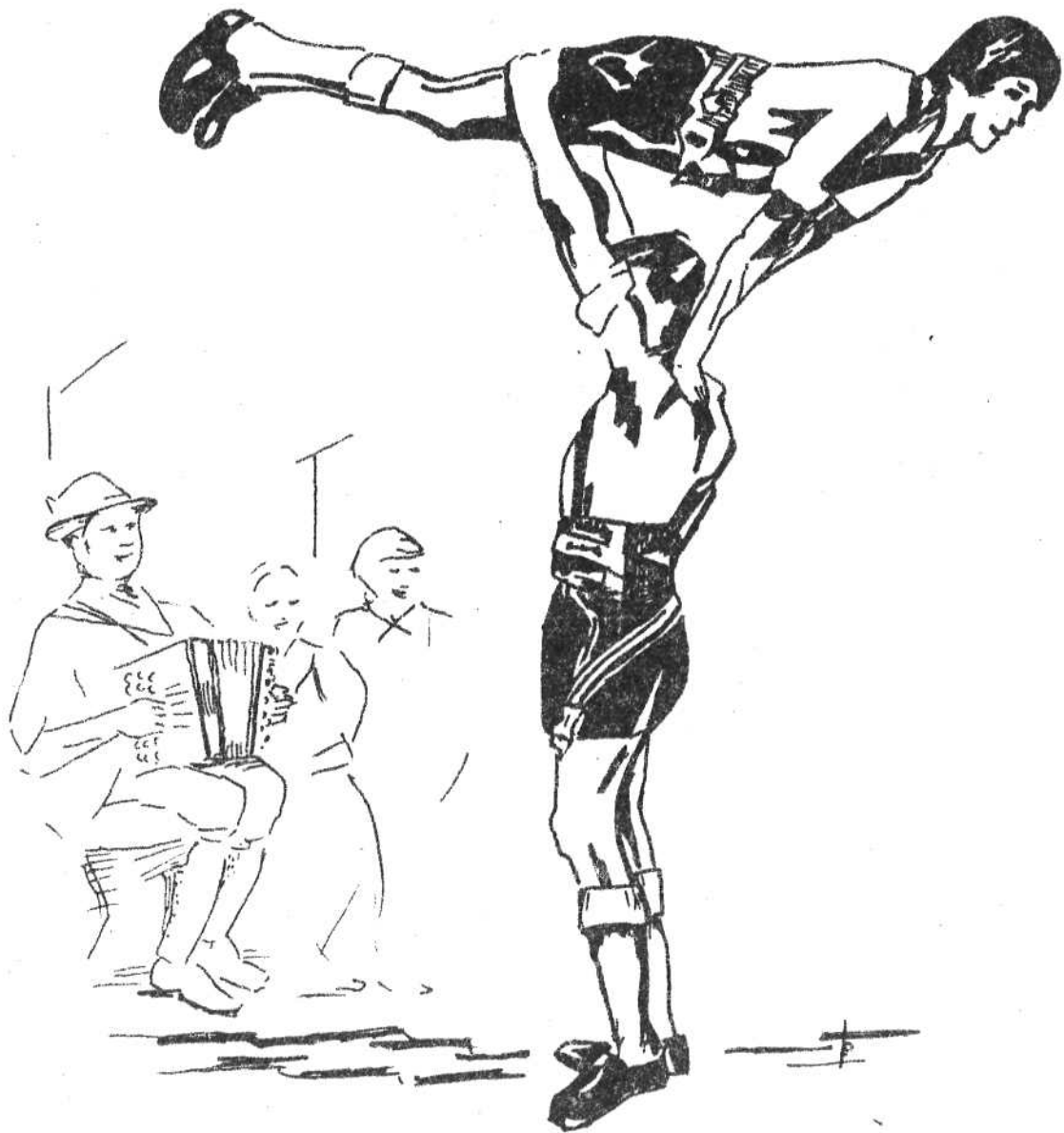


S.S.F.D. NEWS.



AUGUST 1983

SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR: Lily Southgate, 33 Thornton Crescent, Old Coulsdon, Surrey,
Tel: Downland (71) 54377.

The printing, collating and packing is organised by Doug Wells and family. The stencils were typed this month by Kelsey Blundell.

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This month's cover was sent by Barnett Field
and shows Austrian Schulplattler dancers.

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CHAIRMAN: Charles Steventon, 64 Erridge Road, London, SW19. Tel: 01 542 3831.

