

# SIFD NEWS



**NOV 1995**



## A NOTE FROM THE CHAIR

Congratulations to all the dancers and musicians of "Hai Le Joc", performed on 30th September at the Royal Albert Hall. It was a lovely item that was very well received by the audience on the important occasion of the C.C.P.R.'s Diamond Jubilee. Especial thanks are due to Frances Horrocks for her expertise and smooth organization as Producer of our item, and to the Dunav Balkan Group for the superb music that was such a pleasure to dance to. (For more thanks relating to this event, please see my report for the year in the A.G.M. papers).

JILL BRANSBY, Chairperson

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## S.I.F.D. DAY COURSES

Those of you who have been fairly regular attenders at the monthly S.I.F.D. day courses for some time will have been aware of the problems these courses have faced. The escalating costs of dance space in Central London, combined with falling attendances, not to mention the very low price of these courses, have meant that they were losing quite a lot of money. Although I have succeeded in making ends meet for the last two years (just), this has only been achieved by using The Place as a venue, which has not been totally successful. They are not willing to give us a regular booking and Saturdays are only occasionally available. Because of this, I changed the day of the course to Sunday, but I think this is impractical for quite a lot of people and consequently the Day Course Sub-Committee has decided to revert to Saturday courses in spite of the additional cost.

We thought that we had solved the problem of a venue when we discovered Turnhalle Arts Depot, where we held the very successful Irish course, but unfortunately one of the tenants has objected to the noise and they are not willing to allow us to use it again. As a consequence, November's course will revert to Sunday at The Place. We have decided, however, that from 1996 we will hold the courses on Saturdays in Trefusis at Cecil Sharp House. We have also decided that we will put into practice the decision made by the previous Committee to reduce the number of courses per year. Courses will be held in January, February, April, June, September, October and November, with an S.I.F.D. "presence" (exact details to be decided) at the Milton Keynes Festival replacing a July course. We have also reluctantly decided that the price must increase by £1, i.e. members £6, non-members £7, with £1 reduction for concessions. This is still well below the price of similar courses run by other organizations.

Of course, falling attendances may not be a negative reaction, but an indication that Londoners now have a choice of dance events to attend which would have been unimaginable a few years back, so fewer courses could be seen as a positive sign! However, if you feel strongly about preserving your courses, do something about it - come more often. As always, suggestions and (especially) practical help are more than welcome.

MAGGIE O'REGAN

Chairman, Badge & Day Course Committee

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S.I.F.D. SUNDAY DANCES at Cecil Sharp House, 2 Regent's Park Road, London N.W.1

Nov.5th M.C.s Merton Park International Folkdance Group

Dec.3rd M.C.s. Rainmakers This dance will be preceded by the A.G.M.

7.00 to 10.00 p.m. Admission £3 for S.I.F.D. members, £4 for non-members.

## A NOTE OF THANKS

I should like to thank Heather Edwards for nobly taking on the job of compiling and editing last month's SIFD NEWS while I was on holiday, and for making such a good job of it. Thank you very much, Heather. LILY AVERY

N.B. The later-than-usual delivery was in no way attributable to Heather.

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## SPOTLIGHT ON DANCE

To all those who took part in the Royal Albert Hall on behalf of the C.C.P.R. 60th anniversary on 30th September, I would like to say a big Thank You. The performers who worked so hard are to be congratulated on a really splendid item. The evening especially was nigh on perfect. The team leaders were also splendid in replying to my many letters, instructions and exhortations in getting their teams prepared, even those who weren't dancing themselves. I know how hard it is to run classes where not everyone is involved and so the non-participants are also to be thanked for their patience and understanding.

The costumes were wonderful. Some had their own, some borrowed, and some stitched for months. The colour and variety was stunning and made our contribution stand out from all the others. Ileana, our Romanian singer, was very impressed at the dress rehearsal by the sight of so many people gathered together all in one place and all in such lovely costumes; so, well done everyone who helped and was willing to lend their own special costumes.

At the final count we had 79 dancers, 1 singer and 6 musicians - by far the largest contingent. Unfortunately, we lost 2 dancers at the last minute, through no fault of their own, so our commiserations to them. The dancers came from 11 different groups:- Barlow, Balkanplus, Central London, Croyley Green, Merton, Rainmakers, Newport, West Midlands (Arden, Heart of England and Selpar) and Woodvale, varying in representatives from 2 to 16 and from age 10 to 60+. Getting such far-flung groups together to rehearse as an entity has been no easy task, and I am indebted to West Midlands for arranging the hire of their wonderfully spacious school hall, and of course to everyone who made the effort to get there, which requires some measure of dedication.

Another great advantage we had over most of the other groups was our live music, provided by the Dunav Balkan Group. Without them, our item would have lost a lot of its verve and atmosphere. They also made a practice tape for us several months in advance and attended the dress rehearsal in force, which gave us all such a lift just before our final effort.

Saturday was a hectic day, making sure everyone had arrived in time for the morning rehearsal after long journeys involving crack of dawn starts for some. This was the time to see the lighting engineer, who was most helpful, the sound engineer who wasn't, the stewards from the Keep Fit Association who were wonderful, and to ensure that all the performers were ready in five different entrance points all at the same time, after changing in relays in our very cramped dressing room. At the end of the day I was personally delighted to be presented with a T-shirt from the exuberant Bhangra group, some of whom I had met previously at Billingham, and to be given a great big hug from one of the disabled "Magpie" group who was unable to express his own delight and excitement in any other way, but which personified the spirit of camaraderie between the groups.

From inception to performance for me was a complete year, during which vague ideas gradually formulated, were tried out in the kitchen, revised and tried again, took shape at rehearsal and were finally realized in the magnificence of the R.A.H. arena. For this five minutes of glory (twice over), yes it was worth it, so thank you all.

