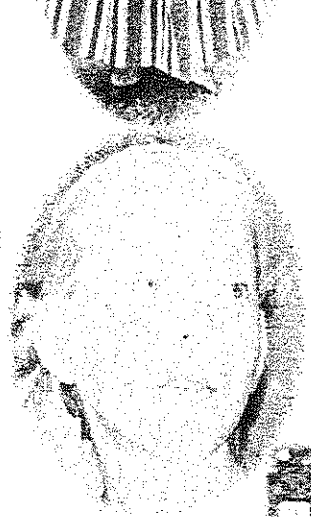


# SIFD NEWS



## January 2001



SOCIETY FOR INTERNATIONAL FOLK DANCING

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The typing is done by Lily Avery. The printing, packaging and posting  
is done by Doug and Maureen Wells.

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The cover this month was produced by Simon Guest  
and is a collage of photographs he took at York Summer School 2000.

--oOo--

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S.I.F.D. DAY COURSE - ISRAELI, WITH FIONA HOWARTH

Date: Saturday, 13th January 2001

Time: 10.30 a.m. to 4.30 p.m.

Place: Trefusis, Cecil Sharp House

Cost: £6.00 for S.I.F.D. members  
£8.00 for non-members

Fiona Howarth will be reminding us of the Israeli dances taught at York,  
plus a couple of new ones if there is time. Please come along and join in  
the fun. See you there.

HELEN EZRA

--oOo--

All material for the February issue of SIFD NEWS must reach the Editor  
IN WRITING by 17th January. Please print in BLOCK CAPITALS all names  
of people, places and dances.

## A NOTE OF APPRECIATION

We begin a new millennium this month, but it is the end of an era for the S.I.F.D.

I am sorry to say that Doug and Maureen Wells are giving up this month the job they have been doing so well for nearly twenty-five years - getting the SIFD NEWS printed and then putting each copy into its envelope, sealing it and stamping it and then posting it, to ensure that each member receives his or her copy each month; all this while bringing up a family and holding down fulltime jobs as well.

I have worked with them throughout this time and have always been able to rely on them to do what is necessary, thoroughly efficiently, on time, and with no fuss. I have never had to contact them to check how things were going as I have known each month that the job would be done. I am sure you will all want to join me in thanking Doug and Maureen very much indeed for all their hard work and dedication over the years, many times putting the NEWS before their holidays and their family commitments, to meet the deadline for our benefit. Thank you very much Doug and Maureen. The S.I.F.D. is lucky to have such members. Enjoy your retirement!

Doug and Maureen will be a hard act to follow, but we have been lucky in that Dalila Heath has offered to take on this onerous task as from the February issue. Thank you, Dalila. We hope it goes well.

Secondly, the end of another era; I am sorry to say that Wilf Horrocks is giving up the job of writing out for us a page of music each month, which he has been doing for more than thirteen years. I am grateful to you, Wilf, for your regular contribution to the NEWS, and we shall miss it. I am sure many musicians have appreciated your willingness to share your music with them.

Although Doug and Maureen, and Wilf, are taking a well-earned rest, we are happy to say that the other members of the SIFD NEWS team - Alan Morton and Edwina and Michael Holdup (again whom the Society are lucky to have) - will be working with Dalila and myself. Alan, in addition to his work as Membership Secretary & Groups Liaison Officer, keeps the names and addresses of members up to date and prints the labels, and then Edwina and Michael stick the labels on the envelopes. Both jobs involve hours of work each month as well as fetching and carrying, so we owe them thanks too for their continued support and jobs well done.

LILY AVERY, Editor



Hello Everybody,

This is to let you know that, as I mentioned in last month's SIFD NEWS, I shall not be including any more music in the news-letter. I am very sorry about this because I have been enjoying doing it for years but there are reasons, one of which is old age creeping on! I am finding it more difficult to write out the music neatly and I do prefer it hand-written. May I thank the many people who have told me over the years that they liked my music very much.

If anyone is interested in carrying on a good habit, please contact our Editor, Lily Avery.

Best wishes to you all.

