

# S.I.F.D. AUGUST 1975 NEWS



*The Sardana, Spain*

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This month's cover, showing the Sardana, is by Caroline Thomas.

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WOULD ANY MEMBERS CHANGING THEIR ADDRESS PLEASE NOTIFY THE EDITOR  
AS WELL AS THE MEMBERSHIP SECRETARY

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MATERIAL FOR PUBLICATION IN THE SEPTEMBER  
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THE CHAIRMAN WRITES .....

I am feeling very pleased with the success of the Silver Badge examinations, held in June, and which you will have read about in Simon Guest's report in the July NEWS. As you will know from my articles over the last fourteen months, this particular baby has needed a year's gestation but now it has emerged we hope it will thrive. I would like to congratulate those members who 'had a go' and are now the proud possessors of Silver Badges, to thank all who came along to be prospective partners, and of course a special Thank You to the members of the examining panel, not only for their time, freely given, but for their suggestions for future improvement.

I am doubly glad that this baby is finally alive and kicking since it will be my last innovation as Chairman of the Society because, regretfully, I shall not be standing for the office in the new SIFD year. The journey from Grimsby makes it a little bit difficult to attend regularly at Committee Meetings - five hours' travelling each way requires inevitably a night in London, and although Dorothy Bryan has been most helpful in providing accommodation, which has been very much appreciated, there still remains the expense of travelling, due to the high cost of petrol (£10 a time, £120 a year). I must remember too that though the Society is, demonstrably by its membership, nationwide, it still remains decidedly London-orientated in regards to many of the matters discussed during Committee and with which I may grow out of touch, as with the Society gossip and lobbying which are so often necessary preludes to future actions.

Of course, in a few years' time we may develop towards being truly national by holding the A.G.M. outside the Metropolis, say in a different county town each year, but that is not yet. So, in a few months, my essays will be transferred from "leading article" to "country matters". I will keep in touch, of course, and visit the Cecil Sharp House Dances and other functions as often as I can, and like other out-of-town members will read the SIFD NEWS avidly.

Now it is holiday time, and I send best wishes to everyone for a happy August and a dry one, particularly during Swansea week. I hope the break from regular classes will allow you all to return in September filled with a new vim and vigour (sounds like an advertisement for dog biscuits!).

Don't forget that subscriptions are due on 1st September, and secretaries of affiliated groups are reminded that their application for renewal should be sent to the Committee accompanied by a letter giving a list of their activities, place of dance sessions, etc.

In September you should start thinking about those whom you wish to represent you on the Committee in the new year, but I'll remind you of that next month. For now, enjoy a good break and come back refreshed.

BERT PRICE

NOTES FROM THE DEMONSTRATION SECRETARY .....

GREENWICH FESTIVAL, Saturday, 28th June 1975.

Our contribution to the Greenwich Festival went very smoothly despite lots of preliminary worry over the dancing area. The bit we wanted to dance on was taken over by an exhibition for Heritage Year. The organizers wanted us up on a concrete platform surrounded by a low wall, and promised us a wooden platform to raise us up to the level of the wall so that the seated audience could see our feet. The wooden platform turned out to be ten blocks of wood, 10ft. x 6ft. not even fastened together - so we danced on the concrete. The audience standing all round had a good view!

I was very pleased with the discipline of all the teams; everyone reported on time and there was no hold up, and from my corner of the platform it all looked very good indeed. The organizers were very pleased and have asked us to do an indoor concert early next year. We ended the evening with audience participation and the response was terrific.

I would like to thank everyone who helped to make the evening a success. Group leaders, dancers, dressers, runners and whippers-in, and of course Caroline Thomas who played for every item.

BIRMINGHAM BRANCH SAFARI, 5th July 1975.