FRANCES HORROCKS

SPOTLIGHT ON DANCE AT THE ROYAL ALBERT HALL

It seems like no time at all since a team from Joyce Sharp's Croxley Green International Folk Dancers set out on a grey January morning on our first rehearsal in Birmingham for our part in a National Festival of Movement & Dance presented by the Central Council for Physical Recreation. The team comprised Olwyn Dunderdale, Avril Gunn, Alma Meador, Margaret and Alan Morton, Pat Moss and Audrey Whiteley. Several trips later, surviving the hazards of the motorways, we felt we had very thorough training under Frances Horrocks' eagle eyes for the great event at the Royal Albert Hall. Travelling in discrete groups took all the tedium out of the journeys and made each occasion a most pleasant day out.

All the team are very appreciative of the moral support Joyce gave and the patience of all the other members of her class in putting up with numerous practice sessions that provided the essential "homework" complementing the thorough training. Thanks are due to Barnet International Folkdance Club for the loan of some costumes.

Then the Great Day came on Saturday, 30th September, starting with the hubbub in the dressing rooms, where all sorts of conversations made the intervening time seem to pass very quickly and we learned a lot, chatting with members of other participants about all kinds of related activities going on in general in the world of dance. The moments leading up to our part were intense and then our performance seemed to be all over in a very short space of time. Dunav's delightful music, with Romanian vocalist Ileana, made it really enjoyable. We were told afterwards that the scintillating tassels on the end of everyone's sticks, which were displayed simultaneously on a musical cue in the finale, had a very pleasing effect.

We all thought how lucky we were to be able to take part in the magnificent Royal Albert Hall in something we all enjoy. A huge amount of work went on behind the scenes and we are all grateful to Frances's first-class tuition and appreciate the excellent organization of the C.C.P.R. in making this major event possible.

THE CROXLEY GREEN FOLK DANCERS

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BRISTOL INTERNATIONAL FOLKDANCE GROUP is 21 years old this autumn. You are warmly invited to join us in celebrating this event at a party at Newman Hall, Grange Court Road, Henleaze, Bristol, on Saturday, 18th November 1995, 7.00 to 11.15 p.m. There will be a band, entertainment items and refreshments. If you have a costume, please wear it.

It should be possible to arrange overnight accommodation if you let us know in good time. Please send s.a.e. for (free) ticket and map, to me at 10 Carmarthen Road, Bristol BS9 4DU. Tel: 0117 962 1802.

HILDA STURGE

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S.I.F.D. SHOP

Solve your Christmas present problems! Our well-designed tea towels, printed in red and black on unbleached cotton, make a welcome addition to any household. Lesley Boorer's design is based on a Russian embroidery of a dancing couple in costume. Price £3.50 + £1 postage & packing, or five tea towels for £18.50 inclusive of postage & packing. (Now that is a bargain).

CLAIRE STEELEY  
34 Broadwater Avenue, Letchworth  
Herts. SG6 3HF

"I danced at the Royal Albert Hall."  
The Albert Hall  
It's so exciting

Rehearsals in BIRMINGHAM!  
Forget it!

Anyone remember the school we meant to be going to?  
I'm hungry.  
I spy with my little eye...  
Are we nearly there yet?  
Birmingham M1

March

June  
ooops

September

THE BIG DAY...

There you are, Dressing Rm. 6  
10.45

Sheesh! What a day to break-down for the car to transport this thing!  
Why did I ever volunteer to transport this thing?  
11.00

You'd think there'd be somewhere in the West End to buy a safety pin!  
11.10

Run Through 11.15  
I was never worried.

Main Foyer?  
Up those stairs, turn right, through the doors at the top, turn left, all the way to the end, past the double doors, turn right.

Charming!

FIVE MINUTES OF GLORY!

And it's only a 4 hour wait til the next show.

Socks, shoes, blouse, skirt, scarf...  
Aprons, skirt, blouse, sash, Travel card, shoes...

The End of a long day...

Excuse me, but I can't help asking, Why have you got a dressmaker's dummy on the bus?  
ALDWICH

LETTERS TO THE EDITOR

Dear Lily,

I was asked to send the invitation to Jan Knoppers for York '96 and make the necessary arrangements with him, so I am personally involved in the present situation. I have tried to be patient, but I can no longer keep silent in the face of the totally undeserved, unprovoked and vicious personal attacks on one of our invited guest teachers. The Society asked Jan to come here to teach Armenian dancing and then South American. He did what we requested, and he did it brilliantly, which is why the third invitation was made in response to the interest shown in the Eastern material. To attack an invited guest, who has done so much to raise the standards of DANCING in our Society (as opposed to just "doing" dances or steps) is totally unacceptable. If Jan now declines to come to York next year, I think that those responsible should consider their position.

No-one values authenticity more than I do, which is why I have spent so much time and money in the last twenty-five years travelling abroad, sometimes three or four times a year, to work with native teachers and get as close to the sources as possible. I know that Jan does even more. No-one researches the material more carefully, and he is meticulous about stating and acknowledging his sources. Read his books. Of the three teachers at the last Summer School, his material was, in my opinion, the most authentic. Several of us went straight from York to Billingham, where to our great joy we saw the Argentinian group dancing the dances we had just learned exactly as he had taught them. To refute Roy Clarke's ill-informed comments, at least three of the dances are firmly in my repertoire and in that of Frith Folk. Deljan Demirev freely admits that he doesn't teach Bulgarian folk dances, but his own highly-choreographed routines. The Italian dances, from historical roots, I shall never do again, but this, in itself, is no criterion for rejecting material. I once sweated for a whole week to learn Tape Darudobogo from Magda Ossko and never did it again, BUT learning that dance, and others now forgotten, created in me a love of Hungarian dancing which has never left me. Surely that is the most important thing?

Summer School should certainly teach and educate us, but I do not agree at all that it is to increase our social dance repertoire. Class and group repertoire, yes, but to me social dancing is something else. Roy Clarke may not want to dance with his arms, but I DO. I want to dance with my whole body, and to be challenged and extended when I have a whole week's study. There are many like me out there who do not want to be held back by a minority who are afraid of the unfamiliar both mentally and physically. As to "village dances", Olivera Vasic gave us forty little village dances in one week, but I believe that only the Zivko Firfov Group have kept any. The endless repetition of village dances (out of context) is boring for any but the dedicated specialist. It has no appeal for the majority of members, and if we intend to go on repeating simple village dances for another thirty years, the Society will die.

