



# FolkDancers' Own

## Folk Dance New Zealand Newsletter

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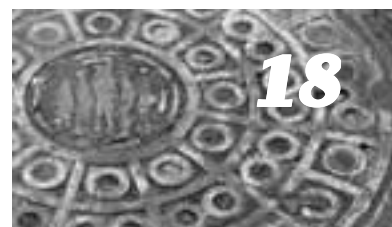
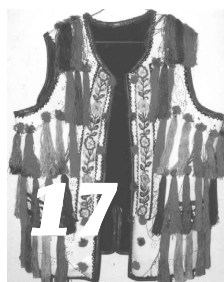


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### President's Column

**Greetings to you all** as we enter the celebratory season. I hope that you have all taken the opportunities given to us over the calendar year to celebrate through dance – whatever the culture and the festivals or rituals that are meaningful to you.

I have spent quite a bit of time this year talking with people who are new to dance, or have expressed a desire to return to a time when dance was an accepted form of social entertainment. Most are intrigued to learn that there is so much dance going on in their community but were unaware of the options available. This reminds us that from time to time we have to become visible to the general population. Take every opportunity to share your culture and love of folk dance. I am always cheered by the smiles that any form of dance experience gives to participants, and I delight in their dawning consciousness that to move to various rhythms is so good for the soul.

Folk Dance New Zealand enjoyed a wonderful National Camp in Tauranga this year – ably directed by Kate and Carol. While there is so much work that goes into organising a national camp it is absolutely worthwhile when you see the camaraderie that exists, and the newly learned skills and dances that are packed up like treasures to take back home to fellow dancers. We had a focus on live music, which highlights the energy that erupts when music and dance meet together.

In October 2004 the National Camp will be in Hamilton and more details will follow. There are already many events planned for 2004, some of which are detailed in this newsletter. Do let us know what is happening and where. While this more formal newsletter is irregularly distributed, there are several active e-mail lists that mean you can get information out to interested people very quickly.

The action plan for FDNZ for 2003/2004 is also detailed in this newsletter (on page 10). Help us to achieve our targets and join up for next year. Encourage your fellow dancers to join. We can only be as active as the membership allows.

I wish you all a very happy festive season and much dancing to lighten the spirit and the soul.

**Fiona Murdoch**

President, Folk Dance New Zealand

## The Committee

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*"E-mail addresses are often used courtesy of employers – please be considerate in relation to frequency, and size of attachments. Thanks."*

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://users.actrix.co.nz/horidek/folkdanc.htm>

## Editor's Bit

What a beautiful day it is. The sun is shining, the weather is warm, the sea outside my window is a tropical mix of blue and green, and the festive season is here. For many that is a reason for stress, but I'm not stressing. With the great variety of dance and music traditions (old and modern) around to me I am constantly reminded of the richness this world offers. Why stress when you can dance?

The only reason I have for stress to exist is that dancing has finished for the year and won't resume until late January or February. That makes it the season for year-end parties.

I had a series of conversations at one group's year-end function that reminded me what it's all about.

People of all sorts were gathered in one room, and some were talking about what dance did for us. It wasn't just that dancing was more fun than the gym, but it challenged areas of the self that are often left to fend for themselves.

Remembering the form of a dance and translating that into body movement requires integration. For example, it takes some quick processing to respond in time and correctly to a square-dance caller. The environment is a social, non-competitive one that accepts all as they come – something hard to find elsewhere these days. The music and the dance take us to other lands and threads of human development far distant from our own geographically, temporally and culturally. Some of us joked how for us the squawkier and stranger-sounding the music, the more it had a capacity to move us. Heyyyy ... you be careful what you say about gajdas!

Looking through the material for this edition reminded me of the wonderful variety of experiences that folk dancing has brought to people.

Firstly our new committee members introduce themselves on page 4, showing how people from differing backgrounds can find a home in dance.

Bronwen writes on page 5 about the 2003 National Camp, which was a rich weekend full of vitality and comings together of musicians and dancers. Thanks to Elaine and Wendy for the gallery of photos.

Kate takes us on a tour of Greece starting on page 13, in which we are again and again taken back to traditions and events thousands of years old.

On page 15 I've written about Israeli Dance Reunion that was remarkable for how it was possible to create an event meeting all needs while keeping the organisation of it relatively simple.

Elaine has also contributed her experiences on recent trips to Auckland, where she attended dance events and made many contacts through dance (pages 11ff).

Add to that the variety of other reviews and articles and I'm sure you'll be challenged, enlightened and de-stressed all at one time!



**Kieron Horide-Hobley,  
Editor**

Happy reading and happy dancing!

### WELCOME TO OUR NEWEST MEMBERS:

Erica Gertel, June Jacobsen, Diane Madgwick, Sylvia Mudford,  
Colin and Betty Tibbenham

## Introducing...

*At the 2003 AGM some new faces were elected to the committee.*

### Antoinette Everts

I'm Antoinette Everts, and have been in international folk dancing since 1980, when I joined Rae Storey's group. When I shifted to Hawkes Bay in 1982, I missed the dancing so much that I contacted Kathy Osborne, we pooled our music, and co-started the international folk dancing club there. It is still going strong under her good leadership, with many other capable dance leaders.

I went to most annual dance camps, except for the bad years of my M.E., missing out on them 1991-1997.

When I shifted back to Auckland January 1999, one of the first things I did was ring up Rae and join her Friday morning international dance group in Green Lane.

Earlier this year I was invited to become president of the Ruritanian International Folkdancing Club here in Auckland, our lively committee has organised some very successful events. What fun. Many thanks to them, and to the people who have joined in, from many nationalities, and New Zealanders who have the wide view of the world and love dancing to steps and music from so many cultures. What a privilege.

Come and dance.



was growing I continued to be involved with the Palmerston Nth Ballet Association committee and teaching children for dance competitions. Currently I am Vice President for the Hawkes Bay Ballet & Dance.

As an adult I was persuaded to take the first of 4 exams over a 4-year period with the ISTD – National Branch, passing the Associate exam in 1989. My preference is for folk dances and their music but enjoy Israeli, Scottish Country and Contra classes.

### Katy Sinton

I have always enjoyed dancing - 'country dancing' at school, barn dancing as a teenager, a bit of ballroom at university (wonderful when you have a good partner, frustrating otherwise) – but in 1985, when I discovered international folk dancing in Oxford (UK), I was immediately hooked.

Balkan dance has been my chief interest from the beginning. I went dancing three evenings a week and attended numerous workshops; I met Alastair through dancing, which is why I'm in NZ now. Together, we have danced in all the places we have lived in - Oxford, Sheffield, the Bay Area of California, and now NZ.

I started teaching dances quite early on and thoroughly enjoy teaching at Farandol in Christchurch.

At this stage in my life there seems to be very little time for dancing or pursuing my strong interest in Balkan costume, but I hope that will eventually change. Dancing has given me an interest in the cultures of south- east Europe I would probably not have had otherwise, and best of all has been a wonderful way of making friends.

### Cleone Cawood

A member of the Havelock North International Dance Group since 1991, I enjoy all forms of dance. I learnt ballet from a young age, highland dancing and later taught ballet as a student teacher. Whilst my family

## For Folkdancing with Youngsters or Beginners

The popular **New Wave** Folkdancing resources for use in schools, Early Childhood centres (a special set), youth clubs and adult beginner groups are available from one of our members, Rae Storey, the producer and publisher. Book, videos and music on CD or tape. Rae has also written some teacher support material, e.g. relating folkdance to the new Arts Curriculum, which you are welcome to ask for on email (free).

