

# Folk Dance New Zealand



## Newsletter

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## WELCOME TO OUR NEWEST MEMBER(S):

**Group:** Dance Terra Amoris, Tauranga – Leader Carol-Ann McKinley

**Individual:** John Beavan (Lower Hutt), Beth Allardice (Havelock North), Ruth Cawthorne (Auckland), Chrissy Blakeman (Tauranga), Greg Morgan (Whangarei), Volker Kulman (Christchurch)

**Cover:** Koče Stojčevski, a Macedonian who now lives in Melbourne, sports the costume he wore while teaching at FDNZ's second national camp in June, 2002. Photo by Cleone Cawood. Review on page 9.

**FDNZ Newsletter** is published 2-3 times a year. Membership costs \$12 (individuals) or \$20 (groups). Forms may be obtained from any of the above, by writing to Michele Dickson (see above), or at <http://folkdance.org.nz/>



# Seasons Greetings from The President

*MAY ALL FOLK DANCERS IN THE  
NEW YEAR 2003 BE:*

*As active as quick silver*

*As alert as a bird in spring*

*As agile as a monkey*

*As happy as a lark*

*As audacious as the day*

*As beautiful as the rainbow*

*And dance the year out with joy!*

# Editorial



**W**hat a busy year it's been. Pity that meant I didn't get to dancing as often as I'd like. Then again, I'd never get to dancing as often as I'd like, no matter how often I went...!

I did work on the website and produce a couple of editions of the *FDNZ Newsletter*. This magazine is hardly a "newsletter", and we're keen to recast it in a new form more true to its content, but still within the abilities of its producers.

Kieron Horide-Hobley, Editor

**How about giving it a new name?** We've had one suggestion on the table for a while now, something akin to FDA's *Footnotes*, but no others have come forward. A prize of a free year's subscription to the winning entry!

In her report (p.4) Kate makes a call to promote our worthy pastime, get the word out there. Apart from enthusiastic dancers enjoying themselves, nothing speaks more than an attractive club magazine.

So a redesign is my self-assigned job for the coming months. Probably A4 format rather than the present A5 booklet.

**But we still need to give it a name!**

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In this issue we have the second part of Rae's interview with **Iain Boyd** and Shmulik Gov-Ari, giving Iain's view (p.6). It's rare to get such a fascinating insight into the lives and hearts of the leaders at the very front of the line.

We review the excellent second **FDNZ national camp** (p.9), with wonderful new dances from guest tutor **Koče Stojčevski** and New Zealanders **Cleone Cawood, Jean Byford, Alastair Sinton, Fiona Murdoch, Rae Storey, Bronwen Arlington, Kate Goodwin** and **Cashy Yates**. Thanks to all those contributing photos too!

Equally wonderful was **Kaye Laurendet's** much-appreciated tour of International Folk Dance groups – take a look at page 14.

As with folk-dancing itself, there's something here for all. Beginners see page 20, teachers of beginners see page 18, web-dancers page 33, tourists page 39. I could go on, so see page 43 instead.

Happy reading and happy dancing!

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## President's Column

*Winter be greeted by lads and lasses  
Dancing in heated rooms till it passes!*



Kate Goodwin

**T**his is the time of the year for fast energetic rhythms to beat the cold\*. Good to have the likes of *Crnogorka* and the rest of the delightful lively dances taught by **Koče** and all the teachers of this year's **FDNZ National Camp**.

It was lovely to see, during the Queens Birthday weekend in Tauranga, folk dancers gathered again from all over New Zealand to enjoy a folk music and dance extravaganza! Our old friends and lots of new ones came, full of energy, vitality, ideas, suggestions, humour and laughter. It resembled a large family's home-coming. A big thank you goes to all those who came either as participants, teachers, musicians, video makers and sound masters, each and everyone contributing in their own way to the success of the Camp. It was also delightful to see the young children (junior section of the TIFD group) in costume, mixing so naturally with the rest of the folk dancers, just as would have happened (one imagines) at an old village fest; thoroughly enjoying themselves and already looking forward to next year's National Camp!

Winter is a good season for contemplation, planning, regrouping; we need to be thinking of FDNZ's future. We should try to never lose sight of the

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\* Editor's note: Apologies to Kate who submitted this much earlier in the year. For many reasons it's taken longer than anticipated to get this edition out, but then recent weather has made little difference to the relevancy of her comments...!

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Society's goals such as: *raise the profile and enhance the image of folk dancing and encourage folk dancing in New Zealand.*

I am very aware of individual efforts of teachers and leaders to promote folk dance throughout New Zealand. However, individual efforts require a lot of energy and yield moderate results. What is really needed is for us to develop a systematic approach, in the form of a subcommittee, the members of which would meet in order to discuss, research, explore, formulate strategies for active promotion of folk dance in New Zealand.

I would like to refer to a very important FDNZ planning meeting, which was held in Hamilton on January 20, 2001. The decision to hold a meeting to develop a strategic plan for FDNZ had been made at the FDNZ AGM in October 2000. The working party that attended the meeting put forward a host of useful ideas and suggested strategies in order to check the decline threatening our Society and the ensuing report was circulated. The useful ideas that are contained in the report will inevitably remain an academic exercise on paper, unless members take upon themselves the initiative to act. Times are difficult and money is at a premium. We need an enthusiastic and energetic committee who can apply ingenuity and inventiveness, which will surely be rewarded by a growing and thriving FDNZ.

Any volunteers for joining the **PROMCOM FDNZ** !?

Please do contact me if you'd like to offer your services.

There is no lack of ingenuity in this Country. I am sure we can do it!

Kate Goodwin  
President

## A Question of Our Readers

Do you have an opinion on whether we should use C.E. and B.C.E. versus A.D. and B.C. in the *FDNZ Newsletter* and other publications?

C.E. and B.C.E. (Common Era and Before Common Era) are the standard alternatives, especially where the audience might include non-Christians. You will find these in common use in Israel, academic papers, and interestingly, in Jehovah's Witnesses' publications. **What do you think?**

# Great Folkloric Dance Choreographers II

*By Jocelyn Whyte*

*In the last newsletter Rae Storey presented **Shmulik Gov-Ari**, renowned choreographer from Israel, as he revealed his art in a discussion with **Iain Boyd**, a well-known New Zealand Scottish country dance deviser, at Year 2000 Machol Pacifica camp. Rae promised to write about Iain in this issue, but instead she passed the tape and her notes of the discussion to me and then went off overseas for some weeks while I had the privilege of doing the writing.*

*Rae suggested the two were as different as William Blake and Jane Austen, I would add that Iain Boyd also shows some aspects of William Morris.*

*Iain has published a number of books that include both his own dances and those of other NZ devisers, while his dances also appear in collections published by others. In this way and through personal contact and correspondence his dances have become known and enjoyed both here and overseas.*

## Iain Boyd and the Pattern of the Dance

Scots, like the Jews, have migrated to most parts of the world. They kept a connection with “home” through the traditions that they transplanted into their new lands, traditions that often hybridised with the local culture. Thus it is that we find Iain Boyd involved in a dance tradition that originated half a world away and to which he lays no ancestral claim.



Iain Boyd at Machol Pacifica.  
Photo by Rae Storey

Iain emphasises that he is a New Zealander, the third generation of his family born here, and that he has very little Scottish ancestry. He describes himself as a New Zealander with Scottish interests. Dancing is for him a hobby, not work.

Iain started Scottish country dancing at the age of 14 and devised his first dance a couple of years after that. Although he has from time to time tried other kinds of dance, they do not appeal in the same way as does Scottish, in which he particularly likes the way people interact with each other in the formations.

