



**Celebrating
Half a Century
of
Perth International Folk Dance Group
and
Perth International Dance**



Dance is the timeless interpretation of life

Don't just breathe to survive

Dance and feel alive

Treat dance as a ritual of immortality

Shah Asad Rizvi



“You can't really be proud of yourself

if you don't know your history”

Nelson Mandela

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of
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Perth International Dance

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Foreword

This document traces the life of the dance group over its fifty year history. While there is some debate about the actual start date, for this history, 1976 has been taken as the nominal start date.

In 1996, the twentieth anniversary commemorative edition of our newsletter, *Grapevine*, featured a headline 'Counting not a strong point of Dance Group'! How true that was!

Over the fifty years we have been 'Perth International Folk Dance Group', 'Perth International Dancers' and 'Perth International Dance'. Other names were considered that included terms such as 'World Dance', 'Traditional Dancers', 'Global Dancers' and Dance International Perth! The KISS principle prevailed.

Many, many people have contributed to the success of the group over half a century, including teachers, performers, choreographers, members, life members, visitors and many other characters. Some were influencers, some were initiators, many were low key; one thing they had in common - they all enjoyed dancing! The Group has welcomed them all; some left, some departed, many stayed but in one way or another they have all contributed to the success of the group and helped to make us what we are today.

Our Golden anniversary celebrations build upon earlier milestones, the 10th, the 20th, the Silver, our 30th and our 40th. Who knows how long we will go on!

We would like to thank everyone who has contributed to the dance group over its fifty year history. The current Committee is proud to support this document on behalf of its members and dancers.

1. In the Beginning

The key question is ‘when did the dance group actually start and just how old is it?’ If 2026 is the fiftieth then we started in 1976, right? Well, not quite! The actual start date seems to be a bit lost in the mists of time and it needs some interpretation!

International Folk Dancing was likely introduced to Perth by Arthur Weston (originally from USA), Chris Druid-Sutton (from Sweden) and John Watson of the WA Folk Federation (WAFF), some time in 1972. One of the early venues was The Stables in Malcolm St.

Some of the early participants were Naomi Segal, Bob Sutton, Mary Drake, Helen Tyrrell, Ken Pinches, and Robyn (Yutika) Juniper, who remembered being asked in 1973 to announce on her ABC radio show that the dance group was running. It began as a small group of interconnected individuals each of whom in turn involved friends or relatives in the group. Often at someone’s house and usually involving a potluck dinner.

By December 1975, the group had dwindled to only a handful, when fortunately, Eve and David Blair arrived after two years in the USA where International Folk Dancing was all the rage on university campuses. They brought with them many new dances and reels of taped music and fatefully bumped into Chris Druid-Sutton and Bob Sutton at the WAFF New Year’s Eve Bush Dance. So 1976 saw a re-activated group that met on Monday nights and that year is now taken as the birth of the Perth International Folk Dance Group (PIFDG). They met at 9 Museum St, Northbridge in a building that was demolished to make way for the State Library.

Chris and Eve shared the teaching until about May when Chris and husband Bob departed on voluntary service overseas. Chris left us with her famous purple speakers, originally donated by WAFF, which we used for many decades. Eve, by then 4 months pregnant with Palenque, was the main teacher with some help from David and from occasional visiting teachers. Eve only missed one week of teaching in 1976; that was when Palenque was born!

Pam Gunn was one of the original dancers from that era; she started in May 1976 just before Chris and Bob left.

So those were the first few steps for PIFDG. The group christened by Eve Blair before their first performance when asked ‘how do I introduce you?’ by the organiser just as they were going on stage!

2. Dancing on Mondays – From Pillar to Post?

For most of the rest of the century PIFDG dancing was held on a Monday evening. It did move around a bit though, from The Stables in Malcolm St (1973); to 30 Museum St (1974); 9 Museum St. (1975); Henry Street, Shenton Park (1976); St Brigid's, Fitzgerald St. (1978); Northwood St., West Leederville (1978); Peninsula Community Centre, Maylands (1980); North Perth Town Hall, View St. (1984) & Wembley Scout Hall (1986). True gypsies!



Dancing remained there until the Scout Hall was demolished in 1998 when the Wembley experience was farewelled with a big party, a wake, on 17th August 1998.



The Monday following the wake, dancing moved to St Margaret's Church Hall in Nedlands on the corner of Tyrell and Elizabeth Streets, where it stayed until the group was evicted just before Christmas 2020; and, no, it was not because of Covid!

That eviction called for another wake, a dress-in-black event, which was held in at St Margaret's on Monday 21st December 2020 after almost twenty-two happy and successful years.



The 'Covid-limited' Saturday Christmas party in 2020 was held in the old hall in Nedlands. In January 2021 both the Monday and the Saturday Groups moved to Dalkeith Hall in Waratah Ave.

Will that be the last of our moves? Time will tell!

Only three of our current dancers have followed all those moves, Eve Blair, Pam Gunn and Peter Fallon; congratulations to them for staying the course!

They probably ask themselves, as many of us do, where did those fifty years go?

There have been so many events and milestones along the way; so much teaching - including by visiting teachers, so many performances, so many theme nights, parties and celebrations including the 10th at Café Folklorico, the 25th at a week-end camp at Pt Peron and the last big one, the 40th in 2016 at St Margaret's. All great events.

The dance group continues to thrive!

3. Differentiation – a Niche

Some would say that we have done really well to reach fifty; to survive all that time! There has always been competition, always temptations for dancers to join other groups. Local assaults some might say, from Country dance (English, Scottish and Irish), Contradance, Line dance, French dance (Soulieado), Ballroom, Belly dance, Ballet, Tango, Morris Dance, Hora Shalom, other Israeli Groups, Chinese, Indonesian and others!

Over the years we have shared dancers with some of them, and lost members to other dance movements; some have returned, many have not!

Then there are the other local ethnic dance groups that tend to be based on communities of immigrants or descendants of immigrants, keeping their dance culture alive. They have their own dances and music and they are fiercely proud of their cultures. Maybe that's their brand. Typically, they have a singular view of their culture which they keep and cherish within their own community. This was bridged to some extent by Linsey Pollak when he set up the Ethnic Music Centre in North Perth in 1983.

There are many ethnic dance groups in Perth including Bulgarian, Croatian, Serbian, Hungarian, Polish, Russian, Macedonian, Greek, Chinese, Indian and Chilean and two Turkish groups.

Getting established we told ourselves that we were different and that we differentiated ourselves from them all.

'We are International', was the mantra, although Eve made the comment early on that starting with a spectrum of dances drawn from the Faroe Islands to Israel, Russia to Portugal, and an emphasis on Eastern Europe made her feel "a little uncomfortable in calling the mix 'international'. It does include many nationalities but there's nothing indigenous and there are no dances from Asia or Africa".

PIFDG stuck at it, promoting itself as a recreational dance group, maturing and sharing – the focus on performing for others and inviting them to join in was engendered very early on.

The small number of dances grew over the years, driven by visiting teachers and by dances collected during visits overseas.

Some dances developed into "our village's" version, in true folk dancing tradition. Perhaps Perth's isolation helped with this!

4. The first few years - getting established

So, in late 1975 Eve and David Blair arrived after two and a half years in the USA. They had danced with the Swamp Stompers based in Baton Rouge at Louisiana State University who were incredibly supportive of their intention to start a group in Perth and provided access to all their music and files full of dance notes. Eve and David left the US with many reel-to-reel tapes of music for hundreds of dances, many more dances than they had actually learned in the US.

That kept the nascent PIFDG going for the first few years, after which Eve travelled to workshops, Bulgaria on one occasion and Macedonia on another, where she bought records – the vinyl variety – of the workshops' music.

Later, when dance teachers started visiting Perth they had dance music for sale which added significantly to the group's repertoire.

So that was the start of Perth International Folk Dance Group. When Chris Druid-Sutton departed in May 1976 she left us the purple speakers. They were finally made redundant in 2019 when we started using PA units with our PCs, at which time our two 'oldest' members agreed to look after one speaker each – brought back in 2025 for this photo-op.



*Pam Gunn and Eve Blair are the new custodians.
They hung on to these purple speakers for 50 years!*

In the beginning there was only a small number of authentic dances. One dance for one piece of music which is par for the course in this genre. Eve described those as the glory days when the group ran 'on the smell of an oily rag'.

Yes, performances did start early on – one classic one at the Fremantle Arts Centre on 29 March 1976 - was on grass with most of the ten dancing bare footed.



Fremantle Arts Centre on 29 March 1976

Two more barefooted performances followed in 1977.



Curtin University Performance - 8 May 1977

Occasionally, they did don shoes, this for the Peninsula Open Day



Joyce

Jan

Step

Fran

The performance group had its own costume by the time of the Shell Folkloric Festival at the Perth Concert Hall in 1981. Being sensitive to the feelings of local ethnic groups they selected Bulgarian dances, there being no local Bulgarian group at that time. The new costume must have gone down well and must have looked stylish as they were paid \$100 for their appearance, although they never performed at the Shell Concert again. Gary Dawson was our choreographer.



It would take a few more years before there was a PIFDG logo, designed by Terry Manly, and later still incorporation, a Constitution in September 1987; eleven years on!



5. Sharing and Performing

Performance, both as a fun activity and as part of sharing the experience of international folk dance with an audience, has always been a big feature of the group, and it started very early on. Back in 1976 there was that performance in the courtyard of the Fremantle Arts Centre not long after it re-opened in 1973. Ten enthusiastic dancers, yes, mostly barefooted on the grass in the courtyard. We saw above the 1977 barefooted performance with the ladies in white blouses and simple red dresses and the 1981 Perth Concert Hall, Shell Folkloric Festival performance.

In 1982 they were in Fremantle at the city's festival and the Children's Festival.

Their first Toodyay festival followed the year after, when they also performed in Kalamunda and again in Fremantle.

So the pattern was set; regular appearances at the annual Toodyay Folk Festival, Hyde Park Festival and at Whiteman Park. In 1984 they went up in the world and danced on the flat bed of a truck at the Guildford Festival!

Some performance lineups and events in this collage:



Looking back at the old photographs one can see that the repertoire was set quite early on with the inclusion of dances such as Somogyi Karikázó, Hora Medura, Ajsino Oro, Sitno Zhensko Horo, Rov Brachot and Zvarniara.

It may have been a way of sharing a love of dance but it didn't attract many new dancers and at times it was clear that the message may not have got through to the audience who made comments such as. "How clever that you are able to dance so many different dances all to the same tune!" That was after a performance at the Quakers Annual Fair at Darlington in 1976. The same year at a performance in York, at the opening of a Girl Guides Centre, someone expressed genuine concern that the group was too poor to afford any shoes and offered to take dancers to the local OP-shop! Those were days of the simple red skirts and white peasant-style blouses. It was felt that the bare feet gave them that authentically folk dance look! Apparently the main reason for donning shoes was as protection against lawns full of jo-jo and bindi bindi – really painful on the feet!

Over the years there were also regular performances at the Music Festival in Nannup held in late February/early March. It was always hot, it got to 44°C in 1994, and particularly hot when dancing outside the pub in the sun with the tar melting on the road under the feet. The audience, meanwhile, were under the shady verandah with cool drinks!

Of course, not all performances went totally to plan. Mistakes did happen and the best things to do with mistakes is not to repeat them, just move on and keep quiet. Peter Carter hadn't read that script and was known to utter loud expletives when things went a bit wrong! *Perhaps an expletive in Bulgarian, Romanian or Turkish might have sounded more authentic!*

One time, at an early performance at the Tawarri Lodge, the group leapt onto the highly polished floor only to land flat on their backs! *Always check the surface before a performance!*

Occasionally a dance would conclude with someone delivering a flourish to the back wall, away from the audience! *Remember where the audience is!*

In 1994 Art Diggle arrived on stage at Toodyay Festival without shoes; his white socks looked quite fetching!



Toodyay performance 1994 - Art in White Socks

1994

On another occasion when preparing for a tight and close hand-hold Turkish dance at Cafe Folklorico the line lost its balance and collapsed in a heap! The moral of that story? *Don't lean too far!*

But considering the number of performances over the decades there were very few mistakes.

Perhaps practice does make perfect, although there is such a thing as doing too much practice, and Palenque says four identical performances on the same week-end – as at Fairbridge in 1996 – is really something to avoid!

In later years the pre-recorded tapes, CDs and USBs were often replaced by live music, usually with support from The Last Five Coins. That added an extra dimension both for the dancers and for the audience. Of course the 'Coins' have changed over the years! Maybe they are not good at counting either!



2003

Russell Johnsen, Jenny Parkinson, Mark Bozikovic, Rom Kruger, Steve Barnes



Russell Johnsen, Jenny Hoffman, Mark Bozikovic, Laura Bernay, Steve Barnes, Rom Kruger



Jenny Hoffman Russell Johnsen Katie Cranfield Mark Bozikovic Don Blue



Russell Johnsen Jenny Hoffman Katie Cranfield Mark Bozikovic Josh Gray

Of course the group had its own in-house band Κακοφανι, the alter ego of Kakophani, on a few occasions such as the group's 25th, the 'Reunion' party on Mayday! in 2001 and a Dutch theme night on 29th Jul 2002.



Over the years there were some really imaginative choreographies. These included the interweaving lines of Hora in Doua Parti (Toodyay, 1994), various Can Can presentations, and a tricky choreography by Palenque done to the tune 'Three Slips and a Gully' written by Steve Barnes, at that time one of the Last Five Coins band members. The pièce de resistance was probably the Australia Day performance in the Entertainment Centre in 1999; it was choreographed by John Whaite and represented a family scene in a Bulgarian village. There were about 8,000 people there so that was certainly our biggest audience.



Another key event was in 2007 when we performed at the National Folk Festival in Canberra.

Our thanks to all our choreographers but especially to John Whaite, Eve Blair and Palenque Blair.

There must have been hundreds of performances over the fifty years, although the annual number dropped in later years; is that age or was the Covid epidemic a trigger? It certainly didn't help.

Some might say that the quality has gone up; others might disagree! The Perth Town Hall, part of Bernard Carney's Multicultural March, in 2021, was a good one. It was suggested by some that that should have been our swan song!



Some performances led to classic photos such as this one that we used for years in flyers and promotions and as a footer in our newsletter *Grapevine*. It was taken by Dave Currell at a Sunday afternoon *Kulcha on Swan* event at Baskerville in 2006.



Some performances were done in conjunction with other events such as the Shanty festivals at Albany in 2021, 2022 and 2023.



Others, like Mandurah Performing Arts 2024, were by invitation:

Perth International Dance - Mandurah Performing Arts Festival - September 2024



In November 2002 we were invited to dance at the Acacia Hotel in North Perth by the South East Asia Amateur Radio Network, in Perth for the SEANET Convention.

