

Footnotes



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Bi-monthly magazine of Folk Dance Australia Inc

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Folk Dance Australia

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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.

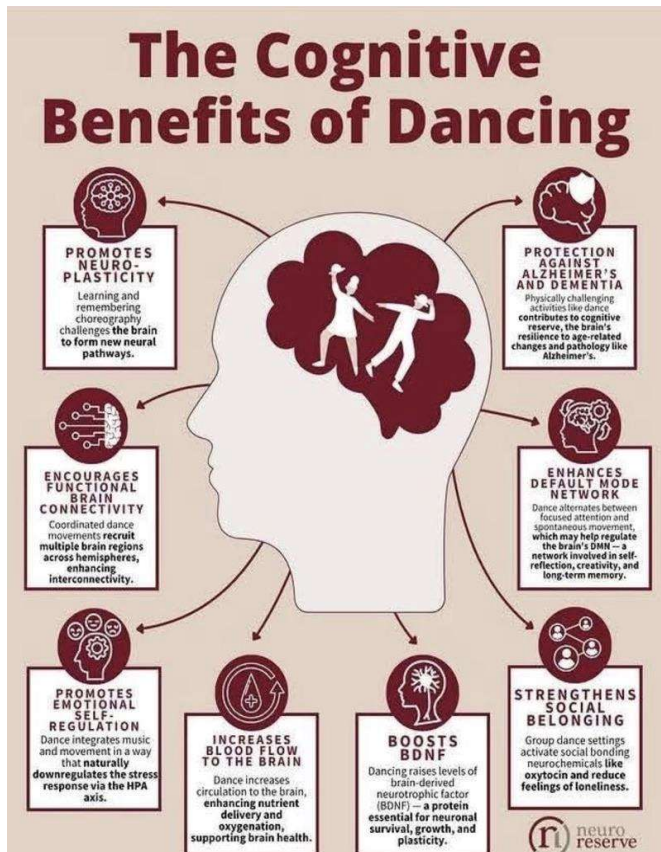
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VICE-PRESIDENT'S REPORT

"To dance is to be, out of yourself. Larger, more beautiful, more powerful." ~Agnes De Mille

As Vice-President (elect) I would like to extend a warm welcome to all our members from around Australia and beyond. As representative of our FDA committee we hope you all enjoyed free workshop treat on the 10 May 26, ONLY if you were a current member could you register to attend this year's first Virtual-Workshop. I'm sure that even if you did miss this Bulgarian Ethnic Dance workshop with *Nina Kavardjikova* (all the way from Amsterdam), you'll still be able to catch up by reading snippets posted later in this Footnotes edition.



Might I strongly recommend that you pay your annual FDA subscription early, each new year, else you may find you miss out on gems like Nina's workshop. Put this in your January calendar reminders NOW.

As you can see from the diagram above, dancing claims to have many beneficial by-products beyond the mere pleasure of shared dance movement. I had previously thought there were only 3 benefits, (exercise+social+memory), but who would have thought that could grow to 8 perceived positive effects, with really peculiar name tags too, as you'll deduce from the diagram above.

I would like, in this issue of Footnotes, to single out and thank the dedicated work of our wonderful secretary, Chris. In our last issue I made a special mention of our past

committee member & President, Lynette. Chris is also deserving of special recognition, because of all the many years of positive service that she has provided in a very key role within our organisation. Her constructive maintenance and continuity of service over many years is a true inspiration.

By the way we still have a **vacant** role of President, and I hope I might inspire you to step up, to cover this role. It has already been well described in a documented list of duties – see further document in this Footnotes edition. Plus, you get to enjoy the positive support of the vice-president (me) who has previously navigated that role with ease for a number of years, as it is really is not that demanding. I am always ready for a chat if this role may interest you, and down the track, you can always vacate the role at the next AGM which is in less than 9 months. On a positive note, it is a role that you can find very rewarding, no matter where you are geographically situated in Australia; as all FDA meetings are held over Zoom.

In looking forward, we have been exploring an invitation to George Kiriakidis who hails from a suburb near Melbourne in Victoria, to present another Virtual Greek Workshop. For George, negotiations are looking at a date in either October or November 2026. As well we are in contact with Dianna Laska-Moore, who we hope may be able to provide an in-person workshop at Redfern in Sydney NSW in the near future, this year.

Maybe you have a suggestion for a dance presenter, either close by or at some distance even around the globe, just pass along the name and contact details for consideration by our committee. Please send such suggestions to our excellent secretary whose email you'll find throughout this issue of Footnotes.

Of special note: planning is already underway for FDA's big weekend Workshop in Canberra, just keep September 2027 available in your calendars, for this fantastic event.

Until next issue:

Please take the time as Agnes De Mille suggests "...to be, out of yourself, larger, more beautiful, and more powerful". In fact, one way you can do this, is by contributing a few words in our next issue about ...

1. a dance workshop you have enjoyed (maybe the one by Nina Kavardjikova),
2. a favourite dance you have learnt (maybe from a recent dance teacher),
3. a special dance event you have been part of,
4. maybe some dance resources you have found useful, or
5. a story about a person who has inspired you especially within the dancing community.

Dance is something we should all be doing regularly, and by so doing, we share our passion for culturally specific movement that enlivens us; or at the very least can enhance us in about 8 different ways (see attached diagram).

Paul

FDA PRESIDENT: “Role”

Objective:

To be the “public face” of FDA.

Accountable:

To FDA members directly and through the elected committee.

Responsibilities:

- To monitor FDA progress against the FDA Business Plan for the year.
- To write a “President’s Report” bi-monthly – which is published in Footnotes and is generally presented at committee meetings.
- To represent FDA at any external organisations or meetings.
- To introduce and thank dance workshop presenters, in the absence of the Workshop Coordinator.
- To chair FDA Committee meetings.

EDITOR’S COMMENT

This edition of Footnotes has certainly taken me some time to put together. There were a number of reports from Vice President Paul that kept on appearing which I needed to include. Trying to keep items on a single page does become a challenge, but hopefully I generally managed to achieve this.

These last couple of months there have been a few events including the Scandinavian workshop at Redfern - our group has continued to dance one of these numbers. The Bulgarian Zoom workshop and the FDA meeting have all resulted in different information that has been included.

Do take the time to read the advice regarding scam email (p9) – a few FDA members were included in this. Just never open an email when you don’t recognise the sender is the best plan. If someone is a genuine contact they will contact you through the correct channels.

We continue to revise lovely old dances in my group – I mostly remember them with a bit of prompting but why is it that I still make the same mistakes I made some 20 years ago? For some reason or other I like to omit a “balance” which of course puts me a step behind until I correct it. Probably the easiest step gives me the most angst. I am now trying to make a supreme effort to include the “balance” wherever it occurs. I obviously never learned it when the dance was first introduced and now I am having to unlearn my errors.

