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SOCIETY FOR INTERNATIONAL FOLK DANCING

registered charity number 284509

www.sifd.org

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* * *

The packaging and posting is done by Dalila Heath.



A Chinese Classical dancer adorns our front cover picture this month;
the motif is taken from the June 1970 SIFD News cover and was drawn by Karl Klenk.



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Frances Brown, a founder member of the SIFD, has died. The quote below is from Ros Brown's letter about her mother's death.

"Frances died on Sunday (i.e. 15 June) after just a few days in hospital. It was quite quick and reasonably peaceful, and she hadn't been in pain, though some discomfort. Although she was 97, it's still come as a shock, as she had been in hospital previously with the same condition and always previously recovered".

She added information about the funeral and ended "No flowers please, but if you wish, a donation to CND would be appreciated. CND is at 162, Holloway Road, London N7 8DQ."

Tony Latham's tribute to Frances is on page 7.

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As this is the month of the Beijing Olympics, this must be the best time to include an article on Chinese dance written by Robert Harrold (see page 5) If only dance was as important in the education system here as it apparently is in China today.

Ed.



September 7th Sunday Dance

The four Steventons will be running the Sunday Dance/Workshop. It is to celebrate Steve & Joy's 50th Wedding Anniversary and Philip & Brenda's 25th Wedding Anniversary.

It would be great to see all our friends there - Brenda has promised cakes as well!

Philip & Brenda Steventon



Membership Renewal 2008/2009

Membership renewal forms have been included, where appropriate, with this issue of the NEWS. It is a great help if the forms are returned promptly.

Overseas members may, if they wish, pay by credit card via PayPal, although sterling cheques are preferred. PayPal accounts are identified by the account holder's email address and the Society's account is mail@SIFD.org. Details of the PayPal system can be found at www.paypal.com.

Overseas members normally receive their copies of the SIFD News via surface mail, but airmail despatch outside Europe can be arranged on request. Please add the extra postage cost of £8 to your subscription if airmail despatch is required.

Please read the note on the form about the Gift Aid Scheme. If you would like to sign a Gift Aid Declaration and can't remember whether or not you have already done so then tick the box. I will check the records and only send you a form if you have not already signed one.

Simon Guest

Membership Secretary ; sguest@theiet.org ; 01992 577065

Balkanplus

There is no Balkanplus in August.

The next Balkanplus will be on September 13th, MCs: Maddy and John with live music from Dunav

Maureen Felton



DATES FOR YOUR DIARY

S.I **Sep.13th BALKANPLUS**

S.I **Sep.13th SIFD DAY COURSE** see page 8

S.I **Sep.27th/28th BALKANPLUS WORKSHOPS WITH BEN KOOPMANSCHAP** Main Hall (Kennedy) at Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY Tickets £25 for the weekend or £15 per day available by post from Maureen Felton, 28 Henslow Road, Ipswich IP4 5EG SAE please Cheques payable to Balkanplus. Further information may be found on the Balkanplus website www.balkanplus.org.uk

S.I **Oct.18th NUTBROOK INTERNATIONAL FOLK DANCE GROUP.** Dances from Bulgaria. Venue: Grangewood Methodist Church Hall. Grangewood Rd. Wollaton. Notts. NG8 2SJ. Led by Brian Dowsett £7 (£4 half-day) 10.30am to 4.30pm. Further details 01332 701922 / 0155 9171831

S.I **Oct.24th/27th RESIDENTIAL COURSE OF MACEDONIAN FOLK DANCE** with Paul Mulders in Malhamdale, Yorkshire Dales. Comfortable ensuite accommodation, full-board. Choice of General or Intermediate course, or both courses. Excellent area for walking or sight-seeing. Non-dancing friends and family welcome. Full board accommodation (3 nights) £199. 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 e:mail your request to cathy_meunier@hotmail.com.

