



Folkdancers' Own

Folk Dance New Zealand Newsletter



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10th Birthday Party!

Folk Dance NZ 10th Anniversary

Celebrations will be held as part of the
Folk Dance NZ Festival
to be held in Auckland

Anzac Weekend
23rd – 25th April 2004

Everyone is invited to the party!

Planning is under way and the celebrations will
take the form of an Anniversary Folk Dance 'Ball'
and pre-ball function.

See FDNZ Festival details on page 5.



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Kathleen Joan Osborne

4 Dec 1944 - 10 Nov 2004

The Folk Dance New Zealand Committee is saddened to have to report the recent passing of a very dear friend, Kathleen, at Cranford Hospice in Hastings, Hawke's Bay.

Some two hundred family, work colleagues, folkdancers, book club members and friends from throughout New Zealand gathered together to celebrate her life and pay tribute for the many and varied ways in which she had touched peoples' lives.

Kathleen's quiet determination gifted teaching ability, her wonderful hospitality, her generous sharing of her personal time, wisdom, knowledge, skills and abilities, will not easily be forgotten by those who have come to know her. We have all reaped the rewards of her positive approach to life, dedication to her mathematics teaching career, wise guidance and unbounded love for her family, and enthusiasm for folkdancing.

Kathy was a Hawke's Bay girl, one of a family of four. Her only brother Bill pre-deceased her.

She met her husband Ross during High School days (boy from the School next door). In 1982, the couple returned to their roots in Hawke's Bay. They shared 17 years of married life and had two children, Angus and Rebecca.

After becoming a solo parent, Kathleen continued her dedicated mathematics teaching career. By the time she took an early retirement she had been Head of Department at Woodford House for more than ten years.



Kathleen's introduction to folkdancing began in Auckland nearly 25 years ago, when she became a foundation member of Rae Storey's International Classes and a keen member of their performance group. Folkdancing was not an organised community activity in 1982 in Hawke's Bay, so Kathleen and Antoinette Everts co-founded a new recreational dance class. This quickly became known as the International Dancing Group. FDNZ's patron, Femke van Doorn's 1985 visits to New Zealand led to the first International folkdance workshops being held in Hastings. Femke's dances greatly boosted the meagre repertoire Kathleen and Antoinette had brought with them from Auckland.

Kathleen ably led the IDG on to perform regularly at local community events and to host many invited overseas tutors. Monthly public community dances were initiated in October 1996 and major Camps were held in 1993, 1998, 2000 and 2004. Machol Pacifica 2004 turned out to be Kathleen's swansong. She had spent a few years of determined negotiating prior to that, striving to achieve her dream of bringing Moshiko Halevy to New Zealand to teach with Shmulik Gov-Ari. We are grateful that her cancer was in remission long enough for her to be able to realise her dream.

IDG members were privileged to be able to carry out Kathleen's last wishes for us to dance at her funeral. Some thirty people placed lily of the valley sprigs on her coffin as we danced Erev Ba around her. It was a difficult and moving experience to be part of.

What remains now is for us to carry on the wonderful work Kathleen has done over the last 25 years. She has prepared us well to continue sharing dance with more people and promoting peace and well-being in the world. Kathleen's contribution to folkdancing in New Zealand was immense and her passing will leave an enormous gap in the lives of her close friends and family.

From one of Kathleen's "good friends"
Elaine Prakash

The next edition of Folkdancers' Own will be a tribute to Kathleen. Please forward memoirs and tributes to the editor by the end of January 2005 (see contact details on page 2).

Forward! from the President

A foreword from the President

I'm writing this fresh from the 4th FDNZ National Dance Camp held here in Hamilton. A dedicated band of dancers from several different dance groups in Hamilton worked together to ensure all who attended had a good time.

As FDNZ matures as an organisation we can now move toward consolidating the national event as one of our three key points of contact for the organisation. These are The Newsletter, the Website, and The National Camp.

Folkdance.org.nz had its birth this year, and you will see elsewhere in the newsletter how this is an important basis for linking FDNZ with its membership and other visitors.

The FDNZ committee shares the vision that the National Camp or Festival, while being an ideal opportunity to introduce guest dance tutors and folk dance repertoire, ideally should become a central focus for folkloric and ethnic dance in NZ. It is here that we can meet, share experiences and build upon the skills and knowledge that we all bring to folk dance environment in NZ. It is also an ideal opportunity for the committee to meet and plan (this would have happened this year were it not for the President also being chief camp convenor and losing her voice!).

Over the past two camps we have introduced live music, inviting musicians to join us by playing for teaching sessions and the dance parties in the evenings. This year we introduced some additional components to the National Camp. The additional components were a sales/swap table to encourage a healthy trade in folkloric items (new or old); a seminar session to extend our background knowledge; and a teaching skills workshop. We hope that these will become regular components and help build a solid network for folkloric dance enthusiasts.

Sadly we have had to say goodbye to one of our most enthusiastic and loyal members of Folk Dance NZ. Kathleen Osborne from Havelock North passed away on 10th November this year. We will remember her through the dances she loved to dance, teach and share with others.

Continued on page 4...

Continued from page 3...

The Committee also says thank you to Katy Sinton from the Farandol Dance Group in Christchurch. It is very humbling to know that people willing give up their precious time to support folk dance, and we thank Katy for her contributions to the committee and the organisation. In her place we welcome Volker Kuhlmann to the Folk Dance New Zealand Committee. Volker is also from Christchurch and you can read a little more about this interest in Folk Dance later in the newsletter (see page 32).

2005 sees Folk Dance New Zealand hold its 10th Anniversary. We will be celebrating this auspicious event and invite all members to join us for the party at Anzac weekend in April 2005. Thank you to the commitment and enthusiasm of past presidents and committee members who have led, pushed, and followed as Folk Dance NZ dances into the future.

I wish you all a very Merry Christmas and successful New Year.

Happy Dancing.

Fiona Murdoch – President
President, Folk Dance New Zealand

Editor's Element

Naturally, all were touched by Kathleen, who came into contact with her. Not the least me, as I was in her class for seven years, and among many others helped out with Hora Aviv – the Machol Pacifica of 1993. Yet, as people spoke at her funeral, I learned that there was so much more than I knew of, that she had contributed to people's lives.

We dance in a circle, which is symbolic of the cycles of nature, including life and death. Sometimes the circle is open, and the leader takes her turn to embellish, before crossing the gap and letting the next person lead. I feel we'll remember Kathleen's clear leadership and rich embellishment, and the next person to lead has a wonderfully strong model to follow. Somehow her image lingers, encouraging us invisibly from the tail end of the line.

To allow expression of her contribution, the next edition will include tributes, lessons, poetry, and tall tales (hopefully true!) of Kathleen's life. Please forward these to me for publication early in 2005.

In the present edition we have the announcement of the next FDNZ Festival and celebration of ten years' dancing together as FDNZ in April, on ANZAC weekend (see page 5).

The year has been characterised by very illuminating workshops and camps, reviews of which fill much of this edition. Terrific thanks are due to the contributors of articles and photos.

Kate Goodwin, the intrepid traveller, again regales us with tales of far-off lands (page 21) and, of course, dance workshops. We're very lucky to have such a one in our company, and this fact was recognised by the choice of her group, *Athena*, to produce and perform a dance at the pre-Olympic celebrations in the Auckland Town Hall before a V.I.P. audience (page 19).

There is much of value to dance leaders in this edition, including feedback from the FDNZ 2004 National Camp (page 27), notes from Andre van der Plas' workshop (page 23), and the experiences of setting up a new group in Whangarei (page 26). With his permission I wrote up Moshiko Halevy's lecture at Machol Pacifica (page 15).

In 2005 we hope to present something from Shmulik Gov-Ari and an interview with Dianna Laska Moore.

May you have Wonderful Wassailing, an Ylated Yuletide, and a pheNomenal New Year!

Happy reading and happy dancing

Kieron Horide-Hobley
Editor

folkance.org.nz - now live!

Folk Dance New Zealand TURNS TEN

*and throws a big celebration
on a surprise long weekend: ANZAC, April 23-25th!*

A Folklorie Festival Dance, Music and Feasting in Beautiful Danish House, Auckland.

- Workshops for dancers, dance-leaders, musicians, costume-makers, foodies
- A Symposium on Running a Public Dance Party
- A Ball with specialist musicians for both Western and Eastern European dancing
- A Ceilidh of performances and dancing

Danish ambience for the weekend will include:

- Learning one of folkdancing's great delights, the ancient Nordic turning step (simplest form).
- Learning mixers that use it, and dancing them at the ball to lovely live music.
- Smorrebrod and mulled wine for pre-ball party.
- Workshops in making smorrebrod and Danish pastries (numbers limited).
- Exhibitions (to be confirmed) of Danish handcrafts and the Danes in NZ's history.

Among exotic excitements expected - from people who live in Auckland!

- Immigrant Assyrians of Iraq teaching you their chain dancing
- With luck, a world-class fusion ethnic band playing at the ceilidh and tutoring. (When they play their contemporary Jovane Jovanke in concert it is agony not to dance!)
- A costume workshop is offered by a top professional (N.B. see Practicalities on page 6).

Aims of this Festival:

- To showcase NZ's expertise and ethnic specialties in dancing, dance-teaching, music, food,...!
- To heighten awareness, enjoyment, and pride in those
- To share skills and repertoire, breaking some new ground
- To equip more musicians to play for non-Anglo-Celtic dancing
- To share and enjoy the Danish component in our multicultural heritage and life.
- To produce a handbook on Running a Public Dance Party, with strategies, favourite repertoire, and music scores

Please send in your registrations and your offers of programme contributions ASAP. Some of the planning will rely on early data from you, and discussion of it. Please also send your email address, so we can send you bulletins as things develop!!

NB: Earlybird registration closes 28th February!
Questions and all correspondence to Rae Storey (contact details on page 2).
Check folkdance.org.nz for updates.

Practicalities:

Timing will allow for dancers and musicians to join each others' workshops – valuable!

Danish House has a beautiful ballroom and several other rooms big enough for rehearsal or the symposium.

Use of the ballroom will be programmed between the dancers and the musicians.

Tentative programme (9am Sat. - 12 noon Monday):

Mornings (9am – 12 noon):

Dance workshops in the ballroom. Musicians use smaller rooms.

Afternoons (Saturday 1.15 – 4.30, Sunday 2.15 – 4.30):

Symposium, parallel with:

Workshops on costume and on Danish food. Musicians use ballroom.

Saturday evening: Pre-ball party from 6.30, ball 7.30 – 11pm.

