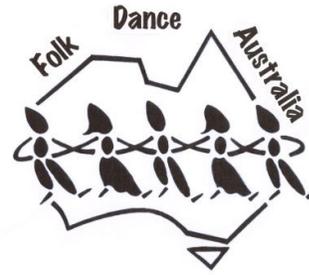


Footnotes



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OBJECTIVES:

- to promote an understanding and mutual respect for all ethnic groups living in Australia;
- to help promote folk dance in Australia;
- to encourage and develop the skills of folk dance teachers, by providing courses and workshops;
- to serve as a folk dance information network.

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PRESIDENT'S MESSAGE

Hello Everyone,

I was so interested to read the accounts of Andre's thirtieth anniversary visit and the dances he taught; I was sorry that my overseas trip coincided with his Australian trip. We in FDA owe him so much for his faithful teaching, encouragement and friendship.

I've written about some of the dancing I saw while away in an article in this edition, but here I'd like to discuss the idea of 'dance stories'. By this I mean how we came to start folk dancing and what it means in our lives.

As a child, I went to calisthenics in which folk dance was one of the disciplines. (www.calisthenics.asn.au) As an adult, I only had sporadic contact with folk dancing until I saw an advertisement in the Blue Mountains Gazette for a group taught by Bronwyn James, and I have enjoyed my dancing ever since! Recently, I have been able to convert this recreational pursuit into an academic pursuit, giving my dance story another facet.

Of the people I currently teach, many come for the exercise benefits, some to have a break from sedentary work, and there are some for whom, I suspect, the dance formation provides much-needed physical contact and social bonding.

If you were to write your dance story, I wonder what it would be?

Best wishes



FROM THE EDITOR

Hello Everyone,

What a bumper issue of *Footnotes* this is turning out to be. Dancers returning home from their respective overseas workshops are brimming with enthusiasm for the dances they have learnt, and keen to describe the cultural experiences they have enjoyed.

It is wonderful that you take the time and effort to write about it all, for our edification and pleasure. I hope that you enjoy reading the articles as much I do. The accompanying photographs are vivid and tell their own story, and it's a pity that not all can be included. (I do save them for future use.) Meanwhile, dancers on the home front have been busy too, and their articles also make for interesting reading.

At this point it looks as though we will have to hold some items over to December. How to prioritise? Well, it is tricky, but I try to keep a theme running, so that this month we read about Andre's final two workshops for this year's visit Down Under, plus a selection of fascinating accounts of

European workshops. We have also taken the unusual step of omitting the 'What's on Where' listing in this issue, in order to make room. 'What's on Where' can always be accessed on the FDA website. www.folkdanceaustralia.com.au If your item has not appeared this month, please be assured that I look forward to publishing it in December.

Happy Feet!

Philippa

A BANATFOLK EXPERIENCE

Riding in a horse and cart, watching The Cat Empire perform, plus a festival of international dancing! Such random delights were in store when Danni Mackenzie and Angelina Hjeincl returned to Banatfolk in Romania this year.

Timisoara, July 2014

Having enjoyed Banatfolk so much last year I was glad to attend again this year. The 24 participants came from Finland, France, Switzerland, Hong Kong, Israel, UK and Australia (Tasmania and Sunshine Coast). A few of the participants had been on the tour of the South Carpathian Mountains with Silviu Ciuciumis a few weeks before his untimely death (*Footnotes* August 2014).

On the first night the seminar participants were welcomed at the front door of a lovely restaurant by costumed dancers and offered some *tuica* (a very strong spirit, often home-made) and bread torn from a round loaf – a tradition in Romania. Once seated, we were entertained by dancers from Doina Timisul, Marius Ursu's talented dance group. The dancers were wonderful. During their costume changes we ate delicious food supplied on long narrow platters, and listened to live folk music.

Over the next days we generally had two classes each day, learning couple dances while partnered by members of Doina Timisul. What a difference dancing with a competent dancer makes! The ladies were twirled and whirled around in these dances as the men just flicked their wrists. I think we did twice as much work as they did! Other sessions concentrated on circle dances. A couple of times we had visiting teachers. Ionel Garaofa proved very popular and taught us dances from Oltenia: - *Alunelul de la Daneti*, *Rustemul de la Daneti* and *Hora Lui Nea Marin Popa*. (Marin Popa was a famous saxophone player). Ionel was visiting Timisoara with his dance troupe Maria Tanase from Craiova, Oltenia, for the 25th celebration of Festival Inimilor.

Dances taught by our patient teacher, Marius Ursu, included *Hangul de la Phipirig*, *Maruntica de la Cajvana*, *Coraghiaca de la Garcun*, *Hora de la Dumbravita*, *Hutulca* and *Sarba de la Focsani* – all

from Moldova. Other dances from Banat and further afield included *Hora Mare*, *Axiomul*, *Iciul*, *Susanul*, *Damul*, *Braul Banatean*, *Hora de la Muntenia*, *Dobnrugea Tulcea* and more.

Festival Inimilor 25th Anniversary

Meanwhile, as well as learning dances during the daytime our nights were filled with music, song and dance. Festival Inimilor was celebrating its 25th anniversary so this year was very special.



Costume Parade, Festival Inimilor, Romania
(Photo: Danni Mackenzie)

In December 1989 the revolution against Ceausescu started in Timisoara and spread from there to the rest of Romania. Once his oppressive regime was overthrown, the Timisoarans decided to have a celebration to commemorate this momentous occasion and the first Festival Inimilor was held.

This year's festival was spread over five nights with 6 groups from Timisoara and 14 groups from throughout Romania, as well as groups from Bosnia Herzegovina, Bulgaria, Georgia, Hungary, India, Republic of Macedonia, Republic of Moldova, Serbia, America, Taiwan, Turkey and Ukraine.

On the last night of the festival many of the dancers from our seminar donned costumes and performed a choreographed set of Banat dances on stage. They were fantastic; hard to believe they had only been practising for 5 days.

As well as Festival Inimilor there was a free jazz festival happening for three nights and some of us found time to see top class acts, including JazzyBIT, Blazzaj and Teo Milea from Romania – the latter a fantastic piano player from Timisoara (there was a grand piano on the stage). Artists from further afield included Andrey Triana, Neil Cowley Trio, Al Jarreau, Anoushka Shankar and The Cat Empire on their first stop of a European Tour. Despite the rain there was a huge crowd in the outdoor venue; it appears they are very popular in Romania. The sound system for the jazz festival was first class and not too loud; earplugs not needed.

One day we took a picnic lunch and visited the Banat Village Museum: a large area containing buildings from various Banat villages – houses made with authentic wood, stone and clay in the traditional local way dating from the 19th century. Tourists attracted by the Banat culture can find household items used in past centuries and can admire the architecture of the houses.

Orsova and Bucova

After the festival we headed further afield by bus. Our first stop was at a lovely pensione near Orsova on the banks of the Danube River. In the afternoon we had a very enjoyable 3-hour boat trip and were given history lessons at various locations such as the carving of the Dacian King Decebalus; the ancient memorial plaque, Tabula Traiana, which is on the Serbian side of the river and even visited an ancient cave. Lunch and dinner were served at a lovely outdoor restaurant next to the Danube and after dinner we pushed away the tables and went over most of the dances we'd been learning. Great fun!



