



Folkdancers' Own

Folk Dance New Zealand (Inc.) Newsletter

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Dance Teacher Training

Farandol Folkdancers is looking at the possibility of running a dance teaching technique workshop in Christchurch in the second half of next year. There may be a few places available for people from outside Christchurch. If you would like to register your interest, contact Farandol (Farandol@gmx.net).

Anyone interested in folkdance teacher training sometime but not in Christchurch, contact Rae Storey (see p.2). When there is sufficient interest registered, she will organize a course (which could even be by distance learning, and include feedback from the group being taught.)

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Periodicals are circulated to members. To be on the list contact John. Details on page 28.

FolkDancers' Own is published twice a year. Membership costs \$15 (individuals) or \$20 (groups). Forms may be obtained from any of the above, or via the link at <http://folkdance.org.nz>.

Welcome to new members:

Joanne Perry (folk dance teacher, Hawke's Bay), **Margaret Gwynn** (Napier),
John Pearce (Wellington), **Sonia Petrie** (Wellington), **Ingrid Huygens** (Hamilton)

The objects of Folk dance New Zealand, Inc.

- To facilitate the networking of folk dancers and folk dance groups
- To raise the profile and enhance the image of folk dancing
- To encourage folk dancing in New Zealand
- To provide a national voice to promote the interests of folk dancers
- To provide and accredit folk dance teacher training
- To provide, or support the provision of, folk dance classes, workshops, seminars, performances, and courses
- To provide resources, or information on resources, that relate to folk dancing
- To support the use of live music for folk dance in New Zealand

Femke van Doorn

30 October 1923 - 20 June 2006

Many of you will remember Femke, the chirpy little Dutchwoman who visited New Zealand in 1985 (twice) and again 1995, taught the groups in Hawkes Bay and Auckland, ran courses for school teachers in Auckland, and started our national teacher training.

We owe her for Joc in Palu, Hora Ceassului, La Boulangère des Plainauds, and Branle de Cosnay, and other lovely dances. I owe Femke for important items in my French repertoire, and most of my repertoire for small children – some of those dances created by students of Femke's in the Rotterdam Dance Academy (e.g. the beloved modern processional with improvisation, The Train).



The NZ-certificated teachers of folkdance owe her for offering to launch a teacher training course when she was planning her return trip here, and then carrying the bulk of its planning and teaching in the first year. She knew this would be her last visit to NZ – it was now or never if we wanted her expertise and her offer to do it for whatever we could afford to pay.

Femke had also tried very hard to get me to launch a national camp, feeding me letters full of information. At that time, before we even had the teacher training, let alone the FDNZ that sprang out of that, I couldn't find support from the Auckland folkdancers for running one, and couldn't attempt it on my own.

Femke was just retired when we met her. She had been a world-class great in folkdance, though probably not well known outside the Netherlands and Germany. Her work for schools included collecting, writing, and publishing, with a drive to honour and integrate foreign minorities as well as share the enjoyment of other cultures. In the adult folk world she organized major dance festival-camps in Holland, and was the founder of the Dutch teacher training system, which Frank Broekmans later led, and which, in Andre van de Plas' formulation, has become Folkdance Australia's model – and now ours. Femke's contribution to the folklife of the Netherlands was recognized with Holland's equivalent of a knighthood.

Femke was the daughter of a socialist writer who went off to China, and a mother who, left to support the family, ran a children's theatre involving dance and socialist ideals. Both her girl children joined in.

Eventually Femke trained and worked as a PE teacher, work that included dance. But before that, Femke's late teens were interrupted by the war, during which she became a messenger for the Resistance, and got caught. She was in a Nazi prison camp, and endured a death march as the war was ending. Her dear friend Chel helped her through the resulting trauma. Chel later emigrated to the Kapiti Coast, and is the reason Femke eventually visited New Zealand. We came to meet her because the Auckland schools' PE Adviser passed over to me a letter she wrote before she first came, offering a course for school teachers on her children's repertoire and teaching methods. I did the organizing for that course as well as hosting Femke and her sweet husband Koos.

Femke was a great companion: I recall us sitting in the sandhills overlooking Piha, while she told Jennifer and me stories of her childhood and the war, eg how she got caught by the Nazis. Koos spoke little, but when he did he betrayed an enchanting sense of humour – and he had more English than he let on. One day we were going out and I stopped the car to check the letterbox; as I got back in, his quiet little voice said from the back seat, "No eggs today!"

I remember thinking, when I first met Femke's teaching style, that it was inspired common sense – very Dutch liberal, I thought! She told me, when I asked about the influences in it, that she had learned from the example of the famous American Mary-Ann Herman, who could teach Miserlou in two minutes flat!

Femke and Koos, mutually devoted and cherishing their family, lived simply, loving life, enriching it for others – including me. They were wonderful friends. They took me on a two-month camping trip, through Austria, Hungary, Yugoslavia and Greece, and had me living with them for another six weeks, making sure I didn't miss exciting courses and workshops, and taking me to theatre experiences I shall never forget.

Femke had a stroke some months ago. She was not afraid of death, only of being a nuisance to those who cared about her. Selflessness and love of life were basic to her, and she had made herself one of nature's very special people.

Rae Storey, Auckland



Forward!

A foreword from the President

Welcome to this edition of the FDNZ newsletter. I hope that you have had a wonderful year to date with much opportunity to explore either your own and/or other cultures through folk dance, song and music.

Our first residential festival of folk dance weekend in June seemed to go very well and it was a wonderful opportunity to bring together people from all over NZ. Over the past six years we have enjoyed learning new dances from a range of local and international guest tutors, shared social events, and introduced musicians to the playing of music for folk dance. All it takes is a bit of initial energy and support from an enthusiastic group of volunteers – the fun, laughter and rewards come from the participants! I encourage any dance group or ethnic

community dance group to consider hosting a weekend where folk dances and music can be shared. FDNZ can assist with advice and administrative support wherever you are, and as we have an email and web-based communication network, we can also assist with publicity and promotions.

The growth of local events showcasing folk and ethnic dances from diverse cultures has also continued. Recently my dance group 'Dance Folkus' participated in a variety concert organized by the Hamilton Malayalee (Kerala) Association. We demonstrated a Celtic ceilidh choreography which was very well received by the audience and even aired on TV on 'Asia 2000'. We offered a glimpse of dominant NZ (Scottish / Irish) folk culture amongst primarily indo-Asian ethnic dance. So often we search for the unique or minority dance cultures, sometimes forgetting that the majority of New Zealanders share a very rich folk culture that is frequently discarded as 'old hat'. Later in the newsletter I share my experiences of judging choreographies showcasing a fusion of ethnic/Aotearoa diversity.

Lastly I wanted to encourage all our members to bring your ideas and energy to the fore. Folk Dance New Zealand is a national network concept supported by a loose infrastructure comprising members who gift their time on the committee. The groundwork has been done and I believe that the structure is solid; however the network needs to grow as its members wish it to grow, and while the network may be national, the real and most valuable achievements will always be within your own local community. We draw on the wider national community of Folk Dancers and musicians to help us develop folk dance in our own place. Realising the objects of Folk Dance NZ takes all its members reaching out to, and sharing with, their local communities – with the support of Folk Dance NZ – the network organisation.

Wishing you all a safe and happy holiday season.

