

SIFD NEWS

AUGUST 2004



SOCIETY FOR INTERNATIONAL FOLK DANCING

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by Dalila Heath.

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This month's cover was drawn by Janna Eliot, inspired by
the London Bulgarian Choir.

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All material for the September issue of SIFD NEWS must be received by the
Editor IN WRITING by 17th August. Please write in BLOCK CAPITALS all names
of people, places and dances unless typewritten.

AROUND BOGNOR REGIS

There are several places around Bognor Regis where you can enjoy International Folk Dance. The weekly Thursday children's class is made up of about twelve girls and a couple of boys aged from seven to twelve. Without a doubt, their favourite dance is the Cumberland Reel, and Hoe Ana is usually demanded at half time as a reward for hard work. A couple of local Morris dancers are coming along to teach them a dance or two on the last day of term, so that should be a riot. The class has a good social atmosphere and several of the mothers (and occasionally the odd father) join in to make up sets and help the learning process along. I managed to persuade one of the mothers to don Russian costume and join dancers from other groups for the last two events we were involved in.

So far this year we have danced at two carnivals, one in Portsmouth and another in Rustington. This was the first performance by the girls from the new Paulsgrove after-school club. Their dancing improved amazingly (so did their behaviour!) as soon as they had the chance to link up with experienced dancers; our new girls performed Trommelvals and Familie Sekstur. We didn't quite manage to complete our last performance as rain stopped play and we had to run for cover. We'll keep our fingers crossed for our next date. This has been a wet, wet July (even for Bognor Regis, which has the record hours of sunshine nationwide!).

This year we have borrowed Russian and Danish costumes from the SIFD. All the children enjoy dressing up in costume (I think most of the adults do too).

We meet irregularly at Barnham, which is just North of Bognor Regis. There is also an adult education class on Wednesday evenings in Bognor, although sometimes numbers fall off and it doesn't run. Men are scarce, so we stick mainly to Russian, Greek, Japanese, Israeli and Balkan. Some partner dances are fine, but with two women in a ballroom hold, think of Joyce Grenville one must :-

"Stately as a galleon I glide across the floor.....
But the zest goes out of a beautiful waltz when you're dancing it
bust to bust".

JANET DOUGLAS

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FOLKDANCE RECORDS

One of our members, Winnie Beer, is kindly offering to anyone who would like to have them a collection of records which she no longer has any use for.

There are twenty-one E.P. 45 r.p.m. records of dance tunes from several regions of France and quite a few other European countries. If any member, or group, would like to have them for the cost of the postage, would they let me know and I will send them on.

LILY AVERY (address on p.2)

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FOR SALE

One mandolin)
One piano accordion) Price? The first reasonable offer.

Both are in working order. If anyone is interested, please leave a telephone contact number on my answerphone, 01892 833025, and I'll call back.

ARLENE HANSELL

Llangollen - 2004

I am passionate about true traditional folk art in all its forms, with its roots in the culture of villages and the countryside which is our heirloom from earlier generations and which should be respected. This does not mean I do not like other forms of dance such as modern urban dance or classical ballet, for example, which are an important part of to-day's world.

It is because the Eisteddfod is faithful to tradition that it has a special place for me. From its beginnings under Violet Alford and our own indefatigable Lucille Armstrong and our long standing contribution to one of the trophies in the Folk Dance section, this policy has been maintained. There are, of course, other important festivals held throughout the country, but are unlike the Eisteddfod which does not rely solely on dance for its audience as it includes choral and solo song and instrumental sections which appeal to a wide section of the public. But other festivals have to stress the entertaining aspect of dance if they are to survive and this can be very different from true folk.