Danube Boat Trip – Dacian King Decebalus
(Photo: Marius Ursu)

The following day we headed to the Iron Gates Museum, which includes a lot of the history of the area pre-dam and during construction. There was also information about flora and fauna, ethnography and archaeology. The Iron Gates is a 134 km gorge on the River Danube. It forms part of the boundary between Romania and Serbia. The area near Orsova contains two hydroelectric dams, with two power stations and a border crossing. We would have liked a longer stay but it was not possible.

From here we headed to Bucova where we were to homestay with local families for two nights. Our families were very hospitable and drove us back and forth to the town for various events. The first night the local dance groups put on a performance for us. The band and solo musicians also performed and the townsfolk were obviously proud of their local talent. After the performance we were invited to dance with the groups and then, at last, it was time to eat at the local pensione.

The Densus Church (also known as St Nicholas' Church) in the village of Densus was our next destination: it is one of the oldest Romanian churches still standing. It was built in the 7th Century, with additions made in the 13th Century, on the site of a 2nd Century Roman temple, with some materials from the Dacian Sarmizegetusa fortress. We also visited the extensive Sarmizegetusa Roman ruins.

On our return to Bucova we were surprised to see horses with carts – this was our transport to the picnic grounds where we were to enjoy a huge lunch. Despite being deep in the forest there was a newish monastery, with wall and ceiling frescoes on the walls and ceilings, built by a local man to honour his son who had been killed in a road accident. Rain meant we had to make the return journey by van, not horse and cart, for which we were very grateful. While the latter was a novelty, three quarters of an hour spent travelling that way was more than enough for most of us!



Cart ride in Bucova

(Photo: Marius Ursu)

Later, we learnt some lovely new dances and reviewed dances previously learnt, before visiting a traditional house. We were told “only 10 minutes” but Romanians seem to have an unrealistic sense of time and it was over an hour before we returned to the restaurant where we were taken outside to enjoy a huge bonfire and dancing to live music. Once again dinner was delayed until around 10.30. Our hosts/hostesses had all been invited for our farewell dinner. The next morning we said our farewells to these lovely people, my hosts presented me with some local crafts and a bottle of very strong home-made cherry liqueur. The latter had to be passed on as I was flying with cabin baggage only. I might add my home-stay breakfasts consisted of home-grown tomatoes and cucumber served with fresh eggs, home-made cheese and sausage and cherry cordial. The first morning there was enough for 10 people and I was expected to sample it all.

Back to Timisoara and the welcoming Central Hotel for our last night. However, first we repeated all the dances we had learnt while they were videoed, and then a short break before once again

dinner, dancing and entertainment by Doina Timisul and band. It was then time to make our farewells, not easy after all the camaraderie of the seminar, especially for those of us who live so far away.

Danni Mackenzie

DANCING IN HONG KONG

Meanwhile, Lorraine Moore drew the lucky straw and was invited to join a Romanian dance workshop being held in Hong Kong.

For quite a while, I have had a “bucket list” of dance teachers with whom I would like to do workshops. I have achieved some of them, and earlier this year, thought I would cross another off the list, by dancing with Sonia Dion and Cristian Florescu in Bali.

Unfortunately, the Bali seminar was cancelled, so I looked on-line to see whether it might be practical to attend a workshop with them somewhere else. For family reasons, Europe wasn't practical this year, but Hong Kong? Maybe! I contacted the organiser of the Hong Kong dance camp to enquire whether it was open to “outsiders.” The reply came that the camp was predominantly for teenagers, and therefore, not as enjoyable for adult dancers, but I would be very welcome to join Budlet and other Hong Kong groups in a series of workshops post-camp, if I wished. I did wish, and further enquiries ascertained that, as the Hong Kong Government was funding the workshops, there was no fee for attendance, numbers were limited and I would be attending as the guest of Lau Ting-kwok (TK) and his wife, Mai, and the Budlet dance group.



Lorraine was the guest of TK and Mai, seen here with Sonia and Cristian

I had an amazing time. The Hong Kong dancers, like most folk dancers the world over, are friendly, welcoming and interesting people. I met Kenneth Tse, who danced with Sedenka while studying in Sydney some years ago. He sends his best wishes and would love to hear from any of you who

remember him. I have passed his details on to Chris Wilde if you would like to get in touch. Another dancer has a daughter living in Sydney, and begged for contacts so she could dance next time she visits. If Connie visits your group at any time, please make her as welcome as her group did me.

Sonia and Cristian presented a lovely selection of dances-18 in total, from their Romanian Realm Number 7 programme. Not necessarily in order of teaching, they were: *Joc din Enisala*, *Hora de la Vama*, *Dansul Fetelor din Bilca*, *Ca la Daeni*, *Batraneasca*, *Alunelul de Mana* and three included by Andre this year-*Jiana Lui Ana*, *De Ciobanie*, *Dantul din Mehedinti* (although Sonia and Cristian's style is quite different) and two more challenging: *Brau pe sase din Arges* and *Pe Picior*. We warmed up before each session with the upbeat version of *Hineh Ma Tov*, which had everybody smiling, energised and ready to go.



Cristian Florescu and Sonia Dion teaching in Hong Kong (Photo: Lorraine Moore)

Sonia and Cristian have perfected the art of teaching dances to groups for whom English is a second language or non-existent. Their teaching style is very clear, very visual and filled with humour. When we were told to move our hips in one particular dance “like a washing machine, not a front loaded one, but an agitator”, we all understood immediately. They were quick to correct and explain, so that we learned the dance correctly from the beginning, and also stressed the enjoyment of dancing, rather than just repeating steps. Quite often we heard, “Hong Kong people very proud people, do it Hong Kong style,” from Cristian. “Hong Kong style” soon became almost a mantra.

Personally, I like to know what the song lyrics mean, why particular movements are done, and how costumes influence movement, otherwise you may as well be at an aerobics class. Cristian and Sonia gave comprehensive information about all dances taught lyrics, costumes, what movements meant, the rhythms, historical background plus where or how

they came to learn the dances they teach. A very satisfying way of learning dances for me!

I was very impressed by the large number of young dancers (12-16 years old) attending the workshops. Although its adults bemoan (as we all do) the fact that younger people are not dancing, Hong Kong is actually doing something to address this problem. At this annual camp, several styles of dance are taught: Hip-hop, Oriental, Chinese traditional dance, what they call “Western” folk dance (the type we do), and other dance forms. The children are encouraged to try as many different forms of dance as they can. They perform what they learn at the end of the camp as a form of exam.

A competition is also run between many of the schools, in which dances are choreographed and taught, and the victorious school wins a trophy. School principals are very supportive, as they see it as a good way to encourage more exercise in that age group. I was invited to attend the competition, but, unfortunately, it was to be held the night I was to leave. However, I have been given a DVD of some of the dances done by children, with their choreographers.

