

**sifd news**



**september  
2008**

# 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 packaging and posting is done by Dalila Heath.



Our front cover picture this month was sent in by Judith and Holly Payling, it shows dancers from the "Wielkopolska" ensemble from Poznan, (capital of the Wielkopolska Region) in Poland. The photos were taken at the Billingham International Folklore Festival in 1987. The motif was on the front cover of an old Merton Park International Folk Dance Booklet.



- CHAIRMAN: Roger Sturge, 10 Carmarthen Road, Bristol BS9 4DU  
*roger@rogersturge.me.uk*
- TREASURER: Judith Payling (Mrs.), Rosebank, 56 Quickley Lane, Chorleywood,  
Rickmansworth, Herts. WD3 5AF. *judithcpayling@yahoo.co.uk*
- SECRETARY: Fran Crawley, 8 Chalford Court, 182 Ewell Road, Surbiton, KT6 6HJ.  
*Fran\_uk@hotmail.com*
- MEMBERSHIP  
SECRETARY: Simon Guest, 49 Station Road, Epping, Essex  
CM16 4HJ. Tel: 01992 577065. *sguest@iee.org*
- OTHER  
COMMITTEE  
MEMBERS
- Caspar Cronk 8 Langbourne Ave. London N6 6AL  
*caspar.cronk@blueyonder.co.uk*
- Helen Ezra 84 Farm Road, Morden, Surrey SM4 6RB
- Maggie Kaye 402 Heath Road South, Northfield, Birmingham B31 2BE  
*margaretkaye@blueyonder.co.uk*
- Richard Mellish 15 Lancaster Road, North Harrow, Middx. HA2 7NN  
*richardmellish@compuserve.com*
- Bob Robinson 3 Yew Tree Close, Marple SK67QZ  
*barlow.dance@ntlworld.com*
- Alison Scrimshaw 5 South Rise, Carshalton, Surrey. SM5 4PD  
*alison.scrimshaw@googlemail.com*

There was certainly plenty of material for this issue - thank you; keep it coming- it is so interesting.

Ed.



### **SIFD Annual General Meeting**

Notice is officially given that the Society's Annual General Meeting (AGM) will take place on Saturday 29 November 2008 at Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. Full details of the time and any other associated events will be provided in the next newsletter. Any motions to be addressed at the AGM should be proposed and seconded by members, and should be submitted to the secretary on or before the 10th of October.

We are also calling for nominations for the Executive Committee and a nomination form is enclosed for your use. Nominations should also be proposed and seconded by members, with the agreement of the nominee, and submitted to the secretary also on or before the 10th October. There is at least one vacancy to be filled and the Committee would especially like to attract nominees from outside the London area.

The Committee carries out a lot of its business through email with around 5 face-to-face meetings during the year in London. We are careful to ensure that committee members are not left out of pocket in respect of their committee duties and travel costs would be fully covered. Should an overnight stay be required every effort would be made to arrange accommodation, either with SIFD members or with reasonable costs covered by the SIFD. So please take the opportunity to ask your friends in the SIFD if they would like more influence on the Society's activities in the future, or persuade them to nominate you if you have ideas you would like to see put in practice!

**Fran Crawley**



### **SIFD September Day Course**

Ramon Cardona will come to London to revise the Catalan dances taught at Swansea,

Saturday September 13th 10.30am - 4.30pm at Cecil Sharp House

£8 SIFD members, £10 non-members.

I was also asked to submit the winning acrostic to the News for publication:-

#### **Senior thoughts on Swansea.**

Sometimes when our feet are aching,  
Weary brains can't take things in,  
Ask ourselves "Why do we do it?"  
Never think of giving in.  
Steps and sequences to master,  
Each a triumph or disaster.  
Anno Domini will not win.

**Janet Woolbar**



## DATES FOR YOUR DIARY

**Oct.18<sup>th</sup> 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.24<sup>th</sup>/27<sup>th</sup> RESIDENTIAL COURSE OF MACEDONIAN FOLK DANCE** with Paul Mulders in Malhamdale, Yorkshire Dales. Choice of General or Intermediate course, or both courses. Excellent area for walking or sight-seeing. Non-dancing friends and family welcome. Full board (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 email your request to [cathy\\_meunier@hotmail.com](mailto:cathy_meunier@hotmail.com).

**Oct.25<sup>th</sup>/26<sup>th</sup> DANCE AROUND THE WORLD** Cecil Sharp House, 10am -11pm. Workshops and performances by more than 50 groups, and special Music and Dance Programmes on both Saturday and Sunday evenings. £10 (£9 conc.) each day, incl. evening, £6 evening only, £16 Weekend Ticket. More information from [www.datw.oriz.uk](http://www.datw.oriz.uk) or phone 07749007040.