SECRETARY: Joan Rackham, 16 Bathurst Avenue, London, SW19. Tel: 01 543 1891.

TREASURER: Judith Holloway, 28 Shepherds Road, Watford, Herts., WD1 7HX.

MEMBERSHIP SECRETARY: Roland Minton, 10 Banyon Court, Balmes Road, London, N1

DEMONSTRATION SECRETARY: Kay Leighton 9 Barnes Rise, Kings Langley, Herts.
Tel: Kings Langley 62763.

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A FIXTURE DIARY for organisers to check for duplication on dates, and also to confirm those arranged for them, is kept on behalf of the SIFD by Frank Flanagan. His address is: 124 Fairbridge Road, Upper Holloway, London, N19. Tel: 01 272 5003. Suggested time to ring - between 5 and 6 p.m.

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Enquiries and orders for books, records and cassettes should be sent to Audrey Whiteley, 16 De Vere Walk, Watford, Herts.

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SIFD T-shirts, small, medium and large, available at £2.50 each from Kay Leighton (address above). Cheques and postal orders should be made out to SIFD.

SIFD Car Stickers are available, price 30p each, from Judith Holloway (address above). The stickers are circular (3½" diameter) and depict two dancing figures in red and white. If you wish to buy by post, please send a stamped addressed envelope at least 4" square.

Because of other commitments, Dorothy Bryan has given up the job of S.I.F.D. Membership Secretary. Dorothy has carried out this job very efficiently for many years now, and I am sure we are all very grateful for all her help and hard work over the years. Roland Minton, who did the job several years ago, has kindly agreed to take over as Membership Secretary again. The Society is very lucky to have such a willing volunteer.

Members are reminded that their current S.I.F.D. membership expires at the end of this month. Renewal forms will be sent out either with this issue of SIFD NEWS or the next and should be sent, with remittance, to the Membership Secretary.

Affiliated Groups

Your affiliation expires at the end of this month. If you wish to renew it for the coming year, please apply to Frank Flanagan (address on page 2) who will submit your application to the Committee.

Associated Classes

Your class association has to be approved by the Committee for next term's classes. If you wish to renew your association, please apply to Frank Flanagan who will submit your application to the Committee. Please note that the teacher of the class must be a fully paid-up member of the SIFD and approved by the Committee as a teacher.

Affiliated and Associated groups/classes

Please note that after the group/class membership has been approved by the Committee, if you wish details to be listed in SIFD NEWS you must send details direct to the Editor. To be included in the October NEWS (and repeated each month thereafter) details must reach the Editor by 15th September. All current groups will be listed in September issue to cover the interim period. PLEASE BRING THIS NOTICE TO THE ATTENTION OF YOUR GROUP SECRETARIES AS EVERY YEAR WITHOUT FAIL THERE ARE GROUPS WHO COMPLAIN THAT THEY "DIDN'T KNOW THEY HAD TO INFORM THE EDITOR".

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THE POLONAISE

We have received notification that a set of eight volumes on the Polish National Dances is in the process of being published and the first volume is available. It is a 200-page work in two parts with many illustrations and diagrams and is about The Polonaise. The author is R. Cwieka, who has spent several years on research including some years in Poland under the sponsorship of the Polish Academy of Arts & Sciences and the Kosciuszko Foundation, and under the personal direction of Dr. Dabrowska, noted Ethnodanceologist of Poland. Price: \$15.00. Discounts on bulk orders. Full details from R. Cwieka, 1375 Clinton Avenue, Irvington, N.J. (07111), U.S.A.

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WOULD ANY MEMBERS WHO CHANGE THEIR ADDRESS PLEASE NOTIFY MICHAEL AND EDWINA HOLDUP, 16 NETHERBY GARDENS, ENFIELD, MIDDX., AS WELL AS THE MEMBERSHIP SECRETARY.

ISTD TEACHERS' AWARD IN FOLK DANCE

The Imperial Society of Teachers of Dancing have announced that from September 1983 they are starting a new series of courses covering "the traditional dance of many countries, taught by specialists", with a view to preparing for their "Teachers' Award in Folk Dance". In its final form, teachers will be able to gain awards through studying dances of the following regions:-

- 1) British Isles (England, Scotland, Ireland, Wales, the Isle of Man).
- 2) Western Europe (France, Denmark, Austria, Holland, etc.).
- 3) Eastern Europe (Hungary, Czechoslovakia, Yugoslavia, Greece, Bulgaria, Romania, etc.).
- 4) Non-European - in particular those countries whose dances are kept alive in Britain by groups now resident here - Pakistan, India, West Indies, etc.

