



SOCIETY FOR INTERNATIONAL FOLK DANCING

registered charity number 284509
www.sifd.org

EDITOR: Janet Douglas (Mrs.), Oak Cottage, 92 Rose Green Road, Bognor Regis,
West Sussex PO21 3EQ. Tel: 01243 265010

email: *SIFDNews@hotmail.co.uk*



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



The front cover photo of Romanian dancers was taken by Ken Poyton at Llangollen (between 1966 and 1988).
The SIFD motif also appears in this issue.



- CHAIRMAN: Roger Sturge, 10 Carmarthen Road, Bristol BS9 4DU *rogersturge@onetel.com*
- SECRETARY: Alison Scrimshaw (Mrs.), 22 Sherwood Park Road, Sutton, Surrey SM1 2SQ
Tel: 020 8642 3385. *alisonscrimshaw@btinternet.com*
- TREASURER: Judith Payling (Mrs.), Rosebank, 56 Quickley Lane, Chorleywood,
Rickmansworth, Herts. WD3 5AF. *judithcpayling@yahoo.co.uk*
- MEMBERSHIP SECRETARY: Simon Guest, 49 Station Road, Epping, Essex
CM16 4HJ. Tel: 01992 577065. *sguest@iee.org*



Ken Poyton's photo of the group from Ploiesti in Romania, at Llangollen, just squeezed in to take the honours in our competition. Special thanks to everyone who took the trouble to send in their colour photos. Happily, there is now a rich supply of front cover material, and I shall keep the runners up -

2nd Czech (Ian Willson),
3rd Macedonian (John Douglas) and
4th Sardinian (Jill Bransby)

- for future colour front covers.

On the other hand, to ring the changes, I would still like to receive drawings and any other designs you think would make a suitable cover.

Ed.



SIFD Annual General Meeting

Notice is officially given that the Society's Annual General meeting will take place on Saturday, December 1st, 2007 at 4.30pm at Grangewood Hall, Grangewood Road, Wollaton, Nottingham, courtesy of Nutbrook Intl. Folk Dance Group.

Motions should be proposed and seconded, and should be submitted to the secretary on or before the 10th of October.

Nominations for the Executive Committee should be proposed and seconded by members, with the agreement of the nominee, and submitted to the secretary, also on or before the 10th of October.

This year will be my last as Secretary, so nominations for a new Secretary will be especially gratefully received. This is a very worthwhile job, which helps the Society to run smoothly.

The change of venue should give many members who are not usually able to attend the AGM the chance to do so – we hope they will take this opportunity. You will have seen the splendid programme Nutbrook have planned for the day, so we trust as many people as possible will try to attend, and enjoy a visit to Nottingham.

Alison Scrimshaw, Secretary



SIFD AGM - Information for local accommodation and information on local attractions

Accommodation for the AGM:

Wollaton Park - (distance: 3m) Derby Road, Wollaton Vale, Nottingham NG8 2NR Tel: 0115 922 1691 "from M1 jctn 25 following sign for A52 towards Nottingham city centre, situated at the 2nd roundabout." On Priory Island near to Queens Medical Centre & University.

This is a good place to stay, very handy and cheap.

Cost £59.95 per room per night. If however you book over the internet at least 7 days before the cost is £29.95 with continental breakfast.

Holiday Inn - Derby/Nottingham M1, Junction 25 (Nottingham/Derby) Bostocks Lane, Sandiacre, Nottingham, Nottinghamshire, NG10 5NJ, Cost £70 per room or £40 per adult approx.

Midway between the Peaks and Sherwood Forest the Holiday Inn has family rooms, a relaxed and informal atmosphere in the restaurant and bar and complimentary car parking

Novotel Nottingham/Derby is located at Junction 25 of the M1 between Nottingham and Derby Includes: Full Breakfast. £31.50 -£54.00

Local attractions to AGM held at Grangewood Methodist Hall December 1st 2003.

Nov.3/Dec.23 **Chatsworth** Christmas season.

Well worth seeing the fabulous, decorations in the house. Also festive bands playing in the courtyard.

Sat.1&Sun.2: Farmyard & Adventure Playground events - Family nativities. For information tel: 01246 583139

The following places usually have festive events in December. Please look on the web. **Rufford Country Park, Sherwood Forest Country Park, Bestwood Country Park, Crich Tramway Museum.**

Local places:

Wollaton Park - nice walk around a lake, spectacular house architecture.

Caves of Nottingham - indoor activity found in the Broadmarsh shopping centre Nottingham. Well worth a visit. Enter and explore a whole new world in the caves underneath Nottingham city and descend into the dark depths of the original Anglo-Saxon tunnels.

Nottingham Castle - situated on a high rock, Nottingham Castle commands spectacular views over the city. It has a museum which has been recently refurbished now contains fine and decorative arts galleries as well as galleries telling the story of Nottingham, the Sherwood Foresters regimental museum.

Opening times: open daily 10am/5pm (last entrance 4.30pm),

Good shopping centres in Nottingham will be open. Shopping outlets at Macarthur Glen junction 27 M1 Nottingham Tourist Office: tel. 08444 77 5678 www.visitnotts.com

There will be light refreshments available prior to the AGM, and again during the dance intermission around 8.15pm, and on the day there will be information available about local shops and places to eat.

