



# Folk Dancers' Own

Folk Dance New Zealand (Inc.) Newsletter

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### **FOLK DANCE NZ 2008 – NATIONAL 2 DAY SEMINAR**

**SAVE THE DATES!!**

**9th / 10th August 2008**

**Hosted by:**

**Hawkes Bay International Dancing Group**

**GUEST TUTORS:**

**Zivana Vajsarova – Professional Dance  
Tutor from Prague, Czech Republic**

**Sonya Arabajieva – from Bulgaria, now  
living in NZ**

**Teacher profiles and more on page 4.**

**Join Hawke's Bay  
INTERNATIONAL  
DANCING GROUP**

**Celebrating 25 years  
dancing**

**2008 April 5-6 at Havelock North**

**Email: cleone@shapelife.co.nz**

**fun friends food photos**

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# Folk Dance New Zealand

## The objects of Folk dance New Zealand, Inc.

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

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## Welcome!!

to new member Janic Smith, Hamilton

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>.

# FOLK DANCE NZ 2008

## NATIONAL 2 DAY SEMINAR

Hosted by:

Hawkes Bay International Dancing Group

9<sup>th</sup> / 10<sup>th</sup> August 2008

### GUEST TUTORS:

- **Zivana Vajsarova** - Professional dance tutor from Prague, Czech Republic
- **Sonya Arabajieva** - from Bulgaria, now living in New Zealand



### PROFILES:

**Zivana** is head of the dance department of the Arts School in Prague, Czech Republic. She is well known throughout Europe and specializes in contemporary, folk and historical dance. Zivana is director of *Jaro* - a successful performance group that has toured many countries.

We are indeed fortunate to have this lady with a wealth of knowledge in dance pedagogy and experience come to New Zealand on holiday. A 'dance couple' will accompany Zivana for demonstration purposes, as well as a pianist. Zivana continues the work of her father, the late Professor Frantisek Bonus. He was widely respected in professional institutions such as the dance section of State Conservatory in Prague and Academy of Performing Arts. He published many specialized books and lecture notes.

**Sonya** has been dancing since the age of 8 and commenced her professional career in the ensemble *Pautalia* as a teenager for a period of 7 years. The group toured Serbia, Macedonia, Ukraine and Russia. As a primary school teacher Sonya began teaching folk dancing and organizing dance spectacles that continues today.

Two years ago Sonya immigrated to New Zealand with her husband and children. Her group *Bulgarian Roses* has been participating in Auckland's cultural events and this year won the 'Viva Eclectika 07 - Aotearoa's Intercultural Dance & Music Challenge'. Sonya's choreography for the item included Maori, Indian and Bulgarian dance styles.

**More details next year but meantime:**

**SAVE THE DATES      SAVE THE DATES      SAVE THE DATES**

**And come to Hawke's Bay**

## From the President

Here beginneth the first epistle of the first recycled President of FDNZ.

My first stint (1996 - 1999) began when the organization was little more than a year old. At Easter that year the founding members, those leaders who had gathered for the first teacher training course, had done their second week-long intensive, and taken their exams. The first President, lawyer Cashy Yates, had equipped us with our original Constitution (which, two or three years ago, she and then-President Fiona also spent many hours rewriting).



We had a newsletter right from the beginning, launched by Elaine Prakash, and developed further by Auckland dance teacher Margaret Samson. By 1997 Kieron had taken it on. And Kieron has been our key communicator ever since, both in print and in cyberspace as that opportunity developed. Volker has since joined Kieron in cyberspace, as website host and technical guru. We are awesomely indebted to both of them. They carry our information-sharing, networking and comradeship, outreach to other New Zealanders, and our contacts to overseas folkdancers who plan to visit. They now even make committee "meetings" and decision-making instant, easy, and possible to hold just when needed: the paralyzing distance barrier is zapped by email. It's as though we all live in the same house (it's even easier than that: we don't have to organize to all be at home at the same time!).

The other Presidents have each given major new dimensions to FDNZ, some of their contributions beginning before their Presidency, some carrying on after. Kate Goodwin took on the intimidating task of founding a national weekend camp, and made it an annual event, with an overseas tutor. She and her local group held three such camps during her Presidency.

Since then Kate has continued to edit and compile the resources for the camps – print, audio and video (with some major technical input from Christchurch's Alastair Sinton).

Fiona had already begun work with musicians, notably Whangarei's Green Ginger, and incorporated them into the life of the camps. Cashy once brought a little band from Wellington to play for contra dancing, and we in Auckland introduced more musicians and a whole musicians' training course into the weekend Festival we held for the Tenth Anniversary of FDNZ.

Fiona had earlier (1999) founded a new more accessible teacher-training programme, a weekend of Principle and Practice, which she ran brilliantly and documented for the participants with a well-organized folder of resource material to take away.

During her Presidency she has held two national weekends, the second an actual camp, and incorporated more ethnic styles taught by their own people.

Fiona continues work we only glimpse, as a teacher encouraging regional groups, particularly the Whangarei folkdancers.

We also have to thank her for developing FDNZ business and systems in a professional style.

I have always had three special visions for FDNZ. And I bring them to the Presidency again now.

One is a special function: the opportunity for our newsletter to carry articles archiving historical information about dancing in New Zealand.

I am glad to see more book-publishing, though it will inevitably continue to cover specific areas of interest. Two books have appeared recently, one from the perspective of the Dance Schools, the other *Light Fantastic: Dance Floor Courtship in New Zealand*, lavishly illustrated, very personal and lively. I would hope that such reading would spur some of you to ask around your district, and amongst your acquaintances, including old-established ethnic communities, for living history to collect and record. Besides printing snippets or articles in our pages, which are publicly archived in both the National Library and the Hocken Library, we might collect any research documents or items like old programmes, and ask our archivist to arrange for storage.

Second is a major concern: helping to get dancing officially recognized and widely promoted for health and recreation.

Giving me the President status, and the endorsement of the AGM in this endeavour, has come at the right moment. I am also on the committee of the Northern Dance Network, whose focus is recreational dance. We have a meeting in a few days with local and national representatives of SPARC to ask for a PushPlay brochure on dance. I shall advocate also for a website that will list styles of dance, with brief descriptions of them and links, so that people reading the brochure can easily research their options and follow them up.

Third is ongoing support and professional development for group leaders, at all levels of experience.