Jan is not a cult figure; he is a sensitive person who has been very hurt by the criticism. In July, his only "free"(-ish) time in the whole year, he may well prefer to travel abroad to pursue his own research. If Jan does not come to York, I will arrange a course for him here in the North, where we can assure him of a real Northern welcome, and where he will know that his work is truly appreciated.

Yours sincerely,

MARINA WOLSTENHOLME (and her groups)  
Robin Cottage, 4 Commercial Road,  
Grindleford, Nr. Sheffield S30 1HA

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CORRECTION. In Roy Clarke's letter (p.6 last month) in the quotation from Douglas Kennedy, the last phrase should have read "and disappear at once".

Dear Mrs. Avery,

Both Richard Mellish and Roy Clarke have raised a few issues to which I would like to add a few comments of my own.

I appreciate the desire to dance "authentically" but for myself I need a teacher to help me do this. I am not a natural dancer or a particularly good one, but I do enjoy it. I enjoy it more if I know what I am doing. I can, with some difficulty, follow steps demonstrated to me, but still end up feeling (and looking) very English. (From observation I would say that many others in the S.I.F.D. also have this problem). A good teacher who has thoroughly analysed the material and the style and has worked out a way of developing in me the steps, the quality of the movement, even the psychology required, can go a long way to overcoming it. A native dance leader leading native dancers would not generally need, or be able, to analyse and explain in this way. If we want to dance "authentically" we have to concentrate on the dancing authentically, not on the "authentic" background of the teacher.

On the point of "charismatic" dance teachers needing to develop their own dances using folk elements, I am sure this happens (although I am not sure what this has to do with Jan Knoppers teaching Oriental Folk Dances at York) and I can understand objections to it. Personally, if the resultant dance is a good one and has an authentic feel, then I would be quite happy with it. Pat Shaw's dances, for example, are very popular, not because of Pat Shaw's charisma but purely because they are good dances. However, I appreciate that others may disagree and only want to do traditional dances - and we have a world full to choose from. But surely the S.I.F.D. can accommodate both approaches. "Folk" has many definitions and dancers have their own reason for wanting to dance. I hope the S.I.F.D. will not be too narrow in its outlook and say that only some reasons are legitimate.

I also hope the S.I.F.D. will not be too narrow geographically. There are many holes in the standard repertoire (inevitably so considering the range of dances available). These holes should be filled whenever possible and having Jan to teach is a good opportunity to extend our repertoire. Personally I would also welcome the chance to learn arm and head movements. I go to workshops and courses to learn things I cannot do, not to repeat what I already know.

Yours sincerely,

MIKE GILBERT  
85 Fen Road, Chesterton,  
Cambridge CB4 1UN

P.S. I regularly teach three of Jan's South American dances in Cambridge, and I know that Jill Bransby teaches two at Rainmakers. Both of us intend to teach more in due course.

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Dear Lily,

Since joining the S.I.F.D. we have looked forward to receiving, reading and distributing the newsletter to our members, for it contains not only details of events but interesting articles, thus furthering our knowledge of dancing and cultural background of various countries visited by the writers. We are therefore dismayed, disappointed and saddened (we could put it more strongly) by what seemed to us a highly personal attack on Jan Knoppers, a dedicated and gifted dancer and teacher for whom many of us in the Society have the highest regard. He has given those of us who have attended his courses in this country some wonderful hours of dancing presented in his own inimitable way. We are sure that we are not alone in thinking that Richard Mellish's letter has no place in an S.I.F.D. newsletter.

It is totally unfair to criticise the South American choice of 1994 (Roy



Contd...

Clarke's letter). It was requested by members of the Society and agreed by the Committee. We can assure Mr. Clarke that we have included all the dances we learned in Jan's class in Frith Folk repertoire; and even if we had not, we would never regard the tapes as "useless". In listening to the music we re-live happy memories of that course.

It would seem that some people have problems with the term "folk". Chamber's dictionary defines it as ALL people. This would suggest that the dancing done by the people of a particular country, whether peasantry, proletariat, bourgeoisie or aristocracy is folk dancing. By that definition Playford is part of the urban folk tradition of England. It is interesting to note that whoever set the syllabus for the last English badge tests was not averse to including Playford dances. Clearly the fact that (in Mr. Clarke's definition of the term) Playford is not "folk" posed no problem to the members of the Society at that time.

With regard to Douglas Kennedy quotation, please would Mr. Clarke refer to Douglas Kennedy's further comments on Playford in the forewords of the Apted and Maggot Pie collections (E.F.D.S.S.) which contradict the quotation in his letter.

Are we to assume that folk dances are only those devised long ago by a particular section of society (this admits Playford) and does it really matter so much? In my experience of teaching in Adult Education, people come TO DANCE, to meet people, for refreshment of body, mind and spirit. Dancing is NOT an academic exercise; it is an art and a therapy. In this day and age, particularly, folks are looking to shed the stress, cares and anxiety of our modern society. Of course we want them to dance with style and to a good standard, but with joy, comradeship and humour.....and if the term "folk" is still so much of a problem, why use it at all?

Jan - we look forward to seeing you in York next year, 1996.

Yours sincerely,

PAT and HARRY PHILLIPS  
Frith Folk, Buxton, Derbyshire

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Dear Lily,

With reference to letters from Roy Clarke and Jan Knoppers in the September NEWS, I hope they will both be pleased to hear that in Bexhill we have danced three of the South American dances taught by Jan at the 1994 York Summer School, more than once, and we have every intention of introducing a fourth shortly. We have also done some of Carla Padovani's Italian dances. So we certainly did not come away from York with "near useless tapes and notes".

