

SIFD NEWS

JANUARY

2002



SOCIETY FOR INTERNATIONAL FOLK DANCING

Internet website: www.sifd.org

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

--oOo--

This month's cover design was sent in by Tony Latham. It comes from a music-
cover lithograph by J.Brandard and represents a fashionable couple dancing
the Warsaw Varsoviana (see p.6) c.1850, which continued as a popular ballroom
dance until c.1870.

--oOo--

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N.B.

At our Chairman's specific request, I have included his e-mail address,
but please note that I would prefer not to have to include e-mail and inter-
net information as well as addresses and telephone numbers. If I included
all information received, each item could include:

Name
Address
Postal code
Telephone number at home
Telephone number at work
Mobile telephone number
Fax number
Internet
E-mail

which would take up too much space (as well as make more work for me!), so
I should be grateful if you would limit your contact information to only that
which is strictly necessary. Thank you. Ed.

Society for International Folk Dance

Chairman's Report - 2001

Looking back over the past year, I think we can say that there have been plenty of good things happening in the SIFD and not so many bad things. Unfortunately, there have also been plenty of good things which have failed to happen which is just as bad.

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 for the whole year and the main committee is a lot 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.

That paragraph is almost exactly the same as the one I wrote last year, but still seems equally relevant now.

On the plus side, all the usual events have taken place (Eastbourne International Folk Festival, Great Alne Folk Weekend, the Sunday Dances, Saturday day schools, the Newsletter and many events arranged by individuals and groups). Because they are the 'usual events' there is always the temptation to take them for granted and assume that they somehow happen 'naturally'. The Newsletter is, in my opinion, sadly underused in talking about folk dance. This is not to undervalue the articles that do appear about different aspects of folk dancing, but is a request for more of them. It is said that one cannot learn to dance from reading, which is true: but one can learn a tremendous amount about dance from reading, so please, anyone who knows anything, put it in print and send it to Lily.

The day schools are not bursting at the seams as they should be and nor are the Sunday dances, but they are a tremendous opportunity to learn more and to dance more as well as to attract those on the periphery to join in

I would also like to put in a plug for the beginners class which is now well established and although not exactly thriving (attendance is very variable) it is still running. I should just mention that you do not have to be a beginner to attend. Experienced dancers who want to brush up on technique or fill a gap in their repertoire will be most welcome.

I hope all the above does not appear to have too much of a London bias. Money and moral support is available to anyone in the society anywhere in the country who wants to further our aims.

Last year I wrote that we are hoping to put more effort into publicity than we have done. We have done some work on this, but there is really no limit to publicity so if anyone spots an opportunity, please let us know so we can follow it up.

Plans for next year's summer school are well underway and the booking forms are now available. We are trying to attract newcomers to this summer school as well as established members who have never attended before, so book early to avoid disappointment!

Also for next year, we have the chance to become more involved in Milton Keynes Folk Festival. This is largely a performance festival, rather than a learning one, but the format is changing so this time there should be workshops as well as shows. We are not quite sure how it will work out, but it will let us expand our activities a little.

Solid work has been done on preparing the revamped teachers course and badge and enough people have expressed an interest to make the various proposed sessions worth running. We hope to get the first modules launched early next year.

Contd...

Contd...

Lack of manpower has meant that we still have done no work on the production of P10 although we might be able to start moving on this shortly.

I wrote last year that we could do more to encourage research into folk dance and its music. We have been fortunate in receiving a legacy from a member in America. I wrote to the Newsletter some time ago that we had received this money and were willing, indeed anxious, to spend it. Any project would be considered, but we were thinking in particular of groups arranging 'days of dance', getting in teachers from abroad or possibly sending a representative on appropriate courses to bring back dances for the rest of the group (summer school could come under this heading). Interest has so far been disappointing, so there is still plenty of money in the kitty. So, if you have a scheme which will advance the cause of International Folk dancing, but which you or your group cannot afford, we might be able to give you some money (or underwrite all or part of the event so that we take the risk, rather than you).

As last year, I have deliberately avoided naming all the people who have worked very hard during the year to ensure that ~~of~~ 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. Nevertheless I would still like to say, on behalf of the whole society, a big thank you to everybody who has contributed to the cause of International Folk Dancing in the past year.

Mike Gilbert
December 2001

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ADMINISTRATIVE SECRETARY

As you all know, the A.G.M. took place on 2nd December and was well attended (I don't think this was entirely because it took place in the bar at Cecil Sharp House), so many thanks to everybody who came. The old Committee have all agreed to remain in post, but still no new names have come forward.