I hope we have the opportunity to have Sonia and Cristian visit Australia some time. If they do make it down this way, don't miss them!

Lorraine Moore

SWORD DANCE - CROATIA

Jeanette Mollenhauer danced, and pursued her studies of dance, on the beautiful Dalmatian coast of Croatia.

In July I was fortunate to be able to spend two weeks in Croatia, mostly on the island of Korcula. The reason for my visit was attendance at a conference. There is a global organisation called the International Council for Traditional Music and one of their study groups concentrates on Ethnochoreology-the study of dance. This is a group of scholars and students; membership is open only to those working as dance researchers or enrolled in a post-graduate degree, which is how I came to be there (last year I commenced a PhD in ethnochoreology at the University of Sydney).

The conference was held in the town of Korcula, on the island of the same name. Korcula's claim to fame is as the birthplace of Marco Polo, and there are many Marco Polo-related items for sale in the gift shops and markets around the old town. The island has six towns and each one has their own version of a sword dance. Of particular interest to me was the sword dance from the town of Blato, since there are now more Blato-born people residing in Sydney than there are in Blato itself! The dance belonging to Korcula town is called Moreška, and is

quite different from the dances of the other towns. It shows a Turkish influence, and is a dance drama telling the story of the female *bula* who has been taken captive by the Black King. The White King and his army come to rescue her, fighting and defeating the Black Army in the dance. For some reason, the origin of which has been lost over time, the White Army dresses in red (the Black Army do wear black). Interestingly, shorter males play members of the Black Army and taller males play members of the White Army, giving a visual picture of the victorious side overcoming the enemies. It is performed regularly for tourists during the summer months; after all, who can resist a tale of good versus evil, the rescue of a damsel in distress, and sword fighting?



The Moreska Dancers in the town square, Korcula

The other towns also have a version of a chain sword dance, where the dancers (only ever males) hold their own sword at one end, and the next person's sword at the other end, so that they are all joined together. They then perform a series of figures, accompanied by the *misnice* (a form of bagpipe) and a drum. The whole performance takes about twenty minutes and it is a long, very athletic dance to execute. The performance is linked with the relevant village patron saint's day; for example, Blato has a festival on 28 April, the day to celebrate St Vincent.

These groups of dancing men are called *kumpanija*, and in former days they were the military, civic and social justice leaders of the communities, keeping law and order and performing tasks such as building work for the benefit of local residents. The militaristic structure of the group is evident; there is a captain, a second-in-command and the troops.

Before the dance begins, there is a conversation between the captain and the town leader or mayor, with the captain asking permission to enter and perform the dance. The dance is performed in the piazza, often outside the church. In the village of Pupnat, we all went into the church and the group

said prayers before going out to perform the dance.



Kumpanija dancers in Blato. The one in the middle is the captain.

So, what about the women? They sit or stand to the side, and there is another dance performed by the *kumpanija* members accompanied by the women. The gendering is very entrenched in these dances, I have been told that women will never be allowed to dance in the *kumpanija*, based on 800 years of historical precedence.

One day we all went on an excursion to Lastovo Island, just to the south of Korcula Island. The dancing there was different again, the men used small wooden swords but it was nowhere near as long or complex as the *kumpanija*. The costumes showed evidence of Italian influence in this small community, for example, the men's hats were covered with flowers.

Following the conference, I stayed over the weekend in Dubrovnik, and joined some others in the village of Cilipi where there is a regular performance of dance after Sunday mass. These dances were more similar to the ones we do here in our international dance groups. The musicians and singers even performed *Nemoj Kate*, which Andre taught a few years ago. I was sorry that they didn't dance it.



Partner dancing, Smokvica

Afterwards, we went into the local ethnographic museum to see photos, costumes and artefacts, and to see the cistern (dry) into which many of these

precious items were lowered to protect them during the war in the Balkans in the early 1990s.



Dancers of Lostovo Island in costume.

It was a marvelous experience to see the many dance performances during my time in Croatia, and I was amazed at the variety within a small geographical region of the country. As a tourist destination, I can highly recommend the Dalmatian coast: the water is clear and calm, ideal for sailing, swimming and sea kayaking. Just make sure you see the dancing!

Jeanette Mollenhauer

ALBANIA on SHOW

Chris Wild shares the experience of a dance workshop in Albania. (See more of Chris's photos further on in this issue.)

In June I joined Albanian Folklore's dance seminar with Genc Kastrati where I had a wonderful time. The first week we stayed in Rubik in the Mirdita heartland. Our hotel was nestled amongst cornfields and grapevines, with steep mountains all around. It was an area of subsistence farming, with scattered houses and a small village nearby. My 'alarm clock' was the gentle tinkle as a local woman led her goats up the road past the hotel.

Dance classes were held in the Culture Palace of nearby Rreshen and in the covered patio of our hotel, a very beautiful place to dance.

The second week of the seminar was held in the Albanian capital, Tirana. Here we danced in a rehearsal room in the Opera building which was wonderfully air-conditioned! Over the 2 weeks we learnt 14 dances from all parts of Albania. It was interesting to learn how different the style is to that in other parts of the Balkans.

The seminar was about more than dance and we enjoyed trips to Kosovo, as well as several

historically important towns, where we saw a variety of costumes and artefacts, learnt some

While we were in Mirdita, a wedding recreation was arranged at a nearby farmhouse. The local children's dance group performed and the men and women sang. Our group even presented a couple of the dances we had already learnt. Most of the locals wore beautiful costumes with lots of embroidery and lots of red.



Albanian Wedding Feast (Photo: Chris Wild)

After the dancing seminar I went on a leisurely road trip to the south of Albania where we visited the very old towns of Berat and Gjirokaster, which are UNESCO listed for their cultural importance. Both are very beautiful, set on the side of hills, with old forts and citadels overlooking strategic valley passes.



Albanian Children dancing (Photo: Chris Wild)

The whole time in Albania was very well organised to give participants a varied and interesting Albanian experience. The People of Albania, the dancing, the places we saw, and the food and drink we enjoyed, came together to provide a great holiday.

Chris Wild

ANDRE IN THE TROPICS

Here in Australia, Andre headed north to Latitude 19 for a weekend workshop that proved highly enjoyable for Townsville dancers.

Happy endorphins continue to flow in Townsville following an exhilarating folk dance workshop with Andre van de Plas during the final days of his 2014 Aussie sojourn.

Over 30 participants, including dancers from Brisbane, Noosa and Bribie Island, attended over an idyllic northern winter weekend. The workshop was held in a charming old Queensland style converted church, with windows open, sun streaming, fans whirring and slight breeze cooling. The traditional wooden floor was particularly kind to dancing feet.

A memorable view could be had of the pink granite monolith known as Castle Hill, and of local football teams competing on the adjacent oval. Everyone thought the siren punctuating the afternoon session every quarter was hilarious; Andre looked perplexed!

The footballers were equally amused by our 'strange penetrating music'!