From a group teacher's point of view, at any day course or Summer School I would hope to be taught a variety of interesting social dances covering all levels from the simple to the perhaps more complicated so that I have some choice of dances to pass on both within the group members' capabilities and my teaching capability. I would also like really well-produced music that begs to be danced to, the main aim being to send people away looking forward to the next meeting because they have enjoyed themselves so much.

I agree with Roy in that I like to feel I am learning folk dances from as near source as possible, bearing in mind Jan's comment that there is no such thing as complete authenticity when performance is by non-natives. This does not mean that we must all give up dancing but we can try to capture the style and spirit of the dance and, above all enjoy it.

Yours sincerely,

HEATHER EDWARDS  
47 Sutherland Avenue, Bexhill-  
on-Sea, E.Sussex TN39 3QL

Dear Lily,

FOR JAN

On a cold, wet evening in a springtime that hasn't quite arrived there can be nowhere more grey than Buxton. But in a rather plain, typically English church hall on this particular May evening there was a rainbow of colour. A collection of unrelated folk, who had arrived there two evenings before, with nothing more in common than a love of dancing, were having a party.

Colourful costumes twirled, and enthusiastic feet stepped out each and every rhythm. One dance quickly followed another, with requests for more and scarcely a stop to draw breath, until some brave soul called "Supper". An informal queue gathered as the revellers all paused for a breather, a bite to eat and welcome drink. All, that is, except one.

The strains of a melody, both delightful and strange to our ears, gradually took over from the noise of relaxed chatting. Plates stopped clattering, glasses stopped clinking, no food was eaten and no drinks were drunk. The lone dancer was joined by another, and the two moved through an ever-changing series of intricate steps and movements, holding their unsuspecting audience in thrall.

How long did it last - one minute or thirty? I don't know. It was a reflection in a floating bubble of another time, another place, another world, and like all bubbles it lasted until it popped. It was the pot of gold at the end of the rainbow for which we are all searching.

Thank you, Jan, for being our friend, our teacher and our inspiration.

Yours sincerely,

SHEILA WOODHEAD  
4 Muskoka Avenue, Sheffield

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Dear Lily,

The correspondence from Richard Mellish/Jan Knoppers/Roy Clarke can lead to the sort of discussion that occasionally occurs in this newsletter about the dances we do, the nature of folk dance, the future of the S.I.F.D. etc. etc. when everyone has their own view and we all fly off on our own tangents. Here is mine:

First; the question was raised of why attempt to learn dances that people may no longer do. I remember saying to someone years ago that, alas, most of the wonderful dances we had just learned at that year's Summer School would be discarded and not enter our repertoire. She was horrified at the waste. Someone with a very long experience of our Society told me he had, sadly, seen thousands of international dances come and vanish from the lists of dances still done. One could advance a multitude of reasons why some dances stick and most others get lost. I now realize that this mysterious process is inevitable and it's pointless worrying about it. I just feel grateful to have had the opportunity at club evenings, day courses, summer schools and festivals to come into contact with such a marvellous range of folk dances even though I often sense I shall never meet most of them again. Those who organize day courses and summer schools should take the risk that dances presented may not be taken up by our members. As for a very tiny section of those innumerable dances encountered by members over the years, the South American ones taught by Jan Knoppers in 1994 are enjoyed by Rainmakers; we are doing two of them and plan to do a third.

Second: In reality, we are not an international folkdance society; we are a European and Israeli folkdance society. I do not think the exceptions that will spring to mind disprove this general statement. Times are changing.

Contd...

The major folk festivals, and I am thinking of Sidmouth in particular, are getting more and more teams from huge areas of the world, e.g. Africa, Asia, and elsewhere, which are unknown dance areas to us. I notice when I speak to the young at the festivals they are very attracted to workshops on Caribbean, African and Asian dances. I thought it was very far-sighted of the Summer School Committee to get Jan to teach us in 1994 South American dances and give what was for most of us our first glimpse of the fascinating music and dance of a whole continent. I also applaud the Committee's adventurous proposal to introduce the Society at the 1996 Summer School to dances from another vast unknown area to us, Asia and the Far East, and I am glad that Jan has been asked to teach them. The S.I.F.D. is becoming international.

HENRY LEE  
48 Rockingham Way, Stevenage  
Herts. SG1 1SH

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Dear Lily,

Jan Knoppers' letter seems to demand some response from me. Rather than impose at length on you and the membership, I am replying to him privately and I will keep this as brief as I can. I am apologising to ~~be~~ him for the fact that he did not see my letter until it appeared in the NEWS, and consequently concluded that I "didn't have the heart to come up to him personally". I did intend him to receive a copy but it seems not to have reached him.

I wrote in the form of an open letter to the Summer School organizers, rather than privately to them and/or to Jan, because I wanted to provoke debate. I am glad that Jan has written to set out his views, but I am sorry that he misunderstood mine. I note, and am reassured by, Maggie's clarification that the intended syllabus for 1996 does not include "court" dances. I did not intend my letter to be read as a criticism of Jan personally, his teaching, or his ideas. Indeed I have some sympathy for what he has said about authenticity. I have not the slightest wish to impose my ideas on the Society. Rather, I hope that this debate will lead in the end to consensus on a philosophy that will accommodate all our members' different approaches to folk dancing.

Yours sincerely,

RICHARD G. MELLISH  
15 Lancaster Rd., North Harrow  
Middx. HA2 7NN

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#### IMPORTANT NOTICE

Although the recent correspondence on "authenticity" is obviously important to members and to the Society, it is unfortunate that this debate has been personalised. In a small and, I have always believed, friendly Society, it is not appropriate to make critical personal remarks about teachers, or indeed anyone, in public. Any comments on teachers or dance disciplines should be put privately to the appropriate organizers or Committee members, who would, I'm sure, welcome constructive criticism. The Editor, at my request and with her agreement, is closing this correspondence to allow a "cooling off" period. The subject may, in future, be re-addressed in the NEWS when it has become disassociated from the personal remarks. In the meantime, if you wish to debate the topic, without any reference to individual teachers, then you are welcome to air your views at the A.G.M. on 3rd December. JILL BRANSBY (Chairperson)

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DUNFORD, 15/17TH DECEMBER. All those whose booking was received by 10th October have been allocated places, except those already notified to the contrary. A few vacancies exist for those wishing to join us on the Saturday and Sunday. Arrival any time on Saturday. Booking list for 1996 enclosed with this NEWS.