Another performance by invitation was in 2018 at the Turkish Republic Ball in the new Westin Hotel in Hay St. Perth. Organised superbly by Tuna Dincer through the Turkish Australian Culture House, it was part of celebrations for the 95th anniversary of the creation of the Turkish Republic, with a guest band flown in from Sydney for the event. Eve's selection of dances seven different Turkish regions was obviously appreciated by the large audience who joined in with great enthusiasm at the end.



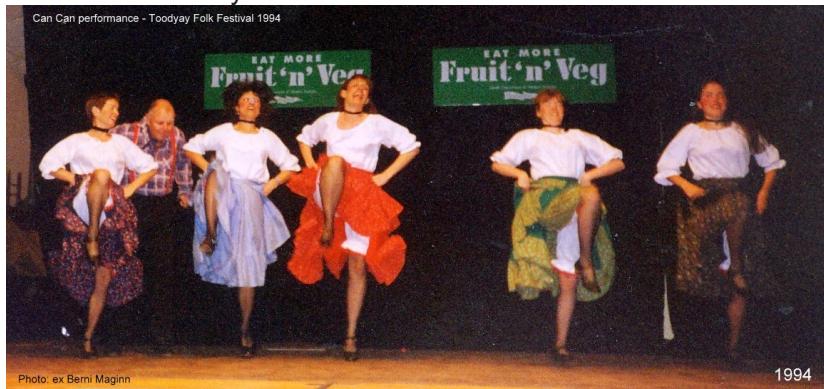
Others took a very different form, such as the involvement in the Fremantle street parades and festivals in 1996, 2015 and 2016.



There was no specific audition for performers but selection was by no means automatic. It did get easier over time as dancers moved on or they damaged themselves and the pool of available dancers got smaller.

The costumes have stood the test of time. They are cleverly designed to be adaptable to the different regions the dances come from. Sincere thanks to Fiona Murdoch and Berni Maginn for their designs and creation.

There were over 130 performances over the years so we have not included a complete list in this document. Somogyi Karikázó from Hungary featured early on, Tarantella was a classic, as was the combination of Sitno Zhensko Horo and Ajsino Oro and of course The CanCan always went down well!



6. Change - Music, Dances and Technology

In its 50 years the dance group has witnessed huge technological advances, with improvements in the quality of music and the wide availability of on-line video. The key things have been flexibility, willingness to adapt and adopt, and the utilisation of new platforms.

Dance music has been available on a variety of media and there has been a steady migration from reel-to-reel tapes, to vinyl records, cassette tapes, mini-disks, CDs / DVDs, USBs and on to various digital media.

The group has also made the move to PCs. The use of iTunes particularly, has provided additional function and flexibility.

Likewise, the use of the internet and the development of a Perth International Dance web site. Who can forget the early PID-Web site with its focus on frogs!? Thanks to Jenny Currell for hosting that site and for the early adoption and development. John Whaite took over the web support and development for many years before passing support to Martin Williams in 2021.

Sincere thanks are also due to John Whaite for his work on the video collection and the maintenance of our music collection in its various forms, particularly after the move to digital.

Thanks also to Martin Williams as archivist, for collecting, indexing and promoting photographic and video material.

In terms of collecting dances there has been a real shift over time. In the early days it was difficult to find suitable dances and quality recordings collection of which typically involved long-distance travel.

Workshops by visiting teachers added a new and very effective source of dances. PIFDG and PID tapped into that mode very effectively.

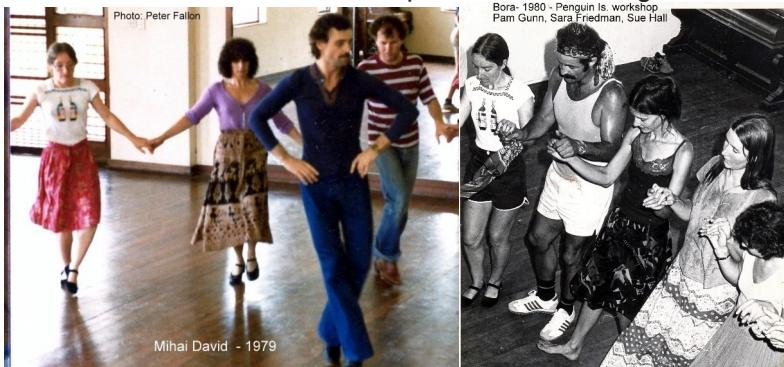
No need now to travel overseas to foreign workshops to collect dances. The modern internet has not only changed that enormously it has basically delivered a totally different problem. The problem today is selecting suitable material from the multitude of dance music and videos on-line; there's just so much of it. There's a regular flood of new dances and new choreographies, particularly from Israel.

7. Workshops and Visiting Teachers

In 1973, long before PIFDG was formally established, Arthur Weston conducted a Balkan Dance workshop at The Stables in Malcolm St. in Perth. And so the die was cast.

The early years saw visits and workshops from Gary Dawson (Sydney), 1976 & 1981; Al Wiedermann (USA), 1978; Krishnan Nair (Sydney), 1978; Bora Ozkok (USA) teaching Turkish dances, 1978 & 1980; Mihai David (USA), 1979 & 1991; George Tomov (USA/Macedonia) 1982; Yves Moreau (Canada) 1989.

The second Bora Ozkok workshop was held on Penguin Island.



In 1977 Belyssa, a local dance teacher, conducted a Lithuanian workshop in 1977 and a Middle Eastern one in 1985. In 1978 as part of that year's Perth-based National Folk Festival, Rolando from Sydney taught dances from Mexico, his country of origin.

Hollander Jaap Van Beelen and his partner Maryanne danced with us in 1983 and gave a workshop that included Kritikos, Ajsino Oro, Boanopstekker and Vlinder.

It was all part of learning; learning new dances and new rhythms, and learning about different cultures. Learning for the brain, for the feet and for the arms. Yves Moreau used to talk about 'the disappearing smile syndrome' the thing that happened when he added arm movements to a dance that he was teaching!

After the initial flurry there was a relative paucity of workshops until André van de Plas's first visit to Perth late in 1986. His first visit to Australia was three years earlier when he did workshops for Sedenka in Sydney and for CIFDA in Canberra.



André, from Holland, was a well respected teacher of international folk dance.

He returned to Perth in 1988 and again in 1995, 1996, 1999 and 2000 before a run of 10 years between 2002 and 2011. He was back in Perth in 2013, then every year until 2018 when there were no workshops due to that Bali volcano – a great shame as not only did we miss out on having a workshop with André but it was one of the best workshop flyers that PID ever produced. We did learn his dances that year thanks to Jennifer Eyre who met him at Perth airport for a personal and somewhat non-standard workshop.

That was twenty-two years' worth!! Was it Perth or Australia that was his second home? Over those years André brought 724 dances to Australia from 51 countries. In Perth it was 294 dances; about 40% of our total.



For more than two decades we relied almost solely on André van de Plas to select suitable dances for us, but sadly that gift was snatched away with his sudden and untimely death on 30 January 2019 which left us in shock. No more 'look to me'! No more 'One More Time'.

To us he was friend and a true institution. There was always great enthusiasm for André's workshops. In 2006 we had 50 dancers over the two days of his visit.

His legacy was continued 'One More Time' by Kaye Laurendet when she presented his 2019 programme.

Kaye Laurendet, André's Australian collaborator, is based in Sydney where she runs an active dance group in Sutherland shire – they turned 50 in 2025. She arranged all André's visits and wrote the English version of his dance notes.

Before his passing, André sent Kaye some material for 12 dances in his planned 2019 tour.

She presented ten of those to the 42 dancers at PID's two-day workshops over the weekend 5th / 6th October 2019.

Sadly, the end of an era!

Included as an Appendix is a list of everyone who attended André's workshops in Perth.

The late and well respected Frances Young, with husband Roger, from the USA, conducted a number of workshops (1989/90 & 2003); some for the group and others at folk festivals such as Toodyay.

Fiona Murdoch wrote a very moving tribute to Frances in 2010.

Fiona Murdoch, herself, was with us as a key teacher, performer and mentor for over seven years before returning to her native New Zealand in 1994 where in 2025 she was awarded The King's Service Medal for services to dance. Surely, very well deserved

She came back to Perth for four successful workshops including a residential one at Point Peron in 2008.

Fiona's 'Oz-Aateora International Dance Experience' at Nedlands in 1996 included dances from Israel (Alizut), Armenia (Hey Par, Ambee Dageets), Greece (Vrachos Hassapikos) and from Taiwan and Ireland.

Her 'Spring Workshop' in September 1998 at the Star of the Sea Hall in Peppermint Grove was attended by 39 dancers and included Azche Jerazanke (Armenia), Dontia Pikna (Greece), 'Jegg' (Norway), Mom Bar (Armenia), Tagadi (Israel), Welenki (Russia) and Yaldati (Israel) some of which we still dance.

For our anniversary celebrations in 2001 Fiona presented a 'Silver Jubilee Workshop' to 28 attendees which included Baraka (Israel), Cosnencuta (Romania), Opsa (Balkan) and Riverdance (Israel).

At Point Peron in 2008 her teaching included Boker (Israel), Ciobankat (Albania), Dana (Gypsy/Romanian) and Hassapikos Politikos from Greece. 36 dancers attended.



We also had regular dance injections from other visiting teachers and from our own dancers who returned with dances from workshops elsewhere.

Yves Paliern came to Perth in 1991 – as part of his French military service – and joined the group in a number of ventures, including a partner dance workshop at North Perth Town Hall, a Breton

Dance Workshop in the Guildford Town Hall and a Bastille Day event at Observation City, Scarborough; before heading home later in the year.



Can Can with Yves Paliern - Scarborough

1991

In October 2001, as part of our 25th year celebrations, Tineke van Geel ,from Holland, gave an Armenian workshop in Mosman Park that included Tamzara, Gorani, Hoi Nare Nare and Trabzoni Bar.



Tineke van Geel - Armenian workshop - Mosman Park

2001



Tineke van Geel - Armenian workshop - Mosman Park

2001

Over the years several dance members have also attended Tineke's workshops in Bali, Georgia and in Armenia.

Yorgo Kaporis, from Sydney and of Macedonian-Greek origins, came to Perth twice. In October 2010 he taught nineteen dances which we ranked in that month's *Grapevine*; we still dance Sulejmanovo, Ti Li Be Giorgi and occasionally Pembe.

Two years later he brought his amazing energy and a smaller number of interesting and more challenging dances. Of the nine, Vojdaki, The Water Carrier's Dance, was five dances combined

into one!! The very fast fifth part was also presented as a separate dance, Ratevka.

Some of Yorgo's happy workshoppers in 2010 thought he had bitten off more than he could chew!



During their European trip in July 1992, John Whaite and Fiona Murdoch attended Belcho Stanev's Folk Dance Summer School in Varna, Bulgaria. They returned with many favourite dances such as Kutsata, Devoiche, Opas and Gankino and suddenly we had a new favourite teacher and choreographer, Belcho Stanev. It took a few years but in 1995 Belcho had his first trip to Perth, his visit supported by the WA Government through grants from the Department of the Arts. He brought us twenty dances that year and many of them have been regulars in our repertoire since. Absolute classics. Just as classic was the booklet that John Whaite put together describing the culture of Bulgarian Folk Dance and the steps and patterns of all the dances.

The workshops, the dances, the parties and most of all the dancing, the humour and the friendship of Belcho live on in our memories.

His 1995 dances, taught at the Scout Hall in Rokeby Rd, Subiaco, included Danets, Dvazhdi Trizhdi, Eleno Mome, Jove Male Mome, Kamishitsa, Ludo Mlado, Ograzhdensko Horo, Opas, Ovchata, Paidushko Horo, Rodopsko and his variants of Vlashko and Sborenka.

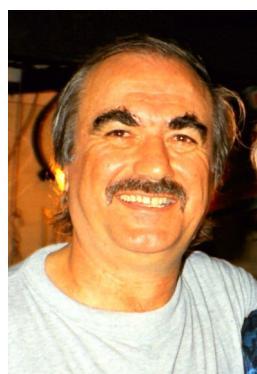


Photo: Martin Williams



Some of the attendees at Belcho Stanev's workshop - Subiaco Scout Hall - 19 Feb

1995

Belcho revisited in 1996 for residential workshops at Point Peron when he added eight more of his magic dances including Koledarsko Horo, Brestanska Rachenitsa, Ljavata and Oi Ela Mi Libe Le. There were 51 people dancing there over the week-end.



Belcho Stanev for
Point Peron Workshops
May 1996

1996

Belcho came back to Perth for his third visit in 1997 when he retaught Ograzhdensko Horo and added twelve more of his classic dances, including Bachkovsko, Gigensko Horo, More Sokol Pie, Paidushkata and Kyustendilsko Horo. We never did master the last dance which had fourteen parts!

Later in 1997 several members of PID visited Belcho in Bulgaria – a unique adventure for many of the Group - more on that later.

In 2019 and in 2024 we had visits from Dorien van de Belt from Holland who taught us Setnala de Mitra and Gankino ot Selo Roman, both from Bulgaria.



There were also musical visits such as those from Les Derniers Trouvères, from France in 2008 and 2011. Superb performers, great presence and full of character.



Musical fun at the home of The Last Five Coins, at Alliances Francaises with carrot flutes and down by the river with all those friendly mosquitoes!!



And who can forget the visits from Xenos in 2002 and 2005. They were joined by local Macedonian Petre Georgievski. Dancing in a large circle around the musicians with the gaidas, the zurna, the kaval and clarinet, the tablas and a banjo was a touch of magic!!



Perth may be billed as the most remote capital city in the world but considering that we have done really well over the decades with so many visits from inter-state and overseas teachers. They have boosted our dance repertoire and the variety of our dances enormously. Add to that dances picked up from Hora Shalom and their visiting Israeli teachers and from some ten workshops organised by our own teachers over the years.

8. Visits Abroad

A search through *Grapevines* will soon convince one that our members have spent a lot of time travelling the world. Our dancers really have been a pretty mobile lot!

Typically these trips have involved regular visits to workshops and festivals and many led to the collection of dances.

An exhaustive list that focuses on those dance trips is included as an Appendix. It largely ignores personal holidays of which there were many, many more! The following provides a flavour of the number and the scope of these visits and the energy that they require – some of these festivals are three weeks long!!

Eve Blair's first trips to Bulgaria and Macedonia to collect dances were in the late seventies / early eighties.