WILF HORROCKS

# Society for International Folk Dance

## Acting Chairman's Report - 2000

Overall one could say that it has been something of mixed year.

On the plus side, it was a summer school year and, although not as well attended as it could have been the event itself was a great success. We took part in the CCPR dance fest at the Albert Hall and all the usual events (Eastbourne International Folk Festival, the Sunday Dances, Saturday day schools, the Newsletter and many individually arranged events) continued. 2000 also saw the start of an SIFD beginners course.

On the negative side, membership is continuing to drift downwards and we are having difficulty recruiting people to be on the main committee and sub-committees. We have been without a secretary and chairman for the whole year and the main committee is smaller than it should be. Those of us who are left are doing what we can to fill the gaps, but it does mean that many things are taking a lot longer than we would like and that new initiatives are difficult to introduce. This seems a good place to apologise to everybody I should have written to - especially those who wrote about my 'little lists' I mentioned earlier in the year. Replies will be forthcoming eventually, but I can't say when.

Also through lack of manpower no work has been done on the production of P10 and preparation of the teachers training course and the review of the dancers badges are progressing slowly and spasmodically.

However, all is not doom and gloom. We have plenty of money in the kitty - partly because we lack the people to put in the effort to spend it. We intend spending some of this on formal publicity, but for an activity like ours word of mouth can often be more effective than even the most expensive advertisements. On a personal note, my work commitments should be reduced this year and I am therefore willing to stand as real Chairman, rather than just acting as Chairman at committee meetings.

Looking through the constitution and considering what we ought to be doing to support our aims and objectives, and comparing it with what we are doing, I find that ~~the~~ there is a very good match. We get excellent teachers for our day and summer schools, we organise dances for people to practice their skills, we publish a Newsletter to keep people informed. It is true that work on P10 has been held up and that the dancers badges and teacher training programme are in need of review. We also could do more to encourage new research into folk dancing (and its music), but even in these areas we are aware of what we want to do, we just need more time to do it.

However, there is still sometimes a feeling that everything is not running as well as it should be. It would be nonsense to say that we lack enthusiasm. For many of us International Folk dancing and the SIFD<sup>is</sup> our main interest in life. But it would have more truth in it to say that we sometime do not communicate that enthusiasm - and sometimes we do not even communicate the vast knowledge of dance that we have acquired. More articles for the newsletter would be a start, but if the society is to move forward, we have to find ways of raising the profile of what we do and make ourselves more widely known and respected.

Finally, I have deliberately avoided naming all the people who have worked very hard during the year to ensure that ~~or~~ numerous activities take place and are successful. There are so many people who work very hard for the society, and to name them all would be impossible. However, I would like to thank Doug and Maureen Wells who have been ~~the~~ responsible for ~~the~~ printing the Newsletter every month for well over twenty years. This is an arduous piece of work and we are extremely lucky to have had them to do it so reliably for so long.

Mike Gilbert  
December 2000

## SOUTH AFRICAN DANCES - SWEDISH DANCES?

by G.D.TOWNER

Having previously investigated the origins of the Folk Dance Movements in Israel (note 1) and Sweden (note 2), I now turn my attention to South Africa. My information is mainly based on the introductory chapters of the 1955 Handbook, "Ons Eie Volkspeler" ("Our Own Folkgames") (note 3) and the programme to the 1958 U.K. display at the Royal Albert Hall, which I attended.

I shall use the more familiar terms "folk dances" and "folk dancers" in place of the literal translations, "folk games" and "folk gamers (players)" respectively. The 1958 Tour Programme referred to them as folk dances etc., and they certainly correspond to our usage of the term "dances".

