

# SIFD NEWS



AUGUST 2001

SOCIETY FOR INTERNATIONAL FOLK DANCING

Internet website: www.sifd.org

EDITOR: Lily Avery (Mrs.), 16 Willow Drive, Little Common, Bexhill-on-Sea,  
East Sussex TN39 4PX. Tel: 01424 845866.

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The typing is done by Lily Avery. The printing, packaging and posting  
is done by Dalila Heath.

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The cover this month was drawn by Lesley Boorer.

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CHAIRMAN: Mike Gilbert, 85 Fen Road, Chesterton, Cambridge CB4 1UN.  
Tel: 01223 425648.

TREASURER: Judith Payling (Mrs.), Rosebank, 56 Quickley Lane, Chorleywood,  
Rickmansworth, Herts. WD3 5AF.

MEMBERSHIP SECRETARY & Alan Morton, 26 Durham Road, Harrow, Middx. HA1 4PG.  
GROUPS LIAISON OFFICER: Tel: 020 8427 8042.

PUBLICITY OFFICER: George Sweetland, 28 Hayes Court, Camberwell New Road,  
London SE5 0TQ. Tel: 020 7701 3785.

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S.I.F.D. DAY COURSE - POLISH

Place: Trefusis, Cecil Sharp House    Date: Saturday, 8th September  
Time: 10.30 a.m. to 4.30 p.m.      Price: £6.00 for S.I.F.D. members  
  £8.00 for non-members  
Tutor: Tony Latham

Tony has kindly agreed to teach us some Polish dances. They will be couple  
dances from an area called Cieszyn and I am told that the dances will be a  
variety of both easy and more complex dances to suit everyone. Come along  
and join us even if you are coming on your own as there will always be a  
partner to dance with. See you there.

There will be no S.I.F.D. day course in August.

HELEN EZRA

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Future S.I.F.D. day course dates:-

Saturday, 13th October - Dances from Japan, with Marina Wolstenholme.  
Saturday, 17th November - Romanian dances, with Nick Green  
No day course in December.

## The Printers (Packers and Posters) tale Retired

Maureen and I were invited to Cecil Sharp House on 1<sup>st</sup> of July to receive a memento for printing packing and posting the newsletter for 24 years. I have always considered other peoples efforts much more worthy than ones own, I suppose we all do, its human nature. So we were a bit surprised to get a call from Mike Gilbert to ask us along on this date. Life and things were moving in different directions and the packing and posting had faded into history or so we thought.

It does not seem like 24 years that Maureen and I took on all three separate tasks from various other members for the printing, collating and stuffing envelopes. Mind you it was only 180 newsletters and 11 pages of quarto, (It is now A4) it seemed such an easy thing to do. Lily, our editor would type all the articles onto stencils with hardly any corrections, that's skill, that's real skill, and post them to me along with a picture for the front cover which I had to get scanned at the local office suppliers. Nowadays one sits in front of a word processor hardly having to do anything, and it's all done.

I took over a rather dubious and ancient duplicator from Will Green who previously did the printing and I installed this in our back bedroom. I am not sure it took too well to being moved for it developed a cantankerous nature and frequently took some four hours just to print the pages often depriving my children of sleep till the task was completed. They were also denied food until the collating was done either by them helping or I had finished using the dining room table. I do believe they preferred not to eat. Folding the news into three was a nightmare especially as the number of printed pages grew and stuffing them into those skinny envelopes. The ink came off onto ones hands and clothes; I think we used to do this listening to the Black and White Minstrels, which we resembled.

Getting spares for the machine was becoming a problem, but I was able to make some bits to keep it going. Six hours some times to complete the printing alone was getting beyond a joke. It was often quicker to wind the handle by hand and I used to imagine that I was playing a barrel organ in Covent Garden, you try thinking of tunes to give you that momentum. It is true the membership had risen over this period; we had started with 180 news and were now at 450. Lily (our editor) was able to track down a more modern machine, so I collected that and unceremoniously dumped the old one. We were back on track at three hours to print, wonderful. A few years later Allan Morton, who was then working for the GLC was able to get the printing done by photo copying at favourable rates but the logistics of getting them to us was not very good. It was back to duplicating, but only for a while as the easier method was so appealing, and anyway my live-in slaves had all left home. After much cajoling I was able to get Middlesex Polytechnic, for whom I worked, printing department to produce the news at equitable rates. The size of the envelope was changed to the one you have today to make the task of stuffing that much easier. At its peak we were producing 650 newsletters every month. Sadly though Middlesex Polytechnic became Middlesex University creating the biggest drop-in centre for people without abilities in north London and everything was run for profit. Core business they called it, well they could certainly try education.