Happy Dancing
Best wishes

Fiona Murdoch – President
President, Folk Dance New Zealand

FOLK DANCE NEW ZEALAND FESTIVAL OF FOLK DANCE AND MUSIC 2007AND BEYOND

Does your dance group or community have access to tutoring expertise and interesting ethnic / cultural folk dance repertoire, music, or performance choreography?

Have you considered hosting a weekend event in your community open to enthusiastic folk dancers from around NZ, keen to meet with other folk dancers, learn about diverse folk dance styles, and gain new repertoire?

FDNZ can help with the following:

- Communication and publicity
- Support with preparing funding applications
- Provision of electronic templates and samples for registration forms, publicity brochures, programming etc
- Underwriting (criteria apply)
- Ideas and expertise

WE WANT TO HEAR FROM YOU!
CALL (07) 843 7127

Caption Competition



What's Cleone (left) up to? Caption required please. Bonus points for Dance and location. Prize: one-year FDNZ membership. Send entries to The Editor by e-mail or mail, details on page 2. **Competition entries close 31 January, 2007.** The Judge's decision is final. No correspondence will be entered into, except in fun. The winner's name may be printed in FolkDancers' Own. Not open to FDNZ employees or their families. That means everyone can enter, as there are no FDNZ employees! Oh, I forgot the Official Caption Competition Judge. The Judge can't enter, because that just wouldn't be right!



Geranos

Olympic Ceremonial Dance In The Antipodes^{*}

by Kate Goodwin

Abstract

A ceremonial dance was created specifically for the pre-Olympic celebration in Auckland, May 2004. A brief mention is made of some ancient dances as well as some works of Greek Neoclassical composers based on ancient musical notes and fragments found in ancient texts. A workable ground is seen for free style choreography using the folkloric musical themes from 2500 years of Greek music spanning antiquity to modern times.

Introduction

A pre-Olympic celebration took place in Auckland's Town Hall on May 26, 2004 hosted by the Mayor of Auckland.

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 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".



Athena Group at the Auckland pre-Olympic celebrations

PHOTO: NEIL GOODWIN

A ceremonial dance befitting the occasion was choreographed and adapted by the leader of the *Athena Greek Dance Group*, Kate Goodwin to the music of an ancient Minoan dance called «Κόσμου Εκπύρωσις» (=World aflame) from the 1998 album of Petros Tabouris, *Secular music of Greek Antiquity*. The dance depicted a group of Olympian High Priestesses dressed in Chitons, performing dance formations representing the labyrinth and a crowning ceremony.

^{*} Paper presented at the 20th International Congress on Dance Research held in Athens October 2006. The PowerPoint presentation has been adapted for publication in the FolkDancers' Own magazine.

The introductory part of the article was published in the "Footnotes", Folk Dance Australia bimonthly Journal, Issue No 82, August 2004. Also in "FolkDancers' Own", Folk Dance New Zealand 6-monthly Journal, December 2004.

A four-minute DVD of the Ceremonial Dance performed at Auckland's Town Hall was shown at the Conference; this was the central feature of the presentation.

The evening's festivities continued with some of New Zealand's Olympic athletes modelling the uniforms designed for them and it ended with lavish entertainment with Greek food and Greek music and dance.

Review

The following is but the briefest précis of Ancient Greek music and dances, found in the literature and on the internet during my research undertaken in the preparation of the choreography of the above dance.

Ancient Dances

In his internet review *Dances of Ancient Greece*, Michael Lahanàs classifies the dances based on sources from ancient texts, into those of War and Peace. Dances of Peace he further classifies into those of: Theatre, Religion, Worship, Symposia, Festivals and Mourning; with a further classification into presentation types: Tragedy, Comedy, and Satirical Drama.

There is often lack of consensus amongst scholars of dances of antiquity concerning their place of origin, their role in the society and most importantly, the way they were danced.



Forging the Shield of Achilles

In Lahanàs review, there are several references to Pyrrhios which is attributed by some authors to goddess ATHENA, the inventor of Dance. Others, however, postulate that Pyrrhus or Neoptolemus, son of Achilles is responsible for its creation

The following are some of the names of dances described in ancient texts:

Geranos. This was performed by Theseus and the Athenian youths in Crete; or according to Homer's Iliad at Delos, where Theseus stopped briefly to offer a sacrifice to the gods after killing the Minotaur.

Gymnopaedia. In Sparta, dance was part of military training. Lacedaemonians performed Gymnopaedia (literally naked youths) annually at the Agora. They danced to flute or lyre music and exchanged traditional verses:

The old men began: "we were once young and gay as you, valiant, bold and active too"

The young men responded: "this is now our turn and we shall see, you never deserved it more than we"

The boys chimed in: "the day shall come when we shall show, feats that surpass all you can do"



Chain Dance

The word *Choros* remains enigmatic with some surrounding mysticism and its meaning is still debated today. Classic scholars believe that Choros means "Topos" a special place where a dance was performed, the latter having only a temporal character. In *Achille's Shield* (Iliad book 18), it is mentioned that "Hephestus with a craftsman's skill made a piste (choros) similar to the one Dedalus constructed for Ariadne with the beautiful hair".



Pyrrhic Dance

Ierakio, women's dance honouring goddess Hera

Epilinos, Dionysian dance performed while crushing grapes in vats.

Emmelia (Tragedy). Dancers with expressive movements and gestures enhanced events enacted on the stage.

Cordax (Comedy). Dancer or dancers employed ridiculous and vulgar gestures and this type of dance was scorned and considered unworthy of serious men.

Sikkinis Dance (satirical drama), danced by satyrs, imitating movements of cats.

Hymenaios, Marriage. It was performed by the bride, her mother and friends and the style was quick with twists and turns.

Hormos (Alysida), an invention of Lycurgus according to Lucian. A young male in the lead shows off his dancing and martial abilities; a young woman following him, exemplifies solemnity and decency.



Hyporchema

Hyporchema, danced by young men and women was a combination of dance and pantomime.

Bibasis, a contest dance, involved springing up and striking feet on buttocks. The story goes that a Laconian girl achieved unprecedented 1000 jumps!

Heeronomia, a form of sign language, considered as part of the study of classic dance.

N.B. the English spelling of these names varies according to the authors.

Ancient Music

Petros Tabouris a specialist in a number of ancient musical instruments, including tambourine, lyre, barbitos, pandora, trigonon, piktis and hydraulis has produced a remarkable collection of CD recordings. The most popular appears to be *Melos Archaion* in 2 volumes "Secular Music of Greek Antiquity" and "Sacred Music of Greek Antiquity" 2 CDs each.

Tabouris' works include original music by the composer around "fragments", based on ancient Greek writers such as Aristoksenus, Aristide Quintilianus, Aristotle, Nikomahus, and others.



Petros Tabouris and his band



John Psathas dancing the *Zeibekiko*

Contemporary Olympic Composer John Psathas has also composed inspired music arranged around fragments that survived from musical antiquity. New Zealander Psathas, born to Greek parents is extremely prolific and the most frequently performed composer from N.Z. to date. His "Zeibekiko" covers "2500 years of Greek music (from the Byzantine era to taximia, traditional and popular tunes)". In many of his arrangements one gets a glimmer of folk tunes with a ring of familiarity. However, the signature track in Zeibekiko, is a celebration and an extravaganza of the dance as we know it. Psathas writes: "the clearest evidence of bodily language in Greek music can be found in the Zeibekiko, a traditional slow solo man's dance; it emotes loneliness, mourning and pain. Underneath all of these emotions there is a smouldering tension, which, I think, roots from the libido."