JACK RICHARDSON

## DATES FOR YOUR DIARY

Dec.2nd BALKAN DAY COURSE with Nick Green. Some Romanian, Hungarian and possibly Albanian. 10.30 a.m. to 4.30 p.m. at St.Ursula's School, Brecon Road, Bristol. £5 S.I.F.D. members, £6 non-members. Plus BALKAN CHRISTMAS PARTY, 7.30 to 11 p.m. same day, same venue. Bristol group will provide food and drink. Costumes may be worn. Overnight stays can be arranged for people wanting to attend the course and party. Contact: Anne Marshall, 0117 950 9889.

Dec.2nd WEST MIDLANDS BRANCH CHRISTMAS PARTY, 7.30 to 10.30 p.m. at Coleshill Community Centre, Temple Way (off Station Road), Coleshill. Please bring food for American supper. On No.90 'bus route from Birmingham. Easily accessible from M6/M42 motorway network. If in doubt about best approach, ring 01675 462497.

Dec.3rd S.I.F.D. A.G.M. at 4 p.m. in Trefusis, Cecil Sharp House, 2 Regent's Park Road, London N.W.1.

Dec.9th ZIVKO FIRFOV BALKAN PARTY, 7 to 10.30 p.m. at Moorfields School, Bunhill Row, London E.C.1. (Nearest Underground Station: Old Street). Tickets £5 (including refreshments) from Irene Keywood, 133 Third Avenue, Dagenham, Essex RM10 9BD. (s.a.e. please). Tel: 0181 592 4427. Cheques payable to Zivko Firfov Group. ADMISSION BY TICKET ONLY.

Dec.15th BARNET CHRISTMAS PARTY, Music by Dunav Balkan Group. 8 p.m. at Church House, Wood Street, Barnet, Herts.

Dec.16th BALKANPLUS DANCE, 7 p.m. at Working Men's College, Crowndale Road, London N.W.1. M.C.: Fiona Howarth, with Dunav.

Dec.31st WEST MIDLANDS BRANCH NEW YEAR'S EVE PARTY from 8 p.m. at United Reformed Church, Station Road (B4101), Knowle. Very close to the centre of Knowle, on the left-hand side of Station Road, just about the junction with the A4141 Warwick Road. Please bring food.

Jan.13th CROXLEY GREEN INTERNATIONAL FOLKDANCERS NEW YEAR PARTY, 7.30 to 10.45 p.m. at St.Oswald's Church Hall, Malvern Way, Croxley Green, near Watford, Herts. Come in costume if you can. £2 including refreshments, payable at the door. Enquiries to Joyce Sharp, 01923 228080.

Jan.28th 1996 ISRAELI DANCE WORKSHOP with Anat Sharabi at Stone Cross Memorial Hall, near Eastbourne, 10.30 a.m. to 5.30 p.m. Contact: Rowena Martin, 01323 503991.

Mar.15th/17th 1996 DANCE AND WALKING WEEKEND IN DOVEDALE. Join West Midlands Group's members for an informal weekend. £70 approx. Contact: Yvonne Hunt on 01203 413854.

Mar.30th DAY COURSE IN GREEK AND MACEDONIAN DANCES at Hope Valley College, Derbyshire. Tutors: Maggie O'Regan and Janice Wrench. It is hoped to cover the dances to be included in future Silver Badge Tests. Details later from Marina Wolstenholme, 01433 630183.

May 24th/28th (Whitsun weekend 1996). ATTENTION BALKAN DANCERS! Proposed long weekend at Ironbridge Gorge Youth Hostel. To be run along the lines of Arnside, with classes in the mornings, social dancing in the evenings, and afternoons free for sightseeing etc. Two teachers have been invited: Martin Ihns and Silviu Ciuciumis. More details later. Ironbridge is in a lovely part of the country, with lovely walks and many museums and other places of interest. The warden is most helpful and the hostel is an ideal size. We will be allowed to "take it over" for the duration of our visit. Contact: Anne Marshall, 0117 950 9889.