- S.I **Nov.1<sup>st</sup> SIFD ROMANIAN DAY COURSE** with Nicolae (Laita) Stanescu. Cecil Sharp House

**Nov.8<sup>th</sup> /9<sup>th</sup> 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](mailto: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 **Nov.14<sup>th</sup> RAINMAKERS' 32<sup>ND</sup> ANNIVERSARY DANCE** will be held on Friday 14th November at The Parish Hall, St. Michael's Church, The Broadway, Letchworth, Herts., SG6 3PQ. Dancing to Cloudburst, with Jill Bransby as M.C., from 8 pm to 11 pm. Cost: £5. Please bring a plate of food to share. Ring Roger Lowes on 01438 812766 if you require further details.

**Nov.29<sup>th</sup> SIFD AGM** see page 3

- S.I **Dec.6<sup>th</sup> ZIVKO FIRFOV BALKAN PARTY** St. Alban's Centre, Baldwins Gardens, EC IN 7AB. Nearest Underground: Chancery Lane (Central Line) Tickets from Irene Keywood, 133 Third Ave., Dagenham. Essex. Phone: 0208 592 4427 Price£8 (including refreshments) Time: 7.00pm - 10.30pm. Admission by ticket only (limited) cheques to be made out to Zivko Firfov Folklore Group, s.a.e. please. Dances from: Croatia, Macedonia, Serbia; also from Bulgaria, Romania and Greece.

**Dec.28<sup>th</sup> A TWIXMAS DANCE PARTY**, hosted by Willingdon IFDG will be held at Stone Cross Hall, near Eastbourne (junction of B2104 and B2247) from 10.30 to 4.30. Bring lunch to share, and dances if you can. Cost £7.00 (half day £4) Info: Rowena Martin 01323 503991 or [rowenahmartin@hotmail.com](mailto:rowenahmartin@hotmail.com)

- S.I **Mar.7<sup>th</sup> NUTBROOK INTERNATIONAL FOLK DANCE GROUP** General International theme: venue: Grangewood Methodist Church Hall, Grangewood Road, Wollaton, Notts. NG8 2SJ. Led by Jill Bransby; 10.30am-4.30pm. Details 01332 701922 / 0115 9171831

- S.I **Mar.14<sup>th</sup>/15<sup>th</sup> ROMANIAN WEEKEND WITH SILVIU CIUCIUMIŞ** see page 10

- S.I **Mar.27<sup>th</sup>/30<sup>th</sup> RESIDENTIAL COURSE OF BULGARIAN & BALKAN FOLK DANCE** with Yves Moreau at Malhamdale, Yorkshire Dales. Comfortable ensuite accommodation, full-board, indoor swimming pool. Choice of General or Intermediate course, or both courses. Excellent area for walking or sightseeing. Non-dancing friends and family welcome. Full board accommodation (3 nights) £186. Single course £28, both courses £50. For details and a booking form please send s.a.e. to Cathy Meunier, 23, Church Street, Keswick, Cumbria CA12 4DX or email your request to [cathy\\_meunier@hotmail.com](mailto:cathy_meunier@hotmail.com).

\* \* \*

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.

## Folk Music Competition - Llangollen 2008

Jill and Peter Bransby were unable to get to the Eisteddfod this year and although in the past I have covered both the Folk Music preliminaries and the Folk Dance Competition, due to the changed times of the events, that is now quite difficult. Roger and Hilda Sturge stepped into the breach and took copious notes at the prelims, and I have added a few linking passages, but as Llangollen was later this year, pressure of time meant a delay in publishing.

There were seven entrants for the Competition, and I will summarize the four who did not appear on the Pavilion stage.

### Argentine, 'Trio Pampa'

Three men playing guitar, bomba (drum), chas-chas (rattle), and Palo de Lluvia (rain stick ?). No marks were given for any of these contestants.

### China. Hong Kong.

Yuen Yau Tse on a yangquin, (a type of cymbalom). I did see this young boy as he played in the evening concert and he was amazingly talented. However, I know nothing of Chinese music and certainly cannot tell the difference between their classical and folk music.

### England, Oswestry.

Phoebe Rees, Fiddle.

### USA.

Gabriel McCaslin, fiddle.

The three finalists were, in reverse order -

### Rep. of Ireland. Ca. Monaghan, 'Fuinneamh'

These were a large group of eight musicians, five women and three men playing guitar, piano accordion, button accordion, two fiddles, Irish drum, concertina / harp and banjo / mandolin. These Irish musicians are always very good and are very supportive of dancers. In the folk dance solo the adjudicators noted, "their foot tapping distracted (the adjudicators ?) from the dances". Third (87)

### Kurdish Folk Dance Group, London.

The three men on davul (drum ), zurna (reed pipe) - See Note - mey, (a reed pipe, lower pitched than the zurna), and baglama (a seven stringed instrument, lute like, with a long neck). Their concert item was most enjoyable and Roger notes that their playing in the finals was better than that in the prelims. Second (88)

