

SIFD NEWS JUNE 1973



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This month's cover design by John Rigby was adapted from a Turkish rug, embroidered in satin stitch in wools of various colours on a hand-woven material in deep rose-pink. This type of embroidery is still done in Turkish villages and can be seen on rugs, pillows, divan-covers, donkeys' saddle-bags, and even nose-bags. (See John's article on page 15).

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SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman: Bert Price, 316 Somercotes, Basildon, Essex.

Secretary: Dorothy Bryan, Flat 1, Braunton Mansions, 28 Rosebery Avenue, E.C.1.
Telephone: 01-837 2438 (Home)

Treasurer: Harry Whitaker, 29 Sherbrook Gardens, Winchmore Hill, N.21.
Telephone: 01-360 4965 (Home)

Membership Secretary: Roland Minton, 10 Benyon Court, Balmes Road, London N.1.

Demonstration Secretary: Margery Latham, 14 Beechwood Avenue, Kew, Richmond, Surrey.
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NOTICE TO AFFILIATED GROUPS

As a number of groups close for summer vacation, will all affiliated groups please let the Editor know the dates of closing and re-opening and whether there is any change in their time and place of meeting.

ALL MATERIAL FOR PUBLICATION MUST BE WITH THE EDITOR
BY THE 15TH OF THE MONTH PRECEDING PUBLICATION.

THE CHAIRMAN WRITES.....

With its usual cussedness, the English weather gave us the wettest Easter I can remember, but nevertheless we had a good time in Wales and managed to get a little walking in as well. I saw no Welsh witches, nor did I witness any special Welsh Easter customs, and enquiries at the Town Information Centre as to what special festivities might be enjoyed elicited only a laconic "Well, you might go to the Disco". I did get an Easter egg, however, and I did learn how to gyrate to the current folksong, "Tie a yellow ribbon round the old oak tree". Perhaps in another ten years' time, when shortage of petrol will cause it to be strictly rationed and when travelling will be so expensive as to force everyone to remain close to home we shall see a resurgence of local customs, but until then, I fear, we must continue to suffer the present one-culture everywhere without local variations.

I hope you all enjoyed Hamdi Ataoglu's Turkish recital at the last Cecil Sharp House dance. Will Green does a very good job in ferreting out and cajoling a new and different item for you every month and we are indebted to him for his efforts. I do think, however, that these demonstration items should be timed for 8 o'clock so that they do not encroach on the last half an hour's dancing, and I trust that M.C.s will watch this more closely in future. A demonstration after the interval does mean that those (particularly newcomers) who do not join in the Balkan interlude get no dancing from 8.30 until after 9.30 and some may well resent this. The dances start at 7 p.m. and the interval is usually from 8.30 to 8.50 or thereabouts. Over the years, a spontaneous innovation has been the introduction of some Balkan dancing from a tape, while the M.C. and the band, and those dancers who so wish, enjoy a short break. This is a valuable innovation and one that is welcomed - it enriches the evening and should be continued - but it is the M.C.'s job to see that the non-Balkan dancers are not left to sit too long on the side benches waiting for the band to start again. It is equally the M.C.'s job to see that the dance starts on time at 7 p.m. and if he so wishes he can bow to the recent request that we start with half an hour's Israeli non-couple dances. It provides a useful beginning as the dances can be enjoyed even if only 7 or 8 people are present, so, at the request of the June M.C. (Roland Minton) I have agreed to lead some Israeli for the first half-an-hour. I hope you come early to enjoy these dances, and also would remind you that if you have a request dance you would like added to the programme you have only to ask the M.C.

Speaking for myself, I am looking forward to the June Cecil Sharp House dance as I am anxious to hear again some of those haunting Maori songs that I last heard in about 1955 when for a short while we were in close touch with a New Zealand group. This group had banded together to give a ship's concert on their way over to England and remained together for a short while in London before dispersing all over England. We invited them to Cecil Sharp House and were entertained with their Maori singing and, more particularly, with a Cook Islander dance. They later performed for us at our Royal Albert Hall Show. I still regret that an annual Albert Hall Festival is beyond our present day ability but hope that one day it may be possible to resurrect this particular glory of the past.

I must remind you that on Saturday, 2nd June, we are holding a one-day course

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in Portuguese dancing, to be taken by Lucile Armstrong; this will be a very special day and a grand chance for all of you to meet, and be taught by, the greatest exponent of Spanish and Portuguese dancing; so, whatever else you may do, don't miss this one.

To come back to more mundane things; I am now working in Basildon, Essex, and since my working hours are long, to add two hours in travelling every day is proving too onerous for me so I am in process of moving from my present house into a flat nearer the Works. The new address is 316 Somercotes, Basildon, Essex, so anyone with a query or request, or just a holiday card, should send it there and not to 22 Sunnydale Road.