Despite the fact that this date clashed with the wedding of Eleanor McMeiken and Peter Oakley, we managed to muster twenty people. Will Green had some nasty moments trying to book a coach, not knowing until the last moment whether it was to be a mini-bus, 20-seater, or 40-seater, and it meant a lot of running around before he could get the 20-seater. We left Charing Cross Embankment promptly at 9.30 a.m. but it took nearly an hour to get out of London, and the engine could only do 50 miles an hour on the flat, dropping to 30 uphill! So we arrived nearly two hours late, but the Selpar Group had taken a tape recorder and amplifier to cover such an emergency. We arrived in time to have a ploughman's lunch at the pub at British Camp, a lovely spot on the Malvern Hills. Then we danced for twenty minutes in the large car park - more concrete - before setting off for Droitwich, Worcestershire, Sybil Chapman's home ground, where we danced on the lawns of the Worcestershire Hotel, a very beautiful setting, for two hours. The local shop did a roaring trade in soft drinks, and the hotel supplied us with iced water. We then moved on reluctantly to Birmingham where we had a picnic meal in Swanshurst School grounds, or in the pub opposite, and then into the school hall for the monthly Dance. It is a very nice large square hall, about the size of Cecil Sharp House. The caretaker let us start half an hour early as we had to get away soon after 8 o'clock in order to get back to Charing Cross at the stipulated time of 11.30 p.m. After dropping people off on route through London, we finally arrived at 11.45 p.m. A long day but very well worth while. We had lovely weather, and the Selpar Group made us very welcome. I hope this will be the first of many such trips. Thank you Selpar for arranging it for us, and we look forward to your next date, 11th October.

MARGERY LATHAM

LETTERS TO THE EDITOR .....

Dear Lily,

Concerning the letter Will Green wrote in the June issue about M.C.s; all the people who work so hard to help us enjoy our dance evenings should have their load lightened considerably if just a few more capable people in the Society offered their services, even if only once a year. It must be an exhausting evening for the M.C., with so much work involved and all the preparation beforehand, but - I remember very enjoyable Dances with you as M.C., Lily, and what ever happened to Peter Oakley?

There must be many other people capable of doing this job, I can think of three SIFD members who would be marvellous as M.C.s and there must be many more who would possibly yield to a little gentle persuasion.

Best wishes,

GAYE SAUNTE,

50a Lewisham High Street, S.E.13.

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SUMMER CLASSES

If you are unable to attend your dancing class because it is closed for the summer, and you live in North-West London, you may like to know that The Canons International Folk Dance Group (CANONBALLS) will be pleased to see you at 7.45 p.m. at their Centre on Friday evenings, August 1st, 8th, 22nd and 29th (but not the 15th). The address is: Canons Community Hall, Wemborough Road, Stanmore, Middx. Nearest Station: Canons Park. For further information, contact Joan Goodman, 13 Woodgrange Close, Kenton, Harrow, Middx.

Alan McLean has asked me to announce that although ILEA classes do not officially begin until 22nd September, his Friday Hungarian/Romanian class at Pimlico School, Lupus Street, Chelsea, S.W.1., 6.30 to 9.30 p.m., will commence on 5th September 1975.

ED.

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CONGRATULATIONS

Catherine Saunte, ten year old daughter of Gaye Saunte (one of the twins taking part in the Danish dancing at Cecil Sharp House and Greenwich Festival with SIFD) took first prize in the Eisteddfod of Abbey Wood, S.E.London, for her dancing.



## FLAMENCO

Just over a hundred years ago Flamenco was still a part of normal Andalusian village life and flourished in its natural surroundings. The time soon came, however, when the songs and dances of the region and the art of the Andalusian gypsies began to attract money to the pockets of those poor people who had previously performed merely for their own pleasure. The cantaors, the bailaors and the guitarists were hired by cafes anxious to provide entertainment for their guests. At this time, the independent gypsies joined with the Andalusians, and the cafe chantant, as it was called, spread outside the confines of Andalusia into distant parts of Spain. The most famous of these cafe chantants were, however, situated in the Andalusian towns of Seville and Malaga. The cafe chantant today no longer exists, and the Flamenco tradition is now mostly perpetuated in the professional theatre. It is still possible to see the gypsies dance in the Sacromonte caves at Granada and a number of small taverns such as El Refugio in Malaga present Flamenco dancing and singing for an almost exclusively Spanish clientele, which is probably the best guarantee of authenticity.