### China. Shanghai, Zhang Quinguan

Ms. Quinguan played the suona, a metal zurna type instrument. While wood reed pipes are common, metal ones are rare. Their sound is odd to Western ears and perhaps this is why. It is clear that it was difficult to play but she was extremely proficient. Roger also notes that she played better in the finals. She was awarded first prize. (91)

Note: In the folk music competition, as the Kurdish musicians were from the Near East, the names of the instruments are given their Eastern names. In my review of the Folk Dance Competition I have used the Slavic names, with the zurla for the zurna and tapan for the davul, (shawm and drum) for what are essentially the same instruments. Another name for the drum, sometimes used is rifin. In Greece the equivalent names are daouli and zournas.

### Other Results

#### Folk Dance Trio/ Duo

1/ Sardinia, Fonna. Trio (93) 2/ N.Ireland, Loughgiel. Trio (92) 3/ Wales, Pontypridd. Duo (91)

The Sardinians were subtle, focused and sustained. The accompanying singing worked well. The Argentinian duo were apparently one man (English) and one girl (Japanese)!

**George Sweetland**

## **A thousand pounds for dancing from Bingolotto!**

No, don't switch off. This concerns you, especially if you are involved with a local group. As you will have read in the April SIFD News, the Society signed up to take part in the Bingolotto scheme sponsored by the Central Council for Physical Recreation (CCPR). Readers will also be aware that there has been some concern in the recent past that the Society has been accumulating reserves and not spending them; so why are we getting involved in a scheme to raise even more money? One reason we can't spend is that we lack active people to do things on which to spend the money. Maybe we can use a small injection of funds to boost participation and bring in new active members and dancers, and start an upward spiral.

The first phase of the Bingolotto scheme has now been completed and the proceeds have been distributed equally to each participating organisation. Our share is £1022.29. The proceeds of the scheme can only be used for approved purposes. Our proposal of how to spend our share has been accepted and here it is:

### Purpose:

- To help increase the numbers of people participating in dance and to take dance to a wider audience.

### Nationally:

- Marketing our classes, books and music resources to new audiences, notably trainee teachers, schools and ballet schools who offer "national" dance, by circulating a new leaflet.
- Advertising in Dance magazine, and

### Locally:

- Encouraging our affiliated groups and associated classes to carry out local projects designed to bring in new dancers by funding hire of a hall for a dance designed to attract new participants locally,
- providing MC for such dances
- advising on an article for a local paper to precede the dance,
- advising on and paying for an advertisement to accompany the article.

The Committee is minded to use some of our accumulated reserves for these purposes in addition to the Bingolotto money. So put your thinking caps on and let's see some bids for funds to carry out local projects – see if we can get loads of new dancers involved in our groups.

Also, if you want to supplement your group funds, you can raise additional money from Bingolotto in the future by joining the Buddy Scheme (sic). Sell tickets for the Bingolotto game and keep 20% for group funds. Let me know if you are interested.

Perhaps this will give the boost to membership and active dancers that we need.

Happy dancing.

**Roger Sturge**  
Chairman (address on page 2)



## **Dance Around The World - 2008**

Yes, it's that time of year again. This year's DATW will take place on 25<sup>th</sup>-26<sup>th</sup> October, at Cecil Sharp House, as usual. Last year we spread the net even further, with Lindy Hop, Hip-Hop and Tribal Belly Dancing making their first appearance. We also welcomed the Lithuanian group, Saduto. Our regulars, and especially the groups themselves, enjoyed themselves hugely, as always, but we still need to attract more paying customers, so all our devotees should undertake to bring (by force, if necessary) at least one newcomer with them!

**Maggie O'Regan**

## Each Village Does It Differently

Bernhard Wosien (1908-86) was the German Ballet Master who was responsible for bringing his "sacred dances" to the Findhorn community in Scotland in 1976 and effectively therefore starting the Sacred circle Dance movement in Britain. He incurred the ire of Philip Thornton and others in the SIFD because he freely altered folk dances for "esoteric purposes", choreographed everything, and paid little attention to style. It all caused a lot of trouble in the 80's between SIFD and CD, and the controversy was in the SIFD News and in "Grapevine" of (Spring) 1988, including some really hot stuff from Philip (still emitting smoke even now...) Wosien was a ballet expert, a master of choreography. But this expertise - choreographing individual traditional dances (except geometrically for the stage) - is not welcome in folkdance circles.

Because of laxity in teaching folkdance then, oversimplification, and a tendency to mush the various styles into one soup, CD got a certain reputation and caused those of us in the 80's who were really keen much embarrassment, not to mention necessary hard work correcting bad habits. I finally learnt to dance properly only when I went to Ken, Natassa and Fiona. Apart from Greek, always popular, the real fire was lit in me by Ken Ward and his Zivko Firfov group one evening when we danced one of his silent Serbian dances to just the big Macedonian drum. Sheer magic! Philip was right! That sent me in 1984 to the Balkans.