I had hoped that this year might find a more wider coverage of countries, but sadly, there were less entrants than usual, in fact only fifteen in the competition to compare with around twenty-one. Like many other aspects of contemporary life, the programme at the Eisteddfod is in a constant state of flux and a while ago, the 'opening concert' on the Tuesday evening, was just that. Now, with many events in the morning, and mini concerts during the week, it really isn't so, and I will not spend much time on it. Sponsored by the HSBC, it was both colourful and spectacular. The 'Dance of the Dragon' and the 'Golden Lions' items would not have been out of place in a pantomime and were enjoyed by the audience, but most of the rest consisted of many admittedly pretty girls in flowing draperies being graceful. For those who like South American, the mini concert, (half the programme), on the Wednesday evening, was a treat. Six couples together with an authentic sounding orchestra, in the context of a short ballet, danced every possible variation on the tango, and their technique was superb. Moving now to the -

Adult Folk Dance Competition

Before reviewing the groups and knowing the slight confusion last year regarding the programme notes, I felt I should first clarify one of this year's entries. I always check results against those of the official ones published on their notice board and was a bit surprised to see the second place attributed to a group whose name appeared nowhere in the programme. I went to the main office to query this and after some to-ing and fro-ing they came up with a man who gave me the reason. As I understood it, the musicians for the Bulgarians had their own performing name - 'Dilianka' - but when accompanying the dance group they appeared under their name, but the programme compilers had not been aware of this. I hope this is clear!

Bulgaria, 'Manol Radicheva'

These were #mainly older dancers and were not a performing group but sang in the Folk Song Groups. The men's costumes were mixed, many in light brown, with the breeches tight around the calves, supported by a red sash and a leather belt and with baggy seats. The women's dress was more uniform, a red checked apron, a black underdress with gold edging and a headscarf. I know little of Bulgarian costume, but I guess they were from the Rhodope region. The programme gives their dances as 'Tkakiyska Impression' and 'Harmandzhii', but a conversation with one of their leaders results in them being 'Nchdigravanc' and 'Horo'. No doubt the horo should have been specified, but there it is, take your choice. Both were quite slow, simple social dances, with separate lines for men and women, but with an authentic feel for their tradition and were accompanied by their own beautiful singing and the aforementioned exciting gaida players.

Second, (92).

India, Jugnu BBK - DAV.

Gravesend actually. This group is, I believe, new to the Eisteddfod, but their two dances are familiar to us. Ghoomer, sometimes written as Jhoomar, for the women and Bhangra, usually for the men only, but here the women joined in at the end. These were beautifully danced, the men lively and expert, and the women complemented them with their gracefulness. Their main fault seems to have been in their costumes, as they were completely uniform for both men and women; white, with dark blue jackets and gold headdresses for the men and orange and green for the women, suitable for stage work but not for folk. (84)

France, 'Pointes et talons sonnent'

This group performed five dances, Gigue, Branle a six, Branle carree, Quadrille de Bourg, and Conscrits d'Illiat. Their dancing was competent and neat. Both 'men' and women wore clogs - quotation marks because most of the men were girls. The men wore 3/4 length trousers, a waistcoat, and unusually, a tied headscarf and the women in dresses typical of the Victorian period, but all with high conical crowns to their black hats. We were told this was where they displayed their jewelry and hence their wealth. Most of the dances were in fours with simple crossing figures, but the Branle a six did have a solo for the men but was different from the SIFD version. A pleasant item but not outstanding. (82).

Contd...

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Kurdistan, Folk Dance Group, (London).

These young people are very good indeed. Sharing some traditions with the Turks, their costumes have similarities, but their movements are different, having a much looser style. 'Kincan', their first item, was a courting ritual. One girl, veiled, kneels down in the centre of the stage with the men and the girls in a line behind. Each man in turn dances round the girl, showing off his dance expertise. She displays no interest in any of them, except the last, who is allowed to remove her veil and all ends well. 'Garzarne' was announced as a threshing celebration, but it was difficult to see why. A line dance, the whole group took part, with most having a short solo. This perhaps may not seem much, but it was their total involvement in the dance that made it special. First, (93)

Netherlands, 'T Overschotje'

