

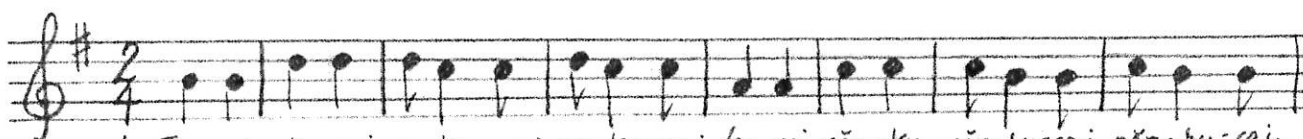
S.I.F.D. NEWS



SEPTEMBER
2009

TANCUJ

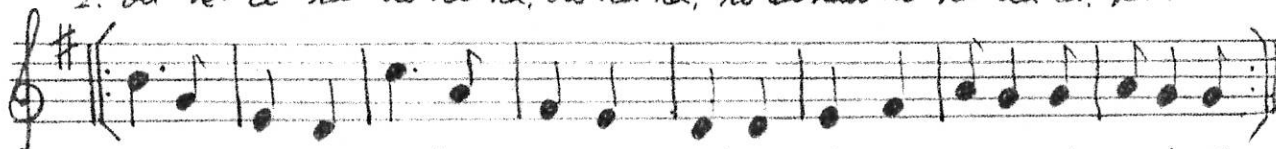
CZECHOSLOVAKIA



1. Tan-cuj, tan-cuj vy-kau-caj, vy-kau-caj, len mi pęc-ku nęc-hu-caj, nęc-hu-caj.
2. Sto-jí vo-jak na var-tě, na-var-tě, vřo-z-tr-har-ém ka-bá-tě, ka-bá-tě,



1. Dob-rá pęc-ka na xi-mu, na xi-mu, ne má kaž-dý re-ri-nu, re-ri-nu.
2. od ve-če-ra do rá-na, do rá-na, ro-sa naň ho na-da-la, na-da-la.



- 1 & 2. Trá-la-la-la, trá-la-la-la trá-la-la-la-la-la-la-la-la-la

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.

* * *

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The motif this month was inspired by the Gurman Indian dancers at Llangollen.
The cover design has been updated, it was first created by Caroline Thomas in 1973.

George Sweetland has sent a report on the adult and children's folk dance groups from Llangollen. (pages 5,6,7). In addition, Roger Sturge has sent details of the other competitions, these will be published next month.

Jill Bransby has sent a short biography of each of our 2010 Summer School teachers, first one this month is of Hennie Konings (see page 9).

I have now twice had to pay to receive post, both times the insufficient postage was 17p but in addition a handling charge of £1 - and I also had to make a trip to the Post Office to get the items. I think the problem is bubble-wrap, which makes the envelope thicker than allowed under the new regulations - so please check likely oversized packets before posting.

The music and dance instructions of a basket dance from Majorca, Spain will feature next month.

Ed.

* * *

Picture of "Pug" Cyriax on the left, and Aily Eistrat - right.



When and where it was taken I have no idea but the photographer's mount it was in is discoloured with age! It's possible it was taken at Canford Summer School in the late 1950's. With mention of Aily in the News lately people might like to know how she looked in her beautiful Estonian costume.

Frances Horrocks



'Tanec' Bulgarian Dance Classes

Regular Classes of 'Tanec' Bulgarian Dance Group - Thursdays - beginners (led by B. Andonov)
Fridays - advanced (led by M. Spasov) Bulgarian Embassy, 186-188 Queen's Gate SW7
From 7.30 - 9.30 £5 www.tanec.co.uk