Before closing, I would remind you that June this year is also the month when you can pay a visit to the Folkestone International Folklore Festival. (See page 5). Whichever day you go, you will witness a most enjoyable spectacle with over 200 national dancers in full costume taking part.

BERT PRICE

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SUNDAY DEMONSTRATIONS*

Are they getting out of hand? Do you feel that too much time is being given to them? Do they interfere with the ordinary programme of dancing? Would you prefer a full evening of straightforward dancing?

Or do you look forward to them? Do you feel that they bring a breeze of freshness to the evening? Do they introduce us to some dances which we would otherwise never see? Are they helping to get us away from the "same old dances year after year"?

We have had seven so far - Indian, Polish, Bolivian, Cingalese, Dunav (Balkan), Hungarian, Turkish. Some of these have been so warmly applauded that they have been extended for quite a time. Maori dance and song is planned for June, Scottish for July, English for October, Czech for November. There may be an Israeli evening and English folk songs too. That will complete the year's experiment. Do you want the system to continue? Unless you say so, it won't. You can't simply sit back this time and not say Yes. If you don't say Yes, there will be no more demonstrations at Cecil Sharp House in 1974. Several suggestions have been made for other countries to be included, but I shall make no moves without being told that you want them to continue.

WILL GREEN

Tel: 01-703 4008

*See also Cliff Beck's and Jessie Davey's letters on this subject (on pages 11 and 12) and the Chairman's article.

SALE OF RECORDS

Vistula Export & Import Co. - a Polish record shop - is closing down owing to the end of their lease and are selling cheaply a large selection of records of East European music including folk. Alan McLean has recommended that anyone interested in buying records of Hungarian, Romanian, Polish, Yugoslav and other East European folk music should not miss this opportunity of genuine bargains. If the shop door is closed, you may knock and there is usually someone there to serve you. Address: 164 Old Brompton Road, London S.W.5. Tel: 01-373 1937

FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL 1973Provisional ProgrammeSATURDAY, 23rd JUNE

19.00 hrs. Grand Procession to Festival Stage on the Leas.
Official Opening, Fanfare and Performance.

SUNDAY, 24th JUNE

10.00 hrs. Special Service at The Parish Church.
12.00 hrs. Raising of Mid-Summer Pole on the Leas.
15.00 hrs. Folk Band Music at Leas Bandstand.
20.00 hrs. International Folk Music Concert at Leas Cliff Hall.

MONDAY, 25th JUNE

16.00 hrs. Informal Performances at outdoor sites.
20.00 hrs. International Folklore Performance at Leas Cliff Hall.

TUESDAY, 26th JUNE

15.00 hrs. Open Air Performance at Festival Stage. If wet, in Leas Cliff Hall.

WEDNESDAY, 27th JUNE

15.00 hrs. International Folklore Performance at Festival Stage. If wet, in
Leas Cliff Hall.
19.30 hrs. Nicolson Pipe Band - The Leas.
21.00 hrs. Bonfire on the Beach.

THURSDAY, 28th JUNE

16.00 hrs. Informal Performances at outdoor sites.
20.00 hrs. International Folklore Performance at Leas Cliff Hall.

FRIDAY, 29th JUNE

19.30 hrs. Grand International Farewell Barn Dance at Leas Cliff Hall.

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Groups invited from Austria, Czechoslovakia, France, Germany, Holland, Hungary, Poland, Portugal, Spain, Sweden and Switzerland.

Souvenir programme available from Official Information Centre, Castle Hill Avenue, Folkestone, Kent. Further information from Barnett Field, "Schlupfwinkel", Cannongate Road, Hythe, Kent.

THE EPIC SAGO* OF THE GOOD SHIP "BREAKAWAY" - or -

Harrow Green Up The Creek!

Two factors stand out above all others; first the size of our boat, all 47ft. of her, and secondly the total inexperience of the crew.

Passing quickly over one or two snags which occurred on our way up to St. Olaves in Suffolk, where the "Breakaway" awaited us, Alex Beauclerc, Dorothy Bryan, Roland Minton and I, being the last contingent of the party of ten, arrived at St. Olaves to be greeted by lashing rain and a bitter wind, and almost complete darkness, and were in no way cheered to find that the directions given us bore no relation to the storm-torn actuality. Hence it was a great relief to be greeted by two muffled figures whose voices eventually identified them as being Barney Salmon and Johnny Dear, and we knew we'd found the right place. Eventually, after a trek through a portion of World War 1 landscape, our frozen and mud-caked bodies collapsed in the cabin, and precisely at this moment the first of our water-borne disasters occurred. Apparently Ingrid went to her berth only to see Jenny peacefully sleeping in an ever-increasing pool of water and the next hour or so was fully occupied with drying off the new arrivals (and of course Jenny) and making new sleeping arrangements.