A second collection, Children's Singing Dances of Other Cultures, for children 4-10 years, is also available.

Contact Rae Storey, rstorey@ihug.co.nz, 24a Dell Avenue, Remuera, Auckland 1005, ph. (09)524-9504, fax (09)522-9154.



PHOTO: WENDY BROWNE

## Folk Dance NZ does Greek

*FDNZ National Camp, 2003*

*by Bronwen Arlington*

It was all happening for FDNZ (Folk Dance New Zealand) Queen's Birthday Weekend 2003. FDNZ and their President/Convenor Dr Kate Goodwin hosted the Third National Camp. Tauranga Boys High School was chosen for its wooden floor in their spacious gymnasium.

Charismatic and stylish Vasilios Aligiannis, their overseas guest teacher, is Dance Instructor for the Pan-Macedonian Lyceum Hellenic Dancers of New South Wales. He is a leader, performer, dancer, master-teacher, advocate and collector of traditional handcrafts, costumes and dances.

Accompanying him was Con Zaharis. This nightclub and opera singer is one of Australia's leading musicians in keyboard. He formed his own band the "Xenihtes".

Both these artists were born in Sydney to Greek immigrants. (It is much easier learning when English is the first language – albeit with Ozzie accents)

Saturday and Sunday mornings were total immersion

in Greek styles, rhythms and dancing from many regions, islands and areas from Greece, Cyprus and Asia Minor. From the Islands of Naxos, Zakynthos, Kefalonia, Paros, Cyprus, Tzia, as well as islands in the Aegean and Ionian seas.

There were dances from Central Greece (Megara Attikis), Macedonia, Eastern Rumelia (Northern Thrace), Thrace, Epiris, then Cappadocia in Asia Minor and Kars and the Black Sea Pontus, plus the Nomads.

These are performed at weddings, religious festivals and saint's feasts, social functions, villages and on the streets. "Hasaposervikos" was first performed by butchers in Constantinople and/or Athens.

When Vas mentioned Alexander the Great's gratitude to the Women Warriors it brought back wondrous memories of outdoor performances at the Dora Stratou Theatre in Athens. Vas brought a photo album of his spectacular collection of authentic costumes [mostly thanks to his mother – a master craftswoman and seamstress]. His display troupe in Sydney is so



PHOTO: WENDY BROWNE

privileged to wear these beautiful expensive creations. There was plenty of New Zealand talent, too.

**Liz Merton** and **Tim Barrie's** band **Manuka Swing** ran one afternoon session. Contra steps are quite easy – a simple flatfooted walking to swing. [Similar to Playford, Square or Barn] It is not tiring but the patterns are ever-changing, complicated and quite challenging to newbies. I knew the Left-hand Star and the Right Hand Star – but Gypsy Star combines both and the men circle backwards!

We ducked and dived, peeled and spiralled in all directions until Liz could stop calling and start fiddling – literally. Come the Social on Sunday we were quite practiced and relaxed into the fun of her Contra-dancing.

**Rae Storey** was billed as NZ's specialist in French Regional dancing. We twirled, jumped, and bourréed in her workshop. Thanks to her and the fun "Ger Mer Net: Branle Gai" we can join in any village square or festival dancing in Alsace, the Pays, Basque, and, in fact, anywhere in France. Several campers found the technique of some other dances somewhat unfamiliar and utilised the refresher time at the end of the camp to get more tuition in the "delightful" Basque and French style.

There was the serious business part of the society. At the AGM Dr Kate Goodwin retired after a most successful term as President. She started running the National Camps as an annual event. Being Greek herself it was most fitting that this year's overseas guest tutor should be Greek too.

Our new President is the multi-talented Hamiltonian: Ms Fiona Murdoch (a skilled teacher and beautiful versatile dancer). In Folk-dancing circles International Folk is usually limited to the continents of Europe and Asia Minor – but Fiona's repertoire ranges from the UK (Celtic, Scottish, Cornish), across the Mediterranean to Turkey, Israel, Russia and India.

Organising **Social Dances** is another important skill and Fiona can certainly list this amongst her many credentials.

**Saturday night** had a Greek Theme – in honour of Vas and Con. Plenty of Greek costumes – real and improvised.

Live music and singing and only Greek tunes. Con Zaharis on keyboard and Whangarei's Green Ginger Band (Greek Greg Morgan and wife Maggie, and Larry Jacobson- playing an amazing array of medieval and middle eastern instruments). This included the popular "Miser Lou", played to Egyptian music, choreographed in America and accepted worldwide by Philhellenes (lovers of all things Greek).

Kate's **Athina Greek Group** performed and premiered their exquisite new costumes – woollen jackets, pewter green satin skirts and embroidered aprons, gold buckles and dowry [necklaces]. Vas judged the best Kalimatianos dancer to be Hamiltonian **Noelene Barr-Allwood** (a spot-prize).

**Green Ginger** and **Manuka Swing** bands continued the magic of Live Music at the Sunday "International" Social - again planned and MC'd by Fiona. Green Ginger released their first CD of core folk dance music –with Maggie's Balkan singing.

The vitality of live music doubles when Greg comes into the circle of dancers with his drum or chanter. In the French "Hanter An Dro" the rhythm varies between 6/8 and 8/8 time. The dancers must listen to his chanting and change steps when he changes his tune.

The extra dimension and thrill of Live Music is like comparing live theatre to cinema or television.

Monday morning featured Argentinean dancers Mrs **Erica Gertel** (joined by **Pamela Schwartz** in the partner dances) with a pleasant mix of Israeli: graceful "Ba-La", saucy "Salsa", light-hearted couples "Shlomo Cotton" and more. Israeli choreographies are always popular with International dancers and this was an excellent finish to the formal teaching part of this camp.

Dancers and Greek patriots came from all over New Zealand (North and South Islands) to this vibrant weekend of folk dancing and live music.

Everyone enjoyed this camp and we look forward to the next. It will be a hard act to follow, but in the meantime: a Big Thank You to FDNZ and outgoing President and Camp Convenor Kate Goodwin.





*"Bronwen from the Balkans"*  
Photo: Wendy Browne



*Two Classical Greeks in fine togas (new members Colin and Betty)*  
– Photo: Wendy Browne

## Photo Gallery



*Greek costume – Photos:*  
Wendy Browne (above),  
Elaine Prakash (detail)



*Fiona Murdoch wearing "An ensemble of ethnic fabrics and apparel"....!*  
Photo: Wendy Browne

## FDNZ National Camp 2003 - Photo Gallery (continued...)



Photos of *Green Ginger* by Elaine Prakash




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## The Myth Of The Bridal Head-Dress

*From the Encyclopedia of Greek Dance, by Kate Goodwin*

Folklore surrounding the dances of any region of the world is always a pleasant addition to dance classes. Stories narrated together with tales sung in the music, create a colourful note, augment the interest in and often improve the understanding of the relevant dance. However, such stories do not always have a factual base. More often than not they are the figment of pure story-telling, which in itself plays an important role in the handing over of traditions as they stood several centuries ago.

The following story, which took my fancy, is related to the traditional costume of the place "Yidás" in Central Macedonia. Yidás was renamed "Alexandria" in recent years probably because of its proximity to ancient Pella, the capital of Alexander the Great's kingdom. The costume referred to is the bridal outfit and not something women wore every day while working in the fields. Given that the villagers were poor, the original costume would have been of modest means and not as rich and elaborate as it later developed. The magnificent headdress is a later addition to the costume, probably ca 19<sup>th</sup> century.