DATES FOR YOUR DIARY

- S.I **Oct.1st NUTBROOK INTERNATIONAL FOLK DANCE GROUP:** Iliana Bozhanova and her accordionist Todor Yankov will lead the dancing in the Bulgarian evening. 8pm - 10pm. Visitors £4. club members £3. Grangewood Methodist Church Hall, Wollaton, Notts. NG8 2SJ. Contact: 01159171831 or www.nutbrookfolkdance.co.uk
- S.I **Oct.3rd BULGARIAN DANCE WORKSHOP AND PARTY** with Iliana Bozhanova and accordionist Todor Yankov in Edinburgh at St Ninian's Church Hall, Comely Bank Row, EH4 1AF. Workshop from 11 am. to 5 pm. Evening party from 6.30 to 9.30 (or so) including live music from local group "Tsârvul". Buffet supper available (5.30 to 6.30)—please let me know if you wish to join us for this. Workshop £11; party £4. information about local shops, cafés, accommodation, etc., contact Graham Crowder 0131 3342891 or graham@gcrowder.co.uk
- S.I **Oct.16th RAINMAKERS ANNIVERSARY DANCE** 8-11pm at St Michael's Parish Hall, Broadway, Letchworth, SG6 3PQ. £6. MC Jill Bransby with live music from Cloudburst. More info from Roger (01438 812766) or Mark (01462 454210).
- S.I **Oct.18th 'ON SHOW 2010' REHEARSAL** 1.00pm - 5.00 pm. (nr. Jcn. 5 on M42) Elmdon Heath Community Centre, Cornyx Lane, Solihull. B91 2SF. details from Janet Douglas 01243 265010
- S.I **Oct. 30th/Nov. 2nd RESIDENTIAL COURSE OF GREEK FOLK DANCE** with Angie Saravelaki 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) £195. 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 **Nov.21st CROATIAN DANCES** including Ličko Kolo (the silent dance), with Joan Sach. 10.30am - 5pm. at Barnham Village Hall, nr. Bognor Regis, West Sussex. £10 (SIFD members), further details from Janet Douglas 01243 265010
- S.I **Nov.21st SIFD AGM** 4.30pm at St Ursula's High School, Brecon Road, Henleaze, Bristol, BS9 4DT. afternoon workshop with Dalila Heath from 2.00pm to 4.00pm (£5), evening dance with Anne Leach 7.00pm to 10.00pm. tea 4pm, and a buffet supper at 6pm, cost £5.
- S.I **Dec.5th ZIVKO FIRFOV BALKAN PARTY** at St. Alban's Centre, Baldwins Gardens. EC19 7AB. Nearest underground station - Chancery Lane (Central Line) Tickets from: Irene Keywood, 133 Third Ave., Dagenham, Essex RM10 9BD. Tel: 0208 592 4427. Price: £8 (including refreshments) Time: 7.00 - 10.30pm. Admission by ticket only, numbers limited. Dances from: Croatia; Macedonia; Serbia. Also: Bulgaria, Greece and Romania. Cheques made out to Zivko Firfov Folklore group.
- S.I **Jan.24th 'ON SHOW 2010' REHEARSAL** 1.00pm - 5.00 pm. (nr. Jcn. 5 on M42) Elmdon Heath Community Centre, Cornyx Lane, Solihull. B91 2SF. details from Janet Douglas 01243 265010



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.

Llangollen Eisteddfod 2009

I have been a firm supporter of the Eisteddfod, particularly the Adult Folk Dance Competition, ever since my first visit many years ago, largely because they try to adhere to the principles of traditional dance. Recent years have shown a fall in the number of entrants from Europe and this year it fell to two only, a small Swedish team of only three couples and a very entertaining group from the Czech Republic which did not meet the approval of the adjudicators. It is to be hoped that the graph has reached its lowest point and next year will see a substantial rise in participants in the Adult Competition.

So, for this year I am giving pride of place to the Children's Competition as I felt it provided a more interesting morning. But there are many other reasons for liking Llangollen. Its beautiful location in the Dee valley with the Welsh hills on either side, the bridge with the Dee bubbling over the rocks, some nice pubs, and I have always found the people very friendly and helpful. Meeting old friends on the field is a plus too. This year I spoke to Hilda and Roger Sturge, Frances Horrocks and Julie Korth, Claire (minus her shop) and old members like Eric and Sheila Owden and no doubt I missed others. The weather while not exceptionally sunny, was fair.