This writer has nothing to say about Balkan peoples all dancing different versions of their own dances. Of course this is normal. We all speak English differently, both prose and poetry, we all drive our cars in slightly different ways, we all have different ways of playing bridge, or football, or climbing mountains, or dancing, you name it.

But within each subject there are rules, or it would not be that subject. These rules are only to be played with at advanced level (or we crash our car, lose money at poker - an excellent correcting discipline by the by - or get sent off the pitch...) At super advanced level we can break the rules with impunity, of course - because we have learnt the subject thoroughly, been through the fire, sat at the feet of authentic teachers, been disciplined, are very much at one with our subject.

For choreographies, one can create at any level, and no-one can object - though if one has not thoroughly learnt the rules of the choreographing profession, we may criticise - or find it wishy washy and avoid! But where a tradition exists, surely respect is due! One does not alter Balkan dances after three or four weekends in Greece (my God, there are people changing Greek dances who have never BEEN to Greece!). Or else we are guilty of disrespect at best and at worst arrogant colonialism.

The only people entitled normally to choreograph Greek dances are Greeks! They are BORN Greek, they have the fire in them, they walk like Greeks, they talk like Greeks, they move correctly, they have the style, the language, the inheritance of Greeks! Yes, when we have lived there several years, have understood them from below, with respect, and then as equals - THEN we are entitled, if we really must, to change Greek dances. But we do not go there as superior colonialists, collecting half learnt dances, changing them, not learning the proper style, and making a sort of cult of it all with beginners back at home!

This eternal oversimplification of "authenticity": because there are hundreds of plane designs and as many methods of flying them, do we say "oh, it's all different so ANYONE, trained or not, can fly a plane"? Or, again, I still, after 30 years, have a detectable English accent. This despite the fact that I now know France as well as any Frenchman, and love it just as much. If any of you visited me here in France and started talking French, be it ever so fluently, in five seconds I would know that you are not French! Accent, intonation, idioms would be wrong! Wosien had a BALLETT accent and intonation in folkdance, just like my accent in German which makes my wife laugh. Anyway why did a man of ballet, an artificial discipline, originally of nobles, teach folkdance, a natural body movement, a peoples' activity? The result is amusing, but it isn't folkdance!

I have shown Wosien's dances to many Balkan peoples, Findhorn has had embarrassing moments there; others through typical "New Age" airiness and naivety have made themselves a laughing stock; and all those Wosien dances have had proper Balkan groups scratching their heads! I remember Wosien telling us

that he had learnt, for example, Djordjevka in Yugoslavia, BUT THAT THE DANCE WAS NO GOOD, SO HE HID IT AWAY IN A DRAWER and finally a student found it and Wosien CHOREOGRAPHED HIS OWN VERSION TO THEIR MUSIC!

NOW THIS FOLKDANCE IS SIMPLE AND BEAUTIFUL! And what do you suppose the Serbian people, for whom this is one of their current traditional dances, would feel about that! Would they feel respected, would they feel their culture had been seriously studied - at their feet? What would Pece Atanasovski have said, I wonder.

To quote the SIFD, folkdances ARE sacred, because they are the heart of the cultures, and keep the villages together. They need NO alteration! Why? Because they have stood the practical trial of survival through a whole culture over sometimes centuries. What IS needed desperately is help in preserving the dances (Here Dora Stratou did marvellous work in Greece.). Folkdance and "Sacred Dance", don't we need explanations, an open discussion now? Maybe I AM misjudging something or someone - but I feel that a disapproving silence is NOT the correct answer, or lots of us will continue to have doubts and questions.

For once I have written in the style of Philip Thornton, direct and controversial, because I owe it to him to say it as he might say it, and because this year marks my 30th anniversary of first learning "Circle" dance and Traditional dance.

**David Roberts**

\* \* \* \* \*

I know this subject has been aired before but perhaps for the benefit of younger members it can stand a second airing. Also it may give members an insight into the differences between 'Circle' dance and Folk dance.

It has been edited by me somewhat though, as, much of it is irrelevant to us in a Society already dedicated to preserving the authenticity of folk dance. Although, perhaps the words "accent, intonation, and idioms" can give us pause for some thoughts about style (and... I recognise the "soup").

**Ed.**



### **News of Michael Clark**

Many longstanding SIFD members will know Michael Clark, one of the original international folk dancers in the very early days at Imperial College.

For some years Michael has been suffering from a progressive degenerative disease known as CIDP (chronic inflammatory demyelinating polyneuropathy), a rare infection of the spinal fluid, about which relatively little is known, and any treatment available is only of an experimental nature. Michael has had many spells in hospital over the last few years, but he has currently been in hospital long term since the end of April. However, as a result of his wife Jane's support and determination, together with that of key professionals, Michael is coming home on Friday 8th August.