In the recent seminar for teachers a focus was on mutual benefit, improving awareness, opening up options, trying things out amongst one's peers. Most participants voiced interest in another weekend, perhaps in a year's time, making further use of the group, working on tasks in pairs, and in general maximizing the experiential learning.

Other teachers – or aspirants – who like the sound of this are invited to register their interest with Fiona or me.

Please tell me how we can further your interests and help your endeavours.

And please use the Folkdancers' Own as yours for sharing the life we all so enjoy.

Rae Storey  
Auckland



## President's Report To 2007 AGM

Folk Dance New Zealand continues to support the continuation of existing folk dance traditions and the emergence of new initiatives. "What", I hear you say, "No Queen's Birthday Folk Dance Camp this year?" Sadly no not this year as there were no volunteers come forward to lead the organisation of this event for 2007. However many people have expressed an interest in attending a national event, if not organising it; so take heart those of you who would love to see something held in your neck of the woods in 2008 and beyond.

The FDNZ committee can support any keen national event organisers, providing logistical or moral support. Please ask! I also encourage you to join with other people or dance groups and work together – if you use the FDNZ umbrella this can make some of the administrative issues easier, for example grant applications. The Committee is also considering the possibility of underwriting some of the costs using the National Account funds. Kate Goodwin established this account for the purpose of getting the first national event up and running and subsequently running two further National Camps. Hamilton followed, using this account for their two festival camps. The funds have grown and monies are there to support initiatives, as soon as we get the infrastructure and process agreed.

The Committee is tackling the job of ensuring that there are some key processes in place so that the 'business' end of FDNZ runs smoothly. While this is useful from a practical point of view, FDNZ, as a registered charity, has to meet basic compliance requirements. As with any voluntary committee, busy people donate their spare time to assist with these tasks and slowly but surely we are achieving committee objectives.

In this last year the committee also trialled a formal committee meeting using email only over a month long period. It was effective and proved that electronic means can ensure that a geographically dispersed committee can work together. Thanks to Volker and Kieron for technical expertise and Sonia for collating the minutes. I'm sure there are alternative ways to hold meetings and the use of systems such as 'Skype' should be explored for future use.

Have you tried something new in your area to make folk dance more visible? Let our Editor know so your successful ideas can be shared with other members, who may even want to come and have a squizz and enjoy your event themselves. There are many local events around the country, opportunities seem to be increasing, and hopefully your folk dancing needs are being met by events and happenings in your local area.

I want to pay a special tribute on behalf of both FDNZ and myself, to Kieron Horide-Hobley (Newsletter Editor and Webmaster) – without whom much of FDNZ activity would be unseen and undone. Kieron has generously given of his own time and energy to build and sustain an excellent newsletter and website. We know that it can be an onerous task and we know that it doesn't fit readily into a busy personal or work schedule. We also know that a little help goes a long way and as Kieron is a precious resource for FDNZ I encourage those of you with skills in writing, editing and proof-reading to offer a little of your time, two to three times a year. Newsletters also need stories and pictures. Please share your folk dance successes and interests with others. You don't need to be a Montana award-winning writer to provide a story that others will enjoy.

I will be leaving the role of President of FDNZ at this AGM. This position is open to any member, so if you wish to make a nomination (for another member, or yourself) please consider the role. The role is supported by a fantastic committee of very able individuals who all share a passion for this style of dance and the opportunities it makes for communities and people to come together. Supporting and maintaining FDNZ's networks, aims and objectives is the main function of the committee. The President's role is to support the committee through governance and leadership. It is a worthwhile and rewarding role.

I want to take this opportunity to thank you all for your continued support of FDNZ over the last four years of my Presidency. We are not a big organisation, and we are geographically dispersed which adds to the challenge, but like any small collection of people with a shared interest we can work together to meet our shared objectives. I have seen growth in the visibility of folk and traditional dance over the past 12 years of this organisation's existence with the increasing diversity of New Zealand's migrant populations. And while the numbers of regular folk dance class attendees may not have grown to the same extent, we are strengthened by the community's recognition of dance as part of the cultural mix. There is value in continuing to promote the objectives of FDNZ and I look forward to the future.

Fiona Murdoch  
August 2007



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Members' area: [folkdancee.org.nz/members](http://folkdancee.org.nz/members) - see item on page 13





## Anapali 2007: A Dream Realised

In 2006 the 1st gathering of Greeks of Diaspora took place in Athens under the auspices of the Ministry of Education. The initiative was by Professor Alkis Raftis, who as the President of CID (Counseil International de la Dance, UNESCO, Paris) is working tirelessly to promote all forms of dance, in every part of the globe and create what can be perceived as the *United Nations of Dance*\*.

The gathering was given the name of an ancient Greek dance, **Anapali**. The invitation was to the Greeks abroad involved in any form of dance, to meet and showcase their work in Athens, at Dora Stratou Theatre. There was no financial gain to either party, neither was there a competitive element to the project, but to dance at the prestigious Theatre was a once in a life time opportunity and we had to rise to the task.

For me there was an additional dimension to it: to take a group to my old neighbourhood (the very street I was born in!). To perform at the top folkdance theatre filled me with an indescribable awe. Would it be possible? What would it take?

We focused on **Anapali 2007**, July 16<sup>th</sup>.

This decision was met with a number of challenges, some of them seemingly insuperable. Two knee



**Above:** Kate introducing the Maenads Group; Prof. Alkis Raftis on the right (photo Cleone Cawood).

**Top:** "The song of the clarinet" dance featuring from left to right, Kate Goodwin, Bronwen Arlington, Fiona Murdoch, Cleone Cawood, Gabrielle Johnston and Diane Madgwick (photo by member of audience).

cartilage operations on myself, abdominal surgery on another member of the group, close to the departure date for Athens. Some of the *Athena* group members dropped out of the project for various reasons. A frantic search resulted in replacing those members with FDNZ members bringing the number of the group, subsequently called the 'Maenads', to six (Kate Goodwin, Diane Madgwick and Gabrielle Johnston, Tauranga; Bronwen Arlington, Auckland; Fiona Murdoch, Hamilton; and Cleone Cawood, Havelock North. However, the

three new members, handpicked among top folk dancers, teachers and performers, had to come from the width of New Zealand's North Island to Tauranga to practice at regular intervals for the performance at Dora Stratou Theatre. They did so with enthusiasm and often with sacrifice in regard to their private time schedules. Bronwen estimated that we spent close to 40 hours rehearsing!