## WHAT'S ON IN NOVEMBER

- Nov.4th ISRAELI FOLKDANCE DAY organized by Nutbrook International Folkdance Group at Stevenson Junior School, Wadsworth Road, Stapleford, Nottingham, 10.30 a.m. to 4.30 p.m. (coffee 10-10.30). Tutor: Marina Wolstenholme. £5 all day; morning only £2.50; concessions £2.50. The school is holding a bonfire party that night with food and fireworks so if anyone wishes to stay on, they will be most welcome. Contact: Gill Morral, Tel: 0115 9393204.
- Nov.10th FRANK DOWLING AT BARNET. More from Frank's extensive repertoire of dances. 8 p.m. at Church House, Wood Street, Barnet, Herts. £2.50. Information from Irene Nicholls, 0181 440 1366. (Please Note: no meeting on 3rd November).
- Nov.10th to 12th BULGARIAN WEEKEND COURSE with Eddy Tijssen at Brecon, South Wales. Beginners and Advanced courses. Full and half-day walks. For details send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.
- Nov.11th DAY OF DANCE & MUSIC at Shipley. Dance workshops all day including Flamenco, 17th/18th Century, Appalachian, Irish Step, Arabic, Cajun, Salsa, Hungarian plus others. Evening Ceilidh. Workshops £2.50/£2 each, Ceilidh £4/£3. For full information contact Louise Eaton, 01274 775161, or David Carr, 01274 588276. All proceeds to Yorkshire & Humberside C.N.D. (Please note that this is not an official S.I.F.D. function. The Society, in accordance with our Constitution, does not support any political causes. JILL BRANSBY).
- Nov.12th S.I.F.D. SWEDISH DAY COURSE. See p.2.
- Nov.13th SHORT DAY COURSE WITH EDDY TIJSEEN, 9 a.m. to 1 p.m. at St.Ursula's School, Brecon Road, Bristol, in the Balcony Room of the Sports Hall. Go through main iron gates; the Sports Hall is large building on left. £6. Contact: Anne Marshall, 0117 950 9889.
- Nov.18th BALKANPLUS half-day course of popular Balkan dances, 1.30 to 5.30 p.m. at Studio 4, The Place, 17 Duke's Road, London W.C.1. £4. £3 for season ticket holders. Teachers will include Maggie O'Regan and Brian Dowsett. Requests welcome. Please contact Brian on 01992 582717.
- Nov.18th BALKANPLUS, 7 p.m. at Working Men's College, Crowndale Road, London N.W.1. M.C.: Maggie O'Regan. Enquiries: 01702 207447.
- Nov.18th ROMANIAN DAY COURSE organized by Barlow I.F.D.G., Manchester, 10.30 a.m. to 4.30 p.m. at St.Ninian's U.R. Church Hall, Egerton Road South, Chorlton. Tutor: Jane Sinton. £4 full day, £2.50 per session. Further information from Joan Wood, 0161 881 1077.
- Nov.18th BRISTOL GROUP'S 21ST ANNIVERSARY PARTY. See p.5.
- Nov.26th REVISION OF ISRAELI DANCES AND PARTY with Anat at Stone Cross Memorial Hall, near Eastbourne, 10.30 a.m. to 5 p.m. Bring vegetarian food to share. £12 (concessions £7.50). Details and map from Rowena Martin, 01323 503991.
- Nov.26th FLAMENCO WORKSHOP with Los Ritmos, 10.30 a.m. to 4 p.m. £12. At Charles Cryer Studio Theatre, High Street, Carshalton, Surrey. Booking through Box Office 0181 770 4950.

# THE SOCIETY FOR INTERNATIONAL FOLK DANCING

## Annual General Meeting

4pm 3 December 1995

Trefusis, Cecil Sharp House, 2 Regent's Park Road, London

1. Apologies for absence
2. Minutes of last AGM
3. Matters arising
4. Chairman's report
5. Treasurer's report
6. Auditor's report and consideration of accounts
7. Appointment of auditor
8. Motions

Motion 1

Add to the Objectives of the Society:

*d) To encourage playing and performance, research and collection of International Folk Dance music with respect to traditional style.*

Proposed: Narendra Kotiyan

Seconded: Jill Bransby

9. Announcement of new committee

10 AOB

## THE SOCIETY FOR INTERNATIONAL FOLK DANCING

### CHAIRMAN'S REPORT FOR THE YEAR 1994/5

Starting on a sad note, two much-loved and valued members died within a few days of each other, Juliet Mackintosh on 13th February and Ed. Whiteley on 16th February. We miss them and give thanks for the work they both did so generously for the Society.

It has been another busy year as far as events are concerned. We took part in the 'Dance World' at Olympia, in the Spring, manning a stand under the CCPR banner, running four workshops and putting on a dance display. Thank you to Nick Green who co-ordinated our efforts and to the teachers, Roberto Haddon, Leslie Haddon, Janet Woolbar, Anne Leach and Jeannette Hull, *Martisorul* who performed well on the Main Stage, and to all the other people who promoted the Society to the public's attention by manning our stand.

In March we held a Beginners' Dance in *Trefusis* which was organised by Caspar Cronk. Our thanks to Caspar and also to the M.C.s, Anne Leach and Maggie O'Regan, and to the band *Jacob's Ladder*. The Eastbourne Festival, held in May, was another successful event attended by many members of the Society. Particular thanks are due to Helen Ezra who calmly and efficiently organised the International side of the Festival on our behalf. The workshops in Bulgarian (Eddie Tijssen), Czech/Slovakian/Bohemian (Hedy Fromings), Romanian (Sorin Troaca) and General International dancing were of the usual high standard, while the social events seemed to be enjoyed by many enthusiastic people, on Friday and Saturday nights to the music of *Cloudburst*, and on Sunday to *Ckyam* (now known as *The Vuhpross Ensemble* and led by Nick Green). We thank the callers, teachers and musicians, as well as *Martisorul* who took a high profile on the performance side of the Festival.

Thanks are also due to Kay Kedge who organised the Victoria Embankment Gardens performances for the 10th year. Thank you also to all the groups who performed under our banner to show the public our kind of dancing in such a pleasant setting.

At the International Eisteddfod, at Llangollen, there was another opportunity to join with the dance teams at workshops which Narendra Kotiyan arranged. He also managed to persuade the organisers to allow a ceilidh for the visiting teams which enabled the dancers to meet, relax and dance together. I hope that this will become a tradition that we can participate in since it embodies the spirit of the Eisteddfod, which should be about friendship and communication.

Other activities have been the 'Weekends Away' which Roy Clarke and Jack Richardson continue to organise for our members' enjoyment. Not content with that, Jack also arranged a Swansea Reunion Week in August which was apparently wonderful - I wish I could have been there.

The monthly day courses, run to a high standard by Maggie O'Regan and the Badge and Day Course Committee, at The Place, have managed to make a profit as well as being enjoyed by those attending. This Autumn a move to another venue and a return to the regular Saturday is being tried and I am sure that under Maggie's capable hands the courses will continue to flourish, but they still need more regular support from members.

The Sunday dances in London have continued to attract members, especially in the winter months, and our thanks go to all the M.C.s of the dances and to Anne Leach for successfully twisting their arms to lead the dances. We are especially fortunate to have the excellent music of the SIFD Band, led as always by Wilf Horrocks, at these monthly dances. Thank you also to Malcolm O'Brien who sets up the amplification equipment so that the callers and the band can be heard to advantage and thank you to Richard Mellish who looks after the equipment and brings it to the dances every month.