Janene Randall, Editor

THE SCANDINAVIAN WORKSHOP

The workshop on the Saturday, 28 March at Redfern Townhall was full of surprises. Not the least of which,



we discovered was one of the attendees, Vilma age 93. She came to watch... YET was totally involved in many of the dances. She has Scandinavian roots which she only revealed to us on the day and therefore she absolutely loved the day. Even whilst sitting, down her feet were constantly moving to keep in time with the music! Vilma was an inspiration to us all. The teachers, Roger and Christine, also surprised us by having us wear sashes, which would help in identifying leaders and followers for partner dances. One participant Paul, was quick to grab the green sash, only to discover later, that the red sashes are actually used for the leader (man’s part).

While some dances were hard for us to get our heads around. We did discover that some of the latter dancers were a closer match to our ability. We had a lot of fun and laughter throughout the day. “Steinhaugen Beinhaugen” was in the repertoire we learnt and because of its familiarity for most of us was



a joy to review.

Another real surprise was finding out that the NSW town of Bundanoon hosts a Scandinavian and British dance weekend over the long weekend in June, with live music. Roger and Christine said that they would be working in tandem as teachers for this weekend.

Many dances that we were involved in had partner work with spins and turns which certainly pushed us to our limit. One dance was reminiscent in its tune of "Salty Dog Rag", a dance that Fiona (my wife) had taught me on numerous occasions. It was so much fun that someone was heard to yelp frequently "Yeehaw!" at strategic points throughout the dance sequence. At the conclusion of that dance there was even added a high-five between contra partners.

One participant, who doesn't normally dance regularly said she enjoyed the workshop immensely, despite herself not quite being in time.

This workshop, led by Roger and Christine, provided us with teaching in 9 dances of fun filled joy and exposure to Scandinavian culture, with resources to support each dance. Dances are listed below in the order taught.

Bjärreds Jubileumsmixer (Swedish circle mixer)
 Bøhmerdans (Danish couple proper longways set)
 Steinhaugen Beinhaugen (Norwegian circle mixer)
 Haderian Schottis (Swedish line or circle dance)
 Gamle Svarten (Swedish couples dance, can be progressive)
 Skøjterløberdans (Danish couples dance)
 Slingervals (Swedish circle mixer)
 Fjärilen kadrilj (Swedish square set)
 SOLLERÖ LÅNGDANS (Swedish serpentine dance)



Report by Fiona, Margaret, Debbie and Paul (selfie, in foreground).

YORGO KAPORIS reports:

This year, my dance ensemble Dusha Balkana will be celebrating 20 years.

We will be holding a big celebration multicultural concert to be held on **Saturday 27th June 2026** at Ashfield Town Hall at 6.30pm. My group will be featuring along with the band, and also dancers from the Bulgarian Group, Serbian Group, Greek Group and Turkish Group.

DUSHA BALKANA
 CELEBRATING 20 YEARS
 27TH JUNE 2026
 Featuring special performances by
 BULGARIAN RHYTHMS SYDNEY SIZMOS AUSTOLIAN DANCE ACADEMY BALKAN BOOGIE KUD KARODJURDJE SILVIA ENTCHIEVA
 Theatre Concert Balkan Dancing Live Music Singing
 Ashfield Town Hall Civic Centre
 260 Liverpool Road, Ashfield NSW 2131
 6.30pm - 8.30pm
 Early Bird Tickets Available Until 1st June 2026 \$30 each
 General Admission \$35 each Concession \$30 each
 For more details or bookings : Yorgo Kaporis 0412 86 11 87
 ykaporis@bigpond.net.au

It is lovely to see that folk dancing is continuing with the next generation, especially at a wedding - it is always great fun. Editor

FOLK DANCING AT THE WEDDING

On Monday 13th April the wedding of one of our FDA members, Hayley Laurendet (my granddaughter) took place at the beautiful Athol Hall overlooking Sydney Harbour.

On planning the playlist she had requested Koce Berberot be added as she wanted her friends to experience a simple folkdance.

It was played several times by the DJ – first so everyone could get a good grasp of the steps, and then the last time the 3rd pattern only was danced – as a spiral.

The Groom's comment was that he "loved the chaos of the closing circle and was wondering how and if it would be untangled"
Ha Ha – it was.

Hayley said she was overjoyed that folk dancing was brought to the wedding having grown up dancing with her Granny since she could walk.

Most of the guests joined in and everyone had a great time. So wonderful to see a hall full of young people really enjoying themselves with folkdance.

Kaye Laurendet



A big hug from granny

Comhaltas Melbourne Set Dancing Weekend



SAVE THE DATE
Friday 15th - Sunday 17th May 2026

Irish Set Dance Workshop Weekend



Join us for a full weekend of Irish set dance workshops and live music ceilis. We're delighted to welcome special guest instructor Helen Stonehouse. Helen has been teaching Irish dancing for 30 years, running classes in the UK before moving to New Zealand. Helen is known for making traditional dance accessible and enjoyable for people of all ages and experience levels.

Full details to follow, but save the date!

St. Martin de Porres Parish Hall
Military Road
Avondale Heights

Mary: (03) 9435 4435
Johanna: 0428 564 266
melbournecomhaltassecretary@gmail.com
<https://www.facebook.com/ComhaltasMelbourne>
<https://melbournecomhaltas.org.au/>



UPCOMING HELLENIC HERITAGE WORKSHOPS

Thursday 18 June Dances from Asia Minor Reizntere
Thursday 20 August Dances from the Island of Lesbos – Mytilene
Thursday 17 September Dances from villages of Serres in Macedonia.

More information can be obtained from:
 Vas Aligiannis
vasilios.aligiannis@det.nsw.edu.au

There is an interesting article by Vas Aligiannis on Page 10 regarding Greek Traditional Dance.



PHOTOS AT FDA EVENTS

FDA'S membership now assumes you consent

To appear in photos used for FDA's
Website or Footnotes.

To withdraw consent, please email:
info@folkdanceaustralia.org.au

FDA VIRTUAL WORKSHOP PARTICIPATION

Aim

To grow FDA's membership and provide benefits to current members

Funding assistance is available for those groups who would like to organise a venue where **FDA members** can gather for a scheduled FDA Virtual Workshop.

Maximum support is \$500.

Please provide the following information for the FDA committee's approval

Group name:

Anticipated attendance

Name and Cost of venue:.....

Cost of equipment (screen etc):.....

Total Cost:.....

