

SIFD News



November 2008

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.



The cover picture this month of Czech dancers doing Čeladenský was sent in by Hedy Fromings to accompany her article on page 12; the motif of Hungarian dancers is the Selpar logo.



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There is some more feedback from Swansea, which is late because it got lost somewhere in the matrix. So just to recap - SIFDNews@hotmail.co.uk - is the address - and you will receive a semi-automated acknowledgment within a few days. If you do not receive a reply from me it is a sign that I have not received your email. Ordinary post seems to be running smoothly again in Bognor Regis.

Ed.

By the way, the doll pictured last month was from Venice.



SIFD Annual General Meeting.

I am happy to advise that the details of the Society's Annual General Meeting (AGM), taking place on Saturday 29 November 2008 at Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY, have been finalised.

The day will start with a short dance workshop, run by Maggie O'Regan from 3:00 pm to 4:30 pm, followed by the AGM from 5:00 pm to approximately 6:30 pm, and then a short dance (to tape) led by Helen Ezra from 7:00 pm to 8:30 pm.

Both the Workshop and the Dance after the AGM will be FREE!

For details of the AGM itself please look at the Agenda enclosed with this newsletter.

Fran Crawley



Another cartoon from 1970



2008 Summer School: Report to Members

The Programme

We had three expert visiting teachers running the main courses, Dragan Draganov teaching Bulgarian, Ramon Cardona teaching Catalan dances and Corry Verheijen running the general courses. Participants had a choice of attending two of the three courses and appeared to enjoy their choices. Information about the teachers can still be read on our newly created website at www.sifdsummerschool.org and will stay there until we have news of future teachers for 2010.

The afternoon courses were very popular. They were offered by Jill Bransby (English), Anne Leach (Irish) and Fiona Howarth (Israeli). Corry and Gill Morral offered general courses. Maggie Kaye produced an instrumental group from a varied collection of instruments and they performed very successfully at an evening dance.

Evening Dances.

Every night a social dance was held. These were arranged by Pam Radford and led by a different M.C. on each occasion. This year there was less emphasis on revision sessions which made for a more relaxed and sociable evening, with less sitting out.

The Venue

The Summer School this year was again at its original venue of Swansea. We return here even though the site is ageing as it has the benefit of three large wooden floored rooms for dancing.

There is also the benefit of both self catering and B&B accommodation on site. There were still problems with expected equipment missing but these were mostly resolved.

Following the complaints about catering last time we upgraded to Conference meals instead of Field course and this was very satisfactory. The weather did leave something to be desired - waterproofs and umbrellas were necessary.

Audio and Video

Caspar Cronk and Richard Mellish ably organised the sound equipment and, though there were a few gremlins, their efforts were greatly appreciated. The dances taught were filmed by Caspar, Richard and Roger Sturge and the results were converted into a DVD by Richard and Sheila and Jo Cott. Our thanks to them all.

The Excursion

We had a lovely excursion to Aberglasney Gardens on Tuesday afternoon and the rain held off. Many people, apart from enjoying the gardens, spent time in the refreshment area which was very pleasant.

Facts and figures

There were seventy dancers, eleven non dancers and three visiting teachers.

The accommodation was B&B £ 170 for standard, £217 for en suite and £117 for self catering.

The course fee was £140 for dancers and £40 for non dancers.

The evening meals were £120 for the week.

Despite initial worrying projections, the course made a significant surplus which is yet to be finalised.

Our thanks also go to,

- Roy Clarke who made the cake and Alison Scrimshaw who decorated it.
- Fiona Howarth for the 'compulsory fun'
- Roberto Haddon who facilitated communications with Ramon Cardona before the course started.
- Frances Horrocks who translated and checked Corry's notes
- And all the participants who attended the Summer School to make it a successful and happy week

From 'The organising team'