In 1992 John Whaite and Fiona Murdoch travelled to Greece, Bulgaria, Romania, Turkey and Azerbaijan for an extensive trip that also included a Belcho Stanev Summer camp and dance lessons with Romanian, Turkish and Greek teachers.

Following Belcho Stanev's successful three visits to Perth, eight group members joined with dancers from Europe and America in 1997 for a memorable tour that included Koprivshtitsa, Lozen, Sofia, and Karlovo in Bulgaria. The teachers were Belcho, his son Julian and his daughter Irena Stanova.

In Lozen, near Sofia, we were welcomed one evening by a group of local women magnificently dressed in ethnic costume.



Also in 1997 John Whaite embarked on a true grand tour; attending the Sabor Festival in Koprivshtitsa then the Tchan

Bulgarian seminar with Hristo and Kaya Ivanovi before heading off to the Traditionarius Catalan dance seminar. He rounded that off with St Chartier, Le Grand Bal de l'Europe in Gennetines and then the Pirin Pee festival in the Pirin mountains of Bulgaria.

The following year John Whaite was again at major festivals in Catalonia including the Traditionarius at Pobla de Segur; the Accordionists Festival at Arseguel d'Urgell and the Festa Mayor in Esterri d'Aneu. In 2014 he went to the Gucha Festival a gypsy festival in central Serbia.

2015 saw him at Le Son Continu and Gennetines for The Grand Ball of Europe and at Bulgarian and Serbian workshops in Zornitsa, SW Bulgaria.

In 2017 it was an Yves Moreau workshop in Albania then off to Kyriakos for a Greek Seminar followed by Le Son Continu and Le Grand Bal in Gennetines. In 2018 he repeated the last two and added Andanças in Portugal.

Then it was back to Gennetines in 2019 before heading off to the Lykistes Seminar for another dose of Greek, Macedonia and Albania music, dance and folklore.

The now two-week festival of dance at Gennetines was also a favourite of Laurel de Vietri. She was there in 1999 for the 10th Le Grand Bal de L'Europe and at the Rencontre Internationales de Luthiers et Maitre Sonneurs, Indre. She returned to Gennetines for the next three years and was back there in 2012, 2014 and again as recently as 2025. Laurel also attended many other traditional French and Celtic festivals including Le Festival Interceltiques, Lorient, the Year of Australia, Brittany (2006); the Festival de Cornouailles, Quimper, Brittany (2007); Le Rencontre International de Luthiers et Maitre Sonneurs, Chateau d'Ars, Indre (2012); Le Carnavale de Limoux, Aude, France (2012); the Festival de Cornouailles in Brittany (2014) and the Borbon, Fetes des Chavannes, Embraud (2014).

Jenny Currell joined in the visits in 2006 with a Tineke van Geel tour of Armenia and in 2010, several of our dancers went to Bali for the Yves Moreau workshop, including John & Jenny Bardill, Jenny Currell, Jennifer Eyre, Mary Woodward, John Whaite, Michaela Hill and Brigitte Ferencek.



Wherever the dances came from, whomever introduced them, we still hope that our dancers will remember their favourites and we rely on our regular teachers to reteach them. Both our regular teachers and our visiting teachers are essential to the group's success; it's not just the dances, not just the music and not just the technology. We need our teachers.

Ron Hill, Joy Hill's husband, was often referred to as the dance the group's mascot – he is seen here at a party during Belcho Stanev's visit in 1995. Ron's German language skills came in useful at times – if only to share jokes between themselves!



9. Our Teachers - Who's who?

Quotation: "To teach - is to learn twice" Joseph Joubert

So, let's focus on our own teachers who have been many over the years although the core of teachers has remained quite stable. The long-service award really has to go to Eve Blair who was a key teacher in the first year and is still teaching regularly today.

This Chapter presents a profile of our key teachers over the last few decades. They have been a huge influence and have contributed immensely to the success of the dance group.

Five of our teachers, Eve Blair, John Whaite, Peter Fallon, Palenque Blair and Jenny Currell, are life members of the dance group.

Eve Blair:

Eve grew up in a London suburb where her mother was a ballet teacher. Ballet was a prominent part of life until she left home.

Her introduction to international folk dance was in Louisiana, in a culture born of the children and grandchildren of primarily European immigrants. They wanted to dance but not to restrict themselves to the dances of their recent ancestors. This gave her a variety of dance styles without the technically challenging aspects of ballet.

After 2 years in the US she moved to Perth, where communities of recent immigrants were keeping their dance cultures alive, but mostly within their own community. In order to continue international dancing she created her own venue: Monday nights with one novice teacher, much help with the technical aspects of music from her husband and the inheritance of two purple loudspeakers from a similarly dance-starved Scandinavian folk dancer who was moving on.

Eve remembers Ciuleandra from Romania as the first dance she taught. That was back in March 1976 in a first floor hall in Museum St; a hall that was later demolished to make way for the Alexander Library.



Now 50 years later Eve is certainly no novice teacher and still loves the variety and energy of our repertoire and is pleased to share the teaching load with our other teachers.

Frances Young

The American Frances Young taught between 1988 and 1990 before returning home. Fiona Murdoch remembers her for her thorough research and preparation for teaching. Frances would tie a scarf around one ankle to help her students work out which of their two left feet they should use. Frances, and husband Roger, shared their time selflessly. Fiona Murdoch wrote a very moving tribute to them in 2010.

In September 1988 and again in October 1989 Frances ran workshops at Toodyay Folk Festival and in April 1990 she combined with Eve and Sara in running a residential workshop at Point Peron.

In January 1990 she taught seven dances including Sestorka, Setnja & Armenian Miserlou.

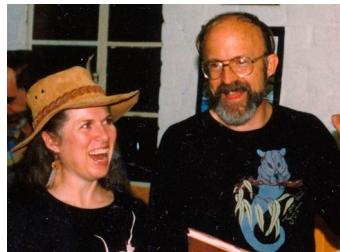
Frances and Roger missed PIFDG's 20th celebration but FAXed with congratulations on "twenty years of amazing feets"!

Frances and Roger returned to Perth in May 2003 to run another workshop.

John Whaite

Writing ten years ago for the 40th anniversary John shared the following about his first night at dancing in 1979. 'I was invited to join the lesson but I didn't dance, I preferred to sit and watch and listen to the music'.

Encouraged by Eve he tried a yemenite at the end of the evening and described that yemenite as one of the most significant acts



Frances Young



1990



Photo: Martin Williams

of his life! John describes himself as a dancaholic, loving the diversity of dance and an enchantment in the nuance of a simple repetitive folk dance, an exhilaration in the challenge of a complex energetic dance, delight in the camaraderie of set dances, warmth in the passion of many couples dances, and awe in witnessing the skill and athleticism of performances, from folk to hip-hop to ballet. He loves to share dance and has been teaching for over 40 years and learning for over 50 years. He says that he's still learning.

He's travelled a lot, both in Australia and overseas to learn and teach dance and has spent many hours supporting dance by organising events, recording videos, writing notes, distributing materials and promoting dance.

John says he has the most important qualification for a dancer - he's happy to be the first person on the dance floor. It's just his passion.

Fiona Murdoch

Fiona was with the group for a memorable seven years, a truly great period for PIFDG with her drive, her enthusiasm and her effectiveness as a key teacher, performer, choreographer, organiser, co-designer of our T-shirts and performance costumes, Committee member and mentor before returning to her native New Zealand.

Fiona arrived in Perth from New Zealand for post-graduate studies in 1987 and spotted a small flyer for the dance group at Café Folklorico in North Perth. That was the trigger and the rest is herstory! She says she loved the diversity of the dances and the social nature of the group, especially the after-dance-class coffees and glasses of wine.

Performances in 1990 on an outdoor stage in Hyde Park, and in 1993 at Cafe Folklorico [North Perth Ethnic Music Centre] with Balkan, Scandinavian and Israeli segments demonstrated both her performance and choreography skills.

In mid-1991 Fiona completed the Folk Dance Australia (FDA) teacher training course in Sydney, followed by that major European visit with John Whaite in 1992 collecting dances from Greece, Bulgaria, Romania, Turkey and Azerbaijan; a summer camp with Belcho



Stanev and dance lessons with Romanian, Turkish and Greek teachers.

She organised the 1993 beginners' course on Saturday morning – actually billed as 'basic dancing techniques' followed by a 'not so basic dancing techniques' and then a singing workshop. Fiona's focus and enthusiasm were contagious.

In 1994 the group held a memorable party to farewell Fiona Murdoch when returned home to New Zealand.

She came back to Perth for five successful workshops including her 'Oz-Aateora International Dance Experience' a Nedlands workshop in 1996 and the 'Spring Workshop' in September 1998, which ended with another farewell party.

She was back in 2001 to present a 'Silver Jubilee Workshop' – part of our 25th anniversary celebrations and ..

.. finally there was a residential workshop at Point Peron in 2008.

In 2025 she was awarded The King's Service Medal for services to dance in New Zealand. Surely, very well deserved.

Sara Friedman

Sara attended dance courses and taught dance in Israel in 1973 where she was a keen participant in their vibrant folk dancing scene, Israel being one of the few places where such dances are still being created; drawing inspiration from the wide variety of cultures contributing to Israeli society.

Sara Friedman arrived in Australia in 1975 and for many years she taught in collaboration with Eve to improve communication of her dances.

Her delicate style was always an inspiration and a wonder to many.

In Australia she initiated the Hora Shalom dance group to foster the dancing of Israeli dance, and when teaching us she focused on dances from her native land.

She thanks us for being part of her life for over 45 years and says "I knew from her first lesson in Leederville in 1979 that it was always for me! Eve was teaching "Hava Nagila", which looked familiar, and then



she taught Pleskavak. The different sound of another country and her neat footwork were captivating. You gave me opportunity to teach Israeli dance again but more so to learn, love and appreciate the steps and sounds of other places. My heart was and is always with you all."

Palenque Blair

As daughter of Eve Blair, Palenque was introduced to folk dance at an early age, a very early age – undoubtedly before birth.

As we said in 'In the Beginning' the only week of teaching that Eve missed in 1976 was when Palenque was born!

Music and folk dance have continued as a major part of her life. Her formal introduction to dance was through ballet which she gave up at age 11 due to the commitment demanded for higher grades and the cramps the toe pointing gave her.

At 12 she joined the PIFDG adult group evening classes, by 15 she had joined the performance group and at 20 she began teaching.

At 25, after completing her formal FDA teacher training course Palenque headed off to France, Bulgaria and Romania to experience and collect folk dance for herself.

She loves to dance. She says it makes her happy and she loves the sense of community that dancing in a group provides.

The word 'extraordinaire' applies to Palenque as a teacher, a performer and as a choreographer.

We really missed her style and her teaching when in January 2019 she moved to the south coast and later that year launched dance groups in Albany – for adults and, having two young children, sessions for kids on Saturday mornings. While down there she has organised performances in Albany for Australia Day, in support of Albany Shanty Festivals and at Harmony Days both there in Albany and in Katanning.

She hopes she can instill the love for the variety of music and movement that international folk dance gives her, though her children whom she describes as the most misbehaved of her students!



Laurel de Vietri

Laurel first started teaching us French dances in October 1999. She had lived in France for 5 years up until 1993 where she danced with a Provençal Folkloric Group. After creating her group 'Les Enfants de Provence' in 1994 in Australia and subsequently the French dance group Souleiado, she went back to France every second year to attend workshops, to dance with her former group around the Cote d'Azure and to explore dances from other cultures in France.



In 1999 she attended her first two-week-long international dance festival, the 10th Grand Bal de l'Europe. With Souleiado, starting in the early 90's, she performed French dances, and more recently Morris dances, at the National Folk Festival in Canberra and at Fairbridge Festival. She took Souleiado to the National Celtic Festival in Portarlington, Victoria; to the Australian Celtic Festival in Glen Innes, New South Wales; to several French Festival celebrations in Carrick Hill, South Australia; and to many Medieval Festivals. She has given French dance workshops around Australia for both children and adults.

There are many words that characterise Laurel, including; organised, enthusiastic, energetic, meticulous, detailed and stylish – just check out that 2006 birthday cake!



If it wasn't our group, it was Souleiado, Alliances Francaises, Un P'tit Gout de France, Krazy at Kulcha, Christmas Bals, Sundays in Brittany or Leaping into Brittany, as on 29th February 2004. *Très imaginative!*

After numerous trips to Le Grand Bal de l'Europe, to Pays Basque and to Brittany, Laurel was an expert in Gavottes, Ronds, Bourées, Mazurkas and Branlés; which we actually think she had a PhD in!

Laurel was driven – she taught us over 200 dances, mostly French and she was involved in many facets of our dance including teaching and beginners' courses. We shared Eurodance performances with her at Fairbridge and in Canberra at the National Folk Festival – where she borrowed some of our dancers! She was quite forgiving too - we never did quite get the speed of the turns and the subtle footwork of Axuri Beltza!

After 25 years of 'Leve-toi et Dance' with Perth International Dance and with Souleiado, Laurel morphed to Morris Dance and moved to Melbourne. Sorely missed!

Jenny Currell

Jenny was another of our teachers that learned ballet at school and later attended jazz ballet classes whilst at Uni. Then, while looking for dancing that didn't involve a partner, she discovered International Folk Dance at a folk festival. As someone who loved languages and all things foreign she was immediately hooked. After more than 40 years she still enjoys dancing and teaching. She has been in the performance group since the early eighties and she even admits to enjoying rehearsing!



She started teaching early in 2002 on Saturdays and on Mondays in 2006. In between time she started the Hills Group in 2004 so she could dance locally and travel less, before handing that class over to Jennifer to run after five years. Later, it became a shared group.

Jenny has a penchant for Armenian dances, attending Tineke van Geel's dance tours, in 2006 in Armenia and in 2012 in Bali, shared with Yves Moreau. More recently she has attended many Israeli workshops, an interest reflected in her proposal to set up the Midland group with a more advanced Israeli focus early in 2024; a group that in mid-year moved to South Perth.

All in all Jenny loves the combined mental and physical challenges of learning and remembering new dances, and loves dancing together with a bunch of other people having fun together. She loves the wide range of dance styles and the variety of the

music and loves seeing others finally master a dance that she's been carefully teaching them. It keeps her fit and it keeps her happy!

Jennifer Eyre

Jennifer began her dance journey in New Zealand attending her mother's ballet classes as a toddler. She trained in classical ballet until her late teens with her teacher passing on her love of folk 'character' dance and providing performance opportunities ranging from a challenging Balinese wedding dance to an energetic Russian partner dance and everything in between! That led her to teaching and finally to travelling in search of more dance.