A grey Easter Friday dawned and we received a visit from the man from the boatyard who was to show us how to manage our monster. He also attended to the leak in the aft cabin which was due to the water runways in the deck being blocked up with mud. After our tuition session we shoved off optimistically hoping that our troubles were over, only to make our biggest boob of all some few miles upstream. After passing under a low bridge, we replaced our canopy as instructed but unfortunately not securely enough, as a few moments later it flew back with a crash, causing our helmsman to momentarily lose his bearings and with an almighty crunch we were well and truly embedded on the mudbank. Help from passing boats was of no avail and neither, later, were the efforts of the crew from the boatyard, the only result being the loss of a mooring rope and a cleat from "Breakaway". After what seemed an age, a tug from Yarmouth arrived and soon we came off the bank like a cork out of a bottle.

At this point I should mention that Dot Bryan coped marvellously well with the galley and her meals were so good that we were able to face the next series of problems with equanimity. As our new helmsman started up the engine the rest of the crew were rather startled to see an impressive fountain of diesel oil appear in the cabin. Once again mops and buckets came out and I can assure you that it is not an easy task mopping up diesel oil. Anyway we chugged on for a few more miles, tied up, 'phoned the yard for assistance, had a walk round the village, and later a few beers in the local pub completed our first day. Sometime during the afternoon of the next day our man from the yard arrived, gazed resignedly at the mess, and under his direction the men pumped out the bilges. An examination of the innards allayed our fears that a pipe might be fractured, and proved that the oil was due to a sharp list to port that our boat had developed on the mudbank.

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(*not a misprint but caused by a concoction of subjects discussed during lunch)

With everything shipshape and Bristol fashion, the good ship "Breakaway" once again cast off and headed in search of water at Reedham, which was reached without undue incident. The quayside was well supplied with water taps but alas had no mooring space for our miniature coal barge so we had to turn around and make for a small pub at Berney's Arms that we had passed earlier in the day. Here we hove to, had a meal and repaired to the pub. Even here our fate pursued us as, just after we sat down, all the lights went out and we drank our beer in total darkness until some candles arrived. We drifted back to the boat in twos and threes and the last leavers found the earlier ones sitting in darkness once again as the batteries had given up the ghost - we had used such a lot of electricity for the few miles we had travelled the batteries had not charged sufficiently. To cap it all, as the girls made the last cup of coffee of the day, our drinking water came to an end and we retired to bed in rather low spirits. (Sufficeth to say the tea-boy managed to find enough for the early morning brew in bed).

Sunday morning saw us trying to cope with the water problem and although the pub had a water tap it did not (naturally) have a hosepipe, and this led to what must have been one of the most bizarre sights on the Broads that weekend. Can you imagine ten people scurrying back and forth with various receptacles (teapots, kettles, saucepans, buckets, etc.) all making entirely useless suggestions to each other as to the best way to get the water through what seemed a very small hole? After about 45 minutes we decided we must have some few gallons in the tank and retired for a well-earned drink. Before leaving we paid a visit to a nearby windmill beautifully restored to working order and run by the National Trust.

At Cantley, several miles past Reedham, we moored beside a pub situated between a sugar beet factory and a sewage farm so any change in the direction of the wind was immediately obvious. Another minor problem to be answered was the large heap of rubbish we had accumulated; not having seen a dump anywhere, Alex and I, in our walk through Cantley, saw - a beauteous sight indeed - an empty litter bin. A little later two girls could be seen manoeuvring a large cardboard box through the streets and trying to appear as if it was nothing to do with them! Replete from another one of Dot's glorious feasts we managed to walk the 30 yards to the door of the pub where we spent a hilarious evening singing our hearts out. Roland won something on the one-armed bandit and in an expansive mood offered to buy 'drinks all round' but was somewhat deflated when he found he had miscounted his winnings and all we got was a bag of crisps instead.

Naturally, on our last day things improved. We filled the water tank (which it transpired held 130 gallons) with the aid of a hose, and even then it took 45 minutes to complete the job. We then set off to take a look at Reedham which was by far the most attractive of the places we had seen. By now the sun had come out and it was even warm. Finally, via a different route, the "Breakaway" headed back to St. Olaves and the party began to break up as Dot, Alex, and I had to return to work on the morrow.