I digress; trying to get the printing done at reasonable commercial rates was not easy. The franchise copy shops wanted a fortune, the one-man bands were unreliable but I did manage to find people tucked away here and there. Naturally over time costs rose so much so that the committee wanted to look at other ways to produce the newsletter or reduce the frequency of publication. After much deliberation at seeking different solutions or a compromise, it was acknowledged that the news is the lifeblood of the society, it would stay in its present form and that the Society would absorb the present day costs. It had been cheap for so long but also it was no longer practical to go back to duplicating and collating.

Contd.

Members did get upset if they failed to get their news or it did not arrive on time, and also people like Lilly do not grow on trees. The newsletter is its contributors; it needs stories, articles, gossip and much more to keep it going.

I have taken early retirement and I am doing different things and wanted to be free to come and go, as I wanted. Getting the news out is a commitment and after 500 issues decided now was the time to give it up. People have asked why I don't dance so much, the answer is I have become profoundly deaf and am unable to hear the music unless it has a regular and loud beat. Having started folk dancing at 14, ballroom at 18 Irish at 40 its now time for "TAP"

So just a last line to say thank you for the engraved pewter mug that was thoughtful, yes we do have it on show, but for now we have faded into history and rightly so. Thank you.

Doug & Maureen Wells



## Eastbourne Folk Festival

As you will have read in last month's Newsletter Jill Bransby and Julie Korth will be organising the International side of Eastbourne International Festival next year, but not thereafter. So we need someone to take their place. We also need someone this year who lives near Eastbourne (or is prepared to travel there for meetings) to take Rowena Martin's place and represent us on the committee.

As always, enthusiasm is more important than previous experience. In fact this is an excellent chance to gain experience as Jill and Julie will be serving for another year and will, I am sure, be only too pleased to share their expertise with anyone who wants to take over from them in the future. So, if you enjoy Eastbourne and enjoy the kind of dancing that the SIFD exists to propagate, this is your chance to support us in a practical way.

If you feel you can help, please contact me (address on page 2) for an informal discussion.

Mike Gilbert (Chairman)

## SIFD Teachers List

Groups leaders and other who have seen the new teachers list will have noticed that several new names have appeared – namely Jill Bransby, Sue Clark, Anne Leach, Maggie O'Regan and Pam Radford. Since publication of this list the committee has decided that Dalila Heath, Jan Knoppers and Laura Shannon should also be added, with immediate effect. I am sure everyone who knows them will agree that they are all excellent teachers and will be an asset to the Society.

Contact Details :-

Dalila Heath – 18 Calder Avenue, Brookmans Park, Herts. AL97AQ. tel. 01707 642774.

Jan Knoppers – Stroveer 96, 3032 GA Rotterdam, The Netherlands. tel. (00 31) 10-4651868

Laura Shannon – Rose of the Heart, 227 The Park, Findhorn, FORRES, Scotland. IV36 3TZ.  
tel. 01309 690198

Mike Gilbert (Chairman)

## A LITTLE NOTE FROM LLANGOLLEN.

At last I managed to go again (very careful not to repeat the unnecessary broken arm of last year). It was rather disappointing seeing so few S.I.F.D. members there – half a dozen at the most, although I couldn't be there for all of it, so maybe I missed some.

If you have never been, you really have missed an international feast of music and song, with such an enormously special friendly atmosphere, where it is still possible (as one chap did) to leave your wallet and camera on the bridge parapet for all the world to see and 'nick' to come back a quarter of an hour later to pick it up from where he'd left it!!

The only sad note (for Royalist me) was the rather unfortunately noticeable difference between the American choirs who opened two of the evening concerts, lustily singing both the Welsh anthem (by heart in Welsh!!) and God Save the Queen, to see the evening in between, the Welsh choir lustily sing the Welsh one and then button their lips firmly for God Save the Queen. As a mark of respect I was brought up to join in with everyone else's anthems, which usually happens at Llangollen. Maybe with their Assembly now they feel different. Never mind I love them all the same.

The new large, viewing panels each side of the stage were a splendid addition. It meant that it was possible to see close ups of individuals' faces, changes of expression, costume and footwork details, not always possible with the colourful foliage in front of the stage. There were even a few showings of Llangollen videos in the odd gaps before the adjudications. When not in use they displayed the logo of the sponsor of the day.