He considers himself a deviser rather than a choreographer, as the latter term refers to putting steps or foot movements together, as Shmulik Gov-Ari does in creating Israeli dances. Iain explains that Scottish country dancing has 5 basic steps, three in quick time (reel & jig), two in slow time (strathspey) and these steps are used in formations. A deviser takes the existing steps, which are standard, and existing formations, which are also standard, and joins them end on end to make a dance. Thus a Scottish country dance is a pattern of formations that are related to the music.

Whereas for Shmulik, music suggests a picture that he interprets through dance steps, Iain's dances start with an idea for a formation. It may be a formation he has seen before or a modification of it, or it may come from a mistake someone makes in a standard figure that suggests an interesting and viable variation. The rest of the dance is then built up to fit round this kernel formation. This may mean making an end and a beginning around a formation that suits the middle of a dance, or continuing a dance from a beginning formation, or starting with the end formation and then working out how the dancers will get to that point. The music for the dance is important, but for Iain it does not play the same role in his dances as patterns do.

Iain is traditional in that he will use only Scottish music for his dances although he admits to the occasional Irish tune, explaining that Irish jigs and reels have a similar feel to the Scottish ones, as both are Celtic. He would not, though, use tunes from any other folk traditions.

There is not the same opportunity in Scottish country dancing to combine hand movements with the steps, to form a picture, as occurs in Israeli dancing. But the Scots do use hands, not in a creative way, but to bring people into the dance or to pass them along – for work, as Shmulik suggested or, as Iain



prefers to describe it, in a social way. They both concur that using hands expressively is more a part of Israeli culture than it is of Celtic.

Iain has created some 400-500 dances altogether, of which he thinks probably 25-50 are really good dances. A good dance, he explains, is one that has good joins between the formations, so that there is a smooth transition for the dancers from one formation to another. If a join results in an awkward movement for a dancer, it is a bad join and so can make what Iain would consider a bad dance.

Like other traditions of dancing, Scottish dancing can be enjoyed at different levels: recreation, social or performance. Riverdance used social dancing to create a demonstration or performance and Iain agrees with Shmulik that it came at the right time and fell on fertile ground.

He estimates that there are some 30,000-50,000 Scottish Country dancers worldwide compared with the quarter million who dance in Israel. *[The Royal Scottish Country Dance Society has about 21,000 members worldwide but there are many others who also enjoy SCD in a variety of groups and venues. — JW]*

Whereas Israeli dancing is only 50 years old and is creating its tradition, SCD already has several hundred years of tradition on which today's dancers are building. That tradition has been maintained as the dancing has progressed.

When Iain started dancing there were a limited number of dances that had been created by Scots and written down between the 1700s and 1900s and their style can be considered traditional. With dance form development the steps have remained traditional but there has been a slight move away from traditional formations. For example, one dancer dances a figure of eight. When 3 dance it simultaneously it becomes a reel. Reels can vary according to their position in the dance and where the dancers start them from and in this way new forms of reel have arisen.

It is Iain, and his fellow Scottish country dance devisers in New Zealand and round the world, who ensure that this dance tradition, rooted in the past in one small country, is not just a museum piece but a vibrant, living tradition enjoyed world-wide.

# Dancing In Tauranga

## – at the FDNZ National Camp on Queens Birthday Weekend 2002

What a wonderful weekend of dancing we had at the second National Dance Camp in Tauranga!

Dancers came from far and near: Macedonia / Australia, Christchurch, Wellington, Palmerston North, Hawkes Bay, Hamilton, New Plymouth, Auckland, Whangarei and others, and of course a good contingent from Tauranga.

We had wonderful dance leaders, each with their unique and delightful styles.

Our main dance teacher was **Koče Stojčevski**, a Macedonian who now lives in Melbourne, taught us a wide variety of Macedonian dances on the Saturday and Sunday mornings. He challenged us to pick up 1 2 3, 1 2 rhythms, or syncopated 7-beats per bar, in fast dances full of hops, stamps, Yemenites and energy, and slow dances that brought us right into Macedonia and its nostalgia.

**Cleone Cawood** and **Jean Byford** (Hawkes Bay) shared with us beautiful, elegant dances freshly learnt on their recent visit to the Czech Republic (see *FDNZ Newsletter*, March 2002, p.13). Their stories of dancing in the ancient castle made us wish we had flown over there with them.

**Alastair Sinton** (Christchurch) had a delightful set of Romanian dances, which are his specialty. We shouted out the Romanian for 1,2,3,4, and danced the wistful ‘Dance of the Midwives’, we climbed a mountain, and danced at a wedding with him.

**Fiona Murdoch** (Hamilton), with a little help from **Rae Storey** (Auckland), taught us temperament-filled dances from Israel with a Spanish origin; just when we thought we couldn’t take in any more, we were swept along by their enthusiasm and delightful dances.

**Bronwen Arlington** (Auckland) taught the very demanding *Debka Ramot*, a wonderfully choreographed dance of strong rhythms.

And **Kate Goodwin** (Tauranga) topped the weekend off with some of her delightful, exuberant and beautifully performed Greek dances.

On the two evenings we relaxed with social dances, with a variety of leaders, some of whom were new to the game of teaching dances. What fun we had! And what a wonderful contribution was made by the live music of the Wellington band **Tanchaz** on Saturday, with the wonderful **Cashy Yates** mistress of ceremonies (wow!). On Sunday night we had another live band, husband and wife team from Whangarei, **Maggie and Greg Morgan**.

At this point we must again mention **Bronwen Arlington** who spent a lot of time contacting people with her Request List and putting the programme together.

Many, many thanks to all those who taught dances over the weekend! Especially to Koče!

You all have given us great enjoyment, and food for dancing for a long time to come. Our memories will be supported by the excellent video tape made once again by **Alan Oldale**. Also many thanks.

Not the least mention is the patient, capable organisation of taped music throughout the rest of the weekend by **Chrissy and John Blakeman** of **Bay City Disco**.

Our greatest thanks go to Kate and her committee, Bronwen and Fiona, and the rest of her team, who organised this weekend, having started your planning for it, soon after the first National Dance Camp end of May last year. Many thanks, Kate, for offering to run the camp next year too; you are becoming quite an expert. And you have a wonderful Tauranga City Council backing you.

See you all in Tauranga in May next year!

**Antoinette Everts** (with help from her friends...)

**STOP PRESS:** Announcing **Vasilios Aliyiannis** will feature at the 3<sup>rd</sup> annual FDNZ National Camp, Friday May 30 to Monday June 2, 2003.

See the flyer accompanying this newsletter for details, or contact Kate Goodwin (see page 1).

## A hearty thank you...

...to **Alastair Sinton** for his brilliant notations of Koče Stojčevski's Macedonian dances.

They are accurate in every detail, beautifully clear and concise, ideal as notes for the teacher. I have been making good use of them. Showing position and direction graphically with basic Romanotation as he does is something I must get used to doing myself: speed-writing, speed-reading!