Although the dances are presented as Folk Dances of South Africa, they are essentially the dances of the descendants of the former Dutch settlers. This is the outcome of the rather complex history of white South Africa. Briefly, the Dutch, under Jan van Riebeck, established a staging post on the Cape in 1652 for their East India fleets, with no aims to actually found a Colony there, but staff were needed and this led also to an influx of settlers. Over the years, some of these settlers became cattle farmers who moved off to the vast grasslands of the interior, effectively becoming the so-called Afrikaners. As a result of the 1793-1815 wars in Europe, the Cape passed to the British, who in their turn introduced English settlers. During the following years, there was much conflict between the English and the Dutch (as well, of course, with the indigenous black population), leading to the Boer Wars, 1899-1909, and culminating in 1910 in the establishing of the Union of South Africa, uniting The Cape Colony, Natal, Transvaal and The Orange Free State. The fiercely independent Afrikaners thereon pursued a policy of establishing South Africa as an Afrikaner Nation.

The language of "Ons Eie Volkspeler" is Afrikaans. The songs accompanying all the dances are in Afrikaans. And references to significant events and festivals at which the dances were introduced all relate to Dutch historical events, such as the Great Trek which was undertaken to escape the English. Numerically, Dutch descendants outnumber English ones. The use of the term "folkgame" rather than folk dance is almost certainly related to the Afrikaner adherence to the Protestant Dutch Reformed Church to whom dancing would have been anathema. This reminds one of the parallel usage of the designation "play party games" in the U.S.A.

It should be stressed that we are principally looking at the origin of the organized Folk Dance Movement, which is attributed to Dr. S.H.Pellisier, rather than that of the dances themselves. While he was teaching in Naas in Sweden in 1912, Dr. S.H.Pellisier became enamoured with the Swedish Folk Dance Movement and realised sadly that South Africa had no similar recognised body of folk dances that they could present to the world as their own. He decided to rectify this omission and, as a start, he translated four Swedish dances, giving them Afrikaans titles, and presented them for the first time at Boshof in The Orange Free State in 1914. Realising the importance of an associated costume, he persuaded some twenty-five men and fifty women to attend a festival outside Boshof in 1915 in "voortrekker" costume. But the interest proved short-lived.

It is not clear to me, and it is not explained at all in "Ons Eie Volkspeler" why Dr. Pellisier sought to start a South African folk dance movement with Swedish dances. A recognisable folk dance culture already existed in the so-called "picnic games" that were performed at informal open-air events. Indeed, there had been earlier attempts to arouse interest in these games nationwide but without success. Though some schools included "picnic games" in their P.E. programmes, little progress seems to have been made until about 1940 when the first "official" folkdance course was held in Bloemfontein. The first Handbook, describing thirty-two such dances (including the Swedish?), was published in 1941. More courses followed, with a second Handbook in 1942, a third in 1945

Contd...

and a fourth in 1955, viz. "Ons Eie Volkspede" (which does not include the Swedish dances; note 4). Camps ("Laers" in Afrikaans), or clubs as we would call them, multiplied during the 1940s, culminating in a mass rally of some 2000 costumed dancers at the inauguration of the Voortrekker Monument in 1949, and one of 3000 dancers at the Van Riebeck festival at Kapstaad in 1952. As if to obtain recognition as a genuine South African Folk Dance, a team of dancers toured several North European Countries, including England in 1953 and again (at least England) in 1958.

A stamp was issued in 1962 commemorating the 50th Anniversary of the founding of organized folk dancing in South Africa, thus establishing the birthdate as 1912, when Dr. Pellisier had the initial idea in Sweden. Incidentally, the reproduction of the pair of costumed dancers is very similar, if not identical, to that on the cover of the 1958 tour programme.

#### NOTES

1. "The Foundation of Israeli Folk Dancing", October 1996. See also "A Brief History of Israeli Folk Dancing" by J.Ingram, May 1999.
2. "Swedish Folk Dance - Traditional or Ballet?", June 1999.
3. "Ons Eie Volkspede". Published by Die Uniale Raad vir Volksang en Volkspede (1955). Introductory pages describe the background to South African dance and costume, followed by words and music for four marching songs, words music and instructions for fifty-four dances, brief notes on figures, steps etc.
4. In the introduction to "Ons Eie Volkspede" Dr. Pellisier states that this book replaces the three earlier Handbooks and adds, in referring to the Swedish dances, that "They are not included in this Handbook, because this book contains only folkgames that are our own". I interpret this to indicate that they were included in the first three Handbooks.