In the theatre and particularly with the large Spanish ballet companies such as those which have become so popular in this country, it is usual for two or more guitarists to play together. This is chiefly because the physical limitation of the guitar, as far as volume is concerned, demands it when an attempt is made to broaden the intimate character of Flamenco and interpret it to a larger audience. When folk art broadens its appeal and is put on stage, the rough edges are smoothed away until it reaches a form capable of being understood by people of quite different cultural traditions.

Normally the Flamenco guitarist improvises on a number of set forms. This enables him to demonstrate his skill, power of invention and spontaneity without losing that sense of shape and balance which is so essential to any form of art. Technically, the difficulties facing the guitarist when improvising Flamenco are very great; abrupt changes of rhythm are matched by equally abrupt changes of technique; rasqueado (broadly, strumming) is interspersed with scale passages of great velocity and tremolo with rapid chord passages. One may perhaps feel that the Flamenco guitarist puts more of himself into his playing than does any other instrumentalist.

Cante Flamenco, for which the guitar often provides the accompaniment, is composed of two different types of song - cante jondo and cante chico. Cante jondo, or "deep" song as it is literally translated, deals with the fundamental and more serious side of life and consists mostly of such forms as soleares, serranas, siguiriyas and martinets. Cante chico, or pequeno as it is sometimes called, deals with the joyous and happy aspects of life and consists mostly of such forms as alegrias, bulerias, fandangos and tangos.

Acknowledgement to Anthony Morris  
and the Decca Record Co. Ltd.

## SIFD and THE GREENWICH FESTIVAL 1975

Local Entertainments Departments can be good friends to folkdancing, and it is, I think, a good thing to work with them everywhere. So, when a chance came to work with the Greenwich Borough in its Festival, the result was a good thing both ways.

Among the 320 events, there were four Wine Festivals - a Yugoslav, a German, a Hungarian, and a French. For each we were asked to supply four or five girls in costume, to mix with the "guests" and join in the fun. We were also asked to recommend a Balkan band. What better invitation? The Dunav Balkan Band played, and five of Ken Ward's Yugoslav young ladies made a great impression on the Monday; four girls from Woodvale filled the bill at the German evening; and four costumes were worn for the French evening. For the Hungarian evening we had to invite Mr. Baracsi's girls to take part, and they did a Hungarian bottle dance several times. The Festivals were very successful.

The SIFD Show in the open air at the side of the "CUTTY SARK" was another success, and every team did extremely well. The Dunav Band took part again; other groups and classes were - Harrow Green (English), Fiona Howarth's Israeli class, Margery Latham's European class (Swedish), Irene Whitaker and David Ashworth (Spanish), and Betty Harvey's Polish class. The delightful Danish item by Gaye Saunte's young team has already been booked for another Show! One of the things which pleased me was the way every single group was ready to take the stage, in full fling, and keep the Show going with a swing. A picture of Irene Whitaker was used in the official programme.

Already the suggestion has been mooted that the SIFD should put on an indoor Show for Greenwich next year.

WILL GREEN

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## SAFARI SEASON

It is a good thing to see that the initiative for making Safaris into the countryside is not exclusive to the London-based Committee, and Safaris are being run by other leaders. The Surrey Safari last month by the Merton Group was a lovely day out, and the settings chosen for the dancing were ideal. Around sixty people took part, and an audience of over 200 watched the dancing in an ideal setting, with Outwood Windmill as a background. Also last month, twenty people went to join the Midlands Group in a Safari to dance in the Malvern Hills and other places. Let's hope Safaris increase in number every year and spread all over the country.

