



SOCIETY FOR INTERNATIONAL FOLK DANCING

Internet website: [www.sifd.org](http://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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This month's cover design 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 & GROUPS LIAISON OFFICER: Alan Morton, 26 Durham Road, Harrow, Middx. HA1 4PG.  
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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YOUR SOCIETY NEEDS YOU

\*Annual General Meeting

As previously announced, the Annual General Meeting of the S.I.F.D. will take place on Sunday, 2nd December, at 4.00 p.m. at Cecil Sharp House in the bar, and we really do need a good number of members to turn up to make the meeting valid. A quorum of twenty is needed, and in recent years we have only just reached that magic figure. Attendance at the A.G.M. is not very onerous and it is followed by the usual Sunday dance so it is not all talk and no play.

We also need new members of the Committee, not to mention a Secretary. If anyone feels they may be able to help, please contact me on 01223 425648 for an informal discussion. Being on the Committee is not as onerous or as difficult as it may seem. You do not have to be the world's greatest dancer or teacher (or organizer), just enthusiastic about folk dance.

Eastbourne Folk Festival

We have had one volunteer to help organize our contribution to Eastbourne International Festival in 2003 but we need more. Jill Bransby and Julie Korth will be doing the organizing for 2002, so if you volunteer soon you will be able to see them in operation to learn what the tasks involve. Don't worry if you have never thought of doing this kind of thing before; the main Committee will make sure you get all the support you need.

MIKE GILBERT (Chairman)

\*P.S. Even if you do not wish to be on the Committee, you can still come to the A.G.M. You will not be press-ganged into office!

## S.I.F.D. DANCE TEACHERS LIST

I am pleased to be able to say that Julie Korth has agreed to have her name added to our list of recognised dance teachers (with immediate effect). She can be contacted at Holly Cottage, off Wigan Road, Aspull, Wigan, Lancs WN2 1EF.

In view of all the recent additions, a new edition of the list will be available shortly.

MIKE GILBERT (Chairman)

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## LETTERS

Dear Mrs. Avery,

I am currently researching German folk dances and should like to request help from readers of SIFD NEWS in obtaining photocopies of various materials (or possibly original publications). I cannot speak German and use computer translation software to help me read anything I find that is of interest. If anyone has contacts in Germany or lives there and thinks they might be able to help, please write to me at the address below. I will, of course, cover the costs of any materials and would even consider offering a small honorarium to anyone who can help obtain several of the items I require.

Some of the items I am looking for:-

Haas, Alfred: Volkstänze in Pommern. In: Blätter für Pommersche Volkskunde Jg.5 1896, Nr.2, S. 17-18.

Huffziger, Hermann: Der Tanzkreis, Bd. 1.2. Neu durchges. und erw. Aufl - Frankfurt/M Hofmeister (1953).

Leibbrandt, Reinhardt: Ostpreussische Fischertänze. 2. Aufl - Königsberg: Gräfe und Unzer 1936.

Schultz, Willi: Pommersche Volkstänze, Teil 1, Kassel: Bärenreiter 1934 - Deutsche Volkstänze H. 15/16.

Schultz, Willi: Volkstänze aus Pommern. Teil 2-4, Kassel, Basel, London, New York Bärenreiter 1961, 1962, 1963.

Many thanks for your help,

H.MATYKA (Mr.),  
33 Chadwell Road, Grays, Essex  
RM17 5SY

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Dear Friends,

As from today (5th November) I have my own website in English. Sheet-music, midifiles and dance descriptions of Dutch dances. All can be downloaded and printed, provided Acrobat Reader is installed.

[www.elschekorf.wolweb.nl](http://www.elschekorf.wolweb.nl) - or - <http://elschekorf.wolweb.nl>

Kind regards,

ELSCHE KORF  
(The Netherlands)