**Rae Storey**

*[Alastair says that the core of this notation originated with Katy Sinton, see e.g. Tauranga Camp 2001 notes - Ed.]*

## 2002 Camp Gallery

### Page 12

**Top Left:** John Blakeman, Koče Stojčevski and Chrissy Blakeman. John and Chrissy provided the sound system that kept us dancing all weekend. Photo: Rae Storey

**Top Right:** Greg Morgan from Whangarei, a musician attending after Rae advertised the event at a folk festival. Photo: Wendy Browne

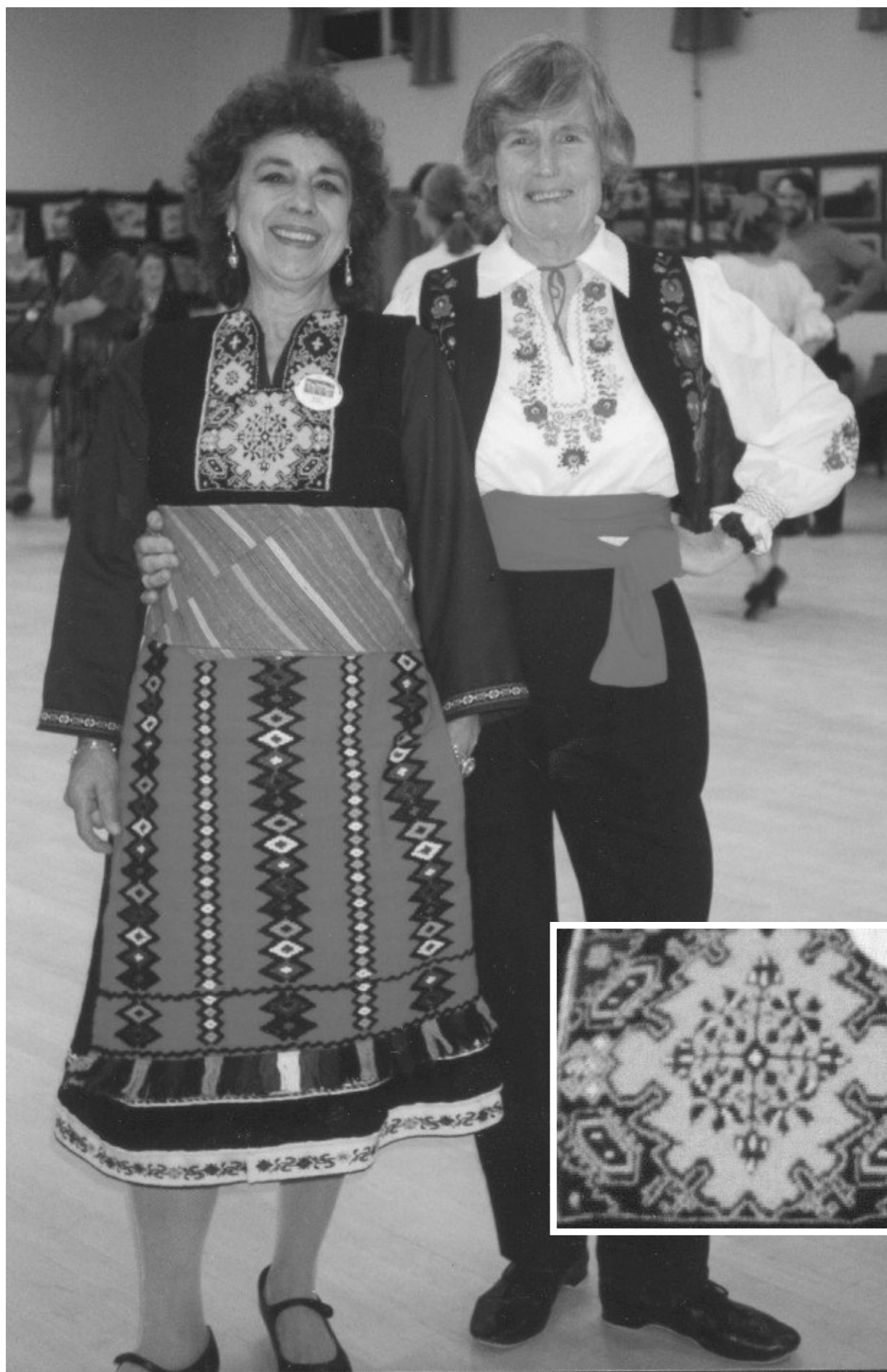
**Bottom:** Dancers waiting for the music to start. Fortunately they didn't wait too long! Photo: Wendy Browne

### Page 13

Kate Goodwin (left) and Rae Storey (right) at the social on Saturday evening. Kate's costume is from Kaivakli, Northern Thrace. Rae's blouse and jacket are Hungarian. Photo: Wendy Browne

**Inset:** Enlargement showing decorations on the sleeveless garment called "tsouka", worn over the long shirt.





# Kaye Laurendet On Tour

*Kaye arrived in Christchurch (Katy and Alastair's class) and danced and taught her way up NZ — Wellington (Cashy's class), Havelock North (Kathleen's), Tauranga (Kate's) and finally Auckland. Thanks to Rae and Bronwen for their different angles. For Kaye's visit to Christchurch, see "A Year With Farandol" on page 16.*

## Auckland

*...from Rae Storey*

Kaye's visit was made possible because the **Ruritanian IFD Club** was granted funds by Auckland City from the Creative Communities fund, enough to cover her airfare. The Club has never hosted a national camp, but several times now it has hosted overseas visitors and sent them on a tour of the country's groups. The groups shared the cost of passing them on, or transported them on – and this time **Sharyn Grant** not only toured the visitor around (as once or twice before) but organised the tour too. It's a great system we have got going, all of us! And we thank Sharyn heartily for her part in it.

Kaye spent a lot of TLC and consultation with me (and perhaps others) for months beforehand identifying a repertoire of great and varied dances that we didn't already know. Her choice was brilliant, and my classes enjoy regular airing of 8 of her pieces. We had a lovely time with Kaye, a Saturday of dancing at a relaxed level with a good crowd, and a Sunday morning of fast and furious dancing with fewer.

Serendipitously ANZAC Day (Thursday) provided a day when people could come to a teacher development seminar – and the out-of-towners could mostly stay on for the weekend's fun. Attendance at this FDNZ seminar was gratifying: about 18, including people from several different specialties as well as IFD, and from as far away as New Plymouth.

The **Dalmatian Society** kindly gave us the use of their elegant ballroom with its excellent floor and its full hospitality facilities. **Ruritanian** Club president Trish Power and helpers lavished kindness on us, turning a potluck light dinner into a comforting luxurious respite in a very rewarding 1-7pm session.

*...from Bronwen Arlington  
(adapted from the Ruritanian Roundabout).*

We chose ANZAC day for the **FDNZ Teachers Development Seminar** hoping a public holiday would attract more to Auckland. It did.

They came from Napier, Tauranga, Hamilton, Whangarei.

With a wide range of experience from veterans to “virgin” teachers and a diversity of dance groupings - New Wave, Schools, Morris, Scottish, Greek, International, and Israeli -purists to party dancers.

Six hours of Kaye’s gentle instruction and discussion, demonstrations. We analysed dances and practiced calling.

I enjoyed the quiz (developed in Sydney, Kaye’s metropolis) on styles of learning - visual, auditory and kinesthetic - with more detail.

There is a difference between the Visuals – reading or watching.

Being a video addict from way back (I have four video players, including two in my bedroom), I bragged “I can learn a whole dance without getting out of bed”. Whereas Antoinette Everts, our Storyteller Supreme, was surprised to learn how auditory she was. Her secret is creating pictures in her head then walking through them as she paints her stories.

Some learn by the Auditory style but hearing is not the same as saying or speaking. The Kinesthetics are the writers or the doers and movers. Yes there are cultural differences too, possibly matching literacy rates.

Kaye raised a few issues: “Aims for the class” and “Why do we go to dance classes?”

We took time out for delicious food brought from all over the North Island and served by our president and her daughter. Thanks Trish and Catherine.

Kate finished a most successful and informative day with a provocative poser: “Why do we teach??”

**Photos on page 16:**

**Left and Right:** Kaye teaching at Meadowbank School in Auckland.  
Photos: Rae Storey.





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## A Year With Farandol

*Farandol* has had a good year. We have learned many new dances and done our best to keep a reasonable proportion of past repertoire going.

Twelve of our members have had the chance to take part in one or more of our public performances, and we are looking forward to doing more next year. The high point of the year was undoubtedly our weekend with **Kaye Laurendet** back in April. Most of us had not met her or Bert before, and we thoroughly enjoyed the chance to get to know them.