But the chief reason for writing is ANNA CIDU. Everyone who was on 'her' Swansea course will remember her and the mesmerising traditional dances from her village in Sardinia. Several people made friends with her and she came back for at least one of the York weeks. Anyway she rang me just before to let me know that singers, musicians and dancers from Gavoi were taking part this year. Well that was the icing on the cake. I made contact with them just before the Procession around the Town and followed it up (after cheering loud and long for them in their first competition) at the 'Jenny Jones', where as is so usual at Llangollen, they sang and danced spontaneously to their live music. The highlight for me was joining in with them of course. Emma (lovely young lass from the Welsh Assembly orgn. ) took a few photos and bit of video, bless her and sent me a copy so for once I feature briefly – even the cheeky 'upsidedowners' I got treated to along with some of their lovely young dancers like Valeria and Mariagrazia, who made such an effort to make me feel at home – even nipping off to get me a ticket to eat with them in the evening. George will be giving all the competition details, so suffice it to say that it was such a pity they didn't have more than the two darling bambinos (like little dolls) for the children's dance group. Unlike some of the groups whose children dance a similar programme to the adults (some dancing in both), the Sardinians chose the old traditional spirit-banishing ballu tundu and su curre curre with anonymous blackened faces (generously including a daub for me too) dancing with a drum each. Super! although not entirely within the competition rules. As usual their singing was just fantastic – their complex harmonies and rhythms have to be experienced. The costumes are fabulous as well.

The nice thing is there is no day now without its colourful folk input, but for the first time since Naren introduced them, there were no dance workshops, although they did have an 'all come and dance' on the Friday evening, not that I was there for that. It has always been so extra good to meet the teams and dance with them in one of the school halls, so I did miss that.

I rang Anna afterwards, so I can pass on her greetings all fresh and immediate to everyone. I do hope that maybe they will come again next year with Ann to interpret for them. There was no doubt how much they held her in great esteem and I felt very privileged at the warm welcome I had all the time, as a 'friend of Anna's'.

If she did manage to do that I wonder if 'we' could have a special workshop the Saturday before Llangollen with her??? and a musician?? and/or better still both a Balkanplus demo and party with the group??? That really would be magic. How about it???

Diki Gleeson.

LETTERS TO THE EDITOR

Dear Lily,

On 21st January we attended the "Dance AroundTheWorld". It was a brilliant day, with lots of young people, many cultures and exciting dance displays. Diki Gleeson wrote a wonderful account of the day's activities for the March SIFD NEWS and mentioned talk of a repeat event in the summer. Yes, please, more of these!

We meet every Tuesday in Borough Green, Kent, and are the Woodvale International Folkdance Group. It is our 34th year and it is a real struggle to recruit new members and to keep enthusiasm going (all of us are getting older!). If any S.I.F.D. members have any helpful suggestions to inject some much needed vibrancy into our group, we would welcome them.

Vineet Vijn's wonderful day could not be emulated in our tiny hall, with such a small Committee but, yes, we will be at Cecil Sharp House if there is another similar Dance Day. The enjoyment and exuberance of some of the younger generation was wonderful to see. Oh, to be able to encourage such excitement amongst the children of our village.

DOT FULLER and SYLVIA WOODWARD  
36 Quarry Hill Road, Borough  
Green, Sevenoaks, Kent TN15 8RH

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Dear Lily,

I would first like to thank those members who have so far contributed notes in response to my question concerning the relationship between organized folkdance movements and nationalism (in its broadest sense). I trust more members will add their views. Tony Latham's bibliographic notes on Polish dance publications raise another interesting aspect of the subject, viz. the role played by post-World-War-2 Communist Governments in nurturing and promoting National Folk Dances. I am very hazy on the organization of folk dancing in countries of the former so-called Eastern Bloc but I do have the impression that the Polish was not the only Communist regime to play an active part. These countries were obliged to operate under a single uniform centrally controlled political structure but were apparently encouraged to develop and promote their national folk dances, and hence inter alia their separate national identities. Or was it the other way round? Were they encouraged to develop and promote their national identities, of which folk dances represented one manifestation?

Item 5 on Tony's list, viz. "Suggested arrangements of suites of dances for stage performance" reminds one that several National Dance Companies toured our stages (but then did the so-called National Dance Companies of many non-Communist countries!). The question is, why? Was it an ideological construction?

Viz. Communist Government = Government by the people  
Folk dances = Dances of the people  
Therefore Communist Governments embrace folk dances QED

Though my curiosity was first aroused over a possible rise in popular nationalism across Europe, leading to the organizing of National Folkdance Movements, Tony's letter has unwittingly raised another question. I end this letter with yet another! I have a book published in Rome by the pre-war Italian Fascist Leisure Organization O.N.D. that unambiguously promotes Italian folk dancing. Did the later Nazi regime in Germany do the same? Why?