Children's Folk Dance Groups (Under 15) - Comp 17

In order of programme.

1/ Suziria Kalynonky -...Kyiv, Ukraine

This was a large group of 12 to 14 year olds in ten couples. The item was interesting in that the dances were different from the more usual Ukrainian style. They used a high, hopping step, with a movement recalling the 'penguin' walk found in Croatian dances. The boys wore short jackets in a dark check and white trousers tucked into black boots. The girls had a short, white skirt - not, I think regarded by the adjudicators as authentic - with a blue apron, white blouse, and a head band with ribbons hanging from the back. To the four musicians, the group performed 'Duba Dance' and 'Bereznyanka' both of which were very well danced. (86)

2/ Dancing; Anatolia' - Kurdistan (London)

To the traditional sound of the davul (drum) and zurna (shawm), this older group of six girls and four men danced in costumes which had a similarity to those of the Black Sea Greeks. The men were wholly in black with some gold decoration, the high pointed head dress peculiar to the region and black boots. The girls were brighter, with a black bolero, a red open skirt to show the gold trousers underneath, and a red pill-box hat partly covered by a head scarf. The suite of dances, (no names given), featured the high lifted knees with a bent back for both sexes and were danced with appropriate seriousness. An extrovert circle dance for men had strong arm movements and much kneeling. (87)

3/ Gurman Folk Dance Academy - Barnala, India.

This group has been seen at the Eisteddfod many times and are always colourful and exuberant. It is interesting that in their first years the dancers were all male and the girls, if any, were purely decorative. Now, the girls dance exactly as the boys, but whether it can be considered traditional is another matter. To drums and rattles they presented a stick dance (for boys originally ?) followed by a more traditional dance, the sexes more differentiated. As always with this group, they were well rehearsed and the item a pleasure to watch. (90, Third)

4/ Emerald Isle Dancers - Black Rock. Rep. of Ireland.

New to Llangollen, these eight girls gave a suite of five dances, 'Lannigan's Ball', 'St. Patrick's Day', 'Haste to the Wedding', 'Leslie's Hornpipe', and 'German Beau'. Their costumes were simple, a white blouse, green skirt, and a black, laced bodice. As with all Irish groups their footwork was good, but not as polished as Loughgiel. The dances had the usual format of lines, circles, couples, arches and so on. One dance had a movement where the arms, bent at the elbow, were rotated round each other. As it was the last dance I thought it might be an attempt at a German style. (79)

5/ Bride - Bognor Regis England

B. R.... Bognor. Regis. etc. This small party of six girls are part of a SIFD group, led by Janet Douglas, (our esteemed Editor), and gave a good account of themselves. Their marks do not reflect the great improvement they have made in their presentation recently, but it does show the competition is really fierce. If they feel a little disappointed, they should not be because most of the other entrants are seasoned stage performers. Their costumes were good and the girls looked wonderful in them.

The three dances were from their own region, 'Sussex Cottage', 'Jenny Pluck Pears', and 'Hop Pickers Feast', and danced to a recorder, drum and melodica. To have an older girl on stage with an English flag was a nice touch. (77)

6/ Northern Lights - Skipton England

This was an introduction to Llangollen for this large group, but not, I think to stage work. The twenty or so girls and the three boys presented a suite of dances from Northumbria in the context of a social gathering. The boys were in the every-day wear of working men at the turn of the last century, a collarless shirt, open waistcoat, flat cap and a red neckerchief, but the girls' costumes were rather too uniform, with a white blouse, and blue skirt with a striped petticoat. In three sets of eight, with one boy in each, their first group of dances featured the rant step. This is native to the north of England, (not Dorset!) and were well performed. The next group were clog dances, which opened with a solo for the boys, then for the girls and then all together, with a finale in a circle for four with a 'flying' figure for the girls. (94-First)