WILL GREEN

SADILA SEM ROGOZEK - Croatian

As taught by Ken Ward

Couple dance in closed circle formation, the man having his partner on his Right. Hands joined and held down.

The movements of the first figure have a 'penguin-like' movement.

<u>Count</u>	<u>'A' Figure</u>
1	Step LF to the L, stiffly, leaning body to the L.
2	Close RF to LF, stiffly, leaning body to the R.
3/8	Repeat counts 1/2 another three times.
9/12	Stamp LF, RF, LF, and pause on count 12. Repeat to the R, starting with RF.

'B' Figure

The body bounces twice on each movement.

1/2	Step LF moving inwards.
3/4	Step RF moving inwards.
5/8	As for 1/4.
9/12	As for 'A' figure - counts 9/12. Repeat moving backwards (outwards) starting RF. Then start dance again from 'A' Figure, count 1.

'C' Figure (Arming)

Variation for 'B' Figure.

Arm R with partner, and make one complete turn clockwise with partner, four bouncy steps, changing to arm L on the stamp steps. Four bouncy steps back to place, but the man has to move L shoulder back during the stamp steps back to rejoin in the circle.

Free hands are on hips, thumbs back, clenched fists behind back for the men.

The so-called 'bouncy' steps are heavy in style, and not balletic. The body moves up and down but the movement of the feet is an ordinary heavy walking step.

From the hilly 'Prigorje' region, just north of Zagreb.



## FOLK DANCE INSTRUMENT

### The Gayda (Bagpipe)

This is a wind pipe instrument composed of a hide bag and wooden parts, turned out of cornel, plum or apricot wood. The bag is made of goat hide with the fur turned inside. The sound pipe, "gaydunitza", is attached to the neck of the hide. It is conical in shape both inside and out and has eight finger holes. It produces a distonal major scale in the volume of one note and in combinations with the fingers, chromatic half-tones between the 5th and 6th and the 6th and 7th tones. Gaydas come in three keys; high, "djura", medium and low, "kaba".

A three-section bass pipe is attached to the left foreleg of the hide. It is called "ruchilo", drone, and has no holes. It is from 50 to 60 cm. long. There is a reed whistle at its upper end, which is tied to the hide. This pipe produces only one tone. It is always at an interval of a duo-decime lower than the basic tone of the "gaydunitza" and provides a bass for the melody all the time. The bag is blown out through a mouthpiece tied to the right foreleg of the hide.

The bagpipe is a sonorous folk instrument and is used out in the open. The people say "when you hear the bagpipe, you can tell where the wedding is". It is used as a solo instrument as well as together with other instruments - gadulka (rebec), kaval (pipe) and tupan (drum). The high tone bagpipes are used throughout Bulgaria. Only in the Rhodopes, low-pitch, "kaba", bagpipes are used, the basic tone of whose "gaydunitza" is in "a" and the drone is in "E1" or "1" of the big octave. That is why these bagpipes are used to accompany songs.

Acknowledgement to  
Maria Kouteva and Philip Koutev

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### LLANGOLLEN

Many congratulations to Harrow Green Folk Dance Group who were awarded 89 points for their first appearance on the stage at the Eisteddfod at Llangollen, when they danced two English dances from their own region. Having attended the Eisteddfod for about ten consecutive years, I decided to give it a miss this year but hope that some of our members who were present will let me have an article on this festival for next month's issue. Meantime, I have been given the marks awarded to the first four teams, from which it will be seen that Harrow Green did very well, with 89 points.