Soberly dressed in black, in fact, this older group was a very happy one. In spite of the heavy clogs, they clearly enjoyed their dancing. Because of this I find the groups from Holland, dancing in their own tradition, always a joy to watch. Their four dances were, Almero Fair, Driekusman, Simmermorn and Kruuspolka. All couple dances, the first was just an entrance dance, the second a common type of folk dance - a quarrel followed by a reconciliation. In a circle, the men turned their backs on the women, arms folded across their chests, then the meeting, with slapping of hands and finger wagging, then all forgotten, polkaing off together. The next was in a circle to waltz time, and finally, a dance with similar figures to our Kreuzpolka. The music provided by an accordion. (80)

Lithuania, 'Ratilus'

This was a young and elegant group with costumes to match. 'Kursiai', while not in Mazur or Polonaise time, was a stately dance and had echos of Poland, the girls having long white scarves over their shoulders, almost like shawls. For 'Vakaruskos' the men discarded their coats and the girls their scarves. This, in contrast, was a lively polka with each couple showing a different movement. (83)

England, Adlington Folk Dancers.

Their dances were, 'Godesses', 'The Installation' and 'the Comical Fellow'. They appeared last year and their costumes were very authentic. For their first dance they had those of the 17th century, not as I said then, late 15th, and for the other two were of the late 18th century. Their dancing was impeccable, the first a little more bucolic. The second, I felt, could have done with something of the spirit portrayed in Hogarth's 'Country Dance', that is, they were too genteel. Third, (91)

Thailand, Arts and Cultural Group

This was certainly an elaborate item. The programme said it included 'Rabum Rom, Serng / Ram sat Chatri, Khon'. The M/C announced there would be four dances, one from each corner of the country, and I did count four separate episodes. First, four girls twirling their parasols. Then, another four, dancing with what were either flowers or bobbles on stalks, both were very graceful but did not seem to go anywhere much. The third was a classical Thai dance with enigmatic postures in appropriate costumes, and finally, a mock duel between two lords (the only men in the group), with their aides not being very helpful. The music was provided by a large Thai orchestra. (81)

Brittany, 'Kan Breizh'

From the small town of Rambouillet, near St. Malo, this mixed age party gave us, according to information given by a group member, a Gavotte and a Jabadio. The first was a foursome with slow steps alternating with fast hops, with a chorus of the men crossing and then their partners. The second, to my eyes, seemed more like a gavotte with two couples linked in a line with a simple progressive step. Neither dance was very complex but the style is all, and this had. They were accompanied by a vielle and binou. (90)

Romania, 'Izvarasul'

Last but not least, the group from Transylvania who are not new to the Eisteddfod. 'Joc de Codru', from the N.W. region, was danced in the wide, white trousers of the horsemen of Central Europe, with black waistcoats and high crowned straw hats, The girls wore short laced boots, a white underskirt with front and rear aprons and coatees, both decorated with black embroidery. Slow to begin with, this couple dance became fast, and was very Hungarian in spirit. The men changed their hats for black trilbys and the girls also changed to red aprons for the second dance, 'Joc de Bihor', another couple dance with lots of stamping and high jumps for the men. The adjudication, while noting the use of choreography added that it was well done, but the ensemble lacked 'chemistry'. (84).

The comments of the adjudication were given by Cliff Jones. While applauding his affirmation of the view that the simple dance of one region is as valuable as the more difficult and showy dance of another, I feel that in this case it was wrong that the Netherlands group were so lowly marked. I do not suggest they should have been prize winners, but they should certainly have been, by the adjudicators own standards, marked around the mid eighties.

It was definitely a deja vu moment, when on Monday with the town empty of visitors, as I turned a corner, I bumped into Naren, and it was really nice to see him around his old haunts.

Contd...

Perhaps it has been noticed that there were no Irish dancers at the Eisteddfod. This is the first time in my memory that this has happened, and I think this must be due to the temporary, (I hope), closure of the Jenny Jones. For goodness knows how long it has been a practice for the Irish to slip through the gate on the field to play and sing there when not wanted on stage, and very pleasant it was, and without it the Eisteddfod is just that bit less friendly.

Other Results

Folk Song Groups - Taiwan 179, Sardinia 174, Bulgaria (MR) 171. Folk Music - Chechnya ('Diamanki') , Iran, Bulgaria.

George Sweetland.

