

SIFD NEWS



JULY 2010

# SOCIETY FOR INTERNATIONAL FOLK DANCING

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Editor: Janet Douglas (Mrs.), Oak Cottage, 92 Rose Green Road, Bognor Regis,  
West Sussex PO21 3EQ. Tel: 01243 265010  
email: *SIFDNews@hotmail.co.uk*

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The packaging and posting is done by Dalila Heath.

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CHAIRMAN: Helen Ezra 84 Farm Road, Morden, Surrey SM4 6RB

TREASURER: Judith Payling (Mrs.), Rosebank, 56 Quickley Lane, Chorleywood,  
Rickmansworth, Herts. WD3 5AF. *judithcpayling@yahoo.co.uk*

MEMBERSHIP SECRETARY: Dalila Heath (Mrs.), 18 Calder Avenue, Brookmans Park, Hatfield. AL9 7AQ  
*dalila.heath1@btopenworld.com*

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**AGM Minutes attached**

\* If you need the full version please contact the Editor (s.a.e. please if for post).



The rather scary devil on the front cover is courtesy of Brian Dowsett, find out more in his article on p.9  
The motif this month of two Bulgarian dancers is from the logo designed by Petra for Boyco Andonov,

Janet Woolbar has written that Frank died last month after a brief illness, her tribute to him follows.

Ed.



### **Frank Flanagan 10.11.1924 - 18.5.2010.**

Frank was born in London and for the first 70 years of his life he lived in the same road in Holloway. He worked as an engineer in a company also based in Holloway, but his life was not at all parochial. As a teenager he joined the St. John's Ambulance brigade and as many young men had been called up to fight he was called on to do duty at cinemas and dance halls. The lack of young men also made him a target for young girls who needed a partner on the dance floor so he and his sister decided to go to the local dance academy to learn ballroom dancing. This was his first encounter with dance and stood him in good stead throughout his dancing career.

Although he was working in a protected job he was called up at the end of the war and served in Burma and India, and his experience with the St. John's Ambulance took him into a medical unit. When I was looking for details of his service I discovered a lovely testimonial from his commanding officer.

“Frank is a very intelligent and knowledgeable medical sargeant who has run the medical side of this unit most efficiently. He is very conscientious and pays attention to the smallest details. A trustworthy and reliable man.”

After the war he joined the YHA and travelled at home and abroad with groups both walking and cycling. He lead the Islington group for many years and it was with them that he was introduced to international dancing at the Holmbury St. Mary Hostel. He also enjoyed folk singing and regularly attended local folk clubs where he recorded sessions on an old reel-to- reel tape recorder of singers who later became well known names in the folk world. In due course he joined the SIFD and danced for many years with Harrow Green group. In the early years he helped with the production of the SIFD News when it was run off on a 'banda' machine and collated, stapled and packed by hand and later he became a member of the main committee with responsibility for encouraging and keeping in touch with groups around the country.

When I took over the Central London group after the death of Margery Latham he came along to support me and to work the tape machine when I no longer had a pianist. He was always there to encourage me when I felt nervous about teaching somewhere new. He was usually in the background but his presence gave me courage and reassurance. We also danced with the Jacy Tacy group and with Scandia.

When he was diagnosed with Parkinson's five years ago it was a great blow as we realised that this was going to have a huge impact on his life as most of the things he enjoyed were physical activities. We agreed that we would work hard to maintain his mobility, and he enrolled in exercise classes at the Parkinson's day hospital in Edgware and a new class, Dance for Parkinson's, in Kentish Town which was devised by dancers from the Mark Morris ballet company in America. He still came to regular classes with me and joined in when he could and people were very understanding and encouraged him.

Just after Easter he developed an infection which spread to his kidneys and investigations revealed other problems in his abdomen. Although during the five weeks he was in hospital we realised that he would not recover it was nevertheless a shock when he died. I am gratified that at his funeral friends from many dance groups came to pay their respects and the chapel was full to overflowing. He was never one to seek the limelight, many people did not even know his surname, but his presence was invaluable and it is good to know that he was appreciated. Many people commented on what a gentleman he was and how his smile brightened up many occasions. He will be greatly missed by all who knew him.

**Janet Flanagan (Woolbar)**

## Llangollen - Au Revoir !

I hope there are at least a couple of elderly members who have been reading my past reports on the Eisteddfod and I am very sorry I shall have to disappoint this year as 2009 was my swan song. It is less the actual writing of the report, but for the fact that for the last two years, I have had to make my way there by public transport which I found exhausting.

My first visit there was in 1958. A few intrepid members had already been to the event since its inception in 1946 and had spoken well of it; so I thought I would give it a try. Holidays were scarce those days, as a family I had to be careful with my time, so I booked the all night coach from Victoria and the return from Chester two days later. From there, one caught the local bus to Llangollen, and I distinctly remember two Swedes in full fig walking along the High Street.

The present well-built Pavilion then was simply a large marquee, often wet and draughty. Having been kick-started by a Liverpool journalist it was then a flourishing event with representatives from many countries.