The 15-minute bracket of dances we prepared were based on research\*\* into Dances of Greek Antiquity, adapted to music by neoclassical Greek composers, Manos Ahalinotopoulos, John Psathas and Stamatis Spanoudakis.\*\*\*

Considerable research also went into the design of the chitons worn by the *Maenads* during the performance.



The group dancing the "suk/bazaar" (photo Elisabeth Madgwick)

And finally, there we were: dressed up in our striking chitons in the coveted Dora Stratou Theatre. It was a magnificent star-lit balmy night atop the green densely forested Philopappou Hill, opposite the Hill of the Acropolis. We were the last act and sat at a dark section of the packed amphitheatre watching the eight dance groups from various countries ahead of us; our adrenaline is soaring and our anxiety reaching its' crescendo. Will we succeed? Will the dream of the six *Maenads* come true?

We were now at the ready, behind the two famous gate pillars of the stage. Bronwen was behind the opposite pillar, too far away to talk but here we were, doing the Kiwi Haka! Then our act was announced. We marched out to the sound of the Byzantine Doxastiko and the applause rose from that moment right to the end of our curtain call. This was our group's finest hour! \*\*\*

Kate Goodwin  
Tauranga

## References:

\*Alkis Raftis: *A Dancing Utopia (Μια Χορευτική Ουτοπία)* Tradition and Dance mag. No. 91, Jan. – Feb. 2007.

\*\*Paper presented by Kate Goodwin at the 20<sup>th</sup> World Congress in Dance Research, Athens, Oct. 2006.

\*\*\*Dances presented at Anapali 2007, choreographed by Kate Goodwin to music:

From: *Hyacinth* by Manos Ahalinotopoulos DOXASTIKO, SONG OF THE CLARINET, SUK / BAZAAR.

From: *View from the Olympus*, by John Psathas MAENADS.

From: *Alexandros* by Stamatis Spanoudakis HEFESTION

Permission was granted by the composers for the use of the above works.

## Acknowledgements:

I wish to thank the *Maenads* group for giving their best on that night; my *Athena* group for doing all they could to help in the project; all those who believed in me and supported me. Finally sincere thanks to the Greek Embassy in Wellington who obtained for us a Grant from the Greek Ministry of Education.

(also printed in FDA Footnotes)



# Maenad Memories of Anapali in Athens

by Bronwen Arlington

"Bravo" roared the crowd. The loud whistling, cheering and clapping ringed in my ears. Our fabulous fifteen minutes of fame (14 minutes of *Maenads* and a curtain call). One glorious night: Monday **16 July 2007**.

Dance groups from Romania (2), Canada, United Kingdom, New Zealand, and individuals from Germany and the United States, took this opportunity to showcase their Greek dance work in Athens.

**Kate Goodwin** was born in the shadow of the Acropolis in Makrigianni (in the Plaka, Athens, Greece). She returned to her origins, her hometown - leading a troop of veteran New Zealand dancers.

**Maenads** ("mature, wild women – looking for a satyr") were Kate, **Bronwen Arlington**, **Cleone Cawood**, **Diane Madgwick**, **Fiona Murdoch** and **Gabrielle Johnston**. Kate choreographed ancient archaic dance steps to amazing neo-classical music and created our classical Greek costumes. The *Maenads* thank her, and her Tauranga *Athena* Group who fine-tuned this beautiful bracket!

Ruritanians will recall Kate's *Hefestion* when she first taught it at Camp Morley.

**Anapali** (the Greek word for Diaspora) is the brainchild of **Professor Alkis Raftis**, President of Conseil International de la Danse (C.I.D). The first meeting of the "Diaspora Dance Ensemble" was held in 2006. It is now an annual event.

Professor Alkis Raftis is also a Director of the Dora Stratou Institution, whose Ensemble performs six nights a week during the summer season.

**Dora Stratou** founded her Greek Dance Ensemble in 1953, with costumes from 80 regions. In 1960 she built the theatre in the Philopappou Archeological Park, close to the Acropolis. This large open-air stage is exposed to all weathers: blistering heat to freezing cold. On stage practice time was well spent tripping around finding every danger spot. We sussed out the warped planks and cracked floorboards, and gave a flawless performance. Perfect.

Diane's daughter, Lizzie, flew over from London. She sat in the front row, juggling three cameras, to capture this momentous event.

Dancing on the Dora Stratou stage was a (most unlikely) dream fulfilled. Unbelievable. I felt privileged being a Maenad. Thanks for asking me.

## Activities prior to the Diaspora Meeting

I must confess I was most reluctant to leave the idyllic island of **Ammoulianni** to take part in this Diaspora Meeting! It was 14 hours of travel (bus, metro, cab, ferry and water taxi) to get from Athens to Ammoulianni – 100 miles east of Thessaloniki (Thessalonica) – up in the Chalkidiki's (opposite the Men-Only monastery-packed peninsular of Mt Athos). The island was greener than I expected, and the buildings more Macedonian and Byzantium than tourist spots in the south like Santorini, Mykonos, Rhodes or Crete.

**Kyriakos Moisidis** ran his eighth ten-day seminar in Greek dancing. His family, friends, tutors and musicians came from Hellas, Greece. The 'students' came from Ireland, England, France, Switzerland, Belgium, Germany, Austria, Spain/Basque, Canada and the United States. Many were there for a second, third, or even fifth time. When six kiwis enrolled, he called it "the Year of the New Zealanders".

His seminars are held in a different place each year, and he selects only dances from that region. We danced morning, noon and night. Each night 40 to 60 of us dined in seaside *tavernas* (or sometimes coffee and dessert in a waterside café). After dinner we'd dance, with live musicians and singers: indoors, outdoors, in the streets, or on the beach.

The costume cavalcade featured a Bride with a fur-lined jacket (just like one song in our singing lessons). The women's Thraki (Thrace) tunic has nipple holes for breastfeeding – even the unmarrieds! The modern Black Sea men's outfit has a small dagger and scabbard, although I noticed Dora Stratou's Pontian dancers wore a gun holster.

Kyriakos arranged a **weekend fest** of singing, dancing and music which was a special treat. Ferry loads of talent arrived on the island: from Corinth, Metaxades, Thraki, Florina, Thessaly and the Black Sea. There were extra specialist classes.