S.I **Nov.1st SIFD DAY COURSE** see page 8

Nov.8th /9th ARMENIAN DANCE COURSE led by Dalila Heath at Lambley Village Hall, Notts. Full details from Elaine Donnelly, 21 Villa Road, Mapperley Park, Nottingham NG3 4GG. Tel 0115 962 3173 or email: edonnelly@talktalk.net Early bird booking before October 1st £35. Accommodation may be available with local dancers or a list of B&Bs is available, please ask if needed.

S.I **Dec.6th ZIVKO FIRFOV BALKAN PARTY** at St. Alban's Centre, Baldwins Gardens, E 6IN 7AB. More information later. I.Keywood 0208 592 4427

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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.



Chinese Dance

In China there are two major forms of dance - Chinese Folk Dance and Chinese Classical or Court Dance.

Chinese Folk Dance, the oldest of all the dance forms, has its roots in the imitation of the animals that man hunted to provide food and clothing, and in the agricultural and working life of the peasants. There are many dances which reflect picking tea, gathering herbs, collecting flowers, planting rice, fishing, working in the fields, etc. There are also other dances based on animals such as the lion, dragon, horse, peacock etc. Many of the traditional dance movements and steps are based on and named after the actions of animals and birds such as, "Pair of Flying Swallows", "Tiger Jumping", "Black Dragon Shakes the Columns" and "Steps of the Scorpion".

The martial arts have always been popular in China, and still are. Over 1,200 years ago sword dances were being performed, and today there are many wonderful dances based on the agility and dexterity of sword play.

The development of Chinese dance really began in the Han Dynasty (206 BC - AD 220) and continued through to the Sui and Tang Dynasties (589 AD). The Tang Dynasty was known as the Golden Age of dance and it was during that time that the beautiful Chinese Classical or Court dances were created. Devised for court entertainment, the dancers used elaborate fans, long floating sleeves, yards of ribbon, or represented water lilies, peacocks, etc. From the Sung Dynasty (907 AD) onwards, the arts gradually fell into a decline. Many of the dancers and musicians left the courts and dispersed into the various regions and were to play a very important role in developing folk song and dance.

China now consists of 55 national minorities, each region having its own costume and style of dancing. In Mongolia, in the North-West, the dances show the strong, hardworking approach of this nomadic, horse-riding group and are quite different from those of the South or from the Sinkiang region which have unusual arm and head movements.

Dance in China went through many difficulties; sometimes it was banned altogether. Contact between the sexes was not considered proper. Therefore folk dance was very limited (perhaps that is why today Balkan and Israeli dances are so popular). The custom of binding the feet of girls, which continued right up to the 20th century, again made dance practically impossible, although this practice did not apply to the peasants. It was only in the late 1940s, with the Chinese Liberation, that the arts began to flourish again, although for ten years during the Cultural Revolution and the "Gang of Four" they were to suffer drastically.

Today, many of the Classical dances have been reconstructed and the folk dances recreated. A very unusual style are the Dunhuang dances which have been based on the dancing poses of ancient murals and sculptures of over 1,000 years ago. There are many simple and popular folk dances which are used for recreational purposes and are based on traditional melodies and incorporate steps and features common to a particular minority group. Children are taught dance at a very early age from Primary School upwards and a great deal of support is given by the Government to dance at all levels. Chinese Classical and Chinese Folk Dance is certainly flourishing once again.

Each year in Hong Kong a Schools Dance Competition is held. Lasting over a week, all age ranges and styles are covered. The groups duets and solos are excellent, beautifully dressed and presented. The dancers work all year practising and the end results are brilliant. How important dance is in the education system and what a vital part it is in the young lives of China's children.

First written in 1986, and recently updated by **Robert Harrold**





The photo above shows Robert Harrold with the prize winners from the 34th Schools Dance Festival in Hong Kong. The Polish dancer was from a group arranged by ISTD teacher Yeung Kwan-Yu.



Costumes Needed Please!

Members of Selpar and the Heart of England groups are taking part in the next of our biennial West Midlands Movement and Dance Association Festivals in Leamington Spa at the end of November this year and I am planning two sequences of dances from Israel and the former Yugoslavia.