But my closing story is from a group much nearer home, from Northern Ireland in fact. I imagine Dungeer is a smallish village, but at that time it seemed to have an inexhaustible supply of active 65 - 85 year old men. Every year they would turn up, looking precisely the same, book their beds, find some egg and chips somewhere and find a welcoming pub.

Those two teams of eight men apparently had two dances, barely distinguishable from each other and presumably had something to do with the Catholic / Protestant divide since some were dressed as bishops others as cardinals. Although important to get invited to the competition, the main object was clearly to get to the pub and stay there as long as possible, finishing the evening in the Catholic Centre. Lucile regarded them very highly as they were obviously authentic and she always placed them in the first three. However, this regime eventually ended because one year, some ten or fifteen years ago (I think), the visit to the pub was much more than enthusiastic as they made a complete pig's ear of their presentation in the finals, and the Dungeer Mummies have not been seen since at the Eisteddfod.

I very much hope that Janet can find someone else who will undertake this once-a-year task and I wish them the very best of luck. I shall miss the relaxed atmosphere of Llangollen and the banter between regulars who haven't seen each other since last July. Who knows? I might be able to get there one day purely for pleasure.

**George Sweetland**



## Instrumental Workshops at Swansea Summer School

I am looking forward to seeing many of you again at Swansea this August and hope that those of you who play instruments will find room in your luggage to bring them along. I shall once again be running two afternoon music workshops early in the week and hopefully forming a band to play for part of the Wednesday evening dance, when I shall be MC. (Joining the band is not compulsory, if you prefer just to play with us at the workshops!) All instruments are welcome, but I regret that this year I cannot accommodate singers as well.

If you are hoping to join us, could you please contact me by mid-July at the latest, as it will be helpful to have some idea of numbers and instruments.

I shall be happy to answer any questions you have, to send you the music in advance if you wish and I can also provide transposed music if needed for clarinets etc, but only if I know well beforehand.

**Maggie Kaye**

margaretkaye@blueyonder.co.uk or mobile 0797-464-9311 (leave a message if I'm not available)

## DATES FOR YOUR DIARY

**Aug.7<sup>th</sup> IBERIAN GROUP & PROTEAS** performing dances from Spain, Portugal and South Africa at the Embankment Gardens Theatre (free entrance). 2.30 - 4pm.

S.I **Aug.7<sup>th</sup>/14<sup>th</sup> SIFD INTERNATIONAL FOLK DANCE SUMMER SCHOOL** at Swansea University, Wales. Dance courses - Russian / Hennie Konings, Macedonian / Ibrahim Rizevski, General / Cristina Casarini. For further info. see [www.sifdsummerschool.org](http://www.sifdsummerschool.org) or email [sifdswansea@gmail.com](mailto:sifdswansea@gmail.com) or phone 07905 603655 or 01462 457791

**Aug.21<sup>st</sup>/28<sup>th</sup> 7 NIGHT INTERNATIONAL FOLK DANCE COURSE** led by Phil & Brenda Steventon at HF Holidays, Malhamdale, North Yorkshire, BD23 4AA. For details ring HF on 0845 470 7558 or Phil & Brenda on 020 8397 9649

S.I **Aug.27<sup>th</sup>/30<sup>th</sup> WILLINGDON IFDG MINI FESTIVAL** at Plumpton College at the foot of the South Downs near Lewes, East Sussex. Shared leading of International Folk and Circle Dance, also English Folk Dance and singing. Full board £160 (plenty of single rooms). Booking form from Rowena Martin, 60 Anderida Road, Eastbourne BN22 0PZ. Enquiries 01323 503991 or [rowenahmartin@hotmail.com](mailto:rowenahmartin@hotmail.com)

S.I **Sep.12<sup>th</sup> REHEARSAL - ON SHOW** 1.00pm (for 1.30pm start) - 5.00 pm. Elmdon Heath Community Centre, Cornyx Lane, Solihull. B91 2SF. (near Jct.5 on M42). Details: Janet Douglas 01243 265010

S.I **Sep.18<sup>th</sup> /19<sup>th</sup> TINEKE VAN GEEL:** weekend workshop (£50) of Armenian and other International Dances in Oxford. Contact Mary Perryman: [mary.perryman@speedwellbeing.org.uk](mailto:mary.perryman@speedwellbeing.org.uk) - 01865 552688

**Sep.25<sup>th</sup> 'ON SHOW'** Royal Albert Hall. 3pm. Armenian and Russian dances from S.I.F.D. Morris from E.F.D.S.S. and a variety of dance from other CCPR members. Tickets £22 - £33. 0845 4015045 [www.royalalberthall.com](http://www.royalalberthall.com)

