



SIED

NEWS

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SOCIETY FOR INTERNATIONAL FOLK DANCING

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The typing is done by Janet Douglas.
The packaging and posting is done by Dalila Heath.



The cover design by Simon Guest was adapted from a photo taken by Jill Bransby at the International Musical Eisteddfod in 1999. This Norwegian man blew a variety of traditional instruments but didn't make it through to the finals in the pavilion. That year there was no Norwegian dance team, although there was a Norwegian choir which came from Oslo called 'Det Norske Jentekor'.



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Rowena Martin has suggested that it would help put names to faces if photos could be printed alongside text from/about members. I will be happy to include your photo with your article in the News. **Fear not**, it is not compulsory, and I wouldn't use a photo that didn't photocopy well. If you send your photo with a s.a.e. I can return it to you if necessary, or you can send it in .jpg.format by email. The PIFD group have just done exactly that and their photo is on page 14.

Ed.



I shall be sorry to miss the S.I.F.D. 60th anniversary dance but I shall be away at that time. I hope it goes well and that everyone enjoys an evening of good dancing, music and "old acquaintance".

I have been a member of the Society for fifty of those years and have seen many changes but have always been glad to be part of the S.I.F.D. and to have got such a lot of pleasure from it -

the joy of dancing bourrées with such excellent dancers in "Les Escargots"

the thrill of discovering Balkan rhythms with Philip Thornton and then Ken Ward and the enjoyment of dancing for so many years with Zivko Firfov Group and learning the different styles of Croatia, Serbia, Slovenia and Macedonia

dancing flat-footed earthy Portuguese dances with Lucille Armstrong accompanied by her unpolished traditional style of Portuguese singing

the excitement of dancing intricate, energetic dances with Danny Lumley's Bulgarian group

the sense of achievement at mastering the Sevillanas with Margaret Colato's group

being introduced to so many different countries' dances, music, costumes and traditions

the friendships found at Harrow Green International Group (not only dancing but Youth Hostelling, camping, walking)

the happy times spent at S.I.F.D Summer Schools at Swansea, Edinburgh and York

the weekends away (including the never-to-be-forgotten Surrey Crest!), the many day courses, and the amount of knowledge of folk dancing gained by meeting the many teachers and also travelling to various European countries with different groups

All this thanks to the S.I.F.D.; plus, of course, I met my husband there (in 1956!) and very handsome he looked in Hungarian costume!

So, Happy Anniversary S.I.F.D. and many happy returns.

Lily Avery



SIFD 60th Anniversary Dance,
September 30th, 2006, 7.30 – 11.00 pm.

Please apply for your tickets as soon as possible in advance of the day. (We need to know how many to cater for with food). Numbers are limited, so don't be disappointed. Dust off your costume and come and enjoy the event.

Single Tickets £12, Double £22 Children under 10 free, Children 11 – 16 half price. Cheques payable to SIFD

Helen Ezra, 84 Farm Road, Morden, Surrey SM4 6RB (s.a.e. please) 0208 6484118

**PLEASE renew your membership now if you have not already done so.
If you have lost your form email sguest@iee.org or ring 01992 577065.**



Dance Around The World

Dance Around The World will return to Cecil Sharp House, London NW1 over the weekend of 14th/15th October. Performers and workshop leaders representing dance cultures from all over the world will create a fantastic showcase for international folk dance.

The Festival will be a chance to catch up with lots of S.I.F.D. friends including **Akhtamar Armenian Performance Group, Tatry Polish Dancers, Martisorul Romanian group, Balaton Hungarian dance group, Zivco Firfov, Beskydy Czech and Slovak Dancers, The Iberian Folk Dance Group, Balkanplus** and lots more. Of course, there will be lots of less familiar performers and styles too and several groups making their debut at the festival this year.

A non-stop programme of half-hour performances will run all day in the big hall upstairs while, downstairs, participating groups will provide one-hour workshops where you can enjoy all your favourite dance styles and try out new things. This year the marquee is back; housing a programme of music workshops and performances so bring instruments along (Saturday).

The wonderful **Cloudburst** band will be returning to the festival to play for the evening dance party on Saturday 14th October and the evening of Sunday 15th will see a spectacular Latin-American finale to the festival.

We always make the prices as low as we possibly can. This year £8 per day including evening, £5 evening only. The programme starts at 10.00am both days.

For more information about **Dance Around The World**, visit the web site at: www.datw.org.uk or e-mail: danceoffice@waitrose.com
call 07749 007040 or 020 8340 4683.

Anne Leach



Our Next Course In The North.

Over the w/e of March 10th/11th 2007 the combined groups of Julie Korth and Marina Wolstenholme expect to welcome KALITSA TSOVALAS-PANTAZIS to our venues in MANCHESTER and DERBYSHIRE to give a course in Greek folk dancing. Members will remember our first ever course with YANNIS KONSTANTINOU, which was sold out, with a waiting list, and we expect that this one will be equally popular; as Kalitsa is a specialist in the dances of the islands she will give us a different perspective.