As ever, we need a Secretary. In particular, we need someone who can act as Administrative Secretary. That is, we need someone who can send out agendas for Committee meetings, make sure the notice of the A.G.M. appears in the SIFD NEWS (it did this year but the request for motions, which is not constitutionally necessary, did not) and all that kind of thing. And of course we need Committee members. We have three but should have nine.

You do not need to live near London (but a telephone would be useful), nor do you need to be an expert on folk dancing, but whoever you are we need you.

For informal enquiries, ring me on 01223 425648.

MIKE GILBERT, Chairman

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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 unless typewritten.

LETTERS TO THE EDITOR

Dear Lily,

In answer to Fiona Howarth's request for information on hands on hip positions, the following details refer to Norwegian dances:-

- 1) Fingers forward, thumb back as in Tyrolervals.
- 2) Thumb forward, fingers back, palm on hip, as in Reinlendar med Turar (Gamel Reinlendar), Klappdans, Feiar from Austland. This is the most common position in Norwegian couple dances. A variation of this position is to have the back of the hand on the hip.
- 3) Clenched fists on hip, as in Tantoli.
- 4) Fingers forward, thumb back as in No.1 but positioned lower, below the hip joint. This is the usual hold in formal square sets and longways sets. Left hand only for the men; ladies hold skirt out to side, as in Fandango from Austland, Seierstad Hopsa, Stjernetur.

The picture below shows the No.4 position better than my verbal description. I have used Nynorsk spellings of the dances as this is the language for things folkloric in Norway (or at least it was; I'm a bit out of touch these days).

My folk dancing stopped suddenly on 31st December 2000 when I came off my bike on the ice and fractured my hip. A couple of screws are holding it together. At the end of May I started cycling and walking, and all was going well until 1st October when I tripped and fell on to a wooden post, breaking two ribs and puncturing a lung. I hope to start cycling again soon, but dancing will have to wait a while.

Best wishes for Christmas and the New Year.

TONY PARKINS
Parkdene, Stock Chase, Heybridge
Maldon, Essex CM9 4AA



Hoftefeste nr. 1. Hoftefeste 2. Hoftefeste 3. Hoftefeste 4.

WARSZAWIANKA ~ VARSOVIENNE ~ VARSOVIANA

After submitting my piece about the Polish dance *Warszawianka* and its Swedish derivative *Varsovienne*, but before its publication, I received as an unexpected gift from a friend an illustrated music sheet from the 1850s of *The Warsaw Varsoviana* composed by Louis Antoine Jullien (born 1812, died in poverty and lunacy in 1860) "with a correct description of the figure by Monsr. E. Coulon". The cover shows a couple dancing this and the introduction inside reads:

THE VARSOVIANA

Has recently been introduced in Paris and in London, and as it appears to have been successfully received in the higher circles, we have been induced to apply to Monsr. COULON for a Description of the manner in which it is to be danced, thereby to render it still more popular.

EXPLANATION OF THE STEPS BY COULON.

This Dance, like the Waltz, is performed by TWO PERSONS, the Gentleman holding the Lady by the right arm. - There are Two different Steps.

The FIRST occupies two bars of the Music. It is composed of one step of the Polka for the first bar; and for the second, the foot is slidden to the side, the toe pointed and kept in that position during the remainder of it. This is to be repeated eight times, each time turning half round.

The SECOND STEP occupies four bars, the first and second bars of which are employed while the first step of the Polka Mazurka is danced, twice to the side; the third bar, while one step of the Polka is danced, turning half round and the fourth bar, while the foot is slidden to the side, keeping the toe pointed during the remainder of the bar.

This Second Step is to be repeated four times.

N.B. There is also an Additional Step, which may be danced instead of the Second Step, or partly with it, - that is to say - twice of the one and eight of the other: but this is left to the option of the Dancers.

It is danced thus: - One Polka Step, which takes one bar, observing to slide the first step instead of jumping, and turning like the Waltz. This is to be repeated sixteen times, when part of the second step is not used.

There follows Jullien's composition, in 3/4 time, which bears no musical resemblance to either *Warszawianka* or *Varsovienne*, but the holding of an extended foot for a whole bar at a time is the obvious dance feature common to all three of these dances. The 'first step' of the *Varsoviana* echoes the second part of *Warsawianka*, while the 'additional step' equates to the waltzing third figure of *Varsovienne*.