They will cover steps, holds, figures and a range of social dances; folk music and musical instruments; traditional dress and its effect on the dances; folklore and the origin and meaning of dances. General theory will cover topics such as the social value of folkdance, the organisation of a dance group, the planning of programmes and the principles and teaching of folk dance, demonstration, leadership, the approach to the adult learner.

Diki Gleeson has sent me a handbill on the above, enclosed with the following letter.

Dear Lily,

I am enclosing the latest from the I.S.T.D. Very nice that they are following S.I.F.D. lead with a teachers' award, and I thought it might be interesting to compare their arrangements.

Thinking about teaching folkdance, I must say that I always feel that the most important thing is the STYLE and CHARACTER of each country, and think that this could well be emphasized before any attempt at learning dances as such is embarked upon. It is important to listen to the music and to recognize the individual rhythms, emphasis and feeling. I enjoy doing steps, movements, and even floor patterns haphazardly, just moving to the music, with criticism about the style and character of those movements, without having to pay any attention at all to a pre-set pattern.

I have found in the past that this sort of approach was most useful and seemed to be enjoyable and profitable to the children I taught. Certainly I was invariably being "observed" by groups of students sent from the local college. The school kids would also make up their own dances using traditional steps and perhaps patterns too. This was a way of cementing what they had learnt. Then, after considerable work, the dances as such were taught - to my mind far more effectively with far better results. I feel if the emphasis is only on learning dances as such, particularly if this is done too early, before a certain amount of feeling for the individuality of that nationality has been acquired, it is questionable whether that illusive feeling will be retained (thinking of courses rather than regular classes where there is an on-going opportunity).

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Personally, I like to be able to remember the 'key' phrases and admonishments with the visual pattern of a good example of style basics. Even if I may have forgotten the actual dances, I have not forgotten the feel and 'picture' of Swedish dancing, as I can still clearly recall Pug Cyriax's demos and key phrases while we practised the basic steps around the room as we chose.

I suppose one of the difficulties is that so often half the group/class are not beginners in any way and probably know most of the dances that are being taught. In a way I feel this should not deter the teacher from at least having a short session on basics to begin PLUS INDIVIDUAL CRITICISM. I know that I have often suffered from taking general criticism too much to heart personally only to find that it has made me exaggerate the requirements and spoilt my efforts. I felt Eddie Tijssen and Tom Bozigian did very gently do this by dancing in front of whoever was having difficulty and pointing the keynotes. But perhaps that is it - it is too personal for our wellknown (and dearly loved) teachers to do this much, if at all - as well as the fact that they may feel it is the same people with the same difficulties over and over again. I am sure some people do not like to be criticised personally and others are so acutely aware of their shortcomings that they most definitely do not want them to be underlined publicly. I readily concede that courses are mostly trying to cater for an extremely wide range of needs and abilities and the foregoing is in no way intended as a criticism of any sort, but just a thought which may be stimulating or interesting in some quarter.

As the SIFD standards always seem to be improving, perhaps the status quo is best. I know change does not always equate with progress, but change is often a tonic and a stimulus. Particularly when considering teaching anything, it should not ideally become a fossilised routine.

Golly, I do go on don't I - I was only just enclosing the handbill and not meaning to write at all, but ways of teaching are always a discussion point, aren't they?

Love,

DIKI GLEESON,
Oak Lodge,
Theobalds Park Road,
Enfield, Middx.

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Dear Lily,

Another season of the Saturday monthly instruction courses has come to an end - how fortunate we have been in having such a wide variety of such different styles and teachers. Where and how does Frances Horrocks find them all?

Some countries obviously have more appeal and attraction than others, and so are well supported, but those interested in folkdance, teaching, etc. can gain so much from all the courses. The dances and styles all fit together like a jigsaw puzzle to give a very valuable and comprehensive picture of the folkdance field.

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The last class of the 1982/83 session - Latvian, taken by Viktors Grigulis, was excellent in both presentation and material. Not too well supported (the hottest day of the year!) but lots of room to move.

Thank you, Frances, from us all for such interesting classes and for all your hard work.

Yours sincerely,

ROBERT HARROLD,
4 Breakspeare,
College Road, SE21

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Dear Lily,

In the "Eastbourne Rock" article of the July issue, Lesley Boorer puts a question mark against the name of Pat Shaw (folk singer, linguist, composer, square dance caller, musician, broadcaster and transcriber of Playford).