I am sure everyone will wish him well in this endeavour, and if anyone who knows Michael wishes to write to him or send a card, I feel it would give him immense pleasure. Sadly, the nature of his illness leaves him very few things he can enjoy. Michael's address is: 14 Weldon Close, Church Crookham, Fleet, GU52 6BG.

Michael founded the Fleet International Folk Dance Group, and over the years laid down a core repertoire of lovely dances. He had the foresight to affiliate the group to the SIFD, thus ensuring the continuing enrichment of the group's repertoire and giving members the opportunity to experience the expertise of SIFD teachers. Had Michael not founded the group, it would not exist, and in recognition of the many reasons the group has to be grateful to Michael, it has recently made him their Honorary President.

**Linda Melville-Smith**



## Those Decadent Finns!

I came across this article, dated 7<sup>th</sup> June 1993, and sent to Helsinki University, during a recent tidy-up. I can't remember who gave it to me, and it is hardly relevant nowadays, but it did make me hark back to my first trips to Bulgaria in the early 1990s. All spellings (and exclamation marks) as in the original!!!

“Please use this advices if you like to pay a visita to our land. So, when you come to Bulgaria, if a lady, carry a cocktail. If you like to be a man, bear a formal suiting of the better kind. And remember!!! in Bulgaria the cloths of the jog are worn but for the jog itself, and we do not port them at social functions!!! Another small advises: in case our climats are variable, we keep our buildings warm. Of course in the inside! In restaurant, nightclub or government bureau you should at once divest, and leave cloths (coats, hats, etc.) at the doorway for a ticket. If you hold to this ticket, such clothings are normaly turned back to you when leaving.

At our resorts, watershore chics prevail and good beach apparells are proudly worn. But here one more word of advise!!! Please be topless only if a man, and nude never. Decadent western practises are not admired, and always we like to keep in Bulgaria a certain decence.

**Maggie O'Regan**



## Balkanplus Change Of Date

We apologise for the inconvenience, but a mistake in the Cecil Sharp House office has forced Balkanplus to make a last minute re-scheduling of the monthly dance this month. It will now be on 27th September. One blessing is that it will now coincide with Ben Koopmanschap's workshop weekend. Moreover, we will have use of the main hall (Kennedy).

The MCs will be the ever popular Maddy and John with live music from Dunav. The dance commences at 7pm and the price stays at £7 (free entry for Balkanplus season ticket holders). Our website [www.balkanplus.org.uk](http://www.balkanplus.org.uk)

Next month's Balkanplus dance will on 11th October

**Brian Dowsett**



## Ben Koopmanschap Workshops

Arguably the Balkan event of the month, Ben is making his first teaching visit to the UK on the weekend of 27th and 28th September at the invitation of Balkanplus. We can expect a wide range of dances from former Yugoslavia and Albania. Ben was teaching in Zetten in July and by all accounts he was in fine form.

The workshops take place in the main hall at Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY between 10.30am and 4.30pm on both days. Tickets are £25 for both days or £15 for one day and are available from Maureen Felton, 28 Henslow Road, Ipswich IP4 5EG (please send SAE and cheque payable to Balkanplus). There are reduced prices for Balkanplus season ticket holders. It may be possible to show up on the day, but please phone Maureen on 01473 272256 or Brian on 01992 582717.

With the monthly Balkanplus dance now moved to 27th September, there is every reason to indulge in a Balkan weekend.

**Brian Dowsett**

## **A Romanian weekend with Silviu Ciuciumiş**

Barlow I.F.D.G and the Derbyshire Dancers have invited Silviu to teach our next weekend course. It will be held on March 14<sup>th</sup>/15<sup>th</sup> 2009 at the usual two venues, Sat.14<sup>th</sup> in Manchester and Sun.15<sup>th</sup> at Calver Derbyshire.

Silviu was born in Galaţi, Moldova, and danced with local ensembles until he joined the Navy to do his National Service, and danced with the Navy Ensemble. After this he went to train at the school for Folk Arts in Galaţi, and having gained his diploma he worked with many ensembles and did tours throughout Romania and abroad.

Since 1975 Silviu has lived in the Netherlands, where he established the foundation 'Doina' to promote knowledge of Romanian Folklore. He has published a book "Romanian Folk Customs" (available only in Dutch) which shows how deeply he has researched into his native folklore. Through his frequent tours he has met folk dancers and teachers from every region, continuing to broaden his knowledge. We are delighted to be welcoming him back in 2009.