To end, I must say the catastrophes mentioned above are only the peaks of the iceberg, and every mooring was a comic show of its own, but I loved every minute of it and wouldn't have missed it for the world.

GEORGE SWEETLAND
Harrow Green Folk Dance Group

Meanwhile back at the boat after George)
had left.....) (To be continued next mothh)

ABSENT FRIENDS

While on holiday, David Swanton met our Turkish friend, Cengiz Karahan (Tim), who asked him to convey his best wishes to all his many friends in London.

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LETTERS TO THE EDITOR

Dear Lily,

May I, through the pages of the SIFD NEWS, say a big Thank You to Joan and Jack Richardson and Caroline Thomas for a most enjoyable and well-conducted trip to Hungary.

I confess to having been a little indifferent to the trip and only made my booking at the last minute. However, I must say I enjoyed every minute of it, even the chaotic outward journey when we all thought we had been highjacked to Russia and arrived at Budapest some nine or ten hours late!

My congratulations to Jack and Caroline for negotiating outings and coach bookings and non-payment of untaken baths etc., all carried out with only hand gestures, drawings, and the knowledge of a few words of that impossible language. We all appreciate that while most of us were either brewing-up in our rooms, washing, changing, eating or gadding about, these lengthy and arduous negotiations were being carried out on our behalf.

Thank you once again, and may I be the first to book for Romania next year?

Yours sincerely,

CLIFFORD BECK,

82 Glenthorne Road, N.11.

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Dear Lily,

May I register a gentle protest at the lengthy "spots" given to various groups at the monthly Cecil Sharp House dances.

Although I greatly appreciate the "Dunav", I thought their item went on far too long.

I thought Alan McLean and his Hungarian team were never going to stop! And could you, Alan, do something about the appalling taped music you used. I believe I heard it on the last occasion you showed your dances.

In May we were subjected to over half an hour of Turkish songs and instrumental numbers. This was followed by participation in a few simple Turkish horas - with which I, and I am sure everybody present, had no complaint.

May I suggest that, in future, any group wishing to perform should be compulsorily restricted to ten minutes only - and not one minute more. After all, I think we all go to Cecil Sharp House to dance, not sit about and be entertained (?).

Yours sincerely,

CLIFFORD BECK

LETTERS TO THE EDITOR, Contd....

Dear Lily,

I should like to ask that in future demonstrations at Cecil Sharp House Sunday evening dances are limited to a maximum of 15 minutes. The Turkish demonstration at the May dance took 45 minutes, 20 minutes actual demonstration and 25 minutes audience participation in dances (3 of them) from that country. The demonstrations on some previous Sundays have also been far too long - in particular the Hungarian one, which began before the interval and continued after it too - one session would have been sufficient.

I look forward to the monthly social dances and feel they should be devoted primarily to general international dancing. After all, there are adequate specialist classes for those who wish to learn, and many demonstrations done by Society members which other members can frequently attend. I appreciate watching a good short demonstration from time to time, but if the demonstrations continue as at present I will stop driving all the way from Guildford to London to watch others dancing when I would prefer to dance myself.

Yours sincerely,

JESSIE DAVEY

34 Envis Way, Fairlands,
Guildford, Surrey.

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ISRAELI TEACHING COURSE

Judith and Jacob Barkan, whom our members know as internationally famous teachers of Israeli folk dance, are coming to England for a short stay this summer and have provisionally agreed to give a weekend teaching course at Lady Mabel College, Wentworth Woodhouse, Rotherham, Yorks.

The course will take place during the weekend Friday, 20th July, to Sunday, 22nd July, with classes held morning and afternoon of Saturday and Sunday, and and social folk dancing on the Friday and Saturday evenings.

The fee for the course, including tuition and full accommodation will be £8.50 to £9.00, (depending on numbers). Accommodation will be in the beautiful Eighteenth Century Mansion of Wentworth Woodhouse, stately home of the Tenth Earl Fitzwilliam. The College is within two miles of the M.1 (Thorpe Hesley Intersection 35).

Would anyone interested in attending the course please apply to Mrs. M. Wolstenholme, Lecturer - Physical Education Department, Lady Mabel College of Education, Wentworth Woodhouse, Rotherham, Yorks (Tel: Barneley 742161/2 & 742383).

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DUNFORD WEEKEND

The folkdance/walking weekend to be held on July 13th/15th is fully booked but there may be cancellations. Please apply to Jack Richardson, Department of Chemical Engineering, University College, Swansea SA2 8PP.

MACEDONIAN SUMMER

by Bob Liebman

(Reproduced by kind permission of Bob Liebman and of Paul Pritchard ("Folk Dance Scene").