G.D.TOWNER



#### FOLKDANCE INSTRUMENTS

##### The Daire, Def (Tamburin)

The daire, or def, is often used in Bosnia, Macedonia and South Serbia, and is a frame drum with jingling rings all around the frame. The only difference between def and daire is in the jingling rings; the def has convex and daire flat rings. The instrument is mostly used without the accompaniment of other musical instruments, for the marking of the rhythm.

There are two kinds of beating: in the middle of the skin or near the frame. If the beating is in the middle of the skin, this sound is called "dum" and if it is near the frame the sound is called "tek". From the dynamic point of view it corresponds to the intensity of forte-pianissimo (dum-tek).

It is considered that the daire came to Yugoslavia from the Near East, where the Oriental girl dancers exhibit their physical charms to the accompaniment of the rhythm of this instrument. Also in Yugoslavia, daire is the instrument mostly used by women (very seldom by men) performing various changes of complicated rhythm during the dances, some of which reflect the inherited Oriental influence.

ANDRIJANA GOJKOVIC  
With acknowledgement to "The Folklorist"

## LETTER TO THE EDITOR

Dear Lily,

I am grateful to Toni Gutman for her letter in the November issue, and the interesting points she has raised. I must confess that we are not used to the idea of having money and that our thinking (or at least my thinking) is still geared to spending as little as possible. That said, we don't of course want to waste money, nor do we want to make an operational loss over an extend period.

Publicity is certainly going to have to be a priority for the forthcoming year. However, the problem is not so much one of producing material, but distribution. This takes time and effort - which we hope to be able to supply in the next year (any offers of help would be gratefully received) - and we already have plans to increase of advertising in the near future.

Production of videos and other material faces the same problem. The hold-up here is the time and effort needed to find and rehearse the dancers and musicians and prepare the notes and teaching material - activities we could not get done commercially. In view of the fact that much more material is now available than has been the case in the past, this has been given a lower priority than some other activities.

Bursaries or other forms of subsidy for attendance at Summer School (and possibly elsewhere) were discussed after the AGM and seem to be an excellent idea. The committee will be taking forward to see if and how we can implement it.

On the subject of the Newsletter, we are most grateful to Dalila Heath who has volunteered to take over this task after the excellent work done by Doug and Maureen Wells for many years.

Finally, we published the revised rate for course tutors in April. This now stands at £20 per hour.

Yours Sincerely

Mike Gilbert (Chairman)

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### S.I.F.D. BEGINNERS' DANCE

Remember the Beginners' Dance on Saturday, 20th January, at Cecil Sharp House. Please spread the word to as many potential newcomers as possible. The M.C.s will be the teachers of the Friday Feet Beginners' class, Pam Radford, Anne Leach and Maggie O'Regan. Live music will be by "Cloudburst". The time 7.30 to 10.30 p.m. and the price £4.00 (£3.00 for S.I.F.D. and E.F.D.S.S. members). Fliers will be available at the January Sunday dance. We need everyone's help to publicise the event, and experienced dancers will also enjoy the evening.

CASPAR CRONK

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BALKANPLUS, 13th January at Cecil Sharp House, 2 Regent's Park Road, London N.W.1, 7.00 to 10.30 p.m. M.C. Dave Carter. The programme will be based on Dave's personal favourite dances and will be an autobiographical journey through dancing times. His choices will reflect on all those teachers, dancers and leaders who have been an influence on him over the years and will mention names (but no dates!) for the source. At the start of the New Year, take time to look back over the past years and join Dave in making this a truly memorable retrospective review.

The next Balkanplus will be on 10th February.

FRANCES HORROCKS

GREAT ALNE LONG WEEKEND, NEAR ALCESTER IN WARWICKSHIRE  
FRIDAY EVENING, 27TH APRIL, TO MONDAY, 30TH APRIL 2001

Thanks to kind and very helpful friends, this is now "Great Alne"'s 18th year. If you enjoy a variety of types of dance, or the opportunity to play a lot of mainly International music, it's well worth a drive to these events in this ideal village hall. (Sadly, like many villages, 'bus services are barely possible but pathetic, and the railway line was long ago dismantled).