Patrick Shuldham-Shaw, 24th December 1917 - 16th November 1977, left us amongst other things some delightful dances such as:-

The Rose of Tankerton (longways, 5 couples)
The Real Princess (1964) (longways, 4 couples, marking H.R.H. Princess Margaret's visit to Cecil Sharp House).
Levi Jackson Rag (one head, four side couples), composed for a Christmas School at Berkea, Kentucky)
The Waters of Holland (longways 3 couples, 2nd couple improper)
The American Husband or Her Man (= Herman) (3-sided square)
The Heswall and West Kirby Jubilee (2 couples facing 2 couples)
John Tallio's Canon (longways, duple minor)
The delightful "Miss Bedlington's Fancy"

and many more.

When Pat Shaw was still alive, we attended a week's course of English dancing at Alsager College (1977) knocking up some 85 hours of dancing and playing, which included late-night sessions in the Common Room, and there were about 20 musicians, or about one per dancer.

Records with dance descriptions are as follows:-

The Ranchers Dance Band Stereo IC 298
The Kenton Ramblers Stereo PE 204

And then, as Shaw might have said to the Dutch, "Tot Ziens".

Sincerely,

ALAN HOLLAND,
Fairfields, Main Street,
Long Lawford, Rugby

When I began to draft this article mentally, after the folkdance competition, I expected it to express my feelings of total depression, but a walk around the little town of Llangollen in its wonderful setting, and meeting with the friendliness one always finds there, did much to restore my spirits.

But, with the best will in the world, I cannot deny that the folkdance session was anything but a disaster. The programme which I received before leaving London gave only one East European entry and none from the usually represented countries - Sweden, France or Germany, for example - but nevertheless there were a sufficient number of groups listed to ensure a pleasant, if unbalanced, afternoon's programme. The real blow fell later when I arrived there and it was announced that six groups had withdrawn, leaving only the Turks and Danes as 'real' foreign teams.

I have seen a trend towards this situation for some years, but it has to some extent been disguised by the presence of ethnic groups resident in Britain. The reasons for this decline are undoubtedly complex, but in my view two main factors are responsible.

The Eisteddfod is unique in that it has only one day of dance, and this must prejudice Continental groups in favour of those festivals nearer home and in Britain which provide a whole week of appearances. Of course, the recognised prestige of the trophy is an important consideration, which raises my second point.

The judging of the event since its inception has always taken as a basic requirement that the dances presented must be traditional in form and content. Thus, in general, the choice must favour those groups which have ritual dances in their repertoire such as the Dungeer Mummers, the English Morris, Sword and Rapper Sides, and this year and in 1982, the Indian group; and, in the nature of ritual, they are usually totally male groups. It follows then that those countries or regions where this element has not survived and whose tradition is the social dances of the 18th and 19th centuries are at a disadvantage. This situation was exemplified this year by the Danish group.

This adherence to the principles of folkdance cannot be argued with, but it does seem that, taken together, these two factors combine to discourage certain groups from appearing at Llangollen. It is difficult to suggest a solution, but it may be that additional awards could be created, to recognise those groups which have fine costumes, traditional music, or expertise within their own tradition, as is done at the large competitive festival at Dijon in France.

To report on this year's competitive folkdance session at Llangollen: Eight groups appeared, six from Ireland and Britain, and the Turkish and Danish groups.

The Turkish group, a folk club from Western Anatolia, presented two martial dances of the Turkish infantry, a fast and a slow Zedek. The costumes were good, and the playing of the zurna and davul exciting, but as stated in the adjudication, there was a lack of contrast in the dances, and to me the dances seemed to lack 'weight'. They were given 82 marks.

The Danish student group were particularly well dressed, showing a lack of uniformity in their costume in keeping with their origin. The two dances were Den Halve Kaede (Half Chain), a foursome, and Joedetur (Jewish Dance), basically a dance for sixteen but mostly performed in groups of four couples, only coming

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together at the end of the dance. The adjudicators stated that the item was beautifully danced, so they must have been disappointed to achieve only 87 marks.

First place went to the Nottingham Indians, with two fertility dances, which to my Western eyes looked remarkably alike (91 marks). Second were the Britannia Co-co Nut Dancers, who I think are lovely (90 marks, losing one mark because they used a brass band to accompany them). Third were the Halifax Ukrainians, with two dances from the central region. The first, a women's dance, used embroidered cloths to great effect, and the second, a couple dance, was a variation of Hopak. This group always gives a lively performance and is well received by the audience.