Sunday evening: Ceilidh 7 – 10pm.

FDNZ AGM Sunday lunchtime (12.15 – 2pm)

This is an ambitious project, valuable but launched too late for most grant applications. In general, contributions will be "in the spirit of it", without financial reward. Substantial contributors will have their participant fees returned if the finances allow it.

Billets will be offered, with priority to those travelling farthest – but apply early! Aucklanders please send in offers of billets, giving numbers and any conditions.

People who will have travel expenses: Why not seek sponsorship from a church or youth organization, or a community-minded business who would do it for them or the local school, with the promise of running a dance party when you return.

Please publicize this to folk musicians you know of: it's a unique opportunity for them and for you!

Applicants for costume workshop: The tutor will run the workshop to help with participants' projects and/or exact needs. These must be submitted in advance. There will be space for some observers, but unless the requests warrant, there will be no workshop.

If you are offering to revise camp dances, specify them, sending us your choice ASAP, so we can check if many others are already using them. The same goes for new repertoire.

People offering (or trying out) repertoire for the symposium will have the chance to use that at the ball or the ceilidh – probably with live music if they have sent in the score for the musos to learn.

Dress for Ball: Ethnic costume, or elegance – or your own creativity!

A resource package will be produced as usual for dancers, and a supplementary package for musicians.

Presenters' dance notations and recorded music (preferably on CD) must reach Kate Goodwin by 19th March. Kate's address: From 1st Feb., 4 Bridgeport, 52 Cliff Rd, Tauranga. Contact: kandn.goodwin@actrix.co.nz

Fees:

Full fee: \$130 (FDNZ members \$125); Earlybird fee (closes 28th Feb.) \$110.

Full fee includes teas, lunches, ball and pre-ball party, ceilidh.

Sectional fees: Workshops, per half-day: \$30, teas incl.

Workshops full day \$60, lunch and teas incl.

Ball and pre-ball party: \$20.

Ceilidh: \$15.

Resources (music, notations, video) can be ordered now. Handbook from Symposium will be priced later.

Finally, we recommend you make a copy of your registration form for later reference.

FDNZ Camp 2004 Tutors



FDNZ National Camp 2004 tutors and four happy heifers doing the Hora at the "H" theme party, Sunday Night. (left to right): Kate Goodwin (Tauranga), Rae Storey (Auckland), Dianna Laska Moore (Brisbane), Hsu Sheng-Yuan (Hamilton). PHOTO: FIONA MURDOCH

Dianna Laska Moore BA Dip Ed ARAD - Guest Tutor

Dianna studied classical ballet and character dance from an early age. After leaving the Dance Concert Company in Sydney, she studied in Mexico, Poland, Hungary, Slovakia and then joined International Danstheater in Amsterdam. She spent ten years in this company attaining the rank of soloist. While in the Netherlands she taught for some of the major dance academies where she received the highest award for teaching.

While in Europe, Dianna travelled extensively researching and collecting folk dance material. She has worked with many leading professional companies in Slovakia, Romania, Hungary, Poland and Russia.

In Australia Dianna is the Artistic Director of World Dance Company. She is the Australian delegate for the World Organisation CIOFF (International Council of Organisations for Folklore Festivals and Folk Art) and recently Dianna was awarded an Australia Council Fellowship to further develop her skills as a choreographer and teacher of world dance. Dianna is also a lecturer at Queensland University of technology and teaches at The Queensland Dance School of Excellence and the Professional Year of Queensland Ballet. Dianna has been a guest teacher and choreographer for many schools throughout Australia.

Rae Storey - New Wave Folk Dance for children

Rae started Folk dancing at age 5. "My school had an annual Fancy Dress Ball. But my partner came dressed up as a petrol pump and couldn't move his legs, so I got to partner a deserted sailor. The exercise of feet, legs, head, heart and laugh is what I enjoy most about folk dancing. I started teaching folk dancing because I had to. I had been dancing overseas and returned to find that there was no International Folk Dancing in NZ. Besides, that was the very reason I returned from London, to share it at home. I chose between that and going to some other under-developed country on VISA". Rae sees the key challenge in the future of folk dance as finding a viable up-market different name for it.

Kate Goodwin - Greek Dance

I have been doing Greek dance since childhood. In my country, Greece, dancing is part of people's everyday life. The thing I enjoy most about folk dancing is the culture. I find myself transferred to another place and time. When I started teaching Greek dance here in New Zealand I felt re-connected with my roots. I joined John Stubbings International group in Tauranga in 1991. John handed the group over to me just before he died in 1995. I started the Greek group **Athena** in 1998 because I felt there was a need for a traditional Greek dance class in our area, I also began teaching children, (Montessori School senior students), in 2001 and I really enjoy the kids' aptitude for folk dance.

With regard to the future of folk dance the responsibility lies with us group leaders and National FD organizations to be proactive in promoting folk dance as a means of understanding and of breaking the barriers between different cultures; we need to work with children to ensure the future of folk dance. We need to widen our horizon by getting involved with current International folk dance movements. The sky is the limit!

Hsu Sheng-Yuan - International with an Eastern Flavour!

I started folk dancing in February 1960. I was taken by a schoolteacher to the folk dance seminar when the American tutor, Rickey Holden, visited Taiwan for the second time. Intended to be a note-taker originally, I was deeply amused by the diverseness and liveliness of this recreation, hence stepped into the world of folk dancing and have continuously enjoyed it ever since.

Apart from the excitement of the huge variations of dances, the perfect match of stylistic music and distinctive steps contribute greatly to my enjoyment of folk dancing. Yet I believe the best part comes when people of all walks of life, sharing the same affection for folk dancing, join together with one movement in the music.

As a trained schoolteacher myself, I started by sharing the fun of folk dances with my students. Later on, as appointed staff of Asian Folk Dance Camp, I also began the research on methodology in teaching folk dancing. Furthermore, I engaged myself into the works of popularise international folk dances in Asian countries, when taken up the post as the Camp Master for this biggest-of-its kind camp in Asia.

After moving to New Zealand, I soon gathered a group of dance lovers. The aim is simply to enjoy and exercise in the company of each other.

With regard to the future of folk dance, I believe it will survive as long as human kind does. At this moment, there are around one million people who enjoy folk dancing 1-2 a week in Taiwan alone. Although I have no knowledge of such figure about New Zealand, I am sure the nature of folk dancing will be recognized universally.

Green Ginger - The Band

Maggie Morgan - Fiddle, Recorders, Northumbrian Pipes, Arabic Keyboard, Vocals

Greg Morgan - Mandola, Baglama, Cumbus, Djembe, Egyptian Tabla, Tapan, Vocals

Larry Jacobson - Greek Bouzouki, Ud, Guitar, Bougarabou, Darabukka, Vocals

June Jacobson - Dance, Percussion

Green Ginger's unique and colourful interpretations of Gypsy, Medieval, Klezmer, Eastern European and Celtic music have gained them recognition as a band with a difference. Described at the 2003 Auckland Folk Festival as 'playing music to take your clothes off to' their strong rhythmic stage presence will have you dancing all the way from Belfast to Bucharest.

Formed in the late 90's as a Celtic fusion band this Whangarei based group now plays an impossible number of unusual and authentic Eastern folk instruments combined with costume and dance. Their music with it's strong international flavour makes Green Ginger an ideal band to perform at the Folk Dance NZ National Workshop in 2004.



FDNZ Camp 2004 - Photo Gallery



Top: Maggie and Larry from Green Ginger lead the Grand March in. FIONA MURDOCH

Bottom: Dianna Laska Moore giving background to dances she taught in class. FIONA MURDOCH



Above: The Hamilton Dutch Community entertaining workshop participants and visitors at the "Global Boogie" night (Saturday).

ELAINE PRAKASH

Below left: People from Havelock North make the "H" theme night (Sunday). Back row: Elaine Prakash, Sylvia Mudford (Napier), Diane Madgwick (Tauranga), Juene Cheetham. Front row: Michael Lange, Jean Byford, Angela Broomhead (Hastings). CLEONE CAWOOD

Below Right: Elaine Prakash in her prize-winning red sari.





Above left: June Jacobson from Whangarei looking "Hellish". FIONA MURDOCH

Above right : These fellows presented what was claimed to be a "genuine New Zealand folk dance", consisting of a new version of the national anthem mixing political satire, poetry, song and incorrectness with movement in ways peculiar to the Waikato Country. CLEONE CAWOOD

Below Left: Hsu Sheng Yuan checks it out with the tutor (Kate Goodwin) in the Tsifitelli. FIONA MURDOCH

Below Right: Ruth Ames 'clicks' with the Tsifitelli. FIONA MURDOCH



Maehol Pacifica 2004

9 - 12 July, 2004

It seems such a long time ago now, but we could not let this fabulous event go unrecorded. We were superbly fortunate to have two superlative Israeli tutors, choreographers Moshiko Halevy and Shmulik Gov-Ari.

In addition to these, we were lucky to have several visitors from outside our watery borders (photos below).

In Antoinette's words, "it was a wonderful dance camp, with such excellent dance teachers, great venue, fantastic catering - and so well organised by the capable and experienced Hawkes Bay dance team. Well done and many thanks!"



Above left: Erica Gertel (Auckland), Michal Pellach (Sydney), Moshiko, Pamela Schwartz (Auckland), Elie Grouchko (Israel). PHOTO: KIERON HORIDE-HOBLEY



Above right: Shmulik and Gisela Gmeinder (Perth).



Left: Guests from Singapore with Shmulik, Ong Yock King, Molly Lim, Shmulik Gov-Ari, Eddie Tan, Irene Tan. PHOTO: KIERON HORIDE-HOBLEY

Below: Shmulik Gov-Ari, Niva Gov-Ari, Moshiko Halevy.

A Daily Journal - by Sharyn Grant

Thursday evening

Moshiko sitting in Marina's armchair, smiling Hullo. He can't be in his seventies! Beautiful brown skin, grey hair and beard, slight build. As we eat, he talks of his first experience of choreographing, which happened when he involuntarily took the stage and danced his own spontaneous dances as a young ballet dancer. Moshiko is proud of his acceptance by various





Shmulik Gov-Ari leading a workshop in teaching dance to children. Note the luminous trousers! PHOTO: RAE STOREY

an old friend. I pull him out of the car. He laughs about the soup, his third bowl since arriving in NZ a day before. The three are happy to be reunited (Moshiko lives in Israel, and Shmulik and Niva live in Connecticut at present, where Shmulik is a Cultural Emissary and Niva is a Dental Hygienist). They talk at length in their own language, catching up on news.