Arriving in Western Australia she trained in adult education and taught speech reading before meeting Jenny Currell who introduced her to our group. She joined the performance group and was soon teaching at the Hills group and in Nedlands – on Saturdays in May 2008 and on Mondays in 2009 after Andre's visit in July.

Also in 2008 she undertook the task of transferring our collection of CD-based dance music to iTunes on our first PC.

PID sponsored her to attend the Ausdance 'Skillset for Teaching Dance' equivalent to the FDA qualification; that was also in 2008. She says that she thoroughly enjoyed the opportunity to dance with PID at the National Folk Festival in 2007 and made the most of a workshop in Bali partly funded by the Shire of Mundaring.

Jennifer was PID President for a year in 2013 and has had a number of other dance group involvements, including starting the River Group at East Fremantle in 2020 and the new Mandurah Group, with Maria Jenkins, in 2025.

She also teaches annual folk dance classes to dance and language students at a couple of High Schools in the Perth Hills. Jennifer describes sharing the language, music and dance of other cultures with the next generation as a highlight. Their positive energy and enthusiasm for learning are the icing on the cake.

Peter Fallon

Peter was introduced to dance in 1970 while attending boarding school. A section of the ballet classes that particularly interested him was learning national dances within the Imperial Society of Teachers of Dancing syllabus and one evening in 1976 he was taken to meet a social group of people doing folk dances and was introduced to Perth International Dance. The rest is history.



He is, of course, interested in many varieties of dance; in 1991 he attended ballroom dance classes, in 1999 it was Cajun dance classes and in 2001 he joined a local Israeli dance group specialising in partner dances.

He danced regularly with Souleiado, Hora Shalom and Perth International Dance, both in their weekly sessions and in performances. All those dance sessions had to be fitted in around playing bagpipes with the City of Cockburn Pipe Band and of course operating as dance group Treasurer for twenty-five years! When he retired in 2015 he started to teach at Perth International Dance in the absence of the regular teachers and he's still itching to teach.

Maria Jenkins

Maria, a long time leader and teacher at Canberra International Folk Dance Group, moved to Western Australia and joined us in 2019. She brought with her a whole new repertoire including dances from overseas workshops and dances that André van de Plas had not taught us on his visits to Perth. She soon joined the performance group and took part in epics like the Curtin Orientation



Day on a 40°C day in February 2020, Multi-Cultural March in the Perth Town Hall in 2021 and the Mandurah Performing Arts Centre in 2024 with The Last Five Coins.

In January 2025 she initiated our new Mandurah group with Jennifer Eyre.

Jenny Shah

Jenny started dancing as a young adult, at a dance school in Subiaco that taught contemporary dance. Since then she has tried many types of dance, including ballroom, belly dance, swing dance, Bollywood and Israeli dance. Although she enjoyed them all she says that she immediately knew that Israeli dance was what she wanted to do regularly. She joined Hora Shalom and attended classes three times a week for many years before starting to teach.



She travelled to workshops in Australia, Austria and Germany before discovering International dance through some of the dancers that attend both groups. She absolutely loves the variety in the music and the dance steps, and loves to dance and teach anything that is joyful and upbeat, especially Greek and gypsy dances. She joined the PID teaching team in 2024

Pia and Yamuna

There have been other teachers along the way including Sue Hall, Penny Why, Michaela Hill and in 2022 when teachers were thin on the ground Martin Williams tried his hand at teaching.

10. Changes and Challenges

Maybe the old adage does have it that the more things change, the more they stay the same, but for the dance group we really have witnessed constant change. There have been many drivers: technology drives change, people change and people cause change, age brings change, dance halls change and prices change.

Price increases, driven by inflation, have been a constant over the years. In mid 2004, when Peter Fallon finished his twenty-five year stint as Treasurer, he pointed out that when he was first elected treasurer in 1979, Peter Carter handed over the bank deposit book with a balance of \$6, classes cost 20 cents, room hire was \$1 and the teacher didn't get paid. Eve was an unpaid teacher for decades. We now pay our teachers \$40 for a session of teaching and our hall costs are **\$38** per hour.

For many years we used to charge \$8 or \$10 for Christmas parties, now they are free, more change. We do still have live music, usually delivered by The Last Five Coins – occasionally with five of them; great musicians, even if counting isn't their strong point!

The performance group even graduated to wearing shoes! None of that barefoot nonsense!

The group always lives with the prospect of changing halls and finding suitable new homes has never been easy. The preference for a sprung floor is always a challenge – there are so very few left. St Margaret's Hall, our home for so many years, was really good; as has been the sprung floor at Dalkeith Hall, although it is showing signs of wear and there is the ongoing threat of redevelopment of the site in Waratah Avenue.

However, in terms of its objectives, its core dances, its performance dances and its key personnel there has been remarkable consistency across half a century. As we said life is full of change and the dance group has successfully met many challenges and issues.

The Number of Dancers

Looking back through our *Grapevine* magazine and old Committee minutes the number of dancers and members was always an ongoing issue. So too was a regular focus on attracting new members to bridge the experience gap which continued to grow over time.

Numbers continued to decline for many years although the last two years have seen a significant turnaround! Maybe the incentive of being part of the 50th year celebrations will see the return of some more of our lost dancers!

One of the problems with International Folk Dance is that it's not easy! There are just so many dances, so many styles, rhythms and ethnicities. The key twin challenges are attracting dancers and then retaining them!

There were so many beginners' classes held over the years but rarely did they bridge the gap for very long and give new dancers a leg up into established groups. One successful initiative that did address that issue was the creation of The Saturday Group that was proposed by Joy Hill in 2001 our Silver Anniversary year.

Each new group brings a few new dancers although sometimes at the expense of other sessions.

At the other end of the scale there was an advanced dance class initiative in 2017, called a 'Graduates Session' which worked well for a while. It was probably Covid that finally killed that off!

When Steven Janweicki arrived in Perth in 2015, his energy, interest and musical talents carried him in many directions including dancing, joining the Committee and starting Contradance. It was never quite clear whether it was run under the auspices of PID or St Margaret's Church but Contradance, which ran for a few years, was characterised by so many enthusiastic dancers and a stage crammed with musicians – they all loved it and there seemed to be a queue of musos eager to get a good spot. Quite a few dancers, lots of enthusiasm but they didn't transfer to PID. Steven was an institution until he and Amanda returned to the USA in late 2018.

Zooming around Covid!

The Covid years, 2020 and 2021, certainly delivered a challenge and demanded significant change.

The President, John Whaite, and the whole Committee deserve so many congratulations for negotiating the minefield that was Covid. Things were really fluid at that time with the rules, regulations and recommendations changing constantly.

Covid was variously; a disaster if you lost your job, a 'stop the world I want to get off' moment if you disliked change, a chance to catch up and take stock if you needed a rest; or a time to sit at the PC browsing the catalogues and ordering things on Amazon if you needed to fill your time!

The Committee was faced with a fast moving situation, needing quick decisions. The first problem was that they were in the middle of preparing for a Romanian workshop with Marius Ursu. That was in late March 2020 and with the international borders about to close Marius and his wife decided to return home part way through their tour of Australia, and not visit Perth. That cost the group about \$600.

Covid required a total rethink of how we worked, some might say that like lots of things, it never really fully recovered.

So many things to come to grips with; social distancing, no hand holding, mask wearing, hand sanitiser, not using cash to pay for sessions, not touching surfaces etc etc.

Later on there was isolation as the WA borders shut. Then there was no dancing; our main dance sessions ended on Monday 16th and Saturday 21st March 2020 and suddenly everyone was into Zoom sessions.

John Whaite and Jenny Currell put together a number of Zoom sessions. Quite a few challenges there with synchronising sound and images to cope with different line speeds and service providers. They described their first Zoom test sessions as awful but they could soon create a video and play it back over Zoom.

The first Zoom session, on 25 April 2020, included Opsa, Cumbia Semana, Damat Halayi, Aptalikos, Poloxia and Raghse Kurdi. The next week it was Esmer, Fado Portugues, Zajecharka, Ya Da

Kalinsuhku, Hastayim, Kritikos and Glasat Na Pirin. Quite hard work and quite intense preparing the lessons.

We also joined Zoom sessions offered by dance choreographers around the world including Ira Weisburg, Dorien van de Belt and Gergena Panova. Some of those were organised and partly funded with grants from Folk Dance Australia and our thanks go to them.

The fifth and final Zoom session was on 23rd May 2020 before Nedlands sessions restarted a week later with a new regime that involved booking a spot for the limited number of dancers allowed.

Committee meetings were also conducted by Zoom and there were even three 'CovidSafe' *Grapevines*.

The changes triggered by Covid did deliver some positives that have had an ongoing effect such as a whole new payment and monthly billing system.

There was no hand-holding for so long that it felt really odd when it was finally allowed! Some dancers are still reluctant to hold hands and that has an effect on the 'circle' and the general sense of community. For the dances that we learned during the Covid period with no hand holding we have since struggled to regain the true feel of the dance.

The Hills Group had a lateral thinker's approach to the 'no hand-holding' rule by using a neighbourly handkerchief connection – it was out-of-doors of course and the Saturday Group made a stand, wearing masks to one of their birthday parties!



11. Theme Nights, Parties and Celebrations

Another thing that the dance group has always been good at is holding parties. Obviously Christmas parties, a few birthdays, lots of theme nights – all those months with fifth Mondays - but also celebration such as the 10th, 20th, 25th and 40th anniversaries.



1986 - 10th Anniversary photos



In the winters of 1987 and 1988 there were residential Workshop Camps held at The Old Hospital in York, reputedly haunted, and in 1995 at St Gertrude's College in New Norcia.



Belcho Stanev's visits in 1995, 1996 and 1997 provided many opportunities for parties and merrymaking. Above, partygoers at Joy and Ron Hill's house – with Francine the translator.



One of the key images of his three visits was this group massage at the Wembley Hall on 5th May 1997 – was this a new line dance?



In 1997, after Belcho left, there were more opportunities for parties to revisit his dances – Opas was always a favourite!



To Opas or not to Opas, that is the question!

1995



Bulgarian Theme night at Wembley Hall in October - after Belcho's visit

1995

▲ Bulgarian theme night 30th October 1995 ▲

Historically, when there were five Mondays in a month there was a theme night - with the most popular being country-based – all the normal suspects such as ‘Bulgarian’, ‘Greek’, ‘Armenian’, ‘Romanian’; along with ‘Dutch’, ‘Latin’, ‘Mexican’, ‘Polish’ and ‘Mediterranean’ nights and all with matching food. There were also ‘Bring a Friend’ nights, an occasional ‘Halloween’ night and a few colours thrown in, with ‘White’ and ‘Black’ being the favourites.

For many, the most memorable theme parties were two Macedonian nights. In 2017 there were lots of the local Macedonian dancers.



In 2019 there were musicians such as multi-instrumentalist Stefche Stojkovski, accordionist Dushko Bozhinovski and Petre Georgievski.



The Saturday Group had a tradition of celebrating each of their birthdays – they even had one during Covid and in their photo for that year they were all sporting masks. Other birthday themes included 'Political', 'Star Signs', 'Royalty', 'Baubles and Bells', 'Flowers', 'Sweet Sixteen', 'Coming of Age' – twice! and eventually a 'Tramp' theme in 2023 when they were judged as the best looking tramps ever seen in Dalkeith!



Santa was a regular visitor for the Christmas parties, as were The Last Five Coins. Those parties also had themes, such as 'Starry, Starry night' (2021) and 'An Aussie Bush Christmas' (2023).

The original Monday end-of-year Xmas parties were moved to Saturday evening in 2024.



And of course groups such as the Hills Group and the River Group held their own Christmas celebrations. The River Group had a 'Christmas in July' a couple of times.

Jenny Currell started *Spring in the Hills* in 2005 and that has become another annual institution; a dance celebration followed

by a gathering in Jenny's garden to catch up with friends and to be impressed by her thriving plant life and to see if the fox had been kept away from the chickens for another year!

We didn't move halls too many times but those occasions were always an opportunity for a party - to hold a wake for the old hall and a welcome party for the new hall.

Most camps and workshops also had built-in parties and there were a few birthday parties along the way.

Most parties were happy events but there were some sad occasions when we said farewell to dancers. These included Sue Keating (1995), Steve Hubbard (2009) and Michaela Hill.

The group held a memorable party to farewell Fiona Murdoch when she returned to New Zealand in 1994 – she had another farewell party when she left after her workshops in 1998.

There was also an interesting party in 1993 to say au revoir to Tony Hoar when he went off to Iran on contract – he came back!

In 2016, for the 40th celebrations there was a 'design a mug' competition with 23 entries, won by Boriana Todorova from a pile of other entries! It was a good initiative but the outlay of \$1000 to make and a sale of mugs for \$700 was just part of a special year.

Photo: John Whaite



2016



Photo: John Whaite

2016

There were two special editions of *Grapevine* with reminiscences on what the dance group meant to some twenty key people and a really big party



Now we have those 50th year parties to look forward to!

Red Faces Anyone?

There are many things along the way that have led to red faces including the time when during the 25th year party celebrations in St Margaret's, Yuthika Juniper sat on the end of a trestle table, which promptly collapsed. The other end of the table held the anniversary cake, which slid slowly and some might say majestically down the table, a bit like an ocean liner being launched. It landed on the floor where it was quickly rescued, resuscitated and eaten before any more accidents befell it!

That and few performance faux pas were just run-of-the-mill red faces, the real 'Red Faces' started in 1997 thanks to Leone Pitman.

Red Faces was an institution for over twenty years and for many of us Leone was the true face of Red Faces. She had a superb gift for picking acts, of creating skits, of convincing people to do them and then organising them; there was a great continuity in Leone's Red Faces – it was a great legacy!



Her personal take was “... it has been twenty years of fun, stress, delight, anxiety and relief each time I gathered this thing we call Red Faces together. It is with much sadness that I let go but also with much happiness. Best hopes and wishes that Red Faces will continue for years to come. Love to all, Leone.” That was as she passed it over for Pam Massey who stepped in and agreed to take over in 2018, running it under the watchful eye of Leone.

Love it or hate it, Red Faces had some fabulous skits over the two decades. Some truly memorable; for others you just can't get them out of your mind! They cannot be unseen!