Nominated FDA virtual workshop:

Contact details (Name, email):

Please encourage members of your dance group to join FDA. Join now and take advantage of free future workshops! The low cost of \$25 helps FDA pay the workshop leaders a reasonable fee and enables offers of financial assistance to groups within Australia.

Please send emails to:

secretary.folkdanceaustralia@gmail.com

REPORT FROM THE VIRTUAL 'ZOOM' WORKSHOP COVERING "BULGARIAN ETHNIC DANCES"

Workshop Overview



This was a professional workshop for the beginning, focusing on teaching Bulgarian folk dances, led by Nina Kavardjikova from the Netherlands. Six Bulgarian folk dances were taught:

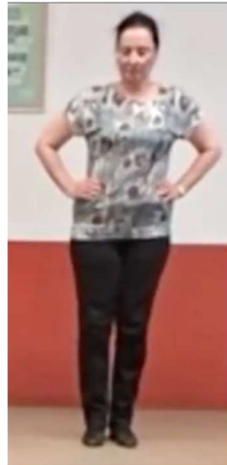
Kalgamashkata, Krepi Se Butso, Samokovsko, Deka Nabra, Adzhi Dumbo and Chush Merdzhan.

Nina explained the steps, counting patterns, and cultural significance of each dance. The

workshop included detailed instructions on proper footwork, body positioning, and the specific characteristics of each dance from different ethnographic regions of Bulgaria, with participants following along both with and without music.

Bulgarian Dance Instruction Session

Nina Kavardjikova, a Bulgarian choreographer and dance teacher, first taught *Kalgamashkata* from the Trakia region, explaining the 2/4 time signature and demonstrating steps including forward movements, leaps, and changes in direction. She then introduced *Krepi Se Butso* from the Shopluk region, describing its jumpy, light style with a 7/8 time signature and demonstrated the triple bounce step and braid-like cross steps. Detailed instructions were given about proper hand positioning using belt holds and the specific knee positioning differences between men and women in Bulgarian dance.



Dance Instruction Session Overview



Nina taught a sequence of movements including braids, pumping actions, and circles. She demonstrated each figure multiple times, explaining transitions between elements and encouraged participants to practice the steps with her and without music.

Krepi Se Butso used three figures in total, with the final repeat including an additional circle at the end. Nina concluded her first session with practice at normal tempo.

Bulgarian Dance Selection Planning

Nina and Paul regularly followed up on questions put through the "Chat" facility of Zoom. The main thrust of questions covered the "how to" of performing traditional Bulgarian dances. At one point Nina guided us by way of the *Samokovsko* dance. This dance came from the Pirin ethnographic area. Despite initial confusion over dance music identification, Nina and Paul eventually found the appropriate music.

Bulgarian Folk Dance Review Session

After completing a set of the first three dances, Nina provided an opportunity to review those Bulgarian folk dances in quick succession. Each time she focused on counting the steps and identifying the musical phrases. Discussions were raised around the unique characteristics of Bulgarian folk dance music, where dance figures rarely align with the eight-bar music phrases, creating fresh and exciting energy.

Final set of Dance Instructions

As we practiced the fourth dance in the series, we realised this was actually a pair of ethnic dances from the Pirin area, which consists of performing two different songs with varying time signatures. Nina led the session without music at first, teaching two traditional dances with specific timing and movements. She demonstrated the first dance in 5/8 time, followed by a second dance in 2/4 time, explaining the transition between them occurs during a specific pause in the music.

Continuity for the Dance Teaching Session

In the last dance session Nina asked permission to go a little over time, as we had started late. She demonstrated traditional dances focussing on specific movements, including styling, and coordination between footwork and arm work. In conclusion, she reviewed the last three dances, *Chush Merdzhan*, from the Mizia area and then both *Deka Nabra* and *Adzhi Dumbo* from the Pirin area. With such detailed explanations of the steps and techniques we all walked away feeling very well satisfied with ourselves.



The session ended with positive feedback from participants and a promise from Paul to make the instructional videos available to attendees as soon as he could manage the time to finish the editing into at least 5 Dance packages. Reminders were also mentioned, that should anyone want the Music, Dance Notes or Video resources provided by Nina a payment of \$35 would be required to cover one, or all three dance packages, negotiated through our Treasurer.

Nina has also made a comment that she would respond, as needed, to any follow-up questions from participants via email, so long as they are sent through our FDA contact in this area of Virtual Workshop Coordination. Thanks Jo for organising this great workshop.

One Notable follow-up comment from a participant came in shortly after the workshop as follows – *“Hi Jo, Paul and Nina, Thank you so much for organising Sunday's zoom workshop! I was pleased that I could access it this time, unlike my previous experience. Nina's teaching was very clear and thorough, and the music Paul managed to provide was a testament to his knowledge of IT. I look forward to doing some of the dances in class in the near future, although Lesley and Griff were up in a hot air balloon over Turkey about that time, so they would have missed this live workshop!!*

Happy dancing to all,”

Some of this report has been Authored by Zoom-AI with final edits and additions by...



BENEFITS AVAILABLE TO FOLK DANCE AUSTRALIA MEMBERS.

FDA supports members by offering financial sponsorship for approved activities.

- a **FDA virtual workshop Participation.** Funding assistance is available for members and groups wishing to organise a venue where FDA members can gather for a scheduled FDA Virtual Workshop.
- b **Sponsorship of locally organised folk-dance event.** FDA offers funding assistance to groups or individual members wishing to organise a folk-dance event in their area.
- c **Annual Dance Day events.** Assistance for venue and teacher costs are available for events held in conjunction with the Annual Dance Day.
- d **The Andre van de Plas Memorial Scholarship** provides financial assistance to approved applicants toward the cost of the FDA Teacher Training Course
- e To find out more about eligibility and how to apply for assistance send inquiry to info@folkdanceaustralia.org.au.

NINA KAVARDJIKOVA'S ZOOM WORKSHOP OF "BULGARIAN ETHNIC DANCES": 10 MAY 2026

Nina Kavardjikova's Zoom workshop was a great dance workshop. Nina is an excellent teacher and there were some interesting dances. I liked the ethnographic detail and her emphasis on style. Paul and Nina overcame technical difficulties with such grace.

After the Zoom workshop I texted Nina to thank her for the workshop. She responded by asking me, "Which dances did I like the most?"

I liked all the dances in different ways. The first dance, *Kalgamashkata* from the Trakia region, was a 9-bar (measure) dance. This dance had a challenging move which I liked: *step on the left foot raising right heel sideways to the right, followed by right foot next to left foot, then step on the right foot raising the left heel sideways to the left, all the while keeping knees together.*

Nina explained that in Bulgarian dancing women do not step too high and tend to keep their knees close and parallel for modesty so that people cannot see under the costume, whereas men are free to open their knees at any time.