After the open workshops, we'd see spontaneous outbreaks of dancing, groups practicing for that night's concert. Sexy young women in slinky summer clothes and sandals (jandals, even barefooted!) were barely recognizable at night when dressed in their traditional Greek costumes.

At these concerts, hundreds would swarm onto the village square. They danced: all ages (babies to grannies), all abilities, and all hours.

We danced on concrete, marble, tarmac, and in village squares (crazy paving, bricks or flagstones). What was the secret of survival? Using that relaxed Greek style with loose legs and flexible knees, picnic lunches on the balcony of our hotel; siesta, daily dips into the crystal-clear water of Mediterranean Sea, drinking water, ouzo, Mythos (Greek beer) and retsina (don't ask).

We invited the seminar tutors and dancers to watch a full dress rehearsal of **Maenad's Anapali** showcase. It was most favourably received judging by the number of cameras clicking away and the enthusiastic compliments.

Yes, it was very hard leaving Ammouliani Island.

### Final musings

It probably helped that I was in **France** during the last week in June. Another **Mel Mann** and **'I Danced On The Water'** folkdancing cruise.

The tour started in Vincent van Gogh's Arles, in the Camargue, at the mouth of the Rhone River, and finished in Chalon-sur-Saone. We did International and Israeli dancing – in the lounge and on the top deck of the "River Royale" riverboat.

Yes, you can dance "sur le pont d'Avignon" – for a fee. I was way too busy shopping or sightseeing – exploring medieval castles, chateaux, chapels and cathedrals. Provence and Burgundy was a steady diet of chocolate and wine tasting. Tres Bon.

**Athens** seems more prosperous and happier since joining the EU. Tourist places, public venues, the metro, museums, and pedestrian malls having been upgraded for the Olympic Games. We dressed up for a cultural event – a world premiere concert of "24 Greek dances" by Skalkota – in a very new, large (2000+ seats) modern orchestral hall.

I personally felt I got a window into Greek life by watching a rehearsal at the Dora Stratou Theatre – the dancers, dance mistress and master, their families, budding romances, toddlers, cats, and a puppy – and admiring the facilities (the tunnel under the stage, from the workshop rehearsal studio to the dressing rooms).

We spent our last night in Athens dancing in a little courtyard, below a floodlit temple atop the Acropolis, to Rebetika music being played on traditional instruments, in a garden of a museum, near the Agora. Magic.

**Anapali** in Athens was a wonderful once-in-a-lifetime experience: *Maenads* madly dancing in the midday sun, in the height of summer, at the height of my dancing life. I can't wait for the official Diaspora video.

Back in cold New Zealand on the 11<sup>th</sup> August, Winter-Warm-Up participants saw much of this bracket, adapted for the space available, at Auckland's Danish House.

As Professor Raftis said "You got the biggest applause, what more do you want?"

With a cheeky smile he asked: "What can you possibly do now?" "What next?"

What next? Who knows, but thanks, Kate.

"Efharisto" to Greece's Dora Stratou Theatre, under the auspices of the Ministry of Culture – with generous help from New Zealand's Greek Embassy.

(also printed in FDA Footnotes and Ruritanian Roundabout)

## Dance Teachers' Seminar

*20-22 October 07*

Eight of us have just completed a very challenging Dance Teachers' Seminar. Rae Storey organized a great weekend of learning for us. We came from all over the North Island: Whangarei, Auckland, Tauranga, Hamilton, Hawkes Bay and Wellington.

Even before arriving, Rae had challenged us to do some things out of our comfort zone: to prepare a dance we didn't know, get to know it well, and then work out a teaching technique which was different from our usual way of teaching.

We came together in a little hall in Meadowbank, at the beginning of Labour Weekend. There we each demonstrated the teaching of the dance that we had prepared, and got feedback. This was in the form of positive feedback, and discussion of alternative ways to teach the dance. Scary, but so worthwhile. We looked at a wide variety of teaching techniques and styles, suitable for different people and situations.

Our discussions ranged over many topics: ownership of dances; cultural backgrounds, styles and historical influences, and how international folk dancing, as a movement, has helped preserve many dances from many different regions. We also discussed planning a balanced programme, for community events and for classes, record keeping, and looking after the different needs of people in these dance situations. We studied the teaching of steps, rhythms, holds and formations. It was great to have so many people pooling their experiences and making suggestions.

Many thanks to Rae for organising this great weekend of learning, sharing some of her vast fund of knowledge and experience, and encouraging us to teach and learn from each other. We look forward to another Dance Teachers' Seminar weekend next year.

Antoinette Everts, Auckland

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## The Balkan Folklore Concert

*Ngāio Marsh Theatre, Christchurch, 10 June 2007*

On the evening of Sunday 10 June, a Christchurch audience had a unique opportunity to visit the Balkans. Three local groups, the *Musica Balkanica* choir, *Farandol Folkdancers*, and the folk band *ETNO*, joined forces to present a 'journey through the Balkans' in the form of songs, dances, and instrumental pieces from the countries of southeastern Europe.

Reaching the performance was itself quite a journey. We embarked on it last year: yes, this seemed like a good idea. Quite a lot of work, it is true, but within our reach. What do we need? An overall plan: Buda (Budimir Miljković, director of *Musica Balkanica*) had a good one. Our main focus would be on Bulgaria and Serbia, and we would take excursions to other Balkan countries. The stage would resemble an old-fashioned village square: villagers gathered together to watch each other singing and dancing. The items would be linked by a narration that would help the audience to understand what they were seeing.

And so the work started. We would need more singers and musicians (not dancers, we decided: too difficult to integrate new people in the time available). We needed to choose our performance items. We needed – in Farandol's case – lots of costumes. I began to make lists and to haunt fabric shops. Here is my view of the preparations.

Other things got in the way for a while. Christmas, lots of visitors over the summer, including Marina Wolstenholme, the need to consolidate the dances Marina taught Farandol, my children each starting a new school and work – it was hard to find time for the concert preparation. For the most part I chose dances we already knew (even if some were a little rusty), keeping additional choreography to a minimum, and made sure they started to appear at Farandol's Friday night classes. Rehearsals then began in earnest around Easter. The thirteen members of Farandol who would be part of the performance, nine women and four men varied considerably in their experience. For some this was their very first performance, whereas others were veterans of many years' standing. Some were singing as well as dancing; Alastair was singing, dancing, and playing drums. Everyone rose to the challenge magnificently. The rest of Farandol tolerated us having to include performance dances in the regular Friday night repertoire, and obligingly put up with

us having to cancel the regular class altogether for three weeks before the performance. They also helped out in many other ways: it was truly a group effort.