DATES FOR YOUR DIARY

- S.I **Oct.6th SIFD WEST MIDLANDS BRANCH AUTUMN DAY COURSE** see page 11
- S.I **Oct. 13th DANCE AROUND THE WORLD** see page 11
- S.I **Oct. 19th RAINMAKERS ANNIVERSARY DANCE.** MC Jill Bransby. Music Cloudburst. £5. 8-11pm, The Parish Hall, St Michaels, Broadway, Letchworth, Herts, SG6 3PQ. Enquiries 01462 457791 or 01438 812766
- S.I **Oct. 20th BALKANPLUS** - MC will be Brian Dowsett with two special guests from Bulgaria. Rosie and Katia are both teachers and dancers from Smolyan, Rhodope mountain region and will be leading and teaching some dances during the evening. Please note that this is the 3rd Saturday in October.
- Oct. 20th/21st ARMENIAN DANCE WEEKEND** at Lambley Village Hall, Notts. Elaine Donnelly, 21 Villa Road, Mapperley Park, Nottingham NG3 4GG. Tel 0115 962 3173 or email: edonnelly@talktalk.net
- S.I **Oct. 26th/29th RESIDENTIAL COURSE OF BULGARIAN FOLK DANCE** with Yves Moreau at Malhamdale, Yorkshire Dales. Comfortable ensuite accommodation, indoor swimming pool. Choice of General or Intermediate course, or both. Excellent area for walking or sightseeing. Non-dancing friends and family welcome. Full board (3 nights) £190. Single course £26, both courses £46. please send s.a.e. to Cathy Meunier, 115, Chetwynd Road, London, NW5 1DA or email: cathy_meunier@hotmail.com.
- S.I **Nov. 17th ARMENIAN DANCE DAY** with Dalila Heath at Barnham Village Hall, near Bognor Regis. 10.30am-5pm. £10 SIFD members. £14 non-members. Details: Janet Douglas (see page 2)
- S.I **Dec. 1st ZIVKO FIRFOV FOLKLORE GROUP BALKAN PARTY** -7pm-10.30pm. Dances from former Yugoslavia, Bulgaria, Greece and Romania. admission £7 including refreshments at St. Albans Centre, Leigh Place, Baldwins Gardens, London. EC1N 7RD. Nearest tube station: Chancery Lane and Farringdon. Tickets from Irene Keywood, 133 Third Ave. Dagenham, Essex RM10 9BD tel. 0208 592 4427. admission by ticket only. (tickets limited. s.a.e.please)
- S.I **Dec. 1st SIFD AGM:** Nutbrook International Folk Dance Group at Grangewood Hall, Wollaton, Nottingham. General International Dances led by Marina Wolstenholme 1pm - 4pm, followed by AGM at 4.30. Evening Dance 7pm-9.45pm with live music. Cost: Course £5. Dance £3. (concessions SIFD Members and combined tickets). Details 01332 701922/0115 9171831.

* * *

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.



Early Start Dances at Cecil Sharp House

I regret that at the moment it seems unlikely that we'll be able to have another Sunday Early Start Dance at Cecil Sharp House this autumn. Their hall bookings are very high for this year - usually Sundays are quiet. Unless a pencilled-in booking in November cancels, we'll have to wait until next year. I have, however, booked an early start for April as the hall was available. Perhaps I should book next October as well? Or shall we try a supplementary early start, in addition to the usual first-Sunday dance?

Alison Scrimshaw



Llangollen 2007

The appalling weather of a few weeks ago fortunately did not return for the International Eisteddfod. Although the sunshine was patchy, there was no rain until the Friday, so it was possible to go 'walk about' in the intervals and have a chat to old SIFD friends.

In contrast to the weather, the Adult Folk Dance Competition was disappointing. Only 11 groups were listed on the programme, of which 2 did not appear. Of the remainder, 3 were from India, 3 from the Balkans, one from Poland, one from N. Ireland, and the Kurds from London, so there was a real lack of variety.

India. 'Heritage Dancers', Mohali.

Originally an all male group, women are now fully integrated and for 'Jhummar', both danced as four couples in the colourful costumes of the Punjab, accompanied by a drum and song. For 'Bhangra', the 16 men gave an extrovert and athletic performance. For both items, the dancers played simple percussion instruments. (79)

Romania, 'Izvorasul', Cluj - Napoca

In the black and white costumes of the Transylvanian region, these dancers presented two items, 'Romaneste or de araduit' and 'Turrstita de la Gheria'. Both were slow and the figures not demanding. This, I believe, was a poor performance, lacking pace and a dedication to dance. (76)

India, Gurman Folk Dance Academy, Barnala.

This group was similar in style and content to the 'Heritage Dancers'; four couples followed by 16 men. However, the judges felt they were superior in some areas and awarded them a higher mark. (84)

N. Ireland, 'Loughgiel Folk Dancers', Ballymena.

These are regular visitors to the Eisteddfod and as always, their stepping is immaculate. 'The Tara Brooch' and 'A Trip to the Cottage', both set dances, danced in couples, (actually 15 girls and one man), in the simple country dress of the late 19th century. The reliable musicians gave an impetus to the dances. It is impossible to say anything new about this group as they are well nigh perfect in their own tradition. It might be said that a little more animation in expression conveying the pleasures of the dance would be appropriate. (89) First.

Croatia, 'Hkud Zeljeznicar', Zagreb.

In their dresses of the Zagreb region, three women singers opened the suite from Posavina, danced by the men in white, with red jackets and black boots and the women in their beautiful costumes, red and white, long and full skirted. Among the dances were some well known in the Society including 'Repa'. This was well performed, with only enough choreography to make it intelligible to an audience. The six musicians on tamburas, tamburitzas and bass were excellent. (87) Third.

Poland, 'Kujawy' Wloclawek.

This young group gave a Polonez, followed by a Mazur. Their costumes were criticized for being 'stagey', but in fact were appropriate for the formal nature of the dances. Both the girls in their long flowing dresses and the boys in their military uniforms looked very good. Their footwork and carriage were fine, but the Mazur did lack the necessary bravura and attack. (79)

Kurdish Folk Dancers, London.