There are many more composers who have worked on ancient themes as well as themes from Greek music through the centuries. Among my favourite composers is Stamatis Spanoudakis with works like Alexandros, Nyfes, Mavros Kavalaris and others.

In a lot of these compositions, traditional folk themes break through in a manner so compelling that they beg to be danced.

Discussion

Dance, as a form of expression of feelings evoked by a musical image or phrase, exists as the secondary manifestation in the music/dance amalgam. Compositions like those mentioned above, as well as a plethora of other similar paradigms, could well find a place in the development of a Neoclassical Greek Choreographic trend.

Professor A. Raftis talking about dances of antiquity hypothesised that: "the spectacular ceremonial dances of the cities would have been based on contemporary folk dances". This link could be maintained when a choreographer works with this type of neoclassical Greek music. The aim would be the creation of a sequence of steps in which folkloric dance motives are combined with free style dancing patterns.

Conclusion

Being unable to find detail descriptions of ancient dances, especially of the particular type which would befit the theme of the Pre-Olympic Celebrations in Auckland, I leapt at the opportunity given to me of choreographing a theme-dance afresh.

The ATHENA group felt particularly privileged to be given the honour of both producing and performing the ceremonial dance for this celebration. Emotions appeared to run high among the many Greek ex patriot spectators and there were tears in the eyes of some of them while watching; but non Greeks did not remain untouched. A congratulatory letter sent to the chief organizer, the Hon. Consul of Greece by the Consul of the Panama Republic expressed 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 ..."

References:

A. Raftis: *The World of Greek Dance*, Finedawn Publishers, Athens 1987.

Michael Lahanàs: A review in 3 parts; from the Internet www.mlahanas.de/dances

Various articles on dances from the Greek Antiquity, from «Tradition and Dance», Editions 49, 63, 79, 81, 85, 86 and 87.

DVD: Nikos Petousis.

All illustrations used as well as the photos of Tabouris and Psathas come from the Internet. Photo of the ATHENA Group by Neil Goodwin

Acknowledgement:

I wish to thank the Honorary Consul of Greece in Auckland, Mr Nikos Petousis for entrusting me with the task of choreographing and presenting the dance at the Celebration using music chosen by himself, from P. Tabouris' "Secular music from Ancient Greece".



A review of:

Australian and New Zealand Dance Research Society Annual Conference

1st - 3rd December 2006 (Hamilton)

This annual conference showcasing works of scholarship in Dance alternates between Australia and New Zealand venues. I attended the Saturday 2nd December programme, having only been to one such conference previously some 10 years ago in Auckland. I had felt that the papers presented at that particular conference were out of touch with the community-oriented dance experiences I was involved with through teaching and demonstrating Folk Dance in the Australian and New Zealand context. I expected to find the same again and was attending out of curiosity and because there was a paper on 'Choreographic Characterisation of Portuguese Folk Dance' and I had been in Portugal earlier in the year and had observed some folk dance choreographies.

The conference was small in number (I was the only non-presenter) but big on scholarship and theses. Each paper has the opportunity to be internationally peer reviewed prior to being presented published in the conference proceedings. I found most of the papers on the day I attended had something to offer me in the world of folk dance, and that I was motivated to an alternate perception of some aspects of folk dance and communities. I have provided an overview below of a few papers with some relevance to folk dance.

The first paper of the day was presented by Linda Ashley - PhD candidate and lecturer in Dance Education at the AUT school of Dance – titled **'Motifs in Metamorphosis: Movement, meaning and culture in dance education theory and practice'**. This paper dealt with the potential clash between the Western education system and non-Western cultures when the object of study in the dance of 'other' cultures. The paper raised the interesting conundrums of promoting the preservation of other dance cultures, whilst still allowing development and integration of the codified cultural dance styles into the educational context; as well as understanding dance from the perspective of what other people are. Linda explored two key motifs in her paper:

- The body as carrier of contextual meanings and values
- The role of agency as the site of construction of dance as a culturally codified action – i.e. can dance educators afford to overlook the richness of 'culturally codified dance'?

This paper was taken from the PhD thesis the presenter was preparing so it was quite academic with more than its fair share of educational and dance 'pedagogy' jargon, but showed a telling video excerpt from the classroom of a young Afghani boy showing his New Year dance to his class which was then incorporated into the lessons from the session on movement. From a folk dance perspective I know we (as community-based folk dancers) recognise the importance of accessing the rich resources available to us through the many diverse immigrant cultures that we connect with through dance. It appeared that the paper was attempting to identify the key motifs so that teachers could interpret and access the arts curriculum from diverse approaches with more confidence.

'A Kaupapa of Community Dance' by Dr Ralph Buck (AUT) and Dr Karen Barbour (Waikato University) told the story of AUT dance students being exposed to 'dance-making within the context of socially responsible community environments'. What that means is that the dance students participated in a residential weekend with the Soul Speed Dance Collective, a Raglan-based group of dancers who use the dance art form to 'talk' about environmental issues and sociopolitical issues within their own and the wider NZ community, and barter the skills needed to develop and sustain performance and dance development. The key points arising from this paper were very relevant to the teachers of small recreational folk dance groups where an experiential development

of dance performance (learning by doing!) is the core element of most folk dance classes. The key points (described below) reminded me that such groups are a product of each and every member, not what the teacher (read choreographer) of the class wants to happen. Especially in small-sized groups (as in NZ) the dance evening must be an interplay of what each person needs and values, moderated by the dance teacher who must:

- Engage with everyone
- Respect each member's values
- Balance the risk with the challenge of new learning
- Balance the real and the abstract within the cultural context....and
- Emphasise the journey rather than the product

We know that a folk dance goes well and "find its fit when participants pay attention to the qualities required" - to quote the presenters.

Dr Sylvie Fortin, a dance educator and Feldenkrais practitioner from Montreal, Canada presented a paper on **'Professional dancers' constructions of health'**. Dr Fortin's research showed that professional dancers accepted injury and pain as a 'normal' part of their dance career in a passion-driven environment. Dancers viewed 'health' in several contexts as follows:

- Being functional (being able to do what was asked of them - by the choreographer)
- Knowing their body (and implementing protective mechanisms where required - such as 'under-dancing' until performance)
- Having daily habits (eating well, weekly massage, stretching, warm-ups etc)

The research described the contexts that contributed to optimum health for the professional dancer:

- Aesthetic or creative context
- Body type / gender
- Working context - salary, environment, rehearsal schedule etc
- Relational context - e.g. the intimacy between the dancer and the teacher / choreographer

To have a safe dance environment, dancers needed to incorporate constructs of

- Individual responsibility
- Complex negotiation (is the art worth the risk?)
- Discipline and transgression - "too much health makes boring dance"!!!

This paper highlighted for me the responsibility that folk dance teachers hold to ensure their class members have the opportunity to share what limitations they may have in respect to movement.

The last paper overviewed here related to a presentation by Jennifer De Leon, an Auckland professional dancer, psychotherapist, and Master's candidate, about her very personal journey using dance as a healing tool. This culminated in a production for her thesis titled **'Still Point'** and dealt with the essence of movement - that there must be a still point - a point of reference around which the movement can be understood and referenced. I struggled a bit to relate this paper to folk dance as it was such a personal and individual journey, however in the end I decided the 'still point' for folk dance was that moment when a group of dancers doing the same pattern or choreography were in complete harmony and rhythm and the line / circle / chain moved as one.