Undoubtedly everyone has their own favourites. Some of those killer acts include:

- 1998 – Paula, PaM, Glynda, Berni – The Full Monty
- 1998 – Berni, Nina – You Can't be a Pirate
- 1998 – Pam Gunn, Laurie Scott, Sue Dauth – Mud, Mud – Hippos
- 1998 – Berni, Nina, Paula – France!
- 1998 – Brigita Ferencek and Leone Pitman – Moon River
- 1998 – Gisela, Barry - Tango
- 2002 - Nina and Peter - I've Got You Babe
- 2002 - Paula Day - Charlie Chaplin
- 2002 - Paula, Pam, Debra, Marcia – Do You Know the way to San Jose?
- 2002 - Martin, Art, Tony, Peter - Swan Lake - Cygnets
- 2004 - Lee, Eve, Palenque - Culandra - The baby eggs
- 2004 - Pam, Martin - Ten Folk Dancers
- 2017 - Tuna Dincer - Ashuk and Mashuk
- 2017 - Anne Griffiths – Is there any news of the Iceberg?
- 2017 - Berni, Nina, Paula - Pink Panther
- 2017 - Paula, Nina, Berni, Pat - Pop Song
- 2017 - Leigh Richmond, Laurel et al - Rond de Balinup
- 2017 - The Classic Can Can introduction (led by Leigh Richmond)
- 2017 - The Forgetables
- 2017 - The Physician - Nina
- 2018 - Pleasure and Pain - John & Martin
- 2018 - Maureen, Nina, Trish - OBE – Over Bloody Eighty!
- 2018 - Tuna and ... - Turkey-Lake
- 2019 - Pat, Leigh, Carolyn, Nina - Down to the River
- 2019 - Paula Day - Charlie Chaplin – revisited

Most of the above and many more are available on the PID Website – accessed via the 'Photo and Video Record' page.

The can-can introduction became the regular starter for 'Red Faces'. Originally started at early events it became somewhat of an art form when led by Leigh Richards – the most classic performance was probably in 2017.

Red Faces in 2002 featured the Dance of the Cygnets from Swan Lake – that one actually got an encore. Unforgettable? Maybe ...



... but these guys were billed as The Forgettables in 2018 !!





Below; Faux Michael Parkinson & Dame Edna from 2005, the 'Baby Eggs' and 'What Happens to Old Folk Dancers Go' - both from 2004.



Below: Paula Day lost a tooth in 1997, long before her memorable Charlie Chaplin acts, Peter Fallon was great as Tiny Tim and did the Reverend Hancock actually deliver any divine help?



The dance Committee did have some ownership as Red Faces migrated from being held at Leone Pitman's house, then Eve's home a few times, at Pat Charlton's a couple of times and eventually to St Margaret's Hall. The Committee decided that if it runs in the future it will be totally independent of the dance Group.

12. PID's Progeny!

For most of its 'life' Monday dancing was PIFDG and PID, it formed the bedrock of the Group's dancing. Later it spawned a number of offshoots, introduced below.

With numbers dropping on Monday evenings two things happened in mid-2022. First, dancing dropped from weekly to monthly over the winter – there were just too many dancers away or unhappy driving in the dark on wet roads, and secondly the decision was made not to have teaching on Monday nights. That balanced the books and paved the way for more dances and more variety! Since then that session has been playlist-based with the preparation being shared mainly between Pam Williams and Jenny Currell.

Over the years there was a number of different ways to try to attract and retain newcomers and to keep up the interest. We tried lists of dances taught formatted as 'fridge notices' aimed at dancers to help them to remember the names of dances. At times we added the pattern of the dance or the first few steps. Nothing really worked well for long but we have still retained a core of dedicated Monday nighters.

There were even books to record dances taught in and a book to add requests for dances to be taught. Few dancers remembered the dance names so that approach was always a bit fraught! The books do still exist. The list of dances taught migrated to the website years ago.

There may have been disadvantages having extra groups; some say it divides our group and that we sacrifice dancers in one group to feed another, but they are what they are and they all benefit from the same collection of music, the supporting notes and steps and from the umbrella cover provided by the insurance and the copyright afforded to and funded by the core Group.

12.1 *The Saturday Group*

For decades one of the issues for PIFDG as a mature group of regular members was attracting new dancers. For new people it was just too daunting when faced with hundreds of new dances and dancers with decades of folk dance experience. Where do

you start? How do you start? Several beginner's and starter courses were run but the challenge remained!

The answer came from Joy Hill, who initiated a new group, 'The Saturday Group', in 2001.

Following a lot of promotion and a six week beginners' refresher course, the first Saturday class was held on 8 September 2001 in the John Leckie Pavillion, Melvista Avenue, in Nedlands and they have never looked back. They moved to St Margaret's Hall in October 2008 to continue their tradition of holding birthday parties, celebrating their 18th in 2019 and their 21st birthday on 24th September 2022.



Promoted by Joy Hill and later steered with energy and enthusiasm by John and Jenny Bardill the Saturday Group has matured and now has the same teachers, does many of the same dances and has more regular dancers than the core Monday night session.

The times have changed over the years from the original morning sessions to the current Saturday afternoon dancing, but the original format was retained with a division between an hour of teaching followed by a break and up to another hour-long playlist of recently-learned and/or popular dances.

The dances are perhaps a little less aerobic than on Mondays, the energy levels a little lower, the breaks more extended and the level of cake eating a little higher but the numbers and the enthusiasm are still there.

12.2 The Hills Group

The Hills Group was heralded in *Grapevine* in December 2004. Started by Jenny Currell with just three dancers they met in the Scout Hall in Jacoby St. Mundaring on Fridays from 9:30 to 11am. One year on the small but enthusiastic group had expanded their repertoire to about twenty dances, mostly Israeli.

Just after their first performance at the local Yallambee nursing home, they held their first spring morning tea in October 2005 with some 6 adult dancers plus a few small girls with some 30 dances on the playlist. By the end of the year they had their own costumes and had done four performances. Jennifer Eyre ran the group while Jenny C. was touring Armenia.

In September 2006 they held a children's workshop with André van de Plas followed by the first open-house, or was that an open-garden lunch at Jenny's place.

A local newspaper article with photos in Armenian costumes attracted a few new dancers in mid-2007 and a 30 minute beginners' half hour was added to ease them in.

The two J's conducted a one-day workshop in 2012 as part of the acquittal process after receiving a grant from Mundaring Shire to attend a Tineke Van Geel / Yves Moreau workshop in Bali.

By 2015 Jennifer Eyre was running the group on her own and some evening workshops in Chidlow increased attendance to fifteen at times – with ages ranging from 16 to 81. By then they had moved to the Parkerville Hall in Seabourne St, Parkerville.

2018 was an interesting year with several hall moves as they dodged the round of maintenance on a number of local halls, ending the year in Glen Forrest Hall on the corner of Statham & Marnie.

In 2019/20 they ushered in the Covid times with an interesting approach to social distancing – holding handkerchiefs between dancers to avoid hand-holding -- and later running classes in the park with up to 10 – all while most of the rest of the world was in total lockdown.



In 2021 Jenny Currell returned to running the group. The annual Spring in the Hills event in late September was perhaps the highlight of the year with plenty of flat-landers joining them for dancing and lunch in Jenny Currell's garden.

2022, their coming-of-age year, was shared between Jenny and Jennifer and the next year, finding the frequent term breaks disruptive, they danced through the whole year and had a record number of new dancers following the creation of a 'Hills International Dance' Facebook page and the addition of a half hour 'challenge' session prior to the regular session to 'stretch' the more experienced dancers. A record 33 dancers there for the Spring event in 2023!

From Easter to October 2024 they danced at Darlington Hall while Glenn Forrest Hall was renovated mainly to improve disabled access— how long did that refurbishment take!!



Along the way Jenny and Jennifer have provided dance support for local high schools mostly by Jennifer, including Kalamunda High School and Italian schools with dances such as Tarantella.

12.3 Albany

The Albany group was formed in late 2019 by Palenque Blair after she moved to live down on the south coast at the start of the year. It kicked off with a performance by Palenque and seven Perth dancers visiting Albany for Harmony Day celebrations in the Town Square on York St on 23 March 2019. Then with join-in dancing at a Sustainability Fair in the Spring.



It started small with a few families and up to five adult dancers at Friday afternoon classes in the very grandly named Albert Hall on Duke Street. After a one-off Sunday workshop in January, Saturday sessions commenced in February 2020.

Classes had to close down temporarily with the threat of Covid but by October 2020 Palenque was running regular sessions on Fridays for families and Saturdays for adults in Albany, albeit with pandemic restrictions.

With Covid restrictions lifting, classes for kids and their families picked up on Friday afternoons as did the Saturday morning adult classes which by mid-2021 were quite well attended with between 8 and 12 women, mostly in the over-45 age bracket.

With Perth still in mini-lockdown and trying to escape Delta Covid, the Albany Shanty Festival scheduled for mid-July 2021 was delayed until October, so an interim event was held with a small live music set with local musicians – Lilli on guitar and Jen on flute substituting for The Last Five Coins, and about 20 dancers which included a couple of highly energetic Shanty men who rocked up for a new experience. The first set of seven dances was followed

by a demonstration of Tarantella and some partner dances including D'hammerschmidtgazellen from Germany - the blacksmith's dance – where the boisterous Shanty men excelled themselves!

The Shanty Festival proper was held on 3rd October 2021 and was a bigger and better folk dance experience with about 70 dancing sixteen dances over the three hour event in the Uniting Church's Albert Hall on Duke St. The Last Five Coins, with Russell Johnsen, Mark Bozikovic and Jenny Hoffman were boosted with locals Jen on flute, clarinet and guitar, and Cathy on double bass.



There was an Australia Day Binalup Festival performance at Middleton Beach in 2022 and further involvement with the Shanty Festival, again with The Last Five Coins and local musicians Jen on flute and Margaret Williams on double bass. A smaller crowd but still a lot of energy with locals, visitors from Perth and Shanty Men - including the Mayor of Dunsborough at one stage.

Covid was still having an impact in 2022 and in May Palenque's whole family had Covid! Class numbers remained low at both the Friday and Saturday classes due to the uncertainty of Covid spreading through the community.

Eleven dancers performed at the Binalup, Middleton Beach Festival for Australia Day '23 which was a great opportunity to bring both groups – the adults and the families – together.

In March 2023 an expanded group of 15 Albany dancers performed at the Katanning Harmony Festival. Liuda, one of their members, made Ukrainian floral and ribboned head dresses for all the female dancers which added to the spectacle! Felix Blair was bravely the only male performer. At short notice the organisers of the Albany Harmony Day celebration also invited the team to perform in the Town Square and this was a useful dress rehearsal as it was the week prior to the Katanning Harmony Day Festival.



The fun continued in October for the 2023 Shanty Festival with a multicultural dance in the Albany Town Hall for the first time – a much grander venue! The Last Five Coins played with local Albanite Cathy on double bass. It was well attended with lots of visitors and locals enjoying the Sunday afternoon and joining in with the sixteen dances which apparently looked good from the balcony – especially the Hungarian dance Somogy Karikazo.

In March 2024 they performed at the Albany and the Katanning Harmony Days again and held two free outdoor sessions in the town square – one under a lovely full moon rising. That was the week that they made it to the front page of the local paper! In July it was off to the Bunbury Shanty Festival dance and in September to the Mandurah Performing Arts Centre (MANPAC) with Perth performers – both events with the Last Five Coins from Perth.

Australia Day 2025 saw another performance at the Binalup Festival in Middleton Beach, and two more performances in Albany and Katanning for Harmony Week. Classes continue regularly on a Saturday with good attendance, although family sessions on a Friday have reduced to occasional frequency.

Palenque and Eve taught a few dances including the Tarantella to the kids at St Joseph's, one of the local private schools, in May 2025. A small Bunbury Shanty Festival dance with Last Five Coins was followed in July 2025 by the Albany Shanty Festival dance that was marketed as a Multicultural Bushdance. Palenque was amazed to see the families streaming in as the doors opened for the Sunday afternoon. This was the best attendance yet for a Shanty Dance with about 70 dancers on the floor at one time. Everyone seemed to really enjoy themselves.

In October a few international dancers joined a music video filming for Albany's bicentenary that was 'Albany's biggest line dance' – filmed by Breaksea on the lawn at Anzac Peace park. The rain held off, and about 100 dancers danced a line dance choreographed by Annette Carmichael for the event. It was lots of fun.

A Bicentenary Multicultural Bushdance is being planned for September 2026 with live music. So, why not go to join in for the bicentenary celebrations and do some international folk dancing!



Photo: Ric Kostera

Albany - teaching by Lado Croatian Cultural Association -- November 2024

12.4 Fremantle – The ‘River’ Group

In July 2020 there was a temporary opening for a dance teacher at the East Fremantle Lawn Tennis Club on Jerrat Drive in East Fremantle as their Line Dance teacher was unwell. Jennifer Eyre took up the challenge and so began the leap from line dance to international folk dance. A successful introductory course started in September and was completed in early November. The class, the converts you might say, requested that the sessions continue - Mondays from 12.30 pm to 2 pm being the chosen time. The location is superb and the view overlooking the river has been described as ‘one to die for’!

2021 was their first year with a regular class at East Fremantle although with Covid shut downs still in prospect it did challenge the term ‘regular’! These days they only avoid the school holidays.

They also challenge the norm, with ‘Christmas in July’, and challenge the tongue with FFFF – was that ‘Friend for Free Four weeks’ or was it ‘Friend for Free February’? They also have the more normal welcome to summer celebrations around November time and the regular Christmas parties. The venue has been a challenge at times - the floor surface has occasionally required them to dance outside on the terrace – a chance to catch the Fremantle Doctor and check out the view again; some of the hall’s problems have been fixed - it is now connected to mains sewerage so that is a positive step – or hop, step, step maybe!



12.5 Tuesdays in Midland and Sundays in South Perth

In January 2024, with a focus on 'more challenging' Israeli dances, Jenny Currell, with support and encouragement from Jenny Shah, started a Tuesday evening class in Midland Ascension Church Hall near the station. It was under the PID banner and the hope was to attract a mix of PID regulars and some of the more experienced Hills dancers. Most dancers seemed to arrive by train and with the vagaries of the service and holidays getting in the way, attendance dropped and it was closed down after about six months.

In June 2024 it was reborn in South Perth at the South Perth Senior Citizens Centre as a hybrid class offering a Sunday evening session of easier beginner's International dances together with an hour of those more challenging Israeli dances. That combination has attracted some new beginners and some regulars that enjoy a challenge.



29 June 2025 - Sunday Group - South Perth

Photo: Martin Williams

2025

12.6 Mandurah Sessions

In January 2025 two of our teachers, Maria Jenkins and Jennifer Eyre ran a successful international folk dance workshop at the Leslie Street Centre in Mandurah, and on 19th February they started a new weekly session in the same hall. The two-hour teaching-only sessions are from 10am on Wednesdays, suspended in school holidays and avoiding public holidays.