This was a good performance with a well chosen programme. A lack of experience led the new stage presenter not always giving the background to the dances as is usually done, so that the meaning was rather obscure. Obviously a fight of some sort was going on, but why did one man have a long stave and the other a short one? With a tapan and a zurna, the 7 men and 5 girls, this was 'Suremortal' which led into a line dance, using a simple progressive stamping step. The second dance was 'Delilu', for men only. Both were well rehearsed, with the dancers all working together. (88) Second.

India, Mansa Dance Club, Punjab

These 16 men, dancing 'Bhangra' and 'Bhangra - Gabroo' were introduced by a song from the drummer, but it was difficult to distinguish between these dances, and their energetic style was much as that of the two previous groups. (74)

Croatia. 'KUD - Hrusevec Kupjenski, Zapresic.

Although not noted in the programme, the first dance was the well known 'Vrlicko Kolo' which is without music, but is preceded by a song by three women. This was well danced, however losing some of the hypnotic quality as there were only three couples, as the sound of the stamping feet was less effective. The second item was a mix of dances of the drms type for a larger group in a different set of costumes, the girls wearing long dresses with black aprons and bodices and red shawls. A most enjoyable presentation (86)

Adjudicators Comments

Anna Giurchescu, a long serving member of the panel gave their notes. After stating the criteria on which the judgements were made and acknowledging the problems caused by the necessity of the stage performance, she gave notes on each entrant.

India 1 - The costumes were of good quality and the dancers showed great energy, but the item was highly choreographed. Romania - Traditional but not a well balanced programme and not performed well. India 2 - Authentic traditions, but very choreographed. N.Ireland - Traditional, with a very good performance with much energy. More information on the dances would have been appreciated. Croatia 1 - Very confident. Beautiful costumes. Poland - The dances were enjoyed but the costumes were stagey. Kurds - This was a traditional performance. The costumes were not over-elaborate and there was good interaction between the dancers. India 3 - In the tradition of the region. Croatia 2 - Both the music and the costumes were completely traditional and of a high order, but it was felt that the first item was the stronger.

Children's Folk Dance Competition, (Under 16's)

In recent years I have felt the children's groups were challenging the adults for the quality of performance, and this year their's was a more interesting Competition. Whereas, in the past, two groups in particular were handicapped by the less 'showiness' of their costumes and dances, this year there was no need for apology. With their comparatively simple material, they produced wonderful results.

Turkev. 'Çağadaş' Izmir.

Accompanied by a drum and accordion, children aged around 12, in three couples wore the most unusual costumes. The girls, with high, golden headresses looked very exotic and the boys' dress had a style reminiscent of Armenia with fur hats of a Mongolian type. The circle dances, slow and graceful, were danced with real skill, but there was a lack of contrast. (81)

Trinidad and Tobago, Bishop Anste High School. Port of Spain.

This was an older, group of girls and their dances were 'Bele', 'Pique' and 'Congo Bele'. Their striking costumes, chiefly red and white, with black and white check aprons and shawls immediately suggested Caribbean carnivals as did the sinuous walk with which they performed the figures. They used parasols and fans as props and made good use of their full skirts as they moved. (89) Third.

Georgia, 'Meskheti', Akhaltsikhe.

These young people were amazingly skilful. From the moment when two boys appeared in black Georgian costumes with enormous white fur hats, later joined by another 8 boys, this time in red, with solo after solo, twirling on their knees, dancing high on their toes, to near the end of the item when they were partnered by eight girls, the pace did not slacken. Interestingly, the girls did not use the gliding step often used but a similar, but gentler, step like the boys. In general, comments later, the judges suggested that it was necessary for the children to have dances appropriate for their age but it was definitely not so here. Not surprisingly, their agility took them to second place. (93).

Wales, 'Dawnsyr Penrhyd', Ammanford.

Of mixed ages, this group of eight couples were splendid. They were very well rehearsed, but not enough to lessen their enthusiasm. The first dance, 'The Holly Tree', showed their good footwork and positioning. The Clog Dance used the traditional form with 'squats' and stepping over a broom for the boys, some very young, which they clearly enjoyed and finally a clogging sequence for the girls. Both items were justifiably well received by the audience. (95) First.

Poland, 'Kujawy', Włocławek .

The Krakowiak is generally regarded as the national dance of Poland, and this group in the colourful costumes of Cracow gave it a very satisfactory performance, but it did seem not to have enough spirit, which was reflected in the judge's mark. (79)

England, 'The Dale's Children', Skipton.

There were 5 short dances in this item, Black Nag, Meeting Six, Ruffy Tufty, and the Ribbon and Maypole Dances which made an attractive programme. In everyday dress, with long white overalls to protect it, the usual wear for country girls of a century ago, and the two boys in black breeches and white shirts, the 16 dancers evoked the traditional pleasures of the past. They danced well, without losing their individuality. Whoever was responsible got the balance just right and they only just missed being in the first three. (87)

Ukraine, 'Suzinga Kalynonky', Kiev.

Twelve boys and girls gave a very creditable demonstration of a suite of dances from their own region which from their costumes I would judge was somewhere near the Hungarian border. While the dances were not too difficult, compared with Hopak for example, one dance had an odd penguin like walking step. Their footwork and positioning were good, but they lost marks by the use of an electronic keyboard for the accompanying music. (84)

Kurdish Folk Dancers, London.