Friday evening

Elaine and Mike's place. Boxes of named folders, bags, videos and cassette tapes, waiting for the last lot of photocopying to be ready. Elaine at the computer, Lynnaire putting names onto tags as Elaine prints them. Lynnaire's white poodle waiting



Niva dances with Moshiko. PHOTO: RAE STOREY

each member knowing that to do and supporting the others to do their parts. This time, Kathleen's illness has added to the dedication of each individual to the group. Their esteem for her and hers for them are quiet and deep, as are Shmulik's and Kathleen's mutual respect and caring.

ethnic groups as a composer, choreographer and performer of traditional-style music and dances.

Friday morning

Shmulik and his wife, Niva at my place after their airport shuttle trip from Auckland to Hamilton, ready to leave for Hawkes Bay at 8.20 a.m. A perfect winter morning, no fog, rain or wind, only frost and sunshine. Shmulik and Niva are positive in the face of two major changes to their trip: the first a flight delay causing them to miss their plane from Los Angeles, so that they flew to NZ a day later than scheduled; the second that Niva cannot accompany Shmulik to Australia, as their travel agent did not tell them that she would need a visa.

Lake Taupo, blue and calm, the mountains snow-covered, a man hitting golf-balls around the platform; one bounces on it. Shmulik, a keen golfer, decides it is too expensive. They admire the beauty around them. Shmulik suggests the man try a different club, which he does. Shmulik trained as a physical education teacher and is also a good tennis player.

Friday afternoon

Kathleen's place. Delicious vegetable soup, warm and welcoming, like Kathleen. Moshiko arrives with Maria, Raymond and Stan. He seems like



Moshiko (left) and Shmulik (right) caught during a light moment. PHOTO: RAE STOREY

in her car for dinner, Elaine, still in her pj's, her egg and toast (breakfast or lunch?) still on the bench at dinnertime. Mike away at the airport collecting people.

Finally, everything in the bags and folders in alphabetical order, ready for the Registration Table. We bring the boxes in and one of my favourite dances is playing, so I desert Elaine and dance. She and the Hawkes Bay team work on. They are the best working team I know. No energy wasted on criticism, annoyance or argument;

Saturday night

I don't think I'm going to get my money's worth of dancing, though my experiences with such special people will make the camp worthwhile. I learnt only three dances this morning, wanted more in the afternoon instead of children's dances and didn't know most of the night-time social Israeli dances. I'm tired and frustrated. I expected this to be a really special camp. Thank goodness for a hot shower before bed.



Shmulik and Fiona Murdoch (Hamilton), FDNZ president

PHOTO: KIERON HORDE-HOBLEY

Sunday morning

This is my idea of perfection. Five new dances and four revised, all taught by two top choreographers and danced in a big group of good dancers. Yesh! The energy level seems different today: is it just me or is everyone livelier?

Sunday afternoon

Fascinating insight into Moshiko's creative mind, as he draws simple and effective patterns with four lines of dancers, to the tune of Aiawat Hadassar, which he plays on his wooden flute and Turkish drum. He likes to choreograph unexpected twists in his dances and stage choreographies. He likes balance; and to challenge dancers, making them think, rather than following predictable patterns.

A long, blissful soak in a motel spa, with Pat and Marina, all inspired by Moshiko, and planning new costumes for our next choreographed performance.

Sunday evening

Wonderful social dancing, dozens I know (and most others are up dancing, too); and later, after the official end, a request session, courtesy of Kieron, until half past midnight. Excellent end to an excellent day.

Monday morning

More new dances and revision. Thought I knew that one, yesterday!

Final morning tea together. Heartfelt words of appreciation from and to Kathleen and her Hawkes Bay team, who once again choreographed a top quality dance camp.

One last new-dance session. Final circle, a diminished one, as planes are caught and long road journeys begin. Singing Shalom Chaverim, farewelling each other.

Monday evening

Pot-luck tea at Kathleen's. Elaine is practically sleep-walking. How can she keep going like this? While we were dancing this morning, she and Cleone went to Napier, to the bank: there's such a lot of behind-the-scenes work, as well as big private emotional issues which the Hawkes Bay team share like an extended family.

Shmulik and I talk by the fire about leaving-time tomorrow. I laughingly say that I have the power, now (being their driver). The lights go out. We both look up at the light, he gestures upwards with his hands and the lights flash on again. You see that? he says. He has stopped computers, he adds. Later, David, Angela's husband tells me it was a lightning strike; he saw the flash outside. I'm sure that's true. The timing was startling, though. It makes me think about the strength of Shmulik's traditions, his pride in his Yemenite heritage and the energy he contains and controls so carefully, and yet also taps into from around him.

While he is in New Zealand, the sun shines. He says that he brought it, that for him it is always like that.

Tuesday

Wine-tasting for my passengers. Another perfect view of the snowy mountains beyond a calm lake. Waterfalls, hissing steam-vents and bubbling mud. Questions about earthquakes and eruptions. Does our country seem as



PHOTO: RAE STOREY

potentially dangerous to them as theirs looks to us? Sometimes as we travel, they sing. At one point, Moshiko becomes Fred Astaire, with a full, rich singing voice. He used to watch a lot of Fred Astaire movies.

Tuesday evening

Yum dinner at Adrian's, in Hamilton, after a long day. Adrian's photos of her holiday in Israel are perfect relaxation for her three Israeli guests. They love their country deeply.

Wednesday

Farewell hugs at Hamilton Transport Centre for Niva, who is bussing south and for Moshiko and Shmulik at Auckland Airport. So sad to end this special time, but they'll always be in my heart: such lovely people. They want us to come to Israel for a dance camp Shmulik plans to organise for their fans from all over the world, when there's enough peace there. I muse on similarities between the two choreographers: both care passionately about authenticity in assigning steps to music and about accuracy in teaching. I realise more and more just how gifted these men are, how honoured we were to have them in our country to teach us.

Friday

Taking 11 pairs of socks off the line, all mine. Wasn't it wonderful? Such beautiful music and dances; such good people. I'm inspired and so tired!

Monday

Watching the video for the first time, tears spring to my eyes. Please keep safe and come back to us again... you feed our souls. Thank you... Shalom.

Choreography For The Stage

*Notes taken at a lecture by Moshiko Halevey at Maehol Pacifica, 10 July 2004
by Kieron Horide-Hobley*

What Makes a Choreographer a Choreographer?

People who choreograph dances come from various backgrounds and at various levels from amateur to professional. Some think they've done a "professional" job after putting together one or two minutes of stage work.

So what makes a choreographer? Really the profession chooses the person, rather than the other way around.

This is as true for folk dancing as for any other sort of dancing.

At his first lecture on choreography, given December 28th, 1986, Moshiko was asked, "What kind of talents are required to become a professional choreographer?"

Books make choreographers out to be amazing people. Unique. Working with **Dorothy Humphrey**, Moshiko said he learned the following:

First, you must have **sensitivity**. Without this you would find it hard to work with dancers. You must understand the dancers. Many failures happen because of lack of sensitivity.

Secondly, you must have **imagination**. You must come prepared, having seen things in your mind ahead of time, like a chess player. You must see the movements ahead. You will need to know the relationships that are going to form on stage.

Thirdly, it is important to have **sharp eyes**. The eyes, wherever they look, they absorb things and store them in the brain. But they can tell you when something is boring on stage. You have to be careful how many times movements are repeated. If repetitions occur without reason, then boredom ensues.

Fourthly, **inspiration**. You can do anything without inspiration. This gives the power. Moshiko said he once saw a performance that obeyed all the rules of the stage, but was all on one level. It will be boring unless something is invented from one's self.

Fifthly, **improvisation**. Choreographers can get stuck. Sometimes things can get stuck in one place. You need the ability to improvise so you can move on.

The Rules Of The Stage

Nothing is coincidence. A good show has been planned from the beginning.

Imagine a tree in the centre of the village. How important is it? What does it symbolise? Now think about moving it to another location. This will make you see it quite differently.

Folk dances developed in a particular environment – the village square or community gathering-place. Putting something on stage takes them to another level again. Moving a dance from the village to another environment can make you see it differently.

When a choreographer plans a dance for the stage, s/he must obey the rules of the stage. For example:

- You only have one viewing angle - audience to stage.
- Don't show backs of the performers for too long.
- How long can you keep a circle going?

What Should A Dance Contain?

SHAPE	MOTIVATION
RHYTHM	DYNAMICS

The choreographer sets out different shapes on stage. You must not allow them to become monotonous. Some things belong to the floor, some things to the periphery, for example:

- Hands in the air – this is the periphery.
- Someone in the centre – this is the floor, and so is big.

[At this point Moshiko showed a diagram illustrating the stage in three dimensions, before drawing the next one on a whiteboard... In Figure 1, "1" is the biggest [most powerful?] position:

2	4	2
	1	
3	5	3
Audience		

Figure 1

What makes a dance is the connection between what the soloists are doing. A choreographer should be aware of what movement going from e.g. left rear to centre stage would give the desired effect: a fast move could make the audience nervous; slow movements and they sleep; jumping? walking? turning?

The choreographer has a vocabulary of movements, but must know how to balance them.

Placing Highlights

At what point during the performance do you want the highlights to be? See Figure 2. In (a) the highlight is as the music tails off. In (b) the highlight and climax in the music is in the middle of the piece. In (c) the highlight is at the end with the music ending with a climax.

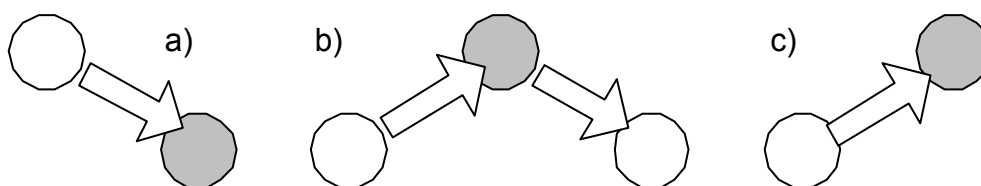


Figure 2

But don't let it be in one line – there must be some interest! For example, the music could be on one level, so unexpected movements must be added to keep the choreography on stage alive and fresh. Orchestras started to put people to sleep, so they added cymbals!! The audience isn't ready for them: they're unexpected when they play.

Putting It On Stage

Putting folk dance on stage, you must break it down. For example, you must arrange the entrance. Don't just walk on! The stage is arranged higher than the floor, because something different happens there.

Whatever you are doing must arrive at the audience. So you cannot put folk dance on without choreography – the stage simply will not accept it.

You must plan the entry, the middle, and how you leave. You must obey the rules of the stage.