Kaye taught a well-attended workshop on the Friday evening, and on Saturday we had a party, which gave us a second chance to dance through the workshop dances. For the record, she taught us *Hora de la Tulnici*, *Hora femeilor*, *Pustono ludo*, *Makedonsko devojche*, *Le printemps*, *Dans an dro*, *L'homme qui marche*, *Hahar hayarok*, and *Festwalzer*; we have done all of them since, with some becoming part of our mainstream repertoire. We hope very much to have her back here for a return visit some time.

Other significant events this year include the **National Camp in Tauranga**, which five *Farandol* members attended. It was evidently a most enjoyable event, and I am delighted at the opportunity that the Tauranga camps have provided for folkdancers from different parts of the country to get to know one another. We sometimes feel a little isolated here in Christchurch.

In October about twenty of us had an interesting evening with a group of charming Japanese ladies, from the *Kabocha* dance group in Osaka. They were competent dancers and we enjoyed our two hours together. No chance of more, alas – they had to be up at 5 am the next day to visit Mt Cook, and some of us had to rehearse for a demo. It was a shame we could only communicate rather ineffectually with them via an interpreter and could not find out more about them.

The Japanese group had learned of our existence through our website. *Farandol* owes **Volker Kuhlmann**, one of our members, a big thank you for his work in setting up and maintaining this site; it has proved an effective means of spreading news of our existence - even if the majority of messages reaching us are from the organisers of folk festivals in far-flung places soliciting performers. If only...!

Katy Sinton

**Need to tell someone about a dance event?**

Send an e-mail to all Dance Notes groups in New Zealand: see page 33.

Also ensure FDNZ hears about it. E-mail horidek@actrix.co.nz.

# The Beginner's Debate

*by Kate Goodwin*

What exactly do we mean by “beginner” with reference to folk dance?

Is this a good time to review our terminology and redirect our methodology when approaching those would-be folk dancers of various types and descriptions?

In our current society structure, where a lot of traditional heritage has to be re-learnt the term ‘beginner’ sounds rather artificial and a shade unnatural. If we could go for a moment back to the beginning of time, when “*recreational and ceremonial dance was performed, usually by members of the community to which the dance is traditional*” (Encarta, article by Suzanne Youngerman), we would see that the dance was simple and easy to pick up and was passed from parents down to children. “...folk dances are defined as being passed from generation to generation without known choreographer..”

Folk dances for centuries have been subject to many environmental influences, the most important being migration of populations, with consequent mixing of cultures and traditions. And yet, there is remarkable consistency of cultural form and style, resisting most of such influences, because of the very nature of its transmission down the family/community circles. Folk dances have been passed from mother to child right from the time she rocks the baby on her knee humming a folk tune that she in turn learnt as a child.

Dora Stratou, in her book “The Greek Dances, Our Line With Antiquity” wrote, “...that is why our popular folk dances have such precious meaning: they have survived as the quintessence of our history...”

Folk dances in our multicultural societies and in the era of global travel, have assumed more of a recreational rather than a ceremonial character. “Beginners” can be perceived as those students who are receiving introductory exposure to one or more types of folkdance and who (hopefully) get an opportunity to glimpse into the culture and traditions of the area of the dance’s origin. A student may be an accomplished folk dancer in one or other type of folk dance and a total novice in another. It will be inappropriate to call this person a “beginner”. In another example a student of a certain type

of folk dance may have gone through the introductory stage but could still be battling with finer details, such as stylistic expression. Again, this dancer cannot be described as “beginner”.

The necessity of paying attention to beginners’ requirements is discussed and debated oftentimes, because it is correctly perceived that this group holds the hope and promise of the future in folk dance. In the past two FDNZ National Camps, an effort was made to identify this class of folk dance student called the “beginner” and work out how to best cater for them. There were not many takers, at least not a body which would command special strategies to be appropriately addressed. There were a few interesting surprises, however: one accomplished folk dancer asked for a Macedonian beginner’s class. A well-known and eminent folk dance teacher also expressed interest in beginners’ sessions. Interesting was also a beginner’s comment in replying the survey following this year’s National Camp; an excerpt of her comment is reproduced here:

*“A concern expressed at both teachers’ meeting and the AGM regarding beginners and their greater involvement is, in my experience, unfounded. As a ‘neophyte’ dancer (less than a year) I found all sessions to be of interest whether I chose to participate actively or passively. While seasoned dancers may have clearly defined areas of interest/disinterest, the wide range of dance styles offered, meets the needs of beginners who may have had only limited exposure or experience. I feel strongly that FDNZ camp should continue to focus on providing a venue that re-energizes, supports and motivates teachers and experienced dancers. This energy is then transferred back to each area and class, thus continuing to directly meet the needs of beginners – which you all so ably do. Without a regular venue to do this (at least annually) FDNZ would surely fade.*

*...This camp seemed to include dances at all levels –basic, intermediate and advanced. This was a great way to include, encourage and inspire each dancer! ...”*

Back to the beginners’ debate; how do we cater for the section of folk dancers that we grew accustomed to call the “beginners”? Perhaps we can start by reviewing our terminology. Perhaps attempt to categorise in *grades* rather than ear mark people with demeaning epithets, for example:

*Introductory - Intermediate - Advanced*

We can then be more specific by having a general/international category as well as specific (Macedonian, Greek, Israeli and so on). Clearly such a rethink in classification will need to be followed by a more systematic teaching approach or syllabus. A variety of introductory courses should become available at a future National Camp, with structured new categories programmes. Alternatively, we should take notice of the comments of our “neophyte” who seems to thrive in a variety of folk dance experiences which serve as a guide, a motivating force and a desire to explore all that folk dance has to offer with time!

What are your own feelings on this subject? Particularly *you the beginner?*

Kate

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## Guide For First-time Dancers

*Are you new to Dancing? This is the readme.txt for newbies...*

Most people go through the following stages:

**1. The “Are you serious?” stage:**

- “What? Dancing? Yeah right, so what do we do dress up as, the Nutcracker Prince or something? How about a nice beer, that'll take your mind off it.”
- “Dance? Who, me? No way....”
- “...I'd be no good”
- “...I'm too macho and that's for girls and dainty pouffy people with high pitched voices.”
- “...I can't dance.”

**2. The “Wow !” stage:**

- "Amazing ! Now I have seen Dancing I am truly amazed ! All those people having so much fun. I never knew this existed. Why didn't you tell me before? You knew I'd like this ! What sort of a friend are you anyway? Excuse me, do you want to dance? Please???"

**3. The “I’ll never do it” stage:**

- "I'll never do this. All those moves, so quickly. And I got stepped on today. Everyone is so good at this. I'm the World's Worst Dancer. No, I'm the Worst Dancer in the History of the World. And probably the worst in the future too. If Terminator 4 came back through time from the 29th Century he'd say they still haven't found a Worse Dancer than me."
- "I am so embarrassed about dancing with people. I just waste the time of the good people because I can't lead/follow/think of new moves/stay upright/hear the beat/look like I'm having fun. I really feel bad for just daring to even exist in the same room as these superhuman dance machines."
- "And if I dance with someone the same level as me then I don't learn anything and don't help them to improve either. Who can I dance with?"
- Answer - anyone !

**4. The “Dammit I wish I didn’t have to eat, sleep or drink so I could spend more time Dancing” stage”:**

- "What do you mean you don't want to dance tonight? Come on, its only the 8th consecutive night. Are you a Real Dancer or what??? And I'm dying to practice my new move, you know the quadruple spin with a half nelson backhander return Wurlitzer baked bean hatchback sway comb, hairdryer and cherry on top. Plus I want to see if I can get through the entire evening without repeating a move, well maybe variations only...."