Dorien Bates, Peter Bransby, Jill Bransby, Roger Sturge and Janet Woolbar

DATES FOR YOUR DIARY

- S.I **Dec.6th SIFD W MIDS BRANCH CHRISTMAS DANCE** 7.30 - 10.30pm at Solihull Methodist Church Hall, Blossomfield Road, Solihull B91 1LG. MC Maggie Kaye with the Heart of England Band. Bring-and-share supper. £3 on the door. More details from Maggie on 0797-464-9311 or email margaretkaye@blueyonder.co.uk
- S.I **Dec.6th 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. RM10 9BD 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.
- S.I **Dec.12th BARNET CHRISTMAS PARTY** with music by Dunav. 8pm at Church House, Wood Street, Barnet, Herts. Info: Brian Dowsett 01992 582717
- S.I **Dec.13th BALKANPLUS:** MC will be Fiona Howarth with live music from Dunav.
- S.I **Dec.19th/21st DUNFORD WEEKEND** see page 7
- Dec.28th 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
- S.I **Mar. 7th SIFD W MIDLANDS BRANCH ROMANIAN DAY COURSE** with Liz Mellish & Nick Green 10.30 - 4.30 at Solihull Methodist Church Hall, Blossomfield Road, Solihull B91 1LG. More details from Maggie Kaye on 0797-464-9311 or email margaretkaye@blueyonder.co.uk
- S.I **Mar.7th 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.14th/15th ROMANIAN WEEKEND WITH SILVIU CIUCIUMIŞ** Sat.14th in Manchester and Sun.15th at Calver, Derbyshire. send s.a.e. to: Julie Korth, 'Holly Cottage', off Wigan Road, Aspull, Nr. Wigan WN21 1EF
- S.I **Mar.27th/30th 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.
- S.I **Apr. 24th/27th GREAT ALNE LONG WEEKEND** 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 from the Netherlands and Contra with Rhodri Davies. More information on the website: <http://www.greatalnefolk.org.uk/> or phone André Hobro on 0121 777 3722

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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.

Čeladenský

Describing the Čeladenský's (pronounce: Che-lud-den-ski) origin as Czechoslovakian is correct but rather imprecise. It is on par with describing Foola Reel as a British dance. In fact, Czechoslovakia as a single country does not exist any more (while Britain still does).

The dance originates from north-east Moravia which is the eastern part of present-day Czech Republic. It takes its name from Čeladná (pron. Che-lud-nah), a picturesque village in the Beskydy mountains in the Lašsko (Lachia) region. Unfortunately, being only about 20 miles by a dual-carriage way road from the industrial city of Ostrava on the Polish border it is in danger of growing into a commuter town soon.

Čeladenský is a well-known dance in Moravia. It has a distinct tune popularised by the composer Leoš Janáček: Čeladenský is one of several folk tunes in his suite of Lachian Dances. Janáček was born in Lachia – his birthplace in Hukvaldy is less than ten miles from Čeladná – and knew intimately all the folklore of the region.

Incidentally, when I was searching on the computer for more details and typed “celadensky”, the first choice was a YouTube recording of Janáček's music in arrangement for a folk cimbalom band, accompanied by a rather beautifully choreographed two couples dancing. Certainly worth listening to and seeing. [Cimbál, or cimbalom, is a sort of hammer dulcimer, very popular in Moravian folk music.]

The indication of the popularity of Čeladenský is also the fact that it was included as one of the dances in the Moravian Beseda, though in a shortened version suitable for a ballroom. (See the note on Besedas on page 11) Čeladenský was also taught a few years ago by a Moravian folk dance teacher Jitka Šafaříková at one of the Prague Dvorana summer school courses.

Čeladenský has a characteristic click step which I find rather strenuous and, as I grow older, difficult to perform gracefully.

Čeladenský

(as taught by Jitka Šafaříková at Dvorana summer course 2001)

Danced in a big circle, couples facing, men with their back to the centre.

Line of dance (LOD) is anti-clockwise.