12.7 The Grand Bal of Perth

Coordinated by Emmanuelle Daw, her family and friends initiated and ran Le Grand Bal de Chidlow for many years in Chidlow Hall with live music. Initially the musicians were Emmanuelle Daw and her daughters Yami and Anna, with dances called by John Whaite. Occasionally there were special events such as in 2015 to coincide with Bastille Day. Typically promoted as fundraisers, the Bals were held monthly, starting in spring, on a Saturday evening from 5pm until 9pm with 'pot-luck' dinners which involved home-made goats' cheeses from Anna and Cecile.

After a couple of dances, Russell Johnsen was asked to join the musicians, and with his friends formed the regular ensemble Bal Eternale, featuring various combinations of violin, accordion, hurdy-gurdy, cello, drums, and bagpipes.

In 2024, promoted by Pia von Perger and Yamuna Daw, the Chidlow Bal spawned the Grand Bal of Perth which PID took under its wing. An agreement was signed on 14 April 2024 and the inaugural Grand Bal of Perth was held that evening in the North Perth Lesser Hall, in View St. The second Bal followed on 12th October.

A truly grand Bridgerton inspired Bal was held on 7 June 2025.

Over the years both Pia and Yamuna have been regular attendees at Le Grand Bal de l'Europe in Gennetines an event that has clearly inspired and influenced The Grand Bal of Perth.



13. Follow the Money!

Maybe money makes the world go round but that doesn't make it any easier to be a treasurer, which requires constant and careful attention, and significant effort.

When the dance group started there was one venue, an honour box for payments and a credit union account.

Now, we have seven regular sessions, insurance and intellectual property to consider and the treasurer has to record and classify hundreds of transactions, produce financial reports, make payments, balance bank accounts, keep an eye on investment rates and handle cash!

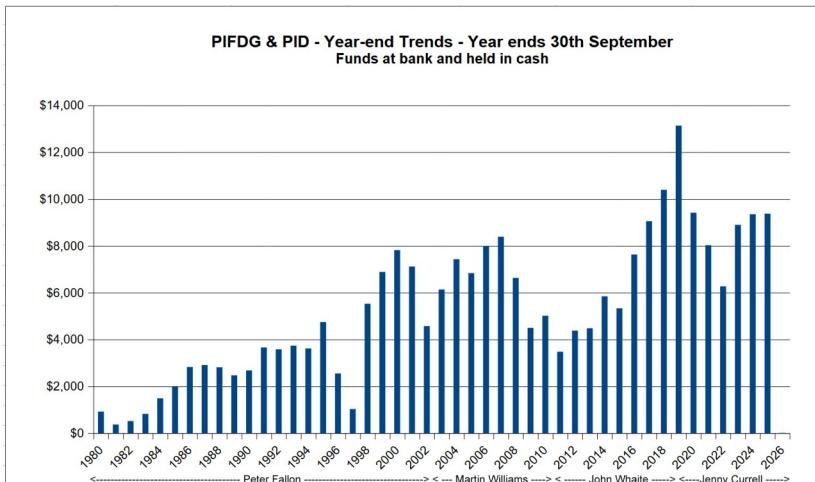
The records in recent years have run to five or six hundred annual transactions and the sum of the cash flowing in and flowing out can be up to \$40,000. Not easy, even when you've done it for a few years!

In 1979 Peter Carter handed over the credit union deposit book to Peter Fallon with a balance of \$6; classes cost 20 cents, room hire was \$1 and the teacher didn't get paid - Eve remained virtually unpaid as a teacher for decades. We now pay our teachers \$40 for a session of teaching and our core hall costs are \$38 per hour. The week after he was appointed treasurer Peter Fallon came to dancing in a t-shirt with 'Treasurer' on the back. He was Treasurer for half the Group's lifetime so that was obviously one really good investment! He tells us that he still has it!

In fifty years there have only been five Treasurers. In the very beginning it was Peter Carter. Peter Fallon did the job from 1979 until 2004. From 2005 until 2010 it was Martin Williams, then John Whaite from 2011 until 2019 and since then Jenny Currell has performed the role.

Our funds have floated up and down over the years. More up than down as there was always the claim that equipment might fail or that a change in technology might need swags of cash.

With the introduction of satellite groups the Committee introduced a '5% rule' in 2014 to cover the insurance and copyright costs borne by the core Group. The aim is to recover a portion of the profit from activities organised under the banner of PID.



In reality our equipment has lasted really well and as we now know technology – hi-fi, video and PC equipment – get relatively cheaper and more functional over time.

We do seem to have bought a lot of gear though over the years. The records show the following - Cassette deck, \$315 (Dec. 1981); Small Cassette player, \$319 (Feb 1988); HiFi, \$929 (1988); Amplifier, \$199 (May 1989); Cassette Deck, \$730 (Sep 1989); Cassette Deck, \$925 (Aug 1991); Hi-fi \$601 (1991); Video camera \$862 (1991); Hi-fi \$925 (1992); Hi-fi \$1,878 (1992). A few repairs along the way too and quite an outlay on consumables such as cassette tapes \$180 (1987) and \$817 (1989). Things really have changed.

The above expenditure makes the two DELL PC's, the first purchased in January 2008 for \$1,176 and its replacement in September 2018 for \$603 seem like relative bargains!

The original purple speakers were eventually replaced with new PA units in October 2019 for \$300.

Hall hire and teacher payments have always been the major regular outgoings together with events such as visiting teachers. In the years 1980 to 1990, 30% of the expenditure was on teachers, 22% on hall hire, 18% on camps and workshops, and

over 11% on catering. Apparently, it's not just an army that marches on its stomach!

It's interesting looking at how things have changed over the years. Insurance costs have increased significantly; they were close to zero for at least the first decade, and postage, which used to be quite a big expenditure – we used to correspond by post and even post out *Grapevines* – is now zero! The catering bill for camps was always quite significant; that too has gone down – even in anniversary years.

Over the last ten years about 30% of our expenditure is still on teachers but hall hire was 57% of our expenditure – an increase largely attributable to running more sessions. We do spend more on insurance but it's still less than 4% and catering was minimal at 0.7%, similar to equipment; web costs are ~0.5%.

Of course funds were always invested; the returns were 15.5% in the early days with the Perth Building Society and Challenge Bank. Later, the bank accounts were moved to a UniCredit account for convenience, an account that continued until May-2022. In 2010 a new account was opened with the on-line bank ING which operated until February 2020 when the funds were transferred to Bendigo bank to suit the new Treasurer.

There have been many audits over the years which returned a clean bill of health. There was one when a Committee member found a work colleague who was studying to be an auditor. He took the books and reported that a thousand dollars were missing, just unaccounted for! Committee knew that to be a mistake, so John Whaite repeated the audit and found that in fact only 5 cents were missing!

The accounting process and bookkeeping methods may not have changed much but things are a lot easier now that many payments are done on-line, spreadsheets are all the go for recording transactions, running stats and doing graphs, and pivot tables are used for analysis and presentation. We don't have receipt books these days and cheques and cheque books are also things of the past. It may be easier but it's still hard work that requires a focus and a detailed brain to keep on top of things.

Thanks are due to all the Treasurers and their helpers.

14. Conclusion

In April 1996, while celebrating our 20th year, Eve Blair made the comment 'History always strikes me as a bloodless word. People make stories, then a historian sucks out all the blood and you are left with the skeleton on which the story was hung.' We hope that this book is not judged in that way as a history, but is seen as a collection of stories, stories that represent the development of the dance group and as a series of experiences.

As the world has changed over the last fifty years so has the dance group. It has adapted well, it's grown at times and it has shrunk at times, it has collected money and it has spent money, it has aged and it has matured, as have many of our dancers! How many dancers still have that little bit of extra bounce?

We have always pitched ourselves as a recreational dance group and not a 'social' dance group. After fifty years, perhaps we are slowly drifting more towards the 'social' end of the spectrum!

Over the years there have been many articles on-line that mourned the death of International Folk Dance with suggestions that it 'aged without maturing', that it 'favoured quantity over quality' and 'placed regurgitation ahead of improvisation'. We believe that we have avoided most of the pitfalls and perhaps for Perth International Dance we can borrow from Mark Twain and say that 'reports of its death are greatly exaggerated'.

We are still alive, still going and from humble beginnings with a small number of dances we now have in our repertoire more than 950 dances from over fifty countries. We are truly International and we believe that we have fulfilled the objectives that have remained unchanged since they were written half a century ago.

Perhaps we could have been more diverse, after all almost one third of our dances came from one source, André van de Plas, whose visits and mentoring we have sorely missed since 2018.

We all may have our favourites, our favourite teachers, our favourite styles, favourite rhythms and favourite dances. With age we have slowed down and become more discerning but we are still dancing so thanks to everyone who joined in along the way and made it happen. Join us in our next steps wherever they may lead!

Acknowledgements

There so many people to acknowledge but firstly I would like to thank Pam Gunn, both as one of the original dancers with PIFDG but also for her suggestion to compile this history of the dance Group. Similarly, I would like to sincerely thank Eversley Mortlock for sharing her knowledge gained whilst developing and coordinating the 2014 history of the Working Voices Choir.

Thanks to John Watson for providing extracts of WAFF Town Crier articles detailing the formation and the early history of the Group.

Thanks also to Martin Williams, as current President and as coordinator of this document, its associated timeline of events and for the collation of photo-albums and the presentation of video material for each of the fifty years of the Groups' history.

To John Whaite for collecting, managing and maintaining the dance collection – in terms of the music itself, the dance descriptions and the photographic and the video collections.

To all our teachers and the coordinators of each of our dance sessions. To the Committees and various sub-Committees for their hard work, commitment and dedication over the decades.

A big thank you to all those who have rifled through drawers, albums and attics and provided photos for inclusion, I have tried to attribute those where possible.

To the musicians who have played for us – especially The Last Five Coins – in all their formations and to 'Kakophani' (Κακοφανί)

Thanks to everyone who has supported the dance Group over the years.

Martin Williams

2025-2026 President / Chairman of Perth International Dance
Editor and coordinator of this 50th Anniversary History

Appendices

The Objectives of the Group

The objectives have remained unchanged from the original Constitution created in September 1987. They are mirrored in the Rules of Association (ROA), created in 2019 and endorsed by the Department of Mines, Industry Regulation and Safety on behalf of the Government of Western Australia on 1st April 2019.

Note that officially and in the ROA these are termed 'Objects'.

- To promote, teach and encourage the art of folk dancing in Western Australia;
- To collect and record folk dances from diverse ethnic groups and cultures;
- To collect and record folk dance music;
- To perform folk dances and maintain folk dance as a part of the Western Australian culture.

References

The original Constitution

http://www.perthinternationaldance.org.au/PIFDG_Constitution.pdf

Rules of Association – registered 30 April 2019

http://www.perthinternationaldance.org.au/PIFDG_Rules_Of_Association.pdf

A Fifty Year History of Perth International Folk Dance Group /
Perth International Dance

<https://www.perthinternationaldance.org.au/2026-PIFDG-PID-50-year-history.pdf>

Timeline of events

<http://www.perthinternationaldance.org.au/Event-Archive-Timeline.pdf>

Full Collection of Grapevines – PIFDG / PID Newsletters
<http://www.perthinternationaldance.org.au/grapevine.html>

20th Year Review - Anniversary Grapevine - Vol. 7, No.3 May 1996
http://www.perthinternationaldance.org.au/Grapevines/Grapevine_1996_05_Vol-7_No-3.pdf

40th Year Anniversary Grapevine - Vol. 28, No.1 November 2016
http://www.perthinternationaldance.org.au/Grapevines/Grapevine2016_11_Anniversary_Ed.pdf

Perth International Dance - Photo and Video Record -
<http://www.perthinternationaldance.org.au/PID%20A%20Photo%20Record.html>

List of attendees at André van de Plas's Perth workshops -
<https://www.perthinternationaldance.org.au/Andre-van-de-Plas-workshop-Attendees.png>

Tribute to Frances and Roger Young by Fiona Murdoch January 2010
https://www.perthinternationaldance.org.au/Fiona's_memorial%20Frances&Roger-ex-Fiona.pdf

Is International Folk Dance Dead? Extract from Berkeley Folk Dancers—America's largest folk dance club; e-bulletin 07-07 Vol 65 No. 7 July 2007.
https://www.perthinternationaldance.org.au/Grapevines/Is_International_Folk_Dance_Dead.pdf

Folk Dance Decline and Resurrection; The Society of Folk Dance Historians - 2019
https://sfdh.us/encyclopedia/folk_dance_decline_and_resurrection_oakes.html

Committee Members of PIFDG and Perth International Dance over recent decades.
http://www.perthinternationaldance.org.au/PIFDG_PID_Committee_Members_over_the_years.pdf

Dances done on Monday nights after teaching ended in mid-2022
<https://www.perthinternationaldance.org.au/2025-04-PID-Mon-PlaylistAnal-MW.pdf>

Presidents / Chairpersons since Constitution

Years	Incumbent
1976 - 1986	No President – prior to the Constitution
1987 - 1991	Eve Blair
1992 - 1994	John Whaite
1995 - 1996	Pam Massey
1997 - 2004	Martin Williams
2005 - 2011	Palenque Blair
2012	Jennifer Eyre
2013 - 2018	John Bardill
2019 - 2021	John Whaite
2022	John Bardill
2023 - 2026	Martin Williams

Life members of PIFDG / PID

Member	Date Awarded
Eve Blair	4 th May 1996
John Whaite	4 th May 1996
Peter Fallon	4 th May 1996
Martin Williams	21 st November 2011
Palenque Blair	1 st January 2019
John Bardill	20 th November 2020
Jenny Bardill	20 th November 2020
Jenny Currell	25 th November 2023

Overseas Workshops and Seminars Attended

When	Who	Where & Which Events
1978	Eve Blair	Bulgaria
1979	Eve Blair	Macedonia
1992	John Whaite and Fiona Murdoch	Greece, Bulgaria, Romania, Turkey and Azerbaijan. Belcho Stanev Summer camp; Dance lessons with Romanian, Turkish and Greek teachers.
1995	John Whaite	Sabor, Koprivshtitsa, Bulgaria, Tchan Bulgarian seminar with Hristo and Kaya Ivanovi.
1996	John Whaite	St Chatier; Gennetines & others
1996	Palenque Blair	Paris sabbatical & Gennetines
1997	Eight PID members	Koprivshtitsa, Lozen, Karlovo, Bulgaria
1996	Laurel de Vietri	Fete de St Jean, Mougins, Mougins Fleuri, Provence
1997	John Whaite	Including Traditionarius Catalan dance seminar; St Chartier, Gennetines; Pirin Pee festival
1998	Peter Fallon	USA Southern States
1998	John Whaite	Major Festivals in Catalonia; Traditionarius at Pobla de Segur; Accordionists Festival at Arseguel d'Urgell and Festa Mayor in Esterri d'Aneu
1998	Laurel de Vietri	Fete des Vendanges, Vallauris, Provence; Fete des Vendanges, St Tropez, Provence; Festival des Violettes, Tourettes-sur-Loup, Provence
1999	Laurel de Vietri	The 10th Grand Bal de L'Europe, Gennetines, Auvergne; Rencontre Internationales de