The Life Of A Choreographer

At this point Moshiko spoke personally about his experiences, starting with a story about one of the dances we would be doing at the camp. Sadly this couldn't all be written down, and so is heavily abridged...

I'm lying down. It's 2am. I have to run to the bathroom in order not to wake anyone – my children, my wife – and there I am dictating a tune onto a tape.

When I have a choreography to do, I'm thinking ahead of time, writing ideas down: I take pen and paper with me when I go out.

How often have you seen the dance here, and the music is there?

Notice how people sit around the sides at a recreational dance, until a dance they like comes on?

There are dances I can do sometimes in one hour: just listening to music, lying down even, visualising the dance. Sometimes it can take three years before the right element comes to complete a dance. Rather than improvising where it doesn't fit. So a dance must pass my own criticism before letting others see it.

You can't push the impulse. Everything a person does as a choreographer, it's unexpected: when it comes, they cannot sleep, no matter how tired; they must follow the impulse.

Bosmat [known to some in NZ] was conceived on a train, listening to the rhythm of the tracks. So I sang it all day until I could get to a tape recorder. Then I felt I could write the lyric, so I did. By 5am I had the melody, lyric and dance.

Discussion

Sometimes people aren't ready, dances can be discovered by a teacher ten years after learning them. Teachers might not know what to do with a dance at first.

Moshiko has choreographed about 175 dances, 140 to his own music. However he doesn't put them on stage without changing them. So he takes some elements, and gets the main feel.

It's OK if someone wants to choreograph his dances for the stage, but he doesn't do this to his own.

Meanings of Shmulik And Moshiko's Dances

These notes are the stories behind the dances and songs as 'caught' by participants at Machol Pacifica 2004.

Please note that the tutors have not reviewed these, so if they are incorrect please let us know, and we'll publish the corrected details.

Shmulik's Dances

01 SHABAT SHALOM - Sabbath of peace: A woman's dance, as women are central to the family worship and teaching the children. A lighting the two large candles for the beginning of the Shabbath (both arms up from elbows); at the end of the Shabbath, the (twisting step and arms) single twisted candle, made from three strands of candles, to symbolise the dadness at the closing and ending of the Shabbath.

03 MA OD NEVAKESH - Ask What Else: A strongly rhythmical dance using rhythms from Morocco. "Give me something good." The man is the chief, and shows his chiefly strength. He is the good host. The woman bows at the "door" to the tent, and offers hospitality.

07 LASHIR LECHA - To sing to you. Written for a good friend. For use in worship. Mayim - water. 2 graceful scoops - a deer coming to drink at the water. Bow, then arms up - worship, praise. Candles.

08 SIMCHA GDOLA - Great Happiness. Celebration as done in Tunisia, Algeria and Morocco: the women compete who can do the loudest ululations. The master has his hands on his hips, showing he is the greatest man there. For the David - Debka communities.

11 SAMAYTANI - He called me Names. From the Yemen. Hold thumbs - because ladies put henna on their palms, thumbs because the henna is still drying. Then - mixing the henna, and distributing it to all the women in the community, to enhance their beauty.



Moshiko's Dances

01 SHIR PREDA - a Song of Parting - written for a friend who had just died.

03 AMOK BALEV - Deep in my heart. A love song, the love I feel deep in my heart. (Hands on heart)

07 HASHOFAR - The ram's horn. One day the ram's horn will sound, and will bring the people back to Israel, from all the four corners of the world.

08 ELAI - Moshiko's grandson. "Elijah" - his 11th grandson.

10 GAM LI EL - Also, I have God. Dedicated to a 70 year-old choreographer, Gam Li El. His name also has the meaning, "I belong to God."

YOSEF; the reference is not to the eleventh son of the patriarch Jacob but to the "guy from Rabat", Morocco. Yosef, was a member of a small band rehearsing at the back room of a café. He didn't show for the rehearsal so his fellow musicians wrote the lovely tune for him!

Burning The Olympic Flame

A pre-Olympic celebration hosted by the Mayor of Auckland took place in Auckland's Town Hall on May 26.

The invitation read: "to celebrate the Olympic Games, view the 2004 uniforms and farewell the New Zealand Athletes".

Close to 800 people gathered for the occasion. During the initial formal part, moving addresses were delivered by the Mayor, the President of NZ Olympic Committee and by Mr Damianakis, the Greek Ambassador. The Olympic Games, it was said, return to their ancient birthplace and the city of their revival, Athens. The Greek people treasure the opportunity to return to the cultural glory of ancient Greece.

A ceremonial dance befitting the occasion was adapted and choreographed by the leader of the **Athena** Greek dancing group, Kate Goodwin, based on the music of an ancient Minoan dance called *Kosmou Ekpyrosis* ("World a-flame"). It depicted a group of Olympian High Priestesses dressed in Chitons, performing dance formations representing the labyrinth and a crowning ceremony. The programme continued with some of the New Zealand's Olympic athletes modelling the uniforms designed for them.



The second part of the programme was informal; guests were offered delicious food prepared in some of the Greek Community's home kitchens. Afterwards all were encouraged to join in the Greek dancing that followed to the sound of a live orchestra playing music by very popular contemporary Greek composers Exarhakos, Theodorakis and others. It was a truly memorable event creating the right mood for celebrations for that "monarch of human spectacles": the Olympic Games.

The *Athena* group felt particularly privileged to be given the honour of both producing and

performing the ceremonial dance for the celebrations. Emotions appear to run high among the Greek spectators as there were tears in the eyes of some of them while watching the dance. But non-Greeks did not remain untouched. A congratulatory letter sent to the chief organiser, the Hon. Consul of Greece by the Consul of the Panama Republic described the sentiments: "The dancing of the women reminded me of a line from The Shield of Achilles, by W. H. Auden, in a poem about Greek maidens dancing gracefully in a ring..."

I would love to find the book of poems referred to.

Kate Goodwin, Tauranga

Just before appearing on stage are dancers from the *Athena* group, who performed the ceremonial pre-Olympic celebration dance in the Auckland Town Hall on May 26: From left to right: Carol-Ann McKinley, Diane Madgewick, Jon West, Anna O'Connor, Amanda West, Dimphy Van Tiel, Hannah West and Kate Goodwin.



Ruritaniāns Celebrate 25 Years



On Sunday, 12 September, the Ruritanian International Folkdance Club, Inc., celebrated its 25th birthday. The club's presidents were there to cut the cake. From left to right: Susan Leaver, Carolyn Robinson, Trish Power, Colleen Sammonds, Ruth Ames, Stan Morris, Sue Geddes, Bob Redstone, Rae Storey. Behind the camera: Antoinette Everts. Absent: Bronwen Arlington.

(Photo from Rae's private collection.)

Dance Folkus Celebrate too...

Fiona Murdoch (tutor of Dance Folkus) and Jane Luiten celebrate 10 years of Thursday night International Dance in Hamilton.

(Photo from Fiona's private collection.)



Rites of Spring in Ikaria

Word came announcing a Greek dance seminar over Easter on the Aegean Island of Ikaria. It is early spring that time of the year on the island, usually with brilliant, crisp weather. Humble little mountain flowers of all kinds pop out: anemones, crocuses, daffodils and cyclamens and all those lilacs: *"God's presence was felt among the lilacs that spread sweet scent over the resurrection..."* (from Mikis Theodorakis "Mastoras", the song of El Elohei Shamayim). Abundant blooms for the maidens to pick and decorate the epitaph, the floral bed where Christ's body will rest after being taken down from the cross. There was an old tradition on Ikaria, now long forgotten: Young women would lament over the "dead" body of a young boy representing Christ; they would wash and anoint his body and place it on a bed of flowers on the grass. I bet the young lad was glad to escape when his resurrection followed!

Ikaria, a 40 mile-long island is bathed in the Aegean Sea between the islands of Rhodes and Chios; with its shape of a petrified wing, it personifies the dream of man to fly, ever since Ikaros plunged to his death in the raging waves of the Ikarian Sea. The Island has been there forever, it seems. It is mentioned in works of "uncle" Homer and other writers such as Stravon, Pafsanias and Plinius. More recently, the archaeologist's spade has dug up evidence of life in the island since prehistoric times.

Dionysus was born here. He offered the cultivation of wine to the people of Ikaria and they did a good job of it. Their famous wine was widely exported from the appropriately named port of Oinoi (oinos=wine in Greek).

It was in Ikaria that Goddess Artemis led the wretched mother-killer Orestis to wash his blood-covered hands in a spring in the tiny bay of Na. The Temple of Artemis once stood here, brilliant in the rays of the sun as it rose across the river.

Besides the wine exports, natural radioactive water springs were the other source of wealth to Ikaria. Roman Emperors appreciating the medicinal properties of the waters marked their presence on the island by building castles and monuments; the magnificent Greco-Roman conservatory at Kampos being an example. Later on, Byzantine churches of exceptional artistry were built over the sites of the "pagan" monuments.

Ikaria was annexed to Venice with the fall of Constantinople in 1204, and subsequently was donated to the Knights of Rhodes. The first Turkish onslaught into Greek territory in 1451 started an interesting trend in Ikaria, which dominated its architecture for centuries. The inhabitants retreated on to higher ground and built their homes adjacent or behind big rocks, with no doors or windows visible from the ocean; thus misleading invaders into thinking it uninhabited or extremely poor and not worth plundering. An amusing custom deriving from this exists to the present day: midnight shopping in the village of Rakhes. There, many of the shops open at midnight but shut during daylight.



The Temple of Artemis in Ikaria

Ikaria joined the rest of Greece in the fight against the Turks in 1821. It then went through a number of political transformations and was ultimately annexed to Greece on November 4, 1912.

The way of life is slowly and inevitably changing in the Island. Ikaria remains out of the foreign tourists trodden path although it is favoured by Greeks who come here for an idyllic retreat. Philhellenes likewise come for a pure Greek experience. A 3-month immersion course in Greek language is run for foreigners with impressive results.

Ikarians are fiercely patriotic and proud of their origins. They have ongoing innovative projects with their sight focused intently to the future. A local branch of the Lyceum of Greek

Women was founded in 2001 and has already a successful diary of presentations, festivals and performances under their belt. Their goal is the revival and promotion of local customs, traditions and folklore including their beautiful dances and variety of traditional costumes. Ikarians are also very friendly and fun loving people. On the evening of our arrival a welcoming function was organized at the taverna in Na. Amazingly, the entire village appeared to be present! Dance was in high order and the live music was played by a local band with a violinist who was world class. Such talents are not uncommon on this island.