The second dance, *Krepi Se, Butso* from the Shopluk region is in typical Shop style. It consisted of three parts in 7/8, each part starting the same way but with different endings. This dance was fun to do. The first part ended with a sequence of: *jump on two feet followed by knee up then leg straight forward*, three times with alternating legs forward. Parts 2 & 3 were identical except the part 2 ended with one little circle and part 3 with two little circles. I particularly liked these little circles made of 4 steps.

This was followed by *Samokovsko* from the Pirin region. This was a gentler 3-bar dance in 9/8. It was a nice interlude between the more complicated dances.

The next dance was made up of two women's dances, *Deka Nabra & Adzhi Dumbo*, seen by Nina in a village in the Pirin region. These dances are performed to specific unaccompanied songs sung by women, and were traditionally danced one after the other. I liked both these quite short dances. The dance started in a pause so that it lined up with the music.

The final dance was *Chush Merdzhan* from the Mizia region. This was a 13-bar dance, meaning that, as is often the case with Bulgarian dancing, the dance did not line up with the music. This was a high energy dance that was fun to do. I liked the move in this dance, done three times at the beginning of the dance, where the right foot is straight & low out in front and the body is bent forward from the hips.

And to answer the question, "Which dances did I like the most?". I think *Kalgamashkata* and the two dances paired together *Deka Nabra & Adzhi Dumbo*. I'm sure that other people may make different choices.

Thank you, Nina, for an excellent workshop.

Jo Thompson

SCAM WATCH – “DECISION TREE”

You're suspicious, and rightly so, because you are called or emailed by someone you **think** you know – PLEASE - **Just get straight on the phone and ring them.** Or if they are unavailable **contact someone close to them**, a friend or partner. **CHECK THE FACTS**

OR

You are emailed by a person you think you know but their name is just not totally right or they use a role under their name which is old or misspelt. Again **just RING them or someone they'd know.**

SAMPLE: "Look at the **surname** incorrectly spelt in the following header...."

On Sat, 2 May 2026, 2:50 pm P...., C.... <cman66010@gmail.com> wrote:

Hello J....

Thanks,

P.... C....

President

Folks Dance Australia

Note; the person's role above is incorrectly spelt and not even current."

OR

You reply to their email and notice their email address or phone number are not the same as details you can verify in your contacts list or from previous contact with them? Why not **just RING them or someone they'd know.**

SAMPLE: "Look at the **email address** provided in the following header....It does not match the correct address of the sender as should be in official records..."

On Sat, 2 May 2026, 2:50 pm TO: P....C....., <cman66010@gmail.com>

OR

You are pleaded with to "help or assist a person" who you may think is in trouble. **STOP and Ring that contact for verification** of what to do. NOTE: If they are Overseas they will have their own insurance to help them. If they say they have borrowed someone else's phone/email **ask them some key questions**, only your real contact would know about you.

SAMPLE: "Look at the **content provided** in the following email....The urgency should set off alarms straight away...."

On Sat, 2 May 2026, 2:58 pm P..... C....., <cman66010@gmail.com> wrote:

Nice to hear from you too, M..... I would love to catch up later when I get home tonight.

I am sorry to bother you but you are one of the few contacts I have here on this ipad and you are literally my only hope right now, I actually need your help with something very urgent. I would have loved to call you but I am currently not reachable on the phone hence the reason for the email.

OR

You are promised in an email something that sounds too good to be true – surely that's SUSPICIOUS. I know you can be a trusting person, BUT **Please verify. Yes, that means calling someone else to check first.**

SAMPLE: "Look at the **content highlighted & provided** in the following"

On Sat, 2 May 2026, 3:16 pm P.... C....., <cman66010@gmail.com> wrote:

Oh Please M....., I can put you through this. Please I really need the favor. The total amount of cards needed is \$200, that is 2 Apple cards for \$100 each. You can get the cards at any store or supermarket around you and also at the warehouse.

Most places only sell them as birthday gifts so once you get to a store **just tell the store agent you need to get some Apple cards as presents for a friend's birthday. Once you get the cards just let me know so I can tell you how to send the pictures to me here. I will reimburse you and add an extra \$100 for the trouble as soon as I get home tonight. Please Jan, how soon can you get them?**

OR

So you've let your guard down, and believe you have been scammed. **Straight away ring/contact the "Fraud squad in your state"**. Even the local police will know this number if you can't find it on the web. Report what you have done as soon after the event as possible.

Primary Reporting Channels

Scamwatch: [Report a scam](https://www.scamwatch.gov.au/report-a-scam) to help warn others and stop scammers....."<https://www.scamwatch.gov.au/report-a-scam>"

ReportCyber: For cybercrime (e.g., fraud, stolen info) [cyber.gov.au](https://www.cyber.gov.au).

1300 CYBER1: (1300 292 371) — 24/7 hotline for support

Remember if you're not sure, just reply with "I have to dash as I have something on the stove, so I'll contact you later" At that point, just hang up or end the email session so you can **take a breath** and then **check the caller's details with any official records** you have or someone else you know. Even a person in trouble would expect you to take that time, and **protect yourself first.** It's a first aid principle.

Please be advised that our Folk Dance organisation recommends that if you advertise with our Footnotes Magazine eg. "What's on Where" consider seriously removing any personal email contact details in preference to a more generic phone number without an identifying name. In this way, the AI parties that harvest our data will have a more difficult time using such data. If you do not advise us of any change, FDA will leave your group's information as Status Quo.

HELLENIC HERITAGE SERIES IMPROVISATION IN GREEK TRADITIONAL DANCE

Vas Aligiannis – Instructor Hellenic Lyceum Sydney

Introduction

One of the most distinctive and defining characteristics of Greek traditional dance is improvisation, particularly by the leader of the dance. Improvisation is not an optional decorative feature added for show; it is a core expressive mechanism through which the dancer communicates emotion, identity, musical understanding, and social awareness. Far from being random or uncontrolled, improvisation in Greek dance operates within clearly understood cultural, musical, and stylistic boundaries that are learned through lived experience within the community.

In Greek tradition, the dance leader carries both freedom and responsibility. While the leader is encouraged, and in some contexts expected to improvise, this freedom is governed by regional style, musical structure, social context, and communal expectations. Improvisation is therefore best understood not as individualistic self-display, but as personal expression embedded within collective tradition.

The Role of the Leader

In most Greek line and circle dances, improvisation is primarily the privilege of the first dancer, or leader. While the remaining dancers maintain the basic step pattern, the leader may embellish, vary, and reinterpret that pattern. As Rena Loutzaki notes, skilled leaders often vary standard steps with more complex ones, thereby giving the dance their personal character and style.