### **5. The “Dancing is Cool” stage:**

- "Dance? Yeah, cool dance. I go once a week or so, mainly to see friends. Good exercise too, great place to meet people and lots of fun. Why don't you come down one evening? It's rock and roll dancing..."

So now you know. Takes on average about four months to work through the whole cycle.

For new people, remember the following :

- ◇ The person you are dancing with was new once too. Even if they act like they have forgotten.
- ◇ Dancing is not about pure dance perfection. It's about F U N. And quite often that means getting things wrong and laughing about it. It's quite possible for a couple of widely differing experience to have much more fun than two very good dancers.
- ◇ Dancing really is very easy to learn. Attend once a week, and within a month you'll be dancing with a first-timer you'll be amazed at how much more you know than they do.
- ◇ Even the worst dances only last till the end of the record...
- ◇ Dancing is deservedly renowned for being friendly. But there are exceptions. If you meet one, don't tar us all with the same brush.
- ◇ Women can ask men to dance.
- ◇ Men can refuse ☺ .
- ◇ Talk to people. Sometimes it feels like its just nonstop dancing, no social interaction. Do you feel this way? Then start interacting, someone has to!

## **Types of Dancers**

### **The Sad Prowler**

Wanders up and down the ranks of the waiting dancers, often with an inane grin on his face. You can almost hear the cogs in his brain turning as he tries to decide who to dance with. Just wait, he'll be back in a moment, having reached the end of the line.

**The Sad Proud Prowler**

Just like the Sad Prowler, but with two braincells. This means he is aware that he is being just a bit obvious about looking at potential partners, so affects a sort of "I'm doing something else other than search for my perfect partner" look.

**The Waiting Jiggler**

Usually female, the Jiggler can be found at the edge of a dance floor, jiggling by herself to the music, desperately hoping someone will dance with her.

**The Pro**

Wears braces, spats, dance trousers and a big smile. All these Pros have one thing in common - they think they are damn good dancers. And generally they are right.

**The Newbie Gusher**

"Oh thanks ever so for asking me to dance ! Oh wow wow wow hey can we do that how did you do this? Isn't this amaaaazing? Wheee ! Oh you're soooo good !"

**The Perfectionist**

"Actually, it's the Lesser Spotted Double Hatchback Comb Return. Which is signalled by raising the left eyebrow while rocking back on one's left leg. Are you new or something?"

**The Shower**

A small, localised rainshower of sweat. Adequate traction becomes a problem, as maintaining any form of handhold grip.

**The Workout**

If she was an aeroplane we'd say she was "heavy on the controls". If she was a car she'd need power assisted steering. As a Dancer she is a Workout.

**The Distraction**

Can be anything which diverts the man's attention from the dance. Nipples coming out to play, excessively short skirt which keeps flying up. Subject invariably completely unaware of the effect, unlike all the men with a 10km radius and their girlfriends.



### **The Speed Freak**

Its not the style, its not the quality, its the RAW SPEED OF THE MOVES that counts. Sod the rhythm, what beat??? Just get those moves out... (I will admit to being a Speed Freak myself, although I am trying to improve.)

### **The Lech**

"Well hellll-oh ! May I have the exquisite pleasure of your company on this here dance floor? Would you mind terribly if we did some really slow and sexy moves so I can demonstrate what a great and amazing gift God gave to women when I was created? Oh, here's my business card...call me anytime on the mobile..."

### **The Omnipresent**

Wherever you go, they are there. Choose any Dance event, any time, any place and THERE THEY ARE. Do they follow you or what? Are they so Dance-mad they go EVERYWHERE? Amazing. After all, they must be really sad to spend that much time Dancing - you've seen them 7 times in the last week...too much of a good thing really. They ought to be like you and cool down a little...

### **The Nails**

Sports machetes instead of fingernails. Part-time job as a hedge trimmer, spends rest of time fencing without a sword. Man finds this out when he is halfway through a rather critical move which has gone slightly wrong and requires a tighter than normal handhold. Examination of his hand reveals that tingling feeling to be caused by five razors being dug into his poor little pinkie....

### **Top Excuses for Not Dancing**

1. Sorry, I'm tired
2. I'm TIRED
3. I need a drink
4. Maybe next time (usually heard after the last record)
5. I promised this dance to my boyfriend
6. I've already got a partner
7. I can't dance to this record

8. I'm running in my new shoes and can't dance them over 4000rpm for six months
9. I'm a beginner
10. Please join the queue
11. I'm the barman, ask a dancer

## How to Ask for a Dance

1. Down on one knee and say "Madame, may I have the pleasure of your company for this dance?"
2. Would you care for a dance?
3. Wanna dance?
4. Dance?
5. Offered hand, big ingratiating grin
6. Raised eyebrow motion towards dance floor
7. Walk onto dance floor, click fingers at prospective partner.



## Another Big O.E.

I took a round-the-world ticket for 10 weeks this winter/summer, and between adventuring with my daughter in Costa Rica and my son in Lebanon and Syria, I pursued The Dance. I mostly didn't get what I went for, but one of the experiences I got instead was worth the exchange.

In particular, I had expected to go on two seminars of **Rickey Holden's**. One, to be in a mountain village in Serbia, was cancelled. The other, in Transylvania, was, well, different. Not a folkdance seminar as Rickey intended. However, he knew of a world conference of Ethnochoreologists which was to be held in Szeged, south Hungary, at precisely the convenient time for both him and me, beginning the day after we left Transylvania (when we would originally have been meandering down to that Serbian mountain village). He got us booked in. And that was a real find.

Ethnochoreologists are the researchers and scholarly writers on folkloric dancing, traditional children's games, etc. I met many of the great people in the field, heard them, bought some of the publications, discovered that a number of countries have whole university departments devoted to such study, roomed next to a lovely Lithuanian who researches their folkloric culture as kept alive by children (but now being lost), and realised that Phys. Ed. departments in our Colleges of Education around New Zealand should be researching what our children play today when adults are not in charge (a collection based in New Zealand was made in the late Nineteenth Century).

I visited three widely different kinds of countries where the indigenous dance is the preferred repertoire of the young people, and the dance music is in the local tradition but thoroughly modern: the **Pays Basque**, **Hungary**, and **Lebanon**. I have danced in a Bedouin family gathering; and I have extensive video footage of the really good dancers amongst young Arab villagers at a big party doing the *dabke* and their own style of disco. In the *dabke* line, most dancers just do the basic simple step, but the leader or someone else amongst the front two or three do the fancy stuff when they feel like it.

I brought home a variety of CDs (French, Basque, Italian Occitan, Romanian, Arab), some of the music really exciting tracks for party dancing. Amongst 300 photos, some series are well worth sharing. I have video of great concerts.

**France:** It really is a crippling and embarrassing disadvantage to go, with no ear for another language, to a workshop designed for speakers of that language, especially without means of self-sufficiency such as necessary transport. I may never try it again. If only communication were on paper! Communication with feet is a help, but it doesn't cover all needs, even those concerning the feet. Fortunately an intensive four days with French dance expert **Laurel de Vietri** in Perth on the way home gave me more material and background knowledge, and also made some of the music and dances I had collected in France more usable. What with video and experiences too, we each had a great deal to share with the other, and we had fun (Laurel and her family are lovely people)!

In **Transylvania** (and again later, on his next seminar in Siberia) Rickey's expectation of our learning community dances from the locals was misunderstood and not fulfilled. Instead we were taken to village after village

to see their performing group do their invirtitas and verbunks, and allowed to try something with them. Rickey thought the request was simply misunderstood by the IOV President, who lived in a city. But I wonder if in the villages (of Transylvania at least) what exists is mainly those couple dances and verbunk routines.