In an attempt to explain the uniqueness of the headdress, the story tells us that Alexander gave the helmets of his soldiers to the women for their bravery during a local battle. According to the historian of the Greek Dances Theatre Museum -which boasts a collection of ancient costumes from 98 Greek regions- the elaborate headdress for the Yidás costume was created after Macedonia was annexed to Greece in 1912. It is probably styled after the helmet of Theodoros Kolokotronis, the freedom fighter. The shape of this helmet became trendy as seen in the design of the helmets of Greek traffic policemen of that period!





# Folk Dance New Zealand

## Minutes of Annual General Meeting

*Held At Tauranga Boys High School, Sunday 1<sup>st</sup> June 2003 4.00pm*

PRESENT: Kate Goodwin (Chairperson), Antoinette Everts, Katy Sinton, Bronwen Arlington, Fiona Murdoch, Wendy Browne, Michele Dickson, Alan Oldale, John Beaven, Cashy Yates, Carol Anne McKinley, Jane Soan, Rae Storey, Kurt Payne, Gabrielle Johnston, Sue Watt, Don Wood, Elaine Prakash, Ruth Cawthorne and Cleone Cawood.

APOLOGIES: Dame Sylvia Vowless, Kieron Horide-Hobley

### Minutes Of AGM Held 2<sup>nd</sup> June 2002

- Read & Confirmed (Bronwen/Carol Anne)

### Matters Arising From Minutes

- Editor's report. Thanks for helpers. List of names incorrectly listed. Should read: Antoinette, Fiona, Wendy, Corry, Len, Michele.
- Antoinette reported use of email working well.
- Indexing of FDNZ Magazines: Elaine had begun this work and raised issue whether to continue. After discussion, Fiona proposed that categories and purpose of items be discussed by sub-committee.
- **Action:** Elaine to submit Category list and brief summary. Seconded by John.
- Publicity Sub-Committee: Agreed by everyone for promotion at last meeting, however has been inactive except for efforts of individual committee members. **Action:** Review need of Publicity sub-committee over coming year.

### Presidents Report

- Tabled
- Rae expressed vote of thanks for excellent presidency and success with National Camps. A bouquet of flowers was presented to Kate with acclamation from all.

### Teacher Training Report

- Tabled Fiona/Carol Anne
- Discussion. **Action:** Agreed that FDNZ subscribe to Council of Teaching Organisations at reduced fee of \$20.00

### Treasurer's Report

- Tabled
- Membership now to 70 individual – 6 Groups
- Michele reported Funds sufficient to cover Newsletters
- Report accepted Michele/Cashy

## Editor's Report

- Tabled and read on Kieron's behalf by Antoinette
- Item raised by Kieron for discussion – FDNZ Website. After short discussion, Rae suggested the subject be considered at future meeting with Kieron present.
- Thanks extended to Editor by Antoinette

## Election Of Officers

- New President: Fiona Murdoch Cashy/Bronwen
- Treasurer: Michele Dickson
- Minute Secretary: Cleone Cawood
- Editor: Kieron Horide-Hobley all confirmed
- Committee: Wendy Browne, Katy Sinton, Kate Goodwin,  
- Antoinette Everts (sub editor)
- Teacher Training: Rae Storey

## Other Matters Arising

- New Librarian: John Beaven accepted position
- Society of Folk Dance Historians: Discussion on archives. Relationship to be continued. Copy exchange of Newsletters. Offer of duplicates and syllabus from last 3 Camps from Michele.
- To be discussed in future SOFDH offer in terms of additional resources
- Proposed sub-committee to be set up to discuss website with Kieron.
- FDNZ Camps
- 1. To continue? 2. Location of next AGM if no Camp held next year?
- 3. Discussion of subsidy for members to attend Camps
- Fiona extended thanks to Kate and Carol Anne for organising splendid 2003 Camp.
- All in agreement for continuation of Camps but for Committee to discuss further. Future AGMs to be held away from the Israeli Camps.
- At conclusion of meeting Fiona expressed special thanks to Kate, who stands down from her term of President for almost 4 years. (President's Terms is 2 years, renewable for another 2 years. Kate's second term was slightly shorter due to the fact that the AGM was altered to June instead of the October Israeli Camp).

There being no further business the meeting was declared closed 5.30 pm.

# FDNZ Committee Action Plan 2003/2004

*Issues arising from AGM (June 2003) needing action and resolution*

Issue	Action outstanding
FDNZ Website	Clarification of options Agreement on location of web site Cost implications Implementation of decision Sub committee to be established

Issue	Action outstanding
Newsletter indexing	confirmation on category identification required
Library service	Nothing outstanding required information transferred
Subscription to Council of Dance Teaching Organisations	Payment to Council by FDNZ Contact details advised
Society of Folk Dance Historians linkages	Communication to SOFDH to confirm continuation of relationships as per discussion at AGM
Publicity and Promotion Goals for FDNZ	Need to set goals and targets
National Camp for 2004	If? When? Where? Who?  Need summary of finances from 2003 camp to be tabled for committee to review  Sub committee to be established
Committee meetings AGM	How to maintain active participation of committee despite geographic dispersion  Need to have AGM June / July 2004 regardless of National Camp  Ensure committee members are non out of pocket with respect to FDNZ expenses
Previous Committee members	Need to identify non-financial members and maintain relationship and encourage to re-join
IRD Changes	There are some legislative changes for organisations wanting to retain no-profit and /or charitable status
Auditing of FDNZ accounts	Accounts need to be audited for AGM in 2004

## Hawke's Bay Girls Gallivant to Auckland

Angela, Cleone & Elaine decided the lure of an International Dancing Workshop was too good to miss and that their other halves could manage perfectly well without them for a weekend. The Hawke's Bay contingent packed their pillows and dancing shoes and headed off to the big smoke for some recreational dancing.

The journey north offered some wonderful views to the central North Island snow-capped mountains. A visit to Cleone's Mum gave us a welcome break from the car. Her bush-covered section made for a relaxing lunch stop as her dining room looked directly out to Lake Taupo. A fatal accident at Taupiri caused a long slow traffic diversion. It took us over an hour in low gear to get from Ngaruawahia to Huntly! We were pleased to arrive safely at Bronwen's in time for a quick snack before heading off to the Ruritanian Social.

The Friday Social proved to be a good warm-up for the Saturday Workshop. It provided an opportunity to reacquaint ourselves with old friends and join in favourite dances. The evening concluded with the usual excellent supper. Bronwen's lounge became our dormitory for the evening repose. The cat and the flatmate decided they were outnumbered by women and took off for the duration.

The twenty or so friendly workshop participants – including 4 from Hong Kong and 3 from Hawke's Bay - must have been quick learners, as we managed to cover 21 dances in the 6 hours tuition. Three hours of Serbian was long enough to get to grips with the style, but not too long to cause muscle aches or knee problems for those of us with aging bodies.

Kate Goodwin taught 14 of the 23 Serbian dances she had learnt in a concentrated three days during her recent trip to Greece. Her tutor (Desa Djordjević) was an expert from a performance group that Kate was fortunate enough to meet after her family celebration. We are so glad she availed herself of the opportunity to learn this style "straight from the horse's mouth", as it were. The style is very bouncy, understated, with small precise footwork and plenty of

hops. All were line or circle dances and some required a belt hold. The dances appeared simple enough but were sometimes deceptive. The unfamiliar rhythms and patterns provided excellent brain gym. e.g. do 5 + 3 then 4 + 4 to fit a pattern of 8 and have a leader decide when to change pattern, as in Greek dancing, rather than always doing the dance to a set format.