The pattern of the majority of the group being girls was repeated here; seven girls and one boys with a competent presentation of two dances. For the girls only, 'Kirican' a line dance and 'Cepikli', a courting ritual with the boy, 'strutting his stuff' as they say, round the kneeling girl, his successful bid being sealed with an embrace, but as there were no other contenders, the result was a foregone conclusion. (79)

Romania, 'Izorasul', Cluj - Napoca

In their Transylvanian costumes they danced 'Tarina de la Abrud' and 'De bita se Roata' with not too difficult footwork, which should have been well within their scope, but as with their elders, they were under rehearsed and one boy had no idea what he should be doing. (77)

India, 'Heritage Dancers', Mohali.

This was pretty much a repeat of the Adult item. The first dance for 5 couples and the second for 8 boys did not produce an interesting programme for the audience, but it was well danced with the young people giving it their all.(86)

Russia 'Lark' St. Petersburg .

Clearly principally a singing group, 14 girls in the halter dresses, embroidered blouses and golden headresses of N.W. Russia and the two boys in Russian style shirts, black trousers and boots. 'Viborna Varvara' with the girls singing and simply walking in lines and circles. 'Kak zudumal, zudamal', a quadrille for the boys and girls was equally undemanding. A pleasant item, but no more. (78)

Adjudicators Comments

These were read by a new member of the panel, Edwin Austin Jnr., who, among his other positions is the Director of the International Dance Ensemble of the Brigham Young University, USA.

Turkey - Beautiful costumes, but the dancers found the style difficult. Dances need to be more appropriate for their age and more variety is needed. Trinidad and Tobago - Older and more mature group, with lots of energy and colour. Kurds - Music, costumes and style were good, but there were some mistakes. Poland - Good costumes and music. Entry very impressive but item very choreographed. Georgia - Their dance skills were stunning, especially in the solos, (it was noted that the boy's knees were protected), but again the item was very choreographed. England - Much appreciated and the pleasure shown by the dancers was noted. The material was suitable for their age. Romania - There seems to be a lack of dances for children. Wales - A pleasure to watch. Challenging for the younger children. India - Energetic and exciting. Good music, but more variety would be welcome. Ukraine - Very much enjoyed, but disappointed with music (use of keyboard)

Other results.

Folk Song Groups. Lithuania 174,Croatia 168, USA 163, Romania 154

World Street Dance. Kurds, India (Heritage), India (Gurman)

Folk Song Choirs. St Antonio USA 187, De Paul A Cappella USA 184, 'Kivi', Lithuania 180

Videos

I spoke to the people in the Music Sales and they said there was some hope that the Dance Competition Videos/ DVD's would be reinstated next year. If anyone has any views on this, it might help if they wrote to the Eisteddfod supporting this.

Anglo-German Dance Week

Why did I go? I am a musician, not a dancer. I am in an SIFD Affiliated music group (Dunav), not a dance group. Nowadays I only make Balkan music, not English or German. I was never a great fan of either. So what on earth was I doing at Halsway Manor in early August? *For a whole week?* I will tell you.

I was having one of the most memorable holidays of my life, beaten only by a sailing trip with Roy Clarke and friends many years ago. Somerset enjoyed perfect weather, warm and sunny with views from the Quantocks. Halsway Manor was, as always, beautiful and antiquesy atmospheric, especially that wood-panelled hidden library in which you can sit in total and utter silence.

The English teacher/caller was Alan Davies, who put us efficiently through a wide range of English dances including some he invented himself. In one of his we effortlessly made intricate Celtic patterns in the dance figures. I was pleased to see a good sprinkling of Playford dances. Some of those melodies are so beautiful. It was all made so pleasurable that I believe the most hard-bitten anti-English SIFD member would have been won over.

The Germans outnumbered the English. Most of them were from the Fredeburg group in north Germany, so knew each other and most of the English people from an exchange visit. Those not connected with them, like me, became instant friends with them. I was glad of the chance to practise my German, and by the end of the week I was thinking in it, and muttering to myself in it! They brought two handsome young accordionists with them (twins). We covered dances in pairs and squares from many regions of Germany. A few things struck me: these Germans are not afraid to look steadfastly into their partners' eyes, they smile a lot while they dance and they all waltz well! Why do dancers in England look embarrassed so much of the time?

I joined in the musicians' workshops. I did not take the accordion as I knew there were going to be several of those, but I played the piano for several of the dances. I also took my Bavarian zither, which travelled well in my suitcase sandwiched between garments. In the ceilidh on the last night, the Germans were astonished to see this elderly English woman, not only playing the zither but singing in Bavarian dialect and (sort-of) yodelling. I played a Schuhplattler dance, sang a song about the beauty of the Loisach valley, and finished up with the well-known theme from the film 'The Third Man'. I also entertained them on the piano with Viennese music from time to time.

The maypole on the lawn was well used, comparing English maypole dancing with the German version. CDs and DVDs of the week's dancing were ready on the morning of departure. All this was spiced up by trips to local beauty spots every day. I was surprised to have been the sole SIFD representative at this very international event. There will be more in future years, and I unreservedly recommend them to you.

Caroline Thomas



Dear Editor,

re: Improving the Current SIFD Music Recordings

In this piece, (*August SIFD News*) Tape 8 called "Dancing into Europe" is to be updated to include the 27 current EU Member States.

Surely the SIFD should be emphasising dances from the whole continent of Europe and not homing in on the EC/EU nicknamed "Europe".

Of course SIFD should encourage everybody to dance - especially children and young people. The Society should be emphasising the rich culture of folk dancing from all countries within the continent of Europe and across the world. A way must be found to categorise the dances from across the whole continent of Europe without inadvertently drawing attention to and implying support for the EU incorrectly called "Europe" which is only part of the continent.

John Boyd

Llangollen International Musical Eisteddfod, July, 2007.

Competition 24: Instrumental Folk Group/Solo.