Can anyone help us with the loan of costumes (for men and women) from Serbia, Macedonia, Croatia etc. please? We have a reasonable collection of Israeli costumes, although any offers to enhance these would also be welcome.

If you are able to lend us anything, please contact me by phone 0121-608-1437 or email (margaretkaye@blueyonder.co.uk). We will cover any costs and arrange collection and return delivery.

Maggie Kaye



Frances Brown

Frances was born Frances Weight on 1 April 1911 in Tooting. When she was three the family moved to Bristol. She left school aged sixteen and worked for the Post Office for six years, which she hated. She undertook Froebel teacher training at Dartington Hall where Kurt Jooss had formed the Arts Department in 1934 transferring his Folkwang-Tanzbühne from Essen Opera House to do so (his Ballets Jooss company having startled London with its first season at the Savoy Theatre the previous year).

On completing her training Frances moved to London taking a flat in Chelsea with her friend Enid Walters and a cousin and got a teaching post at Manor Infants School in Upney on the outskirts of Barking, Essex, where another friend Miss Ingram, known to the staff as “Inky”, was headmistress and Mary Butterworth was another teacher. This was my first school and after a year in the Nursery School I was in Mary’s class for a year, my most vivid memories of that time being of Mary singing to us in the air-raid shelter during the blitz and all the classroom windows being shattered by the blast from a flying bomb which landed nearby. Then Frances was my teacher for 1944/45 before I moved up to the Junior School and Frances left for marriage and the USA.

Meanwhile Frances had been enjoying folk dancing at the International Youth Centre in Pont Street with Nat Brown (whom she married) and Mary Butterworth, among others, Eve Grant happened to be attending dance classes on a floor above in the same building, but was attracted by the lively music from below and eventually abandoned her ‘posh dancing’, as Frances called it, in favour of the folk dancing. It was very soon after starting the ball rolling for the inauguration of the SIFD that Frances went to America with Nat, managing to get Eve to step into her shoes at Manor School where Eve was my sister’s teacher. Through this parent/teacher relationship with Mary, Frances and Eve my mother was inveigled into the SIFD and eventually took over much of the teaching when Mary became a Balkan devotee under Philip Thornton and Eve moved on to other interests.

Frances subsequently returned with Nat to London and later took up teaching again at Fitzjohns Primary School, where their daughter Ros was a pupil. She was also a keen musician and regularly attended Monday Musicians at Cecil Sharp House, continuing this interest long after she became unable to dance. She had attended the Society’s 50th Anniversary Dance in 1996 but was unable to accept the invitation to attend the 60th, although sending a letter of good wishes which was read to those present at that event (as was one from Eve Grant). In her last letter to me she wrote: “Sad to say my dancing days have been over for years, but I do have strong happy memories of them and can still sing a Hambo tune in my head - at 97 years my singing voice has gone”. The Swedish hambo was her particular favourite dance.

Her funeral at Golders Green Crematorium was in fact a celebration of her life and a memorable occasion. The chapel was packed, with people sitting five to a four-seat pew and some standing besides. Her life story was told in full and illustrated with music and readings and much of the above comes from what I remember of it. It was seamlessly arranged and expertly compered by her friends and neighbours Adrian and Celia Mitchell. Contributions were read from Eve Grant and John Armstrong and a recording of Swedish hambo music was played. Her daughter Ros sang with Raised Voices choral group and there were live solo performances on clarinet and violin. A pupil of hers from Fitzjohns Primary School spoke of memories from that time and one of the Chilean refugees that Frances had befriended told movingly of that experience. The occasion ended with recordings of the Chilean singer, Victor Jara. All in all a fitting tribute to one who led a rich and varied life that touched so many and to whom we owe the foundation of the SIFD.

Tony Latham

SIFD Day Courses

Saturdays at Cecil Sharp House

10.30 am -- 4.30 pm

£8 SIFD members £10 non-members

September 13th: Revision of the Catalan dances taught at Summer School.