Application forms (s.a.e. please) available from:

Julie Korth, 'Holly Cottage', off Wigan Road, Aspull, Nr. Wigan WN21 1EF

**Marina Wolstenholme**



## **Sardana Seduction, or In Praise of Swansea Summer School**

Many years ago, while on a skiing holiday in Andorra, I heard bewitching tunes escaping from a record shop and, on enquiring about them, was told that they accompany a Catalan dance called Sardana. Subsequently, I saw the dance on the local television in a live transmission from Barcelona. Ever since, I had a burning desire to learn this dance. And SIFD has now fulfilled my wish by including it among the courses taught at this year's Summer School at Swansea.

Ramón Cardona was the teacher, an unassuming Catalonian from Barcelona, with only a fragmented grasp of English; but the moment he took his castanets and started dancing, it was impossible for our feet to remain still and not to wish to imitate him, however imperfectly. (And I'll keep quiet about his gimlet eyes which further increased his sex appeal for the ladies.) Apart from sardana, Ramón taught us also some other Catalan dances: fandango, bolero and polca. All of them quite energetic, rhythmic, and simply wonderful.

I feel duty bound to mention that the other course I attended – the couple dances from different countries, taken by Corry Verheijen – was also immensely satisfying and so was the daily evening social dancing. It had been a long time since I enjoyed myself so much in such a convivial atmosphere.

As it happened, in the week we were dancing our sorrows away, I read in the newspaper an article about depression. The article mentioned that "one in six Britons experience depression at some point in their lives, while about 2.4 millions are affected by anxiety". And most of these people fight their condition by swallowing a huge amount of Prozac pills. It further said, among other things, that smiling, dancing and spending less money could make you happier and chase away your worries more efficiently than Prozac or any other medicine.

Now my only worry was whether we were not overdosing in Swansea. Next to dancing, smiling was a permanent feature on most faces, and with student prices in the canteen we certainly managed to spend less money, too. I guess we deprived the Prozac manufacturers of quite a substantial amount of profit during the Summer School week.

Thank you, SIFD, it was an unforgettable week.

**Dal Sudwell**

Dear Summer School friends,

During last Summer School at Swansea a lot of digital pictures were taken. If I am on one of yours would you mail them to me please?

My e-mail address is [verheijen76@zonnet.nl](mailto:verheijen76@zonnet.nl).

I will be very pleased receiving some. With love,

**Corry Verheijen**



### **To all dancers who attended my partner dances classes at Swansea.**

Dear friends,

When I was teaching the beautiful Israeli dance “Hinach Yaffa” to you, you will probably remember that I had a little argument with Fiona Howarth about some steps at the beginning of the dance.

I know that Fiona is a specialist concerning Israeli dances so I was a bit confused. I have done my utmost to teach the dances in the right way, but mistakes can happen. And in this matter I did make a mistake. For which I apologise very much. I like to explain how it was possible that I made this mistake and what the steps should be.

This dance was one of the two dances I did not have to translate: I had an English version already. (The other dance is “Tajimi Ko Uta”, a non partner dance I did not teach). When I went through the notes I too was surprised by the steps as I remembered them differently. But as these were official notes I thought I was the one who was wrong. (Maybe a mistake was made by the translator. We will never know). After some digging in my own notes I found the dance as Fiona told me. So my own notes were right, the translation wasn't!

Here are the right steps:

#### **Part 1**

Bar 1 ct 1-2 step L fwd in lod

3.4 step R and L fwd

2 1-2 step R fwd and turn to face each other

Bar 2 ct 3-4 and bar 3 ct 1-2: Yemenite R

Bar 3 ct 3-4 close R to L while touching palms of outside hands

The rest of the dance is correct.

There is one nasty thing that still remains: the wrong steps are to be seen on the video. That I cannot change. For those who ordered the video/DVD: please make a note.

**Corry Verheijen**



### **Summer School - Lost Property**

After a great Summer School there are a couple of loose ends. One is a CD marked ‘Swansea’ found in the equipment in Room C, the other, also found in Room C after the Friday night party, is a pink scarf with silver thread.

Send your name and address to me at [Roger@rogersturge.me.uk](mailto:Roger@rogersturge.me.uk) or on 0117 962 1802 and I shall be happy to put them in the post.

**Roger Sturge**

## The Atlas of Polish Folk Costumes

'The Atlas of Polish Folk Costumes' or 'Atlas Polskich Strojow Ludowych' is the title of an on-going series published by The Polish Ethnological Society - Polskie Towarzystwo Ludoznawcze (PTL for short), based in the city of Wroclaw in Silesia. Each volume in the series details the folk costume of one particular area of Poland. So far, a total of 37 volumes have been published. The first one, dealing with the folk costume of the highlanders from the village of Szczawnica, appeared in 1947. The most recent one, which went on sale this year, features the folk costume worn in the area around the village of Szczyzyc. The inhabitants of this area belonged to a more extensive group called the 'Lachy' - an intermediate group between the highlanders to the south and the inhabitants of the region around the city of Krakow in the north.