We had some surprise guests join us for a while. The Meadowbank School gardeners doing their usual Saturday job heard the Serbian music and were drawn to the venue. One turned out to be a Macedonian immigrant who had been a professional performer for 12 years. They were amazed and happy to see a mixed group of foreigners dancing their cultural dances. He joined us and led a dance. It was a joy to see his proud stance and pleasure in the familiar music. They watched the class for a while before reluctantly returning to their work commitments.

Both tutors had a lot to offer and were well prepared with plenty of extra background information to help us understand and remember each dance and style. Rae Storey chose 7 dances from 7 different countries to teach from Andre van de Plas's 2003 repertoire. My favourites were the beautiful Armenian "Yaman Yar", the feisty footwork of the Romanian "Alunelul de la Godenesti" and the stamping rhythms of the fun Turkish line dance "Esmer".

Kate's new boom box got a good workout too, but using it meant Rae was not able to lower the speed for teaching the most difficult figures in Bulgarian and Serbian dances. She got around this difficulty by making good use of her singing voice instead.

I suggested the 12 dancers remaining at the final revision session deserved a chocolate fish for their efforts. Rae came to the party by dishing out the miniature jandal key rings she had been given as gifts from the Hong Kong Contingent. They make a cute reminder of an enjoyable day. I decided the next Ruritanian performance group had just been born with a new repertoire of 21 great dances. We were well pleased with the program. I shall look forward to receiving my video resources to recap on the details of arm movements and style.

Our return trip included a leisurely picnic lunch stop in Fiona's backyard with Sharyn too, for company. We were able to catch up on Folk Dance New Zealand next camp plans, share recent dance photographs and reflect on the weekend's events.

Monday night's jazz class proved to be a struggle as my head was still filled with 21 new dances and Serbian music rhythms – not to mention the body beautiful being all shook out!

Elaine Prakash, Havelock North

## July Ruritanian Club Social

*Auckland – 6 July 2003*

*by Elaine Prakash*

I managed to be in Auckland on the right weekend to attend the Ruritanian IFD Club's Sunday Social at Somerville Church Hall in Remuera. Three hours of entertainment, dancing, eating, chatting to old friends, and even singing flew by and it was an excellent way to spend one of the coldest afternoons Aucklanders have had in recent years. My hostess Bronwen was not looking forward to dancing bare-footed but the warmth of the occasion meant such minor discomforts were soon forgotten.

The venue was superb – nice wooden floor, comfortable seats, large kitchen and views of green trees through the expansive high windows. Plenty of helpers were busy with their allotted tasks, manning the door, putting up banners, advertising upcoming events, setting up the sound system, preparing afternoon tea and welcoming newcomers. I sat next to a grandmother who had brought her visiting grandchildren for something different to do in their school holidays. They were most impressed.



We watched three performance groups demonstrate their particular style of dance with a short bracket of dances, in appropriate costume. After each performance simple join-in dances were led to encourage the audience to try it for themselves.

Further easy dances were also taught to allow preparation time for the next group and to ensure that we did not sit down long enough to get cold or bored.

Denny Wood's well-drilled children's group looked wonderful in their colourful Greek regalia. Their efforts were warmly received and had the cameras buffs busy. The line of heights went from four down to two feet so I'd guess the ages ranged from 14 to 4 years. Needless to say, no one missed a beat when it came to footwork and rhythm.

An Israeli Group was next, using suitable props of flags and ribbons to enhance the choreography. The dazzle from the shiny material of the tabard tops meant any cold toes were soon forgotten. The dances had a nice flow and were a pleasure to watch.

The perennial favourite Chulu was taught and quickly mastered with smiles all around at the joyous "hey!" ending.

A wonderful afternoon tea was served, with plenty of home-baked goodies and hot drinks to warm our insides. We were soon up dancing again with the Scottish Group.

They had demonstrated some more complicated floor patterns with their reels of three in sets of eight. Their caller chose a New Zealand inspired dance to teach us called the "Kingston Flyer". We were soon busy making sure our line of four caught the train and did not get left behind after our turn at leading the set up and down and under the arches. A more familiar Cumberland Reel reminded me how easy and fun these dances are to do at such Socials.

We ended the afternoon singing Frère Jacques as a round with 4 concentric circles for the action. The Ruritanian IFD Club is in good heart so be sure to watch out for their next Community event.



*Denny Wood's Greek children's group dancing at the Ruritanian IFD Club's July social – Photos: Elaine Prakash*

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## Passage From Peloponnese To Pelion

*by Kate Goodwin*

My husband Neil insisted that our trip to Greece this year should be early in June to avoid the very hot weather of midsummer. Little did he know that a heat wave was to sweep Europe with temperatures soaring past 40°C all the way from England and France to the Balkans. I was too excited to worry about the weather;

beckoning were two Greek dance seminars, a tour of Peloponnese, some leisure time in the island of Alonisos in the Northern Sporades and a visit to Thessaloniki, my favourite old city.

It has been said that Peloponnese was responsible on two accounts for giving the feudal, belligerent Greek tribes a sense of national identity: Homer's verses that created a sense of a shared Mycenaean past; and the Olympic games when, during a truce, the cities at war were brought together and all people contested for the supreme honour open to all on equal terms. Touring Peloponnese one becomes captive of its immense past, from the Mycenaean era, through to centuries of brilliant civilizations, conquests and freedom fighting, natural disasters, the massacre of Kalavryta and everything else that marks history in this part of Greece. Contemporary Peloponnese is clean, prosperous, progressive, picturesque, simply amazing. Olympia's marbles freshly scrubbed and polished are awaiting the post-Olympic games tourists. For other visitors, the mountain trail E4 leads straight through from Europe to the summits of proud Mt Taygetos. There were many places of particular interest, Mani being probably the most extraordinary. The Mani region covers the central peninsula in the South of the Peloponnese.

For centuries, the Maniots were a law unto themselves, renowned for their fierce independence and resistance to any attempt to govern them. They have been described as a hostile, wild and hard people; I believe the word "maniac" is attributed to the Maniots. However, and not withstanding the fact that they still enjoy a measure of isolation, the Maniots, like the Greeks elsewhere, are friendly and hospitable. Despite the fierce appearance of some of the older people, who dress like the Cretans and drink "raki".

But the music and dance of the two differ.

Peloponnese has a vast folk music and dance tradition; Kalamata has lent its name to the world renowned dance of Kalamatianos but there are hundreds of less known dances in the area and more being discovered through research, described and catalogued every year. 34 dances from the area of Messenia alone were taught at the Seminar I attended at Filiatra a town on Peloponnese's west coast, overlooking the Ionian Sea. The seminar was organized by Dora Stratou Theatre in collaboration with the Cultural Society of Filiatra. The tutor was one Evangelos Lambropoulos, musician, dance teacher & researcher, with an impressive list of publications. The 34 dances he presented Evangelos learned from his grandparents, parents and villagers. He is currently busy recording some hitherto unknown outside Messenia music. The second teacher at the seminar was a Cretan, a leading dancer at Dora Stratou Theatre who showed Haniotiko Syrtos, Maleviziotis, Sousta and Kotsari the way only a Cretan can. Nothing like getting it straight from the horse's mouth...

After a few leisure days in the island of Alonissos a 'flying dolphin' took us to Volos and then a bus to Horefto, a little hamlet in the east coast of Pelion peninsula. Shaded by big plane trees and washed by a changeable sea, it used to be referred to as "School of the Sea" when, in bygone times, remote from the sophistication of contemporary sailing, man fought the sea and the elements in an epic and heroic show of human strength and mental fortitude. Far removed from all that, Horefto is now an idyllic, isolated, tranquil place, the only noise coming from the cicadas and the wave breakers. In short, an ideal spot for a folk dance seminar. The participants were Greek and foreign, teenagers and adults mixing with ease. Teaching time and night fests almost ran into each other with brief breaks for a refreshing swim and a stroll. We danced under the trees on paved ground; (folk dance was never meant to be on double sprung floors and no one as far as I know dancing for 10 days and most nights, suffered from knee or other injuries!)