Kalitsa is the daughter of Nikos Pantazis, who was the founder, in 1964, of Greek folklore studies in Belgium, where Kalitsa now works. The dance group Kalitsa started in Antwerp with about 40 lovers of Greek culture. The Greeks were quickly joined by many Belgian youngsters, and the group gave many performances at local festivals, and grew bigger and bigger.

Their success led them into another venture – Dance courses with noted teachers from abroad (a bit like us, really), and they have undertaken trips abroad, music and theme evenings, and they hosted many visiting groups from all over Greece.

Kalitsa has a very nice web- site at www.kalitsa.be for those of you who have access. You can see pictures of the group, sometimes showing costume, and you can listen to some Greek music. If you can read Dutch (Flemish) there is more information- it might even have a translation!

Our negotiations with Kalitsa are still ongoing, but she has accepted these dates, so you may fairly safely enter them in your next year's diary.

Marina Wolstenholme and Julie Korth.

DATES FOR YOUR DIARY

S.I **Oct. 13th/15th FESTIVAL DES PANARDS**, see page 6

S.I **Oct. 21st BALKANPLUS** with MC Bob Robinson

S.I **Oct. 21st PIFD 20th BIRTHDAY CELEBRATION** see page 13

Oct. 27th/29th RESIDENTIAL COURSE OF MACEDONIAN FOLK DANCE with Paul Mulders at Derwent Bank, Lake District. Comfortable ensuite accommodation, full-board. Choice of General or Intermediate course, or both courses. Superb area for mountain, lakeside and valley walking. Non-dancing friends and family welcome. Full board £126. Each course £18. For details please send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London, NW5 1DA or email your request to cathy_meunier@hotmail.com.

Oct. 28th RAINMAKERS International Folk Dance Group's 30th Anniversary Dance at St. Ippolyts Hall, Waterdell Lane, St. Ippolyts, Herts. SG4 7RB Caller: Jill Bransby. Band: Cloudburst. Please bring a plate of food to share. Tickets £6 from Richard Thom 01438 316651 or richard@rsthomininsurance.co.uk

Nov. 4th NUTBROOK IFDG Day Course, tutor Leslie Haddon, at the Maycliff Hall, Toton Lane, Stapleford [right in the centre near the traffic lights] .

S.I **Nov. 4th/5th PAJA & MADELON MILIC** return to Bognor Regis Community College with dances from ex-Yugoslavia. £36 for weekend. £20 for one day only. Saturday evening get-to-together, with takeaways and dancing (free for weekend participants - £4 for evening only). For map, accommodation list and booking form contact: Janet & John Douglas, Oak Cottage, 92 Rose Green Road, Bognor Regis, West Sussex. PO21 3EQ tel:01243 265010 or: paja@interfolk.co.uk

Nov.11th SIFD DAY COURSE see page 15

Nov. 25th GYPSY PLUS, Sheffield. Traditional dances with Paul Boizot, with an emphasis on Balkan Rom (Gypsy). 11am. - 4.45p.m. £8 - £22 (sliding scale). Book in advance. 0114 256 1708. www.paulboizot.co.uk

Dec.2nd ZIVKO FIRFOV BALKAN PARTY St. Alban's Centre, Baldwins Gardens, EC1N 7AB. Nearest underground station: Chancery Lane. (Central Line). Time 7.00 – 10.30pm Price £7 incl. refreshments. Dances from Croatia & Macedonia also from Bulgaria, Greece & Romania. Cheques payable to 'The Zivko Firfov Folklore Group'. s.a.e please; tickets from Irene Keywood, 133 Third Ave., Dagenham, Essex. RM10 9BD tel: 0208 592 4427. Admission by ticket only

Dec. 2nd SIFD W. MIDLANDS BRANCH Half-day Workshop and Christmas Dance at Solihull Methodist Church Hall, Blossomfield Road, Solihull. 3.00 - 5.30pm. Balkan dances with Roger Wicksteed, followed by W.Mids. AGM. Christmas Dance 7.30 - 10.30pm. MC Maggie Kaye. More details from Maggie on 0121-608-1437.

Jan. 20th /21st INTENSIVE RUSSIAN DANCE WORKSHOP see below

Feb. 18th/19th GREEK DANCE COURSE in Bognor Regis, taught by Angie Saravelaki, a teacher/performer from the Dora Stratou Company in Athens; further details from Janet & John Douglas (address above)

Mar.30th/April 2nd ROMANIAN FOLK DANCE COURSE see page 12

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



Intensive Russian Dance Workshop

I know that it is a couple of months since this workshop took place in June, but I wanted to say how much I enjoyed the teaching of Hennie Konings.

He taught some interesting dances and built on previous dances learnt in other workshops. (I was the new girl on this occasion, but really felt included).