All the volumes in the series follow a common layout, starting with a description of the relevant area and its history. This is followed by sections on: the history of the particular costume, its geographical range and a brief description of costumes from neighbouring areas. The main part of each book gives descriptions of everyday and festive clothing for both men and women, as well as detailed descriptions of individual items of clothing. The concluding sections deal with the people who made the various parts of the costume, its decorative features such as embroidery and also sources of information. There is usually a bibliography and a summary in English - the most recent ones have been prepared by me. (Earlier volumes have a summary in Russian as well.) Every book has many black and white photographs as well as two or three colour plates. More recent volumes are enhanced by colour photographs. There are also line drawings which show how individual items of clothing were cut, as well as embroidery designs and motifs. The current editor of the series is the renowned expert on Polish folk costumes: Dr. Barbara Bazieliuch who is also a specialist on the subject of folk costumes from Silesia, a large region in south-western Poland. She has written three volumes in the series herself, dealing with costumes from the town of Wilamowice, from the area around the town of Cieszyn, and the best-known costume of Upper Silesia - called the 'Rozbarski Costume'.

Many folk dance groups which present Polish folk dances, use 'The Atlas of Polish Folk Costumes' as a resource as well as information from their local museums to help make their own stage costumes, although in reality, only the richer peasants were able to afford a complete festive costume. If anyone would like to purchase a copy of the most recent volume entitled 'Strb Lachow Szczyrzyckich' based on the materials collected by Zdzislaw Szewczyk, or to enquire about other volumes in the series, then the address to write to is: Polskie Towarzystwo Ludoznawcze, ul. Szczytnicka 11, 50-382 Wroclaw, Poland.

**Henryk Matyka**



## The Derbyshire Dancers - an up-date

Since last September the Derbyshire Dancers have been meeting with me once a month, on a Saturday. One of the group, Greg Boyd, has booked a hall and taken over the Thursday slot, so that the group continues to dance under his leadership as HORO Sheffield. I am so pleased that the work I started will continue, and the group are supporting Greg and enjoying the dancing. Some weeks they can now dance twice instead of once, a very happy outcome.

Contact details: HORO Sheffield meets in

Eccleshall Parish Hall, Ringinglow Rd., on Thursdays from 7.30pm-9.30pm

Contact Greg Boyd on 07810 181273 mobile, 0114 2304073 home, or [www.horo-sheffield.com](http://www.horo-sheffield.com)

Another of my group, Janet King has started a group in her area of Derbyshire, U3A - Matlock Branch.

I wish both new groups every success.

**Marina Wolstenholme**

## Letters to the Editor:

Dear Janet,

Wow! What a wonderful holiday I have just experienced at the SIFD Summer School. It was so much more enjoyable than my expectations had imagined. I had only recently returned from another fantastic dance holiday in Russia with an American crowd and in true honesty I did not think the Swansea holiday could match it. How wrong could I have been? The organisation of the whole week could not be faulted. The workshops that I attended; the Bulgarian, general, (non-partner) AND English optional course were all superb and I enjoyed every minute. My only complaint is that my small brain could not learn so many Bulgarian dances to the standard I would have liked, but hey the sessions were great, full of enjoyment, laughter and I came out with a great sense of achievement.

We had a wonderful visit to some beautiful gardens the Welsh name I could not attempt to spell and even the sunshine came out for us.

Thank you to all those who led the evening dances too. I know how much work is needed to make a successful night for such a varied audience.

The food too was plentiful, and there was always a lot of choice including the healthy options of salad and fruit. I'm afraid I was often tempted by the puddings.

There were far too many people to thank individually for giving me such a wonderful time. Since Malcolm died and as a new single I had been quite worried about going on a holiday by myself but the doubts were soon washed away by the friendliness of everyone I met, old and new faces. Thank you all for making the week so special. I'm already looking forward to the next one.

**Barbara Shaffer**



We would like to thank everyone involved in the organisation and smooth running of the 2008 Summer School at Swansea. What a brilliant time we had conversing, laughing, and dancing with friends of old and making new ones. The teaching was careful, thorough, inspirational and full of fun. Despite aching limbs after dancing, climbing up and down 70 steps each session and dashing through heavy showers - we survived!!

We look forward to introducing lots of new dances to our group Loidis (25 years old this year) in September.

Many thanks and roll on the next!

**Lynda Shaw and Lorna Ramsden**



Dear Janet,      WHOOOOOPS!!!!

Your cartoon on page 13 of the August News brings back some 'sore' memories.

Dancing on a Sunday night in Convent Garden (Inns of Court Mission, I think) Roy Clarke, who for those who may not know him, is quite tall, often asked me to dance Swedish Schottische and Gamboliner Holzschuhtanz with him and as you know both dances finish with a high lift and since the ceilings in that particular venue are somewhat low.....OUCH      but it was worth it.

Happy Days

**Sue Clark**



"My love, she's but a lassie yet."