With the approach of summer, I have been asked to say a few words about the folk dance festivals and camps which are regularly held in the Balkans, and in particular, Yugoslavia. I agreed to write something on the basis of my past trips, but found that a really informative article on the subject of the do's and don'ts and the hows and whys would take much more space than could be allotted so I have decided to present a summary here.

The following calendar contains the dates of a number of the major festivals at which traditional folk dances and songs are presented in a fairly unchoreographed manner, two folk dance camps, and a few traditional folk gatherings where dancing normally occurs. The latter is one of the traditional settings for folk dancing and will allow you to both watch and to participate in folk dancing by real folk. The festivals are not participatory events for the spectator.

Participatory folk dance groups do not exist. "Folk dancing" refers to ensemble dancing, professional, amateur or village. The actual folk refer to the dancing that occurs at weddings or other gatherings just as "dancing" and not "folk dancing" - and could be confused by the term. People do dance "folk dances" at the gatherings I list and at other similar events - at weddings, and at certain rituals, but this does not mean that they are always dancing, and many American tourists have been greatly disappointed when they went to Yugoslavia to see "the happy peasants dancing". The dancing occurs at different times and with different frequency in different areas and one needs to be in the right spot at just the right time, which is what this article is all about.

Here is a calendar:

- 1) Sabor Narodnog Stvaralastva - a four-day festival with performances by a large number of village groups from throughout the republic of Serbia. Held in the city of Leskovac in South Serbia (on the Beograd-Nis-Skopje road and rail line). The first annual one was in 1972, on June 21st/24th. Dates and information for this year could most likely be obtained in Beograd from the Serbian Academy of Sciences, Knez Mihajlova 35.
- 2) A large folk gathering at the monastery of Sveti Naum on Lake Ohrid at the Southwest corner of Macedonia, in honour of its Saint's Day, July 3rd. The people begin gathering during the day of July 2nd and the peak of the dancing may find up to ten circles of dancers, each with its own musicians. Remember, the dancing is on the evening of July 2nd. If you don't get there until July 3rd, you'll be disappointed.
- 3) Balkanski Folklor Festival - a six-day festival, July 3rd/8th, of groups from all six republics of Yugoslavia, and from the adjacent countries, Italy, Austria, Hungary, Romania, Bulgaria, Albania and Turkey. The groups vary from village groups to semi-professional ensembles. Ohrid is a lovely old town with many interesting sites to visit during the daytime. This event conveniently follows the gathering at Sveti Naum.

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- 4) A folk gathering on the late morning and afternoon of July 4th on a hill near the village of Belciste, about 20 miles Northeast of Ohrid.
- 5) The Macedonian folk dance camp at the resort of Otesevo, conducted by Pece Atanasovski, who recently toured the U.S., and Professor Zivko Firfov. A 10-day camp at which Macedonian dances and songs are taught. Cost last year: \$20 plus \$5 a day room and board at the hotel, preferably paid in U.S. dollars. Held July 9th/18th, immediately following the Ohrid Festival. For information, write to Pece Atanasovski.
- 6) Smotra Folklor - a week-long festival in Zagreb, capital of Croatia. This is the largest and most comprehensive of all the festivals. Besides the evening performances, there are also free performances at various sites throughout the city during the day. Performances by Yugoslav village groups are usually held on Sunday, Monday, and Tuesday evenings. Two evenings may be devoted to Croatia only, and one to representatives from the other republics. Other days one may see performances by foreign groups and also special evening concerts of instrumentalists or singers. Showings of ethnographic films may begin as early as the Friday before the official opening of the festival. According to the pamphlets distributed at previous Zagreb festivals, 1973 may see the transformation into a truly worldwide event, with groups from all continents, or at least most of them. Whether this would augment or replace the high number of Yugoslav groups, I don't know. It usually takes place the last week in July, which would mean July 22nd/29th 1973. For more information write to Arto, Ilica 5, Zagreb.
- 7) Macedonian Republic Festival - a 4 or 5-day festival of Macedonian village groups and amateur ensembles in Bitola, Southern Macedonia, July 29th/August 2nd.
- 8) Large folk gatherings in various places in Macedonia on August 2nd, St. Ilija's Day. One is held in the village of Lazaropole in Western Macedonia. Another is held on a hill above the town of Krusevo in central Macedonia.
- 9) The folkdance camp on the island of Badija presents two ten-day sessions, each dealing with one of the six dance regions of Yugoslavia. This year should be the Jadran (Adriatic) zone - the islands and coastal region, and the Vardar zone of Macedonia. Dances are taught by leading academicians. The course is aimed at Yugoslav dance leaders and physical education teachers, with a special section for foreigners where someone translates into English or German (there are always people who can then spread it into the other Western languages). Last year, the cost had risen to \$40 for each session, I believe, plus room and board. Information may be obtained by writing to: Dr. Ivan Ivancan, Prosvjetni Sabor Hrvatske, Odbor za Muzicku Kulturu, Ul Socialisticke Revolucije 17/IV, Zagreb. (Any prices are subject to change, especially in view of the dollar devaluation).