The description of the execution of this 'additional step' interests me in particular, reviving memory of one of my pet hobby-horses of old. The instruction to "slide the first step [of the polka step] instead of jumping" suggests that the polka steps referred to in the preceding parts of the dance are to be executed with a preliminary hop on the weight-bearing foot on the anacrusis; whereas this polka step occupying one bar (of 3/4 time, remember) becomes simply three evenly-timed steps per bar "turning like the Waltz". So why is it called a polka step rather than a flat waltz step? Perhaps because executed by a couple facing each other across the line of dance and stepping sideways rather than facing each other along the line of dance and stepping forwards and backwards respectively.

In many (if not most) of those dances in the SIFD repertoire which include waltz (or oberek) turning figures, these are habitually danced facing across the line of dance and stepping sideways. I vividly recall the incident in 1977, during Radek's teaching *Walczyk Lubelski* to Jacz Tacy, when all holding hands in a single circle we were to waltz balance in and out, in and out, then to take ballroom hold and waltz along the line of dance: requiring the men to start forwards on the right foot, girls backwards on the left. This unfamiliar concept met with vociferous protest and Radek unfortunately yielded, allowing the men to make a half turn on the way out so as to face their partners across the line of dance in order to waltz in the more familiar way.

My understanding is that as a rough and ready rule in Poland at least, admittedly with some exceptions, turning figures in dances in 2/4 time (such as polkas) were traditionally danced with the couple facing each other across the line of dance and stepping sideways; those in 3/4 time (waltzes and the original regional obereks) danced with the couple facing each other along the line of dance and stepping forwards/backwards. I am happy to say that in Tairy we are indeed taught to waltz in this way.

Tony Latham

S.I.F.D. TEACHERS' COURSE

A new course for training teachers in international folk dance has been devised and is ready to commence this month. Anyone who has already expressed an interest will have received a registration form. If there are any other prospective candidates they should contact Helen Ezra as soon as possible. Her address is:-
84 Farm Road, Morden, Surrey SM4 6RB.

As many of the prospective candidates are widely dispersed, it is planned to provide much of the information for private study, with meetings every three or four months for discussion and practical work to make the course more accessible. These sessions will be held at St. Saviour's Priory, Hackney, London, with the kind co-operation of the Mother Superior. The course will be composed of the following topics:-

- Teaching techniques
- Planning a programme
- Background to dances
- Safety and first aid
- Use of audio equipment
- Notation of dances
- Understanding rhythm and music

Participants may choose to follow the complete course and put themselves forward for assessment at the conclusion of the course, or just choose those topics they feel appropriate to enhance their teaching skills. For assessment, candidates will be required to produce in advance a file of work comprising:-

- A programme for one term (ten weeks)
- A detailed plan for a single lesson
- Notes on the dances in the term's programme which should contain dance instructions, background to the dances with sources where possible, structure of the music and any additional notes including anticipated problems.

They will be required to provide a list of 100 dances which they are prepared to teach and from which a dance will be chosen for them to write instructions without reference to notes.

The final assessment will be a practical session of teaching before a panel of judges comprising an external examiner, a teacher with knowledge of the dances the candidate will be asked to teach and one of the trainers with a knowledge of the candidate's performance throughout the course. This will be followed by a discussion with the examiners about the lesson.

The fee for the complete course will be £50 which will include the provision of all notes and attendance at all practical sessions.

S.I.F.D. BADGE & DAY COURSE COMMITTEE



Ed.Note:

Tony Parkins' letter (on p.5) was the only response I received to Fiona Howarth's request re "hands on hips". In spite of there being about forty names on our current Teachers' List, many of whom specialize in a particular country, no-one else was sufficiently interested to give us the benefit of their knowledge on this subject. Sorry Fiona, but thank you Tony.

VARIATIONS ON GASTOURIKOS: The Danish and German connections

Tony Latham mentioned (December issue p12) a German version of the melody to add to the Greek and Polish collection. I do not know of a German dance, but parts of the music, with minor differences, are used for nonsense songs in both Germany and Denmark. I have no idea where the tune originated or how it got to Corfu.

The Danish song 'På loftet sidder Nissen med sin Julegrød', uses melodies 1 and 3 alternately. I can supply the full Danish text if anyone wants it. It translates as:

"The gnome sits in the loft with his Christmas rice pudding, so good, so sweet.
He nods and smiles, happy because this is his favourite dish.
The rats have come to watch. They would like him to share his Christmas pudding with them.
But the gnome is a bit temperamental and he jumps up
Crying "If you don't go away, I'll fetch the cat, and then that'll be the end of you!"
The rats are scared, they spin round and – one, two, three – they're gone."