Dear Friends,

I should like to let the members of the SIFD know about the "Third World Folkloriada" that will be organized in Hungary, 12th to 22nd August 2004. The festivities will start on the 12th August in Pecs (South Hungary) and afterwards the dance groups will visit several country towns, like Jaszbereny. The final festivities will be organized in Budapest from 20th to 22nd August. We are looking for dancers from 88 countries, all over the world.

Perhaps some members of the SIFD would be interested in this big festival? More details from Mrs. Hera eva, H-1011 Budapest, Corvin ter.8, Hungary. Tel: (36-1) 201-4492.

MAGDA OSSKO

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BALALAIKA DANCE GROUP REUNION

The Balalaika Dance Group is holding a reunion on Saturday, 30th October. If you were ever a member of the B.D.G. and you have not received a letter and a leaflet from me, then please get in touch. Over the last few months we have successfully tracked down many old members. We are now in touch with forty-nine people who live in the U.K. but there are still a lot more longstanding and short-duration members with whom we would love to re-establish contact. So, please get in touch with me at 30 St.John Street, Newport Pagnell MK16 8HJ or 'phone ON 01908 610564.

Lots of replies have come in and all of them say they are coming. If you have not replied yet, then please do so. And if you fancy doing a spot during the evening, let me know and I will add your name to the list. Of course, everyone will be invited to join in a geriatric Hopak.

See you on 30th October.

DON ALLISON

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BALKANPLUS

There is no Balkanplus dance in August. The next one will be on Saturday, 11th September, with Maddy and John and "Dunav".

FRANCES HORROCKS

ALNMOUTH WEEKEND, APRIL 2004

In April, a contingent from Scotland consisting of Graham, Ruth, Mary, Margaret Dennis, Steve with wife Cathie, and Andrene with her husband Joe, converged on the douce little village of Alnmouth for a weekend of Israeli and Eastern European dances. Our accommodation was in the beautifully converted house of Nether Grange which overlooked the golf course and sea. The rooms were all en-suite and very comfortable, and the hall, in the basement, had a lovely wooden floor. The food was excellent and the round tables made for a very sociable atmosphere. (Are we making you feel green yet?).

The weekend got off to a good start with a visit to a local tea-room, followed by a hilarious game of Ludo. The course started officially with dinner, followed by some dancing. Dennis and Margaret staggered off to bed at 11.00 p.m., unlike some people who went on dancing until after midnight.

Some people took the option of dancing for half a day only. You will not be surprised to hear that Ruth, Mary and Margaret were not of that number as they did not want to miss anything. Dennis, Graham and Steve went, with others, to the Farne Islands to look at the puffins and all came back very enthusiastic, having thoroughly enjoyed their afternoon. We too had a superb day, learning lots of lovely dances from Frank Dowling and Fiona Howarth, some of which you have already tasted and more shall follow as we study the video made by Graham of the course.

All the classes were taken by both Fiona and Frank, who took turns in teaching, which gave a good mixture. They also ran the evening dances so had a busy time. Fiona has her own way of describing dances but it is very descriptive, though unorthodox. She kept calling for those wellknown folk dancers, "Grace and Flo(w)" who did sometimes appear. Fiona and Frank were both very well prepared and taught with great enthusiasm and humour. They made us work hard but in a relaxed atmosphere, even if there was not much time between dances. Apart from dances from Israel, we learnt dances from Albania, Greece, Macedonia, Romania, Russia and Turkey, nineteen dances in all, none of which we disliked.

We danced all day Saturday and most of Sunday. Then, after refreshments, we meandered home after a quick break to look at an amazing second-hand bookshop in Alnwick's old station house. We returned home with tunes chasing through our brains, very tired and very happy but feeling the course well worth while despite our sore feet.

Cathy Meunier did a wonderful job in organizing the course and we are very grateful to her. We would certainly have no hesitation in recommending similar courses.

The following Sunday, Ruth found that one of the hymns included the following lines which seemed very appropriate :-

"You are called to teach the rhythm
of the dance that never ends
then to move within the circle
hand in hand with strangers, friends"

MARGARET BELFORD and RUTH BOWMAN

Ed.Note: The above article was written for the Edinburgh IFDG's newsletter so no doubt the people for whom no surname is given will be known to them.