When multiple lines of dancers are present, this practice results in what can appear to be “many dances happening simultaneously.” Although all leaders follow the same underlying structure, each interprets it differently, producing a rich visual and expressive diversity. Occasionally, a dancer further down the line may also vary the step, but this is secondary to the leader’s role.

Patrick Leigh Fermor famously observed that Greek dances are, in effect, solos performed within a collective framework. Each dancer, when their turn to lead arrives, temporarily assumes the role of coryphaeus, supported by the dancers behind them often physically through a handkerchief, which allows the leader freedom of movement while maintaining connection to the group.

Improvisation as Emotional and Spiritual Expression

The execution of Greek dance is not merely physical. It is emotional, social, and often spiritual. Improvisation serves as a channel for the dancer’s inner state what Greeks describe as *kéfi*. Because one’s emotional condition is never the same from one occasion to another, improvisation is inherently variable. Each performance becomes, in essence, a new creation.

As Drandákis explains, the leader does not invent a dance from nothing but rather re-composes a pre-existing dance, imprinting it with personal expression while remaining faithful to its form. This act of re-composition demands sensitivity and awareness. The leader understands what kinds of initiative are appropriate for the specific dance, moment, and social context and is conscious of their responsibility for the overall execution of the dance.

The Central Role of Music

Improvisation in Greek dance is inseparable from music. The challenge for the dancer lies not so much in executing variations—many of which can be technically mastered—but in knowing when to perform them. A dancer is not judged by the number or difficulty of variations but by the quality of execution and, above all, by how well the movement corresponds to the music.

This principle is especially evident in Cretan dances. While leaps, spins, and foot-slapping can be visually spectacular, such movements are considered meaningless if they are not aligned with musical changes. An accomplished dancer waits, listens, and responds, reserving more dramatic variations for moments when the music reaches heightened intensity.

The relationship between dancer and musician is therefore reciprocal. In Cretan practice, dancers anticipate *tsakísmata*—breaks or accents in the music—while musicians observe the dancer’s movements and respond accordingly. When both are skilled, a dynamic dialogue emerges in which dancer and musician function almost as a single expressive entity. This reciprocal interdependence between movement and sound is fundamental across Greek regions.

Suitability and Cultural Boundaries

Improvisation is governed by regional style. Each dance tradition contains an implicit set of rules defining what kinds of variations are acceptable. These rules are not formally taught but absorbed through observation from childhood. As a result, members of a community instinctively understand how much freedom is permissible.

Introducing “foreign” elements such as mainland steps in island dances or Pontic variations in Cretan dances is generally regarded as inappropriate. Even technically skilled dancers may be criticised if their improvisations violate stylistic integrity. Improvisation, therefore, is not about novelty but about faithful variation within tradition.

Environmental factors also influence improvisation. Limited space may restrict movement, while open areas allow for larger, more dramatic expressions. Familiar surroundings such as one’s own village or home often encourage greater expressive freedom than unfamiliar locations.

Gender, Age, and Social Status

The dancer's age, gender, and marital status significantly shape improvisational choices. Younger dancers typically perform more vigorous movements, while older dancers often express strength and dignity through controlled, economical motion. Women are traditionally expected to dance with modesty, avoiding high leaps or overtly forceful gestures. However, elegance, musicality, and refined execution can allow a woman to surpass even the most physically dramatic male performances.

Social status can also determine who is permitted to lead. In some communities, leadership is reserved for specific individuals such as elders, priests, or wedding participants. These customs vary widely by region and reinforce the idea that improvisation operates within social as well as artistic structures.



Young boy improvising in the dance ritual of the Boules in Naoussa Macedonia. In the last days of the Apokries dancers are allowed to improvise in the dances, as shown here even the young are given an opportunity to improvise. Source: L. Drandakis, *improvisation in Greek folk dance*. First edition 1993.

Handholds and the Use of the Handkerchief

The type of handhold used in a dance affects improvisational freedom. An open "W" hold allows greater movement than shoulder or crossed handholds. Leaders may temporarily change handholds with the second dancer to facilitate their variations.

The handkerchief (mandíli) plays a crucial role in many regions. It provides physical support, prevents slipping hands, and enhances visual expression. In some traditions, the handkerchief is closely associated with creative improvisation, and a leader may feel incomplete without it.



Dance of Mandilatos Thrace. Source: [https://www.epiaspalathon.gr/politismos/topos-](https://www.epiaspalathon.gr/politismos/topos-kai-xoroi-tou/o-topos-ke-chori-tou-mantilatos/)

[kai-xoroi-tou/o-topos-ke-chori-tou-mantilatos/](https://www.epiaspalathon.gr/politismos/topos-kai-xoroi-tou/o-topos-ke-chori-tou-mantilatos/)

Highly Improvisational Dances

Certain Greek dances are fundamentally improvisational. In dances such as syngathistós, karsilámás, and mandilátos, every participant improvises freely. In couple dances like syrtós and bállos from Kythnos, each man leads his partner

through personal variations, resulting in multiple simultaneous interpretations.

Some dances, such as zeibékiko and traditional vari hasápiko, are almost entirely improvised. These dances emphasize introspection, restraint, and deep musical sensitivity rather than overt virtuosity. Similarly, Pontic dances such as Sérra rely heavily on improvisation, with movement closely mirrored in musical improvisation.

Improvisation and Community Unity

For outsiders, Greek dances may appear repetitive or uneventful. However, for participants, the dance is a shared ritual experience deeply tied to community life. The repetition of basic steps fosters unity, anticipation, and collective identity. Dancers know their moment to lead will come, and until then, they support others while remaining immersed in the communal rhythm.

Dance occasions such as weddings, religious festivals, saint's days extend religious and social rituals into embodied expression. Even moments of boredom or impatience are part of this lived experience, reminding us that Greek dance is not staged performance but social reality.

FOOTNOTES DEADLINE for the **August** issue is **15 July**. Please send your photos labelled, articles as attachments, reviews and info about future events to editor@folkdanceaustralia.org.au
REMEMBER to send information to the editor for the website even if you miss Footnotes deadline. We wish to know if events have been cancelled or dates changed.

HOW TO RENEW YOUR SUBSCRIPTION

Subscription fees New Categories

- \$25 Adult if Footnotes is emailed
- \$40 for a couple – each member will receive an emailed copy of Footnotes
- \$50 for a family (3 or more members) – each member will receive an emailed copy of Footnotes
- \$15 for a member aged under 21 will receive an emailed copy of Footnotes.

Add \$5 for each paper copy recipient.