## GREEK NOVEMBER.

Greek seemed to be the flavour of the month this November, starting with the **Cretan weekend**, where the emphasis was firmly on **STYLE**. With the perfect example of **Maria and Kostis Georgiladakis**, dancing almost non stop the whole time, improvement was guaranteed. It was good to learn slightly different variations of Pentozali (as you probably know a man's dance like Maleviziotiko, until more recently women were included, although of course the trickiest, most spectacular steps are still the men's domain.) The little lyrical embroideries of Sousta made a subtle change of pace and feeling. It was lovely to practise all the turns and combination steps in Syrto (Chaniotiko) with great encouragement following Maria's gentle leads and prompts. It certainly was extra good to have two separate classes so that the women could learn from Maria and the men could sweat it out with Kostis, practising all those spectacular leaps, twists, slaps and twirls so distinctive of Maleviziotiko. They were so patient and always happy to repeat things again and again (for haphazard videoing too – even when teaching, which I know all the Dutch teachers strictly forbid.) This meant the record was far more than just a demo of 'how the dance goes'. The Georgiladakis even brought their costumes with them and talked about them, the variations and clearly showed exactly how different villages tie the men's mandili 'head net' – chatting about other aspects as well.

A little 'sit down' was offered for the exceptionally interesting, informed talk on the music, given by Chris (Williams), an acknowledged authority on the history and evolution of Cretan music. For the evening party he played lyra, while George Hadjineophytou laouto, with some singing too which made it all magic. (Delicious food and plenty of drink to make it really festive!).

**Vassiliki Arabanou, leader of Minotavri**, is to be congratulated on her first notable sortie into workshop setting up and organising with still enough energy to dance non stop – faultlessly and with such consummate style and grace. I do hope the undoubted success will encourage her to repeat such an event. Uniquely it brought all the many, various Greek dancing groups from all over London together. It also included those like Georgina who had come from much further afield. A real gathering of the Greek clans.

The following weekend after another successful Philhellenes demo, **Lykion** organised a day's workshop with **Christos Papakostas at the Hellenic Centre**. This is (as many of you know) a spacious, light hall and as usual it was extremely well attended. He taught a selection of dances from Drama (where he lives & works, both teaching dance for Lykion there & percussion at the School of Music) and Serres, one of the areas included in previous workshops of Iannis Constantinou, although not repeating any of his material. Even with his wealth of experience & qualifications, Christos is still studying – his PhD thesis is on aspects of dancing among the roma gypsies of Serres. For those of you unable to come, you missed a good chance to improve your **Macedonian STYLE**. The very personable Christos was most insistent that no 'island bounce' or galloping overstriding marred the dancing. His insistence on accurate rhythm was no less firm and he often illustrated this by beating on his chest, which gave a clear indication of the drumming and gave a more accurate impression than clapping. To ensure we had that rhythm in our own heads, he frequently turned the sound right down (a la Stepping Out) and after a lengthy pause reinstated the music to see if we were all still in time. He also DID look at each person dancing and gave several 'pats on the back' for sound achievement and patiently danced in front or next to the occasional struggler. His English was appreciated too, so there were hardly any 'translations' which can become rather tedious.

Again he was totally relaxed about videoing, not that that would have worried Sula anyway (doing it officially I hasten to add).

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**Lykion** are intending to hold these one **day workshops** regularly now and have already booked **27<sup>th</sup> January & 3<sup>rd</sup> March**, so I pass these dates on for those interested to make a note. These days it is becoming increasingly difficult to avoid clashes. I had to miss the first morning of the Cretan to attend the special preview screening for cast & crew of Harry Potter ah!

Then finally at the end of November, **Dimitros Tradafillidis** is coming over, specifically for a workshop weekend in Nottingham (1<sup>st</sup> & 2<sup>nd</sup> December) Georgina Kyrris is organising this and she it was who organised the wonderful week long seminar back in the summer. She always travels down from Nottingham for all these London Workshops and has been kind enough to allow Dimitros to detour en route to give a couple of workshops for Philhellenes, to bring November to a fine dancing close. He will be teaching & polishing dances from all regions with a probable emphasis on **Pontic**, where lie his family roots. As a lead dancer in the Dora Stratou group in Athens, a high standard is assured, confirmed by those who have already sampled his dancing delights in Greece.

If you would like to enjoy his variety at the Nottingham weekend, you can obtain full details from **Georgina Kyrris tel. 0115 9231070 or E mail her on [greekdancing@lineone.com](mailto:greekdancing@lineone.com)**.

Diki Gleeson.