THE COMMITTEE DRAMA

Since I joined the SIFD a few years ago I have valued the dancing opportunities it presents. I have been thrilled by the variety of venues and diversity of dancing styles I can participate in. However, I have now realised there is a much more thrilling side to the Society's activities. In the past three months I have been moved by the drama of the Committee shenanigans. It cleverly started with a single letter published in the SIFD NEWS to whet the readers' appetite. In the following issue the plot thickened; the machinations were viewed through the eyes of various participants in the drama, as well as innocent by-standers. The intrigues and conspiracies came thick and fast. It was gripping!

It looks to me that a full-blown saga of antique proportions is developing here. In view of the fact that the Society has "international" in its name, maybe the range of actors should be widened; it could be interwoven with Mafia threats, Yardies money laundering or Triad killings to electrify further the developing plot. And sex should not be forgotten either; it always helps to spice the subject. As the whole drama starts resembling a Greek tragedy, perhaps a bit of incest wouldn't come amiss too (just take inspiration from Sophocles!). I should imagine a competent performance of the whole masterpiece can be staged at the E.G.M. in Swansea. There should be enough participants there to form a chorus doing the singing and dancing around the main protagonists.

Keep sharpening the knives! I cannot wait for the next episode. Shall we witness assassinations, torture and rape? Whose grave are we going to dance on? Can't SIFD NEWS become a fortnightly? Waiting a whole month for a new instalment is a real murder!

DAL' SUDWELL

P.S. As a lover of thrillers, I wish this drama would run and run, but as a conscientious member of SIFD I hope the Committee will sit down and resolve their problems promptly for the benefit of the whole Society. And I wish them well in their efforts.

Ed.note: I'm sorry to disappoint you, Dal, but now that everyone involved has had their chance to voice their opinion in the SIFD NEWS we are drawing a line on articles on this subject. We will now get on with our dancing and await the outcome of the E.G.M.



ROYAL ALBERT HALL

A reminder of the dates for rehearsals:-

Sunday, 19th September 2004	1.30 to 5.30 p.m.
Sunday, 23rd January 2005	1.30 to 5.30 p.m.
Sunday, 15th May 2005	1.30 to 5.30 p.m.
Sunday, 4th September 2005	1.30 to 5.30 p.m.

at Lyndon School, Solihull, Birmingham. For travel details, contact Maggie Kaye on 0121 608 1437.

The actual date of the performance has not been finalised but will be the end of September 2005.

HELEN CLANCY

Llangollen International Musical Eisteddfod, July, 2004. Competition 21 – Instrumental Folk Group/Solo.



The Preliminary Tests for this competition took place in the Dinas Brân School Hall on Wednesday 7th July at 9.00 a.m. This allowed many school children to listen to the wonderful variety of 'World Music'. The adjudicators were Francis Feybli, respected and knowledgeable folklorist, well known to most members of the SIFD, and Elinor Bennett, a very distinguished musician and broadcaster, who is an expert on Welsh harp music.

The first competitor, Ayra Aziminezhad, a young Iranian man, was a highly competent setar player. He is a composer of music for film and theatre: here he played a mixture of traditional and contemporary music, on his four-stringed instrument whose origins are 2,000 years old. He plucked, rapped and caressed the strings in a variety of ways showing excellent technique. The judges later commented that he made 'full use of the instrument' and I observed him using the wooden body of the setar to create subtle percussive sounds. His dynamic range was large and this made hearing the quieter passages of music very difficult in the school hall, which has poor acoustics. (I do wish that a more suitable venue for this competition could be found.) It was appropriate that he was chosen to go forward to the next stage of the competition to play in the Pavilion, with a PA system, allowing more people to hear his wonderfully sensitive and virtuoso playing. In the Pavilion, during the evening concert, the judges praised his 'intimate' playing, which he managed to share with the audience, and awarded him 86 marks, which placed him second in the competition.