Meanwhile, costume manufacture meant our living room resembled a workshop: sewing gear and pieces of fabric everywhere. And as the concert got ever nearer, the family had to put up with me doing less and less cooking and other housework. There simply wasn't time for anything but concert preparation. Costumes, rehearsals, and the innumerable other tasks required to get the show onto the stage took every available minute. With invaluable help from others (especially Judy Shillito, Dorothy Lane, Clare Simpson our sock-knitter and her friend who embroidered the costumes) nine women's central Serbian costumes took shape, and parts of the male ones. We were fortunate to be able to obtain *opanci* (curly-toed Serbian shoes), woven waistbands and men's waistcoats from Serbia. I also made some more female Bulgarian costumes as Farandol had too few.

The last couple of weeks were a frantic round of sewing and rehearsals. Then, finally the great day arrived. The technical rehearsal at the theatre in the morning took hours longer than expected. Did we have any hope of putting on a decent performance? We got home sometime around 3:30 pm – no chance even for a proper rest before having to be back at the theatre by 5:15pm for make-up. Alastair and I had put together our duet, *Răčenica*, only the day before – no hope of another practice! The theatre filled: over 400 people, and scarcely an empty seat. Three singers with the beautiful Bulgarian song 'Oj peline' opened the concert and we were away on our journey. And what a wonderful journey it proved to be. Three weeks later I am still receiving compliments from people who watched it, and now that the almost unmanageable burden of preparing for it is a receding memory I can definitely say it was worth it. Who knows? Perhaps we will be able to put it on again someday, and take a new audience to the wonderful world of Balkan music and dance.

Katy Sinton, Christchurch

## India's 60th Anniversary Celebration

*15 October 2007*

I attended the 60th anniversary of India's independence in Wellington last night, 15 October 2007. It was a fabulous cultural evening of traditional and folk song and dance, finishing with a show of traditional garments from many Indian districts.

It was held in the cultural centre in Kemp Street, Kilbirnie in front of an audience of perhaps seven or eight hundred, almost all of whom were of Indian heritage. Most women were dressed in their best saris, most men in business suits, some in more traditional garments.

There is a strong local cultural training scheme to teach a wide variety of dance and song styles. This has developed over the last three decades since Usha Balachandran taught traditional dance in the late 70s.

The ceremony started with the singing of New Zealand's and India's National Anthems. The audience were a little unsure of the words of the former, but did better during the latter.

Shri K P Ernest, the Indian High Commissioner, mentioned the strong links between New Zealand and India, especially mentioning former Prime Ministers Nash, Kirk and Lange. He said that Ed Hillary was attending the Auckland ceremony.

Most of the dancers were local young women, who were very polished in their moves. There was one professional dancer brought over from India for the occasion. All were beautifully costumed.

The Costumes of India final section was brilliant, with a parade of fabulous fabrics and styles, and ended with a reminder of the Indian origin of indigo dye, by a display of jeans. The long sashes they carried ended up in the form of the Indian flag, bands of deep saffron, white and dark green – a nice touch.

A reception followed with good Indian cuisine and a choice of apple, orange and water to drink.

I was proud to represent the science community at the ceremony. There are increasingly strong links being built between India and New Zealand in both science and technology.

George Jones

President, Royal Society of New Zealand, Wellington

# Dancing On The Web

## FDNZ Members' Area

A reminder that the members' area of the website cannot be accessed without typing the address:

[folkdance.org.nz/members/](http://folkdance.org.nz/members/)

There you'll find lists of publications available on the 'round-robin' and links to society documents such as minutes and AGM reports.

## Israeli dance teaching videos

[www.bekalut.com](http://www.bekalut.com)

Videos of dances demonstrated by Israeli dance teachers or the choreographers themselves catalogued by name. Links go to on youtube and google videos. For example, if you click the video link then select Y and click Yashkef you get redirected to YouTube and someone dancing Shlomo's new camp dance. Broadband required.

## World-wide festival listings at KadmusArts.com

[KadmusArts.com](http://KadmusArts.com)

"Now the most comprehensive and popular web site for information, connection, and exchange to every kind of dance, music, and theatre festival, with over 6,000 festivals from 149 countries adding to the site every day."

Listings include folkarts, artists and festivals all over the world, with photo galleries, competitions, etc.

## Creative Commons copyright licenses

[creativecommons.org.nz](http://creativecommons.org.nz)

### Share, exchange, learn, benefit, publish

Digital technologies offer new opportunities for creating and disseminating knowledge of all kinds.

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It provides a range of copyright licences, freely available for public use, which allow those creating intellectual property – including authors, artists, educators and scientists – to mark their work with the freedoms they want it to carry.

Work in Progress: The immediate purpose of this site is to provide information about the Creative Commons licensing system and notification of the development of Creative Commons licences for Aotearoa New Zealand. The timetable for the completion of the licences will be announced in the near future.

## The development of Russian dance

<http://www.barynya.com/RussianDance/russian-dance.htm>

This article about Russian dance was written by Mikhail Smirnov, artistic director and founder of Russian folk dance and music ensemble "Barynya" from New York for The Balalaika and Domra Association of America magazine. An interesting read, with plenty of links to other articles, galleries and videos.