S.I **Oct 16<sup>th</sup>/17<sup>th</sup> YVES MOREAU BALKANPLUS WORKSHOP WEEKEND** in Kennedy Hall, Cecil Sharp House, 2 Regent's Park Road, NW1 7AY Workshops: £30 (Sat), £25 (Sun), £45 both, Party £10. Weekend deal £50 For tickets, send SAE and cheque payable to Balkanplus to Maureen Felton, 28 Henslow Road, Ipswich, IP4 5EG Reductions for season ticket holders. Further details from Maureen on 01473 272256, Brian on 01992 582717 and [balkanplus@aol.com](mailto:balkanplus@aol.com) or view website [www.balkanplus.org.uk](http://www.balkanplus.org.uk) PLEASE CHECK AVAILABILITY BEFORE BUYING TICKETS

**Nov.6<sup>th</sup> CORRY VERHEIJEN** Day Course – Exploring Europe in Dance 10.30 to 4.30 £10.00 Half day £5.00 Greek demonstration by Ellenismos 5.15 Tea. 6.30 to 8.30 Dance with Mixed Callers Cost –Tea + dance £7 Combined ticket with workshop prior booking £14.00 Combined ticket on the day £16 details: Gill Morral 0115 9171831 [gill.morral@ntlworld.com](mailto:gill.morral@ntlworld.com)

S.I **Nov.12<sup>th</sup>/15<sup>th</sup> RESIDENTIAL COURSE OF MACEDONIAN FOLK DANCE** with Paul Mulders at Derwent Bank, Lake District. Comfortable ensuite accommodation, full-board. Choice of General or Intermediate course, or both courses. Live music, social dancing and singing workshops. Excellent area for walking or sightseeing. Non-dancing friends and family welcome. Full board accommodation (3 nights) £198. Single course £32, both courses £56. 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).

S.I **Nov.20<sup>th</sup> HUNGARIAN DAY COURSE** with Leslie Haddon and Sue Chipp at Barnham Village Hall, nr. Bognor Regis. 10.30am - 4.30pm £10 (SIFD members) Details: Janet Douglas 01243 265010.

**Dec.4<sup>th</sup> ZIVKO FIRFOV FOLKLORE GROUP BALKAN PARTY** further information to follow, Irene Keywood 0208 592 4427

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Events covered by SIFD insurance are marked S.I. Please remember that the onus is on you to mark each event when sending in the notice if your event is covered by our insurance.

## SIFD Afternoon Course

### July 10th

The last of the SIFD tapes (Tape 7) to be converted to CD is almost ready and to coincide with its arrival there will be an Afternoon Course to introduce/revise some of the dances.

The dances are:

Israel: Ari Ara, Le'or Chiyuchech  
Norway: Tretur fran Hordaland, Attetur med Mylne  
Hungary: Somogyi Karikazo, Fárkas Játok  
Czech R: Doublebská Polka, Mazurka  
Portugal: Senhor da Serra  
Poland: Zagrodnik, Maruszka  
Sweden: Vingákersdans, Väva Vadmal, Trekarlspolska, Östgötpolska  
Lithuania: Kalvelis

If you have any requests for particular dances to be included on the course, please contact **Janet Woolbar** in advance of July.

Place: Cecil Sharp House

Time: 2.00 pm -- 6.00 pm

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

**Pam Radford**



## Residential Balkan Folk Dance Course in Conwy

8th – 11th April 2011



Bianca de Jong has a wealth of knowledge about Balkan dance and general International folk dance. Teaching folk dance is a great passion of hers and she has been involved in developing teaching techniques and passing on these skills to others. It is with pleasure that we welcome her back to England again, as she has at last found a space in her busy diary to come and teach us again. Her sparkle, energy and enthusiasm make her courses a pleasure to attend, as well as being instructional.

This residential long weekend will be held at the HF country house hotel of Conwy on the North Wales Coast and close to Snowdonia. It includes comfortable twin, double, family or single en-suite accommodation and full-board with a plentiful choice of good food. Dancers can select either the General or Intermediate course, or both courses. There will be social dancing in the evenings, with some live music and a review of Bianca's dances.

It is an excellent area for walking or sightseeing, and, leaders willing, half-day walks for dancers and full-day walks for non-dancers will be offered. Non-dancing friends and family are welcome to come and enjoy the facilities of the house and grounds.

Full board accommodation (3 nights) is £199, single course £31, both courses £56.

For full details and a booking form, please send s.a.e. to me at 23, Church Street, Keswick, Cumbria, CA12 4DX. Alternatively you can get the information electronically by sending your request to [cathy\\_meunier@hotmail.com](mailto:cathy_meunier@hotmail.com).

**Cathy Meunier**

## Tribute to Margaret Webb (Colato) with Reminiscences.

I first met Margaret Colato, as she was then called, when I joined her Spanish Dancing Class at the Hugh Myddleton School in the early 1960s. I had been to the Albert Hall Show, where she and her Group performed, as one of a party from the Watford Languages Club.

My original hobby was languages, and I joined the Club in 1952. One of the leading lights was Gene Simpson who, despite his adopted English name, was Polish. He and Bert Price became mates when Bert brought a demonstration team to perform at the Club. This created a link between the Club and the SIFD, and when the Albert Hall Show was organised, it was natural for the Club to send a party and support the Show.