The next workshop is planned for January 20th /21st 2007. I have put this date in my diary, why don't you do the same and come and join us at Chisendale Dance Space, London E3. More details nearer the time.

Helen Ezra

Follow to Fleet !

At the beginning of every month, without fail, there lands on my door mat a brown envelope with the SIFD News. How enjoyable to go through the contents, page by page, read the interesting articles and mark the dates for the diary which on closer inspection of my own diary surely clash with some other social activity (in my case mostly with Scottish country dancing organised by one of my local clubs).

There is a nice variety in the SIFD News, yet this still can be widened. I always wonder if some time there would appear a sort of Lonely Dancing Hearts or Kindred Spirits column, probably all taken up by "women seeking men". It seems to me that SKANDIA is the sole exception where at its fortnightly meetings tend to be more men than women. In all other clubs I know the ladies prevail over men by a wide margin.

A typical example can be the international dancing group that meets on Tuesdays at Fleet, Hants. We now have over twenty members, but only four are men. As a man myself, I am not really complaining, it is nice to have attention from all these ladies. But I feel quite sorry for them, they would surely appreciate a stronger male presence. Particularly as only two of us turn up more or less regularly every week, thus making it a usual ratio of seven ladies per man. Even the Islamic rules allow maximum of four women per men, for goodness sake!

We are a bit at a loss how to restore sex balance to our club. The ladies are very pretty and sexy, but quite modest in their behaviour. Thus a proposal to entice more men into our ranks by extending our repertoire to Hawaiian grass-skirt dancing, topless dancing and pole-dancing was firmly rejected. Has anyone got any better proposals?

I often travel back to my old country and bring back Bohemian and Moravian folk dances which I would like to pass on and teach. But practically all of them are traditional couple dances and they certainly do not look right if two ladies dance together. What is the solution?

So here is our request: as soon as you introduce the DDH (Desolate Dancing Hearts) column in the SIFD News, please include the following item –

ATTRACTIVE, BUBBLY, ALLURINGLY BEAUTIFUL, ELEGANT, FUN-LOVING, CURVACEOUS LADIES BETWEEN 18 AND 85 WLTM MEN OF SIMILAR AGES FOR HOLDING HANDS IN A CIRCLE AND EMBRACING IN BALLROOM HOLD AT REGULAR TRYSTS ON TUESDAY EVENINGS AT UNITED REFORMED CHURCH HALL, FLEET, HAMPSHIRE. DEVOTEES OF RHYTHM METHOD WITH NIFTY FEET ARE PARTICULARLY WELCOME.

Do you think it will do the trick? And, of course, we welcome more women, too.

Dal Sudwell



Festival Des Panards

Otley Civic Centre, near Leeds. October 13th 14th 15th

Friday French and Breton Bal (from 8pm) with ZEF, Yannick Minvielle & Steve Turner

Saturday French Bal (from 7.30) with Jacal (Brittany), Ultraviolet, Doug Eunson & Sarah Matthews (French bal).

Saturday French and Breton Dance and Music workshops (from 10am) at the Civic Centre and Otley Court House.

The renowned dance tutor Yves Leblanc will be running a full programme of Breton dancing. Not to be missed by dance enthusiasts!!

Sunday from 11am Free Music and Dance session at Korks Wine Bar, Otley. (Lunch £7 to be booked ahead)

Week-end ticket £38 (conc:£28) Sunday lunch not included

Friday Bal: £10 (conc: £8) Saturday Bal: £12 (conc: £10) Both Bals ticket: £20

Each workshop: £7 (conc: £5)

FREE for children 16 and under

Donations welcome

Sunday Lunch at Korks: £7

Contact Yannick: 01274 833473 or visit: www.frenchdanceleeds.co.uk

Yannick Minvielle-Debat

Statement by SIFD Constitution Committee

One key objective of a fresh Constitution was to draft a document easily read and understood by using plain common sense English and to last a long time. Another objective was to avoid a repetition of the problems the Executive Committee and officers experienced a couple of years ago by taking into account the report of the Enquiry Committee set up two years ago.

The current Constitution is about ten pages long compared to four pages of the draft. The draft is arranged in sections so that you can easily find them. Obviously such documents can be written in several different ways.

The draft has been put before and approved by the Executive Committee and the Charity Commission, and generally accepted by the informal SIFD meeting in Swansea on 28 July. The draft has been cross-checked with the final report and recommendations of the Enquiry Committee.

The Constitution committee has not addressed the strategic relationship between the centre of the Society, the Members, Affiliates and Associates. This is a debate for the future.

Suggested amendments and comments on the draft by Roy Clark, George Sweetland, John Douglas and the informal meeting in Swansea on 28 July have been taken into account. The Constitution Committee will be holding further discussions to amend the current draft and to take into account further comments raised directly with the committee.

Members will have the right to propose amendments at a General Meeting when the new Constitution is placed on the table for adoption. Further consultation and explanation will take place including in the SIFD News.