Click step moving right: hop on left foot and at the same time click right foot to left ankle

moving left: use the opposite feet

- 1 – 2 Jump with strong fall on both feet (lady's feet in parallel closed position, man's feet parallel slightly apart, not more than 6 in), followed by 3 click steps, man to his right, lady to her left
- 3 – 4 Repeat bars 1-2 with other foot in opposite direction
- 5 – 8 Repeat bars 1-4
- 9 – 12 Clap and turn with right elbow grip 1 ½ times
- 13 – 16 Clap and turn with left elbow grip 1 ½ times
- 17 – 18 Man's right foot, lady's left foot in a forward position, heel touching the floor (the body weight is on the other foot), turn the toes quite vigorously in a fan movement out-in-out, then close feet
- 19 – 20 3 click steps, man right, lady left, on last beat land on both feet
- 21 – 24 Repeat bars 17-20 with other foot in opposite direction, at the last beat get into a ballroom hold position, but man's left hand holds lady's right hand round his waist behind his body
- 25 – 32 Turn with polka step, with a kick backwards on the hop. In the last bar man 3 steps on the spot and close while he turns the lady under his left arm clockwise in 3 steps and close. They finish side-by-side, facing LOD, hands joined – right in right, left in left – behind their backs
- 33 – 34 8 quick stamping steps forward, starting with outside foot
- 35 – 36 4 hops forward on outside foot, the other foot lifted in forward position
- 37 – 40 Repeat bars 33 – 36 changing feet
- 41 – 44 Still in the same hold, gyrate on the spot, man moving forward, lady backward
- 45 – 48 Without releasing hands turn quickly inwards to face in the opposite direction, but continue gyrating in the same direction, i.e. man now backward and lady forward

Dal Sudwell

Michael Clark

Michael Clark was a longstanding member of the Society. He had been dancing since the beginning of the 1950s. Joan says he was a great pleasure to dance with except on the occasion when having lifted her high in the air at the end of Swedish Schottische he let go and left her to go crashing to the floor.

Michael was instrumental in finding and running weekend venues. In the 1950s he found Thamesfield run by the Jarretts whom he had known as YHA wardens at Crowcombe. Thamesfield was a lovely house situated on the bank of the river at Henley-on-Thames.

Later he introduced us to Halsway Manor and ran weekends there for several years before handing over to Jack. At one point (1983) S.I.F.D support for Halsway Manor dipped and the weekends were in danger of being lost Michael wrote to all his old friends of the Wandsworth Group of the YHA and invited them to share the weekend. As a result the weekends were saved and many of the walkers having been introduced to International Folk Dancing became enthusiastic dancers.

Michael was a great walker leading groups in the mountains of Europe for the Ramblers Association and others. At Halsway he always led the Saturday morning walk on the Quantocks. When we were younger and fitter we would take cars to the other side of the Quantocks and Michael would lead us back for lunch by a very switchback route and then back again to the cars in the afternoon by a different way. He will be remembered with affection by many members of the S.I.F.D.

Joan & Jack Richardson

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From Michael Clark's wife, Jane

Thank you to so many friends in the SIFD who sent cards, photos and condolences on hearing of Michael's death, aged 84 years on 21st September 2008. Thank you for sharing your memories of Michael with me. Dancing had been so much a part of his life, that it seemed fitting to include a dance at his service of Thanksgiving and Celebration. Dancers from a number of groups joined the U3A group in Ma Na'avu from Israel.



Dunford (Midhurst, West Sussex)

19th to 21st December

If you've been before there's no need to tell you that this is a really enjoyable weekend of dancing and walking or, of course, just relaxing in the lounge with its log fire and Christmas tree. Accommodation is in single, double or twin bedrooms, all en-suite, at a well-furnished country house at the foot of the northern slopes of the South Downs, once the home of Richard Cobden.

Janet Woolbar has kindly agreed to lead the dancing on Friday and Saturday evenings and Sunday afternoon. On both Saturday and Sunday mornings there will be a walk from the house - returning in time for lunch. For non-walkers, on Saturday morning, there is the opportunity to visit Midhurst's monthly market.

There will be Christmas dinner (the meals are jolly good) and carol singing on Saturday evening.

If you haven't been before, and you're a dancer, I'm sure you will feel at home and among friends. The cost of the weekend - £130.00. Looking forward to hearing from you.

Dot Bradbury (Mrs)
tel. No. 020 8540 3464

Michael Clark

Sadly, Michael died in hospital on Sunday 21st September. He never did come home, despite all the plans in place to make this possible, and despite his strength in holding his own after suffering a heart attack and stroke. In the end his system was just too weakened to cope.