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We were invited to 'entertain' the Bucks Federation of Women's Institutes on two consecutive Friday evenings: on 27th April at Mursley, Nr. Bletchley, and on 4th May at Lane End, High Wycombe. Both were very successful evenings. The all-female audience had dined and wined and were having their coffee when we started at 9 o'clock. We danced for threequarters of an hour and then invited the audience to join in the last two dances. There was an overwhelming response and the smallish dance area was packed. The dancers travelling by train had to dash for the last one, grabbing sandwiches to eat on the journey, and the car travellers finished off the wine and sandwiches etc. We had many enquiries from representatives of other countries to do similar evenings for them. My thanks to Caroline for her inspiring playing, and to the team for their unflagging efforts in a very hot atmosphere.

MARGERY LATHAM
Demonstration Secretary

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There will, I hope, be other contributors giving accounts of our very successful and enjoyable trip to Hungary. Magda Ossko, who worked so hard for us while we were there, asked me to convey her love and best wishes to all her friends in the Society. She hopes to see you all again at another Swansea Course, and also with her group if we can organize a visit from them next year.

MARGERY LATHAM

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PORTUGUESE DANCES

A one-day course in Portuguese dancing will be held on:-

SATURDAY, 2ND JUNE 1973

at MILLBANK SCHOOL, ERASMUS STREET, S.W.1.

10.30 a.m. to 1 p.m.

2.30 to 5.00 p.m.

Instruction by: LUCILE ARMSTRONG

Cost: 50p.

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SWANSEA COURSE - July 28th to August 4th 1973

Places are still available on the course, which will include Israeli, Portuguese, and Swedish dances. Full details and application forms from Jack Richardson, Department of Chemical Engineering, University College, Swansea, SA2 8PP.

FOLK DANCING IN TURKEY

Here is the article that I promised a few months ago on my dance experiences in Turkey.

In November, at the end of the two courses in Turkish folk dancing that I was attending, we had short examinations. In one we had only to perform some of the dances learnt, but in the other we had also to write answers to questions, having previously been supplied with notes on dances, costumes and instruments. Typical questions, as translated for me, were: Write the names of the types of dances performed in Turkey. Give knowledge about the Black Sea dances. Write the names of the costumes of the Bar dances. Having passed these tests, I have been able to continue learning some of the dances, but I have not yet performed with a team.

In February, I was able to watch a large part of a week-long competition organized by the Turkish Tourist Board, to decide which groups could perform at home and abroad with official blessing. Groups from all parts of Turkey performed their local dances, and teams who might be sent abroad had to perform dances from at least four regions.

The following notes are not comprehensive, nor are they arranged in any special order, but they will give some idea of the great variety of Turkish dances. I shall be glad if anyone more knowledgeable will correct any factual errors. The quotations are taken from some notes in Turkish (translated word for word by me, or by a friend whose English is not perfect!). Although I have managed to collect about forty postcards showing groups in their local costumes, I have not attempted to describe costumes here, except when some special feature can be briefly mentioned. The women nearly always wear shalvar (wide baggy trousers), sometimes under a long or short dress. Most of the dances are accompanied by a large loud drum and a wind instrument (zurna, Klarnet, etc.) or a stringed instrument (violin, saz, etc.). Some of the headings below refer to regions of Turkey (corresponding to our counties), some to styles of dance.

Zeybek (style). "The dancers, with a majestic movement of their arms resembling the wings of a flying eagle, begin with a desire to rise straight to the heavens, and as though under the weight of their ties with the earth suddenly collapse and put one of their knees on the ground. The Zeybek, with its heroic character, is a man's dance only". These dances are found in western and central Anatolia. The dancers perform separately but in a circle, or sometimes just two men dance. The leg and arm movements are deliberate and exaggerated. Shorts, with baggy seats, are worn.

Bursa (region). The impressive Bursa Sword and Shield dance is a type of Zeybek. There is no music, the slow beat being maintained by the sound of the swords striking the shields. There are also dances from other regions that come under the heading "War dances".

Hora (from Trakya, the name given to European Turkey). These are line dances of Balkan type (if such a wide description can be of any help!). Not only

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here, but in all parts of Turkey, handkerchiefs are waved by the leader and last person in line dances.