To these three days of workshops and three evenings for music and dance, spontaneous arrivals for any length of time are welcomed at the Village Hall. The dance workshops continue throughout Saturday, Sunday and Monday until mid-afternoon. Emmie Buisman has selected dances via the Netherlands; Adrian Pointon has yet more catchy new Israeli dances; Dalila Heath brings some of her Armenian repertoire. Also on offer: introductions to Scottish and German (Paul Lindley) and, for couples, French and Scandinavian (John Stewart); Cajun, Swing or Salsa from Linda Moon. For the smaller numbers able to be there for the Monday, there are lively recaps and still a few new dances.

Music workshops are prior to evening Social dances but you can play music almost all of every day if you so wish. Music is mainly International on Saturday and Sunday evenings. Friday evening's music includes Playford style as this incorporates Frances Richardson's introduction to Playford dance.

The variety of the music and instrumental sessions gives opportunity for musicians of all abilities to take part and children (as well as struggling adult musicians) are encouraged. David Bradley (accordion) will lead the International music and Gordon Taylor (violin) will also take workshops to help us play the dance tunes. Paul Lindley again makes available his popular Handbell Ringing workshops.

A small meadow makes a pleasant campsite near the hall and tent, caravan or camper van are acceptable. Local B. & B. accommodation is available via Tourist Board, Stratford. Tel: 01789 293 127.

Bluebell woods in the Alne Hills make superb walks during the afternoons, and bring a bike if you wish to join a Sunday ride along the country lanes.

For more details, e-mail [carolyn\\_olive\\_page@yahoo.com](mailto:carolyn_olive_page@yahoo.com) or [davidbradley@beeb.net](mailto:davidbradley@beeb.net) who lives at Great Alne. For a programme, or for bookings, contact Andre Hobro's answerphone on 02476 418 949. PLEASE leave NAME, ADDRESS and preferably your TELEPHONE NUMBER on the answerphone so that you can be contacted and sent the detailed programme of times and leaders for each event.

Any pre-payments qualify for a small discount but feel welcome to just come for any half-day, day or evening's activities. Arrive at Great Alne Village Hall (map reference SP 115 593). (Stratford-upon-Avon 7 miles, Alcester 2 miles). Via the M40; at junction 15 take A46 West for 10 miles to sign Great Alne on right; continue on lane through Haselor village and straight ahead to Great Alne Village Hall.

ANDRE HOBRO



AMENDMENT TO LIST OF CLASSES & GROUPS

The telephone number for contacting the South Wales Circle Dance Association has been changed to 029 20 658869. Please amend your copy of the printed list sent out last month.



DATES FOR YOUR DIARY

S.I. Feb.10th S.I.F.D. DAY COURSE.

S.I. Feb.10th BALKANPLUS.

Feb.10th/11th THIRD FESTIVAL OF POLISH DANCE GROUPS in the U.K. will take place in Manchester. Details to follow.

Feb.24th/25th ERSIN SEYHAN returns for another weekend of TURKISH dances. £30. Further details from Janet Douglas, Oak Cottage, 92 Rose Green Road, Rose Green, Bognor Regis, W.Sussex PO21 3EQ. Tel: 01243 265010.

S.I. Mar.10th S.I.F.D. DAY COURSE.

Mar.10th ARMENIAN DANCE WORKSHOP with Shakeh Avanesian, 11.00 a.m. to 5.00 p.m. at Bishop's Cleeve Tithe Barn, nr.Cheltenham. Details/bookings: Chris Lee, Phoenix Meadow, School Lane, Shurdington, Cheltenham GL51 4TF. Tel: 01242 706582. No price given.