A German song from the 1920s, uses the third melody:

"Wir versaufen unsrer Oma ihr klein Häuschen, ihr klein Häuschen, ihr klein Häuschen,
"Wir versaufen unsrer Oma ihr klein Häuschen, und die erste und die zweite Hypothek."

In translation: "We are drinking our Granny's house away, and the first and second mortgages!"

Here is another German song, also using the third melody:

"Unsere Oma fährt im Hühnerstall Motorrad, Motorrad, Motorrad.

Unsere Oma fährt im Hühnerstall Motorrad, unsere Oma ist 'ne ganz moderne* Frau"

(Our Granny rides a motorbike in the chicken house – she's a very modern lady!*

* Alternatives: besondere (*special*), patente (*splendid*).

Unsere Oma hat Klosettpapier mit Blümchen... (*Our Granny uses toilet paper with flowers on ...*)

Unsere Oma hat im Küchenschrank Kaninchen... (*Our Granny keeps rabbits in her kitchen...*)

Unsere Oma hat 'nen Nachtopf mit Beleuchtung... (*Our Granny has an illuminated potty...*)

Unsere Oma hat 'ne Brille mit Gardinen... (*Our Granny has curtains on her spectacles...*)

Caroline Thomas, 020 8527 4896

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MAIL-ORDER BALKAN FOLK MUSIC CDs

Passion Music specialize in East European folk and dance music - Hungarian, Bulgarian, Romanian, Transylvanian, Yugoslavian etc. - on CD. The CDs are imported directly from the record labels in Eastern Europe, many of them small companies that have been started there in the past ten years or so. We are on the Internet at www.passion-music.co.uk, where you will find full details of each CD as well as sound samples and online ordering over a secure server. Prices start at £10, with postage being £1 no matter what size of order.

Typically, the folk music is played on traditional acoustic instruments (fiddle, violin, bagpipe, cimbalom, hurdy-gurdy, viola, tambouritsa, guitar etc.) and we have an extensive and growing selection. The majority of the music is traditional folk music and includes authentic Gypsy or Romany music, Bulgarian folk music that is sung by large choirs or played by smaller ensembles at weddings etc., Hungarian folk music from Transylvania and Moldavia, Romanian folk music, and some Serbo-Croat folk music.

For more details, please log on to www.passion-music.co.uk or write or call us requesting more details. Please note that we are mail-order only.

PASSION MUSIC, 37 Red Lion Lane,
Overton, Hampshire RG25 3HH
Tel/Fax 01256 770747

LORNA GORE-BROWN

Some of our older members who knew (Lady) Lorna Gore-Brown will be sad to hear that she died in hospital on 12th December. She was a very talented, interesting and well-travelled lady and a colourful character. My most vivid memory of her is of her sitting in the middle of the arena at the Royal Albert Hall in a rather bizarre costume playing her tarabuka and singing for us (entirely spontaneously and unrehearsed) when we danced a selection of Yugoslav dances there to a very large audience. I did not know her very well but life is always a little greyer when a charmingly eccentric character dies.

LILY AVERY



DATES FOR YOUR DIARY

- S.I. Feb.9th S.I.F.D./BALKANPLUS DAY COURSE and BALKANPLUS DANCE. See p.12.
- 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 originally given.
- S.I. Mar.9th S.I.F.D. WEST MIDLANDS BRANCH SPRING DANCE, 7.30 to 10.30 p.m. at the refurbished, heated United Reformed Church Hall, Station Road (B4101), Knowle. M.C.: Maggie Kaye. £2.00. Bring-and-share supper.
- Mar.16th/17th WEEKEND WORKSHOP WITH EDDY TIJSSSEN 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 a.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 FULLY BOOKED. WAITING LIST.
- Apr.19th/21st BULGARIAN DANCE COURSE WITH EDDY TIJSSSEN 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).
- May 3rd/6th EASTBOURNE FESTIVAL.
- July 9th/14th INTERNATIONAL EISTEDDFOD, LLANGOLLEN.
- July 27th/Aug.3rd S.I.F.D. SUMMER SCHOOL AT DURHAM. See p.12.

Events covered by S.I.F.D. insurance are marked "S.I.". 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.

STAN LAGDEN

Members will be saddened to learn of the death on 27th November of Stan Lagden. Stan, who will be remembered as a member at various times of Zivko Firfov, Barnet and Central London groups, was, with his wife Vera, a regular supporter of S.I.F.D. activities and Weekends Away.