Overseas subscribers can pay with Paypal:

www.paypal.me/60gapyr When you use Paypal, please choose “family and friends” not “goods and services” to avoid being charged any fees. Here’s how to do that: Go to Menu, then “Send and Request”, type my email in the box: clark_paul@yahoo.com, then put the \$ amount, where it says “paying for an item or service” click on the word “change”, it will then say “What is this payment for”, Click on “Sending to a friend” and then you will not incur any fees. **Please ensure you pay in Australian dollars.**

CHANGES TO ‘WHAT’S ON WHERE’

Please email changes to the Editor:
editor@folkdanceaustralia.org.au or the
info@folkdanceaustralia.org.au

FDA MEMBERSHIP IS FOR THE 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 439 730 886 (if renewing, please include your Membership Number in the description). Pay with Paypal see last page. Or:

Cut out the form on the back page and send it, together with your 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 FDA newsletter, “Footnotes” emailed or posted to you each year.
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ADVERTISING IN FOOTNOTES AND THE FOLK DANCE AUSTRALIA WEBSITE

Dance-related events and publications can be advertised free of charge for Non-profit Organisations, provided at least one person is a financial member of Folk Dance Australia.

THE FOLLOWING CONDITIONS APPLY:

The maximum size per ad is an A5/half page

Not for profit (NFP) organisations:

- No financial member of FDA - \$40 per issue
- One financial member of FDA – Free

Business and for Profit organisations:

- No financial member of FDA - \$40 per issue.
- One financial member of FDA - \$20 per issue.

If you are interested in FDA providing a link from our website to yours, please contact info@folkdanceaustralia.org.au

FDA WORKSHOP CDs and DVDs

Unless stated, all DVDs – members' price \$10, non-members' \$20

(CDs if available - \$10)

****POSTAGE and HANDLING ADD \$5**

Aleks Popovic, Serbian Dances	2007
Antal Stopic, Hungarian dances	2008
Avi Zohar, Israeli Dances	2007
Bob Robinson, Balkan Dances	2013
Chris Wild, Albanian Dances	2014
Chris Wild & Kaye Laurendet	
<i>Armenian Dances</i>	2015
Dianna Laska-Moore, mostly Romanian	2004
Dimitris Papapetros, Greek dances	2011
Djordje Nikolic, Serbian dances	2008,2017
Gary Dawson, Balkan Dances	2003,2006,2017
<i>Serbian & Romanian</i>	2013
Kaye Laurendet, Romanian Dances	2011
Koce Stojcevski Macedonian Dances	1999,2000
Laurel de Vietri, French Dances	2008,2012
Maria & Marius Ursu, Romanian dances	
CD & DVD set \$50, or CD \$25, Dvd \$35, 2019	
Marlies Juffermans, Russian & Central Asia	
CD \$15 Dvd \$25	2011
Nina Rassaby, Israeli Dances	2012
Peter Kouvelis & Efthimi Avgetidis	
<i>Pontic Dances</i>	2018,2019
Peter Kouvelis (Pontic) & Yorgo Kaporis	
<i>(Balkan)</i>	2014
Sarah Myerson, Yiddish	2008
Tineke & Maurits van Geel,	
<i>Armenian & The Caucasus</i>	
CD \$15, Dvd \$25	2013
Vas Aligiannis, Greek Dances	1002, 2007,2014
Veronika Zaharieva, Bulgarian	2010
Yorgo Kaporis, Macedonian dances,	
2002,2003,2004,2006,2008,2013,2015	2019
<i>Macedonian and Bulgarian,</i>	2009
<i>Balkan</i>	2012
<i>Bulgarian</i>	2010
Yves Moreau, The Balkans & Elsewhere	2010
<i>Bulgaria & the Balkans</i>	2014
CD \$15, Dvd \$25	

FDA RESOURCES FOR SALE**International Folk Dances for Adults – Andre van de Plas**

Cds, Dvds & Booklets (if in stock) a different set for each year from 2000-2018

Cds \$5, Dvds \$10, Booklets\$5

'Mix' 1983 – 1995	Book & CD	\$10
'Mix' 1993 – 1999	Book & CD	\$10

Postage: Please enquire to okaye@optusnet.com.au

FDA CONTACTS

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Secretary: info@folkdanceaustralia.org.au

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Committee Members: Fiona Clark (NSW), Wendy Walsh (NSW), Corralynn Organ (NSW), Jan Turner (Vic), Alex Roberts (Qld), Nikki Bowler (Qld) Jeanette Mollenhauer (NSW)

For information contact: info@folkdanceaustralia.org.au

RESOURCES FOR ZOOM WORKSHOPS

Cd, dvd and emailed notes. \$35 (includes postage)

Sonia Dion & Cristian Florescu, March 2021

Dorien van de Belt, May 2021

Gergana Panova, August 2021

Tineke & Maurits van Geel, Oct 2021

Resources for YOU TUBE workshops

CD and emailed notes \$20 (includes postage). Video can be watch on You Tube

Ira Weisburd – 2 different sets, Oct 2020 and June 2021.

Enquiries to okaye@optusnet.com.au

WHAT'S ON WHERE**A.C.T. (Canberra)**

Monday 7.30-9pm Folk Dance Canberra – Advanced. Folk Dance Canberra Hall, 114 Maitland St, Hackett \$15.00 per session (discount for term fees paid in advance). Contact Rebecca Lane 0420 524 412.

Tuesday 10am-12pm Folk Dance Canberra – Intermediate. Folk Dance Canberra Hall, 114 Maitland St, Hackett \$15.00 per session (discount for term fees paid in advance). Contact Lesley (02)6286 6401.

Wednesday 7.30-9pm Folk Dance Canberra – Beginners. Folk Dance Canberra Hall, 114 Maitland St, Hackett \$15.00 per session (discount for term fees paid in advance). Contact Lesley 6286 6401.

Thursday 10.30am-12pm Folk Dance Canberra – Beginners. Folk Dance Canberra Hall, 114 Maitland St, Hackett \$15.00 per session (discount for term fees paid in advance). Contact Rebecca 0420 524 412.

Thursday 7.30-9.15pm Folk Dance Canberra – Intermediate. Folk Dance Canberra Hall, 114 Maitland St, Hackett \$15.00 per session (discount for term fees paid in advance). Contact Theresa (02) 6287 1512.

Friday 10am-12pm Folk Dance Canberra – Intermediate. Folk Dance Canberra Hall, 114 Maitland St. Hackett. \$15.00 per session (discount for term fees paid in advance). Contact Theresa: (02) 6287 1512.