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#### THINGS JAPANESE

Over the last few months there has been a Japanese flavour in London celebrating Japanese culture. There was a most interesting exhibition at Kew Gardens of Japanese gardens, lovely kimonos, bonzai trees and a re-created Japanese house. The British Museum has held various displays and in the theatre there have been several Japanese plays, dancers and films.

In keeping with this cultural scene, the S.I.F.D. in their wisdom (was it planned or a coincidence? - no, obviously planned by clever Helen) presented a fascinating Saturday class on Japanese folk dance taught by Marina Wolstenholme. Having been to so many of the Japanese events, this was the icing on the cake and a lovely finish to this cultural year. The dances were charming and delightful to learn and to dance. I'm not sure if we looked very Japanese but looking at the video afterwards I thought that Marina had done a good job on us all! There were even some Japanese guests. A pity that this event wasn't advertised further afield through all the Japanese organizations in London. Thank you, Marina and the S.I.F.D. It was a great day.

ROBERT HARROLD

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#### LISA ULLMANN TRAVELLING SCHOLARSHIP FUND

The above charity fund provides financial support by paying travel expenses to individuals who wish to travel abroad or in the U.K. to attend a conference or to pursue a research project or undertake a short course of study in the field of movement and dance. It is open to dancers, choreographers, teachers etc. Certain conditions apply and if you wish to know more please contact The Secretary, LUTSF, 24 Cuppin Street, Chester CH1 2BN. If you would like an application form please send an A5 s.a.e. (1st class stamp). Closing date for applications is 25th January 2002.

## CAJUN

I rarely go to Cecil Sharp House for the Cajun dancing these days but I did on two special occasions last summer. The purpose for one was to raise funds for the family of Eddie Lejeune, the fine accordionist who died earlier this year, aged 49. Many of the best British bands came and played for free. The second occasion was the visit of a splendid band, "Bayou Seco", from New Mexico who specialize in folk music from Southern U.S.A. including Cajun.

One noticed dramatic changes from the Cajun scene of ten years ago when the Cajun boom was getting under way. Then, Cecil Sharp House had FULL HOUSE notices and Kennedy Hall would be crowded; only a small group knew what they were doing; there were a tiny few (including me) over 50 years old; there were constant large waves of youngsters who wanted to learn Cajun, and it did not matter if they did not return as a fresh lot would come the following month. Now, it has all changed; the Cajun boom has gone and the hall is only half full; a far larger proportion seem to be regulars who know what they are doing; the average age is far higher and there are many more over 50; the waves of youngsters have disappeared. Where have they gone? I guess it is Salsa, and I notice that French Bal social/folk dancing is becoming very fashionable.

Cajun music originated in the French community of Southern Louisiana and I would roughly categorize that as traditional Cajun as played by Eddie Lejeune or Mark Savoy. This is the Cajun I like. I am, alas, told that in Louisiana it is a minority taste, with the majority preferring other forms of Cajun, e.g. zydeco or pop-Cajun or rock-Cajun. Progress!

HENRY LEE



The DOINA foundation for Romanian ethnography and folklore have announced the following events for 2002:-

### Cultural folklore dance tours to Romania

28th April to 5th May - Sighetu Marmatiei, Maramures  
28th July to 9th August - Poiana Stampei, Bucovina

### Balkan Festival

4th to 7th July at Cultural Centre "De Wanmolen" Schweitzerpark 2,  
Zetten (near Arnhem), The Netherlands.

Dance programme: Greek (Dick van der Zwan), Bulgarian (Eddy Tijssen),  
Turkish (Ersin Seyhan), Macedonian (Martin Ihns),  
Yugoslavian (Paja Milic), Romanian (Silviu Ciuciumis),  
Balkanball (Helen van Bochove). Singing: Hedwig Schoots  
Musical accompaniment: Orchestra KALEB, Orchestra Trediki.

The foundation also has Romanian folklore costumes and dance boots for sale; complete or partial outfits for men and women.

For information on all the above, contact Silviu Ciuciumis, Aarhuispad 22,  
3067 PR Rotterdam, The Netherlands. Tel: +31-10-421 86 22.

DATES FOR OUR DIARY

Jan.19th CROXLEY GREEN INTERNATIONAL FOLKDANCERS NEW YEAR PARTY, 7.30 to 10.30 p.m. at St.Oswald's Church Hall, Malvern Way, Croxley Green, near Watford, Herts. This year is our 20th "birthday". Do come in costume if you can. £3.00 including refreshments, payable at the door. Contact: Joyce Sharp, 01923 228080.