### Subheadings:

Russian Folk Dance History: Khorovods, Social Dancing

Dancing With Bears

Petro Preesyadka

Tricks And Moves Of The Russian Folk Dance

Climate Theory

Skhomorokhi

Court Jesters And Choirs

Academic And Folk Art Of Dancing

Commies And The Russian Folk Dance

Russian Traditional Dance In Its Original Form



# Auckland Folk Festival Dance Programme

## Friday 25 January Saturday 26 January

## Sunday 27 January

8.00 - 11.00 pm  
Dance to the music of  
**Habbadam**

9.30 - 10.30  
Contra Dance Workshop  
**Bernadette Moroney**

11.00 - 12.00  
Hall: Morris Dance Workshop  
**City of Auckland Morris Dancers**  
Small Hall: Kids Dance Workshop  
**Rae Storey**

12.30 - 1.30  
Playford Dance Workshop  
**Beth Harris**

2.00 - 3.00  
Bulgarian Dance Workshop  
**Sonya Arabadzhieva**

3.30 - 4.30  
French Dance Workshop  
**Rae Storey**

5.00 - 6.00  
Irish Set Dancing  
**Noel Armstrong**

8.00 - 11.00 pm  
Dance to the music of **The Festival Band**  
Dances called by **Bernadette Moroney**

10.00 - 11.00  
Israeli Dance Workshop  
**Bernadette Moroney**

11.30 - 12.30  
Morris Workshop  
**City of Auckland Morris Dancers**

1.00 - 2.00  
Scottish Dance Workshop  
**Katharine Hoskyn**

2.30 - 3.30  
Welsh Dance Workshop  
**Derek & Louise Williams**

4.00 - 5.00:  
Cornish Dance Workshop  
**Fiona Murdoch**

Correct as at 1 December, 2007. Subject to change without notice.



## Advice to Contributors

See page 2 for the Editor's address. Submissions may be:  
hand-written, typed, 3½" IBM-format disk, CD-ROM, DVD, e-mail  
MS Word, RTF, PDF, plain 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.

Most file formats are acceptable, but less work is required if in Microsoft Word (.doc) or rich text (.rtf) with only the minimum of formatting that you require. Set spell checking so "color" becomes "colour" and "organize" becomes "organise" – if you're using Microsoft Word, select the whole lot, then set Tools–Language to "English (UK)" – or the language in use.

**Photos and graphics must be accompanied with:** name of photographer or artist, names of subjects (if identifiable), source (if from another publication). Date or occasion and proposed wording for the caption make life much easier.

Images are preferred in compressed formats. Please don't send by e-mail bitmaps (BMP format) or TIFF, the default on many scanners – deliver these on a CD-ROM.

For **photographs**, JPEG format scanned at around 400dpi to 1200dpi 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 1500k give reasonable quality for publication.

For **text** and **line art** with few colours and no gradients, 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.

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## 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)
- Directory (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)

### 4. NZ Association of Dance Teachers

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

### Other publications you can sign up for on-line

We are no longer distributing material from DANZ in the FDNZ round-robin. This is because all the DANZ material we used to receive is now freely available on the web. You can access the DANZ diary, updated monthly, at:

<http://www.danz.org.nz/diary.php>

You can also receive a monthly email "alert" from DANZ that highlights items in the DANZ Diary, as well as giving some other news. Sign up for this email alert yourself by going to:

[www.danz.org.nz/e-danz\\_signup.php](http://www.danz.org.nz/e-danz_signup.php)

# Origins Of The Slavs And Their Language:

## Part 2 - Proto Slavs

The most widely accepted geographical location of the Slavic homeland is either central Europe, which includes the Oder-Vistula area of Germany and Poland, or the western Ukraine, or the whole of the Ukraine area north of the Black Sea.

Studies of river names have shown that Slavic examples are to be found along the middle Dnieper and among the southern tributaries of the Pripet. The Slavs were unfamiliar with the names of certain trees which they borrowed from their western and south-western neighbours and this would indicate that they lived in an area where such trees were not to be found. The name for beech, Slavic *buk* has been borrowed from their Germanic neighbours some time after the first centuries AD. The name for yew, Slavic *tis* has been borrowed from Latin *taxus* or Germanic *tog*.

These trees grow in areas south and south-west of the Slavic homeland.

On the southern borders of what is presumed to be the Slavic homeland lived Iranian speakers such as Cimmerians, Scythians and Samartians who exerted a great influence on the culture and language of the Slavs. During most of the pre-historic period, the Slavic territory was adjacent to the area occupied by Germanic tribes with major contacts between the two from the third century AD. The closest links are those between the Slavic and Baltic groups, represented today by the Lithuanian and Latvian languages.

Historic records do not mention names of Slavic origin or of Slavic tribes prior to the first centuries AD. Ptolemy (c. AD 100 -178) in his Geography is the first to mention the Slavic name *Slovene*. According to him the whole of the northern part of Scythia near the Ural Mountains was inhabited by Scythians, Alans and Slovenes. The name disappeared from history for almost four hundred years after Ptolemy. Then in the sixth century the Byzantine historian Procopius (c. AD 562) makes mention of the Sklavenoi located in the Lower Danube region. Another Roman historian Jordanes located them between the Carpathian Mountains and the Vistula and as far east as the Dniester (AD 551).

Many linguists have tried to unravel the meaning of the word Slav. Some have equated it to the Slavic word *Slava* or glory whilst others have argued for the word *Slovo* – word or speech,

since the Slavs spoke a mutually understandable language, as opposed to their Germanic neighbours to the west, the *Nemcy* (literally “dumb”). Another contention is that the word originates from the Polish, Slovak and Ukrainian words for flax – *slowien*, *slovien* or *slovin*. The flax was known for its healing qualities and grew on the rivers associated with the Slavic heartland.

Ptolemy may have known another branch of the Slavs when he enumerated thirteen tribes in Samartia, among them the Serboi which probably had an original meaning of shepherds or guardian of animals. In their contacts with Slavic peoples the Samartians probably used a related name to refer to Slavs. With Iranian linguistic changes the Slavic “serv” would become “xarv” and with the addition of the suffix “at” it is very similar to the word Hrvat. This name is also cited as Xoroathos in two Greek alphabet inscriptions from the second and third centuries AD.

Jordanes mentions the Antes and Sclavini as the two main components of the populous Venedi and stresses that both spoke the same language.

Procopius who was acquainted with Slavic troops in the Byzantine army writes “The Sclavini and the Antes do not differ in appearance. All of them are tall and very strong, their skin and hair are neither very light nor very dark, but all are ruddy of face. They live a hard life of the lowest grade just like the Messegatae, and are just as dirty!”

The Antes living in what is now the Ukraine were annihilated by the Avars and from the beginning of the seventh century disappeared from history.

The name *Venedi* or *Veneti* can be regarded as Slavonic based on evidence of early historical records as they were invariably located in the areas which were defined earlier as the Slavic heartland.