Further information for all of the above classes can be found on folkdancecanberra@gmail.com or www.folkdancecanberra.org.au

Wednesday 7.30 pm-9.30 pm. International Dancing with CIFDA (Canberra International Folk Dancing Association), every Wednesday during ACT school terms at Uniting Church Hall, Denman St, Yarralumla. Cost \$10/session - first 3 nights are free. Email Carol at: cmcnally@tpg.com.au

Wednesday 8pm-10pm, Monaro Folk Society Irish Set Dancing, \$9, North Canberra Baptist Church hall, 17 Condamine St Turner. Contact Christine Briton 0413 168 562 www.mabula.net/setdancing

Thursday, 7.30pm. sCanDancs (Canberra Nordic Folk Dance Group). Social dance sessions generally two Thursdays per month (call for details), Yarralumla Uniting Church Hall, Denman St, Yarralumla, ACT. \$10 per session. Newcomers welcome. No partner needed. All dances taught and called as needed. Contact Roger Gifford (02)6103 9543; randcgoogong@gmail.com

NEW SOUTH WALES (Sydney)

Monday 10am-12 noon. During school term. Earlwood Senior Citizens Centre, cnr Homer and Hartill-Law Sts, Earlwood. Contact Debbie 0427 315 245 or m.d.hotchkis@gmail.com

Monday 7.30pm-9.30pm. Balkan dancing classes, Beats 905 Dance Studio, 40 Milton Street, Ashfield NSW 2131 \$50 per month. Yorgo 0412 861 187 or ykaporis@bigpond.net.au

Monday 7.30pm Bush Dancing (Bush Music Club) Pennant Hills Community Centre (opp railway station, downstairs) Wilma 0413 673 339

Monday Newtown, Israeli session for women/girls only 7.30 to 8.45 pm, \$12 per class / \$60 for 6 classes for further information please email Sandi: bushtalk@hotmail.com

Tuesday 7.30pm-9pm. The Harp Irish Set Dancers, Sutherland Bowling Club-Club Kirrawee. 101 Oak Rd Kirrawee. Contact Trish 9580 4865 or Alarna 0401 167 910

Tuesday, 8pm-9.45 pm, Hungarian Dance classes, with Gary Dawson, cost: \$10/\$5 per class. St Peter's Public School Hall. (Entrance to hall is from St Peters Street.) Please ring first. Gary Dawson 0425 268 505 gazad@aapt.net.au

Wednesday and Thursday, Day sessions, Sutherland Shire Folk Dance Group. Contact Kaye Laurendet (02) 9528 4813.

Wednesday 7.30pm Beginner Greek Classes at Marrickville Greek Church Hall (St Nicholas, Livingstone Rd). Contact Vas Aligiannis, 0407 081 875 and -

Thursday 7.30pm -9.30pm. Intermediate and advanced classes at Beverly Hills Girls High School – enter by Melvin St North back gates. Vas Aligiannis, 0407 081 875 www.greekdancing.com.au

Thursday 6.30pm-7.45pm Irish step dance class for children and adults, 8pm until 10.30pm Irish ceili and set dancing with the Sydney Irish Ceili Dancers, Kingsgrove Uniting Church Hall, 289A Kingsgrove Road (cnr Moreton Avenue), Kingsgrove. Contact (02) 9150 6765 or 0419 334 335. wntt@optusnet.com.au, or www.sydneyrishceilidancers.com.au

Thursday 7.30pm-9.30pm, The Heb-roos Israeli Dance Group, North Shore Temple Emanuel, 28 Chatswood Ave, Chatswood. Contact: Jayme Akstein 0404 553 789

Friday 7.30pm-10.00pm. Sedenka International Folkdance Group, Hannaford Community Centre, 608 Darling St, Rozelle. Contact Chris (02) 9560 2910. wildchris111@gmail.com

(Braidwood)

Monday 9.30 am Beginners; 10am-11am, Braidwood Folk Dance Group, Braidwood RSL Hall, Braidwood. Contact Noela (02)4842 8004

(Bowral)

Thursday 9pm-11.30am. Southern Highlands Recreational International Folk Dance Group. Presbyterian Hall, Bendooley St. Bowral.

(Central Coast)

Thursday 8pm-10pm. Israeli and International dances, Woodport Primary School, Ernest St, Erina, \$7 per lesson, or \$60 per school term (9 or 10 weeks per term.) Contact: Avi Zohar, 0417 208 150, avzohar@hotmail.com

(Port Macquarie)

Monday 10am-12noon International folk dance U3A Beginners. 16 Kingfisher Road, Port Macquarie. Contact Christine Battisson (02) 5590 0889

Thursday 12.30pm-2.30pm, International folk dance U3A Intermediate, 16 Kingfisher Road, Port Macquarie. Contact Christine Battisson (02) 5590 0889

(Shoalhaven/Illawarra area)

Monday 10am-11.15am Illawarra OWN class International Dance. Coniston Community Hall, Bridge St, Coniston. Contact Fiona 0410 582 138

Monday 7.30pm. Balkan & International Folk Dance, Cambewarra Hall, Main Rd, Cambewarra. Contact Suzi Krawczyk (02) 4446 0569 or email: plotki@westnet.com.au

Tuesday 2.30-4.30pm (school terms only), "FDA – Callala", international folk dance, Callala Bay Progress Hall, Boorawine Terrace, Callala Bay, Contact Ann Worrall alayberry@bigpond.com

(Taree)

Monday 5pm-7pm, Lazarka International Folkdance, Chatham Uniting Church Hall, Taree. Contact Sandra Bassetti (02) 6552 5142.

Thursday 9am-11am, Lazarka International Folkdance, Chatham Uniting Church Hall, Taree. Contact Sandra Bassetti (02) 6552 5142.

QUEENSLAND (Brisbane)

Friday 7.30-9.45pm, (2nd & 4th Fridays of month except January) Brisinta International folk dancing, Uniting Church Hall, cnr Kingsley & Kadumba Sts. Yeronga. \$10. Contact Lyn or Barry on 0431 022 434 or l.beard75@gmail.com.

(Cairns)

Thursday. 6.30pm Cairns Group Edelweiss Dance Group, 5 Beth Close, Woree. Sonya 0409 314 116.

(Rockhampton)

Thursday 6.30pm-7.30pm music; 7.30pm-9.30pm dancing. Capricornia Dance Exchange: International and other dances, Women's Health Centre, Cnr Bolsover & Derby Sts, Rockhampton, Qld. Contact Nicholai, (07) 4938 2679 or 0412 557 052 tonicho1995@hotmail.com

(Sunshine Coast)

Tuesday 9.30am-10.30am beginners, 10.30am-11.30am intermediate, U3A International Folk Dance, Buffaloes Hall, Price St, Nambour, \$10 venue fee per term. Contact Angelina (07) 5441 7757, email angelina.h.13@bigpond.com

Friday 10.00-11.45 Noosa Folk Dancers, Catholic Parish Church Hall, 5 Moorindil Street, Tewantin. Contact Philippa 0417780016, or email: pippambc@hotmail.com

Friday 9am-11am Dunya Dance, Guides Hall, 110 Burnett Street, Buderim. Contact Lorraine 0431034290 lorrainemoore51@hotmail.com

(Townsville)

Monday Jacara Folk Dancers Meet weekly. Contact Jacqui 0422072905 or Barbara 0404 450 742

Tuesday 5.30 -7.30pm, International Folk Dancing at Suburban Bowling Club Hall, 150 Charters Towers Rd., Hermit Park Townsville Contact Maurice (07) 4772 2757.

