



*SIFD*  
*NEWS*

*JAN*

*2008*

# SOCIETY FOR INTERNATIONAL FOLK DANCING

registered charity number 284509

www.sifd.org

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



The cover picture this month is adapted from a milkmaid pictured on a Macedonian milk carton,  
and accompanied by a special New Year motif.



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CM16 4HJ. Tel: 01992 577065. *sguest@iee.org*

I have managed to tear myself away from the round of parties to prepare the January News, and, as you will see it does seem that 2008 will be another Year of the Ox.

Happy Dancing in 2008.

Ed.



## **Notes from November's Committee Meeting**

The most recent committee meeting was held in November at Cecil Sharp House -sorry for the delay in bringing you these notes.

The previous meeting had generated intentions to write several articles for the News – it was good to hear at the start of the meeting that these had all been fulfilled.

Finance. Judith is now actively seeking a new account holder for the SIFD's General Fund – the current provider has been uncooperative just too many times.

Simon reported that the last 10 Affiliated Groups have applied to renew their membership for this year, which was good news. And another new group was welcomed to the SIFD – the UK Hurdy-Gurdy Forum.

Individual membership is still down this year – so if you intend to renew but haven't got round to it, it's never too late... But the committee was pleased to hear of 10 new members, and hope they'll enjoy belonging to the Society.

Publicity, or the lack of it, was discussed, but so far without a conclusion. But at least the 'Dance with the World' and 'Join US!' leaflets are now ready for distribution.

The Child Protection Policy could not be discussed, as Bob was unable to get to the meeting.

But of course the agenda for the AGM in December was gone through in detail, to try to ensure that it would proceed smoothly. Another very small correction to the Constitution was planned, to be introduced if the meeting agreed.

The delivery of the first batch of CDs (replacing cassettes 1-4) was greeted warmly. A small stock of cassettes will still be held, but not much call for these is anticipated.

There was sadly little progress on the ideas for spending "surplus" funds. But I can assure you they have not been forgotten, and progress will be reported when it happens.

Work on revising the Standing Orders for the Society, however, is progressing, and a draft revision was looked at and commented on. The aim is to produce useful, clear Standing Orders which reflect the reality of our meetings.

Not many items were concluded at this meeting, but the discussions and plans were worthwhile nevertheless.

The next committee meeting will be January 6th, when objectives for 2008 will be set.

This meeting closed just after 6.40pm.

**Alison Scrimshaw**

### **I Have Moved!**

\*

Please note that my address and telephone number AND email address have all changed!

We now live at: 5 South Rise, Carshalton, Surrey. SM5 4PD

Telephone number 020 8395 1400

New email address – [alison.scrimshaw@googlemail.com](mailto:alison.scrimshaw@googlemail.com)

Although no longer officially Secretary, I will still help you where I can.

\* \*

### **Costume Dance - January 6th, 7pm, Cecil Sharp House**

If you have a costume, do please help to celebrate the first Cecil Sharp House dance of the New Year by wearing it that night. It's always a lovely dance – the Hall is often still decorated festively for Christmas – and it's made even more special when the majority of dancers are looking festive too. We hope many of you will come to enjoy it, whether costumed or not!