A major influence, as already mentioned, on the Slavic peoples was their southern most Samartia (Iranian) neighbours and this is reflected in the religious vocabulary of the Slavs with borrowings by the Slavs from the Iranians of words such as *bogu* - god, *raji* - paradise and *svetu* - holy.

In their contacts with Germanic and Gothic tribes in the west the Slavs borrowed many common words such as *xysa* - *kuca* - house. *xlebu* - *hleb* - bread. *dulgu* - *dug* - debt. *file* -

*pila* - saw. *troba* - *truba* - trumpet. *cirky* - *crkva* - church. *smoky* - *smokva* - fig. *vino* - wine. *kaupon* - *kupiti* - to buy. *popu* - *pop* - priest. etc.

More history in our next newsletter.

Prepared by George Mihaljevich, March 1998

## Winter Warm-up 2007

*Saturday August 11, 2007*



Photos: Cleone Cawood



# Photos Maehol Pacifica 2007

*featuring tutor Shlomo Maman - 28 September to 1 October, 2007*



PHOTO: CLEONE CAWOOD



Photos by Philip Sykes except where stated





Top Left: Hawke's Bay International Dancing Group    Top Right: Nelson Israeli Dance group  
Centre: Wellington Israeli Dance group    Bottom: choreography workshop

## Classes and Group Contacts

*This information has been reproduced from the FDNZ Folk Dance Directory at [folkdance.org.nz](http://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](mailto: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](mailto:kaolcott@yahoo.com) or [kaolcott@gmail.com](mailto:kaolcott@gmail.com).

## Christchurch

### International Folkdance

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. 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.folkdance.org.nz](http://farandol.folkdance.org.nz)

E-mail: [Farandol@GMX.net](mailto:Farandol@GMX.net)

### Morris Dancing

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

We celebrated our tenth year in 2006 and are still recruiting new dancers!

## Wellington

### International Folk Dance

The Wellington International Dancing Group meets Wednesdays, 7:30 - 9:15 pm, at the Tarrant Dance Studio, 1<sup>st</sup> Floor, 125 Cuba Street, Wellington (near the top end of the mall). Classes every Wednesday until 28 November, except 11 July.

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.net.nz](mailto:hames@paradise.net.nz) or Sonia Petrie, e-mail: [o3sonde@yahoo.co.nz](mailto: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.net.nz](mailto:balagan@paradise.net.nz)

N.B. The **Rokdim Yechefim** newsletter and dance class details are available for viewing at [homepages.paradise.net.nz/balagan](http://homepages.paradise.net.nz/balagan)

**Contra** dancing – see Wellington Events on page 24 for calendar of dances this year – contact Mark at (04) 299-1136 for additional details if needed, e-mail: [mlsavage@paradise.net.nz](mailto:mlsavage@paradise.net.nz)

**Greek:** Wellington Hellenic Dancers – contact Joanna Matsis (04)388-4559 or (025)884-557, E-mail: [Joanna\\_ms@hotmail.com](mailto:Joanna_ms@hotmail.com).

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

**Polish:** The Lublin Dance Company, manager Leszek Lendnal; postal address: PO Box 25035, Wellington; email: [lublin@polishcommunity.org.nz](mailto:lublin@polishcommunity.org.nz); phone: (04)439 4338 or 021 383 958

**Scottish:** see the Royal Scottish Country Dance Society website: [rscds.wellington.net.nz](http://rscds.wellington.net.nz)

**Wellington Folk Club** – Contact Ruth Birnie (04)282-2346, E-mail: [ruth.birnie@paradise.net.nz](mailto:ruth.birnie@paradise.net.nz), Website: [www.acousticroutes.org.nz](http://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](mailto: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](mailto:krookodile@xtra.co.nz)

## Hawke's Bay

For dancing in Hawke's Bay, check out [www.saveguard.co.nz/dance](http://www.saveguard.co.nz/dance).

**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](mailto: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 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.net.nz – Tel: (07)856-8324

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

## Auckland

Day	Location	Time	Contact
Monday	<b>International Folk Dance</b> St Paul's Church, 12 St Vincent Ave, Remuera	9:30am - 12noon	Rae Storey Ph: 524-9504 rstorey@ihug.co.nz
Tuesday	<b>Introduction to World Dancing</b> 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	<b>Israeli Dancing</b> TS Gambia, Princes St East, Otahuhu	7:30pm - 9:00pm	Marjorie Buchannan Ph: 277-6074
Wednesday	<b>Israeli Dancing, Maayan Group</b> Beth Shalom, 180 Manukau Rd., Epsom.	7:00pm - 9:00pm	Erica Gertel Ph: 838-3367 nos@eriyamati.com.ar
Friday	<b>International Folk Dancing</b> St Paul's Church, 12 St Vincent Ave, Remuera	9:30am - 12noon	Rae Storey Ph: 524-9504 rstorey@ihug.co.nz
T.B.A.	<b>International Folk Dancing</b>	(Class times on application)	Ruth Ames Ph: 360-1276 ruth_a@clear.net.nz

## International Folkdance Classes



## 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](http://ruritanians.folkdance.org.nz)
- Go to the Folk Dancing directory at [folkdance.org.nz](http://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](mailto: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 2007 is Koos Schipper, e-mail: [koos@maxnet.co.nz](mailto:koos@maxnet.co.nz).

**English Dancing:** Monthly on the 2<sup>nd</sup> 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](mailto:dennywood@clear.net.nz).

**Irish Set Dancing:** Monthly on 1st & 2nd Thursdays, 8-10pm at the Irish Club, temporarily at the Newmarket Rocky Nook Bowling Club, Fowlds Park, Mt Albert. Contact: Alison Lowe & Fred Carr, (09)479-5467 (check before coming).

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

- Tuesdays 7.30pm at IS Gambia, Princes St East, Otahuhu. Contact: Marjorie Buchanan tel. (09)277-6074.
- **Maoayan Israeli Dance Group** meets Wednesdays 7pm in Epsom. Contact Erika Gertel [nos@enymati.com.ar](mailto:nos@enymati.com.ar).
- Sunday evenings, women only. Contact Jenny, tel. (09)480-4330.

**Morris, Rapper, etc.** Contact Andy Smith, 361-2133, E-mail: [andysmith@clear.net.nz](mailto:andysmith@clear.net.nz).

**Russian:** Kalina Dance School, classes for children age 4, to adults, all levels - contact +64(9)526-7260 or (012)0396594. See advertisement above.