Always outgoing, sociable and keen to keep active, Stan will be missed. His death followed a period of frailty, accentuated by a stroke in August leading to increased weakness. Despite this, he remained cheerful and uncomplaining.

Stan served in the Army with R.E.M.E. during the North African and Italian campaigns and post-war with the Central Office of Information in Graphic Design, teaching Calligraphy at evening classes. It was membership of the Y.H.A. Central London Group which led to folk dancing. In later years, Stan became interested in singing, joining the choir at Birkbeck College and taking solo roles. Vera became secretary to the choir.

Stan lived a full life and will be greatly missed, especially by Vera; our sympathy goes to her. The funeral was a private family occasion.

ROY CLARKE

SOME MEMORIES OF STAN LAGDEN ON SIFD WEEKENDS

- His enjoyment of dance, especially Balkan - but oh how he loved the Hambo too, making a beeline for the youngest/most attractive girl in the room to whirl away.
- The rueful grin when moves or steps didn't quite go to plan.
- The notoriously late or non-appearance at breakfast, then sauntering in freshly showered and casually smart in open-necked shirt and sweater.
- Conversations during walks, covering life, the arts, anything..... a good listener and not above a good gossip.
- His singing voice and the joy he got from choral singing.
- His kindness, thoughtfulness and generosity.

He booked in for all the S.I.F.D. weekends and he and Vera were an integral part of the ones we attended. He was fun to be with. We shall miss him greatly, and send Vera our deepest sympathy.

HEATHER & GORDON EDWARDS

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STOP PRESS!

On 23rd February there will be a workshop in Ipswich with Corry Verheijen. Corry, who is a very experienced teacher, will teach a mixed programme. Further details in next month's NEWS or from Sally Fletcher, 106 Westerfield Road, Ipswich, Suffolk IP4 2XN. Tel: 01473 252824.

19TH GREAT ALNE LONG WEEKEND, NEAR ALCESTER, WARWICKSHIRE

FRIDAY EVENING, 27TH, TO MONDAY 29TH APRIL 2002

To these three evenings for music and dance, and three days of workshops, spontaneous arrivals for any length of time are most welcome at the newly refurbished Village Hall. The hall now has a stage built on (perfect for our all-comers' band), making a welcome extra bit of dancing space, and there are some new rooms too.

The Friday evening will be Easy International, then an introduction to Playford. Saturday and Sunday evenings are International, with Anne Leach as our M.C. There will be late sessions, spot demonstrations and alternatives of couple dances nearby.

The dance workshops will continue through Saturday, Sunday, and Monday until mid-afternoon. Karin Bellart has dances from a new CD (Interfolk 2). The Dutch dance teachers are themselves getting together just now to sort out their teaching techniques for this CD to use it with their own classes in the Netherlands. Adrian Pointon has yet more new Israeli dances in his own catchy style. Also on offer will be: introductions to Scottish and German (Paul Lindley); for couples, French, Cajun and Salsa with Linda Moon; Northwest Morris is on Sunday afternoon. For the smaller numbers able to be there for the Monday, there will be lively recaps and still a few new dances.

Music workshops are first thing in the day and 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, with some Playford as this incorporates Frances Richardson's lively 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 we adult musicians who sometimes also struggle) are encouraged. David Bradley (accordion) leads the International and Playford music, and Gordon Taylor (violin) also takes workshops to help us play the dance tunes. For musicians who prefer to play by ear, we hope again to welcome Don Ward with his pipes and French tunes. Paul Lindley again makes available his handbells for the popular Handbell Ringing workshops.

Song workshops this year include Balkan (parts) from Erik van Schelven, 16thC English (parts) from James Hobro, and chants from Sue Green.

A small meadow makes a pleasant campsite near the hall. Tents, caravans or camper-vans are acceptable. Local B. & B. accommodation is available via The Tourist Board, Stratford. Tel: 01789 293 127, or local Y.H.A. Bluebell woods in the Alne hills make delightful walks during the afternoons, and "bring a bike" if you wish to join a Sunday ride along the country lanes.

For more information, e-mail carolyn_olive_page@yahoo.com or davidbradley@beeb.net who lives at Great Alne. For details programme, or 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 details or amendments of times and leaders for each event.

Pre-payment qualifies for a small discount, but do feel welcome to just come for any half-day, day or evening's activities, since 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 now superb village hall.