In September 79 SIFD dancers and the *Dunav Balkan Group* (6 musicians and a singer) descended on the Royal Albert Hall to participate in the CCPR celebrations for their 60th year. Our item was devised and produced by Frances Horrocks, who did a wonderful job co-ordinating the representatives from 11 groups who came together at Birmingham to practice, *Hai Le Joc*, a Romanian sequence of fairly simple dances which enabled all to contribute to create the effective patterns. These were performed in costumes which had been miraculously sewn, borrowed, lent or bought. Our thanks to the West Midlands Branch for arranging the venue for rehearsals, all the costume lenders, the musicians for their superb music and of course to Frances for all the work that went into this lovely item which was much appreciated by the audience. Thank you to all the group representatives for teaching the dances and, last but not least, to all the dancers who came to represent the Society on this important occasion.

Our membership is up this year (629) and we have more allied classes and groups (63). Alan Morton does a meticulous job as Membership Secretary and he is also a part of the *News* team that miraculously manages to produce and distribute the monthly newsletter that contains, as well as many interesting articles, all the important information about all the many events that many of the groups and individual members are putting on. Without the *News* we would find it very difficult to function together and a huge thank you is due to Lily Avery, our extremely efficient editor, and to all the *News* team - Doug and Maureen Wells, Michael and Edwina Holdup and Alan Morton.

The shop, run by Claire Steeley, has provided us with much interest this year, with new designs of pens, 'T'-shirts, sweat-shirts and tea-towels, as well as various 'folky' items. Also on the sales front is Eleanor Gordon who looks after the cassettes and books sales. Both shops have contributed positively to our finances and we thank Claire and Eleanor for all their work.

I mentioned the increase in the number of groups and classes so spare a thought for Richard Mellish who does the DTP work for the Groups list (in the magazine and for external publicity). This must take hours, so thank you very much Richard and of course to our Publicity Officer, George Sweetland, who oversees the operation and distributes various publicity material.

Janet Woolbar continues to work very hard for the Society in many ways but I will mention one aspect of her work here, that of her contribution to the development of new tapes with the Music sub-committee. Another educational tape is being worked on, as well as a Golden Jubilee tape for next year.

Someone else who also spends ages on Society business is our Treasurer, Judith Payling, who has, as well as increasing her family this year, kept our financial affairs in order and managed to provide the rest of the Committee with helpful forecasts which have enabled us to manage financial matters satisfactorily.

I know that this report is long, containing many votes of thanks to individuals who represent merely 'the tip of the iceberg.' Thank you to all the members who work for the Society in all sorts of ways and to all the other members of the Executive Committee for their continual support this year: Caspar Cronk, Helen Ezra, Michael Gilbert, Anne Leach, Maggie O'Regan, Marina Wolstenholme and especial thanks to Jeanette Hull, our efficient and enthusiastic Secretary.

As the Society approaches its 50th year, I am proud to have played a small part in its history and wish it great success and good fortune in the future.

Jill Bransby .



**SOCIETY FOR INTERNATIONAL FOLK DANCING**  
**INCOME AND EXPENDITURE ACCOUNT**  
**FOR THE YEAR ENDED 31st JULY 1995**

YEAR ENDED 31st JULY 1994

	£	£	£	£	£	£
<b>INCOME</b>						
<b>Membership Subscription</b>						
Received during the year (net of Life Membership)		6,572.56			4,229.97	
Add: received in Advance during previous year		827.06			2,598.73	
		<u>7,399.62</u>			<u>6,828.70</u>	
Less: received in advance during current year		925.86			827.06	
		<u>6,473.76</u>			<u>6,001.64</u>	
Add: transferred from Life Membership Receipts Fund		120.70			109.70	
			6,594.46			6,111.34
Investment Income			232.90			159.84
Sales of Records, Cassettes and Books			1,203.35			1,898.40
<b>Sales of Promotional Items</b>						
Tee-shirts: Receipts	320.00			67.00		
Less: Cost after adjustment for stock	<u>239.15</u>	80.85		<u>62.32</u>	4.68	
Sweatshirts: Receipts	100.00			120.00		
Less: Cost after adjustment for stock	<u>75.22</u>	24.78		<u>110.25</u>	9.75	
Christmas Cards: Receipts	10.70			85.85		
Less: Cost after adjustment for stock	<u>7.41</u>	3.29		<u>64.25</u>	21.60	
Notelets: Receipts	102.80			91.50		
Less: Cost after adjustment for stock	<u>62.78</u>	40.02		<u>59.86</u>	31.64	
Shoe Bags: Receipts	112.00			65.00		
Less: Cost after adjustment for stock	<u>85.99</u>	26.01		<u>48.87</u>	16.13	
Histories: Receipts	12.00			6.00		
Add adjustment for stock	<u>9.09</u>	2.91		<u>(27.27)</u>	33.27	
Badges: Receipts	15.30			9.00		
Less: Cost after adjustment for stock	<u>14.11</u>	1.19		<u>9.13</u>	(0.13)	
Car stickers: Receipts		7.20			6.00	
Pens: Receipts	92.12					
Less: Cost after adjustment for stock	<u>55.03</u>	37.09				
Costume Bags: Receipts	51.00					
Less: Cost after adjustment for stock	<u>32.82</u>	18.18				
Tea Towels: Receipts	168.00					
Less: Cost after adjustment for stock	<u>117.33</u>	50.67				
Other items: Receipts	73.27					
Less: Cost after adjustment for stock	<u>31.37</u>	41.90				
Sales of Videos: Receipts	590.50		334.09	268.80		122.94
Less: Expenditure	<u>194.03</u>		<u>396.47</u>	<u>30.32</u>		<u>238.48</u>
Donations Received			114.00			794.68
			<u>8,875.27</u>			<u>9,325.68</u>
<b>Less: EXPENDITURE</b>						
Administration		833.93			721.01	
SIFD News		3,895.68			3,824.08	
Publicity		279.50			229.33	
Insurance		493.77			468.65	
Production of C8 Cassette and Book		-			526.60	
Prod'n and purchase of other books, records & Cassettes		72.00			188.80	
Sunday Dances: Rent	1,225.00			1,100.00		
Expenses	<u>547.00</u>			<u>447.50</u>		
	1,772.00			1,547.50		
Less: Receipts	<u>2,067.00</u>			<u>1,779.00</u>		
		(295.00)			(231.50)	
Daycourses: Rent	493.50			960.49		
Expenses	<u>734.00</u>			<u>648.30</u>		
	1,227.50			1,608.79		
Less: Receipts	<u>1,321.31</u>			<u>1,760.63</u>		
		(93.81)			(151.84)	
Silver Badge Examinations Net loss		-			52.25	
Beginners' Dance: Net loss		8.00			24.45	
Dance in Birmingham: Net profit		-			(44.30)	
Safari: Net profit		-			(43.50)	
Depreciation		247.00			329.62	
(Net surplus on Insurance proceeds)		-			(406.93)	
Fees for SIFD Teachers at Groups' Courses		297.12			486.50	
Miscellaneous Expenses (including £45 bad debt)		126.70			255.08	
Capitation Fee paid to Branch		52.16			-	
			(5,917.05)			(6,228.30)
<b>NET SURPLUS OF INCOME</b>			<u>2,958.22</u>			<u>3,097.38</u>