The first part of the seminar was dedicated to dances from Pontos, Crete, Macedonia, Capadocia and Eastern Romilia. The teacher, Panayiotis Mavropoulos, a Pontian by birth and a Greek Dances Theatre dancer and musician. Half a dozen of his teenage pupils attended the seminar and it was such a pleasure to see these young kids thoroughly enjoying folk dance as well as their utter devotion to their teacher. The second part was Serbian dance by the invited doyenne Desa Djordjević and accompanying young musicians Paskoe and Shasha. The presence of this group was described as "a happening" rather than a teaching seminar. They kept us all spellbound with their music, style, spontaneity, impromptu performing, sense of humour and joyous laughter and their unwavering vitality. Desa, 74 years young, had once toured the world as far as Australia, as a young member of a Serbian folkloric dance troupe. Subsequently she toured, lectured and taught dance as an accomplished choreographer and dance teacher and researcher, giving lectures mostly in Russian but also German, English, and a number of Balkan languages. Before coming to Greece this time, she had been busy with a dance seminar in Germany. Style was really what she insisted upon while teaching us 23 dances from the 4 main regions of Serbia. Style was undeniably Desas' best attribute.

I came across a dance description on the 'net' the other day of Biserka-Bojerka, which stated that the dance was learned from Desa Djordjević at a Serbian seminar in 1967 and that it was originally danced at elegant balls at the turn of the century in towns and cities in Serbia. I couldn't help but picture Desa with her distinctive style, in a regal gown, dancing Biserka at an elegant turn-of-the century ball!



**Dance Folkus** in English Country Dance Costume for the **National Daffodil Festival** in the Hamilton English Country Garden in September. They also did a Renaissance / Early Dance bracket in the Italian Renaissance garden for the same event.

## Israeli Reunion 2003

*a Review by Kieron Floride-Hobley*

A reunion event was held in Wellington in September. This was in lieu of a "national camp" with a guest choreographer, as a way of reducing the pressure that always falls on a few core people.

Yvonne and Marcia Trask were the main (visible) organisers, although credit for the success must go to their ever-supportive team who beavered away in the background without complaint.

The innovative format started months beforehand, with circulation of a database of dances taught since the first camp way back in 1989. People were to respond with votes for their favourites, and sessions on the day would feature the top ten from each camp.

Sessions started with everyone present, by playing through a CD prepared beforehand containing just these dances. If you wanted a dance to be revised, you were to put a tick against it on the programme attached to the wall, also prepared and laminated beforehand.

This took up about half the session time. After that, the group was divided into two: Advanced and Thorough Learners.

The Thorough Learners would cover one dance, while between two and four were covered in the other group. This format worked well it seemed, as everyone was (usually) smiling when the groups rejoined for the next camp's session.

To share the work around, someone had been organised beforehand to lead each dance should it be requested for revision. Well, that was the theory – I seem to remember Fiona Bayliss and Yvonne on the floor most of the time! And then, when they faltered,

Angela Broomhead and Elaine Prakash would quietly step in unarranged.

Some other organisational points worth crediting:

- The choice of venue was very suited to the event, being two adjacent dance studios with a kitchen nearby, not overly flash so relatively low-cost.
- Maps and parking details were circulated a couple of weeks beforehand.

Free CD's have since been sent to each group leader who attended, containing music for both the Advanced and Thorough Learner sessions. These are still available for the cost of reproduction and postage (\$10) – see listing below.

Thanks to Betty Watkins, there were ample yummy healthy snacks and drinks to be had at morning and afternoon tea, with the option of chokky biskies for those like me who need something to prevent one from fainting. Very important!

Despite the timing coinciding with the Ruritanians' celebration, numbers attending were very satisfactory – about 70.

With so much effort having gone into the organisation of the event, it must be said that everyone had a great time dancing and catching up. The café chosen for lunch was athrob with dancers conversing over good food. A group that went to Theo's Greek Restaurant after the Saturday evening session ended up dancing to live music between drinks and eats.

Congratulations to Yvonne, Marcia and the team for a job well done!

## Reunion Camp 2003 Dance List

From Yvonne, here are the dances from the event, available for \$10.00 from Yvonne Trask, P.O. Box 14-703, Wellington...

### Thorough Learners' Dances      Dances taught in Studio One

Hora Hatuna	Leorech Hatayellet	Kotel Hamizrach
Shir	Ya Jama	Nostalgia
Chag Li	Debka Karmiel	Tzel Etz Tamar
Bat Teiman	Debka B'not Hakfar	Rachel
Nigunu Shel Berel	Debka Mussa	Kvar Acharei Chatzot
Mehera	Anshei Hageshem	Debka Pshuta
Rakefet	Ashrei Ha'ish	Eizo Rakdanit
LeChayim	Lechu Neranana	Rikud Haprachim
Ud Biraz	Erev Shabbat	Essev Bar
Iti Milevanon (P)	Adain Kaan	Tchoppi
Yaldi Sheli	Mizmor Laila	Seara
	Neve Midbar	

## Web Update

### DANZ News by E-mail

A reminder about the new email and events listings service now being offered by NZ Dance News. This is

a service paid for by DANZ and operated by Raewyn Whyte and Sonja Bright. In order to receive emails, and send out information, that have usually come from Northern DANZ you need to join this new service - it's FREE!

NZ Dance News offers a series of region and topic specific mailing lists, which have developed from lists operated since 1996 by Raewyn Whyte (to distribute



NZ dance news in New Zealand and internationally) and since 1998 by Sonja Bright (for members of Northern DANZ Network).

Regional lists distribute news and announcements of relevance to the local dance networks, while national and international lists share items of broader relevance. Topical lists are developed in response to specific areas of interest such as dance on screen, and to supporting the particular needs of groups such as studio teachers. New lists are developed in response to demand.

The mailing list service is also available to dance organisations for the distribution of their news and the maintenance of their mailing lists.

A subscription form for the full set of mailing lists is available online at

[www.danzorg.nz/nzdancenews.php](http://www.danzorg.nz/nzdancenews.php)

## NZ Dance Lists Regional E-mail Groups

For information on all dancing of a participatory nature in your region are these e-mail groups set up through Yahoo. To subscribe simply involves entering your e-mail address in the appropriate box at:

[www.ate.co.nz/dancing/](http://www.ate.co.nz/dancing/)

If you're not a member of an existing Yahoo group you might be prompted for more information. As usual, just give the bare minimum for privacy

reasons.

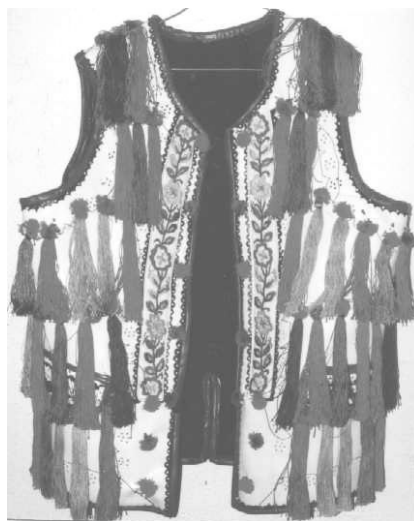
## Hebrew Songs Translated and Israeli Dances Transcribed

If you're like me, Israeli dance holds a place in your life that is special due to its inspiring music and variety of dances. Here are two websites that will help you further your interest:

Hebrew Songs dot com:  
[www.hebrewsongs.com](http://www.hebrewsongs.com)

Israeli Dances dot com:  
[www.israelidances.com](http://www.israelidances.com)

Aura also distributes by e-mail a newsletter with (Jewish) seasonal greetings and information. Go to [www.jewishaustralia.com/](http://www.jewishaustralia.com/), scroll down and click on Join the Jewish Australia mailing list.