Drum dances (from Bolu and Kastamonu). "There is a superstition in these dances. It is believed that the devil goes from that place when the one playing the drums plays it with more sound by the passing of time".

Spoon dances (from Silifke, Mersin, Antalya and Konya, in the south, on or near the Mediterranean coast). Each dancer holds two wooden spoons in each hand and uses them like castanets, but there the resemblance to Flamenco dancing ends. Whilst Turkish folk dance music, accompanied by an insistent drum beat, gives one the urge to dance, the tunes divorced from the dances easily become monotonous, consisting sometimes of as few as four bars repeated time and time again, but the Silifke dances are accompanied by lively songs worth listening to on their own. The dances are performed in a circle, or facing partners.

Horon (style). These dances from the Black Sea coast (Trabzon, Rize, Artvin) are performed by men only or by women only. The steps are fast, and the shoulders and arms of the dancers shiver and shake, so that one is reminded of "the great waves of the Black Sea and the fish trying to escape from the fishermen's hands". In one particular Horon that I have seen, the accompaniment is provided by a type of small violin (kemence), on which only a single chord is repeated in time with the steps. An interesting black and white costume, with boots and black hat, is worn by the men for this type of dance.

Artvin (region). Horon dances are performed in Artvin, as well as a type of dance known as Bar. The Bar dances are performed in an arc of a circle, holding hands or shoulders, with men and women alternately or by men or women only. They start slowly and gradually speed up. One of these dances, Ata Bari, was invented in honour of a visit of Atatürk to Artvin. In the Mad Horon, the circle of men frequently leaps energetically into a squatting position and up again. This dance has an interesting 5/4 rhythm.

Kavkas (Caucasus). This type of dancing from the far north-east of Turkey requires great precision of movement, and from a spectator's point of view is performed best by (dare I say it) professionals. The style is said to have originated in Turkey, but many readers will have seen the Georgian State Dance Company, who perform similar dances, with the men rising on their points, and with the graceful gliding walk. The long cloaks with their stiff shoulders were originally made from skins, and these skin cloaks are still used by shepherds in the winter.

Erzurum (region). Although the drum and wind instruments used in many Turkish dances remind me of the music of Macedonian dances, the intricate Macedonian rhythms are not often found in Turkey. However, one occasionally finds the rhythm 1 2, 1 2, 1 2, 1 2 3, and one of the men's dances from Erzurum has this rhythm. The men wear white shirts, black waistcoats and black trousers with baggy seats. The tight legs of the trousers and the pointed black shoes accentuate the precise steps of the dances. The women of Erzurum, for their

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dances, wear lovely long dresses of red, purple, or blue satin with rich gold embroidery, and white headdresses. It is common all over Turkey for dancers of both sexes to dance a step consisting of springing or sinking into a squatting position and then rising up again; one thinks of this as a vigorous Russian step, but here it is done gracefully in the long dresses. The steps are gentle, and the dancers frequently sing songs with short and simple but lovely melodies.

Corum (region). These dances provide a delightful contrast to some of the other regions. They remind me of children's singing games, with the dancers singing such words as "I threw the pillow into the vegetable garden".

Bitlis (region). Exuberant carefree dances, best performed by young men. The costume somewhat resembles a judo outfit in its shape. In some of the dances the dancers strike each other's hands in mock combat.

Elazığ (region). The most individual dance from this region is "Çayda Çıra", in which the dancers carry in each hand a small dish containing three or four candles and perform simple figures in a circle or in lines. The type of dance called "Halay" occurs in various regions. The Elazığ Halay can be performed by women or by a mixed group, but I have mainly seen it performed by men, shoulder to shoulder. The dance starts with a relaxed rhythmic vibration of body and legs with hardly any foot movement, and the leader leans heavily against the next man. This is repeated between the figures of the dance. I have been told that this movement is done to make sure that the dancers are sober enough to stand up before proceeding with the rest of the dance! During this dance, and in others too no doubt, the drummer sometimes kneels down and leans back with his head touching the floor.

Gaziantep (region). These dances are popular and enjoyable to watch, danced in a line or a circle. The title 'Gazi' is given to a victorious general, and was awarded to the city of Antep for its valour in battle in the 1920s.

Other regions have perhaps one interesting dance amongst others that can be described as "just another set of line dances". For instance, there is an introductory "dance" from Bingöl in which one man carries a stuffed animal in his teeth, presumably imitating an animal defending its kill, whilst the other men spring round him, all dancing in a squatting position.

There is a tendency in some demonstration teams to perform a sequence of dances from one region without a break, running one tune and dance into the next. Whether or not this is traditional I have not yet discovered. Also, some line and circle dances are "improved" by splitting up into smaller lines and circles. Apart from these tendencies, the performances seem to be "traditional" as far as I can judge. Unfortunately I have not had a chance to see any dancing that has not been a "performance".