Overall the day was much more interesting than I expected. Unfortunately the Portuguese choreographer was a 'no-show' so that was a disappointment; otherwise I came away with lots of ideas for pieces of community-based research on the role of folk dance in our community! If you are interested in more information about the Australian and New Zealand Dance Research Society, the NZ secretary is Susan F Graham and her contact is grahams@hcc.govt.nz. Its mission is to promote, network, support, foster and share the development of scholarship dance research in the Australia and New Zealand and Pacific region.

Fiona Murdoch, Hamilton

The Nature of Dance - Ethnic Dance Challenge 2006

On the 28th October, the Auckland Multicultural Society (AMS) invited communities to share a dance choreography incorporating both the ethnic and cultural components of their culture combined with an element of NZ Nature. Monetary prizes for first, second and third place were to be awarded and there would be three impartial judges to make the all-important decision. As President of FDNZ, I was honoured to be asked to be a member of the judging panel and looked forward to the evening.

On the evening of the challenge we were briefed and allocated our judging packs, complete with judging criteria, instructions, torches, and a brief synopsis of each participating dance group's presentation. The easy part was over!

We were treated to a wonderful spectacle of dance from all corners of the globe. Dance groups were from Burundi, NZ/Scotland, Sri Lanka, China, Hungary, India, and NZ Fusion. Faced with such diversity, enthusiasm and creativity, the judge's job was quite difficult. I was impressed with the imagination and interpretation of 'NZ Nature', and the diverse use of music, costume and multimedia as part of the performances. NZ Nature meant different things to each group. Interpretations were 'real' as in choreographies expressing native flora and fauna; 'abstract' as in the sense of being part of NZ, or what living in NZ means, or feelings about NZ; or 'inclusive' as in incorporating elements of NZ nature into the performance.

The use of multimedia was a helpful subtext to some of the choreographies, and highlighted for me that often our own dance meanings are largely inaccessible to people from other cultures without explanation. It also reinforced my personal belief that participation is the key to understanding – especially in folk dance. Being an observer is not enough, although through the combined use of song, dance, music and media the observer's passivity is challenged and manipulated.

I think the concept was a wonderful challenge to us as 'ethnic' folk dancers living in NZ, and indeed being from NZ. How do we convey that sense of merging of cultures that must occur as we leave one history and environment and begin to be part of another? I wished I'd also had the English translations to many of the songs used as music to get a wider perspective. And I wished I wasn't a judge when the decisions had to be made!

In the end we chose three quite different groups as prize winners, absolutely certain that every group was a winner. I commend the AMS for its initiative in posing the Ethnic Dance Challenge and look forward to another in the future. It was a rich and rewarding experience in which I learned much from both the performers and their choreographies.

Fiona Murdoch
President – Folk Dance NZ

FDNZ National Camp 2006



Left: Kaye Laurendet provided easy learning of dances with a delightful approach to everything she did. Thanks Kaye!

PHOTO: ALAN OLDALE

Below left: Rae Storey listens to anecdotes by friends who've accompanied her through many wonderful years of dancing, upon the occasion of her seven-oh. PHOTO: JOHN BEAVAN

Below centre: Jack Storey explains the use of audio editing software to clean up old music and create special collations for performance. PHOTO: ALAN OLDALE

Below right: Michele, Raymond and Sonia providing some colour. PHOTO: ALAN OLDALE



Left: Many colourful costumes were worn at the Casbah, where there was dancing and live music from *Green Ginger*.

PHOTO: ALAN OLDALE

Right: Athena perform Greek dances at the Sunday evening showcase.

PHOTO: ALAN OLDALE





Top left: Hawke's Bay International Dancing Group at the Sunday evening showcase

Top right: great décor thanks to Vee Mossop

Above left: Helga (Anne-Marie Farrell) and Frida (Karen Kamp)

Above right: a local Middle-Eastern troupe entertained on Saturday

Right: Hsu Sheng Yuan demonstrates his traditional Chinese flute

Below: the Bohemian Orchestra and Band

ALL PHOTOS THIS PAGE: ALAN OLDALE





Front row: Moshe Telem, Marcia Trask, Ra'anan Mor
Second row: Fiona Bayliss, Yvonne Trask, Vasilisa Frolova

and four new Macholians (from Melbourne) were very happily dancing in the spacious gym with perfect wooden floors.

Back by popular demand, veteran **Moshe Telem** and his side-kick (pun intended) **Ra'anan Mor**, these talented dancers, teachers and choreographers came from Israel especially for Machol Pacifica 2006. I like learning new dances, but equally relish re-visiting the classics. Moshe will surely go down in history for his *Debka Karmiel* alone.

We had three mornings of pleasurable dance instruction, and three fun-filled evenings of request dances. Neat system. We pre-booked our requests and Yvonne's vast collection of music delivered it. Sociable socials.

Ra'anan's last-minute salsa session was a bonus. A different rhythm and somewhat challenging (for me). His choreography of Shir Hafrecha – the Israeli salsa dance – was well received.

For a nation not fond of couples dances, we surprised ourselves. My informal survey revealed *Chikiti Lach* (yes, a couples dance!!) as this camp's most popular.

I clearly remember my first-ever dance camp with Moshe in Hamilton 1989. He drilled us so thoroughly. Like Pavlov's dogs, as soon as I heard the music, I would rush out onto the dance floor and throw myself wholeheartedly into that dance. The tunes stayed in my head all weekend.

Camps evolve. Advancing technology suits my advancing age – I admit!

From the comfort of my sofa (with feet up), I watched the videos, quickly revising my favourites (*Chalomot* and *Debka Ramot*) – ready for the socials.

DVDs and videos of their whole year's repertoire are such good value. We get much, much more than can possibly be taught in one weekend.

But: Nothing beats a workshop with world-class tutors. We value their patient personal instruction.

This was a well-organised and thoroughly planned camp. I enjoyed the camaraderie of friends and fellow folk dancers as much as the dancing. A big thanks to the Wellington group: excellent venue, delicious food, quiet eating areas where we could renew friendships and make new ones... and for bringing such good-quality talent to New Zealand. Much appreciated.

Machol Pacifica '06

Wild Windy Wellington lived up to its (in)famous reputation.

**"But hey,
Who cares?"**

(misquoting Sheira's tee-shirt).

We didn't. Inside the Renouf Center of Wellington Boys College and with the highest quality sound system, we were oblivious to the rest of the world.

Israeli folk dancers from all around NZ



MARCIA TRASK

Can't wait for the next one. Cherie was canvassing successful ideas and tips from this camp. Already the magnet is on my fridge. I am so looking forward to Nelson and Shmulik in the middle of the September school holidays.

Todah Wellington, Moshe and Ra'anah.

Bronwen Arlington, Auckland



KIERON HORDE-HOBLEY



MARCIA TRASK

After an awesome camp in Wellington, the photos are now on the webpage. Take a look at them at <http://www.macholpacific.org.nz/photos.php>

We certainly are a fine looking bunch!

Machol Pacifica '07

Mark your calendars!

Nelson Bays Israeli dance group warmly invite you to a wonderful weekend of teaching with **Shmulik Gov-Ari**, who is known as 'one of the most talented dance creators of his generation' and a wonderful communicator of his dances described as having a 'Jewish soul'. He has an extensive repertoire of dances popular in Israel and around the world, including *Israel Hayaffa*, *Ahuvati Bat Chamishim*, *Shabat Shalom*, *Boker*, *Rakdu Yechifim*, *Hadassa Esther*.