7/ Hornsev Ataturk School - Cypriot Turks London

This school too, found it difficult to recruit boys to dance. There were twelve girls of around 14 and six boys of 12, I guess, and the programme said they were to dance 'Tsiftetele', 'Susta' and 'Bardack Kandillas'. The girls' costumes were attractive; a red, knee length coat, glittering with gold ornament over white trousers and a white head scarf. The six boys had full, knee length breeches, a checkered sash, a black and white waist coat, a red fez with a head band and black boots. It is not possible for me to separate the dances especially as no names were given, but they were not in lines or circles, each performer dancing in his or her own space. A dance for the boys was unusual in that it involved balancing a drinking glass on their head while crawling under the legs of the others. Overall, the dances were a curious mixture of Turkish and Greek elements. The music was provided by a band of fiddles and percussive instruments. (85)

8/ Heritage Dancers - Mohali, India.

As is now usual, no names were given for the dances. The first set was for five boys in their long, white shifts with a patterned under-skirt, completed with a red jacket and elaborate headdress and the three girls in lime green or orange and black trouser suits. It was striking to see the girls performing the 'squats' and other movements traditionally a male prerogative. The second set had an additional two girls and was slower and gentler, with both sexes using arm movements a great deal and was a well presented item. Their music was simple with a singer who played several small cymbals mounted on a stick, (I never know what to call these 'shakers') and a musician playing an elaborate bowed instrument rather like a Sarinda. (82)

9/ Loughgiel Folk Dancers - Ballymena, N. Ireland.

Dancing 'The Fairy Reel' and 'The Ould Lammas Fair' this all girl group were perfect in their footwork and positioning. I have praised them and their seniors so often that I cannot think of anything new to say. 'Lammas Fair' is probably a horse trading event since the clapping of hands signifies the closing of a successful deal and also the dancers mimed the pawing of impatient horses. (93 - Second)

Moving back to the Wednesday as the above competition was on Thursday morning, I have a few comments on the Adult Competition.

Adult Folk Dance Groups - Comp 15

In order of programme

1/ Gurman Folk Dance Academy. - Barnala India

Announced as traditional village dances, their names were not given but the seven men evoked an authentic atmosphere. Dressed in long, white shifts with short red jackets and bright (cont. »)

headdresses, for their first dance they used coloured handkerchiefs and it contrasted with the finale, an energetic performance with much hopping, shouting and clapping, all to the beat of a solo drum. (86 - Second)

2/ Trionysus - Kivik Sweden.

This was a small ensemble, with only three couples, probably in their forties and fifties. The seven dances were not named, but all were for couples in longways or circle formation, one of which was recognizable as a slow hambo. Even this small number is a welcome sight as any Swedish is a rarity at Llangollen these days. They were all good dancers, but one adjudicator later commented 'their chosen dances were suitable for their age' which can be interpreted in several ways. The music was provided by a fiddle and an older bowed instrument, almost certainly a nyckelharpa. (85 - Third)

3/ Kurdish Folk Dancers - Kudistan, (London)

Although both were from London this appeared to be a different group from that of the Children's Competition, but these have supported many Eisteddfods. This year they had fourteen dancers and two musicians playing the davul and zurna, (drum and shawm). All were line dances, in close formation, shoulder to shoulder. In the first section two men break off from the line to mime a fight with long sticks. Further line dances followed in the style of the region which has an affinity to that of the Turkish dances of Anatolia. The leader of the men had a solo with back bends and finishing with standing on the drum. Finally, there was a free-for-all with everyone dancing individually and moving off stage. (84)

Subhiachar and Bhalai Club - Mansa India.

This too, was a group of seven men, all of whom played a rhythmic instrument of some kind while dancing and were accompanied by a drummer and a double pipe player. They seemed only to show one dance which I have seen in past years. In this, they danced for a while and then one man came forward and with animated gestures and expressions, declaimed a message (?) or such, and the others all shouted in agreement and this was repeated more or less ad infinitum. I didn't have the faintest idea then what it was all about and I don't now. (80)

5/ Jiskra' - Pilsen, Czech Republic.