		Luthiers et Maitre Sonneurs, Indre
2000	Laurel de Vietri	Le Grand Bal de L'Europe, Gennetines, Auvergne; Recontre Internationales de Luthiers et Maitre Sonneurs, Indre;
		Les Volcaniques, St Bonnet, Auvergne
2000	Pam Gunn	Sabor, Koprivshtitsa, Bulgaria
2000	Joy Hill	Machol Europa, Bedford, UK
2001	Palenque Blair	Varna, Bulgaria. Belco Stanev, Irena Staneva & Julian Stanev workshop.
2001	Palenque Blair	Poiana Stampei, Silviu Ciuciumis Workshop, Romania
2xxx	Palenque Blair	Koprivshtitsa Festival: Bulgarian and Serbian workshop
2001	Laurel de Vietri, Yves Paliern, Tony Hoar	Gennetines; St Chartier; Berry
2001	Laurel de Vietri	Les Volcaniques, St Bonnet, Auvergne; Rencontre International de Luthiers et Maitre Sonneurs, St Chartier, Indre.
2001	Laurel de Vietri, Palenque Blair, Joy Hill	Yves Moreau workshop; Canberra
2002	Laurel de Vietri	Le Grand Bal de L'Europe, Gennetines, Auvergne; Recontre Internationales de Luthiers et Maitre Sonneurs, Indre;
		Les Volcaniques, St Bonnet, Auvergne
2003	Martin & Pam	Belcho Stanev Workshop,

	Williams	Munich
2004	Gisela Gmeinder	Shmulik Gov-Ari & Moshiko Halevy, Machol Pacifica; Hastings. NZ
2005	John Whaite	Le Grand Bal de L'Europe, Gennetines; Koprivshtitsa, Sabor
2006	Jenny Currell and Penny Why	Tineke van Geel tour of Armenia
2006	Laurel de Vietri	Festival Interceltiques, Lorient, Year of Australia, Brittany
2007	Jenny Currell, Jenni Cohen/Roseberg	Ballarat & Shlomo Maman – Israeli Dance Camp New Zealand
2010	Pam Massey, Martin & Pam Williams,, Palenque & Damon, Laurel de Vietri, Pat Charton	Le Grand Bal de L'Europe, Gennetines
2010	John Whaite	St Chartier; Gennetines; Koprivshtitsa Sabor, Tchan Bulgarian dance seminar
2010	John & Jenny Bardill, Jenny Currell, Jennifer Eyre, Mary Woodward, John Whaite, Michaela Hill, Brigita Ferencek	Yves Moreau, Bali
2011	Martin and Pam Williams	Iliana Bozhanover & Todor Yankov, Munich
2012	John & Jenny Bardill, Maria Jenkins, Michaela Hill, Jenny Currell, Jennifer Eyre ++	Yves Moreau and Tineke workshop, Balkan and Armenian, Bali
2012	Laurel de Vietri	Le Grand Bal de L'Europe, Gennetines, Auvergne;

		Recontre International de Luthiers et Maitre Sonneurs, Chateau d'Ars, Indre; Carnavale de Limoux, Aude, France
2014	Martin & Pam Williams	Le Grand Bal de L'Europe, Gennetines, Auvergne,
2014	Laurel de Vietri	Le Grand Bal de l'Europe, Gennetines, Auvergne; Fetes des Chavannes, Embraud, Bourbonnais; Festival de Cornouailles, Brittany.
2014	John Whaite	Le Son Continu; Gennetines; Gucha Festival (Serbia gypsy)
2014	Laurel de Vietri	Le Grand Bal de l'Europe, Gennetines, Auvergne; Fete de Thon, St Jean sur Mer, Pays Basque.
2015	John Whaite	Le Son Continu; Gennetines; Zornitsa Bulgarian/Serbian workshop
2017	John Whaite	Yves Moreau, Albania; Kyriakos, Greek Seminar; Le Son Continu; Le Grand Bal, Gennetines
2017	Laurel de Vietri	Festival de Cornouailles, Quimper. Brittany
2018	John Whaite	Le Son Continu; Le Grand Bal de l'Europe; Andanças in Portugal
2019	Laurel de Vietri	Le Grand Bal de L'Europe, Gennetines, Auvergne
2019	John Whaite	Gennetines, Le Grand Bal; Lykistes Seminar Greek/Macedonia/Albania
2025	Laurel de Vietri	Le Grand Bal de L'Europe, Gennetines, Auvergne,

The above are workshops by default

A note about Gennetines: 'Le Grand Bal de l'Europe', which started in 1990 at Alliers in the Bourbon area of mid-France, is an institution in the folk dance world. Over the years it has been visited by more of our group than any other festival. Their visits have been covered with enthusiasm in many editions of Grapevine. Both Palenque and John Whaite share their experiences in the December 1997 edition.

Be warned -- anyone who visits this Bal needs a lot of energy -- in 2025 on each day for two weeks there were eight dance venues that started at 9:30am and finished about 3am the next day. Superb performers, dance groups and dance teachers from across France, Europe and the world, attended by thousands of enthusiastic and in many cases brilliant dancers.

The following two images represent two other aspects of Gennetines, one at the start of the event and one towards the end, that demonstrate the degrees of organisation and of enjoyment by attendees at *Le Grand Bal de l'Europe* !!



Dancers and Members – Over the years

The following list has been compiled with care from a number of sources including membership, financial and workshop records. An entry implies at least some involvement with the dance groups. Apologies to anyone that we may have missed!!

Aileen Whittaker	Brenda Harvey	Elvira Rocco	Imma Farre
Aimee Kaye	Brigita Ferencak	Emmanuelle Daw	Jackie Lewis
Alex Winter	Brigitte Gueguen	Eva Czik	Jan Adams
Alfiah Blond	Bruce Robinson	Evanne Fineberg	Jan Akers
Alison Brind	Carolyn Cox	Eve Blair	Jane Livesay
Alison Kenworthy	Catherine Plowman	Fiona Murdoch	Janet Ireland
Allan Downs	Charisse Raith-Riches	Fran Ingram	Janet Jackson
Amanda Ross	Cherrie Kubale	Frances Young	Janice Wilkinson
Amy Warne	Chloe Beaumont-Field	Francine Giquere	Jean Bourgault
Ann Riolfo	Christine Only	Fumiko Nakamura	Jennie Carter
Ann Whyntie	Cindie Innes	Gaye Barker	Jennifer Eyre
Ann Whyte	Clare Williams	Geoff Newby	Jenny Bardill
Anna Hepworth	Clive Jarman	Geoff Mortlock	Jenny Currell
Anne Griffiths	Crystal Su	Georgina Wright	Jenny Larner
Anne Mills	Damon Annison	Gerry Dauth	Jenny Shah
Anne Ramsden	David Blair	Gillian Elliott	Jo Burden
Annie de Blank	David Gholami	Gillian Penman	Jo Dilly
Arkadiusz Filipczyk	David Lane	Ginger Akers	Jo Donnellan
Art Diggle	David Tan	Gisela Gmeinder	Joan Drummond
Arthur Weston	Debra Harwood	Glenn Huxtable	Joan Jenkins
Avi Zohar	Denae McKenna	Gloria Perera	Jochen Schreyvogel
Bazmatti Kennerson	Des Forde	Glynda Ward	John Bardill
Beatrice Suom	Devamarg Sloth	Graham Deadman	John Ferreira
Belle Roelvink	Diana McCormack	Greg Crowe	John Watson
Bent Thystrup	Diane Bailey	Gyan Godfrey	John Whaite
Berni Maqinn	Dianne Hawkins	Hazel Kileff	Joy Hill
Bev Williamson	Dinah Harrison	Helen Tyrrell	Joyce Edmonds
Beverley Cerbe	Doris Groth	Helen Foley	Joyce Syms
Bill Allnutt	Doug Pianta	Helen Mees	Joyce Wolfe
Brenda Cohen	Ellisha Majid	Hilary Silbert	Juanita Doorey
Julia Mateljan	Maeve Ansell	Monica Sweitzer	Rae Storey
Julia Robinson	Maggie Howard	Mori Chong	Rafael de Vietri
Julian Noonan	Maggie Johnson	Muriel Willien-Blanchard	Rebecca Coghlan
Julianne Kenny	Marcel Vlenterje	Naomi Segal	Rhea Pfeife

Julie Cowling	Marcia Hadlow	Narelle Shannon	Richard Curtis
Julie Smout	Maree Kovald	Nqaire Jones	Rita Kerr
June Collett	Margaret Counihan	Nick Partovi	Rob van Baren
June Lowe	Margaret Lang	Nicki Paterson	Robin Hamilton
Kammy Lang	Margaret McHugh	Nicole Airay	Robina Wright
Kathryn Robinson	Margaret Wood	Nicole Harvey	Roger Young
Kay Forsyth	Maria Jenkins	Nina Thompson	Ron de Blank
Kaye Andrew	Maria McLellan	Nina Tomov	Roni Oma
Kaye Laurendet	Marie Byfield	Norma Thompson	Ros Stegmann
Ken Pinches	Marie Ludlam	Nursen Guresin	Rosanna Mottolini
Kerri Pedrotti	Marie Van Der Linden	Palenque Blair	Rose Newman
Kristina Ebert	Marie Wapnah	Pam Gunn	Rosie Heaps
Laura Bernay	Marie Wynter	Pam Massey	Ross Lander
Laurel de Vietri	Marion McInnes	Pam Metropolis	Ross Ludlam
Lee Friedman	Mark Watkins	Pam Williams	Russell Merriman
Lee Jones	Martin Williams	Pat Charlton	Ruth Jebb
Lee Naylor	Martine Donoghue	Patrick Cassidy	Ruza Ostrogonac
Leigh Richmond	Mary Drake	Patti Leahy-Shrewsbury	Sally Wojnar-Horton
Lena Hilton	Mary Konietzko	Paul Wolfe	Sandra Kendall
Lena Le Map	Mary Rank	Paula Day	Sandra Neal
Leone Pitman	Mary Simes	Paula Schneider	Sandy Challis
Libby Patrizi	Mary Woodward	Penny Fogarty	Sandy Jakckiewicz
Linda Dabrowski	Maureen Humpage	Penny Why	Sara Friedman
Linda Hatton	Michaela Hill	Peter Carter	Sarah Barley
Linda Jennings	Michelle Goldblatt	Peter Coghlan	Sarah Yang
Lizzie Sharp	Michiko Koike	Peter Fallon	Shaharig Shahbaziantan
Louise Scott	Mike Davici	Peter Kontor	Sharon Gordon
Louise Thorpe	Miranda Poynton	Peter Thomson	Shirley Wallace
Lyn Burriess	Mitchiko Koike	Pia von Perger	Shirley Ward
Maddy Broekhuysen	Monica Male	Polly Li	Shirley Wayne
Shizuko Nukimizu	Sue Keating	Terri Pitman	Valerie Forrest
Simon Blond	Sue Kendall	Tom Flood	Valerie Lucas-Hill
Soo Harries	Sue Noonan	Tony Hoar	Wendy Chappell
Step Coley	Sue Robinson	Tricia Kelly	Will Blyth

Steve Hubbard	Sue Wildman	Trish Eyre	Yamuna Daw
Steven Janowiecki	Susan Blackstone	Trish Pianta	Yan Hooker
Sue Booth	Susan Kobelke	Trudy McAuliffe	Yuthika Juniper
Sue Dauth	Sylvia Hancock	Tuna Dincer	Yves Paliern
Sue Ewing	Tamer Dincer	Vainney Sampson	Yvonne Kitchener
Sue Hadley	Tania Stadler	Val Ashman	Yvonne McArdle
Sue Hall	Terri Morris	Val Humphreys	Zel Cowie

Overseas and Interstate visiting teachers

Al Wiedermann	USA/ Scandivanvian	1978
André van de Plas	Holland/ International	1986 – 2017; 22 years
Belcho Stanev	Bulgaria	1995, 1996, 1997
Bora Ozkok	USA/ Turkish	1978, 1980
Chris Druid-Sutton	Sweden/ International	1974 - 1976
Dorien van de Belt	Holland/ International	2019, 2024
Fiona Murdoch	NZ/ International	1996, 1998, 2001, 2008
Frances Young	USA/ International	1988, 1990, 2003
Gary Dawson	Sydney/Balkan	1976, 1981
George Tomov	USA / Macedonian	1982
Jaap Van Beelen	Holland/ International	1983
Kaye Laurendet	Representing André	2018
Krishnan Nair	Sydney/Indian	1978
Mihai David	USA / Romanian	1979, 1991
Rolando Cano Flores	Sydney/ Mexican	1978
Tineke van Geel	Holland / Armenian	2001
Yorgo Kaporis	Greek Macedonian	2010, 2012
Yves Moreau	Canada/ Balkan	1989
Yves Paliern	France	1991