November 1st: Romanian Dances; this will be organised by Liz Mellish and Nick Green and their Romanian friends. More details to follow.

Pam Radford

Advance notice SIFD November day course – 1st November 2008

Dances from Romanian Banat

Please put a note in your dairies, especially as this is the 1st Saturday of the month and not the normal week.

We currently arranging for Nicolae (Laita) Stanescu, from Timisoara Banat region, Romania to teach this day course accompanied by live music. Nicolae is highly regarded throughout Romania as the best dancer from the Banat region. He has danced in many ensembles in Banat since his childhood in a village in the Banat mountain region, and he is currently the choreographer of the “Timisul” (amateur) ensemble in Timisoara (which is directed by Toma Frentescu). He will be assisted by Doina Anghel, who is herself a very experienced dancer, so that we have both the men’s and women’s styles demonstrated. The music in this region is generally played on the Taragot (or sometimes soprano sax) and with luck we should be able to have music provided by musicians from the ensemble, although a recorded CD will also be available. Nicolae's programme will include an interesting selection of dances with catchy tunes, including Hora, Sarba, Braul and Ardeleana chosen with our help to supplement the international folk dance repertoire.

The SIFD has only a few dances from Banat in the repertoire, the most known is probably Damul which is a type of Braul from the Bistrei valley. The modern region of Banat consists of two distinct parts; the mountain region which historically formed part of the Banat of Severin together with western Oltenia and the Plain region which was created by draining the marshes during the Austrian Hapsburg period and is now divided between Serbia, Romania and Hungary.

The dances of the mountain region include versions of the Hora and numerous line dances collectively known as “Braul”, many of which are in 7/8 and have some similarities to west Oltenian and north western Bulgarian dances. There are also the slower Ardeleana (meaning Transylvanian) and fast De Doi (meaning for two) couple dances, the former having many simple figures and some syncopated steps.

The plain region is a multi ethnic region of Romanians and Serbians with minorities of Swabians, Slovaks and Bulgarians who moved in as the marshes were drained during the Habsbourg period, and by the end of the following Hungarian period some 18% of the population were Hungarians living in the towns. The dances combine influences from Romanian Bihor, Serbia and from the Hungarian plain. The couple dance is gentle and stately and has always been a hit with groups we have taught. The music is most often slightly syncopated in the short-short-long-long pattern popular with the Romanians throughout Transylvania, and the dances include simple figures together with complex arm entangling figures similar to Austrian dances and other figures similar to the Hungarian couple dances of the plains. The men's solo dance “Soroc” is to very similar music, with choreographic structuring similar to the Transylvanian Fecioresc, but with sequences sometimes resembling the footwork of Serbian dances but not including the 19th century Austro-Hungarian boot slapping sequences which are seen in the central Transylvanian men’s dances. The men’s Sorocul, in the solo dance form, ranks as one of the most difficult dances we have ever tried to learn!

Liz Mellish and Nick Green

Chinese Costume



As there was some space left in this issue I have enlarged on the Chinese theme for the month. This photograph of two Chinese sisters was taken circa 1911 - the time of the Fall of Empire.

The fabric of the older girl's suit is elaborately floral patterned silk; the jacket is fastened on the right side which is typical of China. In fact crossing the left side over the right (as with British men's jackets) is also traditional in Japan, where crossing the kimono right over left only occurs on the dead! So an important point to remember if you wear a kimono is:- 'leftover'.

The younger girl is wearing what appears to be a dress, although it could possibly be a jacket and skirt, with a bib type fastening at the top. The fabric is probably also silk, although it is not easy to be sure from the photo.

Janet Douglas

Llangollen Eisteddfod - 2008

Wednesday was disappointing, not to say disasterous. The skies over the field were that depressing lead grey colour so common in these islands and the rain was steady and constant. But that was not all. The number of participating groups fell to an all time low in 2007 and this year the number was eight, with only the Sardinians from continental Europe, so there were none from the Balkans. Later, talking to the stewards, I was given to understand that visas to enter Britain were the problem and this had led to much exposure in the local press as so many groups had failed to enter this year's Eisteddfod. I then felt I should find out the facts of the matter, so I paid a visit to the Press Officer in the Pavilion.