S.I. Jan.19th OXFORD NEW YEAR PARTY at St.Margaret's Hall, Polstead Road, Oxford. 7.00-11.00 p.m. (No price given).

S.I. Feb.10th ISRAELI DANCE WORKSHOP with Anat at Stone Cross Memorial Hall, near Eastbourne. 10.30 a.m. to 5.30 p.m. £12.00 (concessions £7.50). Shared vegetarian lunch. For bookings/information/map, ring Rowena Martin, 01323 503991. Please note change of date from that previously given (27th Jan.).

Mar.16th/17th WEEKEND WORKSHOP WITH EDDY TIJJSSEN in Bognor Regis. Course £32. Optional Balkan meal on Saturday evening £10. Further details from Janet Douglas 92 Rose Green Road, Bognor Regis PO21 3EQ. Tel: 01243 265010.

S.I. Mar.16th/17th ROMANIAN WORKSHOP WEEKEND WITH SILVIU CIUCIUMIS in Manchester and Calver, Derbyshire, organized by Barlow I.F.D.G. and Derbyshire Dancers. Saturday 11.00 a.m. to 5.00 p.m. Sunday 10.30 a.m. to 4.30 p.m. £12.00 for one day, £20.00 for the whole course including a Dance on the Saturday. Further details from Helen Clancy on 0161 881 0442.

Mar.22nd/24th A SPRING DANCE CELEBRATION of dances from the Balkans, Romania and Russia at Freshwater Bay, Isle of Wight. Tutor: Bob Neal. Contact: Pamela Le Goaziou, 55 Mitchell Road, Bedhampton, Hants. PO9 3QA. Tel: 023 9264 1028. THIS WEEKEND IS NOW FULLY BOOKED. WAITING LIST.

Apr.19th/21st BULGARIAN DANCE COURSE with Eddy Tijssen at Derwent Bank, Lake District. Choice of General or Advanced course, or both courses. Non-dancing friends and family welcome. Full board en-suite accommodation £92.00. Each course £15.00. Details and booking forms from Cathy Meunier, 115 Chetwynd Road, London NW5 1DA. (s.a.e. please).

May3rd/6th EASTBOURNE FESTIVAL.

July 9th/14th INTERNATIONAL EISTEDDFOD, LLANGOLLEN.

July 27th/Aug.3rd S.I.F.D. SUMMER SCHOOL AT DURHAM.

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



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

## SLIPSTOP - the answer to a problem

At the beginning of the year, the floor of one of the halls at Cecil Sharp House was re-furbished, giving a very nice smooth and polished wooden finish, but the S.I.F.D. organizers who regularly use the room found the surface too slippery and were concerned about potential accidents. I suggested SLIPSTOP and was a little surprised they were not aware of it. At the next Sunday dance a small group went to the downstairs room where SLIPSTOP was tried out on the floor and was considered to be the answer to the problem. Supplies were purchased in time for the dance in that room the next weekend and the organizers were very satisfied.

I enquired this autumn if they were still happy with SLIPSTOP and learnt that the floor had now lost its initial slipperiness and no longer needs treating until it is next polished but it had also been very useful when their group performed at the Victoria Embankment in the summer where the floor had been very slippery.

In my youth, a certain brand of detergent powder was used to deal with slippery floors. In 1970, one of the people I know became one of the founders of the National Scottish Dance Company that in due course started marketing SLIPSTOP, which has become widely used for a long time. The National Scottish Dance Company operate a world-wide mail order service for Scottish dancers, SLIPSTOP also being purchased for many non-dance activities such as badminton.

SLIPSTOP is a very fine white powder that is sprinkled very sparingly over the floor and soon becomes invisible when danced on. Performers sometimes step in a small area sprinkled with it to work it into their footwear before giving displays. For those interested, more information can be obtained by writing to The S.N.D.C., 1 Lakeside, Earley, Reading RG6 2PG, or ringing 0118 966 6006.