Albert Hall; Michael is 3rd from left



Halsway?; Michael is 2nd from left, 2nd row

Dancing was an important part of Michael's life, especially so, as he met his wife Jane through Scottish country dancing. At Michael's funeral the lovely Ma Na'avu was danced. He was also passionate about public footpaths and rights of way, and undertook many surveys to monitor their state. He was a member of the SIFD since the early days of the Society, and participated fully in the Society's activities, such as the Albert Hall displays and Halsway Manor weekends, and he always held the Society in great esteem and upheld the Society's interests.



Michael also loved walking and climbing, and he introduced members of the local ramblers' association to international folk dancing. This led, in 1990, to him founding the Fleet International Folk Dance Group, with a core membership of local ramblers. The group flourished, and celebrated its 10th birthday, complete with a special cake, in the year 2000. I first met Michael when I joined the group in 1999, and he and Jane immediately made me feel very welcome. We had moved to Guildford from the West Midlands 3 years earlier, and I was overjoyed to have at last found an international folk dance group not too far away. Michael was concerned to lead the group forward, and applied for SIFD affiliation, thus starting the enrichment of the group's horizons through workshops with invited SIFD teachers. There came a difficult year when the hall we danced in was knocked down and a new hall built. Michael found three different halls for us over the course of that year, no mean feat when one considers how much halls are in demand. Then, approaching the age of 80, Michael took the SIFD teachers course when it was offered. He always had the group's interests at heart.

Michael danced at his 80th birthday party, but he started to find it increasingly painful and difficult to dance, and three years ago he had to stop dancing altogether; it was hard for him to come to terms with. However he kept in touch with the Fleet group and the Society by being our SIFD contact, coming to party evenings, and very recently as Fleet's Honorary President. The group he founded, and which owes its existence to him, continues to grow and flourish, and will hopefully be a lasting tribute to Michael. We remember him with affection and gratitude.

Linda Melville-Smith

Notes from the Island of Dance

SIFD Summer Camp, Swansea

The first dance camp I attended was a couple of years ago in California. It was such an incredible 'high' that I was delighted to find, upon moving to West Wales, that the SIFD summer camp was taking place barely more than an hour's drive away.

Swansea University has to be the ideal location for such a gathering: with the campus sandwiched between the long stretch of sandy beach and the expansive grounds of Singleton Park and Botanical Gardens. The first couple of days were HOT (and that's temperature AND dance!) so it was a real joy to be able to walk down to the beach for a dip and a cool-off during lunchtime.

Our halls of residence backed right on to the park, with its stately old trees set in a rolling landscape – a good place to stretch out tired muscles, and for me to walk off a slightly twisted knee. And if the urge for civilisation became too strong, there was the frequent bus service into the town centre. But, for me, one of the attractions was to be able to take, for a whole week, a holiday on the 'Island of Dance', where phones didn't ring, email couldn't get through and not one minute was spent in a car or store. What a break! The whole university had obviously been financed by the RSPB as a protected haven for seagulls. Their shrieks bounced off the high buildings from dawn to well after dusk, and fused like some berserk Balkan gajda with the rhythms of the kopanitsa, ruchenitsa and padjusko as I sank into sleep, hoping I'd left enough time to recover from the day's exertions.

I had enrolled in the Bulgarian course, taught by Dragan Draganov, and the Catalan course by Ramon Cardona. Both instructors were excellent, with the skill, grace and expertise developed over a lifetime of familiarity with the dances and the music. And I saw enough of third instructor, Corry Verheijen (who conducted the General course), during the evening social dances, to appreciate her extensive knowledge of a wide range of dances from various countries.

But it takes more than skill and knowledge to make a good teacher. Communication is the essential third ingredient: the ability to impart the knowledge, to listen carefully to the questions, and provide clear answers. And then there's that rather more indefinable quality: the 'energy' that the teacher brings – not physical energy, but a warmth and joy they bring to the teaching process – and for that, all three instructors received top marks. I really felt that there was nothing they'd rather be doing than sharing their love of the dance with a bunch of left-footed duffers (that wasn't us, of course!).