Suggested amendments and comments to date have been divided into three but there is no intention here of going through every point raised.

a) Straightforward proposals

2.5 "The Society is a Charity, non-sectarian and non-political" becomes 1.2 where it more properly belongs.

2.1 The draft limits the responsibility for dances from across the world to the UK.

2.2 There is no intention of ceasing publication of the SIFD News. The Executive has to retain the right to alter the regularity or suspend publication at any time. This could be through lack of money, lack of an editor or other reasons. The Internet will be added to the shopping list of publications.

7.1 The Executive Committee shall consist of ten Society members.

7.4 A suitable safeguard will be inserted into the draft for when up to 10 nominations are received or an unacceptable nomination is made.

7.7 Approved Teachers and standards of teaching will be determined by a sub-committee delegated by the Executive committee. This is the current situation but different wording will be considered.

b) Clarification of changes

Capitation – where Branches receive funding from the Society – this has been deleted. This is by mutual agreement between the only branch of the Society and the Executive and would have happened anyway.

Ending of Branch having a seat on the Executive - there are ten seats available. The branch, and SIFD members within that Branch, can nominate Society members for the Executive Committee.

c) Major changes

1. The biggest change is the way the Executive Committee runs the Society. They should not be restricted by bureaucracy. The new system is for the membership to elect ten members to the Executive by means of a postal ballot. The Executive itself elects the officers and other posts necessary to run the Society. The Executive can co-opt three non-voting members for one meeting or more.

This change is in line with the Enquiry Committee's report. The current system did not work two years ago and the Executive Committee was without an elected Chairman.

This change makes the Executive Committee a collective responsible for running the Society answerable to the membership. Officers elected by the Executive Committee are responsible to the Executive. Officers can be changed by the Executive at any time without the need to hold a postal ballot as would be the case currently if one became indisposed or even fed up. Officers do not necessarily have to be members of the Committee but would be responsible to the Executive Committee. Responsibilities of officers or any other post would be determined by the Executive Committee.

The chairman will have a casting vote.

2. Inclusion of dissolution of the Society is included by request - instruction - of the Charity Commission. An addendum to current draft will rule out the possibility of an emergency resolution and 11 members being able to dissolve the society. Included in this addendum is the ruling out of a General Meeting agreeing to terminate membership or to spend more than 10% of financial assets of the Society by an emergency motion. This will be added at 9.6.

3. Current Standing Orders, including the conduct of SIFD meetings, will become a separate document which can be amended by the Executive Committee or a General Meeting. The Constitution Committee has no intention of changing these except to check there are no contradictions.

4. Changes to the Objectives and defining folk dancing are not areas for discussion in this draft. Slight amendments were put for discussion to members in SIFD News last year and no comments were received. These areas can be discussed at Members leisure and length in the future.

In conclusion and in simple human terms the SIFD is a society for people who come together to dance. Those who devote their time to manage the Society to the best of their ability do so for the sake and love of dancing. The Society is not a transnational corporation in a glass tower with a grossly overpaid CEO running affairs or a Non Governmental Organisation with pots of money. The week at Swansea and all SIFD activities are proof there are many benefits of having a Society for International Folk Dancing – let us all keep it that way.

* * * * *

Alnwick International Music Festival

For those of you who are able to penetrate the farther reaches of our kingdom, a treat is in store at Alnwick for all who appreciate displays of folk dances from the farther reaches of the world.

The Festival has been going 30 years, and Jean and I, who have attended the Billingham International Festival



for most years it has been running, had never heard of it! A reason for this could well be that the Festival's title is quite a misnomer, in that no mention is made of the fact that it is actually an INTERNATIONAL FOLK MUSIC AND DANCE FESTIVAL.

We discovered it this year through a friend in the English folk world who has been attending these last few years, and decided to have a look.

This year's programme featured excellent groups from Belarus, Czech Republic, Estonia, two groups from Italy, Mexico, Slovakia, Bulgaria, Isle of Man and USA, together with a good sprinkling of local Northumbrian talent. Unlike Billingham, there is no course of workshops, but it can certainly be said that the town of Alnwick is far more attractive, plus all of the town centre displays are free to all comers, and seats are provided.

Free, that is, if you are able to resist the good-natured contribution-collectors who pass the buckets at every performance! There are also concerts in the attractive '20s Playhouse each evening, all of which are reasonably priced, and well worth going to. We found the Festival programme,



the town and its accommodation very much to our taste, and we shall certainly be attending the festival next year, which runs from Saturday 4th to 11th of August 2007.

There is a website for the Festival; it is currently being updated, so is temporarily unavailable, but can be accessed at www.alnwickfestival.com We are awaiting details of next year's programme with eager anticipation!

Jean and Ian Willson, Loidis I.F.D.G.

Llangollen International Musical Eisteddfod, July, 2006.

Competition 23: Instrumental Folk Group/Solo.