Andre's direct, but gentle manner enhanced his teaching methods. This enabled everyone to enter easily into the joy of dance, and his fast teaching pace kept us engaged. Nine new dances were introduced, some favourites being: *Jiana Lui Ana* (Rom), *Staroselsko* (Serb), *Atlantic Mixer* (USA), *Sardana Curta* (Spain), and *Doña* (Bulg).



Atlantic Mixer in Townsville
(Photo: Ferdie Timmermann)

Sincere thanks extend to FDA, Kaye Laurendet in liaison with Maurice James for organising the workshop, and to Sandra and Maurice James for graciously hosting Andre's stay, including a memorable social evening in the garden of their hillside home. Indian cuisine underscored the theme of the night, thanks to proficient organisation of the catering by Barbara Romacker. Our in-house German bakers, Alex and Barb, provided much

appreciated morning and afternoon teas.

A final memory emerges of Andre relaxing on the front deck of Sandra and Maurie's home, glass of red wine in hand, taking in the expansive sea view across Cleveland Bay towards Magnetic Island, declaring that he could stay forever.

Jacqueline Spry



Andre relaxes with Townsville dancers: Alison, Barbara, Sandra, Ildiko and Maurice
(Photo: Brian Christensen)

ANDRE IN CANBERRA

Meanwhile, in Canberra, the weather was not so enticing, but the dancing was more than compensation.

It is always a delight to welcome Andre to the National Capital - what a way for us to forget our winter blues and be transported into other worlds for a few hours! The variety of dances he taught on Monday, 28 July from 7-10 pm appealed in different ways to all 40 or so dancers present.

Andre began with *Mavilim* (Blue-eyed person), an easy dance from Turkey to warm us up, then launched into *Dantul din Mehedinti* (Romania), which is now affectionately called "the dentist's dance" by our Tuesday group, because of its name and the fact that the windscreen wiper arm movements remind us of flossing!

Next came *Sardana Curta*, a traditional circle dance in tight arm formation from Spanish Catalonia, with a few interludes played on the *flabiol* (flute) to keep us alert. *La Verzachina* (the girl from the *Verzasca* valley) was a couple dance from the Italian-speaking area of Switzerland, danced to yet another love song. (Thanks a million, Kaye, for all your dance notes and words of these songs - a magnificent resource over so many years)!

Before our supper break, we had plenty of fun with *Atlantic Mixer*, getting completely mixed up with sudden calls by Andre to change directions!

The grande finale, and most challenging dance of the evening, had to be *De Ciobane*, a shepherd's dance from the *Bucovina* region in Romania, with its "hands on vests, braces or bra straps" formation. (See photo). There were stamps, scuffs, brushes, lifts and jumps - enough to satisfy even the most energetic among us.

Such a memorable night, made possible by Andre's teaching skills, and Lesley and Griff's hospitality during his *extra long weekend* stay!

Marilyn Charlton



De Ciobane from Romania (Andre at FDC)
(Photo: Ken Charlton)

FDA DANCE WORKSHOP

2nd November

10 a.m. – 3 p.m.

REDFERN TOWN HALL

73 Pitt St, Redfern

Drawing on her recent trip,

Chris Wild will teach dances from
Albania

\$25 full day - \$22 for FDA members

\$18 half day - \$14 for FDA

members

Enquiries: Sandra (02) 6552 5142

Kaye (02) 9528 481.

MORRIS DANCING

The often under-rated art of morris dancing is rich in the historical folkdance tradition of specific regions of England. Jennie Widdowson tells us more in Part 1 of her article.

Morris dancing is a type of English folk dance consisting of rhythmic stepping, skipping and jumping (known as capering). The dances

are performed in set formations with figures and choruses. The dancers usually wear bell pads on their shins and distinctive costumes. Implements such as sticks, swords and handkerchiefs may also be wielded by the dancers.

Morris dancing is first mentioned in the 15th century. Early records refer to morris dancing in a court setting and later in the Lord Mayor's Procession in London. By the mid 17th century it was described as a folk dance performed in the parishes and became a dance for the workers. Morris dancers performed at church festivals such as Whitsun and also pagan festivals such as May Day, the solstice and the equinox.

Morris Styles

Today, there are six predominant styles of morris dancing, and different dances or traditions within each style named after their region of origin. *Cotswold* dances are from an area mostly in Gloucestershire and Oxfordshire. These dances normally involve handkerchiefs or sticks to accompany the hand movements. Dances are usually for 6 or 8 dancers, but solo and duo dances (known as single or double jigs) also occur. *North West* morris is a more military style and often processional. It developed around the mills in the North-West of England in the 19th and early 20th centuries. *Border* morris comes from the English-Welsh border: a simpler, looser, more vigorous style, traditionally danced with blackened faces, tattered clothes and sticks. *Longsword* dancing is from Yorkshire and south Durham and is performed with long, rigid metal or wooden swords usually by 6 or 8 dancers. *Rapper* comes from Northumberland and Co. Durham and is danced with short flexible sprung steel swords, usually by 5 dancers. *Molly Dancing* originated in Cambridgeshire. Traditionally it was danced on Plough Monday. The dances were Feast dances that were danced to collect money during harsh winters. One of the dancers would be dressed as a woman, hence the name.

Music was traditionally provided by, either a pipe and tabor, or a fiddle. These are still used today, but the most common instrument is the melodeon. Accordions and concertinas are also common, and other instruments are sometimes used. Often drums are employed.

The style of dress for a side is referred to as their *kit*. There is great regional variety shown in kits, from the predominantly white clothing of Cotswold sides to the tattered jackets worn by Border teams. Some common items of clothing are: bell-pads; baldrics; rosettes; waistcoats; tatter-coats; knee-length breeches; wooden clogs; straw hats, top hats, or bowlers; neckerchiefs; armbands.

Morris dancing in Australia

It is likely that there were morris dancers among the early immigrants and convicts in

Australia, and at least one legend of a convict being flogged for dancing on a Sunday is still in circulation. There is also evidence of a morris side (mixed gender) operating in Beaumaris, Melbourne in around 1938. However it was not until the folk revival of the 1970s that a vibrant morris tradition in Australia began to emerge which included all styles of morris.



The Surly Griffins perform in Wellington, New Zealand

In 1974 the Perth Morris Men and Plenty Morris in Melbourne were both performing. Two women's sides appeared in 1978: Fair Maids of Perth (North West morris) and Maids of the Mill (Cotswold) in Sydney. In Australia the traditional gender division of Cotswold dances being performed only by men has been challenged by many sides, with Plenty Morris the first mixed group. The National Folk Festival features a number of sides each year to showcase the various styles of morris, along with performances of massed morris dancing and busking.

Canberra Morris

In the 1970s there was a men's side known as the *Canberra morris men* dancing Cotswold morris and a women's side known as the *Brimdabella morris dancers*.

These sides were replaced in the 1980s by *Molonglo Mayhem Border Morris* which was a mixed side. They performed dances which originated mainly from the Welsh Border counties of Worcestershire, Herefordshire and Shropshire with a few Cotswold dances thrown in for good measure and an occasional Mummings Play. This side packed up their bells in the 1990s.