We are very excited to have Shmulik return for what will be his fourth visit to New Zealand.

The camp will be held over the middle weekend of the school holidays, **Friday 28th September to Monday 1st October, 2007** at Nelson College for Girls situated in Rutherford Street, close to the city centre.

Book your accommodation close to the venue now, 2 groups already have! Suggestions of accommodation less than 1km from the venue are posted on the camp website www.macholpacific.org.nz.

THE AARDVAARK CEILIDH BAND
7.30 p.m. JANUARY 20th 2007

Enquiries & tickets
fionamurdoch@paradise.net.nz (07) 843 7127



Music for dancing and listening

Join Pete Grassby (master dance caller) and his band for a fun evening of dance and various entertainments
Koromatua Hall (nr Hamilton)

\$20 per adult (pre-sold tickets only)

Daytime workshops also - Bodhran; Blues Guitar; Melodean; Longsword dances.

Invitations to NZ'ers travelling overseas

...from our friends in Singapore

Just a little update about our IFDA (Intercommunity Folk Dance Association) dance club here in Singapore. We have grown quite a bit in the last couple of years. As of November 2006, we have 142 members in our fold, and this number includes new members as well as quite a number of 'old' members who used to do international folk dancing many, many years back.

Special events we have lined up for our first quarter 2007 programme calendar include:

Feb – Chinese New Year Dance celebration

Mar – IFDA Annual Dinner & Dance

Apr – 10-hour Dance Marathon

Further details of the above events will be posted in our IFDA website soon. We would be happy to have your dancers join us if they happen to be in Singapore during these periods.

2 July 2006 was our website's 2 year-old birthday... yes, our IFDA website is now 2 years old! And it has been useful because in the past couple of years we have received enquiries from individuals, schools and dance organisations, every now and then, requesting for folk dance information or dance performance contribution. It has been encouraging.

I hope you will come by Singapore sometime in the near future, be it for leisure or work. Please remember all FDNZ members passing through or visiting Singapore, do visit us and join us in our dancing.

Yock King, IFDA, Singapore

www.ifda-sg.com

e-mail contact Molly mollylsk@ifda-sg.com

...and from California

Mel runs folkdance cruises all over the world. As this edition goes to press he will be leaving for Angkor Wat, Cambodia and Vietnam. In 2007 it's Provence and Burgundy led by Sandy Starkman. Visit www.folkdanceonthewater.org for details. He writes...

I am very knowledgeable about almost all dance groups in California if any persons are coming this way. I would be willing to help them find groups in most cities. Our group here in Berkeley has dancing 5 nights every week and on a wonderful sprung floor.

Mel Mann, MelDancing@aol.com

Farandol News

Farandol continues to provide a stimulating focus for international folk dance enthusiasts in Christchurch. Only one of our members made it to the Hamilton workshop (the only South Island representative!), but Tony's feedback was so positive that many others regretted not attending themselves. He brought back some great new dances, and promises that there are still more in the memory bank to come.

Over the last weekend in July, we were lucky enough to have **Rae Storey** hold a French/Breton/Basque workshop at our usual venue. This proved a great success, with a

number of the dances learned from her popping up regularly in the request section of our weekly sessions.

The Body Festival, held in Christchurch over a week in mid-September this year, gives great exposure for a wide range of dance groups to the general public. We had an interesting and busy time on our open evening, with many new people wanting a taste of Eastern European folk dances.

Since The Body Festival, we have been focussing on Armenian dances, for part of our weekly

meetings. This has proved somewhat taxing for our indefatigable teacher, **Katy Sinton**, but has been tremendous fun for the assembled members, learning or revising great dances such as *Mom Bar*, *Ooska Gookas* and *Daronee*. Sometimes it is enough just to sit back and enjoy the fantastic music from the region!

The next big project for the performance group is a Balkan Concert, still in the planning stages, but targeted for around the middle of 2007.

It is hoped to be able to present a full-length concert comprising a choral group, folk music group & the Farandol dancers, performing

independently and in various combinations. Katy and Alastair are working on a choreography for a suite of dances to be performed to live music with vocal accompaniment. Some members will be seriously stretched (such as Alastair, who performs in all three areas), but it is promising to be a fun evening for all concerned. Keep an eye out for the promotional material!

We wish everyone (especially the folk dance addicts!) a safe and fun-filled Festive Season, and that you all return full of energy in the New Year, ready for another year of great dancing.

Farandol, Christchurch

What's wrong with choreographed dances?

Question: *Is there a problem with choreography that upsets folk dancers, it seems to come up quite frequently? Forgive me if that is a sensitive question - I don't know and the best way to find out is to ask.*

It's not a "sensitive" topic so much as a striving to be true to the source and its context. Dance for performance is usually choreographed, whereas dance for all the folk to join in is often traditional.

Most folk dances are characterised by all members of the community on their feet, young and old, manifesting their sense of unity through movement together to traditional music. Holding hands in a circle, open circle, line or set makes this felt even more.

Many dances once danced in villages by folk in the back-blocks of Eastern Europe, say, or even Japan, have no choreographer. They grew up as an expression of their land, language and daily life.

There is a story about a European community from terrain where dances were tight and in small steps, whose dances became large and fast after a few decades in Auckland. Some who know these things try to teach the feel of the original dance through careful attention to styling.

Dances originating from community dancing as a social thing are not the only form of folk dance. A lot of performance dances in the folk repertoire (of Western Europe anyway) that are performance dances in their origin, danced for festivals, ritual, expressive of symbolic and/or representational meaning.

Then there's the young Bulgarian man about town trying to impress a young lady, who pays

the musicians to play while he shows his prowess by performing perhaps traditional steps with flair – in time they become choreographed as he improvises for effect. And the peasants of 'yore', who, with a fine cider under their belt, imitated the courtly dance style in jest or to lampoon their masters, and so created / choreographed new 'country dances'. There are so many examples of how we each, by the very nature of being human and striving for more, choreograph dance all the time!

People have gone to distant regions, collected dances actually being danced, and attempted to reproduce them and their music with varying accuracy. Alternatively immigrants have brought their cultural forms from their homeland, including dance. If we're privileged, they'll share it with us.

Notwithstanding the above, the recreational international folkdance (IFD) community has a mix of participants, and a mix of dance sources, and some do perform. Many are open to a wide variety of choreographed and traditional forms. Some teachers stick to traditional dances whose roots clearly are in antiquity, whose authenticity can be traced, and they try to retain the original style, feel and music.

Dances we learn from some visiting teachers are their own choreographies, well-informed but produced it seems for a world of folk-dancers who come visiting or invite them. And do note, we expect fixed-form dances that are easy to

understand and learn, on the basis of our Western European habits and the clubs based on them!

Folk dancers often aren't so keen on 'fusion' as there's a perceived artificial influence by the artists, at risk of losing cultural authenticity. Are they expressing their individual artistry or being a conduit of a deep historical tradition? Therein lies whole other debates about the role of the artist as a proponent of culture and tradition, the authenticity of modern 'world' music, and whether cultural dance for performance is actually "folk".

Then there are more recent forms such as Contradance, which is called, and Scottish Country dance, where choreographies are vetted and approved by the various associations.

Another angle came from a visiting dance ethnographer a few years ago, who commented that break-dance could be deemed a 'folk' style, given its origins.

There is no one answer to the question, except to say people find their own answers being true to their own values. Which is how folk dance arose in the first place.