**Welsh:** contact Paul Carter, phone: (09) 817-7369 or Derek Williams, tel. (09) 833-4177, E-mail: [derekmw@clear.net.nz](mailto: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](http://www.danznet.co.nz)) or E-mail: the Northern Dance Network, [info@danznet.co.nz](mailto:info@danznet.co.nz).



**Kalina Dance School**  
enrolment (classes for  
children 4y.o.+ to adults,  
all levels)

In our School students enjoy:

- Professional stage experience
- Russian classical barre
- Character barre
- Character dances of different nationalities
- Basics of different dance styles
- Acrobatic tricks performed by boys
- Various tasks developing creativity
- Classes for boys and girls
- Stretch and Body Conditioning classes
- Team work where every personality is valued

For enrolment or more information, please, phone  
825 72 60 or 021 039 65 94

## Whangarei

**International** folkdancing with *Global Dance Whangarei*, 7.00pm - 9.30pm every Thursday evening (except the 4th of every month), with dances from: Israel, Bulgaria, Romania, Greece, Former Yugoslavia (Macedonia, Serbian) - "Markwick House", Norfolk St, Whangarei. The cost is \$4 per evening. Tea/coffee provided. Contact: Elizabeth Staats, tel. (09) 436-0819, (021)1197695, e-mail: ingostaats@clear.netnz.

N.B. a workshop with Fiona Murdoch on Saturday, 18 August from 10am-4pm in Alexander St (off Rust Ave.) Whangarei.



## National Events

9<sup>th</sup> - 10<sup>th</sup> August 2008

SAVE THE DATES!!

## Coming Events

### Folk Dance NZ 2008 - National 2 Day Seminar

Hosted by: Hawkes Bay International Dancing Group

#### Guest Tutors:

**Zivana Vajsarova** - Professional Dance Tutor from Prague, Czech Republic

**Sonya Arabajieva** - from Bulgaria, now living in NZ

Teacher profiles and more on page 3. For more information contact Cleone at (06)877-5060, e-mail: ccawood@xtra.co.nz

## Regional Events

25<sup>th</sup> - 28<sup>th</sup> January  
2008

### Auckland Folk Festival

See page 14 for the dance programme. The full festival programme includes:

- a parallel festival of dance during the weekend
- 2 major dances on the Friday and Saturday nights; one with a Swedish band and the other a Ceilidh
- 11 workshops taught by all those familiar names and most with live music drawn from the musicians that the festival attracts.
- Friday night with the Swedish group Habbadam plus a display by the Bulgarian Dance group during the Saturday night dance.

Please visit [aucklandfolkfestival.co.nz](http://aucklandfolkfestival.co.nz) to find the prices and location. Further information contact tel. Hillary on (09)445-2227.

## Auckland

## Regional Events

5-6 April 2008

### Hawke's Bay International Dancing Group 25<sup>th</sup> Anniversary

Fun - Friends - Food - Photos

See flyer on front page. Contact: [cleone@shapelife.co.nz](mailto:cleone@shapelife.co.nz)

## Hawke's Bay

## Monthly Events

1<sup>st</sup> & 2<sup>nd</sup> Thursday

8:00pm - 10:00pm

2<sup>nd</sup> Friday

7:30pm

## Auckland and Northland

**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.



**3<sup>rd</sup> Saturday**

7:00pm

**Céili@Mangonui** An informal céilí 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 McGroarty tel. (09)406-0254.

**Resuming June 2008:****3<sup>rd</sup> Monday, 7:30pm**

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

**Last Friday**

7:30pm

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

**Monthly Events****3<sup>rd</sup> Thursday**

7:30pm

**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) 856-8324

**Regional Events****First dance in 2008****Tuesday 5<sup>th</sup> February**

**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: bwells@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.

**Tuesday February 5<sup>th</sup>:** guest overseas caller!

**Chilli Jam is:**

James Luciano - 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****2<sup>nd</sup> 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](http://www.saveguard.co.nz/dance) for details.

**Hawke's Bay**

## Regional Events

## Dunedin

Sunday, December 30th to  
Thursday, January 3rd  
noon to noon

### Whare Flat Folk Festival

Whare Flat is set in the beautiful Waiora valley, nestled in the hills behind Dunedin. It is the perfect venue for folk music, jamming, sessions or just relaxing with your favourite musical instrument.

Website: [whareflat.co.nz](http://whareflat.co.nz) ... e-mail: [whareflat@kiwifolk.com](mailto:whareflat@kiwifolk.com)

Monday 31st December: 10am: Israeli Dance with Bernadette Moroney, 11am: Scandinavian Music and Dance with *Habbadám*

Tuesday 1st January: 11am: Appalachian Clogging with Kelly

Wednesday 2nd January: 11am: Highland Sword Dancing with George Jackson, 2pm: Broken Rhythms with *Erzatz* (Maggie and Greg Morgan from Whangarei, formerly of *Green Ginger*).

## 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/](http://geocities.com/folkda/)
- Join the CID distribution list at [cid-unesco.org](http://cid-unesco.org).
- Join the World Folklore list at [groups.yahoo.com/group/World\\_Folklore/](http://groups.yahoo.com/group/World_Folklore/) – for which you'll also need to set up a Yahoo Groups identity.
- Try [www.topsite1ists.com/world/World\\_Folklore/](http://www.topsite1ists.com/world/World_Folklore/)

## Want to learn more about your favourite type of dancing?

LMA offers to facilitate:

- Get together specialist teachers, a venue.
- Collect resources: DVDs or videos, music, notations, costumes
- Conduct a one-off occasion (class, workshop, videos )
- Cater to your individual needs or special interest
- Design the event to your level of abilities or talents.

As we are based in Auckland we would mostly conduct dance workshops or classes locally – but music, notations, videos and DVD's could travel further afield.

Can we help you?

Ruth Ames, Trish Power & Bronwen Arlington.

[Ruth\\_a@clear.net.nz](mailto:Ruth_a@clear.net.nz) Ph/Ans: 9 360 1276

[Bronvena@xtra.co.nz](mailto:Bronvena@xtra.co.nz) Ph/Ans: 9 571 0203 Fax: 9 571 0207 Mob: 0274 523 089

[Pfpower004@yahoo.co.nz](mailto:Pfpower004@yahoo.co.nz) 9 630 0311