**Helen Ezra and Alison Scrimshaw**

## DATES FOR YOUR DIARY

- S.I **Feb.9<sup>th</sup> BALKANPLUS** MC will be Fiona Howarth
- S.I **Feb.23<sup>rd</sup> NUTBROOK INTERNATIONAL FOLK DANCE GROUP.** Dances from Scandinavia Day Course Venue: Grangewood Church Hall, Wollaton Notts. NG8 2SJ, led by Anne Leach. £7 all day (£4 1 session) 10.30-4.30pm. Contacts 01332 701922 / 0115 9171831
- S.I **Mar.8<sup>th</sup>/9<sup>th</sup> MAINLY BALKAN FOLK DANCE COURSE II** with Jan Knoppers and Richard van der Kooij. Application forms from; F.J.Korth, Holly Cottage, off Wigan Road, Aspull, Wigan. WN2 1EF (please enclose s.a.e.)
- S.I **Mar.14<sup>th</sup>/16<sup>th</sup> SIFD W.MIDS BRANCH WEEKEND** at The Royal Agricultural College, Cirencester with Frank Dowling and Janet Woolbar. Cost £130/£160 per person in single or twin rooms. For more information and booking form contact Maggie Kaye, email [margaretkaye@blueyonder.co.uk](mailto:margaretkaye@blueyonder.co.uk) or ring 0797-464-9311
- S.I **Apr. 4<sup>th</sup>/7<sup>th</sup> RESIDENTIAL COURSE OF ARMENIAN FOLK DANCE** with Tineke Van Geel 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 accommodation (3 nights) £189. Single course £26, both courses £46. For details and a booking form please send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London, NW5 1DA or email to [cathy\\_meunier@hotmail.com](mailto:cathy_meunier@hotmail.com).
- S.I **Apr.25<sup>th</sup>/28<sup>th</sup> GREAT ALNE LONG WEEKEND** 2008 in Great Alne Village Hall, nr Alcester, Warks. Another long weekend programme of International and British folk dance and music workshops, evening dances, singing, handbells, walking, cycling and much more. International dance teacher Karin Bellaart from the Netherlands. More programme details in the New Year. Phone André Hobro on 0121 777 3722
- May 2<sup>nd</sup>/5<sup>th</sup> EASTBOURNE INTERNATIONAL FOLK DANCE FESTIVAL** a wide selection of events with Delyan Demirev, Cristina Casarini, Angie Saravelaki, and MCs Julie Korth, Ian Willson and Brian Dowsett with Dunav. Performances by Helena Benge and the Morena Dance Company at the evening dances. Booking office: 01278 424332 or 07970 436337
- S.I **May 2<sup>nd</sup>/5<sup>th</sup> (6<sup>th</sup>) SIFD LONG BANK HOLIDAY WEEKEND at HALSWAY MANOR**, an attractive folk-lore centre on the edge of the Quantocks and near the north Somerset and Devonshire coast and Exmoor. Join in Folk Dancing and walking (or just sightseeing!) A full-day outing with coach transport and packed lunch provided on the Sunday to the coast or Exmoor. Inclusive cost about £170 for 3 nights with supplements for the 4<sup>th</sup> night or en-suite bedrooms. Enquiries and further details from: Gordon Adie, 35 Royal Crescent, Exeter EX2 7QT. (tel:01392 362788) or further details from Jack Richardson 01792 403153
- May 24<sup>th</sup>/25<sup>th</sup> MACLENNAN SCOTTISH GROUP** 27th International Folk Dance Festival at Langley Park Boy's School, South Eden Park Road, Beckenham, BR3 3BP . Sat: International Folk Dance and Ceilidh (evening). Sun: International Folk Dance Concert. Further details nearer the time will be found on their website [www.msg.org.uk](http://www.msg.org.uk).
- S.I **Jul. 26<sup>th</sup>/Aug. 2<sup>nd</sup> THE SIFD SUMMER SCHOOL** at Swansea. (see page 6)



## SIFD NEWS Dec. 2007 Page 8, Oxdans by Frances Horrocks.

I enclose instructions for Oxdansen\*, from Beskrivning av Svenska Folkdanser, published by Svenska umgdomsringen för Bygdekultur, 1975.

The point of confusion appears to be bars 17 to 24 of the chorus, described as part 1B (Tur 1B). The final sentence ends with 'så att de dansande hela tiden kommer att dansa mitt för varandra', which roughly translates as 'so that the dancers, for the whole time, will dance facing each other'. That is, one dancer starts with the left foot, the other with the right foot.

Does this resolve the confusion ?

I started folk dance in 1951 while staying at a youth hostel at Den Oever (Netherlands). The warden took a group of hostellers to his folk dance which was a mixture of English, Scottish and Dutch. My next contact, that year, was in Göteborg where in the evenings, as a student, I went dancing - mainly ballroom, but the folk dances in the polketta fascinated me, with hambos and polkas alternating. I never did find anyone to show me how to do that, and there was no opportunity on my return to England, but the fascination remained. On that visit I spent 8 weeks working in a shipyard helping to erect a diesel engine. I was one of two English students with a crowd of Finns on a student exchange arranged by Nya Chalmers University.