There were two soloists from Russia who played the domra. This stringed instrument is a kind of balalaika, with a round body, and is played with a plectrum. Although the two young women, Nadezhda Saifulina and Zybalkina Varvara, were listed as soloists, each was accompanied by piano, xylophone and percussion. Both players were skilled at their instruments, sometimes building the folk tunes to exciting

crescendos, creating plaintive tremolo passages and exhibiting the 'Russian soul'. I preferred the playing of Zybalkina (pictured) who showed clear articulation and good technique. The problem with these items was the pianoFORTE accompaniment which ruined the balance of the pieces and made the more subtle percussion and xylophone difficult to hear as well as masking the soloists' playing. I don't know what the judges thought as they don't comment on the performances at this stage of the competition, although they give the competitors a detailed sheet of criticism at the end of the heats. These players were not among the four chosen to play in the evening.



Six dynamic young lads from Chechnya, dressed in black, performed an energetic display of virtuoso drumming. (The drum, I learned, is an indispensable instrument in Chechen life 'without which not one wedding can take place'.) The item performed was called *Tokha Vota*, which means 'beat the drum'. This they did to great effect, sometimes playing in unison, other times playing 'question and answer'. The piece was choreographed to include: synchronised head movements; arms extending in cannon; spinning drums; dancing; even football skills, such as heading and kicking the drums. Their playing was incredible and the judges allowed them to perform at the next stage of the event when they were praised for their 'electrifying polished performance', awarded 90 marks, which gave them a well deserved first place.



These performers were part of *Daimohk*, the children's dance ensemble from Grozny which was formed in 1998 but had to be disbanded because of war in 1999. The regrouped ensemble is achieving success and recognition with its skill and dynamism.

A children's Slovak group, *Provsienka*, played three fiddles (one melody, mostly two drones), cembalo, recorder, and bass. Occasionally their timing was a bit ragged but it was good to hear such young performers



playing some pleasing melodies, which included passages of singing, from the Detva region. I thought that

they were more relaxed, confident, and effective when they played for their dance group in the children's competition on Thursday.



A thirteen-year-old Russian girl, Natalia Lipovtseva, played her accordion with great authority and assurance. She engaged with the audience and practically danced with her large instrument. Her first piece started slowly and quietly and built up in speed and volume. Her second item was a virtuoso piece that may have been a bit 'showy' for her age and experience. I suspect that the judges may have been looking for slightly greater definition and clarity. Natalia was not chosen for the finals but was

invited to play in the Pavilion in the afternoon during a gap in the competitions, when she entertained the audience admirably.

The next musical treat was performed by the Thai Arts and Culture Group who sat on the floor to play their drums, xylophones and percussion instruments, including small cymbals, called *charp*. What they chose to perform was, I thought, a bit misguided as they tried to enter the International spirit of the Eisteddfod by playing popular folk songs from six countries or areas. Hence we heard 'Marching through



Georgia' played on their wonderful Thai instruments. I liked their performances much better when they played for both of the Thai items in the dance competitions.

William Ho, from Hong Kong, played a wind instrument called a *sheng*. This looked like a mini



organ with lots of vertical pipes – on closer inspection some of these were made of bamboo, painted black. Like a mouth organ, William blew in and out, but was able to play chords, against melodies, using two sets of holes on each side of the instrument. He played clearly, showing good rhythmic variations, clear articulation and, according to the adjudicators, showed 'a high standard of technical expertise' and displayed 'a large number of aspects of the instrument'. The judges chose him to go to the final

stage of the competition where he was awarded 83 marks, which placed him in the unlucky position of fourth, with no prize.



Last, but not least, was the Bulgarian ensemble (*Manol Radichev*) playing their bagpipes (*gaida*) with great ease and assurance, interweaving the haunting tunes with drones and countermelodies to very pleasing effect. These three men looked as if they had been playing together for many years - and probably



had - as they accompanied the adult dance group, *Dilianka*, in the afternoon with the same fluidity. It was no surprise that they were invited to play in the evening. Here they were awarded 85 marks, third place, and praised for their 'good tempo and good connection together'.