The preliminary heats for this engaging competition took place in the Dinas Brân School Hall on Wednesday July 5th at 9.00 a.m. It was heartening to notice that the stage had been cleared properly, a flower arrangement placed on stage and curtains draped across the back of the stage hiding chairs and tables. The children, who were brought into the hall to listen to this feast of 'world music', were listening respectfully to the competitors as they strove to perform a programme of up to six minutes of folk music,

mostly with traditional instruments. The judges were Elinor Bennett, a distinguished musician and broadcaster, who is an expert on Welsh harp music, and a new adjudicator, Goffredo Plastino, an Italian Ethnomusicologist who is working at the University of Newcastle.



Ranjit Singh, one of the musicians for the *Heritage Group*, from Mohali, India, sat on the floor and played the opening pieces on a *sarangi*, a stringed instrument which is bowed with the right hand. He appeared to bend the notes by sliding the fingers of his left hand creating a slow dreamy start to the competition. The second piece was faster showing good articulation. It was easy to imagine I was in India, the music was atmospheric and it was certainly hot enough in Llangollen!



It was easy to imagine I was in India, the music was atmospheric and it was certainly hot enough in Llangollen!

The duo from Armenia, *Oshakan*, were extremely proficient, playing haunting melodies and wonderful harmonies on a *duduk*, a small pipe, with a double-reed, and a small cello. Sometimes the *duduk* played the evocative melodies, with the cello playing the underlying harmonies, and at other times, the cello would take over, the melody soaring above with high notes, while the pipe droned low. They showed good changes of pace, sometimes using pauses to great effect and then 'off they would go again' interweaving the notes. The second piece was a peasant's working song. The interplay between the musicians showed a perfect understanding creating a beautiful tapestry of sounds. *Oshakan* were one of the four groups or solo musicians to go forward to the final. (As I have explained before, the final takes place some twelve hours later in the main pavilion, during the evening concert, which is demanding for performers and judges, although a treat for the audience.) Despite being marked down for exceeding their time limit, they won the competition with 92 marks. The judges



commented on the 'melancholy meaning' of their music – I wrote 'spine-chilling' in my notebook.

In the heats we were back to India with Gulsab Nath playing a drum (I think it was a *dhol*). He started with a slow measured pace sometimes beating with his fingers, sometimes the palm of his hand on the top of the instrument. With his right hand he beat the base of the drum with a bent stick, creating a more metallic sound to the beats. (He appeared to offer some kind of blessing at the start of his performance by placing the small stick on his forehead and then kissing it.)



The next player also came from the *Heritage Group* of India. He was Kashi Nath who played a snake charmer's flute. This performance was, as you might imagine, mesmeric (especially if you happen to be a snake!) with bent notes and change of pace, the second part being faster than the slow atmospheric start. The instrument had drone pipes which were played as harmony, while the longer pipe played the liquid melodies which were improvisations based on folk tunes. Kashi Nath was also invited to play in the evening concert where he was awarded 88 marks and placed third. I felt that he had played more fluently in the morning but this was not surprising as the musician had had to play for the dancers, both onstage and off, in the oppressive heat of the day, and was also introduced to Prince Charles.



Samuel Wong from Singapore was the next performer in the morning heats. He played a *pipa*, a fretted stringed-instrument, which he plucked with long finger nails, or finger picks, on his right hand creating a range of effects. Sometimes he created percussive sounds, other times lighter sounds, occasionally he crashed the wood of the instrument, or stamped his feet in an impassioned manner. He showed good articulation and had golden hair to match his costume!

Tsz Yan Chan was another young prodigy from Hong Kong playing a *zheng* – a zither which sounds rather like a harp, played with the fingers. She was also chosen to go forward to the final and entertained the audience with her excellent musical skills and virtuosity. She played some haunting and beautiful melodies that evoked *Spring on the River* with



great assurance and much control. She was placed second with 91 marks.



A Croatian Group, *Horusevec Kupljenski*, were next in the heats. This was the first European sound of the morning but it was disappointing to hear the 5 young men, dressed in traditional costume, explode onto the stage with a Dixieland sound, played by brass and woodwind. Fortunately they changed to an all string ensemble which was more appropriate for this competition and one of their group changed from guitar to bagpipes to play some



Croatian folk dance tunes. They showed good group understanding and musicianship but I am sure would have been marked down for their opening piece. As I've explained in previous articles, the competitors all receive detailed written comments on their performances but the judges only give comments and marks publicly to the four finalists in the Pavillion.



The next duo *Mesaerien ar Menez* from Brittany played *biniou* (bagpipes) and *bombarde*. Here we had genuine folk musicians exhibiting excellent communication skill; the instrumentalists

seemed to be talking to each other as in the Breton style of singing (*kan ar diskkan*) although with more overlap of sound. They played a variety of dance tunes some slow and some fast with much foot stamping, while the musicians swayed towards and away from each other weaving a visual and musical dance. The duo went through to the final where they were awarded 87 marks (fourth place) for their performance. The adjudicators commented on 'the interplay between the musicians'.