I first went to Spain in 1956, and bought 3,000 kms. of rail travel. The last stage of the outward journey was from Cordoba to Seville. The train was packed. It was just days before the Spring Fair, and people were converging from all parts. In my compartment people were talking to each other, as usual in Spain, and, as also usual, one of them was a 'know- everything- about- everything- expert.' He asked if I had a room reserved. I said 'no', I always arranged accommodation on arrival. After some aggravated conversation about this, a lady in the corner of the carriage piped up and said "You can come and stay with me, if you like."

Now, I had lived a sheltered life, and being propositioned by a strange, but by no means unpleasing, lady in a crowded railway carriage was not a matter of experience, so I was quite surprised to hear myself say "Thank you very much."

Her home was a rather old-fashioned and none too large, although adequate, apartment at the end of the Calle Aposentadores where it joins the Calle Feria. It was within a few minutes walk of the fashionable Calle Sierpes, while at the back was the Alameda de Hercules, a pleasant green space with stone Doric columns.

In no time at all a crowd of young people appeared, mostly just a few years younger than me, nephews, nieces, children of cousins, and their friends, all resident in the neighbourhood. Foreigners were still a novelty, so I did not lack attention.

Excitement was building, and music blared out from everywhere. It was not long before the youngsters started singing, then dancing the ubiquitous Sevillanas. I was enchanted. I asked if they would teach me the steps, and they did. By the end of my stay I could just about stagger through the first two of the suite of four dances.

All this, and much more, made an indelible impression on my Anglo-Saxon consciousness, and when the time came to return to the dull skies, work, more study and exams of my north European heritage, it was with considerable sadness that I left behind the sun and exuberance which had so recently occupied centre stage in my life.

Time passed, and I never expected to pick up the sunny threads again in London, yet it was to be so. The first question I asked Margaret was "Do you teach Sevillanas", to which she replied "Yes". The steps and arm movements she taught were identical to what I had been taught in the Calle Aposentadores. I was impressed! Margaret had a wonderful, loyal and utterly dependable pianist / accompanist and two guitarists who were totally dedicated to their art. They played very well indeed, and did a lot to stoke up Margaret's natural enthusiasm and vivacity.

Margaret was a very talented dancer, and a patient and encouraging teacher, qualities which do not necessarily go together. She shared those attributes with Pat Regan, and it is no surprise Margaret looked upon her as 'sister'.

The sheer quality of her work was subjected to the acid test when a group of ten or so of us visited the Seville Fair, a trip recorded in SIFD News. Now, we were a group of innocents abroad, really, and I do not think any of us realised the extent to which it is all one big private party, staged in a public setting by the landed gentry and other affluent citizens of Andalucia, who want to enjoy themselves once a year in that way, and be seen to do so when and where it suited them. *continued >*

Think of all those 'casetas' and what it costs to put them there and entertain themselves, their families and friends. Do you imagine a group of foreigners, who have adopted local dress, can just wander in to strut their stuff? Yet that is what we attempted to do, and the Spanish being the generous and welcoming people they are, in certain cases, let us in.

After receiving some blank refusals we were ushered into a sort of ante-room of a 'caseta' and given the opportunity to show what we could do, which Margaret and her dancers did with relish. I remember a man saying slightly patronisingly "In view of your performance you can go through", and we did. In the inner sanctum there were professional musicians, locals, who accepted our arrival with good humour. Margaret and her dancers gave a very good account of themselves indeed. It was obvious from the facial expressions and body language of the locals, as well as their comments, that they felt enormously complimented that a group of people who were not Spanish at all were so devoted to their culture that they achieved a standard of performance which pleased them very much. Margaret passed the test with flying colours and without even trying. She just enjoyed herself!

This is the memory I cherish of Margaret. She did what she did in a first class way. Her classes were orderly, disciplined with a light touch and, dare I say it, one long flirt. Helen Hughes, a member of her class, once said to Margaret "You do not let up for a moment, do you?" Of course she did not, and it was wonderful.

It was not just a pleasure and privilege to have shared Margaret's way, but it can truly be said of her that she left the world a far better place than she found it. Thank you Margaret for everything, and may God bless you.

**Chris Crichton**



### **Festivals**

Dawn Wakefield asks in the June News what other leaders think of participating at Festivals to promote the Society. Yes, it's a very good idea and can be effective if one gets the chance.

Many years ago Janet Woolbar and I took workshops at the Sidmouth Festival, with help from Wilf Horrocks (musician) and Frank Flanagan (right hand man and equipment carrier!). We were representing the SIFD and took workshops every morning for about three festivals. We also displayed on the front with all the Merton Park Group under the SIFD banner and took part in the processions. We did hand out leaflets and actively promoted the SIFD.

The Eastbourne Festival has been of great importance, as this has been the only festival where we have had a real and continuing influence. This is because Julie Korth set this up many years ago and we have continued to have a presence at the Festival. Many of us, including our editor, have worked very hard to keep this going and Julie, and the Barlow Group, have taken up the baton again.