## Romanian Folk Costumes

The following website gives details of a company offering folk costumes, blouses, vests, accessories, hand-woven items, dolls and icons from Romania:

[www.costumes.ro/](http://www.costumes.ro/)

Warning – the page for each category takes a long time to download as all the images are in the one page. But it's worth the wait.



## Oldest Song And Dance In The Bible

*by Antoinette Everts*

Exodus 15: 1-21 has the song of Miriam, and her dance, with the other women, must have been a great expression of thanksgiving at the people of Israel being led safely through the "Red Sea" and escaping from the army of Pharaoh.

Here is a quote from my EFM notes. (See source below\*)

"This may be the oldest passage in the Bible. It is certainly ancient and very possibly a firsthand account of the event... There are several changes of rhythm in it... This Shirat haYam ("Song of the Sea") or simply Shirah (Song) has achieved a special place of respect in the worship of the Jews.

But the people of Israel do not only sing at the edge of the sea of reeds, they – or at least the women among them – also **dance**. There are in fact... no fewer than eleven Hebrew words denoting dance, suggesting that ritual

choreography was extensive and highly sophisticated. In Israel as in other ancient cultures, dance was a normal and important part of worship. There were dances to express communal joy... There were victory dances, petitional dances, dances to celebrate the harvest with gratitude, and of course dances were indigenous to wooing and weddings.

Dance – and indeed music – was banned from the synagogue after the fall of the Temple in AD70. And it was not until the eighteenth century with the rise of Chasidism that dance spread beyond the wedding celebration to other areas of Jewish living and worship... Joy... does not find full expression in song alone – it must be celebrated by movement as well."

So let us celebrate – in dance!

*\*Quotation from notes by Charles Winters, William Griffin, "Hebrew Scriptures", University of the South, Sewanee, Tennessee, USA, 1988.*



## Gráda - "Endeavour"

*A Review by Elaine Prakash*

Produced by Trevor Hutchinson & Grada at Dublin 2002, 47 minutes, 12 tracks, \$30

Email: [info@gradamusic.com](mailto:info@gradamusic.com) – [www.gradamusic.com](http://www.gradamusic.com) – Purchase online at [redhatmusic.com](http://redhatmusic.com) or in music stores.

Celtic music is great for dancing to, singing to, keeping you lively on long car journeys and listening to while you do the chores. My copy of the above CD is well used already! I purchased it at a concert by Grada at Victoria University in Wellington.

The concert line-up was:

**Alan Doherty** – flutes and whistles – lead soloist on Lord of the Rings soundtrack.

**Brendan O'Sullivan** – fiddle & viola – 10 years touring experience with different groups

**Gerry Paul** – guitars & bouzouki – ex Hutt musician

**Andrew Laking** – double bass, vocals, guitar – NZ born - varied musical background including jazz, Latin, folk and gypsy styles

**Anne Marie O'Malley** – bodhran & vocals – a regular performer on the Irish Traditional music scene

This talented band includes several experienced Irish musicians together with a couple of Kiwi lads. They have recently added a New Zealand percussionist to the lineup. They played the best bodhran, fastest whistling and liveliest fiddling I have enjoyed since "Riverdance". Consummate musicians all. This multi-talented group play and infectious mix of lively medleys of tunes of traditional origin, together with original music by Grada. There is something for everyone here – humorous ditties, haunting vocals, lively jigs and reels, sorrowful ballads, "Riverdance" style tracks through to the reflective historical title track.

See their website for concert reviews, list of tracks and listening to a sample. Watch out for their next New Zealand tour in March 2004. I would recommend their CD for use at your next Celihd or Dance Group Social.



# LOTR and Folk Dance - a Terpsichorean's Musings

by Kieran Floride-Hobley

This being not just the festive season but also the *Lord of the Rings* World Premier season, the necessity arises to draw some parallels between two quite disparate things. Even if it's only to jump on the band wagon (or wooden cart).

Living in Wellington, I've had the chance to see some of the hype and activity first hand, and also some of the artwork. The LOTR exhibitions at Te Papa and Wellington Airport showed how people not just created sets, props and costumes for a movie, but went out of their way to create, if not re-enact, another world. A live performance of Howard Shore's music took me to another place in space and time. And various monsters hanging off buildings staring at you does something to your morning commute.

I've found the whole thing an exciting time that'll be vividly remembered.

Throughout his writings, J.R.R. Tolkien speaks of a world that is now forgotten, remembered only in part through song and rhyme and myth. We are transported there through his art and the workings of our imaginations. Each person's experience is different, while in each case some chemistry is working in the subconscious – or the super-conscious? Somehow the heart gets involved.

Many dance traditions sprung from the mythic roots of their cultures, and are a vehicle for the imagination to take people back to those roots. Myth in this sense is not fiction – rather a roadmap for the unseen, by necessity symbolic. There is definitely some chemistry of that kind working for me when I dance, that takes me to another place in my Self. And my heart gets involved too.

Tolkien documents the Fall, the loss of grace, the obscuration of indwelling beauty, and the 'weakness' (Elrond's view) of being Human. We vainly hanker for unsullied goodness or even immortality and eternal youth, yet that hankering leads to our downfall *if we pursue it*. However with the Fall comes the opportunity for redemption.

This process is seen three times, at the end of each Age: the dominion and exile of Morgoth in the First;

the fall of Numenor near the end of the Second with the arising splendour of Gondor and Arnor; and the passing of the Elves at the end of the Third with the crowning of Aragorn and the Ages of Man that follow. (This last transition is the underlying theme of *The Lord of the Rings*.)

Some accuse Tolkien of repeating Catholic doctrine, but there is another side I feel. A way to use this symbolism productively.

When we dance, play music and sing, we tap into parts of us that touch on the hidden depths. For a while we are transported to the land of Terpsichore\*, and there gain insight beyond ordinary language – a redemption from mediocrity.

The "perfect" world of the immortals is one that is monocultural, unchanging, unevolving and attainable only by an elite. The real world we live in is by nature multicultural, evolving, and exploring new possibilities. There is no elite, no unsullied goodness, just shades of grey. Middle-earth.

In Tolkien's world at the end of the Third Age, the Valar (gods) know, Gandalf knows, and Aragorn knows what's coming. Others resist.

Through history, folk dances have sprung up like new growth, to express cultures of grass-roots peoples. They change, and forms are gained and lost. To resist this by hanging on to one obsolete form to the exclusion of others is folly. It's being unreal. Saying that though doesn't negate the value and richness of the old form: it still has tales to tell, heart-chemistry to work, and places to take us in the unseen world.

Tolkien stated that his stories were not allegorical. I have found however that journeying through them can yield a variety of insights in quite unrelated areas of life.

Well, I hope I haven't bored you with the vague ramblings of an old man, remembering a time that is gone and is no more. But indeed the December 1<sup>st</sup> parade and premier is over, and now live we in a post-Rings age, wherein Kong and other forms are to be revealed ere much time has passed.

\* See FDNZ Newsletter, Volume 8, Number 1, page 14 for more on the goddess of dance, Terpsichore.