The *Surly Griffins* were established in 2012 and are a mixed side. They perform a both

traditional and modern Border and Cotswold morris, in a jaunty, relaxed style. Their kit consists of black shirts, breeches and socks, an orange cummerbund, a baldric of lime green and turquoise and a black hat decorated with lime green, turquoise and orange ribbons.

They have danced at the George Harcourt Inn at Ginninderra Village on a number of occasions as well as at local fetes and festivals and the National Folk festival. They also traditionally dance at daybreak on the top of Mount Ainslie on Mayday to welcome the sun.

The Surly Griffins practice on alternate Sundays at the Lake Ginninderra Sea Scouts Hall in Belconnen, ACT from 5:30 - 7pm. (currently the Sunday before public service payday). They welcome all new dancers and musicians - contact Squire Simon Wall or foreman Imogen Wall via the Surly Griffin facebook page or email surlygriffinmorris@gmail.com

Jennie Widdowson

LATVIAN DANCE WORKSHOP

Come and enjoy an afternoon learning Latvian dances with Valdis Strazds and members of the Sprigulitis Latvian Folk Dance Group. They are a local group, who have performed around Australia and overseas, and last year celebrated their 60th anniversary. A small plate of afternoon tea to share would be appreciated.

Date: Saturday, 18th October

Time: 1:30 to 4:30

Venue: Folk Dance Canberra Hall, 114 Maitland St, Hackett, ACT

Cost: \$15 (\$12 FDC members)

Contact: Maria – (02)6231 4472 or folkdancecanberra@gmail.com

LETTERS FROM ABROAD

While relaxing in the picturesque Albanian setting described by Chris Wild in the article above, Maria wrote about her first week in Rubik.

For our first week in Albania we are staying in a hotel in Rubik, in the north. It's a lovely setting, I am sitting on a covered timber deck, with a mountain stream about four metres below me and I am listening to the sounds of frogs and crickets as I write.

There are 3 other Australians in the group, plus dancers from Holland, Germany, Luxembourg, Israel, and England. We have a great dance teacher, he is a professional dancer and choreographer. The dances he has taught so far are of medium difficulty, and all very interesting – and all as they are traditionally danced. We have also watched videos from dance festivals to give us an idea of the variety of regional styles.

In between learning dances, we were treated to a performance of a traditional wedding, put on by a local group. They apparently do this every year, and agreed to schedule it to coincide with our visit. The ‘wedding’ was conducted in an old farmhouse on a hill. There was a procession of “villagers” and the bride and groom were dressed in traditional costumes. There was music by a traditional band and a children’s dance group performed. Our group participated in it all, including the traditional wedding feast!



Musicians at the Albanian ‘Wedding Feast’
(Photo: Maria Jenkins)

Our visit seems to be notable for the locals, the media talked to our group both at the “wedding” and at the folk theatre in the town of Rreshen, where we took some of our classes.

Yesterday we had an excursion to Kosovo, through beautiful, mountainous countryside. There seems to be very little flat ground in the north of Albania. By contrast, the area around Kosovo looks like a large food bowl, growing a variety of fruits and vegetables. Kosovo also looks fairly prosperous in contrast to this part of Albania, which has many abandoned buildings. (By the way I have just been passed by a herd of goats on the other side of the creek, complete with bells). It is also curious because the places we visited endured the brutal killings that preceded Kosovo’s independence.

On our way back from Kosovo, we had dinner in the town of Kukës, notable because its people opened their homes to the many refugees from Kosovo in the 1990s. There we were treated to entertainment by a local band and a small group of

young dancers, who led us in some dances. The band had stringed instruments, but also 2 loud zurnas and a loud drum - very rousing!



Albanian women singing
(Photo: Chris Wild)

I am told there are only about 3 million people in Albania, and 2 million Albanians in neighbouring countries. I was surprised to find that the areas around Florina and Ioannina, both significant Greek towns, were once claimed as part of Albania. Twenty years ago, there were about 30,000 tourists in Albania each year, today it receives a million visitors each year. And there I was, thinking I was going into new travel territory!

Maria Jenkins

Maria’s sequel follows, written from the capital city of Tirana, which is located towards the central coast of Albania.

Week 2, Tirana

For our second week in Albania we travelled south to Tirana, the capital. On the way we stopped at Krujë, a historic, hilltop town that includes both an ethnological museum and an ancient bazaar - thus catering to multiple interests at the same time.

The museum, like another we were to see on an excursion south of Tirana, was in an old Ottoman style house. This had three levels, with the servants’ quarters on the ground floor (very basic, with no decoration or comfort at all) and family quarters above. A typical living room would be about 4-5m square, have an elaborately carved wooden ceiling, low bench seats lining the walls, and a round low serving table in the centre. I found the work area on the ground floor intriguing, there was a display of old tools for their common processes - making felt for clothes, spinning, weaving, leather, pressing olive oil, and distilling raki. What is interesting is that although the tools were rudimentary, the principles were the same as would be used today.



*An elaborately decorated Coat from the Ethnographic Museum, Durres, Albania
(Photo: Chris Wild)*

In Tirana, we sometimes danced in a studio near a university campus, and sometimes up about 6 flights of stairs to a dance studio at the back of the opera house. I think it has been all the stairs, as much as the dancing, that has pushed my knees to their limit. Drawing towards the end of our stay, we have learned about 14 dances from most regions of Albania, including a couple from Kosovo. There has been a great variety of music and also in the dances. One appealing feature is the use of gauzy scarves in some of the dances, very colourful!

We have been treated to dinners in some quite historic buildings, set in well-established gardens. One evening, we travelled up to Dajti Mountain via a long cable-car ride - my first, and I confess I was a bit nervous. It was very pleasant up there, an attractive forest with alpine wildflowers growing wherever there was a clear space. It was very pleasant to stroll while being cooled by a refreshing breeze. After our meal in a restaurant that looked to be made completely of timber, the return journey allowed us to see the lights of the city.

All this talk of restaurants reminds me of how well fed we have been. So much so, that the workshop organiser told us that we could complain about anything at all, but not the food! This brought a laugh, as the only complaint we could make was

that the meals were so bountiful that we could not do justice to them. Our group meals were always feasts – ranging from the everyday dishes of the countryside to exquisite, special-occasion, traditional dishes.

Our last night, at another traditional restaurant, has been very entertaining, as the two teachers (a second teacher joined us in Tirana), and another colleague, very kindly put on a short performance of dances in the costumes appropriate for their regions. A very satisfying way to end our stay in an unusual country!

Maria Jenkins

Closer to home, Danni Mackenzie has been cruising around PNG islands.

Dear All,

I'm sitting on our balcony with a view of the ocean – miles and miles of ocean. In actual fact we should be in Rabaul but due to amount of volcanic ash in Rabaul after recent volcanic eruption it was deemed unsafe health-wise for us to land and spend the day there, so we're just cruising around for the day until tomorrow's stop at Kiriwina Island.

