

Editorial

1. I sowed barley, but couldn't harvest it.
I had a dream, but couldn't figure it out.
I am accustomed to cold water,
couldn't take the warm.
 2. I have three horses, one fit for riding.
Friends, let's be on our way.
They've shot Ali Pasha.
Let's tell his children.
 3. Pasha wore two furs,
one is sable, one is fox.
They've shot Ali Pasha,
All of Van is in ruins.
 4. The soldiers beat the cooking
pots{1}.
The officers were offended.
Don't be offended, officers,
they've shot Ali Pasha.
- {1} traditional sign of mutiny in the army



Regional Contacts



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Note: Most e-mail addresses are provided courtesy of employers. Please be considerate with regard to frequency and size of messages.

We dedicate this issue to the memory of **John Stubbings**, who knew and did so much to convey his passion for recreational and traditional dance. For those who didn't realise, it was John at centre on the August edition's cover. It is fitting that this issue features many different folk traditions.

The cover this time features John Steel and the Pog'n Scroggin band. Rae learned something of his ideas on tradition in an interview starting on page 33.

Cath Turner tells us **Irish Dancing** is alive and well on page 12, and remarks on the effects of the publicity resulting from *River Dance* and *Lord Of The Dance*.

Talking about publicity, there's heaps of good stuff from Rae Storey about reaching your public and where to list your group (page 29).

A major event in October was Machol Pacifica, and there's a cool shot of the "man himself", Moshe Telem on page 14.

Kathleen Osborne has confirmed **Smulik Gov-Ari** will indeed be coming, 8 - 11 October 1998. Note that workers will have to take 2 days' leave. See page 21.

Also cool is the Bulgarian cold soup, Tarator. Recipe page 35.

So this edition is really packed. Saved up for next time is a continuation of my articles on the Internet, impressions of folk dances performed at the Indian 50th anniversary celebrations in Wellington, and the words to some favourite dances.

Apologies for its late arrival. I have been giving my attention to the more important task of finding work, and it is with kind support of my dear wife that I spend three days compiling what I hope will be a **darn good read!**

NOTE: Don't put this down without checking for coming events and publications which require an immediate response.

Kieron Horide-Hobley
Editor

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from The President

John Stubbings is gone, his merry, sharing, appreciative life over. We all join with his group and his family in their grief, and this fact has been communicated to them in letters from me as well as by the messages others of you will have sent.

John was one of the New Zealanders who have choreographed a number of dances – as he wrote to me (15th May), “a variety of dances to music I love (and, to me, begs to be danced to).” To judge by a selected list he sent (along with the question “What is a NZ dance?”) many of them are in Latin-American styles: different, for many of us. We must ask Kate to identify the most successful and to share them with the other IFD groups. If they really “took,” the way Kate’s *Vraho Vraho* looks like doing, it would be a very fitting final gift from John, and a living memorial to him.

Bouquets

- To Editor Kieron, and to all the contributors especially Jocelyn Whyte, for a fascinating and meaty August newsletter.
- It was so good that one sceptic who shall be nameless, leafing through a sample copy at the recent Israeli workshop, forgot he had gazed on FDNZ at its birth and pronounced it to be misbegotten by aspiring bureaucrats: he wanted instant membership now without waiting for a form to fill in. He wasn’t about to miss the next issue!
- To the Wellington Israeli Group and Moshe Telem [photo] for a very exciting “camp” at Labour Weekend, and to the country’s core Israeli dancers for



Moshe with a few of the Machol Pacifica '97 team:
Yvonne Trask, Moshe Telem, Marcia Trask, Val Meyer

accomplishment at a high level.

The annual workshop is clearly one factor, though only one, in the meteoric rise in skills, repertoire, and speed of learning since 1989. Another factor worth remark is the number of workshops overseas that NZ teachers and other dancers are attending.

TV Coverage!

The Labour Weekend dancing even *looked* so exciting as it was learnt and practised that a television reporter, who came to get a little footage for the Wellington Link cable service, stayed all afternoon and evening, and planned two five-minute programmes from it, one about the workshop dancing, the other

BULGARIAN DANCE 1998

Belco Stanev

Internationally renowned Bulgarian Folk dance teacher!

BELCO STANEV will conduct a dance seminar in Bulgaria in 1998 to coincide with the Koprivshitsa Bulgarian National Folk Festival.

PROPOSED ITINERARY:

27th July - 29th July:

Stay at the wonderful RILA MONASTERY, located high in the mountains near the Macedonian border and explore places of interest in this region.

30th July - 6th August:

KOPRIVSHITSKA: DANCE SEMINAR.

Village tours, and trips to places of interest in this area, such as Backovski Monastery and Plovdiv, will also be arranged. Tuition and tours will be in English.

7th August - 9th August:

KOPRIVSHITSKA: BULGARIAN NATIONAL FOLK FESTIVAL.

This is a special opportunity to enjoy one of the world's greatest Folk Festivals.

To reserve your place or for more information contact either:

Perth: Joy Hill 08 9386 7438

N.Z.: Rae Story 649 524 9504

Sydney: Chris Wild 02 9560 2910



New Polish Dance Book



Polish Folk Dances & Songs: A Step by Step Guide by Ada Dziewanowska published by Hippocrene Books 800 pages, ISBN: 0-7818-0420-5

The most comprehensive and definitive book on Polish dance in the English language, this work contains in-depth descriptions of over 80 of Poland's most characteristic and interesting dances, including such national dances as the Polonez, the Mazur, the Kujawiak, the Oberek, the Krakowiak, and over 70 selected dances from Mazowsze, Malopolska, Silesia, Wielkopolska, and Pomorze.