# SOCIETY FOR INTERNATIONAL FOLK DANCING

## BALANCE SHEET AS AT 31st JULY 1995.

AT 31st JULY 1994

	£	£	£	£
<b>CAPITAL ACCOUNT</b>				
<b>GENERAL FUND</b>				
Balance at 1.8.94	10,426.95		7,329.57	
Add: Surplus of Income for the year	<u>2,958.22</u>		<u>3,097.38</u>	
		<b>13,385.17</b>		<b>10,426.95</b>
<b>LIFE MEMBERSHIP RECEIPTS FUND</b>				
Balance at 1.8.94	1,219.42		879.12	
Add: receipts during the year	<u>165.00</u>		<u>450.00</u>	
	<u>1,384.42</u>		<u>1,329.12</u>	
Less: Included in Income and Expenditure Account	<u>120.70</u>		<u>109.70</u>	
		<b>1,263.72</b>		<b>1,219.42</b>
<b>LUCILE ARMSTRONG MEMORIAL FUND</b>				
Balance at 1.8.94	644.30		643.64	
Add: Interest and Dividends etc. received during year	<u>100.43</u>		<u>50.66</u>	
	<u>744.73</u>		<u>694.30</u>	
Less: Sponsorship of Prize at Llangollen	<u>50.00</u>		<u>50.00</u>	
		<b>694.73</b>		<b>644.30</b>
		<b><u>15,343.62</u></b>		<b><u>12,290.67</u></b>
<b>Represented by :</b>				
<b>Costumes</b>		<b>1,296.00</b>		<b>1,296.00</b>
<b>Equipment</b>				
Balance at cost / valuation at 1.8.94	4,315.65		5,336.90	
Additions at cost	<u>-</u>		<u>393.62</u>	
	<u>4,315.65</u>		<u>5,730.52</u>	
Less: Disposal, at cost	<u>-</u>		<u>(1,414.87)</u>	
	<u>4,315.65</u>		<u>4,315.65</u>	
Less: Accumulated Depreciation	<u>3,575.65</u>		<u>3,328.65</u>	
		<b>740.00</b>		<b>987.00</b>
<b>Stock of Promotional Items</b>		<b>1,365.22</b>		<b>1,150.39</b>
<b>Debtors</b>		<b>47.93</b>		<b>162.70</b>
<b>Payments in Advance</b>		<b>513.12</b>		<b>148.05</b>
<b>Investments :</b>				
General Fund	11,495.99		8,202.66	
Lucile Armstrong Fund	<u>724.40</u>		<u>678.40</u>	
		<b>12,220.39</b>		<b>8,881.06</b>
<b>Bank Current Accounts :</b>				
General	181.80		60.73	
Summer School	<u>10.00</u>		<u>10.00</u>	
		<b>191.80</b>		<b>70.73</b>
<b>Cash Balances</b>		<b>314.70</b>		<b>496.80</b>
		<b>16,689.16</b>		<b>13,192.73</b>
<b>Less : Creditors and Receipts in Advance</b>				
Creditors	419.68		75.00	
Receipts in Advance	<u>925.86</u>		<u>827.06</u>	
		<b>1,345.54</b>		<b>902.06</b>
		<b><u>15,343.62</u></b>		<b><u>12,290.67</u></b>

## **REPORT OF THE INDEPENDENT EXAMINER**

I have examined the foregoing Balance Sheet and Income and Expenditure Account, with the books and records of the Society, and certify that they present a true and fair view of the Society's affairs for the year ended 31st July 1995.

Denis McCarthy FCA.

**Society for International Folk Dancing  
Treasurer's Report  
Year Ended 31st July 1995**

The £2,958 surplus of income shown by the accounts for the year ended 31st July 1995 reflects a year in which our financial recovery has continued. As such it is a highly satisfactory result, for which we have worked hard.

The Society's major activities resulted in broadly similar net income and expenditure to those activities for the previous year. An exception was records, cassettes and books - expenditure here was lower (there being in particular no new production during the year) and a reduced sales revenue reflected this. However the committee authorised expenditure of £900 to be incurred on new productions during last year and the current year. It transpired that no payments fell due last year, so it follows that payment of the full £900 is anticipated during the current year. I would also mention our promotional items sales. The net profit on these, though small, showed a proportionately large increase over the previous year, reflecting an increased range of items. But of importance here, aside from the financial aspect, is the promotional value of this activity.

The surplus for the year is represented in the Balance Sheet by an increase in investments held.

Thanks are due to all who have supported the Society and worked to achieve the continued strengthening of the Society's finances. We are, through their efforts, in a better position to be able to invest in new projects in furtherance of our aims and interests.

Judith Payling  
Honorary Treasurer

October 1995