Yesterday we stopped at Kitava Island, a smallish island of around 3,000 residents who are supposed to be amongst the healthiest in the world due to their diet of fish, coconuts, fresh fruit and root vegetables. I guess that excludes those who chew betel nuts. We had to get tenders ashore, and the whole process was very long winded due to rough weather. The islanders love the tourist boats visiting and many of the residents come down to observe our strange behavior, and sell their wares to us if possible, most for ridiculously low prices.

For \$5 return it was possible to get a boat to a nearby island, paddled by islanders with the passengers bailing the water out! We took a long and interesting walk to one of the local villages.

The previous day we spent in Alotau, a bigger town. Stuart and I took a tour to a lovely lookout of the town and then to a secondary school, where we were shown around by senior boarding students and then entertained by some of the students with traditional dance. I hope to get a supply of coconut bras and grass skirts through customs so we can all do some PNG dances. Of course many of the local women don't wear bras at all, so if I can't get them through it doesn't matter. Something for my dancers to look forward to!

Danni Mackenzie

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Connor, Wendy Walsh, Liz Hull, Ann Wornall

OVERSEAS SEMINARS 2014-15

PLEASE NOTE: If you are considering attending one of the following seminars please confirm the price and inclusions. Sometimes seminars are cancelled if there are not enough participants. It is also a good idea to check the type of floor used for the dance classes.

DANCE & CULTURE TOUR TO ARMENIA, MAY OR SEPTEMBER 2015

€ 1555, approx. AU\$ 2230 / NZD 2450 (*flight from several European cities included, ticket booked by Tineke van Geel*)

(*Land content only, approx. Aus\$1600/NZ\$1760*)
Surcharge single room: € 150. All classes & excursions will be in English.

Minimum required number of participants: 15

Tineke van Geel is leading this tour 13-25 May, 2015, when the weather is not too hot and the Spring flowers are in bloom. Alternative dates are available: 16-28 September, when the same tour will take place, organised in conjunction with the Folk Art Center in Boston and led by them.

For more information and feedback on previous tours: www.tinekevangeel.nl

For information on Armenia visit Tineke's website www.armeniaholiday.com

KOPRIVSHTITSA NATIONAL FOLKLORE FESTIVAL:

No. 1

BULGARIA – 7, 8 & 9 AUGUST 2015

Dancing tour to the famous festival of Bulgarian Folklore together with a folklore dance seminar in

Koprivshitsa with Belco Stanev:

Thousands of participants from the whole country prepare for a long time in order to show the best of Bulgarian folk art. Over a period of three days songs and dances from all the regions in Bulgaria are performed on seven stages spread over wonderful spacious meadows. Young and old people sing and dance together, and the forgotten national customs come back to life.

The most prominent performers of Bulgarian folk art meet in Koprivshitsa. In no other place in Bulgaria can you see over 30000 singers, dancers, musicians, story tellers and artistic craftsmen gathered together.

Koprivshitsa is located 100km north of Sofia. The town nestles in the highest valley of the Sredna Gora mountain.

Complete workshop and dancing Dates: 31.07.2015 – 10.08.2015

Programme: 31 July – Arrival; 1 August – Visit to a Bagpipe Festival in the village of Gela in the Rhodopi mountains;

2 to 6 August – Dance seminar in Koprivshitsa; 7 to 9 August – Visit to the Festival in Koprivshitsa
The dances take place in two groups – slow and fast learning speed – 4 hours a day as well as in the evenings at the village feast in different groups.

Dance Instructors: Belco Stanev, Irena Staneva and Julian Stanev

Information: Belco Stanev, Hailfinger Str. 9, 72119 Ammerbuch, tel.: 0049-7073-300784, mobile: 0049-1727215667, e-mail: belcostanev@gbg.bg, website: www.belcovstanev.com

KOPRIVSHTITSA No. 2

ZORNITSA WORKSHOP, BULGARIA - KOPRIVSHTITSA AUGUST 5-17, 2015

The seminar will take place during the famous 3-day Koprivshitsa Festival held every 5 years.

Days of classes number 8 in total, the other 3 being set aside for participants to indulge in seeing authentic performances covering all aspects of Bulgarian folklore.

Prices range from €799 for full period (12 days) to €560 for 6 days or less. This includes:- 2 Bulgarian dance classes per day with **Emil Genov**; 2 Serbian dance classes per day with **Vladimir Mutavdzic**; 1 Bulgarian singing lesson per day; Transport from Sofia airport 5/8 and return 17/8; Accommodation in double/triple rooms with full board. Discount for groups of 10 or more 5%. Individual classes in musical instruments available: Gaida, Kaval, Duduk, Gadoulka, Tamboura, Tapan, Tarambouka, Accordion (Bulgarian), Accordion (Serbian). More info is on Facebook: Zornitsa Workshop - Koprivshitsa 2015 The official website will be available soon, meantime email enquiries to: zornitsaworkshop@gmail.com

*“Blow fair wind, rock the green forest and melt the snow peaks,
Open the road to Drama. I want to go there and bring flowers and grapes to my loved one who is sick.”*

Lyrics to *Dramskoto* -
Transcribed & translated by Yves Moreau

AUSTRALIAN & NZ EVENTS

SYDNEY DANCE PARTY with YVES MOREAU

SEDENKA HAS ORGANISED A DAY OF
FOLKDANCE TO CELEBRATE YVES' BRIEF
VISIT TO SYDNEY IN NOVEMBER.

29TH NOVEMBER
10 a.m. – 4 p.m.

HUT 9, ADDISON RD COMMUNITY CENTRE, 142
Addison Rd, Marrickville, Sydney.

Donation: \$30

Tea, coffee and biscuits provided

Transport: Buses from the city, and Central
& Newtown railway stations.

Lots of parking on site.

Enquiries: Chris Wild, 0295602910, 042520003,
wildchris@optusnet.com.au

AUSTRALIAN CRUISE FOR DANCERS

Yves and France Moreau sent details of folk dance cruises in various parts of the world. The next being planned is a 12-day cruise in November 2014, which will depart from Auckland, NZ and end in Sydney, Australia.

During the cruise, there will be daily classes teaching dances from the Balkans and other countries as well as plans to organise a few exclusive cultural trips in some of the ports of call.

Details can be found on the cruise website:

<http://www.folkdancecruise.com/>

FLEURIEU FOLK FESTIVAL 24-26 Oct 2014.
3-day family festival held in the picturesque town of Willunga, SA.

<http://fleuriuefolkfestival.com.au>

“RIKUD OZ” 2015 a combined Melbourne Israeli Dance Camp featuring: GADI BITTON, RAFI ZIV, SHMULIK GOV ARI Friday 1st, Saturday 2nd & Sunday 3rd May 2015 (inclusive)
NB This will be the only Camp/Workshop for 2015 in Melbourne! More information to follow.

“MEMORIES FROM SAND & WATER” «ΜΝΗΜΕΣ ΑΠΟ ΧΩΜΑ ΚΑΙ ΝΕΡΟ»

The Pan-Macedonian Lyceum Hellenic Dancers of NSW will present a Greek Dance/Music Production:

Sunday, 30 November 2014 at 3pm.