Kieron Horide-Hobley, Wellington
(with help from Rae and Fiona)

Dancing On The Web

Christmas Calendar 2006 for Dancers

Hello all you dancers. I have a little present for you all. It is my Christmas Calendar 2006 with 24 little reflections on the topic "fear" including stage fright etc. Each day also is garnished with a dance photo. You find the Christmas Calendar at

<http://www.korinna.de/advent>

Wishing you all a wonderful time in December and a great Christmas season.

Best wishes, Korinna Soehn
President of Dance World Cup Association
<http://www.hellasdance.de> – International Dance Competition for Children and Juniors

QuickLinks save you typing!

go to the FDNZ home page at

folkdance.org.nz

and click on **Dec '06 magazine**

QuickLinks.

All links in this edition are there for
easy clicking!

1st CIOFF International Photo Competition 2006

Patrick Parton, a professional photographer from USA won the first price at the 1st International CIOFF Photo Competition. You can see the award winning 10 photos at the following address:

http://www.cioff.org/cioff/Evenements/PhotoCompetition/category_1.html

The organizers received 419 photographs in 3 categories from 34 countries. The Competition was judged by 11 members of International Jury, which consisted of representatives of all the CIOFF World Sectors, representatives of the CIOFF Festival Commission and PR Working Group and a representative of CIOFF Youth Commission. The results were decided by secret ballots from all 11 jury members.

All the winners received CIOFF Certificates through their CIOFF National Sections, which were presented at the Closing Ceremony of CIOFF World Congress.

Posted on World_Folklore@yahoogroups.com by
Ahmet Akarsu, Nicosia, North Cyprus

Russian Gypsy seven-string guitar video

Duo Kolpakov and Timofeyev

Eleven videos (from 2 to 4 minutes each) recorded by Valerii Semionovich Sandler during the "IARGUS" Russian seven-string guitar festival in Iowa City in May, 2006.

Videos of two Russian seven-string guitar virtuosos Vadim Kolpakov and Oleg Timofeyev are available to download (for free!) from website of Vadim Kolpakov – Russian Gypsy seven-string guitarist, singer and dancer.

<http://www.barynya.com/romen/guitar.htm>

Folkloreworld: Keeping the culture & traditions alive...

In every part of the world one can find rich cultural, ritualistic and traditional heritage being celebrated in one or the other form, music and dance being two of the most prominent ways to do so.

From antiquity to modernity music and dance have been the way of life for many societies and communities reflecting their values, norms and practices. With the move towards the urban way of living the traditional and folk art forms have been facing difficulties to survive. In recent years one often comes across the term "Cultural Extinction" where a certain art form disappears without a trace, and these days it's shocking to see and read in various media about so many art forms on the verge of extinction and hardly anything being done about it.

Realising the importance of the "Cultural Heritage" many individuals, groups, organisations and governments have come forward to safeguard and protect the folk and traditional art forms.

www.folkloreworld.com

is one such effort by a group of people working for the protection of the cultural heritage. FOLKLOREOWORLD will act as a stage to:

- discuss cultural issues
- focus on national and international folklore festivals
- post articles & features related to culture
- create a database of folklore groups
- host photo feature of groups
- list upcoming events
- provide list & links of music, films and documentaries on folklore

International Journal of Intangible Heritage now available on-line

Mon Sep 11, 2006 1:50 pm (PST)

Dear Colleagues,

The full text of the first annual volume of the International Journal of Intangible Heritage, the world's first international refereed academic and professional journal for the intangible heritage sector is now available on-line in PDF format at:

<http://www.ijih.org/>

The Journal embraces theory and practice in relation to the study, preservation, interpretation and promotion of the intangible heritage. Over recent years, academics, researchers and professionals in many different parts of the cultural sector have increasingly been collecting, systematising, documenting and communicating the intangible heritage and in particular supporting its traditional cultural expressions...

(Prof.) Patrick J Boylan, City University London,
Editor-in-Chief: editor@ijih.org

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)454-5054.

Dunedin **Contradance** Group (American folk dance) meets every Monday (except long weekends) at 7.30pm in the NEV Baptist Church Hall, North Rd, North East Valley. All welcome. Contact Bernadette Moroney, (03) 477-1623, e-mail: bberry@xtra.co.nz.

Irish Beat Dance Group: instruction for all ages in traditional Irish Step Dancing (soft and hard shoe) and Ceilidh/Set. Children's and teens' classes are on Monday during normal school terms. Adult classes every Thursday. Classes at University of Otago Club and Societies on Wednesdays. The Irish BeatMasters the performance troupe is an integration of all my students and anyone with Irish Dancing experience wishing to join in for performance opportunities.

Contact: Kathryn Olcott 03-472-8311, e-mail kaolcott@yahoo.com or kaolcott@gmail.com.

African dance beginner classes Tuesday nights, 6:00 – 7:30pm with live drummers playing for each class. Contact: Clare Fraser, (03)473-9163, website: www.songbong.co.nz.

Christchurch

International Folk Dance

The **Farandol Folkdancers** meet 7:30pm until 9:30pm **Fridays** (except public holidays e.g. Good Friday, Labour weekend, etc.) in the Somerfield Community Centre, 27 Studholme Street, Christchurch. First visit free, thereafter \$2.00.

They do dances from a variety of countries but specialise in those from the Balkan region.

Phone Katy and Alastair Sinton (03) 357-9322. Website: farandol.folkdance.org.nz

E-mail: Farandol@GMX.net

Morris Dancing

Nor' West Arch Morris – contact Anne and Rhys on (03)960-2656, or e-mail: anneandrhys@clear.net.nz. See their website: www.freewebs.com/norwesta

We celebrated our tenth year in 2006 and are still recruiting new dancers! An evening class in Ilam in Feb 2007 organised through Riccarton High School: *Introduction to Traditional English Street Dances* - details available from Anne and Rhys.

Wellington

International Folk Dance

The Wellington International Dancing Group meets Wednesdays, 7:30 - 9:15 pm, at the Tarrant Dance Studio, 1st Floor, 125 Cuba Street, Wellington (near the top end of the mall). Last class for 2006 on 29 November, with social at Crossways on 6 December. Starting again mid-February.

Beginners and revision in the first half of the class, and less teaching in the second half.

Group contacts: Jenny Hames, tel. (04)476-4496, e-mail: hames@paradise.netnz or Sonia Petrie, e-mail: o3sonde@yahoo.co.nz – Tutor: Cashy Yates, tel. (04)569-1618.

Single classes \$8.00 (\$5.00 for the unwaged); fee for 10-week \$60.00 (\$40.00).

Other Dance Communities in Wellington

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

Contra dancing – contacts: Bernard Wells mobile (021) 249-5680, e-mail: bcwells@xtra.co.nz. 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.netnz

Scottish: see the Royal Scottish Country Dance Society website: rscds.wellington.netnz

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

Palmerston North

The **Hellenic Folk-Dancers** (in recess) contact Gina Salapata (06)356-9099 ext. 7273 (day) 359-1157 (after hours), G.Salapata@massey.ac.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)753-3675. E-mail: krookodile@xtra.co.nz

Hawke's Bay

For dancing in Hawke's Bay, check out www.sageguard.co.nz/dance. **Start-up date for 2007 is 9th February.**

International Folkdance classes – Mondays 7:00 – 9:00pm in the small gymnasium at Napier Boys' High School, Te Awe Ave., Napier. Contact Angela Broomhead (06)876-6635, e-mail: angela_ate@hotmail.com

'Joie de Danse' – for experienced dancers, Tuesdays 7:15 – 9:15pm. Ring Angela as above for venue (not Community Education class).