This has deepened my question whether a lot of the dances we learn as Romanian may be choreographed, just as Belčo acknowledged that most of the dances he and his son and daughter-in-law taught us in Bulgaria were. Dutchwoman Femke van Doorn once asserted that teachers like Theodore Vasilescu wrote their dances on the train travelling to Holland to give their workshops.

It's fine if they are choreographed, by indigenous experts deeply immersed in the traditional elements – parallel in some ways to what has happened in Israel, with the same initial silence on the real origin of the particular dances. But it's different if they are being composed to suit the needs and expectations of foreign IFD groups! That would be another manifestation of globalisation impinging – and creating new cultural developments for export! But it is surely important to know – for cultural historians and commentators to know even if my curiosity as a practitioner isn't widely shared. I tried to broach this question with a Romanian woman (long resident in Denmark however) who is one of the distinguished ethnochoreologists. Understandably but frustratingly she said that one would have to enquire about the provenance of particular dances. So one still doesn't know whether the "suspicion" is untrue, or has never been investigated!

I haven't shared any traveller's tales with you. Let me mention the amazing modern glass palaces of the European Parliament and Council in Strasbourg parkland.

A delicious Lebanese flat-bread honey-and-yoghurt "sandwich" rolled in tissue paper to eat on the run. The little Scotty dog seen in a French picnic area carrying his own entertainment in his mouth: a toy dog music-box. The story of the French village where anti-globalisation protesters waited until the new Macdonalds building was finished, and then dismantled it entirely, without damage. The Harry Belafonte tune heard in a Romanian Internet cafe with the words *"Hey Mr Taliban, hand over bin Laden. Payback come and we drop de bomb. One bomb, two bomb, three bomb, four, ..."*

I found Liptons' peach Iced Tea now popular in every country I visited. Whole gardenfuls of cafe umbrellas advertise it in Prague and Perth. But New Zealand importers still don't dare to risk their money on our liking it. I brought home two little bottles to offer the Foodtown buyers to try. They referred me to the distributors – who (in traditional New Zealand style that I had thought long gone) say don't expect it this summer: it is being customer tested in some suburb somewhere. **If** it takes on we'll try it next year. But it was already the rage in France six years ago, available in several brands and in 12-litre packs!

Oh well, back to folkdancing, though I can't persuade many Aucklanders to try that either.

Rae Storey



## Kalamatianós\*

*Kalamatianós* is a panhellenic dance and, together with *Tsamiko* is the other ethnic dance of Greece. It is a variation of the chronologically older *Syrtós* (reputed to be around for 2000 years old), and was initially known as *Pedekhtos*\*\* *Syrtós*. The important difference between *Syrtós* and *Kalamatianós* is in their rhythm: *Syrtós*' rhythm is 2/4 (2+1+1) while the rhythm of *Kalamatianós* is 7/8 (3+2+2), although the rhythm of both is described as slow quick quick.

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\* *Kalamatianós* or *Kalamatianó*: The addition of s at the end of a dance's name merely changes the gender of the noun from neutral to masculine. Both forms are correct and the character of the dance remains unchanged whichever the personal preference for the name.

\*\* *Pedekhtos* = leaping. While *Syrtós* ('syro'=to drag) is dragging or danced close to the ground, the leaping *Kalamatianós* is danced "a foot above the ground"!

Originally a native of Southern Epirus, *Kalamatianós* became the symbol of the liberated “Old Greece” after the revolution of 1821. Its subsequent name comes from the town of Kalamata in Southern Peloponnesus. During the time of Byzantine Empire, Kalamata was one of the centres of silk manufacture. Men often presented their highly prized Kalamata kerchiefs to their women as a symbol of love, very much the way roses are given today. Later on, the custom was marred by the superstition of inevitable separation of lovers who exchanged handkerchiefs.

In an other, older custom, when holding hands between men and women in the dancing circle clearly amounted to a public scandal (or a declaration by the man to marry the girl), the men gallantly offered their silk kerchiefs instead of their hands to hold while dancing, thus averting the scandal!

The kerchief all the same, plays a prominent role in many Greek dances, held and moved expressively as part of the (secondary) body movements.

*Kalamatianós* is danced in 12 steps, consisting of 4 triads of steps, each triad occupying a measure, the 12 steps covering a musical phrase. In its brilliant exuberance, it is the dance for all festive occasions. In the old days and still now at local village fests, it is performed to the sounds of a **daouli** (drum) and **tsampouna** or **pipiza** (journa). The leader of the dance is admired for the execution of all sorts of skilful variations (and in the case of some male leaders, acrobatics!), the so-called *figures*. A girl dancing in her heavy, ethnic costume, often had to dance for hours to advance to the leading position, where, no matter how tired, she tried her best to show off her dancing capabilities and charm. When in the leading position, the music would stop and a close relative of the girl (father, brother or fiancé) would instruct the musicians to play and the dance will resume. After her turn was finished, the girl, however exhausted will re-join the end of the circle, because if she didn't, she would risk being called “sickly” by the village's sharp tongues!

**From the Encyclopaedia of Greek Dance**

# Georgians bring out Aucklanders' applause

*reproduced from Bays and Remuera Times  
Wednesday, March 6, 2002, p.6*

AUCKLAND theatre audiences are generally not known for their enthusiasm but it was a different story at Sky City Theatre on Friday when the Georgian State Dancers performed their particular magic.

Patrons clapped along with the music, shouted 'bravo' and whistled and applauded loudly as the dancers brandished their swords, leapt high into the air and displayed an athleticism that made the All Blacks look like sissies.

In a fast-paced performance the male dancers whirled about the stage, danced on their toes in boots that looked as fine as glove leather and left the audience gasping.

By contrast the women were more restrained as they glided about the stage in stunning costumes. They provided an effective foil for the men's fiery performance.

In one amazing number where the dancers fought with short swords the sparks literally flew. One pair of dancers even engaged in a two swords each fight. They never missed a beat or faltered in their footwork.

Perhaps one of the surprises of the evening was when four dancers appeared on stage carrying drums and chairs. Their virtuosity on these instruments was mind boggling, as was their dexterity.

As the performance ended the enthusiastic patrons were reluctant to let the dancers go.

Metekhi which takes its name from the 6th century church in the Georgian capital Tbilisi was established in 1978. The dancers perform modern and traditional works. We can only hope they will return for a repeat performance.

*By the way, I hope the winners of our competition for three double passes to the show enjoyed it as much as I did. Congratulations to Valda Petloe of*

*Greenlane, Helen Miller of Remuera and Florence Fuminger of Meadowbank.*

Barbara Weil

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## Letter to the Editor

*Dear Editor,*

*I have had a preview of Jocelyn Whyte's article presenting Iain Boyd's side of the conversation with Shmulik Gov-Ari about their motives, aims and craft.*

*I want to thank Jocelyn heartily for her lucid and informed handling of it. And second, to exclaim at the beautiful sympathy of her handling.*

*She has left quite untouched the mystery of the work of art, rendering faithfully Iain's very Scottish/New Zealand pragmatism and modesty (and logic and...?) about what went into it, and how he would judge its success, a vital point being good joins between the formations without awkwardness for the dancers. In simply reporting that, Jocelyn too has expressed the spirit of that kind of dance, and the people who enjoy it!*

*She has also given us a firm basis for identifying what is beautiful or witty or...? about a particular Scottish dance. I would now love to provoke someone (Fiona?) to describe what makes her favourite Scottish Country Dance so...?*

*Why do I ask for that? Because the best artistic criticism is a sharing of the qualities of the work by a perceptive and informed enjoyer. It is part of the educative process for the reader of the criticism, which enlightens and sensitises them to deeper enjoyment, of that work and others, in the future.*

*I want to know about your favourite dance, and then I want to learn it, please.*

*Rae*



# World Dance Day message

*29 April 2002*

*Yo puedo bailar en un templo sin profanarlo.*

*I can dance in a temple without profaning it.*

**Vicente Escudero (1892-1980),  
Spanish flamenco dancer**

These eight words give the essence of good dance. They should be our compass in cases when commercialised dance in the rich countries deviates towards a meaningless sequence of movements.