Arrive at Great Alne Village Hall (map reference SP 115 593) (Stratford-upon-Avon 7 miles, Alcester 2 miles): Via the M40 at Junct.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.

My thanks to very kind and helpful friends who make this, and have made previous "Great Alnes", possible.

ANDRE HOBRO

Attached to this SIFD NEWS is the application form and information leaflet for the Durham Summer School. Please feel free to photocopy it if you need more copies. Multiple copies will also be going to the organisers of all S.I.F.D. affiliated groups and associated classes. Please make the Summer School as widely known as possible. Anyone keen to learn new dances will be welcome. We are particularly keen to attract new people to Durham, especially those who might wish to attend one or both general courses with a view to introducing international folk dancing in school as part of the national curriculum.

If you have a particular choice of accommodation, please get your application in quickly. I shall give priority in allocation to applications received by the end of January. If you have any queries, do get in touch with me.

ROGER STURGE, Summer School Planning Group, 10 Carmarthen Road, Bristol BS9 4DU. Tel: 0117 962 1802

Handwritten notes:
Lorna, Janis B-B → Andalusian + American
Excursion to E. →
Roger → → CR?
C. micro



BALKANPLUS

In a unique joint venture, the S.I.F.D. and Balkanplus are organizing a re-teach of the September 2001 Yves Moreau Bulgarian Dance Workshop programme. Frank Dowling will conduct the day course on Saturday, 9th February, in Trefusis, Cecil Sharp House, from 10.30 a.m. to 4.30 p.m. Copies of the original video will be available to order (£10), along with the music and newly-amended dance notes. S.I.F.D. members and Balkanplus season ticket holders can attend at the preferential rate of £6, otherwise £8.

This is a great opportunity to learn or revise an inspired selection of dances that appeal to all levels of ability. We are particularly pleased that Frank is available to present the programme, with his widely recognised skills as dancer and teacher. The day course happily coincides with the Balkanplus dance, with Fiona Howarth, no less, as M.C. in the evening.

Before all this, the Balkanplus dance on 12th January will be a pot pourri of favourite dances presented by the committee, friends and regular attenders. If it is successful, as we hope it will be, this format could become an annual feature. Tell us what you think.

Finally, the smart new range of Balkanplus T-shirts in red, navy and "R.A.F" blue, with a discreet sand-coloured logo, are now available, £10 each.

BRIAN DOWSETT, 01992 582717

9TH FEBRUARY - DOUBLE DELIGHT!

On this date, not only will you be able to revise/learn the Yves Moreau Bulgarian dances, but you will have a chance to dance them in a social dance context.

The Day Course will be taught by Frank Dowling, and in the evening at Balkanplus many of the dances will be included in the programme. M.C. for Balkanplus will be Fiona Howarth, and Frank will be there to lead and remind. Why not bring a group from your class and make a day of it? There are several good cafes and restaurants nearby. See you there!

FIONA HOWARTH

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

Jan.6th M.C.s: The S.I.F.D. Committee

Feb.3rd M.C.: Roy Clarke

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

The January dance will be, as always, the Committee Dance, so start the new year with a bang and come along, preferably in costume, and see your new Committee (which is actually exactly the same as your old Committee) and what kind of dances they like.

MIKE GILBERT

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WHAT'S ON IN JANUARY

S.I. Jan.12th BALKANPLUS. See p.12.

Jan.12th "BLOWZABELLA" at Cecil Sharp House. A day of music and dance workshops with musicians from "Blowzabella" and also "On Bouge" French dance group. Evening dance £12.00, Workshops £10.00. Details from Nicola Elwell, 020 7485 2206.

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.26th OXFORD BALKANSKO OKO NEW YEAR PARTY, 7.00-11.00 p.m. at St.Margaret's Parish Institute Hall, Polstead Road, Oxford. Live music from "Vuhpross". £5.00 including refreshments. PLEASE NOTE CHANGE OF DATE FROM THAT PREVIOUSLY ADVERTISED (19th Jan.).

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

Date: Saturday, 26th January

Place: Trefusis, Cecil Sharp House

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

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

This month's course will be SLOVAKIAN dances, taught by Leslie Haddon. It will be an opportunity to learn some dances quite new to the S.I.F.D. repertoire.

Please note that the date is not the usual second Saturday in the month.

Next month's S.I.F.D. day course will be a revision of the Bulgarian dances taught by Yves Moreau at his course in September. It will be taught by Frank Dowling and organized in conjunction with Balkanplus (see p.12).

JANET WOOLBAR