A long time later, I visited Stockholm and it was there I found this text and the music to accompany it. On the weekend off, I visited the Stigtuna Möte, a folk day about an hour out of Stockholm and I saw a performance of Oxdansen, but best of all I had a whole day to enjoy music on the Nikelharpa and the rhythms of the hambo and polska.

My next experience of hambo was during the annual independence celebrations in Oslo, where the square in front of the Royal Palace was filled with children dancing the hambo with the Royal Family watching from a balcony.

I wonder whether my interest is inherited. I am from the North Yorkshire coast where Vikings from the Hardanger landed, and settled in York. My late mother was bilingual when the opportunity arose. She could converse in the old Viking language. At that time there were a number of Viking speakers at Staithes, who could understand the present day inhabitants of Hardanger. I think she was embarrassed by this fluency and regrettably she never passed it on.

I still find relaxation by playing the tunes, badly, on an English concertina.

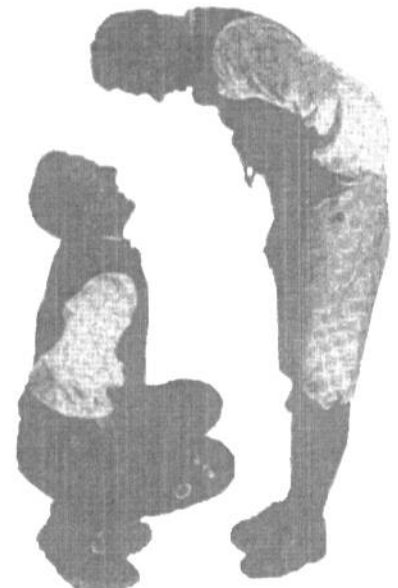
**Harry Phillips**

\* If anyone wants this Swedish copy of Oxendans notes contact me. **Ed.**



*I couldn't resist publishing these illustrations from the notes, as they demonstrate this really deep curtsey(?).*

*Ed.*





### **Dance like a Sassoontsi, Mshetsi, Abarantsi, Los Angelestsı or even Londontsi**

I have decided to start a general dance class on Thursday nights next year in West London (on the basis that most Armenians live round there).

Armenian Traditional and 'Keif' Dances  
Thursday nights 8.00 to 10.00 pm.  
Navassartian Centre 223 Northfields Ave London W13.

Nearest tube is Northfields on the Piccadilly line.  
Starting Thursday 10<sup>th</sup> January. Entrance: £3 Any queries telephone/email Dalila  
07786 707835 - dalila.heath1@btopenworld.com

**Dalila Heath**



### **SIFD Summer School**

Last month I told you about the two teachers already engaged for the Summer school - Dragan Draganov and Corry Verheijen.

Now we have a Catalan teacher Ramon Cardona coming to teach us Sardanes (traditional Catalan dances). He is an experienced dancer and teacher and you can learn more about him from our publicity material and on the website. [www.sifdsummerschool.org](http://www.sifdsummerschool.org)

**Jill Bransby**



## The Folk Dances of Catalonia

Originally written by Kelsey Blundell in 1986

Although Catalonia extends into S.W. France, the following remarks apply particularly to the Spanish side, south of the Pyrenees.

Catalan dances are not at all like the dances of other regions of Spain. Castanets are not used. The Jota, for example, though it is found in varying forms in many provinces, has not influenced the dances of Catalonia. Catalan dances are very much collective or community dances, for any number of couples in a line or circle (depending on whether performed in the street or the village square), or for sets of 4, 6, 8 or even 16 dancers. They are very ritualistic, with a view to encouraging the growth of crops and promoting a good harvest, with many symbolic movements of squares, triangles, circles and spirals, grand chains and the stamping of feet.

The steps, on the whole, are quite lively. Some dances are gentle and elegant, others more energetic, and many are a mixture of both. Steps consist of walking, hopping, skipping, the "Ball Pla" (a courtly style of step where the foot sweeps out and round), "Pas de Basque", gallop, and a "Picoteo" step with a pointing of the toe and heel while hopping on the supporting leg. The steps should be kept generally neat and precise and in most dances attention to arm and head movements is essential to attain the correct style. This is particularly true for the women. With a few exceptions, arms are generally kept at about waist or shoulder level, with elbows curved. The man would offer his hand, at about waist level, palm facing upward, to his partner while his free hand would remain loose at his side. The lady, with her free hand, would hold her skirt between thumb and forefinger with the other fingers fanned out and the arm nicely curved. In some dances there is a movement, for both men and women, whereby the hands are flicked from the wrist in a bird-like movement.