Choreography is corrupted by the frantic quest for innovation.

Dance teaching is degraded by the blind concentration on steps.

Dance research is impoverished by the idealization of structure analysis.

Too often we forget to ask ourselves if this or that dance is really beautiful, if it carries values, if it will resist the ultimate test of time.

Dance in itself is not sacred, but it can stand beside the sacred, as a means to transcend reality, a tool for liberation, a way of acquiring another self.

Not all creations can be fit to dance in a temple - just as we cannot always wear Sunday clothes.

We therefore need to educate the public in developing qualitative criteria: how to tell "Sunday dances" from "everyday dances".

Our dances should at least be good enough to dance outside a temple.

**Prof. Alkis Raftis  
President of the International Dance Council CID**

# Dancing. Online

## FDNZ Website

After some reports that the FDNZ website was not accessible it's been temporarily located at:

**<http://users.actrix.co.nz/horidek/folkdance>**

It is quickly accessed from Kieron's New Zealand Folk Dance Directory, which comes up first in the list if you type "folk dance new zealand" into most search engines.

Discussion is under way regarding a permanent arrangement. The best options involve spending around \$120p.a. but that would put a significant dent in FDNZ's finances. Watch this space...

## NZ Dance Notes E-mail Lists

Regional e-mail lists exist for dissemination of notices about participatory dance of all kinds. You can put events into a calendar, in which case e-mails are distributed automatically in advance of the event.

A support page for the regional Dance Notes Lists now exist at this URL:

**<http://www.ate.co.nz/dance/index.html>**

When you join you sign up with Yahoo Groups if you're not a member already (i.e. it may be worth using a Hotmail address).

The best way to make the lists grow is to put useful information on the list, to use the calendar service, to put items like dance scripts in the files section, and to **invite all your dancing friends to join the list**.

A list with 4 members can't be effective. There are only  $4 \times 4 = 16$  possible interactions.

If there are 20 people on the list that gives  $20 \times 20 = 400$  possible interactions, but in most cities that still not an effective network. If you can get the lists

number up to over 100 people you'll be amazed how effective that can be in talking to a city community. Auckland is almost half way there (46). Wellington and Christchurch both have 17 members.

I suggest you make up a list of dancers with email and send them a note asking them to join the local list for your area.

**John Veitch**

## Essential NZ

ESSNZ - the essential New Zealand cultural experience - is now online. Check out the many cultural events and activities happening in New Zealand ... at [www.essnz.com](http://www.essnz.com) (and don't forget to add your listings at <http://www.essnz.com/adminsite/register.asp>).

From jazz to opera, hip-hop to ballet and everything in between, [essnz.com](http://www.essnz.com) directs you to the best essentially New Zealand events.

## Asia2000 Educational Resources

The Asia2000 website has interesting pics of folk costumes and dances from several countries. This is part of a very good educational resource designed for school students. See

[http://www.asia2000.org.nz/educate/life\\_culture/bground/index.shtml](http://www.asia2000.org.nz/educate/life_culture/bground/index.shtml)

## From The E-mail File

### Wellington International Folk Dancing Group

All Dances Wednesday nights, 7.45pm, Deidre Tarrant School of Dance, Cuba St.

Note that **Cashy's phone number has changed** - it's now (04)566-5105.

From Keith Johnston (04)905-9007 and Rhonda Pritchard (04)475-7589, the Programme Subcommittee.

## **www.folkdancing.org**

I'd like to tell you a bit about [www.folkdancing.org](http://www.folkdancing.org). Started in Jan 1, 1999, it's now grown quite large with 200 web pages containing detailed listings of 3,000 folk dance groups and 1,000 special events throughout the U.S. and Canada. We also include 200 folk dance articles and essays. We constantly add new items and welcome nearly 70,000 visitors each year.

Come pay us a visit, especially if you've not done so in the last couple of weeks. We've recently made many major changes and added tons of new information. Take a look! Have a blast!!

There's a feedback page for private messages to me and a guest book page for public messages to the world. Please write whatever you like; I'd certainly love to hear from you.

By the way, we've won top position with almost every search engine on the web. For example, when you use Google to search for folk dance, you get over a million websites. Well, Folk Dance Directory is the very first hit. So, we definitely reach many thousands of people.

Well, that's everything. Thanks in advance for your kind co-operation.

Very truly yours.

**Raymond La Barbera,  
Director Folk Dance Association**

## **FolkloreInfoBank**

### **Dear Madam, Sir, Folklore Friends**

I am glad to inform you that I created a Folklore Information Bank. Its name is FolkloreInfoBank (FIB). The FIB will collect and store information about folklore-festivals and folk-dance groups from all over the world. Its function will be to help folk-dance groups to find a suitable festival to participate in and folklore festival organizers can find interesting groups to invite.

Registration fee is 28 EUR/year which assures you a one-year access to all registered data.

The FolkloreInfoBank can be reached in English through <http://folkloreinfobank.uw.hu> after giving your login name and password.

Would you be so kind as to forward this letter to folk-dance groups and festival organisers that might be interested in this database. I would very much appreciate your help, even if this is the wrong address.

Sincerely yours,  
FolkloreInfoBank, folkloreinfobank@freemail.hu

## **I love folk dancing a lot...!**

My name is Luc Roussel and I live in eastern part of Canada! I am 39 years old. I have been a folk dancer since I was 8 years old! I love folk dancing a lot and I am so glad that I found this group! I love international dances but mostly those from the Balkans and the Israeli ones! I have a big collection of folk music records, LP, 45's and CD's.

I collect photos of folk costumes and also videos of different folk groups....I would love to find on the net, any websites where they sell videos of international folk dancing ( performing groups, shows on TV, etc...) If anyone can help me , I would love too...

Thank you... Merci

**Luc**

## **Lingkistes**

This Association was founded in 1966 with the objective of researching, preserving and sharing the cultural heritage of Greece, particularly with regard to dance, music, costumes and traditions indigenous to the various regions of the country.

The Group includes members of all ages but focuses much of its effort on passing on to the younger generations the rich and varied cultural history and traditions of Greece. *Lingkistes* is also active in co-operating with other cultural associations in Europe for the purpose of sharing traditional music and dance from their respective countries.

*Lingkistes* works closely with the Greek school system to encourage students' interest in learning about regional culture and traditions. Specifically, *Lingkistes* provides the following:

- Instruction on regional dances as well as the music, costumes and traditions associated with them,

- Organisation of festivals for students to perform. This includes arranging for costumes and musicians specific to the region or festival being represented,
- Excursions to the villages throughout Greece to observe local traditions firsthand and participate in local festivals.

*Lingkistes* has participated in a number of cultural festivals in Europe where the objective was to share with people from different countries our cultural heritage as expressed through music and dance.

Every summer, *Lingkistes* organizes a two-week "International Cultural Seminar" where people from Europe, USA, Brazil, New Zealand, Australia, ... can meet: lessons in Greek dance and language are given as well as many excursions to local villages where the attendants can observe local traditions and participate in village festivities.