My own experience of teaching at Festivals has been through invitation. I taught International sessions at Southam, an English Festival a few years ago, and also at Casterton, another English Festival, where I've given International workshops for the last two years.

I've recently returned from the Chippenham Festival where I distributed SIFD Summer School publicity material and also saw the Tanec Bulgarian Dance Group doing what one English dancer described as REAL DANCING!

So it's a great idea to participate, if there is time and space at a Festival, but a lot of festivals will already have a very full programme. However, it may be worth asking the question, especially at local festivals.

**Jill Bransby**

(Jill's photo of dancers of the Tanec Bulgarian Dance Group is on the back page. Ed.)

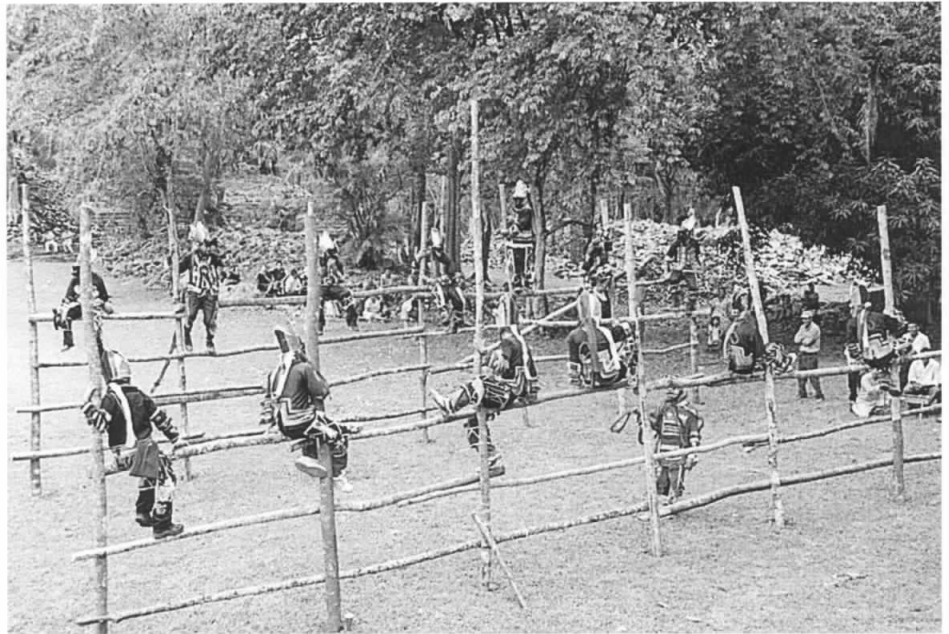


## Maya Monkey Dance

On a recent trip to Belize (formerly known as British Honduras) I had the opportunity to visit the Toledo Cacao Festival in the south of the country. Set in the atmospheric Maya site of Lubaantun, one of the main events was a performance of the traditional Monkey Dance.

The legend and story of the Monkey Dance puts one in mind of the biblical Ark. In ancient times the earth suffered an immense flood.

The inhabitants were befuddled and some of the men and a young boy climbed up into the trees to escape the torrent. They stayed in the trees for a prolonged period waiting for the flood to subside, and changed into howler monkeys and spider monkeys. The ladies and girls stayed on the ground, and in Maya tradition even today few girls climb trees. When the waters receded the monkeys came down from the trees and, happy to be alive, their king gathered them together to ask them to dance to celebrate their survival, and depict how they survived the flood. At this stage the monkeys retained the power of speech but, because we lost contact with them, they forgot how to converse.



Because only the men climbed the trees and became monkeys, the dance troupe is all male, with seven howler monkeys wearing black masks and seven spider monkeys wearing red masks along with the king. A wooden frame is erected either side of the arena to represent their forest home, with each dancer planting their own post and constructing seven layers. The performance begins with the king being stoned with fruit and seeds by the monkeys in the trees, and the dance is then largely performed by pairs of monkeys dancing to twelve

different tunes played on a marimba and guitar. The king also dances with the boy monkey who, as a child, doesn't have sufficient knowledge to perform on his own and mimics the king.

A footnote was supplied by Dr Jaime Awe, relating the tale of Thomas Gann who, while in San Pedro, Columbia, was shown some masks by an old gentleman. He said they consisted of thirteen small black and red wooden masks of monkey faces, with one a good deal larger and sporting a beard and three horns to represent the devil. He also said that it had been many years since the monkey dance had been performed in San Pedro because the Catholic priests thought that it was idolatrous and that it had to do with devil worship. The old man said that the villagers believe that the monkeys in the forest had an ability to influence the growing of corn and the coming of the rains. And it was for this reason that they would perform the monkey dance just before the planting of the milpas.

**Brian Dowsett**

## July Balkanplus

The July Balkanplus will be held on the 10th July at Cecil Sharp House, Camden NW1, starting at 7.00pm. MC for the evening will be Maddy & John. Admission £5.