Folk Music. In recent years I have found this competition a most rewarding experience, but this time the presence of three groups of musicians from Singapore and Hong Kong made judging very difficult. Certainly they played their beautifully-made instruments very well, but if it was folk music or excerpts from Chinese operas, how could I possibly judge!

Two competitors, both placed, were interesting. That impressive instrument, the Alpenhorn, was used to produce some wonderful sounds, evocative of postoral life in the Swiss Alps (94 marks). An art teacher from Izmir, Turkey made his own urzan kaval of plum tree wood. It was in four sections, each with a collar of goat-horn, which when assembled was 90 cms. long. The tone was deep, and a real pleasure to listen to (93 marks). The third place (92 marks) was awarded to the Hong Kong ensemble.

The Eisteddfod, with its dedicated volunteer workers, has always had my sincerest admiration and support, so that I hope with all my heart that a solution to the declining interest of folkdance competitors will be found by next year.

GEORGE SWEETLAND

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"MIDSUMMER FIRE"

I have now had time to read the booklet produced by Barnett and Olive Field under the above title (see letter from them in last month's issue). It is a well set out book telling the interesting story of how the Folkestone International Folklore Festival began and the work that has gone into producing the Festival over the years. Then, under separate respective headings, are descriptions and information about the various groups that have taken part in the Festival - the bands, the dancers, the Masters of Ceremony, the singers, the instrumentalists, the overseas visitors, and the host of fringe activities connected with the Festival. It all makes very interesting reading, and the book is well produced with many sketches of costumes and customs. £3 p. & p. free from Barnett & Olive Field, Schlupfwinkel, Cannongate Road, Hythe, Kent.

LILY SOUTHGATE

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Irene Fyffe sends her love to all those friends whom she had hoped to meet up with at the Margery Latham Memorial Dance. Unfortunately, she and her husband Ken were unable to attend, owing to another commitment.

COMMISERATIONS

We were all very sorry to hear that Roland Minton has broken his leg and is in hospital. We send you our best wishes, Roland, and hope you will soon be on the mend and chasing the girls again!

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THE 'MARGERY LATHAM DANCE'

As announced in last month's issue of SIFD NEWS, the proceed of the Margery Latham Memorial Dance amounted to the magnificent sum of £1198. Our thanks once again to all those who contributed towards making the event such a success. The following letter has been received from the Leukaemia Research Fund.

"Dear Mr. Steventon,

Thank you so much for your generous donation in memory of Margery Latham. The International Folk Dance must have been a wonderful evening and we are grateful to you and everyone who contributed for thinking of us.

As you probably know, the Leukaemia Research Fund now promotes more research and more patient sponsor programmes than ever before at hospitals and medical centres throughout the country. Progress is being made and your help at this time is most welcome. Our percentage running costs remain the lowest of any national charity, with more than 94p in every pound going directly to research. In addition, every project given aid by the Fund has been thoroughly vetted by our distinguished medical and scientific advisory panel, to make sure that the money is used to the very best advantage and that duplication of effort is avoided.

We are most grateful for the encouragement you give us by supporting our work in this way and are pleased to enclose the Fund's official receipt and display certificate. Thank you again for your help.

Sincerely,

JENNIFER LIDSEY,

Leukaemia Research Fund."

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EAST EUROPEAN FOLK GROUP

In a previous issue we advertised a record by Robert Mandel's East European Folk Group. This recording will now be issued on a cassette instead of a record. People who ordered records have been notified. Anyone wanting the cassette, price £5, should apply to Chris Gunstone, 7 Nesbit Close, London, SE3.

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ALL MATERIAL FOR THE SEPTEMBER ISSUE MUST BE RECEIVED BY THE EDITOR, IN WRITING, BY 15TH AUGUST.

EUROPEAN CENTRE FOR FOLK STUDIES

There is a rich tradition of folk culture throughout Europe which stands in danger of being lost under the pressure of modern social and economic changes. The growing popular and academic interest in this folk culture is evidenced by the development in recent years of folk societies, museums of folk life and departments of ethnology in universities throughout Europe. Many scholars, however, suggest that a full understanding of the different regional folk cultures is possible only within a European context. From this came the proposal to establish a European Centre for Folk Studies situated in Llangollen, Wales.

The Centre is intended to take a lead in encouraging a framework of Folk Study Centres throughout Europe working in close collaboration with each other. Its main functions can be considered under three headings:-

Research - to encourage the development of systems for collecting, classifying and disseminating information on European folk studies, including comparable codes of practice and standardised cataloguing procedures.