Yours sincerely,

G.D.TOWNER  
7 Woolven Close, Poole, Dorset  
BH14 0QT

## SOME NOTES, THOUGHTS AND REFLECTIONS ON LL'ANGOLLEN

This title and article are prompted by experience of this and past Eisteddfods, together with the changes announced for next year. Firstly, a resumé of the changes: The date will be 8th to 14th July 2002, a week later than this year. The arrangement of the competitions is changed; folk events, both dance and song, will now be on Wednesday, 10th, and Thursday, 11th, except for Junior Choirs (under 12 years) on Wednesday and Senior Choirs (18 years and under) on Thursday, with Choirs on Friday, 12th, and Saturday, 13th. The adult dance competition remains on Wednesday but the children's dance competition will be on Thursday. There is no mention of Dance Workshops and, given the arrangement of the programme, I see little opportunity for any. The syllabus makes no mention of the opening Parade on the Tuesday afternoon (but this does not mean there will not be one, but does mean that most choirs will be excluded). There is a difference between the dates given for booking tickets in the syllabus and those given in the publicity leaflet. (I have spoken to the Eisteddfod Office and this is being looked into). The ticket prices are not available, so members should write to L.I.M.E. Eisteddfod Office, Llangollen LL20 8SW, N.Wales, requesting details to be sent to them.

Financial problems are clearly a "black cloud" for the Executive. Just how this came about and will be resolved is a story yet to unfold, but expect prices to rise. Overseas competitors are now asked to pay part of the cost of accommodation, and the cost of coaches from seaports and airports. No, or little, assistance with costs is available for U.K. competitors.

The re-arrangement largely divides the Eisteddfod into a two-day folk event followed by a two-day musical event with (for singers in 2002) a professional competition split between the start and end of the week. Those interested solely in dance or choirs may see the new arrangement as good, but it does depend upon groups being prepared to come. For them, costs have increased and free time at Llangollen reduced. Will, I wonder, groups like this year's Ukrainians, who spent five days covering 4,000km. of road to get there, feel that two days at Llangollen justifies undertaking the return journey? It is, however, groups like them, whose vitality along with the choirs being all together during the week, that have contributed to the special spirit which has been Llangollen week and given so much pleasure to so many.

This year produced, as usual, a wide variety of groups, to be described in detail by George Sweetland. The children's dance competition gives me much pleasure. It is a privilege to see it; they are so happy and talented. Dancing of any sort did not exist in my schooldays.

Some prefer the "old tent" to the new Pavilion, but Tuesday's thunderstorm left me in no doubt which I prefer, and the view of the stage for session ticket-holders is now acceptable, especially with this year's innovation - a large television screen either side of the stage, allowing simultaneous "close-ups" of performers' faces or feet to be shown.

One thing that seems to have steadily decreased over the years is the amount of spontaneous performance around the town (I assume this requires permission from the Artistic Director of the Eisteddfod), although some still takes place on the field. The town, however, has created "The Fringe" which seems to have a mixture of the interesting and anarchic in performance.

I have enjoyed the past but wonder about the future!

ROY CLARKE

DATES FOR YOUR DIARY

S.I. Sept.8th S.I.F.D. DAY COURSE - POLISH. See p.2.

S.I. Sept.14th YVES MOREAU WELCOMING PARTY at Barnet International Folkdance Club, Church House, Wood Street, Barnet, Herts. at 8.00 p.m. Music by Dunav. £5.00. Further details from Brian Dowsett, 01992 582717.

Sept.15th/16th YVES MOREAU AT CECIL SHARP HOUSE. Now fully booked; waiting list in operation. Enquiries to Frances Horrocks, 53 Southway, Carshalton Beeches, Surrey SM5 4HP. Tel: 020 8642 3629.

S.I. Sept.29th S.I.F.D. WEST MIDLANDS BRANCH BALKAN DAY COURSE with Galina Turker. 10.30 a.m. to 1.00 p.m. 2.00 to 4.30 p.m. at Solihull Methodist Church Hall, Blossomfield Road, Solihull (B4102) close to both the 'bus and railway stations. S.I.F.D. members £7.00 all day, £4.00 half day. Non-members £8.00 all day, £4.50 half day. Branch A.G.M. will be held 1.30 to 2.00 p.m.

Sept.29th S.I.F.D. BEGINNERS' DANCE. See p.13.

S.I. Oct.13th S.I.F.D. DAY COURSE - JAPANESE.

Oct.13th BALKANPLUS.

Oct.20th HUNGARIAN & GYPSY DANCES with Hilary Bolton at Stone Cross Memorial Hall, Eastbourne. 10.30 a.m. to 4.30 p.m. £13.00 (£9.00 concessions). Enquiries to Silvia McIntyre, 01323 502962.