Easter in Ikaria as in most of neighbouring islands, is a spiritual experience. Spring is the season of resurrection and rebirth. The awakening of nature, the abundance of blooms, the brightness of the light and the crispness of the atmosphere are very intense in these islands; because of their continuous struggle against the sea and the elements, people maintain a precarious balance between the joys of life and awareness of the omnipotence of death. The symbolism of Christ's Passion is rooted in the archetypal scheme of a contradiction: the god dies while the earth is reborn; he is buried in a riotous display of Nature in bloom and is interred beneath a mount of flowers. In acts of magic, there is re-growth and universal vitality, the forces of the underworld withdraw into their darkness and Hope fluttering close to the warming surface of the earth is rewarded with the promise of eternity.

We attended the traditional Greek Easter enactments of the sublime drama. The procession of the Epitaph took us along pitch dark village streets eerily illuminated by the trembling light of our candles. It ended at the cemetery where the Priest read a blessing over every grave so that the dead learnt the good news about the hope of resurrection. The Resurrection (Anastasi) the following evening was actually a noisy affair. Pyrotechnics screeched as they criss-crossed the dark sky above, drowning the voice of the Priest who was singing "Christos Anesti" (=Christ has risen). He was taking all this well in his stride, given that three other parishes were waiting for him to officiate with the same mass that evening. He left composed, while everyone was embracing everybody else with a joyous 'Christos Anesti', shedding joyful tears and spreading the message of yet another resurrection in the cycle of life.

The dance seminar was in itself a memorable one. Young lass Christiana Katsarou taught beautiful dances from Ikaria and surrounding islands, while the well known Christos Theologou showed an enviable dexterity in teaching dances from Asia Minor, a series of the progressively "heavier" varieties of karsilamades, aptalika and zeibekika. The evening socials were also magic in the way everyone locked together in shoulder hold, went on dancing for hours a mesmerising "Ikariotiko".

The holiday finished all too soon but we came back home so much richer for the experience.

Kate

Moshiko's Story

*From notes taken at a lecture by Moshiko Halevey at Maehol Paefiea, 10 July 2004
by Kieron Horide-Hobley*

...I travelled to U.S.A. with Imbal Dance Company, and stayed on, eventually publishing an album of twenty dances. I was invited to give seminars at a variety of universities and colleges.

In Canada I let out that I'd like to do a choreography with a modern dance company. The word got around and an offer came. I chose people after seeing the dancers in class, and they were not the ones expected by the management! I was to prove them wrong. In eight days, I'd choreographed 11 minutes of dances, combining traditional and modern elements. It was very successful.

This led to further opportunities and I ended up staying 16 years in New York. During this time I was privileged to meet and work with some of the great names of dance.

Anna Sokorov: "If you are going to do anything in this profession, then do it seriously."

Jerome Robins: "Why are you doing this?" (This made me think and was a turning point.)

I belong to a distinguished Yeminite family. I came to folk dance from professional dance. I found there seemed to be, in those circles, no place for my unique contribution.

But then, I'd prefer to be the tail of a lion than the head of a wolf. (The tail is still a lion!) I started sharing some of my culture, creating dances, staging performances. I was the first one to use original Yemini music in dances. I was the first to get performing groups going from their own material.

Only in this work have I been able to close the gap between cultures – nobody in Western culture wanted to recognise other cultures.

Today, everybody is happy and dancing!

Andre van der Plas' Tour

The Auckland Leg

A Review by Kate Goodwin

In the midst of a harsh winter, Auckland was dressed in brilliant sunshine during the weekend of Andre's visit, Friday 23rd to Sun 25th of March.

"Andre is a nice guy," Rae wrote in one of her email dispatches regarding the workshop.

Those of us who knew him from his previous visit, hadn't forgotten.

The workshop began with the "Seminar in Teaching and Leading" on the Friday evening.

This was a hands-on demonstration of how to teach a folk dance with particular reference to "party" situation. Andre's methodology was clear and the ensuing discussion aimed at the analysis of the methodology. Saturday was devoted to the Repertoire Workshop. Andre taught eleven beautiful dances from his seemingly unlimited international folk dance collection. The turnout was excellent and there was strong indication that everyone enjoyed themselves and appreciated Andre's teaching.

Sunday's programme was even more real fun and extremely edifying. Attending teachers were asked to bring a party dance to teach and then have their technique commented on. This proved to be an extremely valuable session. Points taken included: use of the music, using one's voice, clarity of instructions, timely cueing and lots more. The morning session led to the "merry public dance party" which was a most unexpected situation that put our skills as party-dance instructors to the test: most of our audience were children – and very smart kids at that! What a challenge. Party dance teaching techniques that were practiced earlier on had to be modified and adapted to meet the requirements of such a mixture of participants. It was clearly Andre's perceptive instructions that led us successfully through the task. In the debriefing that followed Andre was, like all well loved teachers, complementary regarding outcomes!

Our thanks also go to Rae for skilfully organising this splendid, full of fun and very instructive workshop.



Andre dances with Cashy Yates in Wellington.

PHOTO: KIERON HORDE-HOBLEY

Notes on Teaching Dance

recorded at the Auckland weekend workshop by Antoinette Everts

Many thanks to all the people who came and made the weekend with Andre van der Plas such a great success. People came from far and wide: Kate from Tauranga, John from Wellington, Joanne from Hastings, Maryanne and June and Lance from Whangarei, Fiona and Jane and Sharyn from Hamilton. What a privilege. As well as an excellent attendance of Aucklanders.

Andre has been delightful. He has taught us so much, not only a whole lot of wonderful dances to add to our repertoire, but also some marvellous teaching techniques:

- Teach with the music.
- Start with the basic step, repeat it till people look confident, then introduce the second step -all still with the music.
- Only then stop to teach more specifically.
- Gradually build the dance up.

- In a party situation, teach dances so that everybody can join in.
- Gauge your dances according to what people can manage and enjoy.
- Make it fun.
- Keep it simple.
- Choose dances with good music, a good beat, a delightful tune.
- Be unthreatening, supportive, encouraging.
- Give clear instructions.
- Give the change of step, two bars before it comes in.
- Give clear build-up to when to start, e.g. Ready... Go!
- You can practice figure dances, by first practising the steps in a circle, where everybody can see you.
- Stay inside the circle while teaching.
- Move around inside the circle so different people in different positions in the circle can see the direction of your feet.
- Have a change of dances: circle, partner, progressive (i.e. change partners - fun in a party situation), formation dances, slow and fast dances, dances from different nationalities.
- Match experienced with inexperienced dancers.
- If the music has a change in beat, and you're still practicing one of the first steps, pause until the music comes back to the beat that fits the step.
- Have extra dances up your sleeve so you can change the program to fit the people's skills and interests at the time. Be flexible.
- Sing the music, and vary your techniques of instructions, sometimes counting, sometimes using onomatopoeic sounds such as Dum, dee dee, Dum tadee.

As you see, we learnt a lot.

We took turns presenting dances to the group, getting comments on our techniques - and then getting a second chance to teach them, in a "real live situation" at the Sunday Afternoon party - and we had all improved our teaching techniques in that one day.

It was a great learning weekend.

Many thanks to Andre, and to the Ruritanian committee and helpers for setting it up.



News of Farandol

2004 has been a good year for Farandol. We have gained a number of keen new members and forged links with the local communities of people from the Balkans (in fact some of our new members are from the former Yugoslavia). The workshop in the middle of the year with Andre van de Plas was a great success; we still do almost all of the dances he taught, and some are amongst the most popular in our repertoire.

We were invited to perform at what was to be a Slavic festival but became a European festival. This took place at the Arts Centre in early October. Our performing group worked up two suites of dances for this, one Macedonian and one Bulgarian. This performance called for new costumes, so with some help from others I spent the winter frantically sewing. (My thanks to those who gave the talk on costuming before the AGM in May - I gleaned some useful ideas.) Everything went pretty well, considering the illness and injury amongst performers that had to be accommodated. Local Macedonians and Bulgarians were very appreciative of our efforts to present their culture. We are looking forward to repeating our performances at other events during the summer.

As always, we warmly welcome any of you who find yourselves in Christchurch on a Friday night to come and join us.

Katy Sinton

Trata

from The Encyclopaedia Of Greek Dance, submitted by Kate Goodwin

Trata is a well known and very popular Greek traditional dance. It has been suggested that the word is of Italian origin (tratta = trade) but the similarity could be a mere coincidence because in the Greek language, it has a common origin with Syrtos. Trata is indeed a Syrtos originating from the fishing village of Megara just outside Athens, on the coastal road to Corinth. Megara is by the by, one of the Olympic water sports venues.

Back to the origins of *Trata*: folklore has it that during the Turkish occupation the Greeks were longing to build a little church and were pleading with their Turkish governor, the *Pasha*, for permission to do so. The *Pasha* relented at long last but there were conditions: the church had to be built and a mass celebrated within one day. The Greeks mustered every available pair of hands in the village to help in any way they could and the church of St John was erected and mass celebrated all in the same day. Such was the delight of the people that they broke out into joyous dance the movement of which imitated the fishermen throwing the fishing net which is called "trata" and that's how the dance by the same name was born. This all happened on the third day after Easter, and to this day *Trata* is danced by the locals on this anniversary every year. It is a women's dance, performed in a circle with the hands crossed in front to the sound of their song and very rarely accompanied by any musical instruments. The song talks about "our trata which we always mend and it's always in tatters".



Megara, Attiki – Μεγάρα Αττικής

Of interest also is the fact that "trata" is another name for a trawler or fishing boat.

The above information comes from the Encyclopaedia of Greek Dance but recently, I came across a very different *Trata* in Ikaria, which took me by surprise, although I was aware of the existence of a variant of this dance in the Dodecanese. The song there talks about a bunch of fishermen who had been across to Turkey (the coast of which is a stone's throw from Ikaria) and purchased gunpowder – an illicit fishing method of the past. They set off towards their fishing boat in an unsteady, uncoordinated drunken state which horrified the captain, who feared the worst with the gunpowder. They didn't make it to the boat however; instead they broke out into dancing a very uncoordinated *Trata*, the imitation of which has caused unabashed hilarity during social dance evenings in the Island ever since!

Added note about sources:

At this point I must perhaps clarify that the term "encyclopaedia" I use loosely, to incorporate many more sources than the "standard" book – which is the reason why I have not specified the source by a single name. I try to use and blend a wider source of information in order to produce a readable text, suitable even for those who are totally unfamiliar with Greek Dance. (After all, folklore is a blend of many versions of a central story.) And at the same time, I have a lot of fun doing it!

FolkDancers' Own now on line!