S.I. Mar.17th S.I.F.D. WEST MIDLANDS BRANCH DAY COURSE with Marina Wolstenholme. EASTERN EUROPEAN including RUSSIAN. 10.30 a.m. to 1.00 p.m.; 2.00 to 4.30 p.m. at Weoley Hill Village Hall, Weoley Hill, Selly Oak, Birmingham (off Bristol Road South). £7.00 all day, £4.00 half-day. For further information, contact Maggie Kaye on 0121 608 1437.

Mar.23rd/25th WEEKEND AT HF, FRESHWATER BAY, with Bob Neal. Dances from the Balkan countries including ROMANIA, RUSSIA and ISRAEL. Cost for the weekend £89.00 (£98.00 for en-suite). Pamela Le Gōaziou, 55 Mitchell Road, Bedhampton, Hants. PO9 3QA. Tel: 023 9264 1028. THIS WEEKEND IS NOW FULLY BOOKED. THERE IS A WAITING LIST.

S.I. Mar.24th/25th WORKSHOPS IN WESTERN MACEDONIAN DANCES with Yiannis Konstantinou at Manchester and Calver, Derbyshire. Organized jointly by Barlow I.F.D.G. and Derbyshire Dancers. Earling booking essential. £12.00 for one day, £20.00 for the whole course including a Dance on the Saturday night. Further details from Bill Croft, 0161 445 2140. (See December SIFD NEWS for details about Yiannis).

Apr.6th/8th ARMENIAN DANCE COURSE with Tineke Van Geel at Haytor, Dartmoor. Choice of general or advanced course, or both courses, with social dance evenings. Delightful area for walking and sightseeing. Non-dancing friends and family welcome. Full board en-suite accommodation £88.00. Each course £15.00. Full details and booking form from Cathy Meunier, 115 Chetwynd Road, London NW5 1DA. (S.A.E. please).

Apr.27th/30th LONG WEEKEND AT GREAT ALNE. See p.8.

Apr.29th DAY OF ARMENIAN DANCE with Shakeh Avanesian at Bergh Apton Village Hall, near Norwich, Norfolk. Contact: B. Campbell-Johnston, 01508 480195. No times or cost given.

\* May 4th/7th EASTBOURNE INTERNATIONAL FOLK FESTIVAL (see November SIFD NEWS). Booking this year through Judy and Richard Wright, 01273 835759. SAN REMO TWIN

S.I. May 4th/7th S.I.F.D. WEEKEND AT HALSWAY MANOR. Details from Jack Richardson, Dept. of Chemical Engineering, University, Swansea SA2 8PP. Tel: 01792 295194 (work), 01792 403153 (home).

S.I. May 12th S.I.F.D. DAY COURSE.

S.I. June 9th S.I.F.D. DAY COURSE.

Aug.5/10th ISRAEL FOLKDANCE INSTITUTE SUMMER SCHOOL; "MACHOL EUROPE 2001" at Bedford. Details from IFDI, Balfour House, 741 High Road, London N12 0BQ.

## Publicity

The letter from Toni Gutman in the SIFD December 'News' has finally prompted me to put finger to keyboard and give members a summary of the recent history of our publicity and an up-date of the current position.

Since the meltdown of the Society finances in 1990 the money allocated to publicity, has, since it was not absolutely essential, been cut to the bone. Whereas before an allowance of £400-£500 was accepted, it was reduced at first to almost nil, then increased to around £70 to cover the cost of the production of the DWTW Group List, and this remained the position until recently. The only other option which we used was the use of the free listing provided by local papers, magazines and radio programmes, together with sending Caspar's flyers to libraries for special one-off events such as Beginners Dances. Other than that, no other options seemed possible.

The second problem was, what actual events can I publicize? Clearly it was impossible, or even advisable, to try to cater for all the needs of our sixty-six constituent groups so, to be fair, it had to be none at all, although I am always willing to give my help if asked for. So I have to confine myself to the events actually organised by the Committee, the CSH Sunday dances, the monthly day courses where possible, and, most importantly, the open classes at CSH on Fridays.

The long term events are administered by very competent organizers, but, understandably each one has different requirements, so that it is very difficult to anticipate what is needed. Some organizers are happy to produce their own publicity, others are not, so that all I can reasonably do is to ask if they can approach me in the first instance, then we can get together and discuss any problems.