## Advice to Contributors

See page 2 for the Editor's address.

Submissions may be:

**hand-written** - typed  
**3½" IBM-format disk** - e-mail

It is the responsibility of contributors to seek permission from any sources where copyright might be an issue, and give appropriate acknowledgement.

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

If using MS Word, set Language to "English (UK)" or "English (New Zealand)".

**Images** in most file formats are acceptable, although file size is an issue.

Bitmap (BMP) format, the default on many scanners, is **not** recommended as the files produced are usually

too large to send via e-mail (the Editor does most of the publishing at his workplace).

For **photographs**, JPEG format scanned at around 200dpi to 300dpi is recommended in order to keep file sizes low while retaining sufficient quality for publication.

For **line art** GIF or PNG formats are recommended.

**Typed articles** will be scanned using optical character recognition software. Requirements:

- At least 12-point font preferably Times or Courier, with margins at least 20mm on all sides, for reduction to A5 format.
- Line spacing double if possible.
- Paragraph breaks clearly identified by an extra carriage return.

Hand-written articles should be legible and submitted well before publication, to enable typing and proofreading.

If editorial modifications are made, whenever possible the editor will make copy available to contributors for checking before publication.

## Classes and Group Contact

*This information has been reproduced from the FDNZ Folk Dance Directory at <http://users.actrix.co.nz/horidek/folkdanc.htm>, which is updated regularly. If you find any errors, please let the editor know (see page 1 for contact details).*

### Dunedin

The Dunedin **Irish** Dance group meets every Tuesday at 7pm in the Carnegie Dance studio, Moray Place. All welcome. Mostly Irish set and celidh dancing, but some other dance styles occasionally (e.g. Israeli, Greek etc.). Contact Bernadette Moroney, (03)4710-242, e-mail: BBern@xtra.co.nz

### Christchurch

The **Farandol Folkdancers** meet Fridays (except public holidays) in the Somerfield Community Centre in Studholme Street from 7:30pm until 9:30pm. First visit free, thereafter \$4.00. They do dances from a variety of countries but specialise in those from the Balkan region. Contacts: Cathy and Alastair Sinton - phone (03) 357-9322, e-mail: farandol@gmx.net, website: farandol.dances.co.nz

### Wellington

#### International Folk Dance

The **International Dancing** group meets Wednesdays during school terms at the Tarrant Dance School, 125 Cuba Street, near the top end of the market. Beginners 7:30pm, everybody from 8pm to 9:15pm, advanced from 9:15pm. Contact Jenny Hames Ph (04) 477-1060, hames@pop3.paradise.net.nz Tutor: Cashy Yates - Ph. (04)566-5105.

**Term 1** - 18 Feb to 28 April, with a break on 14 April for Easter

**Term 2** - 5 May to 7 July

**Term 3** - 14 July to 15 September

No class on 22 September (a rest after Dance Your Socks Off)

**Term 4** - 29 September to 1 December

### Other Dance Communities

The Wellington **Israeli** group meets several days a week. Contact Marcia or Yvonne Trask, Phone: (04) 383 5946, balagan@paradise.net.nz. N.B. The **Rokdim Yechefim** newsletter and dance class details are available by viewing at: <http://homepages.paradise.net.nz/balagan>

**Contra** dancing – contact Liz Merton (04) 568-7377.

**Wellington Hellenic Dancers:** Contact Joanna Matsis (04)388-4559 or (025)884-557.  
E-mail: Joanna\_ms@hotmail.com.

**Wellington Irish Society** - Contact Sue Ikin (04)478-4160, email s.ikin@clear.net.nz

**Wellington Folk Club** - Contact Ruth Birnie (04)232-2346, email ruth.birnie@se.net.nz  
Website: [www.acousticroutes.org.nz](http://www.acousticroutes.org.nz)

**Dances of Universal Peace** are danced on the third Friday of every month at the Loeb and Jones Hall, Wellington Cathedral of St. Paul, cnr. Molesworth & Hill Streets, entrance from Hill Street. Singing and dancing for personal and global peace. Suggested koha \$5 to \$10, your choice, whatever you can.

**Viva Latina Dance Company** - For tangeros, salsa and Latin American dancing, contact Jo White for details of classes. Phone: (021)848253 or (04)385-3088. <http://www.vivalatinadance.co.nz> E-mail: [vivalatinadance@yahoo.co.nz](mailto:vivalatinadance@yahoo.co.nz)

### Palmerston North

**The Hellenic Folk-Dancers** meet 5.00 – 6.00pm Mondays at the College Street Normal School. Cost \$2. Contact Gina Salapata, [g.salapata@massey.ac.nz](mailto:g.salapata@massey.ac.nz)

**Shalom** Israeli group meets 7.30pm – 9.30pm on Tuesday nights for **Israeli/international** dancing at 48 Baines Road, Palmerston North. Contact Wendy Brown (04) 29-6723 to make sure it is on the night you are visiting, e-mail: [wbrown@actrix.co.nz](mailto:wbrown@actrix.co.nz).

**Sameach Israeli Dance Group** - 1st Monday, 5.30pm, intermediate/advanced 7.30 – 10.30pm at "The Grove", Salvation Army, Kairiawa, Palmerston North. Cost \$3. Contact Jan Okey Tel: (06)356-2805, Fax: (06)357-9706, Email: [janokey@home.net.nz](mailto:janokey@home.net.nz)

### New Plymouth

**Troika** International dance group meets for practice for performances, and runs beginners' classes from time to time. Contact Leonard Okey (06)756-1178.

### Hawkes Bay

For dancing in Hawkes Bay, check out <http://www.saveguard.co.nz/dance>.

**International** evening classes: Mondays 7.30-9.30pm in the small gymnasium at Napier Boys' High School, Te Awe Ave., Napier. Tutors: Lynnaire Nugent (06)877-6535 and Angela Broomhead (06)876-6635. E-mail: [angela@airtools.co.nz](mailto:angela@airtools.co.nz)

**Easy social dancing** Wednesdays 7.30 to 9.30pm at Hastings Girls High School. Contact: Angela.

**Recreational Dance: 'Time To Dance' classes**

**Contras, Mixers, Sets** Mondays 7.30 to 9.30 pm at Karamu High School. Contradances are modern and hugely popular in USA for their fun, joyous attractive music and easy socialising. They evolved from Irish and Scottish set dances. Mixers are dances where partners keep changing.

**Israeli** dancing Thursdays 7 to 9 pm at Karamu High School. Contemporary and traditional, from widely diverse origins. Evolving, popular.

**International Dancing** - social dancing from around the world: mixers, lines, circles - Fridays 7 to 10.00 pm (suitable for beginners from 7 to 8.30pm) in Havelock North High School gymnasium, Te Mata Rd. 8 classes, \$4 casual. Continuing class, suitable for beginners from 7pm to 8.30pm, then advanced and beyond 10pm.

This combination of exercise, music and co-operative contact with others gives more joy than any other activity. Teacher and leader for 'Time to Dance' classes is Kathleen Osborne (06) 8778643.

**Recreational, social dancing: - Smoke-free, Alcohol-free**

Many mixers, partly sets lines circles solo. Partners - no need to bring one.

**When:** 2nd Saturday each month to November 7.30 to 10.30 pm.

**Where:** Havelock North Primary School Hall, Campbell St.

**Cost:** \$6 or \$4 with supper food, youth \$2. **Contact:** Tel. (06)8778643

**Tauranga**

**International** - Meeting on Wednesday pm at the following:

Juniors	12.30 - 1.30	Beginners	1.30 - 2.30
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Advanced	2.30 - 3.30	Intermediate Dancing	3.30 - 4.30
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Venue: Scout Hall, Botanical Road, off Avenhoe Ave. Contact: Kate Goodwin Tel: (07)576-9749 (Kate, after hours) or Carol-Ann McKinley (07)571-5012.