Each evening I thoroughly enjoyed the three hour 'social dance', with a dance list assembled and led by a different local group teacher each night. There was a wonderful variety in the dances chosen – not an easy job, coming up with some 25 dances that can quickly be taught to a huge circle of 80 dancers of differing skill levels.

One of the benefits of attending such a long running event is that the programme structure has been honed to perfection over the years. SIFD's 'office away from home' for the week, was efficiently organized, with daily postings of news, programme changes etc., and very helpful with the myriad of questions and requests. Even that hoary old tradition, the group photograph, turned out well: I've rarely seen fewer faces obscured in an 80 strong contingent. And that was an excellent banquet we enjoyed in the private dining room on the last evening: a fine farewell to an exhilarating week. Only one question: who do you have to know to get access to the ice cream cabinet, which was locked all week??

Will I return in 2010? Can't wait. My only regret is that it's not an annual event – ah, do I hear anguished groans coming from Roger, Dorien and all who worked so diligently to put together such a successful and well organized event? Well, all we need are a few more volunteers

David Watkins



Balkanplus

The November Balkanplus will be held on the 1st November at Cecil Sharp House, Camden NW1, starting at 7.00pm. MC will be Nick Green & Liz Mellish with Romanian guests. Admission £7.

Maureen Felton

The original photographs were from David Watkins

*(My computer has flexed its muscle!)
Ed.*



Besedas

The original meaning of the Czech word BESEDA is a chat with friends, possibly accompanied by ample supplies of drinks, and maybe even a few good measures of slivovitz. In fact, some besedas were not dissimilar to a Scottish ceilidh or a Welsh noson lawen. During the 19th century, especially during its second half there was a strong national revival in the Czech lands trying to raise the Czech conscientiousness in the prevailing German speaking environment. The key used to raising the linguistic awareness was establishment of numerous Czech-speaking social clubs and societies. Many of them started calling themselves besedas.

My clever ancestors realised that discussing politics in these besedas would not win them many supporters. Singing, dancing and other social activities were a much surer way to gain the hearts of their compatriots: organising choirs, poetry readings and dancing academies, balls and dancing soirees was so much more attractive. Of course, most of the social dances (except polka) were of foreign origin, the popular quadrilles coming usually from Paris via Vienna. In order to change this situation the Prague dancing master Karel Link created, in 1862, the Czech national quadrille by consciously combining a number of typical Czech folk dance steps into the conventional quadrille formation that would be acceptable in the dancing salons of that period. In doing this, Link and his musical collaborator Ferdinand Heller brought the dances of the common people to the attention of all the social classes and increased their awareness of, and pride in, their national heritage. They called their quadrille Beseda.

The Czech Beseda soon became very popular not only in Bohemia but also in the neighbouring Slavic countries, Moravia and Slovakia, where the revival of national pride was also taking place. So it was not long before the pattern of Czech Beseda was applied to create similar quadrilles using the Moravian and Slovakian folk tunes and folk dance steps. Thus Moravian Beseda and Slovak Beseda were born.

Later on, even each distinctive region in the area wanted to have their own Beseda, and so were devised the Silesian Beseda and the Hanácká Beseda (in the fertile region of Haná in central Moravia). Indeed, the Hanácká Beseda was created as late as August 1947, partly to stress the independent identity of this rich agricultural community in face of the increasing pressures of the communist action committees planning to destroy the big farmers even shortly before the coup d'état in February 1948.

During the forty years of communist rule the Besedas were out of favour and became half forgotten. It was thanks to Frantisek Bonus, the spiritual father of the present-day Dvorana, that the Czech Beseda was revived in the late 1980s and has become popular even beyond the frontiers of Bohemia. I believe it was taught at one of the summer schools a few years ago, and Quadrille Club chose it for its display at Dance around the World in 2006.

I am glad to say that even the other Besedas are now being revived under the auspices of Dvorana. The Hanácká Beseda has already been published in a set of CD, DVD and the description of the dances in Czech/English. The Moravská Beseda is currently in preparation, and the Silesian one should come out later next year or in 2010.