Nov.3rd/4th YUGOSLAVIAN DANCE WEEKEND at Bognor Regis. Details given in June. Enquiries to Janet Douglas, 01243 265010.

Nov.10th ARMENIAN DANCE COURSE organized by Nutbrook I.F.D.G. at Stevenson Junior School, Wadsworth Road, Stapleford, Notts. Tutor: Dalila Heath. 10.30 a.m. to 4.00 p.m. One session £3.50, all day £6.00. Bring your own lunch. Information from John & Gill Morral, 0115 917 1831.

S.I. Nov.17th S.I.F.D. DAY COURSE - ROMANIAN.

Dec.1st ZIVKO FIRFOV GROUP PARTY.

S.I. Dec.14th/16th S.I.F.D. WEEKEND AT DUNFORD. Contact Jack Richardson, Dept. of Chemical Engineering, University, Swansea SA2 8PP. Tel: 01792 403153 (home) 01792 295194 (work).

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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.

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All material for the September issue of SIFD NEWS must be received by the Editor IN WRITING BY 17TH AUGUST. As announced last month, the September issue may be posted later than usual, for which we apologise in advance.



The weather was very good, too good in fact. Every movement caused a very visible glow all over and by the Tuesday the high humidity lead to a torrential downpour and at nearby Lake Bala caravans were reduced to matchwood by the swollen river.

The opening concert given by the Yale Alumni Chorus celebrating the 300th year of the University, named after Elihu Yale born in America and now buried in Wrexham Church cemetery, was plagued by power failures caused by the storm but they failed to deter the 300 singers on stage. The Alumni, composed of most of the great and good of the US, continued to sing with gusto the shanties, spirituals, folk songs and excerpts from opera, not forgetting a wonderful Cole Porter (ex Yale, 1913), medley.

There did appear to be some derogatory remarks from the M.C. about another centre of learning, Harvard I believe it was, but fortunately there were no graduates from there in the audience. Although not truly folk, it was a very pleasant evening's entertainment.

As usual the Folk Music preliminaries were held in the Town Hall on the Wednesday morning, and this year all competitions started promptly so that when I arrived the first competitor was on stage. There did seem to be a rumour that there had been an earlier entrant, but since I could find no-one who had seen him or her, I think it was a mistake, caused by the results being read out of order.

First then, a Japanese girl on a long necked 3 (?) stringed fiddle. As is always the case for Far Eastern cultures it is very difficult for us to distinguish between folk and classical music, but she was undoubtedly a fine musician.

Then followed a musician from the Breton Les Perrières group, singing and accompanying himself on the button accordion. Although the player was young, the old, perhaps sad, melody had the true folk spirit.

The Romanian group from Cluj-Napoca, a piano accordion, bass, two fiddles and a saxophone, were skilled players but the presence of a saxophone in a folk band must have lost them some marks. Played on a violin, instead of the customary pan-pipes, 'Skylark' was once again trotted out, with lots of showy tricks.

A young girl soloist on a sophisticated lute-like instrument, played what I am sure was Chinese classical music. Probably it was about some sad event, but it did not upset her expert technique.

Back to Romania with a group of young men and boys from an orphanage in Bucharest who gave us dance melodies on piano-accordion, bass, and three mandolins - I am told this is the correct name. They were very lively and had a good sound.

From Sardinia we had three older musicians on a small pipe, drum and triangle. A beautifully plain sound, it was followed by a pipe solo and both were a pleasure to listen to.

A second generation trio, representing the Ukraine, but living in Britain, on the cimbalom, piano-accordion and fiddle have appeared several times before and have improved steadily each year. I cannot understand why they were not placed as their two well contrasted items were very good.

The Brittany duo from Poissy, biniou and bombarde (bagpipe and shawn), played foot tapping dance tunes, both instruments requiring good breath control, and they too, were true to their tradition.

The group from South Africa with six girls and one man were really multi-cultural. Demonstrating African drumming rhythms, they were very good, but to our ears, at any rate, their choices lacked contrast.

Co-incidentally, the sextet from Northern Ireland also had only one man, on the Irish drum; the girls playing the harp, cello, flute and two violins. I don't think they were folk musicians as for the second item they chose a tune from a 19th century operetta, not at all right for this competition, but to my surprise they were given a place in the finals.

For South Korea, the In-Chon College of Dance entered 2 men and 4 women on various types of percussion instruments, a large gong, cymbals played with sticks, two large drums and three 'egg-timer' drums. The women were extremely elegant and petite but hammered away at the drums with verve and vigour. As noted, it is impossible to judge the folk content, but it was an exciting finish.