This was clearly a show group with 12 dancers and 6 musicians and their item had one title, 'Carters Road' and this was simply a setting for a whole group of dances. The Czechs were all well dressed, the men in yellow knee breeches, short black or navy blue waistcoats and black boots. The girls wore plain coloured skirts, plain apron, black and white bolero, red stockings and a black headscarf. The item opened with two men miming horses prancing and pulling a carriage (a wedding?) Next, the men paired off with the girls, one by one. Couple dances followed, one with handkerchiefs as props, a short solo for the men and finally a flirting dance with the men lifting the girls to the centre and marching round in triumph. I don't know why they were so lowly marked, but certainly the audience appreciated the item (79)

6/ Loughgiel Folk Dancers - Ballymena N. Ireland

Their two dances were 'Sixteen Hand Reel' and 'The gates of Derry' to two melodeons, two fiddles, a banjo and a hand drum. I have already commented on the children's group and as far as I could see, there was very little to choose between them. Of course, the rousing rhythm of the band was part of both items which helped. The only difference was there was one man in the adult group and they were all very experienced performers. (92 - First)

Hornsey Ataturk School - Cypriot Turks London

Both the men's and women's costumes were predominantly white. In addition to their full breeches the men had a red sash, black boots and for some dances, a black waistcoat. The girls wore a red, brocaded outer dress over white trousers, and a white sash and headscarf. The men opened with a stick dance, one man acting as Fool, mocking the leader. The girls then showed a handkerchief dance and finally there was a vigorous circle dance for four men. The style of their dances had absorbed some Greek elements and they were accompanied by four musicians, on accordions, fiddle and drum. Incidentally, the men seemed to be a little old to be still at school. (77)

George Sweetland

Summer Balkan Dance in Norfolk

Here are a couple of photos from our recent Summer Evening Balkan dance in North Norfolk.

We were joined by several members of the Norwich dance group for a lovely evening of music and dance.

Music was provided by John on accordion, Birgitta on violin or recorder with additional input from Dawn on flute and Chris on the djembe.

A cappella songs from the Balkanettes added to the enjoyment,



as did a wonderful guest appearance from Dessi Stefanova with a group of 10 singers from the Village Harmony course she was teaching in a nearby village.



Happy dancers at the end described it as a really magical evening with stunning singing from both sets of performers.

Dawn Wakefield
(photos by Chris Gill)



Mediterranean Dances - from West to East

A chance to learn a number of little-known dances from the Greek Islands, to think about style in some of the better-known ones, and to add others from Spain and Italy to your repertoire.

Date: Sunday September 13th 2009 10:30 - 4:30 pm

Venue: Village Hall, Cilgerran, Pembrokeshire

Teacher: Rufus Maychild

Cost £10, or £8 if booked in advance

(Please bring vegetarian food to share for lunch)

Rufus Maychild

SIFD Day Courses

Date: September 12th 2009

Place: Cecil Sharp House

Time: 10.30 am -- 4.30 pm

Cost: £8 for SIFD members, £10 for non-members

Tutor: **Fiona Howarth** and **Frank Dowling**

Subject: Israeli Dance
(see July SIFD News for more details.)

Pam Radford



Balkanplus

The new season begins on 19th and 20th September with the much heralded Bulgarian dance workshops with Iliana Bozhanova and Todor Yankov (accordion). Tickets for these workshops may still be available, but please check with Maureen Felton on 01473 272256. No doubt you will have noted that, unusually, it is on the third weekend on the month. Full details on www.balkanplus.org.uk

My hope is that the Saturday evening party at Cecil Sharp House will be a showcase of some of the finest Bulgarian talent, including Iliana, Todor and London's own Boiko Andanov with friends from Tanec. Dunav will help me maintain our customary balance so expect the programme to include the best of Balkan-plus plus! £10 this month and an extra half hour (7pm to 10.30pm). We have the ingredients for a riotous party.