A Romanian Group *Somesul* from Napoca were intending to perform three individual items and one group item but were told that a soloist could not compete



twice, once in a group, and once as a soloist. (Earlier the musicians from the *Heritage Group* had chosen to compete in the solo items and not perform as a group.) Judging by the one solo performance on *taragot*, that we heard, but didn't count, I think the group of six players made the wrong choice. Their group item, which included the popular piece *The Skylark* showed that they were virtuoso musicians with the violinists soaring to create the very high notes required for this showy number. The *taragot* player was left blowing the bird whistle! They were all expert musicians but I thought that they didn't play particularly well as a group.

Rokas Spalinskas from Lithuania delighted me with his performance of rollicking, merry tunes on the *Skrabalai* (wooden rack). You can see in the picture that he took his clogs off and placed his hat on the instrument before starting. He played well but I always wonder if it is possible to achieve varied dynamic range with this instrument and have the same thoughts about the *bombarde*. He was accompanied by a pianist and might have been marked down for this.



The final item was played by a dynamic group of young



Malaysians, *Cempaka Beat*, who played 10 different sized drums. There were five men and one woman who gave a war-like, highly choreographed, and very theatrical performance. The pounding of the drums seemed to keep in rhythm with my heartbeat. The drummers ended their performance by jumping on their instruments. (Perhaps Naren should try this?)

The judges spoke for all of us who were privileged to hear these performances – Goffredo Plastino said that he 'was personally moved' and Elinor Bennett offered her congratulations to all the excellent musicians. It was another wonderful competition and, as you must have gathered from George's interesting article on the dance competition, it was a vintage Eisteddfod which celebrated the sixty years in great style.

Jill Bransby

More memories by Ken.

Another milestone in the history of the SIFD was the transfer in the early 1960s (?) of its classes to the Inner London Education Authority, becoming part of the Adult Education System. From memory I think the move was dictated by the increase in the cost of running the society; the cost of hiring the hall and classrooms at the Hortensia Road School in Chelsea had escalated.

In future members of the society would have to pay the annual evening class subscription fee as well as their society membership fee. The society would continue to function and organise its Sunday dances and demonstrations and performances. Its teachers would have to be interviewed, in reality a formality as the interviewers would have little or no knowledge of the subject matter, the chap who interviewed me as teacher for the Yugoslav class taught Judo! The teachers would receive a monthly salary, would have to maintain a class register (if numbers of attendances dropped the class would be cancelled) and submit a syllabus for the term's work.

However a problem arose as Phillip Thornton who taught the Balkan class refused to have anything to do with a 'bureaucratic organisation'! The ILEA and the SIFD were eager to have the former Balkan class (renamed to differentiate it from the Bulgarian dance class), and I was approached by Margery Lathem who had handled all the negotiations, to take over the new class.

Over the years I had developed quite a close working relationship with Phillip and it was he who gave me a letter of introduction to Zivko Firfov (written in Serb-Croat and in the Cyrillic script) when I made my first visit to Macedonia in 1957. Sometimes I would spend an evening at his home and we would talk about Balkan Music and rhythms and I learnt from him the rudiments of playing the Tarabuka (single skin pottery drum). It was a hard decision to make, but it seemed that the future of the class without the support of the ILEA was grim. The majority of the class however persuaded me to take over the class and subsequent events proved it to be the correct decision; and the Yugoslav class/Zivko Firfov Group flourished which together with Fiona Howarth and the Israeli class initiated the craze for circle dancing. The Yugoslav group travelled all over the country organising workshops and putting on performances, predominately for Colleges of Physical Education.

Unfortunately the Friday advanced class taught mainly by nationals ceased to exist, it did not fit into the ILEA system. This class had produced a large number of dancers who not only danced well but quite naturally in any given national or regional style, and several dancers had in time formed their own specialist groups. It was not an elitist class as its invited members continued to enjoy the Sunday dances and dance YHA weekends.

Two 'specialist' groups had come to the notice of Douglas Kennedy, the head of the English Folk Song and Dance Society. After the Second World War he was largely responsible for the 'rescue' of dancing, especially among men, getting rid of the cissy image that had prevailed. All-women teams had kept Morris dancing alive to a very large extent, and it was not uncommon in the thirties to see women teams dancing along with people from villages where dancing had been kept alive. He was a friend of Cecil Sharp, the folk dance and music collector, also composers Ralph Vaughan-Williams and Gustav Holst whose music was influenced by the English Folk traditions.