- to establish a programme of original research in European folk studies including, in particular, comparative studies and the recording of oral information in danger of being lost.

Education - to organise summer schools and seminars and to provide exhibition facilities.

- to maintain contact with Institutions and Societies in Europe involved in folk studies and to act as a contact point for organisers of major folk festivals.
- to encourage the inclusion of folk life studies in schools and in establishments of higher education.

Conservation - to build up a library of audio-visual tapes of examples of folk skills.

- to preserve and maintain traditional crafts in danger of being lost, in particular by encouraging the creation of a European network of traditional craft teaching workshops.

At the new European Centre there are lecture rooms for weekend courses which are held at various points throughout the year and a coffee lounge for less formal occasions. The exhibition room is the centre room. Here the main exhibitions are held; other rooms are available for additional exhibitions. In the library is an extensive collection on Arthurian Legend. This is the largest collection of its kind in Europe, and contains about 2,500 volumes. Use of the library is allowed for research or for browsing.

Information of courses, weekend studies, etc. from European Centre for Folk Studies, East Street, Llangollen, Clwyd, Wales.

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FOUND

At Cecil Sharp House Dance on 5th June A BLUE NYLON MAC, ladies' size 18 Debroyal.
At Porchester Hall Dance on 7th May A BROWN TIE (Michelsons).

Would the owners of both please contact Frances Horrocks, 01 642 3629.

SUNDAY DANCES at Cecil Sharp House, 2 Regent's Park Road, London, NW1.

August 7th M.C. to be announced
Sept. 4th M.C.s Dave McKie & Alan Cant

7 to 10 p.m. Admission: £1.80 for SIFD members, £2.30 for non-members.

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WHAT'S ON

- July 29th/ Aug. 5th INTERNATIONAL FOLKLORE FESTIVAL AT SIDMOUTH. Details from Festival Office, 10 Richmond Road, Exeter, EX4 4JA.
- July 31st/ Aug. 5th ISRAEL FOLK DANCE ASSOCIATION's 6th Annual Summer Camp at Hatfield Polytechnic, Herts. Featuring Moshiko, Shlomo Maman, Se'adia Amishai and Mosho Telem. A limited number of places available, mainly in the Basic and Intermediate classes. Part-time attendance possible. For details, send s.a.e. to IFDA, 134 Alderney Street, London, SW1 or telephone 01 445 6765.
- Aug. 3rd HORA ASHKELON DANCE TROUPE from Israel. Concert at Hatfield Polytechnic, Herts. 8.30 p.m., followed by audience participation. Tickets £3. Details/tickets from IFDA, 134 Alderney Street, London, SW1. Please send s.a.e.
- Aug. 13th/20th BILLINGHAM INTERNATIONAL FOLK FESTIVAL
- Aug. 16th "OS RAPARIGOS" traditional quartet of musicians from Galicia, North-West Spain. 12.30 to 2 p.m. at Jubilee Gardens, Belvedere Rd., Waterloo, London, SE1 (next to County Hall). FREE CONCERT.
- Aug. 17th BAGPIPES IN CONCERT at Purcell Room, London, 7.30 p.m. Alistair Anderson on Northumbrian smallpipes, Liam O'Flynn on Irish pipes, Iain McDonald on Highland pipes, Jean-Pierre Rasle on French bagpipes and Jonathan Swayne and Blozabella on English bagpipe and hurdy-gurdy. Tickets £2.80 from Box Office, Royal Festival Hall, London.
- Aug. 19th/21st ROBERT MANDEL'S EAST EUROPEAN FOLK GROUP at Pontardawe Festival Pontardawe, Near Swansea, South Wales.
- Aug. 19th/25th PACO PENA and his Flamenco Company. Royal Festival Hall, London, 7.30. Saturday Matinee 3 p.m. Tickets £2.50 to £6.50.
- Aug. 24th ROBERT MANDEL'S EAST EUROPEAN FOLK GROUP. Music of Hungary and the Balkans on traditional instruments. 12.30 to 2 p.m. Jubilee Gardens (address above). FREE CONCERT.
- Aug. 29th/ Sept. 3rd KOREAN NATIONAL DANCE COMPANY. Queen Elizabeth Hall, London, 7.45 p.m. Saturday Matinee 3 p.m. Tickets £2.50 to £5.50.

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THE SEPTEMBER SIFD DAY COURSE WILL BE FOR PROSPECTIVE SIFD TEACHERS.
DETAILS NEXT MONTH.