Israeli Recreational Dance – Thursdays 7:00 – 9:00pm in the small gymnasium at Napier Boys' High School, Te Awe Ave., Napier. Contact Angela as above.

Hawke's Bay International Dancing Group – Fridays 7:00pm – 9:30pm in the gymnasium at Havelock North High School, or in the Havelock North Primary School Hall to accommodate High School events – contact Angela (above) or Lynnaire Nugent (06)877-6535, e-mail: lanugent@slingshot.co.nz.

Community Dance

Features easier dances, mostly mixers, with enough guidance for newcomers to join in readily. 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.

Contact: Joanne Perry, tel: (06)878-8870

Tauranga

"Athena" - Greek class meets **Thursdays** 7:00 – 9:00pm, Gate Pa School Hall, 900 Cameron Road, Tauranga. Contact: Kate Goodwin tel. (07)579-9903 (after hours), e-mail: kandn.goodwin@actrix.co.nz.

Tauranga Israeli Group meets Tuesdays 6:45pm - 9:30pm in the Legion of Frontiersmen Hall, Elizabeth Street. Contact Chrissy Blakeman, tel. (07)543-1598. E-mail: Kate Goodwin as above.

Hamilton

"Dance Folkus" - International Folk Dance for all levels. Meets **Thursday** evenings starting February 2007 7:30 – 10:00pm (Lesson 7:30 – 8:30; social dancing 8:00 – late!) in St. Stephen's Church Hall, 2 Mahoe Street, Melville, Hamilton. Tutor: Fiona Murdoch, E-mail: fionamurdoch@paradise.netnz - Tel: (07)843-7127

Hamilton **Israeli** Dance Group – meets **Mondays and Thursdays**, 7:30 – 9:30pm. Tutor: Raymond Matson Tel: (07)855-7829.

Auckland

International Folkdance Classes

Day	Location	Time	Contact
Monday	International Folk Dance St Paul's Church 12 St Vincent Ave, Remuera	9:30am - 12noon	Rae Storey Ph: 524-9504 rstorey@ihug.co.nz
Tuesday	Introduction to World Dancing Lively group – great for beginners. St Paul's Church 12 St Vincent Ave, Remuera.	7:30pm - 9:30pm	Rae Storey Ph: 524-9504 rstorey@ihug.co.nz
Tuesday	Israeli Dancing TS Gambia, Princes St. East, Otahuhu	7:30pm - 9:00pm	Marjorie Buchanan Ph: 277-6074
Wednesday	Israeli Dancing, Maayan Group St Paul's Church 12 St Vincent Ave, Remuera	7:00pm - 9:00pm	Erica Gertel Ph: 838-3367 nos@eriyamati.com.ar
Friday	International Folk Dancing St Paul's Church 12 St Vincent Ave, Remuera	9:30am - 12noon	Rae Storey Ph: 524-9504 rstorey@ihug.co.nz
TBA	International Folk Dancing	(Class times on application)	Ruth Ames Ph: 360-1276 ruth_a@clear.net.nz

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.

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:

Auckland Dutch Dancers: contact for 2006 is Anneke van den Haak, tel. 0275-684322, e-mail: annekemartine@slingshot.co.nz.

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, temporarily at the Newmarket RSA. Contact: Alison Lowe & Fred Carr, (09)479-5467 (check before coming).

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

- Tuesdays 7.30pm at TS Gambia, Princes St. East, Otahuhu. Contact: Marjorie Buchanan tel. (09)277-6074.
- **Maayan Israeli Dance Group** meets Wednesdays 7pm in Epsom. Contact Erika Gertel nos@eriyati.com.ar, Pamela Schwartz pameschwartz@hotmail.com.ar, 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@nzgfc.co.nz.

Welsh: contact Paul Carter, phone: (09) 817-7369 or Derek Williams, tel. (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.



Coming Events



Regional Events

December 15th (Friday)

7.30pm

Miro's Gypsy Strings in a Christmas concert. Playhouse Theatre, Glen Eden. \$20. Guest artist international champion sawyer Alan Pitts. Tickets at door or ring (09)838-3972 / (021)29-50391, e-mail: mduna@xtra.co.nz

December 16th (Saturday)

7.30pm

Just Dance for Christmas! St Paul's, 12 Saint Vincent Ave, Remuera. International dancing hosted by LMA. \$5 & a small seasonal supper plate. Enquiries: Ruth (09)360-1276, Bronwen (027)4523-089, Trish (09)630-0311

January 20th (Saturday)

Workshops and party with **Pete Grassby** from England, with **The Aardvaark Ceilidh Band**. Koromatua, near Hamilton. Contact Fiona Murdoch (07)843-7127, e-mail: fionamurdoch@paradise.net.nz

January 21st (Sunday)

6.30pm to around 9pm

Workshop with Bulgarian dance teacher Sonya. PHAB Hall, 8 Auburn Street, Takapuna. \$10 & a plate.

Northland, Auckland & Waikato

Regional Events

January 30th &
February 1st

7.30 -9.30pm

26th-29th January
(Auckland Anniversary
Weekend)

February 10th (Saturday)

6.30 - 9.15pm

February 25th (Sunday)

March 17th (Saturday)

5pm to dusk

March 18th (Sunday)

1pm to 5pm

Northland, Auckland & Waikato

Balkan Workshop with expert visiting from UK, **Marina Wolstenholme**. Bulgarian, Romanian, Albanian, Armenian, etc. \$12 per session (half-price for school student).

Venue: St Paul's Church Hall, 12 St Vincent Ave, Remuera, Auckland 1050.

Getting there: Take Greenlane Exit from Sthn Motorway, go east up Greenlane Rd, and St Vincent Ave is the 2nd street on the left. St Pauls is almost up at the Remuera Rd end of the street.

Contact: Rae Storey, (09) 524-9504, e-mail: rstorey@ihug.co.nz.

Auckland Folk Festival. Kumeu Show Grounds. Camp for the weekend: fun!

Brochure-programme available from libraries in Auckland. Concerts, dance and music workshops, dances, stalls. e-mail: info@aucklandfolkfestival.co.nz website: aucklandfolkfestival.co.nz

International Dance Fest 2007 hosted by Malayalee group, Dorothy Winstone Centre, Auckland Girls' Grammar School. Contact Soby Bernard, (09) 630-1084, e-mail: dancefest07@nzmalayalee.co.nz.

Auckland International Cultural Festival. NB. new venue Mount Roskill War Memorial Park. Huge event: performances, stalls.

Dance Picnic @ Dingle Dell, Saint Heliers hosted by Ruritanian International Folk Dance Club. Paella Pan are booked to be there selling crepes (\$5) and (if there is sufficient indication of demand) paella, poulet Basquaise or another French casserole (\$20). To put in your request, email Rae Storey rstorey@ihug.co.nz, or phone (09) 524-9504.

Multicultural Society Lakeside Festival, Takapuna, Auckland. Open air multicultural song and dance.

Coming Event: The Aardvaark Ceilidh Band

Hamilton, 20th January 2007

Before the silly season overcomes us and while there's still a few dollars in the piggybank, did you know that on 20th January 2007 **The Aardvaark Ceilidh Band** will be near Hamilton (Koromatiua to be precise) to entertain you with an evening of dance and music - all dances called by the master of dance callers Mr **Pete Grassby**. We welcome your presence to what proved to be a very popular summer event last year. This time the full Aardvaark Band will be in NZ to entertain us.