The Swedish Group who were first to be invited to perform at a festival organised annually at the Royal Albert Hall. On this occasion it was the 100th anniversary, attended by the Patron of the EFDSS, the Princess Margaret. For the occasion Dr 'Pug' Cyriax, the Swedish lady who taught the group, researched a rarely performed harvest dance 'Renegen'. For this she augmented the group up to sixteen couples and borrowed extra costumes. The three Willies, fiddlers who played with the 'Wallace Collection', who regularly played at the Cecil Sharp House Sunday Dances, had learnt all the Swedish repertoire and played the Scandinavian style perfectly. It was a long (about six minutes) and rather complicated couple dance in circle and line formation which contained symbolic elements including the working of a windmill. The one off performance on that evening has long remained in my memory. The length of the dance and the beautiful melody that accompanied the dance seemed to mesmerise us all and the tune still haunts me. The item was well received and highly praised.

The same magical atmosphere was also conjured up by Janine who had flown in from Paris to play for the group L'Escargot when it was invited to dance at the Royal Albert Hall. This group was organised and taught by Simon and Joan Guest and did dances from the Berry region of France, famous for the bourée, but also a few dances from the Vendée region. The men also learned some of the vigorous Basque dances including the very athletic baton dance with the men wielding thick poles about a metre in length. The men were required to do very high kicks, ballet like pirouettes and twisting foot movements. We all usually finished up with bruised and bleeding knuckles.

Douglas invited the group to the festival because he was impressed by the quality of the dancing, and how well the style had been mastered. People said that the group looked like an invited group from France. Dancing in the arena engulfed by the amplified sound of the vielle with its rhythmic drone is another treasured memory - Lily will remember this occasion.

continued>

I remember travelling to France with Simon and Joan, and Frances Horrocks (in the 1960s?) to attend a course taught by Pierre Panis outside a small village in Berry. I have several memories of that village; the lack of loos - everyone had to go to the nearest field (one can visualise the scene during a festival!!), and no internal staircases - you used an outside ladder to get to the upper storey. One afternoon Joan fancied a coffee with milk - the woman looked amazed and then went out and milked the goat! For the teaching sessions Pierre hired a fairground pavilion normally used for dodgem cars, but ideal for the purpose. Simultaneously there was a course for vielle players who sometimes produced a most excruciating noise. We danced bourrées but also a number of popular dances, originally folk, that were popular in cafes along the left bank in Paris at the end of the 19th century. At the end of the week Pierre was planning a stage extravaganza entitled 'La Belle Époque'. A stage was erected on bales of straw and a riverside cafe built. We were all dressed in Victorian costume and had to perform the dances in a rather saucy fashion. After the show the audience danced bourrées, each village group doing their own thing to the same music. Of course we all joined in.

Ken Ward.



Residential Romanian Folk Dance Course With Silviu Cuicuimis at Derwent Bank 30th March – 2nd April

Silviu has consistently brought us excellent courses with a good variety of dances from all parts of Romania. Many popular Romanian dances in our folk dance repertoire have been brought to us by him. He has also run many successful folk dance trips to Romania. Silviu is Romanian, but lives and teaches Romanian dancing in Holland. His dances with their memorable tunes and catchy rhythms, together with his sparkle and enthusiasm make Silviu's courses a pleasure to attend.

This residential long weekend will be held at the HF country house hotel of Derwent Bank, on the shore of Derwentwater, in the Lake District. It includes comfortable twin, double, family or single en-suite accommodation and full-board with a plentiful choice of good food. Dancers can select either the General or Intermediate course, or both courses. There will be social dancing in the evenings, with a review of Silviu's dances from previous courses on Sunday evening. There are some delightful walks in the valleys, by the lakeside and in the mountains, and full and half-day walks will be offered. Non-dancing friends and family are welcome to come and enjoy the facilities of the house and grounds, the walks and the attractions of this area. Full board accommodation (3 nights) is £179, single course £25, both courses £45.

For full details and a booking form, please send s.a.e. to me at 115, Chetwynd Road, London NW5 1DA. Alternatively you can get the information electronically by sending your request to cathy_meunier@hotmail.com.

Cathy Meunier



Folk Dance Cruise Tours

For the last 22 years Mel Mann, who is an avid Berkeley California international folk dancer, has been organising and escorting folk dance cruise tours all over the world. He has announced a trip visiting Angkor Wat, Cambodia and Vietnam for December 2006.

Lee Otterholt who is a master dance teacher and choreographer from Norway and California will be teaching dance during this trip. One option available is to take the eight-day cruise (on a three year old teak wood boat) along the Mekong alone for the bargain price of \$1799 (US dollars). Another alternative and a longer, better trip includes seven days land touring in Angkor Wat, Cambodia and Vietnam plus the Mekong Delta river cruise for \$2599. All the guided daily excursions, dancing and almost all meals are included.

The website (www.folkdanceonthewater.org) describes the trip and gives details for a tour originating in the US or you can reach Mel by phone (510) 526-4033 or email meldancing@aol.com

For the year 2007 Mel may have a trip on the Rhone River starting from Lyon, France and or a cruise on the Volga. To be notified about these trips contact Mel and give him a way to reach you (email, phone, fax, post).