The three contestants to appear in the Pavilion were, in reverse order, the soloist from Brittany, Ronan Patier, the Northern Ireland group and the drummers from South Korea.

#### Adult Folk Dance Competition.

The preliminaries finished on time so there was time for a snack before going up to the field. This started a little early as the adjudications had been moved down the programme a little, to the middle of the competition. The

actual dances were not in the order given in the programme, so I hope I got all the changes.

Holland, der Schaddenrieders, Enschede.

These actually performed three dances. The first, 'Der donder in it hooi' (Trouble in the haystack), to celebrate the harvest and the second 'Rozenwals', (Waltz of the Roses), purely a social dance, and finally, another harvest dance. Dressed in the sombre black of most Dutch groups and wearing heavy wooden clogs they must have given a serious air even when celebrating. The simple item was well performed, but a few smiles would have been welcome. (83)

Brittany, 'Les Perrières', Royal sur Vilaine.

A flute, pipe and two button-accordions provided the music for this young group of eight couples. The first item 'Dordbee de Guingamp', which is danced once a year on a special day, and 'Avant Deux du Coglais' followed. The men were dressed in early 20th century fashion, in black, with Homburg hats changing to straw boaters for 'Avant Deux'. This dress is unusual for Breton men, but the women were more conventional with long black dresses with lace caps. 'Dordbee' had a long sequence, with a skipping promenade and figures in couples and foursomes, 'Avant Deux' for sets of two couples had quite simple figures but with a curious hopping step. A very good presentation. (91)

England, 'Beetlecrushers', Bath.

To two piano-accordions the twelve women gave first a Lancashire clog jig and then a clog waltz. Their costumes were good but perhaps a little bright for real authenticity. Their dancing was neat and precise but lacked vitality. (83)

Sardinia, 'Gavoi', Meano Sardo.

With their three musicians, this group of 10 men and 7 women performed 'Su Gavoesu' which is particular to their village. It is a typical Sardinian circle dance with seemingly simple steps but in reality very difficult to do properly. Next came 'Dillaru' for 5 trios, which was perhaps choreographed just a little. Sardinian women's costumes are always lovely and these were no exception. Usually mainly red, here they included a contrasting green (87).

Norway, Folkmuseum Dance Group.

A young and cheerful group in the fascinating costumes of the Setesdal region. Some of the unusual features of the women's costumes are attributed to Viking influence, but those of the men are largely in a 19th century style. Two Hardanger fiddles provided the music for 'Springar' and 'Gangar'. Both are in slow tempo, the girls having little to do except to act as a foil for the boy's athletic feats. (92).

Brittany, 'Measerien ar Menez', Poissy.

With the addition of a fiddle and a button-accordion the biniou and bombarde players gave a considerable lift to this item. Based in an area near Paris where Bretons have long settled, they were at Llangollen last year, and unless my memory is at fault, they performed the same programme. They certainly entered with a dance very like a less vigorous version of the travelling figure of 'our' Gavotte du Pont D'Aven. Programme dances, 'Suite d'honneur de Clohars-Carnoët', a suite of several simple dances and 'Les Guedènnas de la Rance', a sequence of figures for foursomes. (88)

Latvia, Rija.

A quadrille for 8 couples. 'Ekuseze' was the first item for this mostly young group, with fast figures and a slow

'visiting' chorus. 'Latgaliesu Polka', possibly a suite, started in ordinary trio form but became a dance for 3 men and 6 girls. Their costumes were good and varied, that is, not 'uniforms'. The five musicians included a bagpiper, (torrupill). Not an exciting item, but it had much to commend it. (86).

#### India. Heritage Dancers. Patailia.

'Giddha', based on the daily task of the women of going to the well. Their saris made a splash of colour, and the pattern of the dance was well thought out. Secondly, 'Sammi' for men, but most, if not all, were girls, so that it lost the frisson that is needed to be effective. (81)

#### Kurdistan (London). Dance Group.

'Huli', the name of the first dance could mean eagle, but it was certainly the theme. Miming the movement of eagles contending for their share of the prey, they created a successful illusion. Next, 'Garzane'. Girls and men enter and soon the men begin to quarrel. The girls are distraught and eventually one throws herself between the two circling men, tearing her hair. They pick her up, make friends again, and all is well. This was well performed to the beat of the Kurdish duval (drum) and zurna (shawm). They deserved their 90 marks.