For each dance, the author provides step-by-step instructions on the dancers' positions, basic steps, and patterns. There are over 400 illustrations depicting steps and movements, and over 90 appropriate musical selections providing the musical score, lyrics in Polish, and the English translation and pronunciation.

Each of these beautiful dances is accompanied by background information illuminating its historical and cultural roots, with over 28 maps and historical backdrops filled with folklore and fact -- all contributing to an excellent understanding of the Polish character and people.

Ada Dziewanowska was born and raised in Poland and is the artistic director and choreographer of the Syrena Polish Folk Dance Ensemble of Milwaukee, Wisconsin. Ada's children Basia and Jas/ helped with the research and writing of this book. Jacek Marek wrote the Wielkopolska chapter.

To purchase the book:

- (1) Send cheque, money order or Visa / Mastercard details for US\$39.50 + shipping to Hippocrene Books, 171 Madison Avenue, New York NY 10016, USA. Tel: 001 (718) 454-2366.
- (2) Contact Ada Dziewanowska, 3352 N. Hackett Avenue, Milwaukee WI 53211, USA. Tel 001 (414) 964-8444 for an author-autographed copy at US\$39.50 + postage.

Note 1: Ada says: "I am preparing 2 audio cassettes with music for all the dances described in my book. Please contact me, if interested."

Note 2: Ada very much wanted an ethnographic regional map of Poland included in the book, but the publisher vetoed this. She will likely make up separate copies of such a map and send one with each copy she ships.

Michael Kuharski
Madison Folkdance Unlimited

contorting Cajun jitterbug, Seikh dancers all the way from Palmerston North, and a Bharata Natyam (classical Indian) finale [you try doing that stuff - I did and it hurts!] by a young woman newly recruited to Israeli dancing.

Then time for social dancing, during which a Seikh gentleman handed a tape to me saying, "put that on!"

The spontaneous dancing which followed demonstrated how happy folk dancing can be, regardless of origin. For me a first, impromptu dance in an ethnic-folk style.

That done, Moshe would not let the energy lapse one iota, and led all of

us including visitors in a wild chain around the floor and through a tunnel of arms, then spiralling to a tight conclusion with him at the centre of a giant group hug. I bet he planned that! ☺

Kieron Horide-Hobley

Savelock North -

International Dancing Group

Nine of us went to Machol Pacifica, thoroughly enjoyed ourselves, came home to host Moshe Telem the next night on brief sightseeing tour with Marcia Trask and Allon - so we had a potluck, about 25 people; between courses did all 12 of the



Moshe Telem at Te Mata Peak - accessories by Yvonne's Wardrobe (photo: Allon Terry)

new dances on the grass. Moshe rightly concluded that he had taught us well and we enjoyed doing the dances at normal speed. (Then had another potluck the next Saturday! a long-planned bonfire and fireworks party).

On 15 November we are dancing at Hohepa Fair, then Community Dance at night, this time with Sequence dancers and Rock-and-Rollers doing feature spots.

A small group of us has worked hard to make a success of our



Tauranga Letter

I feel I must congratulate Editor Kieron for the outstanding winter 1997 issue of the FDNZ Newsletter. I made excellent reading when it arrived and it still does, months later. I keep going back to it for both, reading pleasure and information.

I am green with envy reading Rae's account of the visit to Greece, Turkey and Bulgaria. This area must have one of the richest folkloric traditions on earth both for music and dance. Whenever I read accounts of such visits I feel my old interest in the comparative study of dancing styles and the origin of it all rekindled. For the keen observer can see that, despite overlapping traditions due to frequent shifting of national borders, there is also the paradox of vast differences in styles from region to region within the same ethnic boundaries.

Examples are the bouncy, exuberant dancing styles of the Greek South, compared to the almost puritanical North where the centre of gravity remains close to the ground when dancing. Then think of the Cretan and Pontos traditions in their simplistic but really fast movement, faster than the average fitness folk dancer can cope with, in Penteozalis and Kotsaris.

Take Tsifteteli or bellydance as often called, as an other example. This dance originated in Anatolia, its roots several hundred years old, decisively prechristian, known for its association with religious ceremonies and fertility rites. When danced nowadays mostly by professional specialised dancers, it remains a highly seductive dance and as such, it evokes different responses from different parts of Greece. The dignified Ipiros/ Thacean Greeks are ashamed to

in my early days of producing dance displays I thought an invitation to perform for ten minutes was almost an insult: what, go to all that trouble and travelling for only ten minutes?!

Rae

International Flavour

Norman Lewis (Tauranga) was musing on the international flavour of the Tauranga group and was wondering about others. "We have in our membership folks born in these countries:

Germany	Greece
Holland	UK
Armenia	Sri Lanka
USA	Hong Kong

"Oh - New Zealand too, with one of our Kiwis married to a Greek sea captain.

"We don't fight. It must be true that Dance is a form of international language; or at least it transcends national boundaries."



Submissions

Deadline for submissions for February Newsletter:

31st January, 1997

See page 1 for the Editor's address. Please contact him for requirements if you don't have them, particularly if planning to submit photo-ready material.

Survey in disguise among the shadows !!!

Honey Goldfein-Perry, the editor of Keshet leMachol, told me about 'Harvey' the invisible dance partner who is so popular in USA and Europe where female partnering female is not so popular. She said that Harvey is very light on his feet (and never stands on yours) and expects nothing of you at the end of the evening.

Yvonne Trask

What do you call popular dances?

From the e-mail file: When a dance line rapidly accumulates a tail of enthusiastic participants, Asha Goldberg suggests the dance might be described as:

hypercaudalogenenerative
(or rapid-tail-growing-active)