**Athena** - Greek class meets Thursdays 6.30 pm - 8.15 p.m., main class following till 9.30 (and beyond!) in the Scout Hall, Botanical Road. Contact: Kate Goodwin. Tel: (07)576-9749.

**Israeli** meets Tuesdays 6.45 - 9.30 pm. Venue: Antiersmen Hall, Elizabeth Street. Contact: Chrissy Blakeman, (07) 577-1098. E-mail: kate@tauranga.govt.nz

**Hamilton**

**Dance Folk** - a mix of Folk and social dance for all levels. Meets Thursday evenings 7.30 - 10.00pm (Lesson 7.30 - 8.30; social dance 8.30 - late) at St John's Church Hall, 2 Mahoe Street, Melville, Hamilton. 2004 classes start early February. Tel: (07) 843-7127, E-mail: murdochf@hwl.co.nz

**Hamilton Israeli Dance** - meets Mondays and Thursdays, 7.30 - 9.30pm. Tutor: Raymond Matson Tel: (07)855-7829

**Auckland**

For groups within the Ruritanian International Folk Dance Club, see back page of *Ruritanian Roundabout* reproduced on page 23 - or their website:

<http://users.actrix.co.nz/horidek/ruritanian>

The Ruritanian IFD Club has various events throughout the year. Contact: Rae Storey 524-9504, [rstorey@ihug.co.nz](mailto:rstorey@ihug.co.nz)

**Irish Ceili Dancing** - meets Mondays 7.30 - 9.30pm at the Irish Club, 29 Great North Rd, Auckland Central. Occasional ceilis. Contact: Cath Turner, Tel: (09)846-7549

**Dalmatian Cultural Society:** Cultural Committee, P.O. Box 8479, Symonds St, Auckland. 10 - 14 New North Road, Eden Tce. Phone / Fax: (09) 379-7680.

**Auckland Welsh Folk Dancers** – meet 1<sup>st</sup> and 3<sup>rd</sup> Friday of each month at 7.30pm, Christ Church Hall, 169 Ladies Mile, Ellerslie. Twmpath Dawns held each year in May and September. For details contact Paul Carter, phone: (09) 817-7369 or Derek Williams (09) 833-4177, e-mail: derekmw@clear.net.nz.

### International Folkdance Classes - Auckland

		TIME	CONTACT
MONDAY	International Folkdance St Paul's Church St Vincent Ave., Remuera	9.30-12 noon	Rae Storey 524-9504
	International Folkdance St Margaret's Church Hall Lake Road, Belmont	7.00-9.00pm	Rae Storey (Home) 445-9504 (Work) 445-9504
TUESDAY	Israeli Dancing T.S.Gambia, Princes St. East, Otahuhu	7.15-8.30pm	Corrie Buchanan 367-6074
WEDNESDAY	International Folkdance St Paul's Church St Vincent Ave., Remuera	8.30-9.30pm	Rae Storey 524-9504 rstorey@ihug.co.nz
FRIDAY	International Folkdance Jack Dickey Community Hall 174 Greenlane Road West	9.30-11.00pm	Rae Storey 524-9504
(Class times on application)	International Folk Dance		Ruth Ames 360-1276 ruth_a@clear.net.nz

#### Ruritanian Club Night and Social

Announced as arranged. Go to <http://www.paradise.net.nz/home/folkdanc.htm> and look at the Coming Events page. Scroll down until you get to the National Section.

#### English Folkdancing

2nd FRIDAY of the month	Johnnie Smith Havelock North Community Hall 47 Church St, Havelock	7.30pm	Beth Harris 445-9386
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### Coming Events



## Maehol Pacifica: 9 - 12 July, 2004

New Zealand's national Israeli Dance Camp, with Shmulik Gov-Ari and Moshiko Halevy  
WOW! these two are the TOPS! ...great teachers, wonderful dances

Residential at Lindisfarne College, Hastings

Residential fee including 3 nights dinner,  
B&B @\$48 per day = \$294

Non-residential camp fee \$150

\* parallel classes for Thorough or Faster learners

\* some workshops for young people

\* we will keep it affordable

\* you can help by bringing others with you

Contact: Elaine Prakash, 7A Lindsay Street, Havelock North, New Zealand.

E-mail: mike-elaine@paradise.net.nz, Tel. (06)877 2277

Check out <http://www.saveguard.co.nz/dance> for up-to-date details.

## Andre van de Plas: 17 - 25 July 2004

Sat 17 July – Sun 18 July	Workshop in Christchurch. Time and venue details not finalised, but cost will be modest. Contact Katy or Alastair Sinton, (03) 357 9322 closer to the time.
Wed 21 July	Workshop in Wellington (normal Wednesday evening session, 7:30pm - 9:45pm)
Thu 22 July	School children or school teachers workshop, Wellington (during day, to be confirmed)
Thu 22 July	Possible advanced workshop in Wellington (evening, to be confirmed)
Fri 23 July	Dance teachers' workshop, Auckland: Friday (23rd July) evening (5pm - 8pm) and Saturday (24th July) morning (9am - 12pm), with a focus on running sessions for mixed ability groups and large novices groups such as public schools and clubs.
Sat 24 July	Repertoire Workshop in Auckland
Sun 25 July	Repertoire Workshop in Auckland – morning only
	Dance teachers' workshop, Auckland – continue from Friday (23rd July) after 8pm

Those interested in the teachers' course are requested to tell Rae Storey (see page 2 for contact details). We need confidence there will be a worthwhile number.

### International Folk Dance Camp

Hamilton

Labour weekend, 20-22 October 2004

Tuition and venue to be announced

**Not to be missed! This folk dance camp is one of the best  
work this weekend in your calendars**

**Contact: Bronwen Arlington: [bronwena@xtra.co.nz](mailto:bronwena@xtra.co.nz)**

## FNZ Regional Contacts

Region	Telephone	E-mail
Christchurch (Farandol)	(03) 357 9322 Alastair and Katy Sinton	<a href="mailto:Farandol@GMX.net">Farandol@GMX.net</a>
Wellington	(04) 972-4674 Leron Horide-Hobley	<a href="mailto:horidek@actrix.gen.nz">horidek@actrix.gen.nz</a>
Palmerston North	(06) 329-6723 Wendy Browne	<a href="mailto:wbrowne@actrix.co.nz">wbrowne@actrix.co.nz</a>
New Plymouth	(06) 758-3578 (tel/fax) Corry and Leonard Krook	
Havelock North	(06) 877-8643 Kathleen Osborne	<a href="mailto:kjo@xtra.co.nz">kjo@xtra.co.nz</a>
Tauranga	(07) 576-9749 Kate Goodwin	<a href="mailto:kandn.goodwin@actrix.co.nz">kandn.goodwin@actrix.co.nz</a>
Hamilton	(07) 843-7127 Fiona Murdoch	<a href="mailto:murdochf@hwl.co.nz">murdochf@hwl.co.nz</a>
Auckland	(09) 524-9504 Rae Storey	<a href="mailto:rstorey@ihug.co.nz">rstorey@ihug.co.nz</a>
<b>General Inquiries</b>	(06) 877-6535 Lynnaire Nugent	<a href="mailto:nu@hnhs.school.nz">nu@hnhs.school.nz</a>

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