The music, generally fairly regular 2/4 or 3/4 time, would be best played on pipe and drum.

The following is a list of dances, originally collected by Lucile Armstrong, which have been taught at one time or another in the SIFD.

- Les Agules** (*The Eagles*) Mallorcan. Couples, who trace with their steps the pattern of an eagle with outstretched wings.
- La Bolangera** (*The Baker's Wife*) 8 couples in a circle with figures. Tiring for the first couple who dance with each other couple in turn.
- Dança de Seu de Urgel** From the Pyrenees. Couples. A mixture of "Ball Pla", "Pas de Basque" and 'hopping' into squares, circles and spirals.
- Dança de Villanova y Geltru** On the coast, south of Barcelona. For 1 man and 2 women. A mixture of "Ball Pla" and a gallop step.
- Dança de Castelltersol** Couples, moving in and out of a circle to form rays of the sun
- La Cuadrilla** A line of dancers, alternate men and women, separating into circles and casting into a square.
- Ball de Nans de Berga** (*Dwarfs' Dance*) From the foothills of the Pyrenees. For 16 dancers in squares of 4. Clapping, hopping, skipping and chain for 4, then 8, then all 16. Dwarfs and giants feature prominently in Catalan folklore.
- Contrapas de Sa Genis** 4 couples in a line plus one man at the head. Neat Sardana-like steps interspersed with skipping in snail or snake-like figures.
- Contrapas de Xinxina** A lively skipping dance for many couples and includes a bird-like movement of the hands.
- Galop de Cortesia** A quadrille danced around a chair
- Espanyolet** From Seu de Urgel, Pyrenees. A courting couple dance with (or without) flowers. Much hand movement
- Ball de Ram** Also a courting dance with flowers. (Ram = ramo = posy.)
- Ball de la Cerdanya** Includes a galliard style step.



In addition, of course, is the Sardana. Many of the dances contain a “sardana” figure which simply means skipping in a circle left and right to begin, end or divide a dance in some way. The **Sardana**, however, as a dance is performed throughout Catalonia. It is of unknown origin; some say Greek; one historian passionately claims even earlier roots and suggests the Celtic worship of the sun and stars – 16 longs (daylight) 8 shorts (night) and an undanced intro (dawn cockcrow). In the 17<sup>th</sup> century it was considered frivolous and, mainly because of its “nationalistic” implications has more than once been banned. Originally a short dance of 32 measures, it was lengthened to its present form in the 19<sup>th</sup> century.

A typical Sardana will last about 12 - 15 minutes. Described as “sedate, solemn and ceremonious”, it is taken very seriously indeed, although some young people today have a tendency to “embellish” the steps. The steps (shorts and longs) are not difficult but they do go on and, particularly when the arms are raised, require a certain amount of stamina. The difficulty arises from knowing when to change step and when to anticipate the end (essential to finishing in the correct direction). Many Catalans do not know how to “count and divide” and rely on a leader to give adequate (and usually silent) warning. It is danced in a circle, alternate men and women, to music played by a “Cobla”, a band whose distinctive sound is produced by a flageolet and tiny drum (played by the same musician), two “tenoras” (an oboe-like instrument but with a lower pitch), two “tiples” (wood-wind instruments developed from the hornpipe), two trumpets, two “fiscornos” (brass wind instruments), a trombone and a double-bass.



### **January Balkanplus**

The January Balkanplus will be held on the 12th January at Cecil Sharp House, Camden NW1, starting at 7.00pm. MC will be the Barnet Group with music from Dunav. Admission £7.

**Maureen Felton**



## “Cultural Olympics”

Back in April 2007 I attended a seminar organised by the Voluntary Arts Network (VAN) to discuss the cultural potential related to the Olympic games taking place in the UK in 2012. Following are some highlights from the seminar that may be of interest to some SIFD members or groups.