(Next Balkanplus: 10th October with Maddy and John)

Brian Dowsett



Hennie Konings

As the son of a Russian mother and a Dutch father Hennie Konings grew up with Russian music and dance. In 1968 he graduated at the Rotterdam Dance Academy as a dancer and a dance teacher. He went to Russia to train Russian stage folk dance. He returned to Russia many times to learn the most distinct dance styles. In 1986 he ended his career as a performing dancer.

Since then he has dedicated himself fully to Russian folklore. Within the framework of the cultural agreement between The Netherlands and the Soviet Union, he received a scholarship to continue his dance study in Moscow, including the living folklore of the Russian villages. In the mean time, being a specialist in Russian dance, Hennie Konings has become an internationally leading dance teacher and choreographer. Through the years Hennie Konings has produced much choreography for folklore ensembles at home and abroad, but most of all he has made choreographic adaptations for recreational dance practice.

He regularly teaches Russian folk dances in many countries in Europe (including the UK), USA and Asia and he lectures on folk dance and its development. The participants in his courses are both amateur and professional dancers as well as dance teachers. Some of our SIFD members will have already admired Hennie's vast knowledge and experience of his dances, as well as his ability to teach varied dances at appropriate levels. Hennie regularly teaches intensive Russian courses in London and has introduced varied dances to the Eastbourne Festival participants on several occasions. We look forward to dancing slow lyrical circle dances, energetic Cossack dances, couple dances and quadrilles with 'the man with the red boots'.

Jill Bransby

Letters to the Editor:

It was nice to see a letter from my friend Ruth Coton in Australia reflecting on past acquaintances in the last Newsletter, and yes, there on the Front Cover was pictured (Dr.) Pug Cyriax and Bert Price. Aily was also mentioned and it was with her I was partnered when the S.I.F.D. sent a contingent of us to take part in a show at Belle Vue. Manchester.

We went up by coach and had a late night, arriving back in London around 6.30am, just time to travel on to my job at the Plessey Co. at Ilford.

Hey Ho, Happy days - just had my 78th Birthday and so am slowing down a bit now, however I still belong to 6 local clubs (within 20 miles anyway) in Suffolk on a regular basis, i.e. English Country, Scottish Country and (Partnered) E. European.

Flying Prysadkas are long gone, and even a Zimmer is now a requirement for my favourite, Karapyet! In closing, Greetings to any Harrow Green members of the 1950/55 era.

Paul (Trapper) Bradley

p.s. 1. Ivy Romney / née Oughton is still going on.

2. The following poem will strike a chord with those of you, like me, need a little extra!
I refer to the last two lines.



Turning of the Tide

(A tale of a female morris dancer)

At the age of fifty three
I joined a Morris Side
in multi coloured tattered dress
We danced around with pride

Around the pubs and shows we went
Our hankies flashing white
Our hefty sticks we loudly clashed
With energetic might

The crowds we pulled at every stop
we surely were the best
Did they admire the footwork?
or the jolly bouncing breast?

Now 20 years along the line
that dancing is too frisky
I've to forgo all that fun
for something far less risky

So it's 'Honour your Partner', and moves sedate
to keep my joints from slowing
'Country Dancing' - NOT wintergreen
will surely keep them going

Peg Webster

Paul also sent this picture of the Friendship Dancers



The ladies all have seven costumes made by their leader Robin Hart (no, she is not a fella). Look out for the cushion by the Friendship Dancers at Cecil Sharp House.



Dear Janet,

The name that "eluded" Ruth Coton is Wasil Kaminsky, who directed a folkdance group of Ukrainians living in this country. He came to London from Reading, where he was living, to teach us Ukrainian dances and to help us with costumes, as Ruth says, for our performance at the Royal Albert Hall (in 1957!).

Remember helping me to count the threads for the cross-stitch, Ruth ? !