Until recently the cost of a visa for one person was £200 and although the Eisteddfod authorities had achieved a reduction to £95, this was not enough as the cost of visas for 26 dancers and accompanying singers and musicians in addition to that for travelling was huge, too much for cash strapped amateur groups, especially in the poorer part of the world. Childrens groups have I believe, a different arrangement, although they too are affected as adult musicians and supervisors are needed. But I was told that a top level meeting between the relevant Government bodies and the Eisteddfod management was to be held and it is hoped that a more reasonable answer will be found. As the problem may well affect other folk events, I will try to make further enquiries to clarify the issue.

Adult Folk Dance Groups Competition (In order of appearance.)

1 India, Gurman Academy, Barnala.

Three dances, Jhoomar, Luddi and Dhamaal were presented in a village setting, with workers, a drover urging his 'oxen' on, surrounded by gossiping groups. With six musicians, chiefly drummers, a group of twelve performed a very vigorous Jhoomar and Luddi. While, in general for Indian folk dance the footwork is not too complex, body movements are strong and athletic. This was followed by a dance where the men carried pennants attached to long poles. The costumes were colourful and the item was well co-ordinated. (82)

2 Algeria, 'Concorde and Reconcilliation', Sidi Bel Abbes

This is the first time that a group from Algeria has visited the Eisteddfod and their item was interesting. Although the programme says 'Touareg', suggesting a single dance, there must have been at least two. To drums and a tambourine, the first was for six men with short shepherd's crooks, dancing in a circle. The second was also in a circle, but in pairs, with that curious shoulder shake found in Eastern dances. (76)

3 India, 'Surtal Sobhiachar and Samaj', Mansa.

For Malwai Gidha and Jhoomar the dancers did not wear the usual bright costumes, but here white was the dominant colour. Mostly men, but with two girls who joined in for one dance, the sixteen performers danced with various types of percussion instruments and at intervals the leader would make comments and the men would respond with a shout. Jhoomar is a common dance and was similar to that of the Barnala group. (84)

4 Kurdistan F.D. Group, London.

Tapan and zurla players opened the item, the drummer swinging his drum around by holding its strap between his teeth. 'Halay', a line dance for eight men, the leader and tail carrying long staves. While most of the men wore sombre brown, the two end men were in lighter colours. 'Delilo', a line dance for men and women, moved into small circles, eventually pairing off to finish as couples. The girls' costumes were mixed but all were heavily decorated with gold over the dresses and their shoes were red. Second (88).

5 N. Ireland. 'Loughgiel' F.D.

These are such regular competitors that long comments are unnecessary. The first dance, depicting weaving was for twelve girls, but the second, in square formation, moving into circles and lines, had one man. Their stepping and positioning were impeccable and the accompaniment of fiddles, accordions and hand drum gave a real boost to the dancers. Third (86)

6 Tobago 'Rythmic Variations'. Scarborough.

Their item, called 'Celebration of our Ancestors' was clearly an evocation of African dances. The costumes, while not authentic were reminiscent of those of Africa, as were the movements. The amount of energy these girls displayed was astonishing and they were augmented by two men who performed the more athletic solos. (85)

7 England, Rapper Sword Team, Durham University

These young men, all in black, danced Nolbottle and Dunelm. Their squire gave the traditional patter about 'heroes of England', and they started well but made one or two obvious mistakes, no doubt due to nervousness. (76)

8 Sardinia, 'Gennorgentu', Fonni.

The Sardinians were the only entry from Europe, apart from those from the British Isles and as such were especially welcome. Both 'Ballu torrau' and 'Ballu sarti' were in close lines and circles, each dancer shoulder to shoulder with the next. The seemingly simple step was danced with the utmost precision and with attention to detail which makes it typically Sardinian. Both dances included short solos for threesomes, one man and two girls. The second used a stamping step to emphasise the rhythm. The only accompaniment was by two men singing in the style peculiar to Sardinia. First (90)

Childrens Folk Dance Groups Competition. (Under 16's)

This competition was in better shape than that of the Adults as only four of the listed groups were missing, leaving nine, with only one from mainland Europe, the Ukrainians.