The vision presented at the seminar is that in addition to the events directly related to the Olympic Games, i.e. opening and closing ceremonies, there should be a four year cultural festival, starting from the close of the Beijing games in August 2008. The cultural activities should benefit the whole of the UK, not just London, and should encompass a broad range of culture, including fashion, food and culture, and technology. The aim is to leave a cultural legacy after the 2012 event whereas there has been little lasting cultural benefit after most Olympic games.

The cultural activities will be split up into three levels of participation:

- mandatory ceremonies, such as the opening and closing ceremonies;
- official bid projects and signature events, run by the London Organising Committee for the Olympic Games (LOCOG) and its major partners;
- the UK cultural festival, coordinated by Regional Creative Programmers.

The cultural programme will be coordinated by Regional Creative Programmers, one for each region except London and these people should have been appointed by now. Local authorities have also been asked to nominate a lead officer to coordinate local activities related to the Olympics. There seemed to be general agreement that there would be at best limited funding for the projected “UK Cultural Festival” though there is a possibility of a £40 million Legacy Trust Fund.

There may be several ways to try to participate. The mandatory ceremonies and official bid events will be organised by the Creative Programmers and proposals to them will generally have to go through umbrella organisations. I gather that for SIFD groups this would mean working through the CCPR though there may be other network organisations.

To participate in the UK Cultural Festival groups should contact their local Regional Creative Programmers or work through the leader designated by the local authority. To be noticed by the Creative Programmers groups may need to work through a network and do something different from their normal activity. Also look for guidance through the local authority arts officers as there may be opportunities coordinated through the local authorities. Though it appears there will be little or no additional funding for activities on a local level, structuring activities as part of the “Cultural Festival” may give opportunities for additional and improved publicity. There may be special newsletters or other publications related to or leading up to the games that can be used for additional publicity. A warning was sounded about using the term “Olympic” or the Olympic logo as these are protected.

The concluding message was that this is a once in lifetime opportunity to participate in activities that will leave a legacy after 2012 and the opportunity should not be missed.

A more complete report is available for download on the VAN website, [www.voluntaryarts.org](http://www.voluntaryarts.org) (From the home page click the link on the left-hand side for “2012 UK-wide cultural festival” and then look under “VAN Once in a Lifetime Seminar”. The slides from the presentation by Fran Hegli representing the London Organising Committee for the Olympic Games (LOCOG) are also available for download. There is a very useful “Briefing on how to get involved in the UK wide Cultural Festival”. Additional information about planning and progress is available on the LOCOG website, [www.london2012.com](http://www.london2012.com), and one can sign up for an e-newsletter.)

Voluntary Arts Network (VAN)

VAN who organised the above seminar have many free publications available on their website ([www.voluntaryarts.org](http://www.voluntaryarts.org)) which may be of interest to some SIFD groups. Check the “Briefings” which are short notes on subjects of interest or the newsletters.

**Caspar Cronk**

## SIFD Day Course

Date: Saturday January 12<sup>th</sup>  
Place: Cecil Sharp House  
Time: 10.30am - 4.30pm

Cost: £6 SIFD members (£8 non-members)  
Tutors: **Janet Woolbar and others**  
Subject: SIFD Book 3

In our revision of the SIFD Books we have reached Book 3. The dances are:

Kalamies  
Kirikasukas  
La Bourée Croisée  
La Bourée Pastourelle  
Dance of the Hammersmiths  
Windmill  
Cherkessia Kfula  
Hoi Harmonica

Kuma Echa  
Mayim Mayim  
Shiboleth Basadah  
Djatchko Kolo  
Gota  
Verde Gaio  
Alunelul

If there is a dance you particularly want revised - or taught - please let Janet know beforehand.

**Pam Radford**



## THE GREEK FOLK DANCE EXPERIENCE

July 12th -20th 2008

To be held at Panagia Soumela (Kastania village - Vermio mountain) which is approximately 20km from the city of Veria (capital of Imathia county) about 70km west of Thessalonica.

With: Dimitris Triantafyllidis (West Pontus area dances)  
Helen Spathia (women dances from Macedonia area)  
Vasilis Dimitropoulos (dances from Florina area)  
Nikos Kaltsonoudis (dances from Eastern Roumelia)  
They have run their own group "DROMENA" in Athens since 1992.