Lost Property

A good quality heavy-duty water bottle, with carrying strap, was left on the table outside Castle Room at Swansea. Would the owner please contact me to arrange return - maybe at the Dance on September 30th ?

Hilda Sturge: 0117 9621802



Balkanplus

The September Balkanplus will be held on the 9th September 2006 at Cecil Sharp House, Camden NW1, starting at 7.00pm. MCs will be Balkanplus favourites John and Maddy, with music by Dunav Balkan Group. Delyan Demirev will also review some of the new dances taught at his Bulgarian workshop. Admission £5.

Maureen Felton



Pembrokeshire International Folk Dance Group's 20th Anniversary celebration

Saturday 21st October 6.30 for 7.00
at: NANT-Y-FFYN Motel & Function room
 A478 Tenby/Cardigan Road (near Haverfordwest) 01437-563423.

Sitdown Knife & Fork Buffet --- Folk Dancing before and after the meal; special reduced rate of £7.00 (children still in Primary school £ 5.00) .Tickets from any group member or directly to: Eve Brennan 01239 831404 or Sue Clark 01437 710261.

Accommodation: free with members if you are quick (details as above), or book with the Motel and say you are with the Folk Dancers. Motel brochure from Eve or Sue. Please note there is another function in the Motel that evening and they might be busy.

If you have a costume it would add to the festive mood.
We look forward to seeing you,

Sue & P.I.F.D. Members

Please note this is an S.I. Production!!!!

* * * * *

Dear Janet,

A photo of our group wearing their 60th celebration T shirts, (three were missing the night of the photo) >>

Back row: left Jill Richardson, Alex Barr, Margaret Redpath, Eve Brennan,

Middle: Christine Petts, Dorothy Hoare, Sue Clark, Gwen Thomas, Margaret Ware.

Front: Patricia McFadyen, Anne Coker, Julie Drinkwater, Gaynor Edwards.

Looking forward to seeing you all on 30th September.

Patricia, Julie, Margaret & Eve had a wonderful week at summer school; grateful thanks to the teachers & all who organised it.

PIFD Eve

Hora Fetelor

Romania

A (Play gently and with expression)

Am D7 G Cm G Am D7 Cm G Cm Am Cm D7 G G Last time

Play: AABAB (2 mins.)

Wilf Horrocks



SIFD Sunday Dance/Workshops

7pm – 10pm at Cecil Sharp house, 2 Regent's Park Road, N.W.1

Cost £5 members £7 non-members

Sep 3rd. Noughties Night

MC-ed by people with an 0 birthday this year



SIFD Day Courses

Cecil Sharp House

Time : 10.30am – 4.30pm

Cost: £6 for SIFD members £8 for non-members

Sep.9th Romanian. Cecil Sharp House, 10.30am – 4.30pm Tutor: **Marina Wolstenholme**

There will be **no Day Course in October** to leave you space to attend the Dance Around the World event.

Nov. 11th Tutor: **Sue Oates** – with dances from Wales

Pam Radford



WHAT'S ON IN SEPTEMBER

Sep. 1st / 3rd

RUTLAND DANCE WEEKEND at The Community Hall, Cottesmore, a few miles north of Rutland Water. Dances on Friday and Saturday evenings and Sunday afternoon. On Saturday and Sunday mornings there are workshops in Scottish (Doris Buchanan), English (Roy Garrington) and International dancing (Geoff Weston). Saturday afternoon is free to explore local delights such as Rutland Water and Stamford. Cost for the whole weekend is £21 and camping and caravanning is £4.50 per night. Information and application forms from Doris Buchanan, 0116 2415857 or doris.buchanan@virgin.net.

Sep. 2nd/3rd

DELYAN DEMIREV BULGARIAN WORKSHOP Saturday 2nd - dances from Pirin, Dobrudja and Sopluk regions, and on Sunday 3rd from Rodopa, Trakia and Severnjashko regions. Each workshop will be 11.00 - 17.00, Ticket £10 (£9 for Balkanplus Season Ticket holders) Roger Wicksteed, 11 Campvell Road, Oxford OX4 3PF. Tel:01865 748331.

Sep. 9th

SIFD DAY COURSE see above

Sep. 15th & 16th

BINT AL BALAD Performance by London Egyptian Baladi, Jackson's Lane Theatre, 269a Archway Road, London, N6 5AA Box Office: 020 8341 4421

Sep. 17th

BINT AL BALAD WORKSHOPS London. Advanced dance workshops with live music and a special Egyptian Music Workshop for musicians. Tickets: 0709 287 81 84 or info@raqswamusica.com

Sep. 30th

S.I.F.D. 60th ANNIVERSARY DANCE see page 3



All material for the October issue of **SIFD NEWS** must be received by the Editor IN WRITING by 17th September; emails by 15th September. Please write in BLOCK CAPITALS all names of people, places and dances, unless typewritten.