1st - The Steve Rhodes Dance Ensemble of Lagos	94	points
2nd - American Heritage Dancers of Illinois	93	"
3rd - Cercle Celtique de Penthièvre of Saint-Brieuc, Brittany	92	"
4th - Britannia Coconut Dancers of Bacup	91	"

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AFFILIATED GROUPS

HAVERING INTERNATIONAL FOLK DANCE GROUP meet every Thursday during term time at Harold Wood Primary School, Recreation Avenue, Harold Wood, from 8 to 10 p.m. Secretary: Miss Doreen Grew, 31 Marlborough Road, Brentwood, Essex. Tel. Brentwood 222051

WOODVALE FOLK DANCE GROUP meet every Tuesday at Borough Green Village Hall, Borough Green, Nr. Sevenoaks, Kent, from 7.30 to 10 p.m. All details from the Treasurer, Mrs. Eileen Nolan, 16 Dryland Road, Borough Green, Nr. Sevenoaks, Kent. Tel. 0732 88 3380.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meet every Tuesday evening in term time at the South Kent College of Technology, Shorncliffe Road, from 7.45 to 9 p.m. Details from the Secretary, Mrs. Margaret Warwick, 32 The Crescent, Sandgate, Folkestone, Kent. Tel. 38338.

KENSINGTON SLAVONIC DANCERS meet every Wednesday and Thursday evenings from 7 to 10 p.m. On Wednesdays they meet at Fox School, Kensington Place, Notting Hill Gate, W.8., and on Thursdays at Isaac Newton School, Lancaster Road, W.11. They learn and perform dances from Czechoslovakia and are taught by Mrs. Hedda Jolly-Klingerova, 69b Grange Rd., London, W.5. Tel. 01 567 2346.

BARLOW INTERNATIONAL FOLK DANCE GROUP meet every Tuesday evening at Wilbraham Road United Reform Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further information from either the President, Alan Williams, 47 South Drive, Manchester, Tel. 061 881 7744, or the Chairman, Philip Lloyd, 268 Upper Chorlton Road, Manchester, Tel. 061 881 3613.

MERTON PARK INTERNATIONAL FOLK DANCE GROUP meet every Wednesday at Rutlish School, Watery Lane, London, S.W.20. 7 to 7.30 pm Spanish (Beginners); 7.30 to 9.30 pm General International. Musician: Wilf Horrocks. Details from Charles Steventon, 64 Erridge Road, London, S.W.19. Tel. 01 542 3831.

BARNET INTERNATIONAL FOLK DANCE CLUB meet every Friday at Hadley Memorial Hall, Hadley Highstone, Barnet, Herts., from 8 to 11 p.m. Details from the Secretary: Mrs. Janet Heathfield, 29 Cedar Avenue, East Barnet, Herts. Tel. 01 368 5345.

ED. NOTE: This is not necessarily a full list of affiliated groups but only those who have given me details of their meetings for the current year.

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Affiliated Group membership expires on 31st August. Group Secretaries should apply to the SIFD Committee for renewal.

SUNDAY DANCES

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 3rd August	Cecil Sharp House	C.S.H. Band	George Sweetland
17th August	Trevelyan Hall	- to be arranged -	
7th Sept.	Cecil Sharp House	C.S.H. Band	Roland Minton

7 to 10 p.m.

Admission: 40p members, 50p non-members, for Cecil Sharp House  
30p members, 40p non-members, for Trevelyan Hall

Addresses: Cecil Sharp House, 2 Regent's Park Road, N.W.1.  
Trevelyan Hall, St. Anne's Lane, Great Peter Street, S.W.1.

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On 3rd August, Roger Nicholson will be giving a performance on the Appalachian dulcimer, at Cecil Sharp House.

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WHAT'S ON

August 1st/9th SIDMOUTH INTERNATIONAL FOLKLORE FESTIVAL  
Details from Sidmouth Festival Office, 44 Queen Street, Exeter, Devon.

August 9th/16th BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL  
Details from the Festival Director, Municipal Buildings, Town Centre, Billingham, Cleveland.

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Sept. 13th ONE-DAY COURSE IN POLISH DANCING at Hugh Myddelton School, Corporation Row, Clerkenwell Green, London E.C.1. Part revision of the last Polish Course, part new dances. Tutor: Betty Harvey. More details next month.

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CONGRATULATIONS and best wishes to Lesley Vale and Peter Moody who are to be married on 9th August. We wish them every happiness.