But I am pretty sure that one Beseda is not going to be revived by Dvorana. I myself know very little about the Old Gaffers' Beseda, only that it has jolly pub song tunes and there are frequent pauses in music to allow for generous beer imbibing. I've heard that advanced "dancers" can manage up to three pints a quadrille. To my mind, this dance should be revived; it may help alleviate the shortage of men in our clubs.

Dal Sudwell



Lost and Found

A black leather spectacle case was found in Cecil Sharp House after the October Sunday Dance on the 11th. If anyone is missing it I've got it and can be contacted on (020) 7739 9976 (before 8.30 pm) or by email: annlouisehuston@aol.com .

Anna Huston

Čeladenský

Couple dance from North Moravia, just south of Silesia in the Czech Republic. The region is known as Lašsko (Lachia)

Dr. Leoš Janáček, one of Czechoslovakia's later composers than Smetana and Dvořák, was like them a great collector of folk music and set many tunes gathered among country folk to classical music. He was born in Hukvaldy and he loved his native hills and valleys with brooks flowing into the river Odra. This is where the dance comes from.

It is a fast one and since there are no breaks in it to get your breath back, we feel 6 repeats are sufficient and on the last repeat the 2nd part is danced to a polka step, boy's hands around girl's waist, her hands on boy's shoulders, finishing with a triple stamp.

THE DANCE

Tempo: Reasonably fast to very fast throughout.

1st Part:

Couples face each other in a circle, Men with backs to centre, Girls' hands on waist, fingers forward. Man claps on first beat and raises R arm holds it throughout each repeat.

Jump lightly onto both feet, heels slightly raised, then moving to Man's L jump onto R foot clicking simultaneously with L foot to R ankle (*see cover illustration*) Foot / click = 1 beat.

Repeat 2x Girl dances on opposite feet.

Repeat all moving to Man's R.

Then repeat all.

2nd Part:

Partners arming turning to R with 7 running steps, changing arms on 8th. Then 8 running steps arming to L, returning to place.

Repeat both parts 5x. For 6th repeat see above.

Alternative: If balance is a problem you can opt for partners to hold R hands like a handshake for whole of 1st part.

Hedy Fromings (Beskydy Dancers)



Balkanplus invites Iliana Bozhanova to London

After Ben Koopmanschap's successful visit, Balkanplus can already announce next year's Balkan workshop weekend and it promises to be the most exciting yet. Again it will be a first UK visit, this time by the internationally acclaimed Bulgarian dance teacher, Iliana Bozhanova (www.ilianabozhanova.com) and her accordionist Todor Yankov.

There are some of us in the UK who remember Iliana from a dance seminar in Plovdiv in 1989 organised by the British-Bulgarian Friendship Society. It was possibly her first teaching assignment, under Dimitar Doichinov, and she won our hearts with her exquisite dancing skill and cheerful personality. Since then, she has not only forged a reputation internationally as a top teacher, but also directs the Voivodintsi Ensemble near Plovdiv.

In July, about 90 people from 16 countries were invited on an amazing tour of Thrace (Bulgaria, Greece and Turkey) in celebration of Yves Moreau's 60th birthday. Yves chose Iliana to mastermind the Bulgarian segment, which she did with aplomb. She even organised a mini festival near Sredetz (Strandza) where - a complete surprise to Yves - the highly prestigious President's medal was presented to him.

Iliana has a great sense of fun and works well with the talented accordionist Todor Yankov.

NOTE THE DATES: 19th and 20th September 2009.

Full details will be published soon or visit our website www.balkanplus.org.uk

Brian Dowsett

Dear Janet:

I know a number of Czech and Slovak dances taught by Frantisek Bonus on his travels to the US in the 1980s, but Čeladenský is not one of them.

However, I found it in Frantisek's last published book from 1996. It is a couple dance from Northeastern Moravia, region called Lassko (pron. "Lash-sko", transl. Lachia ?).

I attach my translation. Čeladenský is one of the "Lachian Dances" composed by Leos Janacek - Lassko was his home turf.