The preliminary heats for this competition took place in the Dinas Brân School Hall on Wednesday July 11th at 9.00 a.m.. This gave some of the school children a wonderful



opportunity to listen to performers demonstrating the instrumental folk traditions of their countries. The judges were unchanged from last year, Elinor Bennett, a

distinguished musician and broadcaster, who is an expert on Welsh harp music, and Goffredo Plastino, an Italian Ethnomusicologist who is working at the University of Newcastle.

The first group of musicians *Hkud Hrusevec* came from Zapresic, Croatia. The quintet played mostly strings but one



player changed from bagpipe to strings during the 6 minute performance. The instruments played were *bisernica* (violin), *bugarija* (like a guitar), *bas* (cello sized), *gaida* (bagpipe with curved horn), *brac* (smaller than a guitar). They started off quite well with some rollicking dance tunes, the *bisernica* player producing some effective pizzicato passages. They seemed to lose the rhythm when the *gaida* player dropped in and out of the playing but played some pleasant lyrical passages before finishing with a faster section (like *Opšaj Dirí*). I thought that their performance improved when they played in the Pavilion for the adult dance group.

The next group, with the dance group *Izvorasul*, were from



Cluj-Napoca, Romania. This quartet consisted of two trumpet players, a violin player and an accordionist. The brass players were skilled musicians but drowned out the others. The musicians did not seem at ease, or together, and sounded like individuals playing passages, with a not very convincing accompaniment. Although the music was traditional, I suspect that they would be marked down for not using traditional instruments. (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 finalists in the Pavilion.) Like the previous group, they sounded more assured and traditional when they played for the dancers in both the children's and adult's dance competitions.

Next onstage were a Georgian Duo *Meskheti* who played accordion and drum. They started quietly with the drummer using his finger tips delicately on the rim and edge of the drum. As the tune built to a crescendo, with impassioned drumming, I couldn't hear the accordionist. Once again I later enjoyed a more balanced hearing of these good musicians playing for the children's dance group from Akhaltsikhe.



Eight young Irish players came onto the stage and immediately moved their straight line of chairs into a semi circle. At last I had hopes of some good ensemble playing and I was not disappointed. The group *Fiunneamh*, from the



Republic of Ireland, played guitar, banjo, two accordions, bodhrán, two fiddles and concertina. They conveyed great enjoyment and energy playing a lively medley of jigs, reels and a lyrical O'Carolan air. Their enthusiasm carried to the audience and made a relaxed and musical performance. The judges must have agreed with me because they went on to play later in the evening performance and were awarded 90 marks (4th place).

(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 enjoyed by the audience.)

We were then treated to an astounding solo performance from a twelve year old girl from Hong Kong called Ho Yan Law. Like other young prodigies I have heard in past competitions, she played the *zheng* – a zither which sounds rather like a harp, played with the fingers. She played a dramatic contemporary piece (presumably in the folk



tradition) which described heroic sisters protecting the sheep from a snow storm. The opening music was lyrical with much note bending, evoking a pastoral scene. This was followed by a discordant passage evoking a turbulent snow storm. The musician moved the bridges, changing pitch and played very energetically on both sides of the bridges.



(Earlier she had played calmly on the right side of the instrument.) The music depicted a calm ending on the grasslands – the heroic sisters had saved their sheep! (Eat your heart out Beethoven!) Not surprisingly, Ho Yan Law was asked to go forward to the final of the competition to entertain the evening audience with her excellent musical skills, where she went on to win (93 marks).

Next we heard a group of school girls and their teacher, from Port of Spain, Trinidad and Tobago. They were the *Bishop Anstey High School Steel Band* who played a Calypso piece called *Old Lady Walk a Mile and a Half*



which was announced as a fusion of African, jazz and samba influences. They played bass, cello, tenor and second pans in confident and lively style. I heard them 2 years ago in the same competition when I commented that they would have been marked down for having a conductor and for using music stands. This time their teacher played bass drums from the back and the girls memorised their music so they could deliver it in true folk style. They produced a pleasing performance and went on to the final where they were placed second (92 marks).

Back to the morning heats and an unexpected turn of events. The judges announced the three items which would be performed in the final. The finalists (Irish, Ho Yan Law and Calypso players) were celebrating when another Croatian team arrived to perform! It was like the arrival of the uninvited wicked fairy in *The Sleeping Beauty*! There were cries of 'O m'Gawd' from the young Irish musicians but the good fairies (sorry judges – I got a bit carried away there) allowed the Croatians to perform as they weren't really late (the competition finished early as a number of competitors didn't appear).

The seven Croatian musicians *Hkud Zeljenicar*, from Zagreb, were worth waiting for. They performed an authentic set of folk dance tunes using a similar combination of stringed instruments as the earlier Croatian group. Their timing was excellent and they played as a group very well



together, listening and looking at each other, to produce an excellent performance. The judges thought so too and allowed them to join the other three finalists in the evening. The group went on to come third with 91 marks.

The judges spoke for all of us, thanking all the performers for sharing their expertise and experience with us. Like the adult dance competition, it was not a vintage year, but still a fascinating experience.

Jill Bransby

(Sorry if the photos are a bit static. The organiser said no photos except at the beginning and end of the performances. I took one or two with the flash suppressed during performances and hoped that I didn't disturb any of the musicians.)

Dance Around The World

Dance Around The World will return to Cecil Sharp House, London NW1 on the weekend of 13th/14th October. Performers and workshop leaders representing dance cultures from all over the world will create an exciting and dynamic showcase for international folk dance.

You will have the same difficult choices to make; watching the non-stop programme of performances in the upstairs hall or joining in with the workshops in the rooms downstairs. Bring an instrument; there are more music workshops this year.