#### Ukraine. 'Rovesnik', Dnepropetrovsk.

Opening with 'Greeting', a slow, graceful dance for women, in the various costumes of the Ukraine regions, with the men joining in at end as partners for the girls. As with many peasant customs, the giving of bread held by one of the dancers is a symbol of welcome. 'Gopak', always popular with the audience, is really a show off dance for the boys, but the girls do get a turn with their fast pirouettes. A good item (89).

#### Trinidad and Tobago. Academy of Performing Arts.

The three big drums and two singers, the striking costumes and the lithe precision of the dancers made a most spectacular show. For 'Bele' the girls wore orange check dresses with full skirts with the hems tied to their wrists creating a wing-like effect. For 'Bongo' they changed to shorter dresses with a very jazzy pattern. In this there was a very competitive element for both girls and the two men. My knowledge of Caribbean folk lore is nil, so the authenticity of all can only be accepted. (94)

#### In-Chon College Dance Department.

This large group too, was almost totally female. While it was also rhythmic, the music percussive and sung, the spirit of 'Kyobang-Mu' and 'Nong-Ak' was entirely different. The first was slow and stately with the girls in lime green kimona like dresses and with elaborate hair-do's, (actually wigs) and was more or less static, dancing on small mats which they rolled up at the end of the dance. This was followed by the full Korean bit, the aforesaid girls now with one sort of drum, others in even stranger costumes with bigger drums, ladies whirling streamers from their hats and one or two men looking lost in the middle of all this. Very odd. (87)

#### Lithuania. 'Seltinis', Siauliai.

This very attractive young group gave us 'Ziedas', a well acted flirting dance with an extra girl trying to find herself a partner, and 'Berzansko Suktinis' which was apparently a suite of dances with some interesting figures and was especially well danced. The music was supplied by typical Lithuanian instruments, a zither (krankles), a vertical xylophone (scrabalai) and two pipes. (83)

#### Romania. 'Izvorasul'. Cluj-Napoca.

This Transylvanian group from the Solaj area danced 'Joc Feciores Din Solaj' which showed the men's skill with the Hungarian style solo steps and then 'Jocuri De Invirtit Din Solaj' which gave the girls a few moments of glory but the men were soon back with another solo spot, so there was no contrast in the item. (86)

### Turkey, Ozkan Lisesi Halk Danslari Toplulugu.

Unlike its name, this group was small, just two men and five women who, according to the programme gave 'Galije' and 'Karsalima'. The first seemed to be a basic Makedonska type dance and was followed by a not very well danced performance for two men and finally a free-for-all with everyone doing their own thing and making their way off stage. Most unsatisfactory. (82)

### Spain, (Basque Region), Baztango Danzariak, Elizondo.

So it was a relief to see this highly disciplined mixed age group, accompanied by five musicians on various pipes and drums including the Basque pipe, the Txistu. Five couples danced 'Larrain Dantza' in several sections, each with a different tempo. To allow time for a costume change a man's solo was inserted. Beautifully danced, it was easy to see the origin of ballet was in Basque folk dance, but I don't think Nureyev ever threw his hat to the audience! 'Cuatro Calles' was a ritual danced only on special occasions. With the men wearing short 'skirts' over their trousers and with a 'joker' urging on the five couples' it was an unusual dance, done with respect for tradition. (93).

To sum up, a few notes from the judges comments. Holland.-traditional costumes, entrance too long, choreography. Brittany-simple costumes, research appreciated by judges, they enjoyed the dances. Sardinia-Good costumes, dances well contrasted. Norway-good use of Hardanger fiddles. Brittany-good costumes, suite of dances. Latvia-research appreciated, good rapport with audience. well contrasted, exceeded number of competitors allowed. India- very colourful, too many on stage. Kurds- costumes good, good spirit on stage. Ukraine-suite, balletic, use of electric guitar, played from music, boys good. India- colourful, well rehearsed, good support from musicians. S. Korea-pleasant, well contrasted, choreographed. Lithuania- crisp, good contrast, traditional music. Romania-good music, colour of womens costumes(?) Turkey- contrasted, crisp and spirited. Spain-Excellent music, precise foot-work, Lovely group.

### Other results.

Children's Folk Dance Competition was excellent and really deserves a review on its own. Many of these young people are very good indeed. Turkey - 90, Ukraine - 89, Romania - 87.

Individual Folk Dance. Wales, Norway, Romania.

### Postscripts.

There seemed to be some confusion regarding the marks awarded for the Adult Folk Dance Competition. I checked with several sources and those I have given are as announced.

Although there were no workshops this year, the Friday afternoon get-together was very successful. It made a big difference now the floor area is much larger and under Francis Feybli's direction there was a happy atmosphere.