### CUMBERLAND SQUARE EIGHT

(English)

2 x

Musical notation for the first piece, 4/4 time, key of D major. It consists of three staves. The first staff is marked with a circled 'A' and has chords D, A7, D, G. The second staff is marked with a circled 'B' and has chords A7, D, D, A7, D, A7. The third staff has chords D, A, D, A7, D and includes the instruction "Play twice for the dance once".

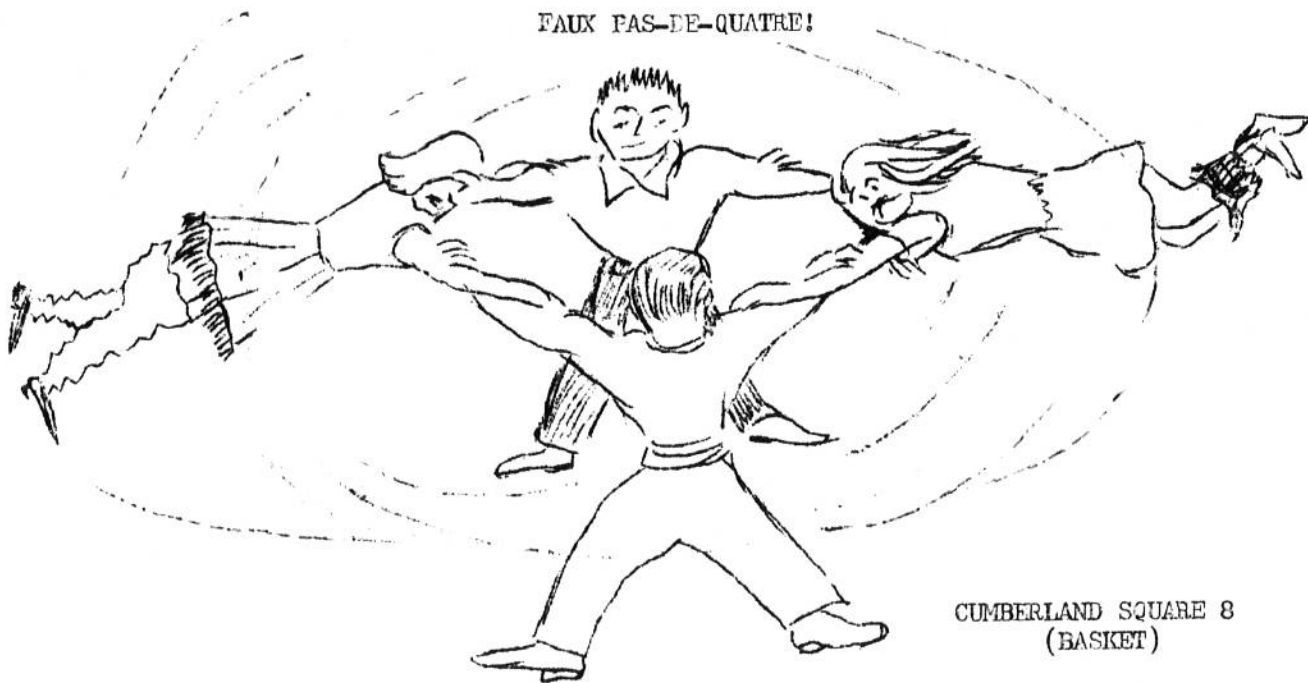
2 x

Musical notation for the second piece, 6/8 time, key of D major. It consists of three staves. The first staff is marked with a circled 'A' and has chords A, E, A, E, A, E. The second staff is marked with a circled 'B' and has chords A, D, E, A, A, D, A. The third staff has chords E, A, D, A, D, E, A and includes the instruction "Twice for the dance once".

The Athlete Gathering.

Wilf Horrocks

### FAUX PAS-DE-QUATRE!



CUMBERLAND SQUARE 8 (BASKET)

\* \* \* \* \*

N.B The music for 'Le Bal à Quatre' will be in the October issue.

Ed.

## 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

**September 7th** MCs: The Four Steventons

**October 5th (early)** MC: Pam Radford (4-7pm)



### WHAT'S ON IN SEPTEMBER

- S.I **Saturday** **SIFD DAY COURSE** see page 3.  
**Sep.13<sup>th</sup>**
- S.I **Saturday** **BALKANPLUS. NOTE CHANGE OF DATE** see page 9.  
**Sep. 27<sup>th</sup>**
- S.I **Sat/Sun** **YUGOSLAV/ALBANIAN DANCE WORKSHOPS** with Ben Koopmanschap.  
**Sep.27<sup>th</sup>/28<sup>th</sup>** 10.30am to 4.30pm Cecil Sharp House. Organised by Balkanplus. See page 9.



All material for the October issue of SIFD News must be received by the Editor  
IN WRITING by 17<sup>th</sup> September, emails by 16<sup>th</sup> September.