A special leaflet was initiated by the then Committee some two or three years ago, with the aim of recruiting those who were dancers in our groups but not individual SIFD members. When the wording and design had been approved, over a 1000 were distributed, via the group leaders. At Jan Mulreany's suggestion an additional 500 were sent out with her edition of the 'Grapevine' which included an article by Mike Gilbert on the Society and this gave very positive results.

The CCPR has, through its National Promotions Officer, organized or taken part in, several shows over the years which have featured all aspects of dance, and the Committee have exploited these and many of our best teachers such as Janet, Jill, Maggie and Anne have run International work-shops. Also, on occasions we have had our own stand where we could display our products and literature. On others we shared the CCPR stand with other dance bodies.

The exciting Bulgarian item directed and choreographed by Frances Horrocks in the CCPR show at the RAH was another opportunity. Details of our activities and photographs were included in the programme and here I must thank Sheila and Gary Wingrove of Nutbrook who provided us with superb pictures which we can use in our future publicity.

The Society is now in a more healthy financial position and as a result, since early this year, the amount available for publicity is now very generous. After some discussion in committee, the general outline of the spending pattern has been agreed, and as the first leg of our initiative, I shall be getting out some adverts., in the next few weeks, now that the 2001 DWTW Group List (which has details of all our groups), has been distributed and the ends tied up for the Albert Hall photographs.

Until 1990 the membership slowly increased. It may be a co-incidence of course, but once the SIFD was forced to cease to advertise, the numbers began to fall and continued to do so in spite of all our efforts. It is to be hoped that the injection of a new budget will reverse the trend.

One last point. It has been proved over and over again the word-of-mouth method of publicity is by far the most effective with some support by locally based literature. I know many members have worked hard for the Society but it would help tremendously if a few more could take our leaflets and distribute them.

With very best wishes for the New Year to all our members everywhere.

George Sweetland

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### FESTIVAL OF TRADITIONAL DANCING

This will be a day of dance demonstrations, music, and beginners' workshops, featuring many kinds of dancing from around the world. The event is at Cecil Chapp House on Sunday, 21st January, 3.30 to 11.00 p.m., price £5.00. Though not organized by the S.I.F.D., many S.I.F.D. groups are taking part and it is worthy of S.I.F.D. support. In addition to some familiar dance genres, there will be such things as American Lindy Hop, Caribbean, Cuban Latino, Brazilian Samba and perhaps Chinese Lion Dancing. Some of the international groups are not affiliated to the S.I.F.D. so it will be a chance to broaden our international contacts. It promises to be an exciting and rewarding event. Further information from Vineet Vijh, 020 7706 1667.

CASPAR CRONK

## "RITUAL DANCES"

In the summer of 1935 the E.F.D.S.S. organized the first international folk-dance festival. Dr. Maud Karpeles was the chief brain and hand of this well balanced demonstration of what the world could produce in the way of ancient traditions. A team from Romania came - The Calusari (horse dancers) from the countryside, who had never been outside their village before. They danced all the way in the train as they travelled across Europe. When asked why, they answered, "If we don't dance, our crops will not grow". Whilst they were in London, on the morning preceding their first afternoon performance the dancers asked for some garlic to rub into their sticks. As garlic was rather scarce in England at that time, the dancers were taken to a Soho delicatessen where, after some searching, a clove of garlic was located. The dancers examined it closely and then announced that it was of the wrong variety. A number of other shops had to be visited before the correct kind of garlic was discovered. Without this, the dancers would not have performed.

They danced everywhere; in the 'buses, at their hotel, at the performances, in the streets. Their usual figures were in a crescent moon shape, the leader in the centre. All eyes were centred on him and his orders were strictly followed by the dancers, whose steps consisted mostly of horse rhythms - easily recognisable - each man holding a staff in front of him but only occasionally striking each other's sticks (or staves). They called out, shouted, got wildly excited but never looked at anyone but the leader. They had a Fool, wearing a mask, whom they hoisted on to their sticks every now and then. Their costume consisted of a long white tunic edged with red cross-stitch patterns at bottom, cuffs and neck, white trousers, gaiters and flowered hats with streamers of various colours down the back.