It was a privilege to watch this competition and to learn about the rich traditional folk music of the competitors' countries.

Jill Bransby

P.S. George referred to me last year as an 'accomplished musician' - this is not true - I play the banjo!

DAIES FOR YOUR DIARY

S.I. Sept.11th SIFD DAY COURSE. Revision of some of the material from the Summer School. Details to be announced.

S.I. Sept.11th BALKANPLUS.

S.I. Sept.16th BRETON MUSIC AND DANCE with Mike James and Yves Leblanc. Breton dance workshops and melodeon workshop followed by a FEST NOZ. Organized by Les Panards Dansants. At Headingley Parish Hall, Leeds, from 8.00 p.m. Contact: Yannick Minvielle-Debat, 01274 833473. No price given.

Sept.30th LOIDIS I.F.D.G. 21ST CELEBRATION. See p.12.

Oct.2nd/3rd WEEKEND (NON-RESIDENTIAL) OF DANCE WORKSHOPS, near Norwich, with MACEDONIAN (FYROM) dance teacher, Sasko Anastasov and clarinetist, Blagojce Lamnjov. Workshops on Saturday and Sunday, with Saturday night party. £40.00 plus party (optional). For details contact Clare Shearman, 01603 460800 or Birgitta Campbell-Johnston, 01508 480195.

S.I. Oct.9th SIFD DAY COURSE. SCOTTISH.

S.I. Oct.9th SIFD WEST MIDLANDS BRANCH AUTUMN DAY COURSE with Marina Wolstenholme. 10.30 a.m. to 4.30 p.m. at Solihull Methodist Church Hall, Station Approach, off Blossomfield Rd (B4102) Solihull. Lunch break 1.00-2.00 p.m. West Midlands Branch A.G.M. at 1.30 p.m. SIFD members £7.00 full day, £4.00 half day; non-members £8.00/£5.00. Further details from Maggie Kaye, 0121 608 1437.

S.I. Oct.15th/17th FESTIVAL DES PANARDS at Otley Civic Centre, near Leeds. Friday: BAL from 8.00 p.m. with "Gars du Nord" and "Beckham". Saturday: BAL from 7.30 p.m. with "Gars du Nord" and "The Eel Grinders". Saturday: FRENCH AND BRETON DANCE AND MUSIC WORKSHOPS from 10.00 a.m. with Jessica Abrahams and Solenn Boennec. Sunday: from 11.00 a.m. MUSIC AND DANCE SESSION at Korks Wine Bar, Otley. Contact: Yannick Minvielle-Debat, 01274 833473. No price given.

Oct.22nd/24th RESIDENTIAL COURSE OF BULGARIAN & EASTERN EUROPEAN FOLK DANCES with Bianca de Jong at Derwent Bank, Lake District. Comfortable en-suite accommodation, full board. Choice of General or Advanced course, or both courses. Superb area for mountain, lake-side and valley walking. Non-dancing friends and family welcome. Full board £105. Each course £17. For details and booking form, please send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

Oct.23rd/24th "DANCE AROUND THE WORLD" at Cecil Sharp House.

Oct.30th BALALAIKA DANCE GROUP REUNION. See p.6.

Oct.30th GENERAL INTERNATIONAL DANCE WORKSHOP with Marina Wolstenholme. See p.12.

Nov.5th/7th RESIDENTIAL COURSE OF BULGARIAN SINGING with Dessi Stefanova in Dovedale, the Peak District. An opportunity for folk musicians' "get-together" as well. Comfortable en-suite accommodation, full board. Excellent base for easier walking along the valleys or more energetic hikes over the Peak District hills. Friends and family welcome. Full board accommodation £99. Singing course £30. For details and booking form, please send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

S.I. Nov.20th SIFD DAY COURSE.

Nov.20th SIFD A.G.M.