George Sweetland



BALKANPLUS. There is no Dance in August. The Bulgarian weekend of 15th/16th September with Yves Moreau is now fully booked on both days, and a waiting list is now being compiled.

The next Balkanplus will be on 13th October.

FRANCES HORROCKS



DUNAV have a new website, designed and maintained by their violinist, Dominic Coltman. It is [www.geocities.com/dunavuk](http://www.geocities.com/dunavuk)

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

No Sunday Dance in August

Sept.2nd M.C. to be announced.

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 AUGUST

Aug.5th ISRAEL FOLKDANCE INSTITUTE SUMMER SCHOOL, "MACHOL EUROPA 2001"  
to 10th at Bedford. Guest teachers: Gadi Bitton, Shmulik Govari, Moshiko  
Halevy, Yaron Carmel, Moshe Telem. Details from IFDI, Balfour House,  
741 High Road, London N12 0BQ.

Aug.10th BROADSTAIRS FOLK WEEK. Mostly English but including Appalachian,  
to 17th Irish, Cajun and a group from Southern Africa. For information  
contact Broadstairs Folk Week, Pierremont Hall, Broadstairs, Kent  
CT10 1JX. Tel: 01843 604080.

Aug.14th "DATEV" Armenian children's dance group is coming to the Edinburgh  
Festival and will be giving a one-off performance for the London  
community at St.Mary Abbots Theatre, Vicarage Gate, Kensington,  
London W.8, at 8.00 p.m. Tickets £15 obtainable from Dalila Heath,  
01707 642774, or at the door.

S.I. Aug.24th MINI FESTIVAL at Roedean School, Brighton. Full board, mostly single  
to 27th rooms, swimming pool. £120 (deposit £20). THIS WEEKEND IS FULLY  
BOOKED. WAITING LIST. Enquiries to Rowena Martin, 60 Anderida Road,  
Eastbourne, East Sussex BN22 0PZ. (with s.a.e. please).

Aug.25th HF HOLIDAYS RESIDENTIAL WEEK IN HAYTOR, DEVON with Phil and Brenda  
to Sept.1st Steventon. A course aimed at Beginner/Intermediate dancers; all  
dances will be walked through. To book, ring 020 8905 9558, or for  
further details contact Phil or Brenda on 020 8397 9649.

Aug.26th DAY OF SOUTH ASIAN DANCE at Royal Festival Hall, London, from 10.30 a.m.  
Demonstrations, talks and audience participation. Free.



S.I.F.D. BEGINNERS' DANCE - ADVANCE NOTICE

This is an advance notice of a Dance for beginners to be held on 29th September,  
7.30 to 10.30 p.m. at Cecil Sharp House. The M.C.s will be Helen Ezra and Phil  
Steventon and the band will be "Jacob's Ladder". Fliers will be available at  
the September Sunday Dance. As at all beginners' events, there will be a mix-  
ture of circle/line dances and couple dances, and all the dances will be taught.  
No prior experience is necessary and there is no need to bring a partner.  
Experienced dancers are also welcome. It's not too early to be thinking of  
newcomers whom you can tell about the event.

CASPAR CRONK

MEMBERSHIP SECRETARY'S REPORT FOR 2000-2001

The final membership figures for the year from the 1 September 2000 to the 31 August 2001 from records are:

	2000-01	1999-2000
National members	508	524
Overseas members	<u>39</u>	<u>43</u>
Total membership	547	567
Associated Classes	20	19
Affiliated Groups	44	43

Whilst individual membership is below last year's figures, we have gained two groups.

The SIFD NEWS production and distribution Team, (Lily Avery, Editor, Michael and Edwina Holdup, envelope preparation and Dalila Heath, photo-copying and dispatch, currently handle 565 copies of the SIFD NEWS per month, including two copies to each affiliated group (as required by the Constitution).

Annual subscriptions remain unchanged from the previous membership year and are due on 1 September 2001 and they are:

	£
Town Member *	17.00
Joint Town Members	22.80
Country Member	13.50
Joint Country Members +	17.00
Junior Member	5.30
Life Member ++	200.00
Group Affiliation	29.30
Music Group	24.00

\* Address within a radius of 30 miles from Central London or Central Birmingham.

+ Any two members living at the same address.

++ Subject to two years continuous membership and Committee approval.

If you would like a receipt please enclose a stamped addressed envelope otherwise I shall assume that one is not required.

Many thanks to many members and group officers for prompt renewal of subscriptions.

Thanks are due to the many members who have in the past made donations and also thanks in advance are due to other members for helping in this way.

Best wishes for Happy Dancing for the next membership year of 2001-2002.



Alan Morton  
Honorary Membership Secretary  
& Groups Liaison Officer