We are looking forward to welcoming back lots of S.I.F.D. friends to perform and teach at the festival. They include Akhtamar Armenian Performance Group, Martisorul Romanian group, Balaton Hungarian dance group, Zivko Firfov, Beskydy Czech and Slovak Dancers, The Iberian Folk Dance Group and Balkanplus and the superb Cloudburst band who will play for the evening dance party on Saturday 13th October.

The event is growing all the time. We're delighted that several groups will be making their festival debut this year.

The festival will close on the evening of Sunday 14th with a spectacular Latin-American night.

We always make the prices as low as we can. This year £10 per day including evening (£9 concessions), £6 evening only. The programme starts at 10.00am both days. You can book in advance through the website - it's slightly cheaper too!

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

Anne Leach



SIFD W Mids Branch Autumn Day Course on October 6th 2007

We are taking advantage of having Clyde Olliver and Mike Machin to teach our next day course and including sessions for musicians as well as dancers. The programme will be drawn from their wide repertoire of Greek and Balkan folk music and dances and may also include some singing.

The timetable for the day will be as follows:

10.15 – 11.15 Musicians' workshop

11 – 11.30 Dancers arrive and coffee.

11.30 – 1.00 Dancing to live music (items practised in first session)

1 – 2 Lunch break and W Mids Branch AGM (VERY short!)

2 – 4 Dancing, probably to recorded music.

The venue for this event is Weoley Hill Village Hall, Weoley Hill, Birmingham B29 4AD. This is just off the A38 Bristol Road between Selly Oak and Northfield, south west of the city centre. (Turn north off A38 by Bournville College and footbridge opposite Police Station into Middle Park Road. Weoley Hill (dual carriageway) is 2nd right)

The cost for the day will be £7, £4 for morning or afternoon only. (Non-SIFD members £8/£5). Bring your own lunch. Tea & coffee will be available in each break. If musicians would like the music and a CD before the day, please let me know. Email or mobile are most likely to reach me! My mobile number is 0797-464-9311. or 402 Heath Road South, Northfield, Birmingham B31 2BE margaretkaye@blueyonder.co.uk

Maggie Kaye



Christmas in Macedonia

Once again Martin Ihns is organising his excellent dance holiday to Macedonia over Christmas and New Year - from 22/12/07 to 3/1/08.

You will spend 5 nights in Pelister (in the country), and 7 nights in Skopje; about 30 hrs. dance instruction in all, accompanied by live musicians, and there will also be song workshops.

All the tutors are from the ensemble Tanec, or of equivalent standard.

There are also excursions, amazing feasts at Christmas Eve and New Year's Eve .. and surprises.

The price (excl. flight - organise your own) is about €765 - final price depends on number of participants. Single person Supplement is €150.

If you wish to only take part of the holiday, e.g. fly out after Christmas for the Skopje part alone, you may be able to negotiate a price with Martin.

Contact Martin at: martin.ihns@hetnet.nl or +31.299.475071

Toni Gutman



The Derbyshire Dancers. An up-date

Although our weekly class is no more, we do intend to go on dancing together. Our future structure will consist of daytime meetings, at the weekend, for general social dancing and also some themed sessions. Two suggestions in the pipeline are new dances learned during the summer, and an 'Yves Moreau day', to redo some of the lovely dances we have learned from him.

We are still going to be involved with Julie Korth's Barlow Group in organising the weekends with great teachers, which we have been doing for the past seven years.

After twenty years of dancing together and more in some cases, close friendships have been formed and these are too precious to be allowed to fade. By the way, there are actually more than ten of us!

We hope to continue as long as our funds last, so if there are SIFD members who would like to join us for any of our future meetings please contact me at 01433 630183, or email marina@mwolstenholme.fsnet.co.uk

Marina Wolstenholme



Swansea Summer School Photos

If you have any photos taken at the last two Swansea Summer Schools that you think might be useful for publicity purposes please email them to me (in Jpeg format). I am looking especially for informal pictures, ones showing workshops, evening dances, music sessions, or just folks socialising - any that you think capture the essence of an SIFD Summer School.

Thank you

Jill Bransby
jillbransby@aol.com



Genevieve His-Maaouia.

Born in Roubaix 26th July 1928. Died in Paris 8th December 2006.



I am sure that all those, who with me, were lucky enough to take part in Jack Richardson's very first Magic Swansea Week will remember Genevieve and her French companions (Annie Berard came back to a later 'Swansea' to teach Sardanas.) They all came to me for lunch on their way home and that was when we had just moved in and had the entire floor up in the hall (room size, digging out foundations) and it was only just possible to climb up and into the dining room... we had so many laughs all day long and that surely is one of the things everyone will remember about dear Genevieve. Whatever the circumstances (and her life was not without a good many difficulties and sadnesses) you could rely on her to make a joke and be laughing about it. When I think of her face I always see those big dark eyes, a huge grin, animated expression and hands.

Not surprising her hands were always so mobile and flexible, because she was so used to signing. As we were always talking about dancing, singing, music, trips, family, it was only comparatively recently I found out she was Head/ Professor of the Deaf School in Paris. A great sadness that she never saw Sula (my daughter) really grown up and a comparatively well known BSL (British Sign Language) interpreter. I know she would have loved to take Sula to the Deaf School and chatted about their philosophy. Indeed in recent years we often talked of such a visit, which sadly never materialised. It was after all a Frenchman who led the field and in whose honour the ONLY University for the Deaf is named!