JOHN WALFORD



STUDIA CHOREOLOGICA Vol.III, edited by Roderyk Lange, Centre for Dance Studies, Les Bois, La Rue de la Pointe, St.Peter, Jersey JE3 7AQ, Channel Islands. £10.00 plus p. & p. £2.00 U.K., £3.00 Europe.

These volumes of folk studies are always of interest but aimed for the serious student of dance working for a degree rather than for the social dancer. The books are always stimulating reading material and make an important contribution to the folk scene.

The latest volume contains three studies, "An Epilogue to the Circle Dance Monograph" by György Martin and presented by Ernő Pesovár, which deals with the Hungarian Karikázó. A little brief as it is a subject that could have been expanded. "Ritual Reminiscences in Certain Children's Games in Bulgaria" by Anna Ilieva and "Towards a Structural Analysis of Folk Dance: Choreotypes and Dance Patterns in Pontic Dance Tradition" by Magda Zografou are the other two subjects, which are presented in depth. Each subject is well illustrated with black and white photos, and in a booklet of only 100 pages it makes for an interesting read and reference. If you feel that any of these subjects might appeal, then it's over to you.

ROBERT HARROLD



## BALKANPLUS

Founded in 1983, the excellent Serbian dance group "Rastko" has appeared in festivals all over the world but is rarely seen in London, even though its home is at the Serbian Orthodox Church of St.Sava. I am therefore particularly pleased that their choreographer, Nada Grkinic, has accepted my invitation to the group to join Dunav at this month's Balkanplus dance (8th December). "Rastko" will perform two 15-minute spots during the evening and will no doubt participate in the rest of the programme. Dessislava Stefanova will be singing with Dunav, and hoping to include "Radomirska Lesa" and "Krivo Ihtimansko Horo" from Yves Moreau's recent London workshop. Altogether, it promises to be a memorable night.

Speaking of Yves Moreau, we are looking to organize a re-teach of his latest programme of dances in the New Year, probably in February. I am delighted to announce that Frank Dowling will be the teacher. More details next month.

BRIAN DOWSETT



## LLANGOLLEN UPDATE, 9TH-14TH JULY 2002

I wrote for the August SIFD NEWS a review of changes for the 2002 Eisteddfod. With the publication of the ticket brochure, now is the time for revision, so what do we know?

The highly prized "Llangollen International Singer" competition will not be held and the Artistic Director has resigned. So the Eisteddfod will now start, as before, on the Tuesday, with performances for children, the town parade, and opening ceremony, followed by the evening concert which will be given by a South African Choir, "Ladysmith Black Mambazo". The brochure picture of the choir shows ten men!

The arrangement of the competitions is as mentioned before, with Wednesday and Thursday largely devoted to "folk", with "choirs" on Friday and Saturday, the evening concerts being performances by competing groups plus guest artistes on Thursday and Friday.

There are changes to seating and pricing. Firstly, the area previously devoted to season ticket holders will now be mixed, i.e. both season and session ticket holders will occupy it. Next, there will be no unreserved seats for the evening concerts; this means there are four price levels for these concerts, with Tuesday's concert being the highest. Reserved seats for the competitions have three prices for those on Wednesday and Saturday, and two on Thursday and Friday. Seat for seat, prices are much as before so the policy seems directed towards filling the arena near the stage during the day.

There is no mention of "Dance Workshops" or "Folk dancing for All"!

Booking dates: now open for season tickets; applications from "Friends" 2nd January; postal bookings 1st February; counter sales 1st March.

Sunday's concert will be the Halle Orchestra and Lesley Garrett with music from Opera, Film and Musicals.

The address is: Box Office, L.I.M.E., Eisteddfod Office, Royal International Pavilion, Abbey Road, Llangollen LL20 8SW. Tel: 01978 862001.

ROY CLARKE

## DANCE, PORTUGUESE STYLE

Henry Lee's experience of an Andalusian feria (November issue) contrasts sharply with a summer dance event which I attended in Espinho, a Portuguese seaside town South of Porto. The only feature in common with his experience was the music, exploding from enormous loudspeakers, which threatened to drive me away while I was waiting for the event to start. I had arrived for the 9.30 p.m. advertised but the event did not begin until 10.00 p.m. so I had to endure over half an hour of painfully loud salsa and pop - seriously "dead", not live! The square was soon packed with people of all ages.