The course has 4-5 hours daily instruction. Also included: excursions, for swimming to the Olympic beach of Katerini (Pieria county) and neighboring village festivities to dance with the local people. An opportunity to visit the archaeological site of Vergina and admire the famous graves of Philip the B' (king of ancient Macedonia and father of Alexander the Great).

Accommodation (double room occupancy) will be provided at "Komnion guesthouse", one of the traditional guesthouses of Panagia Soumela. Each room has its own bathroom. Price per person is € 685 including accommodation (half-board), instruction, CD of the dances and a T-shirt with the workshop logo, information on the songs and dances, pictures and descriptions of the costumes, maps of the regions, the detailed daily schedule of the workshop and other useful information, musicians (brass band for Macedonian dances, accordion player & singer for North Thrace songs, Pontic Lyra player and singer for Pontic dances) and the excursions!

Registrations will be accepted until 30<sup>th</sup> March 2008 the latest!

\* A deposit of: € 150. should be paid by 31<sup>st</sup> May 2008.

contact: Dimitris Triantafyllidis, 10 Matsouka str., 123 51, Agia Varvara, Athens  
tel.: +30210 5693762 & +306972 213027      Email: djimmy@otenet.gr

**Irene Cooper**

## **Residential Macedonian Folk Dance Course** **with Paul Mulders in Malhamdale**

24<sup>th</sup> – 27<sup>th</sup> October

Paul Mulders from Holland is a specialist of Macedonian folk dance and music. During the eighties he was Pece's right hand man and often assisted him with his summer courses and translated for him. So part of his repertoire is from Pece's research. He travelled all over Macedonia and spent a lot of time with village people, which is the source of the other dances in his programme. He also had the opportunity to dance at gypsy weddings in the Bitola and Prilep regions. Paul's courses are immensely enjoyable, and at the same time he is very skilful in passing on the subtleties of Macedonian dance. Many of the dances that he has taught have stood the test of time and are still popular in our repertoire. Paul has a wealth of background information about the dances that he teaches and Macedonian folklore.

This residential long weekend will be held at the HF country house hotel of Malhamdale, near the geological wonders of Malham Cove in the Yorkshire Dales. 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 Paul's dances from previous courses on Saturday evening. It is an excellent area for walking or sightseeing, and, leaders willing, 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, including an indoor swimming pool, the walks and the attractions of this area. Full board accommodation (3 nights) is £199, single course £26, both courses £46.

For full details and a booking form, please send s.a.e. to me at 115, Chetwynd Road, London NW5 1DA. Or you can get the information electronically by sending your request to [cathy\\_meunier@hotmail.com](mailto:cathy_meunier@hotmail.com)

**Cathy Meunier**



### **'Folk Dances of Europe'**

I have reluctantly been trying to reduce the amount of things I have been hoarding over the years. I have a hardbacked copy of "Folk Dances of Europe" by Nigel Allenby Jaffe, published in 1990. I wonder if any of your readers would like it for the cost of postage or collection. If so, my email address is: [donallison@btinternet.com](mailto:donallison@btinternet.com) and phone number 01908 610564. First come, first served.

**Jill Allison**



### **Vacancy**

Is there someone willing to shadow me through the 2008 Eastbourne International Folk Dance Festival and the preparations for the next? I do not intend to continue as organiser after the 2009 festival, I think it needs new blood. Rowena Martin promises to give new volunteers her usual stalwart support and local expertise.

If you think you will enjoy shaping the form of future festivals contact me or the committee (address on page 2).

**Janet Douglas**

## SIFD's Cassette-to-CD Project

Cassette tapes 1 and 4 have been turned into **CD 1**

Austria	Die Woaf
Estonia	Jooksu Polka, Kiigadi Kaagadi, Sadala Polka
Finland	Fist Polksa
France	Branle de Cosnay, Ridée de Baud, Bourrée de la Chapelotte
Germany	Kleiner Schottisch, Schwarzwaldler Mazurka, Kreuz König,
Holland	Sänftenberger
Israel	Hakke Toone
Italy	Bona Habanot, Kol-Dodi, Palestinian Hora
Mexico	Tarantella (Neapolitan)
Norway	La Virgencita
Poland	Fyrtur, Gammel Reinlender
Russia	Wrona Gapa
Sweden	Karapyet, Kohanochka
Switzerland	Fyrmannadans, Snurrebocken, Swedish Schottis, Kadriļj från Övraby Meitschi Putz-di, Appenzeller Klatschwalzer, Kettengalopp