Venue: Beverly Hills Girls High School Hall, Broadarrow Rd. Beverly Hills.

Cost: \$15 (Children under 13yrs free)

Enquiries/bookings: **Vasilios:** 0407081875
or **Rita:** 0410654802

In Conjunction with Out of the Blue

World Dance - An Introduction

A new 8-week course introducing energetic and interesting dances from many countries - from Russia to Romania, Samoa and beyond.

Pre-requisites for course:

A sense of fun and energy to burn.

Comfortable clothing with secure footwear.

Some dance experience desirable, but not essential.

Dates: Saturdays, 25 October to 13 December

Time: 2 - 3:30pm

Venue: Gorman House, Ralph Wilson Theatre, Ainslie Ave, Ainslie

Cost: \$120 includes CD and dance notes

Contact the teachers: Rebecca 0420 524 412,

Lesley 6286 6401, or email us at:

folkdancecanberra@gmail.com

Note: Registration essential by 17 October.

Payment in full at first class.



Albanian costume dolls.

(Photo: Maria Jenkins)

OVERSEAS FESTIVALS

XV International Festival of Folklore in Prague:
29 Oct – 2 Nov. Participants include ensembles from more than 20 countries worldwide. More info: www.eaff.au/en/festivals/9

XIII International Festival for Flore & Contemporary Arts ‘Le Spiagge d’Italia’
7-11 May 2015. Location: Jesolo, coastal town near Venice. www.eaff-au/en/festivals/146



XIX Stara Planina Fest ‘Balkanfolk 2015’
7-17 May 2015 in Veliko Tarnovo, on the Yantra River, Bulgaria. Veliko Tarnovo is known as the city of the Tsars, and the old part is built on 3 hilltops. Over 9000 dancers, singers and musicians take part in Stara Planina each year.
www.eaff.eu/en/festivals/1

For details of more European festivals try
<http://www.eaff.eu/en/festivals/upcoming> or
<http://www.cioff.org/events-festivals.cf>

FDA MEMBERSHIP FEES

FOR THE 2015 CALENDAR YEAR

To join or renew your membership, you can:
Pay by Internet: Transfer AUS\$30 (Only \$25 if receiving newsletter by email) to St George Bank, BSB: 112879, A/C No 053 969 771. (If renewing, please include your Membership Number in the description)
Or:

Cut out the form on page 17 and send it, together with your \$30 cheque or money order (made out to **Folk Dance Australia Inc.**), to the Membership Secretary, Deborah Hotchkis, 95A Grays Pt Rd, Grays Point, NSW 2232.

OVERSEAS MEMBERS. Use AUS\$30 equivalent.

How does your FDA Membership benefit you?

- 6 issues of the FDA newsletter, “Footnotes”, emailed or posted to you each year;
- Discounts for:
 - dance instructions, manuals and books; Nevofoon resources,
 - Free advertising for your events and publications, both in “Footnotes” and on FDA’s worldwide website:
www.folkdanceaustralia.org.au

Several **days of independence** and **national days** occur during October/November. The following have been chosen with the view that dancers may like to do some dances from these countries on or near their celebration day. Some countries have more than one National Day. Check the link below for further information.

8 Oct	Croatia	Independence Day
18 Oct	Azerbaijan	Day of State Independence
26 Oct	Austria	National Day
27 Oct	Turkmenistan	Independence Day
28 Oct	Czech Republic	Independence Day
11 Nov	Poland	Independence Day ‘Swieto e’Niepodde glos’
28 Nov	Albania	Independence Day ‘Dita e Pavarese’
30 Nov	Yemen	Independence Day

http://en.wikipedia.org/wiki/List_of_national_independence_days

FOOTNOTES DEADLINE

Your articles and photos are most welcome. Please note items received after the due date may only be included if there is space.

Items received after the 25th of the month in question are definitely too late for inclusion.

FOOTNOTES DEADLINE for the December issue is 20 November. Please send your photos, articles, reviews and info about future events to the editor, Philippa, at editor@folkdanceaustralia.org.au
REMEMBER to send information to the webmaster, Janene for the website even if you miss the Footnotes deadline. Also let her know if events have been cancelled or dates changed.

webmaster@folkdanceaustralia.org.au

TELL your friends about the **FDA website**
www.folkdanceaustralia.org.au

RESOURCES FOR SALE

Book – *Glossary of Dance Terms* \$15 (P & P) or \$12 at workshops, etc.

By André van de Plas:

International Folk Dances for Adults

Book & CD (2000 – 2010) \$20 set
 Book & CD (2011 & 2013) \$30 set
 DVD 2005- 2010 = \$20 each/2011- 2013 = \$35 each

International Folk Dances for Children

Book & CD 2000, 2003, 2006, 2011 tour \$35 set

International Dance Mix

1983 – 1995 \$10 instruction booklet \$20 CD
 1993 – 1999 \$10 instruction booklet \$20 CD

Marlies J. 2011 – CD \$20, DVD \$25 + Postage

FDA WORKSHOP CDs/DVDS

All DVDS – Members' price only \$10, non-members' \$20 (CDs if available – \$10)

****POSTAGE AND HANDLING ADD \$5**

Aleks Popovic, *Serbian Dances* (2007)
Antal Stopic, *Hungarian Dances* (2008)
Asadour Hadjian, *Armenian Dance* (2005)
Avi Zohar, *Israeli Dances*
Bob Robinson, *Balkan CD \$10, DVD \$10* (2013)
Dianna Laska-Moore, *Mostly Romanian* (2004)
Dimitris Papapetros, *Greek dances* (2011)
Djordje Nikolic & Vas Aligiannis
Serbian and Macedonian Greek (2005)
Djordje Nikolic, *Serbian (2008) Sumadija* (2003)
Gary Dawson, *Balkan Dances* (2003, 2006/7)
Heather Celic & Milivoje Stajanovic,
Serbian Dance (2004)
Kaye Laurendet, *"Come & Try", easy dances plus Romanian Dances* (2011)
Koce Stojcevski, *Macedonian Dances (1999 & 2000)*
Laurel de Vietri, *French* (2008, 2012)
Madis Alvre, *Estonian Dances – CD ONLY* (2012)
Nina Rassaby, *Israeli Dance CD \$10, DVD \$10* (2012)
Sandra Bassetti & Jenny Lester, *Bulgarian* (2006)
Sarah Myerson, *Yiddish* (2008)
Tineke van Geel, *Armenian Dances* (2001)
Vasilios Aligiannis, *Greek Dances of Celebration & Participation* (2002)
Veronika Zaharieva, *Bulgarian Dances* (2006, 2010)
Yorgo Kaporis, *Macedonian Dances (2002, 2003, 2004, 2006, 2008); Macedonian and Bulgarian (2009); Balkan (2012); Macedonian Dances (2013)*
Yves Moreau, *Balkan & Other International Dances (2001 tour); Folk Dances from the Balkans & Elsewhere (2010 tour) – CD & notes \$25, DVD \$25 + postage*