1 Ukraine. 'Radist'. Borysnil.

In the mountain costumes of the Carpathians eight young couples aged around twelve, performed a suite of dances from their region. The figures were quite complex but they gave a lively and disciplined performance. (85)

2 Turkey. Harmon Youth Club, Istanbul.

An older group of four couples presented two dances, Urfa and Adiyaman, which I believe came from the Black Sea region. For the men, the costumes were black with gold decoration and black knee boots. These are very different from the rest of Turkey and are more akin to those of Armenia. The girls had red aprons over white shifts and black bodices. Their dancing could have been more disciplined, but it was an interesting item. (79)

3 India. Bhangra Nation F.D. Academy. Lambra.

This large group of boys of different ages danced Bhangra, a popular folk dance for men. In what might have been a separate dance, where six older boys danced with similar movements and carried long staves. Unfortunately, programmes are not always clear on names of dances. The group were well trained and deserved their marks. Third (89)

4 India, 'Surtal Sobhiachar and Samaj'. Mansa.

Their programme was identical to that of the adults, but in the couple dance three girls joined in. Both the above groups had six musicians each. (84)

5 Wales, 'Dawnsyr Bro Taf'. PonWriidd

Eight young couples of twelve or so dressed in late Victorian everyday clothes performed a beautifully executed traditional dance followed by a clog dance for all possible combinations - girls, boys, threesomes and solos with the boys enjoying themselves with the broom dances and 'squat' figures. The girls speciality was dancing round a bottle, but very close. A really good item and it shows what can be done by young dancers with patience by dedicated teachers. First (93)

6 Kurdistan F.D. London

To tapan and zurla, these six young girls in their bright costumes of gold decorated aprons and bodices with red headscarves and red shoes, in a single close line danced 'Salama'. During their second item, 'Laz' which was faster and more open, two girls broke off from the line to dance solo.(79)

7 Wales. 'Dawnsyr Penrhyd', Ammonford.

No name was given for the dances of this large group, but the first was in square formation and used handkerchiefs as props. The young dancers were very lively and looked happy. This was so too, for the next item, a clog dance. Again with lots of activity, the boys showing off their prowess and ending with a massed chorus for everyone. (88)

8 India. Gurman F.D. Academy. Barnala

A Bhangra was followed by Jindua to the accompaniment of drums and other percussion instruments. The sixteen boys and two girls danced well and enthusiastically then eight older boys danced with long staves (80)

9 N. Ireland. 'Loughiel'

Their music was, as ever, superb. I still feel, however that an all girl group dancing a social set dance has something missing - there is a lack of contrast. But these girls are fine dancers and deserve all the praise they are given (90).

Other Results

Folk music

1 China, Shanghai. 2 Kurdish group. 3 Rep.of Ireland Group.

Individual Folk Dance

1 India. 2 Wales. 3 N.Ireland

Folk Song Groups

1 S. Africa 182. 2 Tobago 173. 3 Bulgaria, London 156.

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It is noted that Fringe events are now integrated into the Eisteddfod and appear on the field. I saw a very good Rapper Sword Team, (different from the one in the Competition) who were very popular. I also saw what was clearly an Armenian Dance group but on enquiry found they were from Belarus. I had a train to catch so could not find out more.

George Sweetland



New International Folk Dance Class

A chance via U3A to "Learn International Folk Dances".

Dancers must be fully paid up members of the U3A.

Dancing starts weekly from Thursday 11th September 2008.

7.15 to 9.15pm at Broadwater Parish Rooms, Broadwater Street West, Worthing, West Sussex.