Several recent editions are now available in PDF (Adobe) format. Presently they're in B&W, but soon to be published in colour. Enter the link below, or go to folkdance.org.nz, select FDNZ and choose Magazine, Past Issues from the menu:

www.folkdance.org.nz/news/index.html

Members are entitled to download current-year editions. Please e-mail the editor for the link: editor@folkdance.org.nz.

Random Thoughts from a Fledgeling Group

The Whangarei Story - by Julie Jacobson

International Dance Whangarei celebrated its first birthday this year with a midwinter medieval social, ably accompanied by the music of **Green Ginger**.

With all our favourite dances, the colourful costumes, supper by candlelight and even the clash of swords to entertain us, a great time was had by all.

We have done a lot of dancing since we began with our first workshop in March 2003. I think if I had realised the commitment involved & how much work there would be I wouldn't have been brave enough to start! I just knew that I wanted to learn all these wonderful dances. A Ruritanian Dance Club social in Auckland, where *Green Ginger* played, was the catalyst and when Fiona offered to run a dance workshop in Whangarei that provided the essential ingredient.

Our first workshop drew an overwhelming response. After this a small group started meeting monthly to keep practising the dances we learned at that workshop. This group formed the core of our current dance class, who quickly decided that once a month wasn't enough. With two more workshops and an end of year social, all with Fiona's tutelage, we were well and truly "launched".

Some things I found useful:

- **Live music was a real drawcard.**

We are lucky to have our own resident band in Green Ginger who have played for our workshops and socials, often for love rather than money! Even I musician can add atmosphere – Larry comes to our Thursday night class with a few instruments and plays along with the CD's sometimes providing a live solo or improvisation.

- **Videos of the workshops have been invaluable.**

I have managed to borrow friends and/or their cameras for each workshop, so I have a record for future reference.

- **Encouragement of other dancers has been really helpful.**

I have stopped obsessing about numbers & accepted that folk dance will never be as popular as rock'n roll or line dancing!

- **Performing at community events is good promotion.**

I do try to take advantage of opportunities to promote our group. We have danced at the opening of a craft co-operative, in the park for Art Beat, at the Christmas street parade and, when I am allowed(!), I lead a dance at the **Whangarei Folk Music Club**.

I am trying to be philosophical, to learn from what hasn't worked so well and be thankful for the successes. Some new faces come and go, and I try to accept that not everyone will want to keep dancing (hard as that may seem to understand!)

We are a small group and our numbers vary markedly with the season, but we are still going and still growing. We meet twice a month and now have quite a repertoire of dances to call our own. Starting with **Fiona Murdoch's** workshops we have learnt dances from last year's FDNZ camp and the recent **Andre Van de Plas** workshop in Auckland. I've also learnt dances from two great publications: "Fire in the feet" (Balkan gypsy dances) which uses the music of **Xenos**, and "Gorani" (traditional Armenian Dances). If you haven't heard any of **Xenos'** music then you are really missing out on a treat! I've even learned dances from the internet, starting with music that I like.

It has been a really steep learning curve for me to get a dance group established.

Of necessity I have learned a lot of dances! I haven't had much specific "dance teacher training", but I have learned a lot by observing good teachers in action and the Andre Van de Plas teachers' seminar was really helpful. I must confess that I probably call on past experience, although teaching a class of reluctant readers just doesn't compare with a class of enthusiastic dancers! I dance with Green Ginger and call dances for the band, so I do get performance practise, which I think is valuable in keeping the dances alive. It's also great that there are some experienced dancers in our group who contribute their dances to our repertoire. So I must thank **Mary-Ann Batelaan** and **Elizabeth Staats** for their contributions, and friends like Anna Sparks, who very willingly learns dances to teach whenever I ask!

I am already thinking ahead to new ideas for next year, such as a community education beginners dance class to promote our group, more advanced workshops with a visiting tutor and perhaps specific theme events such as a Greek Taverna evening. And it helps to keep all the effort in perspective by remembering the main reason for doing all this and that is just to enjoy the dance!

I recently took my first dance workshop, at the **Kohukohu Celtic Festival** in May. With *Green Ginger* we offered an international dance workshop, which everyone must have enjoyed because at the ceilidh in the evening, when we performed our numbers, everyone immediately jumped up to join in the dances!

So it feels good to be spreading the Folk Dance message!

FDNZ Camp 2004 - Summary of Evaluation Forms

A one-page "Feedback Form" was enclosed with every registration pack for the Folk Dance New Zealand Dance Camp 2004.

The form comprised three parts:

1. A space for writing "Things I really liked about this Dance Camp...."
2. A space for writing "Things that could be improved upon next time – please give us your suggestions..."
3. Four questions asking
 - Should there be a FDNZ camp every year or once every 2 years?
 - Should we aim for a holiday weekend (which one?) or an ordinary weekend?
 - Should we invite international dance tutors who are generalists or specialists?
 - What is your preferred dance style?

Of the c.60 registrants, 13 completed their forms. This equates to a response rate of approximately 22%. Although this is not considered representative, the evaluation forms do provide a useful resource for planning future Dance Camps. The following is a summary of their responses. Further detail is available as a resource to future event organisers.

Positive Feedback

The success of the Dance Camp was confirmed by the many enthusiastic comments in the evaluation forms, as well as from direct verbal feedback during the Camp and from later emails. Overall impressions of the Camp were that it was a thoroughly enjoyable, well-organised and fun weekend. Many people commented that they liked the warm, inclusive, relaxed atmosphere of the Dance Camp.

Participants enjoyed the wide range of dance styles taught by the different tutors. General comments about the tutors included: "wonderful and inspiring",

"superb", "excellent", "expert and enthusiastic", "terrific", "passion and joy for all cultures and their heritage".

The social evenings were a highlight for many respondents. The work and thought put in by the organising committee to create atmosphere (e.g. lighting, live band, themes, fancy dress, well chosen variety and timing of guest performances, hall decoration, prizes and raffles) were much appreciated. The opportunity to dance without too much "talk" and explanation at the socials was also a positive feature. The inclusion of children was appreciated.

Suggestions For Improvement

A call was made for "more of the same", and expanding other activities such as music workshops, trading table, and ethnic food (cooking class). One request was for more Asian dances, e.g. Indian.

A dedicated seminar session for international tutors was requested so they could share their knowledge about the countries, costumes, etc and show maps and pictures. One person suggested a "swamp stomp" workshop (they obviously enjoyed the performance on Sunday night! – see photo on page 11). Keeping all workshops at the same venue was another suggestion.

A brief meeting of the FDNZ organisation was thought necessary by one respondent in order for direct dialogue and exchange of ideas. "FDNZ Camp should not be just entertainment and learning more and more dances, but also a place for giving FDNZ members the opportunity to meet and exchange ideas, renew and rekindle their enthusiasm for keeping the society alive – the internet is useful but rather impersonal and rather detached".

Timing Of Dance Camp

Most of the respondents (70%) preferred to retain a yearly Dance Camp, with 30% favouring a change to once every 2 years. One suggestion was for

alternating revision one year with invited tutors the next.

A majority (85%) were in favour of holding the Dance Camp on a long weekend, particularly important for travellers who would not have enough time on an ordinary weekend. However there was no consensus about which weekend was best. One respondent suggested sticking to Queen's Birthday weekend which allowed people to plan in advance for a date that has become a tradition. Another person added that Labour Weekend had too many alternative events. Easter, ANZAC and Labour weekends were suggested. One comment regarding weather was that high summer can be too hot in the North Island and mid winter can mean closed roads for some travellers.

Dance Styles

42% of respondents had no preference or wanted both generalist *and* specialist international dance tutors. Alternating between them was suggested. Another 42% preferred inviting specialists who were experts in one dance style only (but some wanted a number of specialists covering a range of dance styles). 16% wanted generalist tutors invited.

One third of respondents did not have a preferred dance style and wished to experience "any" dance style. Half of the respondents indicated some type of European dance, including Eastern European, Romanian, Bulgarian, Hungarian, Macedonian, Russian, Armenian, Mediterranean, Greek, Albanian, Turkish. Several people commented that they now counted Asian/Taiwanese dance as a favourite (following Hsu Sheng Yuan's sessions). Israeli dance was preferred by 16%.

Some Places To List Your Group

New Zealand

FDNZ's website: folkdance.org.nz is up and running. Member groups and classes appear at the top of the regional listings, and may have their website within the same domain, e.g. ruritarians.folkdance.org.nz.

DANZ's website: go to www.danz.org.nz and subscribe for \$45 (individual) plus \$12 to be listed.

National Library of NZ (Te Puna): go to webdirectory.natlib.govt.nz and click Feedback.

NZ Search Web Directory: go to www.nzsearch.co.nz/category.asp?id=757 and click 'Add a Site'.

Internationally

Society Of Folk Dance Historians, Annual Directory (paperback only): This publication circulates to many leaders in folklore and dance, mainly in the USA. A form for this is included with this newsletter, or post full details to: SOFDH, 2100 Rio Grande St, Austin TX 78705-5578, United States of America.

CID - Global Dance Directory listing: to be listed among 20,000 others at www.cid-unesco.org, e-mail president@cid-unesco.org including the following:

- Name of teacher, director, organizer, researcher or contact person
- Title of group/organization/school/company
- Postal address, **must** have postal code
- Email address & URL
- Telephone & fax number
- Type of activity, speciality in dance

Folk Dance New Zealand AGM 2004 - Minutes

Minutes Of The FDNZ AGM, Held At 24a Dell Avenue, Remuera, Auckland 7 May 2004. 6.30pm

Present: Fiona Murdoch, (Chairperson), Rae Storey, Jean Byford, Katy Sinton, Don Wood, Kieron Horide-Hobley, Antoinette Everts, Dorothy Otto, Kate Goodwin, Carolyn Robinson, Cleone Cawood. Quorum achieved by invoking distance-voting clause in rules – Ruth Ames, Sue Geddis. Welcomed new member, Carolyn Robinson.

Apologies: Carol Anne McKinley, Michele Dickson, Sharyn Rogers, Elaine Prakash, Bronwen Arlington, John Beaven.

Minutes Of Agm Held 1st June 2003 - Read and confirmed

Fiona/Kate

Matters Arising From Minutes

Website FDNZ Summary: Sub-committee agreed action to take effect late June 2004. Address: folkdance.org.nz
Webmaster and technical support: Volker Kuhlmann. Liaison: Kieron Horide-Hobley Main users: FDNZ, Ruatanians, International Dance Group, Rae Storey (New Wave), but open to other users.

Indexing of Newsletters: Elaine reports first 5 Volumes Categories, accepted and organised.