Cassettes 2 & 3 have become **CD 2**

Austria	Boarischer, Der Haxenschmeisser, Das Hiataamadl, Kreuzpolka, Siebenschnitt, Stöttera Pascher, Veitscher Masur, Waldjäger
Carpathia	Kolomeyka
Denmark	Schottische
Estonia	Viru Vals, Kalamies, Kivikasukas
France	Bourrée Poursuite, La Bourrée Croisée, La Bourrée Pastourelle*, La Bourrée Droite du Pays Fort
Germany	Der Gamboliner Holzshuhtanz, Dance of the Hammersmiths, Windmill
Israel	Cherkessia Kfula, Hoi Harmonica, Kuma Echa, Mayim Mayim, Shiboleth Basadeh
Poland	Kokotek, Laura
Portugal	Gota, Verde Gaio
Romania	Alunelul*
Sicily	Tarantella
Sweden	Fyrmanna Schottische, Fjällnäs Polska
Ukraine	Hopak
Yugoslavia (former)	Djatchko Kolo

(\* two versions of both these dances)

The books are unchanged, so each CD needs *two* books, but at only £5 for the CD, and £5 for both the books, a mere £10 brings you music and instructions for 30/35 dances.  
AND – cassette 8 (The Siege of Ennis, De Kolom, Familie Sekstur, Nottingham Swing, La Vezi La Vezon, Kleiner Schottisch, Al-Ghiorgis, Sicilian Tarantella, Hakke Toon, Erva Cidera & L'Oferta) has **also** been converted to **CD 3**, again at £5, and again the book is unchanged.

Post and Packing for the CDs are –	One CD	80p
	Two CDs (or one CD + one book)	£1.20
	Three CDs (or two CDs + two books)	£2.00
	Three CDs + three books	£3.00

**Alison Scrimshaw**

## More Early Reflections

Frances Horrocks wanted to know the origin of the picture of Bert Price dancing Oxdans. I could tell her that it was taken at Canford School (near Bournemouth) and we are almost sure that the year was 1955. I have a copy of the same photograph which must have been taken by the official course photographer at the Canford Summer School of Music.

This summer school music course was founded in 1952 by Noel Hale and he was anxious to include dance, international folk especially; so he contacted Bert early on. The second week was to be English or Scottish. I'm not sure which was the very first year for the SIFD's participation but I have wonderfully happy memories of my first course in that year if 1955. "Pug" Cyriax taught Swedish, Aily Eistrat taught Estonian and Barbara Slavinska taught Polish. That was my introduction to Polish dancing and the start of my love for it. The CSSM became well established and the SIFD ran a week there for several years, teaching mainly Polish again, until about 1960. But by that time I had gone to E. Africa and when I returned the SIFD was running its own week at Swansea.

CSSM still flourishes, great music courses but no longer any dance courses. It is currently at Sherbourne School, not Canford.

Happy New Year and happy dancing everybody!

**Margaret Joyner**



Dear Janet,

I wondered if you would be interested in this photo of my grandchildren - Finola, Conor and Niamh? (nearly 7, 6 & 5 years.)



While they were staying with us, Janet (Mason) kindly allowed them to come along to one of our Bournemouth U3A extra classes during the summer holidays. In fact she specially chose dances to suit these first-agers, which inevitably involved rather more hopping, skipping and jumping than the rather more sedate style to which we third-agers have become accustomed.

Although they did not actually take part in the Flamborough Sword Dance (mainly because

of height difference), they were obviously absorbing it and awaiting the opportunity to try it, as while out walking on Whitesheet Down, near to where they live in Wiltshire, they ran to the top of a Tele-Tubby type hill (actually part of an Iron-Age Hill Fort) and perhaps inspired by the spirit of their ancient ancestors (No, I don't mean the U3A!), decided to put their walking poles (sorry swords) together and raise them as noted in the dance class.

This photo is the result of a quickly snatched photo-opportunity on that dull November afternoon and I would like to say how valuable it is to these young children to be able to join in the fun of dancing and to mix with a different generation who make them so welcome.