Soon after the beginning of the friendship, which lasted throughout the rest of her life, Geof (my husband) and I visited her and her family. What a joy!! I'll never forget their warm welcome and Genevieve's mother in particular - a real Victorian French matriarch with all her huge family round her at the enormous table in the grand dining room of her chateau-like home in the country environs of Paris. The family were all so full of life - and chat... all in French (poor Geof with only Japanese his second language). We went through countless delicious dishes, all inspired by 'Maman' who presided indisputably, with plenty of wine and non stop laughing. The main sitting room was so elegant (17th century) with a huge window directly over the large open fireplace, so that you could look out at Christmas snow outside while a blazing log fire roared below. No-one could quite explain how the smoke escaped safely without interfering with the window or how/why it was built like that. Between lunch and dinner Genevieve whisked us outside into the garden and we spent all the afternoons dancing endlessly and listening to Genevieve playing the vielle. (She subsequently played several instruments among them the nickelharp (Dutch?), celtic harp, gadulka and more.) Even then before she started making instruments she was a very accomplished player and singer. Wish I could remember all those lovely songs now. It says a lot for her vivacity and performance skills that Geof remained happy and contented just watching us all the time. (This was before he joined in with the dancing, encouraged by dear Natassa (Lemos) at a later Swansea, in company with Finn and Sula too).

Later on Sula and I visited, shortly after the huge blow of suddenly losing her dear husband, Manoubi, and with Nathalie still very young. Those days must have been so hard for her, but not one to complain, we never heard about that either. It was just a huge big welcome with little expeditions about the place as Nathalie and Sula got to know each other. At that time Genevieve was already mad about Greek dancing and as Sula (by far the youngest dancer) and I were already in the Lykion Performing Group, we spent most of the time swapping dances and songs and talking about Greece - not that I knew much about that, only having been once. It was great to hear about her courses and trips over the Balkans and to dance so many newly acquired gems with her.

Despite mutual repeated invitations, we never managed to hop across the Channel and she was always too busy dancing, playing and making instruments in France or off traveling to come back here again to stay, but we did write regularly and occasionally I rang her. However, before Nathalie went to America to work, marry and live, we did have the great pleasure of a visit from her which was great and lovely to hear more of Genevieve.

She was a close friend and colleague of Pierre Panis (well known to the SIFD 'Les Escargots' - Joan and Simon Guest in particular). She also had an extensive knowledge and repertoire of Berry dances and in fact was a valued member of 'Le Berry' group, as well as 'Caprioara' (Romanian). In addition to all the frequent visits to Greece, she also went many times to all the other areas of the Balkans and greatly enjoyed their dancing - Bulgarian, Romanian, Gypsy, old Yugoslavian, and Turkish. Additionally she could tap dance and clog. One of her positions was President of the 'Bridge over the Bosphorus' Association.

Fortunately Nathalie was able to be with her mother before she died and mercifully the end was not drawn out. A huge loss to her large family (lots of brothers and sisters and their children) and friends all over the world! Wonderful that she and Nathalie had enjoyed so many regular visits in both countries and only a few months before she died Genevieve had had a specially delightful holiday with Nathalie and her husband Daniel. Everyone must have many cherished memories, always laced with the smiles and laughter of dear talented, brave, selfless, generous, kind-hearted Genevieve, lighting the scene like a golden twinkling beacon.

Rest in Peace Treasured Friend!

Addenda... Nathalie sent me a cutting from 'Trad. Mag.' A magazine with world wide distribution for traditional music and dance, so if I could just add a few words from that... Tribute was paid to Genevieve as a



wonderful person and great friend - with a huge luminous smile, pastel clothes, exquisite bracelets on her thin arms and inexhaustible energy, with contagious enjoyment of dancing, playing and partying.



A musician of great skill on a variety of instruments; a lively dancer; a free spirit; generous personality; tactful, sensitive, light hearted with 'une finesse d'esprit sans fond'. A huge loss to her numberless friends the world over!

Diki Gleeson



Cassette Tapes

My husband has spent the last few months putting all my dance tapes onto CD - which means I have a lot of tapes to give away. They are an eclectic mix covering my early days in Circle Dance, International Folk workshops and a lot of oddments. The long (some 90, some 60) tapes amount to about 100, and I also have roughly 400 short tapes, with one dance per side. They are housed in cabinets, and the whole lot would fill the boot of the average car.

Ideally I would like to give the whole lot away in one go. Is anyone interested, and if so, do you have any suggestions for the physical transfer (I live near Eastbourne)?

Phone Rowena on 01323 503991

Rowena Martin



Notice

In case you were wondering - there won't be a Day Course in September or October this year. This is because in September Balkanplus has organised a Bulgarian Course, and in October there is the popular 'Dance Around the World' event.

The next SIFD Day Course will be on November 17th.

Pam Radford

Dear Janet,

The contributions from members about Ox-dans have been very interesting, and Tony Latham's article about his mother's dance notes and books; any reference to another Swedish combat dance for two men which I think was called "Klapdans" (?). I saw this dance on several occasions in my early days in the society and I'm sure that Margery would have seen it. The dance demanded strength and some athletic ability but I only remember parts of it. I saw it performed by Bert Price and Mr. Matson - he and his wife and son, Dick, were the only Swedish members in the Swedish group apart from Dr. Cyriax our teacher. On several occasions members of the group were invited to their home for a huge traditional Swedish buffet and I remember tasting reindeer meat and the delicious brown coloured reindeer cheese!

I remember two sequences only - in one the men stood back to back with linked elbows and alternately pulled each other on to his back with his legs high in the air. In the other both men did sideways cartwheel somersaults away from each other and back again. As far as I know the dance was never taught and I never saw any visiting Swedish group perform it.

I also remember Mourrie Pfeffer performing a dance with a member of the Estonian group which at the time was very active and the dances were popular in the society. The Cobblers dance had two figures, a polka in ballroom hold using the very small bouncy steps and another in which the dancers separated, knelt on one knee facing each other and performed symbolic movements connected with making or repairing shoes. I think that there may be other versions of this dance around.