**Maureen Felton**



**Balkanplus** on July 10th will be an evening of dances tastefully led by Maddy and John. There will be a delicious collection of old favourites and some recently learned morsels. We hope your appetite is whetted for a super feast. The main ingredient is YOU and we look forward to seeing you.

**Maddy & John**



### C'est une fille aux blonds cheveux

following the music in the June "News":

*C'est une fille aux blonds cheveux* }  
*Fils du roi en vint amoureux* ..... } repeat  
*Ah il la pris, la emmené* }  
*Dans un pays bien éloigné* .... } repeat

There is a girl with blonde hair  
The king's son fell in love (with her)  
Ah - he took her, took her away  
To a country far away

*Voyez le bas dedans ce grand vivier* }  
*Il y a trois dames que j'y ai jetés* .... } repeat  
*La belle, la belle, si vous voulez* }  
*La quatrième vous y serez* ..... } repeat

See, at the bottom of this big pond  
There are three ladies who I have thrown there  
Beautiful, beautiful one, if you want  
You will be the fourth one there

*La belle fille semblant de l'embrasser* }  
*Et le jeta dans le vivier* ..... } repeat  
*Allez, allez, plongez le fond* }  
*Vous verrez si vos dames y sont* .... } repeat

The beautiful girl pretended to kiss him  
And threw him in the pond  
Go, go and dive to the bottom  
You will see if your ladies are there

*Que diront, donc, tous tes parents* }  
*À ta rentrée sans ton amant* ..... } repeat  
*Je leur dirais j'ai fais de toi* }  
*Ce que vous voulez faire de moi* ... } repeat

What, then, will all your relatives say  
At your return without your lover?  
I will say to them I did to you  
What you wanted to do to me.



This is sung unaccompanied by a girl with a beautiful pure voice and is a haunting melody. The end of each second line is drawn out and hangs in the air. Somewhere ... somewhere ... I have a recording of it. I have dredged my memory for the words and take no responsibility whatsoever for the inevitable inaccuracies in the French.

The fact that it appears below "Pericote" is pure co-incidence. Wilf's policy was that if there were a couple of lines left at the bottom of the page, then find something to fill in the space. He wrote this out by listening to the cassette and it would have been done some time in the sixties. I don't know of any dance to it and indeed it would be difficult because of the long drawn out notes at the end of each couplet. The song is beautiful enough to stand on its own. Does anyone else remember it? Perhaps someone else's memory of the words is better than mine.

**Frances Horrocks**



Dear Janet,

I noticed the request for information on a Spanish dance - **El Candil**, in the June SIFD News.

You will have experts of Spanish Dancing within the Society, but I found it was popular with the 11 -13 year old age group when dancing was included in the curriculum. They seemed to enjoy the music and I often included it in a dance display. (notes - next page)

Incidentally the copy of the sheet music was done by Donald Campbell. One of the Spanish groups at the Billingham Folk Festival taught us El Candil. I did this dance in Billingham in 1974 !!!

Veronica (A.V. Dunkley)

EL CANDIL 1974

1 vez 2 vez

Dal Segno.

Repeat & Measure to Finish Dance getting quarter 3 to

(This appears to be a little different from Wilf's.

It was very faint, so I have worked on it to darken the notes etc. However, as my music reading is only rudimentary there may be errors - perhaps some notes may have been 'darkened' that should be hollow, quite a few seemed ambiguous to me. I will happily send the original to a musician if required.) Ed.

## El Candil - from Extramadura (Badajoz)

**Formation:** Partner dance - W. on M's right. 8 couples is ideal. Use a single file or chain for entrance into the circle. Couples stand side-by-side once dance starts (fig.1)

**Step:** Step Hop - lifting leg off the ground. Emphasis is on the first step - long step onto Right Foot going forward compared with many step hops. Travel using this step. Women hold skirts.

**Entrance:** Single file dancing into circle formation travelling ccw. 16 step hops.



**Figure 1:** Opposite couples - No 1 M - cross over passing left shoulders - using 4 step hops, the other 2 Men change places - 4 step hops; the first 2 Women change places - 4 step hops; the other 2 Women change places - 4 step hops



**Figure 2:** Grand change - elbow hold (not hands) twice round using one step hop as you pass each other. Start by facing your partner giving right arm first, so Women travel cw - Men travel ccw. Twice round using 16 step hops. NB - Dancers must travel with each step hop.

**Figure 3:** Women facing centre - Men facing out. 2 step hops - step pause -R. foot is out behind - clap, clap. Turn L - 2 step hops back. Repeat.