Cost probably 50p. Tutor: Iris Birch (Mrs.) 01903 691651

Iris Birch



Letters to the Editor:

Dear Janet

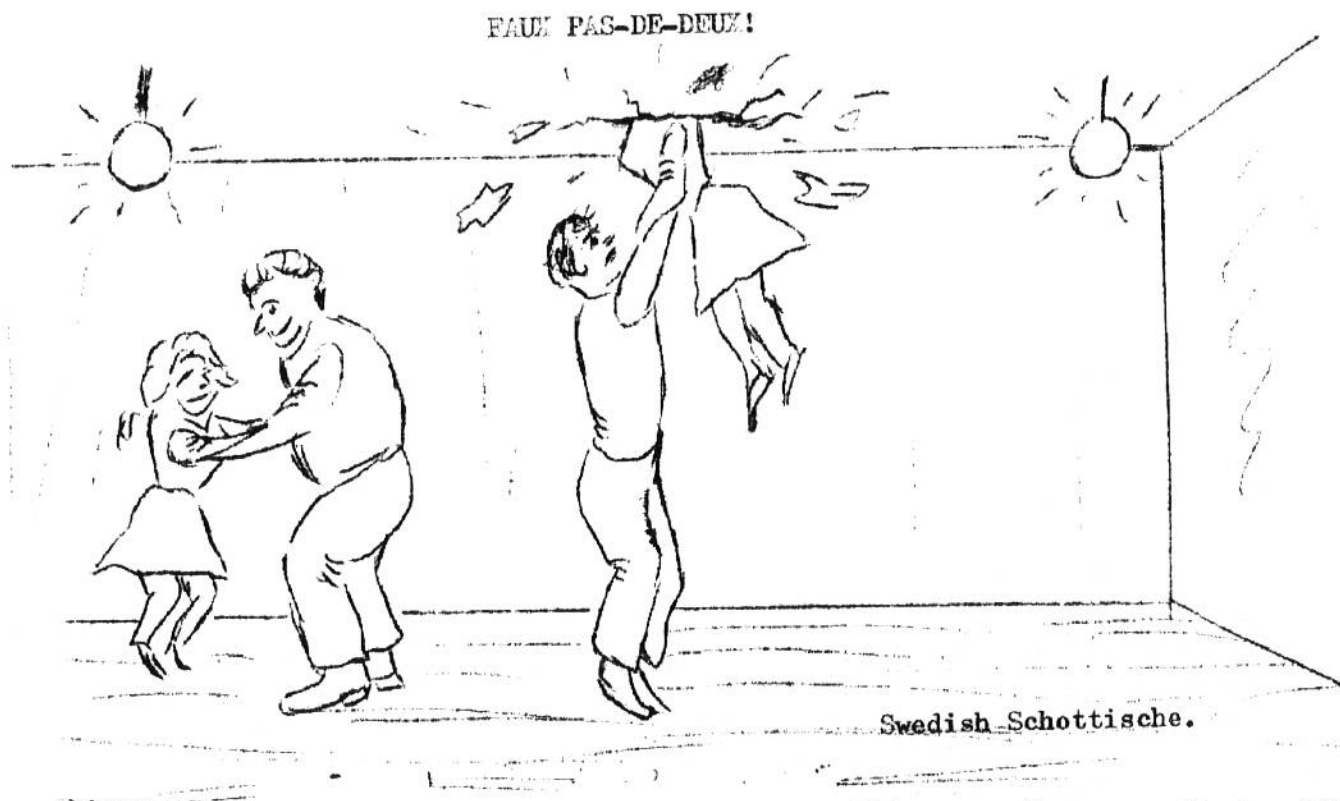
I have found over the years that using Word and the "Insert Symbol" option, the more common accents and some not so common can be used.

I downloaded David Marriott's programme (Euro Scratchpad) and typed a few random letters and words in various languages and used the scratchpad to insert the symbols (or accented letters) as needed. It was simple and easy to use. Then I copied what I had done and pasted it into Word, then I made the font larger and it still worked okay. I pasted it in a few more times and changed the font and again it kept the accented characters.