Tickets will be pre-sold and can be purchased directly from The Celtic Connexions shop at the Claudelands roundabout in Hamilton, or by giving Fiona Murdoch a call on (07) 843-7127 or e-mail: fionamurdoch@paradise.net.nz. School-age kids are free.

See advertisement on page 16.

Workshops

There will also be workshops during the afternoon on the same day, same place with Pete and members of the band. Expressions of interest to Fiona as above, or download the expression of interest form from the Hamilton Events page on the website.

Monthly Events

1st & 2nd Thursday
8:00pm - 10:00pm

2nd Friday

7:30pm

3rd Saturday

7:00pm

3rd Monday

7:30pm

Last Friday

7:30pm

Monthly Events

3rd Thursday

7:30pm

Regional Events

March 16th to 18th

Irish Set Dancing Venue: Newmarket RSA, Melrose St. Contact: Alison Lowe and Fred Carr, tel. (09)479-5467.

English Folkdancing Venue: St John The Baptist Anglican Church Hall, 47 Church St, Northcote. Contact: Beth Harris tel. (09)445-9386.

Céili@Mangonui An informal céili with an emphasis on the enjoyment of Celtic and folk music and dance. **Venue:** Mangonui Hall (across from wharf). **Contacts:** Jill Freeman tel. (09)406-0969, Jax Pellett tel. (09)406-2222, Fiona McGrory tel. (09)406-0254.

Early Dancing: in St. Georges Hall, The Terrace, Takapuna. Contact: Beth Harris tel. (09)445-9386.

Early Dancing: in St. John The Baptist Anglican Church Hall, 47 Church St, Northcote. Contact: Karen Vernon, tel. (09)419-2429

Celtic Dance Club in St. Stephen's Church Hall, 2 Mahoe Street, Melville, Hamilton. Cost: \$5. Contact: Fiona Murdoch, E-mail: fionamurdoch@paradise.net.nz Tel: (07)843-7127

WOMAD, New Plymouth. Tickets selling now - be quick

Auckland and Northland

Hamilton

Taranaki

Workshops By Design

The *Leisure Movement for All* group offer **one-off workshops** in specific forms of dance, e.g. for a Jewish wedding or to introduce a culture's dances to people newly interested in folkdance. They would organise the workshop to cater to your individual unique needs or special interest, to your level of abilities or talents.

Ruth Ames, Trish Power & Bronwen Arlington

Ruth_a@clear.net.nz

Ph/Ans: (09)360 1276

Bronwena@xtra.co.nz

Ph/Ans: (09)571 0203 Fax: (09)571 0207

Mob: 0274 523 089

Pfpower004@yahoo.co.nz

Ph: (09) 630 0311



Appeal for callers:

If you can call Contradance, please call us!

Callers are needed to support more frequent dances in Kelburn, Wellington

Contact Bernard Wells: mobile (021) 249-5680, e-mail bcwells@xtra.co.nz

Regional Events

24-25 January

7:30-9:30 pm

Guest Folk Dance Teacher

Marina Wolstenholme

a noted folk dance teacher from England, will be in Wellington in late January. She will teach us two 2-hour classes:

- Wednesday and Thursday evenings, Tarrant Dance Studios, Cuba Mall, Wellington

Marina will teach some Albanian and Armenian dances, and probably some Romanian and Bulgarian too. Come along to either (or preferably both) classes if you can.

Prices per class: \$8 waged/\$5 unwaged. Or \$6/\$4 per class if you come to both!

Saturdays once a month -
2007 calendar to be
determined

Contradance, with band *Chilli Jam*, called by Cathy Yates

Time: 7:30pm - 10:30pm

Cost: Waged \$10, Unwaged/children at school \$5, Families \$25

Venue: St Michael's Church Hall (behind the church) in Kelburn Village.

Contact: Bernard Wells, phone (04)476-3409, mobile (021)249-5680, e-mail: bcwells@xtra.co.nz

Be there for the first dance and you can go over some of the basic steps and get a gentle warm up. There will be a supper - if you bring it! We provide water, tea and coffee. Bring a plate and maybe a cold drink as you will get very hot and thirsty.

Calendar for 2007:

To be advised

Chilli Jam is:

James, Luciana - fiddle
Bernard - mandolin, flute, guitar,
keyboard, banjo, guitar, bass
Mark - hammer dulcimer, mandolin,
guitar, keyboards
Jonathan - accordion, piano

Celia - harp
Simon - double bass, mandolin, guitar,
accordion
Vanya - flute
Ben McNulty - guitar



Monthly Events

2nd Saturday

7:30pm to 10:30pm

Monthly Community Dance, venue: Havelock North Primary School Hall, Campbell St, Havelock North, Hawke's Bay. Contact Joanne Perry, tel: (06)878-8870. Check out www.saveguard.co.nz/dance for details.

Hawke's Bay

International events

Rather than have the editor compile and print yet another list of international events, the following better options are suggested:

- Contact John Beavan (see page 2) for the latest *Footnotes* magazine, or find it on the FDA website, geocities.com/folkda/
- Join the CID distribution list at cid-unesco.org.
- Join the World Folklore list at groups.yahoo.com/group/World_Folklore/ - for which you'll also need to set up a Yahoo Groups identity.
- Try www.topsitelists.com/world/World_Folklore/



FDNZ Regional Contacts



Region	Telephone	E-mail
South Island	(03) 942 4218, Volker Kuhlmann (Christchurch)	VolkerKuhlmann@gmx.de
Wellington / Kapiti	(04) 972-4674 Kieron Horide-Hobley (Wellington)	horidek@actrix.co.nz
Central North Island	(06) 329-6723 Wendy Browne (Palmerston North)	wbrowne@actrix.co.nz
Taranaki	(06) 753-3675 Corry and Leonard Krook (New Plymouth)	
Hawke's Bay	(06)877-5060 Cleone Cawood (Havelock North)	cleone@shapelife.co.nz
Bay of Plenty	(07) 579-9903 Kate Goodwin (Tauranga)	kandn.goodwin@actrix.co.nz
Waikato	(07) 843-7127 Fiona Murdoch (Hamilton)	fionamurdoch@paradisenetnz
Auckland / Northland	(09) 524-9504 Rae Storey (Auckland)	rstorey@ihug.co.nz
General Inquiries	(06) 877-6535 Lynnaire Nugent	lanugent@slingshot.co.nz

Publications Available to FDNZ Members

via the FDNZ Round-Robin

You can join any or all of the four categories below by contacting the librarian, John Beavan (jbeavan@ihug.co.nz – see p.2 for address). The only rule is that you **must** pass the material on to the next person on the round-robin list within 7 days of when you receive it. The material is distributed in A4 envelopes, so postage is 90 cents.

1. Folk Dance Australia

Footnotes newsletter (bi-monthly). This includes a list of some events and festivals around the world.

2. Society of Folk Dance Historians (USA)

- Report to Members (quarterly)
- Folk Dance Problem Solvers (annual)

The Folk Dance Problem Solvers are also available independently of the round-robin (contact John).

3. National Folk Organisation (USA)

- Newsletter (quarterly)
- Directory (annual)

- Directory (annual)

4. NZ Association of Dance Teachers

- Tidings (bi-monthly)
- Directory (annual)
- Dance Diary (bi-monthly)