Čeladenský

Couple dance from Laško, Northeastern Moravia, Czech Republic.

Option A:

Couple with M and W facing each other, M hands crossed in the back, W hands loosely along the body.

Start standing on R, knee slightly bent, with L heel in front.

Meas. 1-2 Pendulum: Move outstretched L leg to the left – right – left – right

Meas. 3-4 Holubec step sideways: Leap on R to the left while clicking "heels" (inner foot edges) at the same time, a total of three times. End with a leap landing on both feet. Clap hands three times.

Meas. 5-8 Repeat 1-4 with opposite footwork.

Meas. 9-16 Elbow turns:

Meas. 9-10 R elbow turn: Both start with their L foot, and clap their hands once on the first beat, along with their first step. M and W exchange places in three steps ending with a sudden turn landing on both feet, about a foot apart, right foot slightly forward.

Meas. 11-12 L elbow turn, starting with R foot.

Meas. 13-16 Repeat 9-12.

Option B:

Couple with M and W facing each other, holding their outstretched right hands. M free hand behind his low back, W free hand loosely along the body.

M (W) on R (L), knee slightly bent, with L (R) heel in front.

Meas. 1-2 Pendulum: M (W) move outstretched L (R) leg while moving the joined hands in the same direction as their feet – to M left – right – left – right.

Meas. 3-4 Holubec steps sideways, as in Option A, but this time M leaps on his R to the left, and W on her L to the right, joint hands held steady. End with a leap landing on both feet.

Meas. 5-8 Repeat 1-4 with opposite footwork.

Meas. 9-16 As in Option A.

From "*Lidové tance*" [*Folk dances*], in *Czech*] by František Bonuš,
Ústav lidové kultury [Folk Culture Institute], Strážnice, Czech Republic, 1996.

Tom Kafka

ČELADENSKÝ

W. Horrocks

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 2/4 time signature. The melody is written in eighth and sixteenth notes. Chords are indicated below the staff: F7, D7, F7, Ab, D7, Eb, Ab. The second staff continues the melody with chords: F7, Ab, Eb, Ab, Eb, Ab, Eb, Ab. The third staff has chords: Abm, D7m, Eb7, Abm, D7m, Eb7, Fm, Eb. The fourth staff has chords: Fm, Ab, Fm, Eb, Bb7, Eb, Bb7, Eb, Eb7. The fifth staff has chords: Ab, Eb, Ab, D7, Eb, Ab, E. The sixth staff has chords: Ab, F7, Ab, Eb, Ab, Eb, Ab, Abm, Eb7. The seventh staff has chords: Abm, Eb7, Abm, Eb7, Abm, Eb7, Abm, Eb7. The eighth staff has chords: Abm, Eb7, Abm, Eb7, D7m, Abm, Eb7. The ninth staff has chords: Abm, Eb7, Abm, Eb7, E, B7, E, B7, E. The tenth staff has chords: E, Eb, E, B7, E, B7, E, B7, E.

Wilf Horrocks

What a marvellous response to the appeal for notes and/or information about Čeladenský. I have published all the notes about it (pages 6, 12, and 13) because in my experience different descriptions help different people gain an insight into the dance.

Fingers crossed for next month for items to complement the next piece of Wilf's music, **Vira de Lisboa**.

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

November 2nd MC: Fiona Howarth

December 7th MC: Graham Styles



WHAT'S ON IN NOVEMBER

- S.I **Saturday Nov.1st** **BALKANPLUS** see page 9
- S.I **Saturday Nov.1st** **SIFD DAY COURSE** of Romanian Dance with Nicolae Stanescu and Doina Anghel. Cecil Sharp House 10.30am
- Sat/Sun 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.
- Sunday Nov. 9th** **CANDLE LIGHT FESTIVAL AT BUDDHAPADIPA TEMPLE** (Thai) in Wimbledon from 11.00am - 17.00pm.
- S.I **Friday Nov.14th** **RAINMAKERS' 32nd ANNIVERSARY DANCE** 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.
- S.I **Saturday Nov.29th** **Nov.29th SIFD AGM** Cecil Sharp House see page 3.



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