There were several dance groups from different areas, each with their own musicians. Each group was preceded by children, dressed in suitable folk attire, followed by an adult or older child holding aloft a pole bearing the name of the group or something more elaborate and eye-catching, a large bright banner decorated with multicoloured scarves. These were followed by the dancers bearing various symbols of agriculture - rakes, bags of grain, flour barrels, jugs, weaving looms, wicker baskets, sacks, straw hats - which were placed at the front of the stage.

Ever ready with my camera, I was somewhat surprised at the subdued colours of the ladies' costumes. (I had just bought in Porto a very brightly coloured, striped woollen skirt with a large floral border sold to me as folk costume - obviously from a different area). Many of the women had tied round their hips, over their skirts, sashes of black material. The purpose of these sashes, I am told, is that when the women scrubbed the floors they pulled the skirts up over the sashes to keep them out of the way. Many wore head scarves, some with hats on top. Footwear for both sexes was left to personal choice; some people wore shoes, others black clogs, and yet others were barefoot.

The musicians, invariably men, playing an assortment of accordions, violins and little and standard guitars, wore broad-brimmed hats. There were one or two female vocalists in each group, though the dancers often sang as part of their display.

Each group put on a display of couple dances, set dances, and occasionally a circle dance. In one instance, a woman danced with a bag of grain or flour on her head. Another slipped off her clogs during a dance and later a boy moved the clogs into position for her to dance back into them. Occasionally standing as onlookers there would be a couple dressed very formally as if representing the wealthy of the town or village. Children dressed like the dancers also stood by as onlookers. Occasionally some put on a brief display.

It was good to see such enthusiasm and interest spanning the generations. The late nights that children keep over there may have their benefits, one hopes inspiring children to take an interest and pride in these traditions. It was with some regret that I had to cut the evening short ('plane to catch). As I was walking down the main promenade back to the hotel and passing outdoor cafes, I could see other groups of dancers in ever brighter costumes who were still to perform. Long may this tradition go on into the night and into the future!

HELEN de BRAY (newish SIFD member)  
Tel: 020 8445 8061

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## ACCORDIONIST SOUGHT

Beskydy Dancers (Czech and Slovak) urgently and desperately require a stand-in accordionist for their classes and performances. We offer a small fee for each session. The class meets every Monday at Imperial College of Science & Technology in London. Please ring me on 020 8699 8597.

HEDY FROMINGS

BLOWZABELLA are coming to Cecil Sharp House, 2 Regent's Park Road, London N.W.1 on 12th January 2002.

The E.F.D.S.S. are delighted to welcome "Blowzabella" for a day of music and dance. Don't miss this rare opportunity to enjoy Britain's finest dance band and to participate in workshops from England's top musicians in this genre, including Nigel Eaton on hurdy gurdy, John Swayne on pipes, Dave Shepherd on fiddle and Andy Cutting on melodeon.

"Blowzabella" will also be giving an ensemble skills workshop led by Dave Shepherd and there will also be dance workshops with Dave Shepherd and "Blowzabella" and additional dance workshops from London's premiere French dance school, "On Bouge".

There will be food and drink available. Tickets available from me at Cecil Sharp House. Evening dance £12.00, workshops £10.

NICOLA ELWELL, 020 7485 2206

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### FRITH FOLK

The day course that Frith Folk held on 3rd November (rather later than we usually do) was indeed a day to remember with the greatest of pleasure. I had requested gentle dances with beautiful music, and Marina Wolstenholme, our tutor for the day, fulfilled these requests superbly. The video recording showed the group dancing perfectly and with style, the result of inspirational teaching. We appreciated the costumes Marina brought, and the books, photographs and her tape, accompanied by meticulously written notes. Many thanks also to our visitors, some of whom had travelled some distance to be with us. Many thanks, Marina. You gave us a day to remember.

PAT PHILLIPS, Frith Folk  
Chapel on le Frith

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### AKIMBO

Can anyone help with guidelines as to the forms of "hands on hips" in various countries? I have thought of several questions:-

fists clenched or open hands?  
fingers pointing forwards or back?  
backs or palms of hands to waist?  
hands positioned at side or nearer together in front?

There may be more, but which do you use where? Answers to the SIFD NEWS please. Maybe we can compile a definitive list.

FIONA HOWARTH