Saturday 3pm-4.30pm, International Folk Dancing at Suburban Bowling Club Hall, 150 Charters Towers Rd., Hermit Park, Townsville. Contact Maurice (07) 4772 27

SOUTH AUSTRALIA (Adelaide)

Monday 7.00pm-10pm, Adelaide International Folk Dancers, RSL Hall, Woods St, Norwood, cost \$3. The first 20 minutes are devoted to easy dances – just follow the leader. From 7.20 to 8.30pm one or two dances are taught, then dances that were taught in recent weeks are revised. We dance more advanced dances after 8.45pm.. Contact Anke Koelman 0423 763 273 or Jennifer Ayling 0448 194 289 www.adelaideinternationalfolkdancers.org.au

TASMANIA

Information can be found on www.folkta.org for many dances in Tasmania.

Authentic Greek dancing classes. 65 Federal St, North Hobart. Children/Youth. Intermediate class: Fridays 6pm-7pm. Advanced class: Wed 6.30-8pm. Adult classes as requested, Contact Anastazia: anastaziahisirisidis@gmail.com. 0498 940 603.

Jolley Hatters Morris Dancers Information on www.jolleyhattersmorris.com.

VICTORIA (Melbourne)

Monday 8pm – 10pm. Irish Set Dancing. The Quiet Man Irish Pub, Racecourse Rd, Flemington. Marie Brouder (03) 9435 4435

Wednesday 7.30pm -10pm. Irish Set Dancing/Music, Comhaltas Melbourne. 146 Hoddle St, Abbotsford, beside Collingwood Town Hall and Train Station. Mary McBride (03) 9435 4435, Marie Brouder (03) 9471 0690. Facebook: Comhaltas Melbourne web <http://melbournecomhaltas.org/> marymcbride01@yahoo.com.au Adults \$6, Children free, includes supper.

Every first and third Thursday of the month 7.15-8.45pm. Aurora – Romanian folk Dance Group, Nunawading Community Hub Studio 6, 96-106 Nunawading. \$10 per session. Contact Irina Bugheanu on 0450 453 391 or irinabugheanu@gmail.com.

Friday , Classes in Box Hill. Please contact Jan Turner 0407 524 278

Contradance: Saturday 7.45-10.15 pm 2nd Saturday except months 3, 6, 11. **Sunday:** 7.45-10.15 pm every 4th Sunday. Contradance by Contradition. Live music. Uniting Church Hall, 72 Highfield Rd, Canterbury. \$12 / \$6 students. Info John McGregor 0422 932 532 . www.meetup.com/contradance-in-melbourne

French, Breton and European folk dancing (Fairfield) Contact Stevie Browne – Melbourne.balfolk@gmail.com/Find us on Instagram @melbourne.balfolk

Irish social set dancing (Preston) Contact Ragtime Tavern – 0418 557 650

Irish Set Dancing (Kensington, Collingwood) Contact Marie Brouder +61 3 94710690/marie_brouder@yahoo.com.au

(Castlemaine)

Wednesday 10-11.30 am during school terms, International Circle Dancing West End Hall, corner of View St & Woodman St, Castlemaine. Contact Jo 0457 388 344.

Daylesford

1st and 3rd Tuesdays English Country Dancing
2nd, 4th and 5th Tuesdays: International Circle Dancing

U3A Hepburn Shire, 3.00-4pm during school terms, Senior Citizens Hall, Daylesford Contact Jo 0457 388 344

WESTERN AUSTRALIA (Perth)

Monday 6.45 – 8.45pm Perth International Dance, Dalkeith Hall, 99 Waratah Ave, Dalkeith Martin 0415 101 755

Monday 12.30-2.00pm, East Fremantle Lawn Tennis Club, Jarrat Drive, East Fremantle Jennifer 0409 372 414

Wednesday 10.00-11.30 am Mandurah, Leslie Street Centre, 7A Leslie Street, Jennifer 0409 372 414

Friday 9.30am to 11am. Glen Forrest Hall, 28 Statham Street, , Glen Forrest. Jenny 0418 899 391

Saturday 2.45pm to 4.45pm Perth International Dance, Dalkeith Hall, 100 Waratah Ave, Dalkeith. Regular folk dancing.

Sunday 5.00-7.00pm South Perth Senior Citizens Centre, 53 Coode Street, South Perth. Jenny 0418 899 391

Perth International Dance Sessions -
www.perthinternationaldance.org.au,
secretary@perthinternationaldance.org.au

(Albany)

Friday 4pm. Albany, Kids Uniting Church Hall, Duke Street. Palenque 0423 834 439 or palenqueb@gmail.com.

Saturdays 10.30- noon Uniting Church Hall, Duke Street. Albany. Palenque 0423 834 439 or palenqueb@gmail.com.

Marlee Morris – Nedlands WA Information on marleemorris.morris.org.au

DATES FOR YOUR DIARY 2026

ALL THESE WORKSHOPS ARE DEPENDENT ON THE COVID SITUATION.

The virtual workshops are **FREE** to **FDA** members so please encourage others in your group to join.

Oct/Nov 2026	George Kiriakidis Zoom Greek Workshop – Further information TBA
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HAVE YOU RENEWED YOUR SUBSCRIPTION?

Folk Dance Australia Inc.

Application for Membership from Jan-Dec

Name: _____

Address: _____

_____ Phone: (____) _____

Signed: _____

Date: _____

Email: _____

Please send Membership/Renewal Form with membership fee as a money order or cheque made out to Folk Dance Australia Inc to:
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Folk Dance Australia
95A Grays Pt Rd
Grays Point NSW 2232
memb@folkdanceaustralia.org.au
Or you can pay by Internet:
Transfer AU\$ to St George Bank,
BSN: 112879, A/C No **439 730 886**
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- ☐ \$15 for a member aged under 21 will receive an emailed copy of Footnotes.

Add \$5 for each paper copy recipient.

☐ Yes ☐ No Email secretary.folkdanceaustralia@gmail.com: 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.au whether I am a currently paid-up member or not.

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