Attendees at André van de Plas Workshops in Perth

Perth International Folk D
Attendees at Andre van der Plas' Workshop

2017	2016	2015	2014	2013	2011	2010	2009	2008	2007	2006
St Margaret's	St Margaret's	St Margaret's	St Margaret's	St Margaret's	St Margaret's	Mt Lawley	St Margaret's	St Margaret's	St Margaret's	St Margaret's
Aileen Whittaker	Tony Hoar	Aileen Griffiths	Anne Griffiths	Aflan Bliford	Ann Whyntie	Ann Whyntie	Ann Whyntie	Ann Whyntie	Ann Whyntie	Bernie Magin
Amelia Ross	Beverley Williamson	Carolyn Cox	Bev Williamson	Ann Whyntie	Ann Whyntie	Anne Griffiths	Aileen Whittaker	Anne Griffiths	Anna Hepworth	Carolyn Cox
Anne Griffiths	Brigita Ferencak	Cyndie Innes	Cyndie Innes	Brigita Ferencak	Anne Griffiths	Brigita Ferencak	Beverley Williamson	Beverley Williamson	Bernie Magin	Cindy Innes
Anna de Blank	Cindi Innes	Des Forde	Debra Hawwood	Carolyn Cox	Bev Williamson	Brigita Ferencak	Carolyn Cox	Carolyn Cox	Carolyn Cox	Debra Hawwood
Brigita Ferencak	Debra Hawwood	Eve Blair	Eve Blair	Debra Hawwood	Brigita Ferencak	Cyndie Innes	Christine Onley	Clive Jarman	Brenda Hanvey	Debra Hawwood
Carolyn Cox	Eve Blair	Fumiko Nakamura	Gillian Pennan	Eve Blair	Cyndie Innes	Debra Hawwood	Cindi Innes *	Crystal Su	Carolyn Cox	Donna Friday
Cynthia Innes	Fumiko Nakamura	Gisela Gmeinder	Gisela Gmeinder	Gillian Pennan	Eve Blair	Eve Blair	Debra Hawwood	Debra Hawwood	Christine Read	Eve Blair
Debra Hawwood	Gisela Gmeinder	Hazel Klieff	Glynda Ward	Glynda Ward	Gisela Gmeinder	Eve Blair	Eve Blair	Eve Blair	Cindy Innes	Gay Barker
Denise McKeown	Jennifer Eye	Jean Bourgault	Kazel Klieff	Hazel Klieff	Jennifer Eye	Glynda Ward	Glynda Ward	Gaye Barker	Clive Jarman	Gisela Gmeinder
Doris McCormack	Jenny Bardill	Jennifer Eye	Jennifer Eye	Jennifer Eye	Jenny Bardill	Hazel Klieff	Gyan Gordien	Gisela Gmeinder	Dawn Jacobs	Glynda Ward
Ellisha Mayd	John Whate	Jenny Bardill	Jenny Bardill	Jenny Bardill	Jenny Currell	Jenny Bardill	Jenny Bardill	Glyn Ward	Debra Hawwood	Jenny Carter
Eve Blair	Leigh Rohrman	Jenny Currell	Jenny Currell	Jenny Currell	Jo Dilly	Jenny Bardill	Jenny Eye	Jenny Eye	Eve Blair	Jenny Eye
Gisela Gmeinder	Leona Pitman	Jo Dilly	Jo Dilly	John Bardill	John Whate	Jenny Carter	John Bardill	John Whate	Jenny Currell	Jenny Bardill
Hazel Klieff	Louise Scott	John Whate	John Bardill	John Whate	Leone Pitman	Jenny Currell	John Whate	Jenny Currell	Jenny Currell	Glynda Ward
Jennifer Eye	Mon Chong	Leigh Rohrman	Le Jones	Lee Jones	Louise Scott	John Bardill	Laurel de Vries	Jenny Currell	Jennifer Eye	Jenny Lamer
Jenny Bardill	Nina Thompson	Leone Pitman	Leigh Rohrman	Many-Arme Lumley	John Whate	Leigh Rohrman	Jenny Shah	Jenny Bardill	Jeanne Dilly	Jenny Bardill
Jenny Currell	Palenque Blair	Louise Scott	Linda Thomas	Leone Pitman	Maureen Humpage	Joyce Syms	Leone Pitman	Leone Pitman	Jenny Carter	John Whate
Kathy Nicolaou	Pam Gunn	Martin Williams	Linda Thomas	Louise Scott	Mori Cheong	Leon Pitman	Louise Scott	John Bardill	Jenny Currell	John Whate
Lei Jones	Pat Charlton	Mary Woodward	Madeleine Taylor	Martin Williams	Nina Thompson	M.L. Goldblatt	Maggie	John Whate	Jenny Lamer	Joy Boatman
Lesley	Leigh Shrewsbury	Maureen Humpage	Maureen Humpage	Maureen Humpage	Palenque Blair	Maureen Humpage	Martin Williams	Joyce Syms	Jenny Thompson	Joyce Syms
Lizzie Sharp	Paula Day	Mon Chong	Nina Thompson	Nina Thompson	Pat Charlton	Michelle Goldblatt	Maureen Humpage	Laurel de Vries	Jo Dilly	Julie Smout
Loisette Scott	Peter Fallon	Nina Thompson	Palenque Blair	Palenque Blair	Patti Leahy-Shrewsbury	Mori Chong	Mori Chong	Leigh Rohrman	John Bardill	Karen Davies
Margaret McHugh	Rob Van Baren	Palenque Blair	Paula Day	Paula Day	Paula Day	Paula Day	Paula Day	Leone Pitman	John Whate	Leigh Rohrman
Mike Croom	Sally Wujan-Horton	Pam Gunn	Peter Coghan	Pam Gunn	Peter Fallon	Palenque Blair	Palenque Blair	Linda Jennings	Joyce Syms	Leone Pitman
Miranda Poynton	Sara Friedman	Peter Williams	Peter Fallon	Peter Fallon	Pat Charlton	Rob Van Baren	Pam Gunn	Pat Charlton	Julie Smout	Li Matlock
Nina Thompson	Steven Janowicki	Pat Charlton	Rebecca Coghan	Paula Day	Sara Friedman	Pat Leahy-Shrewsbury	Pam Gunn	Pat Charlton	Karen Foray	Margaret Glenister
Palenque Blair	Trish Eye	Peter Fallon	Rob Van Baren	Peter Fallon	Sara Friedman	Rob Van Baren	Pam Gunn	Pat Charlton	Leanne Martin	Margaret Wood
Pam Massey	Rob Van Baren	Sally Wujan-Horton	Rob Van Baren	Sylvie Hancock	Sara Friedman	Pat Leahy-Shrewsbury	Palenque Blair	Leanne Martin	Leanne Martin	Margaret Wood
Pat Charlton	27	Sara Friedman	Sara Friedman	Russell Merriman	Tony Hoar	Sylvia Hancock	Paula Day	Pam Gunn	Linda Jennings	Marlin Williams
Paula Day	Shahang Shahbazi	Sue Ewing	Sally Wujan-Horton	Tony Hoar	Tony Hoar	Penny Why	Pam Williams	Pam Gunn	Marlin Williams	Miranda Poynton
Peter Fallon	Trish Eye	Susan Kobilke	Sara Friedman	29	Sara Friedman	Peter Fallon	Peter Fallon	Pat Charlton	Maria Melielan	Nina Thompson
Rob Van Baren	Valerie Forrest	Valerie Forrest	Valerie Forrest	30	Sara Friedman	Pat Leahy-Shrewsbury	Palenque Blair	Leanne Martin	Pat Charlton	Pat Charlton
Ron de Blank		31	31			Steve Hubbard	Steve Hubbard	Peter Fallon	May Rose	Pam Gunn
Russell Merriman		32				Tony Hoar	Tony Hoar	Russell Merriman	Nina Thompson	Pam Massey
Sara Friedman								Sara Friedman	Palenque Blair	Pam Williams
Shizuko Nukimizu							35	Steve Hubbard	Steve Hubbard	Pam Gunn
Steven Janowicki								Susan Ewing	Pam Williams	Patti Leahy-Shrewsbury
Tony Hoar								Susan Kobilke	Pat Charlton	Paula Day
Tuna Dincer								Tony Hoar	Penny Why	Suzanne Scheider
Yan Hooker								Yuthika Juniper	Peter Fallon	Perry Why
									Peter Tompson	Peter Fallon
40								40	Roni Oma	Roni Oma
									Russell Merriman	Russell Merriman
									Steve Hubbard	Sara Friedman
									Tony Hoar	Shantelle Williams
										Sue Ewing
										40
										Tony Hoar
										Val Ashman
										Yuthika Juniper

Attendees at Perth André van de Plas Workshops 2006 – 2017

Thanks to John Whate, Peter Fallon and Martin Williams for their record keeping.

Compiled by Martin and

Dance Group
hops over 21 visits 1986 - 2017

	2005	2004	2003	2002	2000	1999	1998	1995	1988	1986
St Margaret's	St Margaret's	St Margaret's	Star of the Sea	Mosman Park	Mosman Park	Bickley	New Norcia	Point Peron	Subiaco Scouts	
Alison Kenworthy	Amy Warner	Almee Kay	Almee Kay	Anna Heworth	Alison Kenworthy	Ann Thystup	Annelies Vogels	Avan Whate	Alex Winter	
Ann Whynnie	Ann Whynnie	Alison Kenworthy	Bernie Maginn	Art Diggle	Anna Hepworth	Art Diggle	Bernie Maginn	Carl Blair	Anne Mills	
Belinda Creelman	Anne Ramsden	Ann Whynnie	Carolyn Cox	Bernie Maginn	Art Diggle	Bert Thystup	Brenda Harvey	Carmel Mullaly	Beri Thystup	
Bernie Maginn	Bernie Maginn	Brenda Harvey	Cindy Innes	Carolyn Cox	Bernie Maginn	Bert Laurendet	Carolyn Cox	Carolyn Cox	Bernie Maginn	
Carolyn Cox	Brenda Harvey	Carolyn Cox	Debra Harwood	Damon Anisson	Carolyn Cox	Brenda Harvey	David Lane	David Blair	Carolyn Cox	
Danielle Garner	Carolyn Cox	Debra Harwood	Dinah Harrison	Debra Harwood	Cindy Innes	Carolyn Cox	Eve Blair	David Lane	Chris	
Debra Chappell	Cindy Innes	Eve Blair	Eve Blair	Dinah Harrison	David Lane	Cindy Innes	Gisela Gmeinder	Eve Blair	Cindy Innes	
Debra Harwood	Debbie Harwood	Geoff Newby	Fiona Murdoch	Eve Blair	Debra Harwood	David Lane	Glynda Ward	Fiona Murdoch	David Lane	
Eve Blair	Eve Blair	Gisela Gmeinder	Glynda Ward	Gay Barker	Dinah Harrison	Eve Blair	Jan Keeves	Fran Ingram	Eve Blair	
Geoff Newby	Gisela Gmeinder	Jenny Bardill	Hazel Kileff	Gloria Perera	Doug Plant	Gisela Gmeinder	Jenny Curnell	Frances Young	Fran Ingram	
Gisela Gmeinder	Hazel Kileff	Jo Donnellan	Janet Ireland	Glynda Ward	Gay Barker	Glynda Ward	John Whate	Gisela Gmeinder	Greg	
Jenny Bardill	Helen Ackroyd	John Bardill	Jenny Bardill	Graham Deadman	Gisela Gmeinder	Jenny Curnell	Joy Hill	Jo Burde	Jenny Green	
Jenny Curnell	Jenny Bardill	John Whate	John Bardill	Jenny Curnell	Glynda Ward	Joy Hill	June Collett	John Ferrierino	John Whate	
Jenny Lamer	Jenny Curnell	Joyce Syms	John Whate	John Whate	Jane Livesey	June Collett	Kay Forsyth	John Whate	Lindy	
Jenny Thompson	John Bardill	Julie Cowling	Joyce Syms	Joy Hill	Jenny Curnell	Kay Forsyth	Kristina Ebert	Julian Noonan	Marin Molmes	
John Bardill	John Whate	Julie Smout	Julie Cowling	John Whate	Joyce Syms	Kay Forsyth	Lee Jones	June Collett	Mille	
John Whate	Joy Hill	Kay Forsyth	Kay Forsyth	June Collett	Leone Pitman	Leone Pitman	Leone Pitman	Lee Friedman	Narelle Shannon	
Kay Forsyth	Julie Smout	Laurel de Vietri	Laurel de Vietri	Leone Pitman	Louise Scott	Marcel Wientje	Marion Molmes	Maggie Johnson	Pam Gunn	
Laurel de Vietri	Kay Forsyth	Lee Jones	Lee Jones	Marcel Wientje	Maddy Broekhuysen	Mark Watkins	Patience Blair	Pam Gunn	Patrice Blair	
Leone Pitman	Leone Jones	Leigh Richmond	Leone Pitman	Marcel Wientje	Maggie Howard	Norma Thompson	Pam Gunn	Patti		
Louise Scott	Martin Williams	Leone Pitman	Linda Dabrowski	Marcia Hadow	Maree Kowald	Maree Kowald	Patience Blair	Pam Massey	Paul Wolfe	
Martin Williams	Mary Camden	Mitsuko Koike	Louise Scott	Martin Williams	Margaret Counihan	Martin Williams	Pam Gunn	Paul Wolfe	Penny Why	
Mori Cheng	Mori Cheng	Mori Cheng	Maria Hadow	Norma Thompson	Martin Williams	Martin Williams	Pam Gunn	Pam Massey	Peter Carter	
Nina Thompson	Nina Thompson	Nina Thompson	Martin Williams	Pat Charlton	Maria Hadow	Maria Hadow	Pat Charlton	Pam Massey	Peter Fallon	
Patience Blair	Patience Blair	Patience Blair	Pat Charlton	Mariel de Vietri	Mariel de Vietri	Mariel de Vietri	Mariel de Vietri	Peter Fallon	Peter Fallon	
Pam Gunn	Pam Gunn	Pam Gunn	Pam Gunn	Pam Massey	Pam Massey	Pam Massey	Pam Massey	Peter Fallon	Peter Fallon	
Pam Williams	Pam Williams	Pat Charlton	Pat Charlton	Pam Massey	Pam Schneider	Pam Schneider	Pam Schneider	Peter Carter	Sara Friedman	
Patti Leahy-Schreurs	Pat Charlton	Penny Why	Pam Gunn	Rafael de Vietri	Pam Massey	Penny Why	Penny Why	Peter Fallon	Sue Hall	
Paula Day	Pam Massey	Peter Fallon	Pam Massey	Pam Massey	Pam Williams	Pam Williams	Pam Williams	Peter Fallon	Russell Merriman	
Penny Why	Penny Fogarty	Rae Storey	Pam Williams	Pam Williams	Pam Williams	Pam Williams	Pam Williams	Peter Fallon	Sandra Kendal	
Peter Fallon	Penny Why	Ron Oma	Pat Charlton	Sara Friedman	Peter Fallon	Peter Fallon	Peter Fallon	Peter Fallon	Sandra Kendal	
Roni Oma	Peter Fallon	Russell Merriman	Paula Day	Sue Robinson	Rhe Pflefe	Russell Merriman	Russell Merriman	Russell Merriman	Russell Merriman	
Silvia Ritson	Sara Friedman	Sara Friedman	Penny Why	Susan Blackstone	Robina Wright	Shirley Wallace				
Sue Hall	Sue Hall	Sue Hall	Peter Fallon	Trudy McAuliffe	Sara Friedman	Tony Hoar	Tony Hoar			
Sue Robinson	Sue Robinson	Tony Hoar	Ros Stegmann	Sue Hall	Val Humphreys					
Tomoe Peterson	Tony Hoar	Russell Merriman	34	Susan Blackstone	34	33				
Yuthika Juniper		Sara Friedman		Terry Pitman						
		35		Tony Hoar						
37	36			Susan Blackstone						
				Tony Hoar						
				Wendy Chappell						
				40		40				

Attendees at Perth
André van de Plas
Workshops
1986 - 2005