So, a, in for women first, out for men. }

b, out for women, in for men. } X 2 NB. Always remember to turn left

**Figure 4:** 8 step hops to right - ccw. Turn in and then 8 to left - cw

**Figure 5:** Left hand star for Women, travelling ccw for 8 step hops. Women's right hand is held by Men while couples travel round ccw - side by side; then Men do left hand star changing places. Women pass in front of the men except for the last time when Men pass in front to get into places. Repeat. (total - 32 step hops)

**Figure 6:** Repeat Figure 3.

**Figure 7:** Travelling ccw in circle (W in front of M) Women - 4 step hops travelling forward, 4 step hops turning cw. Men travel forwards. Repeat - 16 step hops

**Figure 8:** Men move into left hand star and travel ccw doing step hops. Men continue round while Women travel backwards doing step hops holding onto the Men. Repeat - 16 step hops

**Exit:** as entrance - move into single file travel out using step hops.

### Instruments:

1 x Laud. 6 x 2 stringed instrument. 2 x bandurria - 6 x 2 smaller stringed instrument. 2 x guitars.



Kelsey Blundell taught **El Candil** and the The Rainmakers displayed it at a Hitchin Gathering in 1987. We found it to be one of those dances that you learn from one position - you needed to know your number so you knew when to cross over and with whom. We didn't use an oil lamp in the middle of the set but had a lantern which probably conformed to Health and Safety rules!

**Jill Bransby**

## El Candil, from Badajoz (Extremadura) Spain

A lively dance for cpls in a circle who dance around an oil-lamp placed in the centre of the circle.

**Basic Step (Step Hop Swing)** Step on LF, Hop on LF while swinging the R leg across in front of L leg, knee straight, foot just off the ground. Repeat, on RF and swinging L leg across. Can be danced on the spot, or travelling forward or turning.

**Paso del Pueblo:** Hop on LF touching ground with tip of R toe just behind L heel; Hop on LF touching ground with R heel diagonally fwd to the right; Hop on LF touching ground with R toe just in front and slightly left of L toe; Hop on LF kicking R foot out diagonally fwd right, knee straight, foot just off the ground. Repeat hopping on RF and pointing L toe and heel.

Arms: Mostly held on hips (W) or just behind the hips (M). When cpls join hands, W take their skirts with their free hand. In one step, in and out of the circle, the arms are held high, above the head, slightly forward and swayed slightly from left to right, fingers clicked. Performances of this dance have been seen when the arms are held high practically throughout the whole dance. Some notes suggest a slightly different ending, with fewer 'Paso del Pueblo' steps. Originally taught Summer School many years ago and 'passed down'. The following notes are for 6 cpls, but the dance can be performed for 4, 5 or 8 cpls and the 'Crossover' figure can be adjusted accordingly. The main point to bear in mind is that at the beginning of the dance the M has W on his right. After the crossover figure, each cpl is on the other side of the circle but the M now has W on his left. Also, cpls must cross in a straight line to one side of the lamp, not straight across the centre of the circle.

**Formation:** 3 cpls in single file, W leading, face another line of 3 cpls, M leading. Using the basic step (step,hop,swing) commencing LF, each line advances to other, then casts towards the Presence, curving outwards to finish in one circle of 12 dancers, around oil-lamp placed in the centre of the circle. At this stage the W is on ptr's right. The dance is thereafter in a circle. When dancers change in the 'crossover' figure, they cross to the side of the lamp, so that the floor pattern is a kind of grille effect.

**Introduction:** A: 16 Bars commencing LF, dance 16 basic steps in single file, 8 to meet and turn towards the Presence and 8 to circle around the lamp. The W on the right of her ptr (see diagram).

**Cross-Overs:** A: 32 Bars In order decided in advance (see diagram: each in turn changes places with the person almost opposite, passing right shoulder, using 4 basic: steps for each change, 2 fwd then 2 backwards into opposite person's place. Everyone else continues to dance the basic step on the spot. Therefore, for a set of, 6 cpls: Bars 1-4 First cpl change places, Bars 5-8 Second, Bars 9-12 Third, Bars 13-16 All dancing on the spot. Bars 17-20 Fourth cpl change places. Bars 21-24 Fifth. Bars 25-28 Sixth. Bars 29-32 All dancing on the spot. Keep a straight line, turning sharply together, so as to dance straight backwards into place. At the end of this figure the W is now on the left of her ptr.

**Chain:** B: 6 Bars Give R hand to ptr, chain around circle using 16 basic steps to get back to place. M have their free hand in the small of the back, W hold their skirts.

**In & Out :** C: W face centre, dance 2 basic steps fwd to centre of circle, commencing LF, while M turn L shoulder back and face outwards and dance. 2 basic steps fwd out of the circle. Hands held high, sway slightly first left then right, fingers clicking. All jump twice on the spot, feet together, clapping hands together on each jump. Turning L shoulder back, W face out, men face in and dance 2 basic steps into circle formation then 2 jumps on the spot. Turn L shoulder back and repeat all that once more.

**Big Circle:** A: 16 Bars All travelling acw, dance 2 basic steps forward (LF, RF), then 2 basic steps on the spot in a complete turn, L shoulder back. Repeat 3 times, to finish, if possible, in back in place.

**Ladies Left-Hand Star:** A: 8 Bars W give L hands in centre (hold skirt R hand and dance 8 basic steps acw back to place)

**Men's Left-Hand Star:** A 8 Bars M give L hands in centre (R hand in small of back and dance 8 basic steps acw back to place. B 16 Bars. **Chain** (as before). C **In & Out** (as before).