Lily Avery



Dear Janet,

Fiona's article in the July News brought back more memories. She is right. Judy and Jackey Barkan did explode into our SIFD world and, boy, am I glad they did. Their teaching was inspirational. In those days 'video' was a non word and recorded music was not available until quite sometime after the course had finished. I remember I pushed and pushed to get recorded music because the general understanding was that everyone could either play the piano or had a pianist available so sheet music was all that was needed. I had neither. In 1971 it was recorded on 3.75 reel to reel and pretty good quality then in 1973 it was recorded on cassette and not particularly good sound. In 'those' days also the method of teaching was quite different. *Cont.>>*

TANCUJ ("DANCE WE!")

(Czechoslovakia)

Melody
4 X

Intro.

Harmony
4 X

Intro.

Wilf Horrocks

* * *

The teachers taught their dance thoroughly and then gave you a 'note taking' time pointing out certain details. One did the dance again and finally a few minutes would be given for adjusting one's notes.

Judy and Jackey were so clear in their teaching that a video would hardly have been necessary. I can still hear them saying "clap in front of your face not down on your knees" in 'Eten Bamidba' and again in 'Erev Ba' Judy especially emphasised in the 3rd figure, that with the right shoulder to the centre of the circle, your hands and arms should be outstretched at shoulder height, not as it is danced nowadays. I certainly stuck to Judy's teaching and have my original notes with the teaching details highlighted. Mind you, now that 'senior' moments come all too often, a video would have been helpful for some of the dances that I taught less often. Amongst my favourite dances were: Debka Druz... Debka Dayagem... Triple Debka... Debka Daloona... La'adama... and of course Erev Ba. All of these we regularly enjoyed when I was with the Newport fdg but, apart from Erev Ba, they are less suitable for our Pembrokeshire group. (OK I'm getting old but I would love to dance some of them again especially Debka Druz).

The Barkans and I kept in touch for quite a while and they kindly sent me a picture post card of a group dancing Erev Ba. The post card shows quite clearly the front, back, and both sides of the lovely red costumes and as a result we were able to make our costumes. So thank you again to Judy and Jackey.

Sue Clark P.I.F.D.

SIFD Sunday Dance/Workshops

at 7pm–10pm at Cecil Sharp House, 2 Regent's Park Road, N.W.1
£8 SIFD members £9 non-members £4 children 14-18 (under 14 free)

Sep.6th MCs: Merton Park

Oct.4th MCs: Pam Radford & Janet Woolbar



WHAT'S ON IN SEPTEMBER

- Thursday Sep.3rd** "TANEC" BULGARIAN DANCE GROUP CLASSES see page 3
- S.I **Saturday Sep.12th** SIFD DAY COURSE see page 9
- Sunday 13th** MEDITERRANEAN DANCES see page 8
- S.I **Saturday Sep. 19th** **BALKANPLUS BULGARIAN WORKSHOPS WITH ILIANA BOZHANOVA**
Sunday 20th 10.30am to 4.30pm at North Bridge House School, Camden (Sat) and Cecil Sharp House (Sun). Saturday evening dance party with special guests at Cecil Sharp House. Prices: 1 workshop £20, 2 workshops £30. party £10, Weekend deal £35. Reductions for Balkanplus season ticket holders. Workshops by ticket only. Tickets are available from Maureen Felton, 28 Henslow Road, Ipswich IP4 5EG. Send SAE and cheque payable to Balkanplus. More information on www.balkanplus.org.uk or contact Maureen on 01473 272256 or Brian Dowsett on 01992 582717
- S.I **Sept.26th** **BULGARIAN DANCE WORKSHOP WITH ILIANA BOZHANOVA** and accordionist Todor Yankov at Hempton Memorial Hall, nr Fakenham, North Norfolk NR21 7LG. 11am - 4.30pm approx. £10 pre-booked, £12 on the day if available. Refreshments included, please bring food to share for lunch. For bookings and further information (including accommodation advice) contact Dawn 01328 856582. dawnwakefield@btinternet.com



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