These dancers were immensely impressive as much by their conviction as by their dexterous performance. Nowadays these Calus dances are performed by city students with broad smiles for the public. They are in straight line formation and seem quite unaware of the purpose of dance and costume, for they often wear plain caps or military-looking uniforms. They have lost the meaning of, and the faith in, the dance, which has now become a mere exercise of agility.

These bringers of the renewal of vegetation that we saw in 1935 convinced us of the reality of a folk dance. Before dancing for the crops, in their own villages, they swore allegiance to a sacred pole, representing the sacred tree, and for forty days kept away from their families and from churches, so as not to be "polluted". Otherwise, the magic might not work.

LUCILE ARMSTRONG

(From an article on Ritual Dances written by Lucile for the Folklore Society).

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## CARIBBEAN QUADRILLES

The first of monthly Caribbean Quadrille dances at Cecil Sharp House will be on Saturday, 13th January, 7.30 to 10.00 p.m., price £4.00 (£3.00 for concessions). Carolyn Muraldo will teach the dances. The Caribbean Quadrilles are descendants of the 18th and 19th century quadrilles from Europe as are the Irish Set Dances. One can see relationships between the Caribbean, the Irish and the original quadrilles and yet the style of the dances is very different, due to the influence of the different cultures and the different music. Carolyn has been studying and collecting the dances, keeping these traditional dances alive. They are lively and great fun! Everybody welcome.

CASPAR CRONK

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

Jan.7th M.C.s: S.I.F.D. Committee

Feb.4th M.C.: Roy Clarke. Guest musician Cliff Beck. Interval dancing with Brian Dowsett

7.00 to 10.00 p.m. Admission: £4.00 for S.I.F.D. members, £5.00 for non-members.



WHAT'S ON IN JANUARY

- S.I. Jan.1st S.I.F.D. WEST MIDLANDS BRANCH NEW YEAR'S DAY PARTY, 7.30-10.30 p.m. Balsall Common Methodist Church Hall, Station Road, Balsall Common. Bring-and-share supper. £2.00.
- S.I. Jan.13th BALKANPLUS. See p.7.
- S.I. Jan.13th S.I.F.D. ISRAELI DAY COURSE. See p.2.
- Jan.13th CARIBBEAN QUADRILLE DANCE/WORKSHOP. See p.11.
- Jan.20th CROXLEY GREEN INTERNATIONAL FOLK DANCERS' NEW YEAR'S 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 possible. £3.00 including refreshments, payable at the door. Enquiries to Joyce Sharp, 01923 228080.
- S.I. Jan.20th S.I.F.D. BEGINNERS' DANCE. See p.7.
- Jan.20th OXFORD BALKANSKO DRO NEW YEAR PARTY at St.Margaret's Parish Institute Hall, Polstead Road. 7.00-10.45 p.m. Tickets £5.00 on the door. Live music and refreshments.
- Jan.21st FESTIVAL OF TRADITIONAL DANCING. See p.10.
- S.I. Jan.28th ISRAELI WORKSHOP with Anat at Stone Cross Memorial Hall, near Eastbourne. £12.00 (concessions £7.50). Shared vegetarian lunch. Details from Rowena Martin, 01323 503991.
- Jan.28th MACEDONIAN WORKSHOP with Yiannis Konstantinou, hosted by Lykion ton Hellenidon. 10.00 a.m. to 5.00 p.m. at The Hellenic Centre, 16-18 Paddington Street, London W.1. Tel: 020 7487 5060. Fee £15.00. Places are limited so booking is essential. Contact Anita Williams evenings on 020 7229 4086 for bookings or further details. (See December issue of SIFD NEWS for details about Yiannis).



Events covered by S.I.F.D. insurance are marked "S.I." in the margin. Please remember that the onus is on you to mark each event when sending in the notice if your event is covered by our insurance.