In the French group we did a dance for two men facing each other in a longways set (Sorry Simon I've forgotten the name!). In it the men advanced toward each other and retired all the time using the bourée step, performing a diamond pattern on the floor alternately turning clockwise and anti-clockwise.

I vaguely remember seeing another humorous dance at an Oxford balkan party many years ago performed by Dimitri Feary and Danny Lumley from the London Bulgarian group. In this the two dancers sent up a couple of old men with bent knees and shaking limbs, and from time to time turning around waving their hands in the air. It was very funny. There is a tradition of making fun of elderly people in the balkan countries both in dancing and in song.

Another dance which was great fun was that of the "Hunter" which I remember seeing in the early visits to London of the Philip Koutev group from Bulgaria, and in which one of the old men dresses up as a rather decrepit hunter who goes through the actions of cleaning his old fashioned long barrelled rifle, while a group of men dressed as hares dance around him jumping and squatting and generally making fun of him. Eventually he fires the rifle and falls flat on his back. On one of his visits to London Zivko Firfov taught it to the group and we performed it on several occasions with John Hughes wearing a long droopy moustache looking very funny as the hunter.

In Slavonia in western Croatia there is a lot of impromptu singing while dancing, individuals improvising verses about local gossip and also sending up certain elderly people in the village. It's all accepted by those concerned. In a way it was a substitute for a local paper.

In Gracani village in the Prigorje region near Zagreb in eastern Croatia, in the dance "Sadial sem rogocek" I remember seeing some young couples dancing as geriatrics. Perhaps I might try it at the next balkan party. I think we tend to take our dancing too seriously, we never seem to converse while we dance, or laugh or do funny things. Perhaps dances have become too organised and present day tempos don't make allowances for it. At one time dancing on Sunday or at a village celebration was the only relief from the drudgery of everyday life.

Ken Ward



Bourrée Croissée

France

The musical score for Bourrée Croissée is written in treble clef, 3/4 time, and G major. It consists of six staves of music. The chords indicated below the notes are: G, D, G, D1, G, G, D, G, D, G, C, G, C, G, C, C, G, C, C, C, G7, C, C, G, C, G, C.

Wilf Horrocks



I learnt this dance from Joan and Simon Guest, and, although I have never danced it since, it is on my list of 'dances the children will like'. Now that they are familiar with Vira das Cavacas, they should be able to take the crossing figures up a notch and learn Bourrée Croissée.

Ed.



NB The music for **Bujj-Bujj** will appear in the October issue of the News. It is a Hungarian children's dance; can anybody throw any light on it?

Ed.



September Balkanplus

The September Balkanplus will be held on the 8th September 2007 at Cecil Sharp House, Camden NW1, starting at 7.00pm. The evening will follow the day workshop from Ventzi Sotirov and the MCs will be Maddy and John with live music from Dunav Balkan Group. Admission £7.

Maureen Felton

SIFD Sunday Dance/Workshops

at Cecil Sharp House, 2 Regent's Park Road, N.W.1
Cost £6 members £7 non-members

Sep.2nd 7-10pm MC: Helen Ezra



WHAT'S ON IN SEPTEMBER

Sep. 7th/9th RUTLAND DANCE WEEKEND at the Community Hall, Cottesmore. Dances: Friday and Saturday evenings and Sunday afternoon. Workshops: Doris Buchanan (Scottish), Roy Garrington (English) and Geoff Weston (International). Saturday afternoon is free to explore local delights. Cost: £21.(but you can come for any part of the weekend). Camping / caravanning is £4.50 per night; details from Doris Buchanan: 0116 2415857 or doris.buchanan@virgin.net

S.I **Sep. 8th/9th VENTZI SOTIROV** Cecil Sharp House. Sat. workshop - £15, Sat. workshop and evening Dance - £20, (MC Maddy & John + Dunav) Sun. workshop - £12, w/e - £30. SAE and chq. payable to Balkanplus to: Mrs Sally Humphrey, The Big Barn, Old Farm, Horspath, Oxfordshire OX33 1HZ. Tel. 01865 873860 sally_humphrey@onetel.net

S.I **Sep. 11th VENTZI SOTIROV** will also be teaching at Bristol, at St.Ursula's School, Brecon Rd. Henleaze from 7.30 -9.30pm. Cost probably £7. Information from Hilda Sturge, 10 Carmarthen Rd. Bristol BS9 4DU. Tel: 0117 9621802

S.I **Sep. 15th BULGARIAN WORKSHOP WITH VENTZI SOTIROV.** 11am-5pm St.Ninian's U.R. Church Hall. Egerton Rd. South, Chorlton, Manchester. Evening Balkan Dance 7pm-10pm. £12 or £10 SIFD members (please make cheques payable to:-Barlow IFDG) return to J.Korth, Holly Cottage, off Wigan Rd. Aspull, nr.Wigan WN2 1EF + S.A.E. further enquiries 01942 831141

VENTZI SOTIROV WORKSHOP HOSTED BY NORWICH NIFD Tuesday evening 8.15 – 10.15pm. £3 (£2 concs.) St. Alban's Church Hall, Grove Road, Norwich For further details ring Claire tel: 01603 460800

S.I **Sep.21st BULGARIAN WORKSHOP WITH VENTZI SOTIROV** at Winesham Village Hall near Ipswich. 7.30-10.30pm. Cost will probably be £6. details: Sally Fletcher, 106 Westerfield Road, Ipswich, IP4 2XN. Telephone 01473 252824, or email: fletcherism@aol.com



All material for the October issue of SIFD NEWS must be received by the Editor IN WRITING by 17th September, emails by 16th September. Please write in BLOCK CAPITALS all names of people, places and dances, unless typewritten.