**Pam Raymond**

# **Berovka**

## BEROVKA

*Yugoslavia*

A Fast

B

x 2

x 2

x 2

**Wilf Horrocks**

NB

The music for Troika will be in next month's issue.



### **Choreography: Stage or Community ?**

Reading Richard's letter in a recent 'News' I was interested, (Richard's letters are always interesting), as we have had discussions on the subject of Swedish folk dance before but without enough time for either case to be properly made.

It is asserted that the Swedish dances taught by Dr. Cyriax, such as Fjallnaspolska, were 'choreographed for the Stockholm Opera House'. This, to anyone who has tried to present this dance on stage knows this simply does not hold water. You have two choices. One, to present the audience with the back view of half the dancers which successfully obscures the entire action. Two, to turn the set through 90 degrees in which case you only see the end couple at work. Obviously neither is very satisfactory. If you are choreographing for that particular place, you would have to be very inept to use that shape.

Another aspect which I find puzzling is the case of Vava Vadamal. This is said to be a very old work dance, that is, it portrays the process of weaving. If so, the longways format is also old. While it may be that these dances were choreographed, they would probably have been for community dance use, not for the stage. It should also be remembered that around 90% of our present repertoire was put together by a known person, many of them of very recent origin. It must not be thought that I am critical of the gammeldans and bygedans. Some twenty five years ago I saw a fantastic Norwegian group show these types of dances, the young men performing squats, back flips and cartwheels, showing off in front of their partners. I wondered at the time why these were not introduced to the Society, (a little less athletic, of course), so I am very glad they are taught by the Scandia group, but I cannot understand why the longways dances are targeted so heavily. However, it is very unlikely that they will be danced here again properly as we no longer have enough good, young(ish), male dancers to form a team.

Finally, it would be interesting if there is a Swedish dance historian, independent from either camp, who had thoroughly researched this field and who could give us the whole story.

**George Sweetland**

## SIFD Sunday Dance/Workshops

7pm – 10pm at Cecil Sharp house, 2 Regent's Park Road, N.W.1  
Cost £6 members £7 non-members

**Jan. 6<sup>th</sup> MCs:** The Committee

**Feb. 3<sup>rd</sup> MCs:** The SIFD Band



### WHAT'S ON IN JANUARY

- S.I **Jan.2<sup>nd</sup>** **W. MIDS. NEW YEAR PARTY** at the Heart of England Group. MC Maggie Kaye 7.45 – 10.15 at St Giles Church hall, Church Road, Sheldon, B26 3TT (North of A45 Coventry Rd, near B'ham airport) Bring-and-share supper. details from Maggie on 0797-464-9311 or email margaretkaye@blueyonder.co.uk
- S.I **Jan.12<sup>th</sup>** **SIFD DAY COURSE** see page 10
- S.I **Jan.12<sup>th</sup>** **BALKANPLUS** see page 9
- Jan.13<sup>th</sup>** **GYPSY JAM AND BALKAN CEILIDH** at Favela Chic, 91-93 Great Eastern St, London EC2 (nearest tube Old Street) Admission £7/ £5 conc. Jam led by violinist Gundula Gruen, dancing led by Toni Gutman. Bring your instruments and/or dancing shoes to join in the dancing and music-making. Dances from Eastern Europe, the Balkans especially Romania. Live music by members of the London Gypsy Orchestra + the jamming guest musicians.
- S.I **Jan. 19<sup>th</sup>** **OXFORD BALKANSKO ORO** New Year Party at St, Margaret's Parish Institute Hall, Polstead Road, Oxford. 7-11pm. Tickets £6 at the door, including refreshments & live music from Vuhpros.
- Jan. 26<sup>th</sup>/27<sup>th</sup>** **INTENSIVE RUSSIAN DANCE COURSE WITH HENNIE KONINGS** for people with a special interest in exploring Russian dance in more depth. At ISTD2, 346 Old Street. Advance booking essential. £70 for the weekend. Contact Janet Wilks 0207 229 9387, janetwilks@tiscali.co.uk



All material for the February issue of **SIFD NEWS** must be received by the Editor  
IN WRITING by 17<sup>th</sup> January; emails by 16<sup>th</sup> January.