Teachers from *Lingkistes* are regularly invited by cultural groups across Europe to teach in seminars on traditional dance and music. Thus, in 2001, teachers visited Spain, France, Germany, Belgium and Italy for this purpose.

c/° YANNIS KONSTANTINOU Griva Digeni, 41 - 17342 Agios Dimitrios - Athens - Greece. Home Tel. + Fax : + 30 1 099 45 900 - Mobile : +30 944 946 227. E-mail: maryse.fabre@eu.rhodia.com

*FDNZ receives numerous solicitations and offers to tour from folk groups around the world. If you'd like to receive these, or know someone who is looking for leads, please contact Kieron.*

## Teachers' Corner

Dates of Celebration to keep in mind if you are setting theme parties or programming for 2002:

31 Oct      Halloween

29-30 Nov    Hanukkah (begins at sundown 29<sup>th</sup>)

*Clearly a very small corner this time...! If anyone would like to contribute to the Teachers' Corner please write to Kieron (see page 1 for details).*

## Coming Events

<b>30 November</b>	<p>All "A"'s Workshop of International Folk Dance – from Alaska to Auckland, Meadowbank School, Waiatarua Road, Auckland. 10am - 1pm, \$20 (incl. refreshments).</p> <p>Bronwen Arlington teaching the dances of the Orkney Islands &amp; Folk Dancers on the Water: Albanian, Austrian, Italian, Adriatic,...</p> <p>Please contact Bronwen Arlington on 04(09) 716 7161 or e-mail bronwena@xtra.co.nz to register interest.</p>
<b>Recreational &amp; social dancing</b> - Havelock North	<p>2nd Saturday of every month Havelock North Community School Hall 7.30pm</p>
<b>Ruritanian Club Night</b> - Auckland	<p>Last FRIDAY of every month St George's R.C. Church 8.00-11.00pm See Insert</p>
<b>English Folk</b> - Auckland	<p>2nd FRIDAY of the month The Baptist Church Hall 7.30pm See Insert.</p>
<p>Also look out for <b>WOMAD</b>, February 2003 in New Plymouth (www.womad.co.nz).</p> <p><i>"The World Music Arts &amp; Dance comes to The TSB Bowl and Brooklands, New Plymouth, Taranaki. Three outstanding days and nights of world music, performance, arts and dance, workshops, the Global Village with ethnic foods and crafts, children's activities. Featuring international artists from around the world plus top New Zealand artists."</i></p> <p>This includes on Sat 1 March a Multi-Ethnic Extravaganza, Yarrow Stadium.</p>	

## **International Events**

### **Globetrotters get out your atlases**

Here's a short list of festivals you could plan into your next round-the-world tour!

Some details have been received and already published, others are listed as they arrive into FDNZ. Often the Tourist Office of the country concerned will have more details, sometimes not though so try the internet.

1. Nepal - Kathmandu - International Folk Festival - from 12 to 18 December 2002
2. Puerto Rico - From 28 November to 8 December 2002

### **And especially for the globetrotting Israeli Dancers....**

The Israeli Dance Institute is currently working on the 'Where to Dance' directory.

The directory itself is in hard copy form, and you can order it from the Israeli Dance Institute ([idi\\_nirkoda@juno.com](mailto:idi_nirkoda@juno.com)). We try to list all of the places to do Israeli dancing in the United States and the World.

### **Seventh Annual Stamping Ground Dance Festival, 1<sup>st</sup> to 16<sup>th</sup> January 2003**

More than 600 hundred dancers and new enthusiasts attend Stamping Ground, Australia's oldest dance and action arts festival held in the village of Bellingen on the outstanding mid north Holiday Coast, NSW, Australia. The 7th annual event gets underway with a faculty of 25 dynamic Aussie & international tutors, choreographers and specialists. The festival provides the opportunity to enjoy a feast of daily classes, learn new skills, perform and party in Bellingen and its stunning environs.

The draft program, much info and pics is on our site. Find this link under Festivals at [www.artmedia.com.au/links.htm](http://www.artmedia.com.au/links.htm).



# The Bible in Israeli Folk Dances

Viersen 2001 (Germany), ISBN: 3-933512-12-3 (Choros Verlag), price: EUR 22.40

- background information
- full texts in Hebrew and English
- bibliography
- 192 pages
- 53 Israeli Bible-quoting dances
- 56 dance notations
- 45 photographs b/w

The Bible in Israeli Folk Dances - the appropriate CD to the book with 24 titles:

<i>Eretz Zavath Khalav</i>	<i>Wa-Yineqehu</i>	<i>Yehoshua</i>
<i>Ken Yovdu</i>	<i>Mayim Mayim</i>	<i>Ethen ba-Mid-bar</i>
<i>Uri Zion</i>	<i>Mah Navu</i>	<i>Ashre'i ha-Ish</i>
<i>Ozi we-Zimrath Yah</i>	<i>Yevarechecha</i>	<i>Hineh Mah Tov</i>
<i>Al Thir'uni</i>	<i>Ke-Shoshanah ben ha-Khokhim</i>	<i>Qol Dodi</i>
<i>Hineh ha-Stav Avar</i>	<i>Nitzanim Nir'u va-Aretz</i>	<i>Ithi mi-L'vanon</i>
<i>Libavthini</i>	<i>Dodi Tzakh we-Adom</i>	<i>El Ginath Egoz</i>
<i>Eth Dodim Kalah</i>	<i>Akhoth Lanu Q'tanah</i>	<i>Wa-Yiven Uziyahu</i>

price: EUR 19.00, CD no. BFD 001 (total time: 62' 54")

From the foreword to the book:

*Matti Goldschmidt, one of the most knowledgeable instructors of Israeli folk dances in the German-speaking countries of Europe and at the same time a very competent author on the subject, provides us with the information we need to do just that. He has examined every Israeli folk dance at hand and chosen those whose lyrics can be traced back to the Bible.*

*He has researched the development of the dances and describes their origins. Wherever necessary, such as in dealing with preconceived notions of supposedly "biblical" dances, he sets the record straight. Wherever possible, Goldschmidt has included detailed descriptions of the dances and pictures for illustration. The result is a resource full of information and inspiration for those who, in their own dealings with*

*Israeli folk dances, are interested in the dances' connection to the Bible and want to do something with that knowledge.*

All orders through: [choros@t-online.de](mailto:choros@t-online.de)

Matti Goldschmidt, Waakirchner Str. 48, 81379 München

phone: 089 – 724 1445, fax: 089 – 742 999 00

See also: <http://www.israeltanzhaus.de.vu>

If you can pay by credit card, we suggest to order through our Munich based Jewish bookshop “Literaturhandlung”: Fax +49-89-281601, e-mail: [Literaturhandlung@t-online.de](mailto:Literaturhandlung@t-online.de). State your full name and address, your full card number and its expiry date, and of course, the items you would like to order (book and/or CD). For (their) postage & handling (around EUR 6.80) please enquire directly at the bookshop.

For further details please open our web-site at:

<http://members.tripod.de/Israeltanzhaus/pagee60.html>

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## Editorial Policy



See page 1 for the Editor's address. Submissions may be:

**hand-written - photo ready - 3½" IBM-format disk - e-mail**

Photo-ready articles if electronic copy not able to be sent:

- **A4** in at least 14-point font preferably Times, with margins 14mm on all sides, for reduction to A5 format.
- **First page** should allow extra space for the heading: A4: 18mm.

Spelling should be “English (UK)” or “English (New Zealand)”.

Most word processor file formats are acceptable, including WordStar (v.7), WordPerfect (v.6) and MS Word 97. Scanned images in most formats.

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Enclose a post-paid self-addressed envelope if you want materials returned to you.

Another of the editor's policies is not to leave

large

blank

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spaces...

If you have a funny anecdote, story about why you enjoy dancing, nice graphic or artwork, a big thank-you, or a question to ask everybody, write to the editor (see contact details on page 1).

# FDNZ Newsletter

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