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- S.I. Nov.27th SIFD WEST MIDLANDS BRANCH PRE-CHRISTMAS DANCE at Solihull Methodist Church Hall, Station Approach, off Blossomfield Rd (B4102), Solihull. 7.30 to 10.45 p.m. M.C. Maggie Kaye. £3.00. Bring-and-share supper. Ring Maggie for further information, 0121 608 1437.
- S.I. Nov.27th/28th WEEKEND COURSE OF RUSSIAN AND UKRAINIAN DANCES with Hennie Konings at Bognor Regis. £30.00 SIFD members, £35.00 non-members. Contact Janet Douglas, Oak Cottage, 92 Rose Green Rd., Bognor Regis PO21 3EQ. Tel: 01243 265010.
- Dec.4th ZIVKO FIRFOV GROUP BALKAN PARTY. A new venue: Highgate Newtown Community Centre, London N.19. Nearest Underground Station: Archway (Northern Line). Tickets available September/October from Irene Keywood, 020 8592 4427.
- S.I. Dec.31st SIFD WEST MIDLANDS BRANCH NEW YEAR'S EVE PARTY at Downing Hall, Knowle. 8.00 p.m. to 12.00. M.C. Grace Pittman. £3.00. Bring-and-share supper. Further details from Maggie Kaye, 0121 608 1437.

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WEEKEND COURSES IN 2005 AND BEYOND

For those who like to plan well ahead, here are some dates to pencil into your diaries. Watch out for more details in future SIFD newsletters.

- 15th-17th April 2005 ROMANIAN folk dancing with Silviu Ciuciumis in Malhamdale.
28th-30th October 2005 ARMENIAN folk dancing with Tineke Van Geel in Brecon.
7th-9th April 2006 BULGARIAN folk dancing with Yves Moreau in Malhamdale.

CATHY MEUNIER

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LOIDIS INTERNATIONAL FOLKDANCE GROUP recently took part in a day of dance held in West Yorkshire, where Lorna Ramsden, assisted by Ian Willson playing his accordion and two other members of the group, ran a workshop of Greek dances. These were very well received by the twenty-five or so dancers who attended and a most enjoyable day was had attending other workshops. This was an excellent opportunity to publicise the group and also the S.I.F.D.

To celebrate their 21st year of international dancing, Loidis members are holding two special events, the first being on Thursday, 30th September, 7.30 to 10.30 p.m., when Fella Yashpon will be teaching us some of her favourite Israeli dances from 7.30 to 8.45 p.m. and we will then break for food, followed by social dancing to complete the evening.

On Saturday, 30th October, we are holding a workshop from 10.30 a.m. to 4.30 p.m. when Marina Wolstenholme will be teaching us General International dances. A meal has been organized at a local pub early evening to complete the day.

Both events will be held at Moor Allerton Memorial Hall, Stonegate, Leeds (opposite the fire station). More details to follow, or contact Lorna Ramsden on 0113 2937645 or Jean Willson on 01423 505006.

WHAT'S ON IN AUGUST

Aug.1st MACHOL EUROPA 2004 ISRAELI DANCE COURSE at Coventry. Details from
to 6th Israel Folk Dance Institution, 741 High Rd., London N12 0BQ. Tel: 020
8446 6427 or 8445 6765.

Aug.7th BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL.
to 14th

S.I. Aug.28th WILLINGDON IFDG MINI FESTIVAL, Lodge Hill Centre, Pulborough, West
to 30th Sussex. Shared leading International Folk and Circle Dances, also
English caller. Full board £120 sharing, £140 single. For booking
form, send s.a.e. to Rowena Martin, 60 Anderida Road, Eastbourne BN22 0PZ.

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S.I.F.D. MEMBERSHIP SUBSCRIPTIONS FOR 2004-2005

Annual subscriptions remain unchanged from the previous membership year and
are due on 1st September 2004. 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 Groups	£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.

A full report will be included with the documents for the Annual General
Meeting.

ALAN MORTON
Membership Secretary and
Groups Liaison Officer
(address on p.2)

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AMENDMENT TO SIFD TEACHERS' LIST

For some reason or other, some of my details did not make it on to the new
Teachers' List. I should like to point out to whoever is interested that
I am available to teach classes, day courses and workshops, to travel
depending on public transport, and to provide tapes and notes.

SILVIA McINTYRE