Society Folk Dance Historians: Michele reported brochures and information on past Camps sent.

Maintenance of Library Service: John Beaven reported he had nothing to add to the library .

Publicity and Promotion of Goals: Committee hadn't dealt with specifics but will during this next year.

National Camp 2004 Hamilton: Sub Committee – Kate Goodwin, Wendy Browne, Bronwen Arlington, suggested Hamilton as venue at Labour Weekend with collaboration of Hamilton Groups: Dance Folkus, Hamilton Israeli and International Folk Dance.

Previous Committee Members: Cleone sent out 12 letters per Treasurers list.

IRD changes: (no change).

Auditing of accounts: Michele had a Wellington member audit our accounts.

President's Report

Tabled

One amendment from Kieron pointing out www before website name not required

Accepted

Fiona/Antoinette

Treasurer's Report

Tabled including audited accounts

68 individual members – 9 groups

No increase in subscriptions required

Report accepted.

Fiona/Kieron

Editor's Report

Two newsletters A4 format to continue using better quality photocopying as this gives better photos and are important for marketing.

Website discussion and special thanks for the work Jennifer Lennon of Hyper Media, Unit of Auckland University for design and host to official FDNZ website.

Discussion on the economics of printing of newsletter with the example of Ruatanians A5 size newsletter. Action: Committee to look at other sources perhaps in Auckland

Report accepted

Kieron/Fiona

Librarian Report

Report tabled

Discussion on round robin rules and all in agreement.

Preference for 90 cent stamp for A4 folders; **Action:** John to institute.

Fiona recommended John purchase back order of Folk Dance Problem Solver Publications **Action:** John to progress with Bronwen.

Archives: **Action:** Cleone and Fiona to forward current information to John.

Report accepted.

Fiona/Rae

Teacher Training Report

Tabled

Discussion and suggestion made to keep presence with NZCTO. Agreed to increase the annual fee to Bronze level of \$50 (from the Teacher Training account)

Action: Michele to follow up with Rae

Fiona thanks Rae for her work with Andre van de Plas workshop Seminar in July this year.

Rae/Fiona

Notice Of Motion Re Financial Year

Advised previously by newsletter

Passed unanimously

Action required: Rule changes to ensure 'Financial year will match calendar year' Fiona to follow up.

Michele/Kieron

Election Of Officers

Resignation received from Wendy Browne. Fiona thanked Wendy for her contribution to FDNZ

As no new nominations received, agreed all current positions held for next year

Office bearers elected as follows:

President:	Fiona Murdoch
Treasurer:	Michele Dickson
Secretary:	Cleone Cawood
Editor:	Kieron Horide-Hobley
Committee:	Rae Storey, Antoinette Everts, Kate Goodwin, Katy Sinton

Matters Arising:

FDNZ 10 years Anniversary in 2005 **Action:** Ideas to be tabled

Patron: Femke van Doorn **Action:** to contact

Incorporation of FDNZ **Action:** Explore procedure

National Camps (Discussion on options on weekend) **Action:** sub committee to discuss for future Camps

School Dance Curriculum

Action: Rae to advise how we could be active

Networking: Antoinette suggested using email for quick and effective decisions amongst the Group network. A proposal could be made with the timeframe for response identified with any relevant material attached. Secretary to collate responses at completion of timeframe – committee asked to state Yes or No to the proposal and then decision made

There being no further business, Rae Storey was thanked for offering her home for the AGM and to Carolyn Robinson, Dot Otto and Kate Goodwin for bringing costumes and photo albums of the Auckland Performance Groups and their informative ideas for dressing dance groups.

Meeting declared closed 9.25 pm.

Dancing on the Web

Israeli Folk Dances - new CDs

Dear dancing friends

Please allow me to use this opportunity to let me inform you about the release of two new CDs with mostly older Israeli folk dances:

a) "Basic Israeli Folk Dances" www.israeltanz.de/pagea72003.html, mostly older dances, some of them for the first time on CD. We have a brochure with dance notations to that CD, albeit only in German - our apologies (Shiru ha.Shir, vol. 7, www.israeltanz.de/pagea50.html).

b) "The Bible in Israeli Folk Dances 2" www.israeltanz.de/pagea72002.html, in addition to its forerunner # 1, which was released over 2 years ago. The dance notations are all included in the book with the same title (with one exception, for details please see www.israeltanz.de/pagee60.html).

With best wishes,
Matti Goldschmidt

World Folklore Discussion Group

groups.yahoo.com/group/World_Folklore/

World_Folklore E-mail Group has been established with the aim of developing a link between people all around the world, who care about folklore.

The principal idea (since may 2002) is to give a chance to folk dance/music groups and festivals to find each other much more easily. However, certainly it is also possible to share knowledge, ideas, feelings, experiences, researches, advertisements, announcements, problems, suggestions, expectations, etc, about any field of folklore.

The group web site can be used by the members to publish information about themselves, their groups, festivals, workshops, schools, concerts, exhibitions, etc. There are also many other benefits to be discovered shortly by browsing the web page...

Members might prefer to be active writers or just silent readers. It is even possible to decide if they will receive the e-mails or not, by setting the corresponding option.

I hope the group will become a bridge between us, and we will be able to reach each other much more easily whenever necessary. The group highly welcomes any amateur/professional, working/retired, active/passive members interested in folklore. If you are interested you are cordially invited to join us.

For any comments, suggestions, critics, questions, etc, please do not hesitate to contact me. Your feedback is very important and highly appreciated. This group is all ours. Let's enjoy and benefit from it!

Ahmet Akarsu
Group Moderator

Camp Yona, February 2005

I have been sent a stack of fliers for Camp Yona, an Israeli dance camp to be held in Highland Springs, California on February 18 - 21 next year. I have a limited number of fliers, so if you would like me to send one to you, drop me a line.

Highland Springs is near Palm Springs and looks like a beautiful venue! The visiting teachers will be Moshiko Halevi, Yaron Malichi, Levi Bar-Gil and Yoni Carr.

Yvonne Trask (balagan@paradise.netnz)
Wellington

Our Youngest Dancers

A good friend to all of us through Machol Pacifica camps and as editor of Rokdim Yechefim, New Zealand's Israeli dance magazine, is Yvonne Trask. Well, Yvonne's been busy as most of you know, and she's posted the evidence on the web. If you would like to see photos of Yvonne and Sash's Kids, Max and Rosy, visit their website at homepages.paradise.netnz/~sashaket/kids/.

Welcome To The Committee: Volker Kuhlmann

When I was an older child, my family regularly met with friends in the holidays for a few days of folk dancing. Five boys in one family and five girls in the other was a good number for quadrilles. With a few other children from the German village I grew up in, my family organised a folk dance presentation as part of the village's 750-year celebrations. I still have the live music for one of the dances.

After moving to New Zealand I attended ballroom classes at university, but preferred folk dancing and was delighted to discover Farandol Folkdancers in 1997. Western European folk dance remains my main interest, and I have enjoyed teaching some of my childhood repertoire at Farandol. Performing with Farandol, and the Austrian Society's dance group, has been an enjoyable challenge.

Having also an interest in computing, I developed Farandol's website in 2000 and have maintained it since then. I am an electrical engineer by training, and became Farandol's treasurer in 2004.



Advice to Contributors

See page 2 for the Editor's address.

Submissions may be:

**hand-written, typed, 3½" IBM-format disk, e-mail
MS Word, PDF, text**

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 the language to "English (UK)" or "English (New Zealand)". You can tell – "organization" becomes "organisation".

Images in compressed formats are accepted.

Please don't send bitmaps (BMP format), the default on many scanners. It is **not** preferred because the files produced are usually large and wasteful to send via E-mail. The Editor does most of the publishing at his workplace.

For **photographs**, JPEG format scanned at around 300dpi to 600dpi is recommended in order to keep file sizes low while retaining sufficient quality for publication. As a guide, for a photo, file sizes in the range 400k to 1200k give reasonable quality for publication.

For **text** and **line art** with few colours, GIF or PNG formats are strongly 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.
- Line spacing double if possible.

- Paragraph breaks clearly identified with an extra carriage return (Enter key).

Hand-written articles should be legible and

submitted well before publication, to allow for 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 Contacts

This information has been reproduced from the FDNZ Folk Dance Directory at folkdance.org.nz, which is updated regularly. If it contains errors please let the editor know (see page 2 for contact details).

Dunedin

Folk Dancing for Fun: phone Evelyn Entwistle, 03 4545054.

The Dunedin **Irish Dance** group meets every **Tuesday** at 7:30pm in the Carnegie Dance studio, Moray Place. All welcome. Mostly Irish set and celidh dancing, but some other dance types occasionally (eg Israeli, Greek etc.). Contact Bernadette Moroney, (03)4710-242, E-mail: BBerry@xtra.co.nz.

African dance classes and monthly events for adults during school term on Thursdays, 6:00 – 7:30pm at the School of Physical Education, Cumberland St. \$10 casual with block discounts. Children's classes 3:30pm (drum) 4:30pm (dance) at the Baptist Hall, North Rd. \$5 per session. Be sure to enquire about other drumming classes if interested! E-mail: songbong@xtra.co.nz, Website: www.songbong.co.nz.

Christchurch

International Folkdancer

The **Farandol Folkdancers** meet 7:30pm until 9:30pm **Fridays** (except public holidays) in the Somerfield Community Centre in Studholme Street. First visit free, thereafter \$2.00.

Classes start 28 January, 2005. They do dances from a variety of countries but specialise in those from the Balkan region. There is usually no dancing on public holidays (e.g. Good Friday, Labour weekend, etc.).

Phone Katy and Alastair Sinton (03) 357-9322. Website: farandol.dnsalias.org E-mail: Farandol@GMX.net

Morris Dancing

Nor West Arch Morris - contact Anne and Rhys on (03)377-1662, or E-mail: AnneAndRhys@compuserve.com

Wellington

International Folk Dance

The **International** Dancing Group meets **Wednesdays** during school terms at the Tarrant Dance Studio, 1st Floor, 125 Cuba Street, near the top end of the mall. Beginners 7:30pm, then from 8pm old favourites and new dances until 9:15pm. After that, keen ones can try a few advanced dances.

Group contact: Jenny Hames (04)476-4496, E-mail: hames@paradise.net.nz - Tutor: Cashy Yates, tel. (04)569-1618.

Single classes \$8.00 (\$5.00 for the unwaged); term fee \$60.00 (\$40.00).