Tineke van Geel, *Armenian Dances* (2013) CD/Bk \$26
 DVD \$30
Moss Vale Request Dances 2014, 2 CDS + 2 DVDs \$40 per set

NEW RESOURCES:**Andre van de Plas International**

Andre van de Plas 2014-March CD & Booklet \$25
 DVD \$25 Andre van de Plas 2014-July CD & Booklet \$30
 DVD \$35

Special Buy: Both sets for \$100

Andre van de Plas Children 'Best of' dances from 2000, '03,'06,'11. CD and Booklet \$35

FDA Workshops

Peter Kouvelis (Pontic) & Yorgo Kaporis (Balkan) 2014, CD \$10, DVD \$10

Available from Avdp World Dance c/- 127 Woronora Cres, Como West, NSW.

okaye@optusnet.com.au

How to Pay for Resources:**By Internet:**

St George Bank, BSB: 112879, A/C No 053 969 771

By cheque to "Folk Dance Australia Inc": FDA

Treasurer: *Maureen Petherick*, 25 Verge Road, Callala Bay, NSW 2540. Email mep4@bigpond.com

ADVERTISING ON FDA WEBSITE**For Non-profit clubs:**

Links from the FDA website are provided free-of-charge to websites of non-profit clubs and organizations related to dance and folk.

For Businesses:

We have set up a page specifically for displaying links to the websites of businesses and other "for-profit" organizations. The annual (i.e., Jan – Dec) cost of FDA providing a link to your website is \$40. However, if you have at least one FDA member within your management or staff you will be entitled to a 50% discount. If you are interested in FDA providing a link from our website to yours, please email your details to our website administrator.

*"Dancing is music made visible."
 (George Balanchine)*

MORE DATES FOR YOUR DIARY

	NB: Events described elsewhere in Footnotes may not be repeated here.
11 Oct	Mandala Annual Dance Afternoon , 1 - 4.30pm, Buffaloes Hall, Nambour, Sunshine Coast. A variety of dance leaders. Contact Lorraine: 0754457140
15-20 Oct	Bahar Bayram Middle Eastern Dance & Music Camp , Numimbah Valley, Qld. http://medamcamp.org.au
24 Oct	Russian National Dance Co. "Kostroma" at The Canberra Theatre. www.canberratheatre
2 Nov	International Folk Dance Party with Anita , 2.00-5pm Newmarket Bowls Club, Ashgrove Ave, Newmarket, Brisbane. Contact Anita: 0404677828
2 Nov	FDA Workshop, Albanian dances taught by Chris Wild . 10am-3pm Redfern Town Hall. Enquiries: Sandra: (02)65525142 / Kaye okaye@optusnet.com.au
3 Nov	"Stavros & Stratos" live music in the Triton Lounge, Hellenic Club, Woden, ACT. 7.30pm. www.hellenicclub.com.au
29 Nov	Yves Moreau Dance Party , Addison Road Community Centre, Marrickville. 10am-4pm. wildchris@optusnet.com.au
30 Nov	'Memories from Sand & Water' Pan-Macedonian Hellenic Lyceum Dancers 3pm, Beverley Hills Girls High School. Vasilios: 0407081875
2015	FDA Dance Workshops , forward notice of proposed dates: 8 February; 19 April; 14 June; 30 August; 15 November.

Your event could be listed above - please send information before 20th November to editor@folkdanceaustralia.org.au if you want an event listed in the December Footnotes



Folk Dance Australia Inc **Application for 2015 Membership Jan-Dec**

Name: _____

Address: _____

Phone: () _____

Signed: _____ Date: _____

Email: _____

Please tick this box if you would like a receipt posted to you.

Please send Membership/Renewal Form with membership fee of **\$30** (or \$25, if Footnotes is to be emailed to you) as a money order or cheque made out to Folk Dance Australia Inc to:

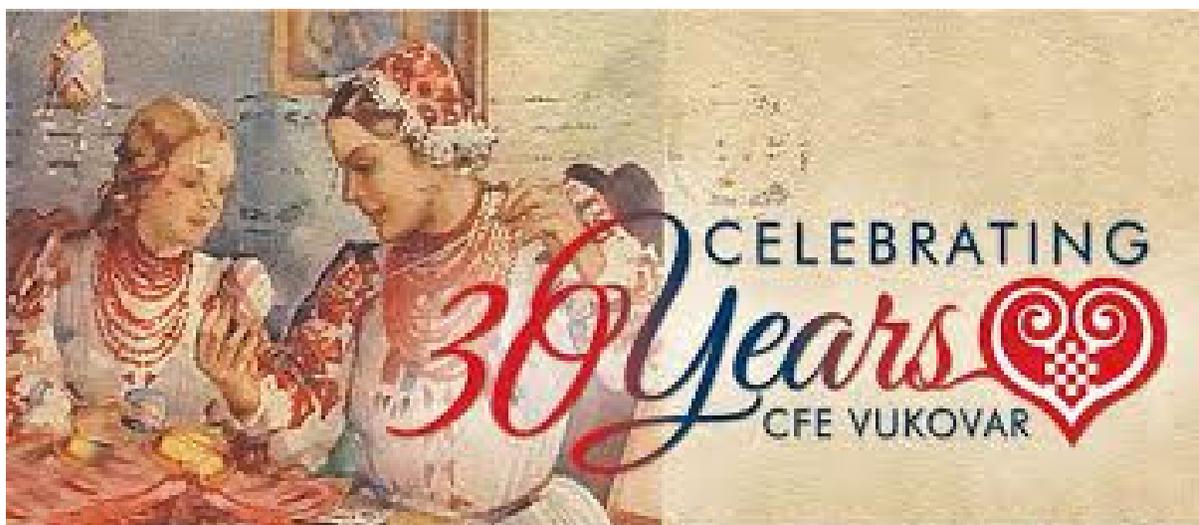
The Membership Secretary
Folk Dance Australia
95A Grays Pt Rd,
Grays Point, NSW 2232
m.d.hotchkis@gmail.com

Or you can pay by Internet: Transfer AUS\$25 (\$20) to St George Bank, BSB: 112879, A/C No 053 969 771

If Footnotes is emailed to you instead of posted your Membership Fee is reduced to \$25
** I would like my Footnotes Newsletter to be emailed to me instead of posted. **

Yes No I give permission for my name and photos of me to be printed in any of the Footnotes Newsletters and also within any of the pages which form the website known as www.folkdanceaustralia.org whether I am a currently paid-up member or not.

Signed: _____ Date: _____



VUKOVAR Concert

- 1 NOV 2014 -

NIDA PARADE THEATRES



215 ANZAC PARADE, KENSINGTON
8.00PM - **TICKETS \$40** Pensioners \$30

*"with special guests FA Kralj Tomislav - Auckland
and FA Hrvatska Zora - Melbourne*

FOR TICKET SALES... PLEASE CONTACT
www.ticketek.com.au



or contact Margaret Franjesevic on 0409 336 659



For info on location & parking
visit www.nida.edu.au/parade-theatres