**Double Star:** A 16 Bars W give L hand in centre facing acw and give R hand to ptr, so that the M are dancing backwards in an anti-clockwise direction. Dance 8 basic steps, W travelling fwd, M backwards W release L hands and each cpl turns clockwise to face the other way. M give L hands in centre and dance fwd while W dance backwards for another 8basic steps, back to place.

**Paso del Pueblo:** A 16 Bars Release hands and face ptr, M facing out, W facing in. With hands on hips, dance 8 complete Paso del Pueblo steps at standard time 4 complete Paso del Pueblo steps at double time.

**Finish:** M's R arm round W's waist, W's L hand on M's R shoulder, skirt in R hand (Open Peasant Hold) Commencing LF, dance basic steps, as a cpl, in an anti-clockwise direction, and then lead off.

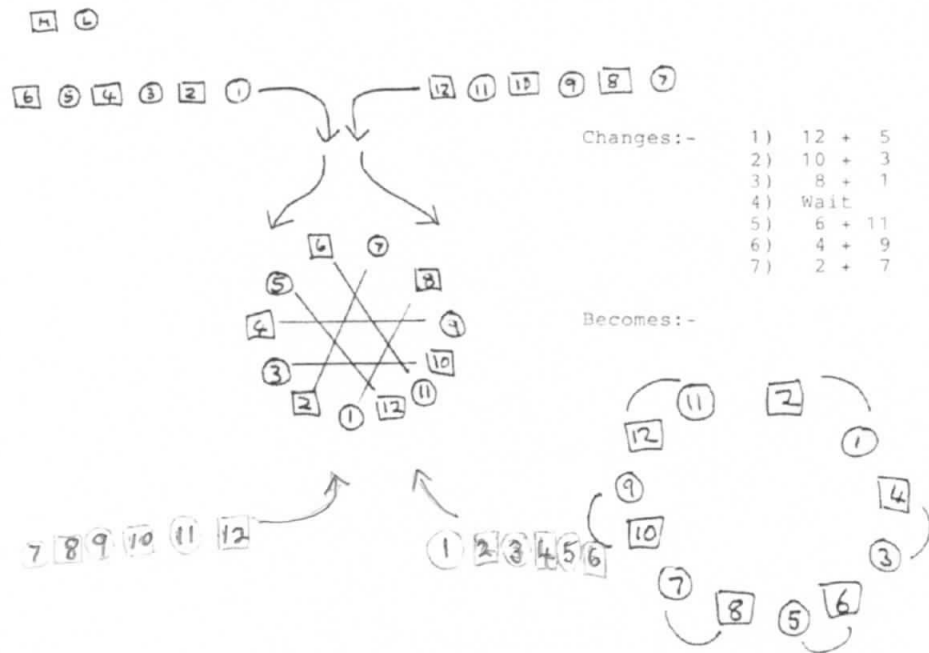
# El Candil (The Oil Lamp) Spain Badajoz

Wilf Horrocks



**Summary:**

Lead on singly: 8 to meet, 8 to get into circle Crossovers: Cross, cross, cross, wait Cross, cross, cross, wait Chain. Hop & Clap In & Out. Anti-clockwise Circle: 2 fwd, 2 turning. Ladies' L hand Star. Men's L hand Star Chain. Hop & Clap In & Out Double Star. Paso del Pueblo: 8 slow, 4 Fast Open Peasant Hold, couples lead off



**N.B.** Next month the music for **Senhor da Serra** will be featured; it is one of the dances being taught by Janet Woolbar this month at the SIFD Afternoon Course. Ed.

## SIFD Sunday Dance/Workshops

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)

**July 4th MCs: Anne Leach & Caspar Cronk, to celebrate Dance Week**

No August Dance



## WHAT'S ON IN JULY

- Tuesday 6<sup>th</sup>/  
Sunday 11<sup>th</sup>**    **LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD** 01979 862001
- S.I **Friday 9<sup>th</sup>**    **BARNET SUMMER PARTY**, with music by Dunav Balkan Group. 8pm at Church House, Wood St., Barnet, Herts. EN5 4BW £5. Brian Dowsett: 01992 582717 (Starting again 10th Sept)
- Saturday 10<sup>th</sup>**    **SIFD AFTERNOON COURSE** see page 6
- Saturday 10<sup>th</sup>**    **BALKANPLUS** see page10
- Saturday 10<sup>th</sup>**    **BALATON** performing at the Embankment Gardens Theatre (free entrance). 3-5pm.
- Saturday 17<sup>th</sup>**    **OXFORD BALKANSKO ORO PARTY**, St. Margaret's Hall, Polstead Road (off Woodstock Road), Oxford, OX2 6TN. 7:00 to 10:30. All food and drink will be provided. £7.00 (children under 14: £3.00). sally.humphrey@onetel.net 01865 873860 or marion.owen@mypostoffice.co.uk tel 01223 533726



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