A very useful programme and I would encourage people more knowledgeable of other languages to use it and give David some feedback in respect of other languages and also other accented characters for the existing languages.

David Mckie

Swedish Schottische - The Cartoon



This cartoon first appeared in June 1970

SIFDNews front cover June issue.

Dear Janet,

There's obviously some confusion about the costumes on the front cover of the June issue of the SIFD News. I immediately sat down during the first week after receiving it, to write you a letter about both The Trojak, which I was assuming was going to be the Czech Trojak, which we at Beskydy Dancers have in our repertoire and perform frequently and the issue of the Costumes on the cover.

My letter has obviously not reached you* and Pat Howard, our wardrobe mistress and present tutor to the group until her stroke last December, has sent you an e-mail with some of the details.

I'd just like to mention a few more characteristics of the Kyjov costume; the boots with multiple creases, the tight lace cap under folded headscarf for married women, white lace scarf for girls, also black embroidery on white for married women. Note: white front feathers on men's hat.

I think what happened at the Alnwick Festival was that these dancers were introduced as dancers from the Czech Republic and that's perfectly correct, since Moravia is part of that Republic and Ian Willson did a wonderful job producing this Photograph.

Hedy Fromings
Beskydy Dancers

**I'm sorry to say that it didn't reach me, probably due to the fact that we have a new postman every other day; also the house name is important given our weird and wonderful street numbering. Ed.*

* * * * *

NB

The music for the Cumberland Square Eight will be in the September issue of the SIFD News.

SWEDISH SCHOTTISCHE.

(SWEDEN)

Harmony written by me PLAY: ABCABCAB.

Wilf Horrocks

* * * * *

Dear Janet,

I would like to add my tuppence-worth to the discussion on the region the costumes (shown in colour on the June front page) come from. They are, in fact, Moravian from Kiof, not Slovakia, as stated in the July issue.

One pointer is the richness of the embroidery, another, the shortness and fullness of the skirt, also the style of the headdress. I believe Hedy Fromings has been in touch about this but, as the wardrobe mistress of Beskydy Dancers until last December, (when I suffered a stroke, so at present I'm only walking rather badly and not actively dancing for the time being) I thought I would make the point that the information in today's issue (*July 1st.Ed*) is actually wrong. I would be grateful if you could point this out in the next issue.

Pat Howard

Acting Director of Beskydy Dancers (until December 2007)

SIFD Sunday Dance/Workshops

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

August - No dance

September 7th MCs: The Four Steventons (see page 3)



WHAT'S ON IN AUGUST

- Aug.2nd/9th** **ALNWICK INTERNATIONAL MUSIC FESTIVAL** (includes international dance)
Alnwick, Northumberland. www.alnwickfestival.com
- Aug.3rd /8th** **MACHOL EUROPA 31** The Israeli Folk Dance Summer School, Loughborough University. details and booking form at www.idi.org.uk, or email info@idi.org.uk or call: 020 8448 6427
- Aug.4th/8th** **CIRCLE DANCE HOLIDAY AT HALSWAY MANOR**, Somerset. European folk and Circle Dance) taught by Sue Kewley. Half board £180 (£208 ensuite) and non-dancers £165 (or £193 ensuite). Sue Kewley 01903 744929 or suekew@tiscali.co.uk
- Aug.9th** **VICTORIA EMBANKMENT GARDENS THEATRE** Spanish, Portugese, Mexican, Cuban and South African dances from Proteas Quadrille and the Iberian group. 1.15pm
- S.I **Aug.22nd /25th** **WILLINGDON I.F.D.G. MINI FESTIVAL** will be at Plumpton Agricultural College near Lewes. Shared leading of International Folk and Circle Dance, an English caller, singing. Full board £150 (plenty of single rooms). SAE to Rowena Martin, 60 Anderida Road, Eastbourne, BN22 0PZ.



All material for the September issue of SIFD NEWS must be received by the Editor
IN WRITING by 17th August, emails by 16th August.