Other Dance Communities

Israeli: groups meet several days a week at various locations. Contact Yvonne Trask, Phone: (04) 383 5946, balagan@paradise.net.nz. N.B. The **Rokdim Yechefim** newsletter and dance class details are available for viewing at: homepages.paradise.net.nz/balagan

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

Greek Wellington Hellenic Dancers - contact Joanna Matsis (04)388-4559 or (025)884-557, E-mail: Joanna_ms@hotmail.com.

Irish: Wellington Irish Society - contact Sue Ikin (04)478-4160, E-mail: s.ikin@clear.net.nz

Scottish: see the Royal Scottish Country Dance Society website; <http://rscds.wellington.net.nz>

Wellington Folk Club - Contact Ruth Birnie (04)232-2346, E-mail: ruth.birnie@paradise.net.nz
Website: www.acousticroutes.org.nz

Palmerston North

The **Hellenic Folk-Dancers** meet 5:00 - 6:00pm on **Mondays**, College Street Normal School. Cost \$2. Contact Gina Salapata (06)356-9099 ext. 7273 (day) 359-1157 (after hours), G.Salapata@massey.ac.nz.

Sameach Israeli Folk Dance Group meets at "The Grove", Salvation Army, Kaimanawa Street on **Mondays**. Beginners 6:30pm, intermediate/advanced 7:30pm - 10:30pm. Cost: \$3. Contact Jan Okey (06)356-2805, fax: (06)357-9706, E-mail: janokey@inspire.net.nz

New Plymouth

Troika International dance group meets to practice for performances, and runs beginners' classes from time to time. Contact Leonard or Corry Krook (06)758-3578.

Troika International dance group meets to practice for performances, and runs beginners' classes from time to time. Contact Leonard or Corry Krook (06)753-3675. E-mail: krookodile@xtra.co.nz

Hawkes Bay

For dancing in Hawkes Bay, check out 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

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

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. \$20 card for 8 classes, \$4 casual. Continuing class, suitable for beginners from 7pm to 8.30pm, then advanced and general until 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. E-mail: kjo@xtra.co.nz

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)877-8643

Tauranga

Tauranga International Group

2004 programme: **Wednesdays**, 1:30pm (beginners) followed by the main group continuing to about 4:30pm, in the Scout Hall, Botanical Road, off 18th Avenue.

2005 programme **Mondays**, 7 to 9 pm, resuming Monday January 17 at the Wesley Church Hall, 100, 13th Avenue, Tauranga.

Contact: Kate Goodwin - tel. (07)576-9749 (Kate, after hours) or Carol-Ann McKinley tel. (07)577-5012.

E-mail: kandn.goodwin@actrix.co.nz.

'Hopa Hey' - dance for **juniors: Tuesdays** 10am to 12pm at the Ballet Dance Hall, 24 Dive Crescent, Tauranga. Contact: Kate Goodwin as above.

'Athena' - **Greek** class meets **Thursdays** Beginners 6:30 p.m. - 7:15 p.m., main class following till 9.30 (and beyond!) in the Scout Hall, Botanical Road, Tauranga. Contact Kate Goodwin as above.

Tauranga **Israeli** Group meets **Tuesdays** 6:45p.m. - 9:30p.m. in the Legion of Frontiersmen Hall, Elizabeth Street. Contact Chrissy Blakeman, (07)577-1098. E-mail: Kate Goodwin as above.

Hamilton

'Dance Folkus' - **International** Folk Dance for all levels. Meets **Thursday** evenings 7.30 - 10.00pm (Lesson 7.30 - 8.30; social dancing 8.30 - late!) in St. Stephen's Church Hall, 2 Mahoe Street, Melville, Hamilton. Tutor: Fiona Murdoch, E-mail: fionamurdoch@paradise.net.nz - Tel: (07)843-7127

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

Auckland

Ruritanian International Folk Dance Club

This Club has dance parties (evening and afternoon) throughout the year and occasional workshops. For information:

- See the quarterly "Ruritanian Roundabout" for coming events and news of associated groups, etc.
- Go to their Website: ruritanians.folkdance.org.nz
- Go to the Folk Dancing directory at folkdance.org.nz and look at the Coming Events page. Scroll down until you get to the Regional Events section.
- Contact Rae Storey: Tel. (09) 524-9504, E-mail: rstorey@ihug.co.nz.

International Folkdance Classes - Auckland

DAY	LOCATION	TIME	CONTACT
Monday	International Folk Dance St Paul's Church 12 St Vincent Ave, Remuera	9.30am - 12 noon Classes start 14 Feb, 2005	Rae Storey Ph: 524-9504
Monday	International Folk Dance St Margaret's Church Hall Lake Rd, Belmont	7.00pm - 9.00pm Classes start early Feb 2005	Beth Harris Home: 445-9386 Rose Centre: 445-9900
Tuesday	Israeli Dancing Eden-Roskill R.S.A., downstairs (enter from Brixton Rd. carpark (off Dominion Rd.))	7.30pm - 9.00pm	Marjorie Buchanan Ph: 277-6074
Friday	International Folk Dancing St Paul's Church 12 St Vincent Ave, Remuera	9.30am - 12 noon Classes start 18 Feb, 2005	Rae Storey Ph: 524-9504
(Class times on application)	International Folk Dancing		Ruth Ames Ph: 360-1276 ruth_a@clear.net.nz

Specialist Ethnic Dancing

There are a number of teachers and groups who provide specialist ethnic dancing in classes, parties, or for performance. Among these are:

English Dancing: Monthly on the 2nd Friday, 7.30pm at St John the Baptist Anglican Church Hall, 47 Church St, Northcote. Contact Beth Harris (09)445-9386.

French: Performing group rehearses Tuesday mornings. No recreational class. Rae Storey, (09)524-9504.

Greek: Contact Denny Wood: 565-7640, dennywood@clear.net.nz.

Irish Set Dancing: Monthly on 1st & 2nd Thursdays, 8-10pm at the Irish Club, 29 Great North Rd. Contact: Alison Lowe & Fred Carr, (09)479-5467 (check before coming).

Israeli: There are now 3 groups meeting regularly, including:

- Tuesdays 7.30pm at Eden-Roskill RSA, downstairs. Contact: Marjorie Buchanan (09)277-6074.
- *Maayan Israeli Dance Group* meets Wednesdays 7pm in Epsom. Contact Erika Gertel nos@eriyamati.com.ar, Pamela Schwartz pameschwartz@hotmail.com, tel. (09)580-1229.
- Sunday evenings, women only. Contact Jenny, tel. (09)480-4330.

Morris, Rapper, etc. Contact Andy Smith, 361-2133, E-mail: ASmith@nzgt.co.nz.

Welsh: Monthly on 1st Friday 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.

Several ethnic societies have dance groups, including the Danes, the Dutch, and the Dalmatian Cultural Society. Some of these welcome visitors to dance with them on certain evenings.

Also go on-line to the Northern Dance Network Directory (www.danznet.co.nz) or E-mail: the Northern Dance Network, info@danznet.co.nz.

Go to - folkdance.org.nz - for updates!



Coming Events



National Events

April, 2005 **Folk Dance New Zealand FDNZ Festival 2005**

See details on page 5 of this newsletter.

October, 2005 **Maojol Pacifica - National Israeli Dance Camp**

To be held in Auckland - time and place to be advised. Contact Erica: nos@eriyati.com.ar.

Regional Events

30 December, 2004 to 02 January, 2005 **Whare Flat Festival of Music and Dance**

Where: Dunedin

Starts 30th Dec and closes late on Jan 2nd. There are a variety of dance workshops and performances across the four days - I think this year we have salsa, dutch clog dance, flamenco and maybe contradance, to be confirmed at a later date. The website to go to for the information about the festival is www.whareflat.co.nz. Contact: whareflat@kiwifolk.com

02 to 07 January, 2005 **Gaidhealtachd, the Celtic Gathering:**

Where: Whangarei Heads School

Special focus this summer is on Brittany, Galicia and Asturias. Workshops in dance, music, language and other topics morning and afternoon, a ceilidh each evening with live music. Yoga available at 7am, hand-made porridge at 7:30am, a hot midday meal daily, and the sight of the laird Dougie leading the pipe band in to the spit roast dinner.

Although all the camping places will now be taken, if you are interested in going as a live-out attendee, contact the convenors soon: Larry and June Jacobson, tel. +64(9)435-2100, e-mail: jacobson@igrin.co.nz

Monthly Events

Auckland

Monthly: 1st & 2nd Thursday 8:00pm **Irish Set Dancing** Venue: Irish Club, 29 Great North Rd., Auckland City (near the Ponsonby Rd. intersection). Contact: Alison Lowe and Ned Carr, tel. (09)479-5467.

Monthly: 1st Friday 7:30pm **Welsh Folkdancing** Venue: Christ Church Hall, 169 Ladies Mile, Ellerslie. Contact: Derek and Loise Williams, tel. (09)833-4177, E-mail: derekmw@clear.net.nz

Monthly: 2nd Friday 7:30pm **English Folkdancing** Venue: St John The Baptist Anglican Church Hall, 47 Church St, Northcote. Contact: Beth Harris tel. (09)445-9386.

Hawkes Bay

Monthly: 2nd
Saturday
7:30pm to
10:30pm

Monthly **Recreational Dancing Social**, Venue: Havelock North Primary School Hall, Campbell St, **Havelock North, Hawkes Bay**. Contact Kathleen Osborne, E-mail: kjo@xtra.co.nz, Tel. (06)877 8643. Check out www.saveguard.co.nz/dance for up-to-date details.

FDNZ Regional Contacts

Region	Telephone	E-mail
Christchurch (Farandol)	(03) 357-9322 Alastair and Katy Sinton	Farandol@GMX.net
Wellington	(04) 972-4674 Kieron Horide-Hobley	horidek@actrix.co.nz
Palmerston North	(06) 329-6723 Wendy Browne	wbrowne@actrix.co.nz
New Plymouth	(06) 753-3675 Corry and Leonard Krook	krookodile@xtra.co.nz
Havelock North	(06) 877-8643 Kathleen Osborne	kjo@xtra.co.nz
Tauranga	(07) 576-9749 Kate Goodwin	kandn.goodwin@actrix.co.nz
Hamilton	(07) 843-7127 Fiona Murdoch	fionamurdoch@paradise.net.nz
Auckland	(09) 524-9504 Rae Storey	rstorey@ihug.co.nz
General Inquiries	(06) 877-6535 Lynnaire Nugent	lu@hnhsschool.nz

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



5th FDNZ Festival - 2005

Register now!

When:
Where:

Anzac Weekend, 23rd – 25th April 2004
Auckland – Hosted by the Ruritanian Dance Network

Details on page 5 of this newsletter