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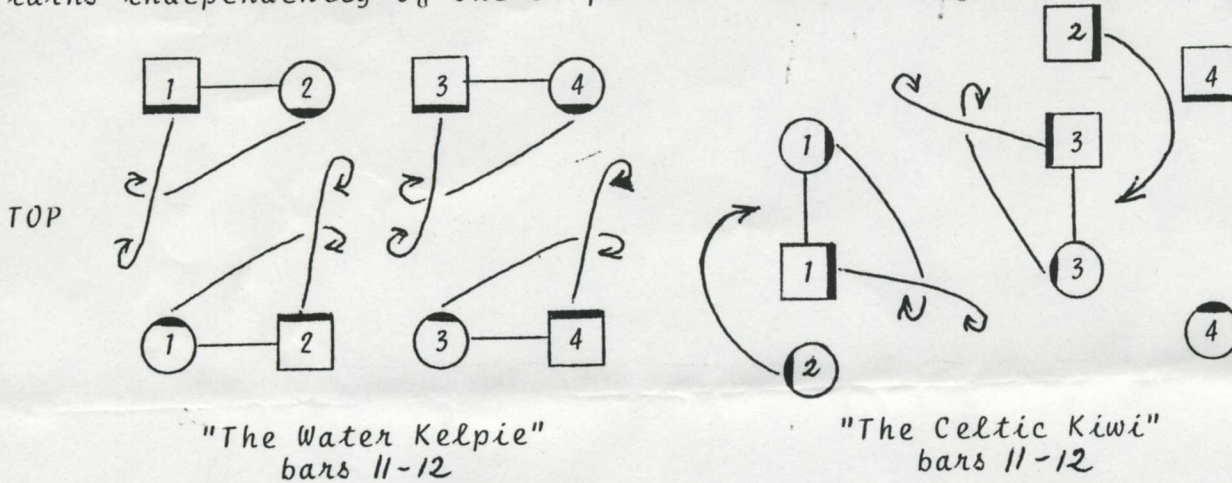
22nd December, 1991.

Dear Rebecca,

Thank you for your letter and your apology. I did not notice that a mistake had been made with the description of my dance. I can understand how you feel, though, and appreciate the efforts you are making to rectify the error. My last collection of dances is possibly the first in which I have not made any mistakes. Despite all the proof-reading that several of my friends and I do I usually find an error the moment I open the first copy I receive from the printer.

I am sure you will enjoy John Drewry's class as long as you do not expect the technical approach of Bob Blackie and Alastair MacFadyen. I was also teaching at the Auckland school and had written to enquire what he wanted to teach so that we did not cover the same ground. In his reply he wrote that he assumed that when he was invited to a weekend school/workshop it was to teach his own dances - and that is precisely what he did - with no technique. He is far better with an advanced class than with an intermediate or mixed class - many of his more recent dances are not really suitable for less experienced dancers. If I teach my own dances at a weekend school it is usually to illustrate a point of technique in phrasing, covering or change of step or to introduce a movement or formation I have been teaching into a dance - I have never been invited to teach only my own dances.

The "Petronella" turn 'in tandem' is indeed performed by dancing the turns independently of one's 'partner' as in the following diagrams.



John's explanation may not be as clear in his latest dance as in the collection he gave the organisers of the Auckland school to publish. Consequently, I will send you a copy of his notes from this collection. I will also send a copy of one of my own recent dances in which I have used a similar movement as in "The Celtic Kiwi".

All the best from New Zealand,

Regards,
[Signature]