I hope we shall be able to see more Turkish dancers in Britain in the future. Let me end by repeating that these notes are not intended as an authoritative guide to Turkish dancing; they are merely based on the observations and experience of one person during a comparatively short stay in Turkey.

"Malev Airlines regret that there is a delay of 4 hours on Flight MA 611 to Budapest". Not a very promising start to the S.I.F.D. Hungarian expedition. In fact there was worse to come, for instead of flying to Budapest, we landed at Debrecen in East Hungary. We didn't believe it when the rumour went around that there were bulls running wild on the runway at Budapest, but even "The Times" confirms the report, so you don't have to take our word for it. As Debrecen was a military airport we were not allowed out of the 'plane, so the Hungarians entertained us with their songs and we responded with some English folk songs, and with wine by courtesy of Malev, it turned into quite a lively party.

We did eventually get to Budapest, at 5.30 a.m. the next day. From then on we made the most of every moment. The days were spent sightseeing, climbing the hills of Buda, on foot, or by Pioneer railway which is run almost entirely by members of the Young Pioneer groups, and coming to grips with the public transport system, which is cheap but suffers from perpetual rush hour.

Most evenings that we were in Budapest, Magda Ossko had arranged some dancing activity for those who wished either to watch or to participate. For me the most memorable occasion was on the first day when, having woken late after a few hours' sleep, we set off in pouring rain for the village of Hovizgjork. We were warned that there was a 20 minute walk from the station, but not that the 'road' was a muddy cart track. However, two girls came out to the station to meet us, and once we had dripped into the 'Palace of Culture' and shed our wet coats, the weather outside became unimportant. First two women in costume came in, and after some consultation with Magda, began to sing to us with the strident intonation peculiar to Eastern Europe. Many of the tunes were familiar to us, having been used for various dances Magda has taught. Gradually the choir was augmented, and then some of the young girls came in and danced. We recognized the Pillow Dance, the Bottle Dance, the Girls' Dance from Kaloca, and their vocal accompaniment and swinging pleated skirts gave it added vitality. Three of us were thrilled to have the opportunity of dressing up in their costume, with many layers of pleated petticoat under a top skirt which consisted of 7 $\frac{1}{2}$ m. of hand-embroidered wool, and a tight little cap decorated with ribbon and surmounted by a sort of chimney-pot, under which our hair was mercilessly thrust. The women were most amused by our lack of girth, as wide hips are considered the height of beauty in Hungary. During the evening we were refreshed with quite a potent fruit punch and slivovic on a foundation of little iced and cream cakes. Everyone was so welcoming it really was a most memorable evening.

On other evenings during our stay in Budapest we were able to watch and join in some dancing with Magda's group, who in spite of lack of verbal communication were anxious to help us master the steps. On one day we went up the Danube Valley to visit the ruins of the old palace at Visegrad, and the Serbian colony in the picturesque town of Sentendre. Our final weekend was spent in Salgotatjan, which although it is a mining town, is surrounded by good walking country, and in the evenings we entertained ourselves, and some of the local Hungarians, with some international folk dancing.

I think I can say that everyone who came to Hungary thoroughly enjoyed the visit and we should like to thank both Jack and Joan Richardson, and Caroline Thomas, for their combined efforts in arranging it and guiding us safely through, and Magda for helping us to make the most of our time there.

JANET WOOLBAR

PROGRAMME FOR SOCIAL DANCES

Musicians

M.C.

Sunday, 3rd June	Cecil Sharp House	C.S.H. Band	Roland Minton
17th June	Dance Centre	Cliff Beck & Wilf Horrocks	Frances & Wilf Horrocks
1st July	Cecil Sharp House	C.S.H. Band	Simon Guest

7 to 10 p.m. Admission: Cecil Sharp House: 30p members, 40p non-members.
Dance Centre: 25p members, 30p non-members.

Cecil Sharp House: 2 Regents Park Road, N.W.1. (Nearest Underground: Camden Town)
Dance Centre: 12 Floral Street, W.C.2. (Nearest Underground: Leicester Square)

At the Cecil Sharp House Dance on 3rd June, the LONDON MAORI CLUB will be demonstrating songs and dances from New Zealand; and on 1st July, David Tierney, one of our members, will introduce the Scottish Country Dance Group to which he belongs, which is taught and led by Helen Macnuff. As we have no Scottish group of our own, this will give an opportunity for the fans of Scottish dancing to come in force.

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WHAT'S ON

- June 2nd PORTUGUESE DANCING. One-day Course. See page 12.
- June 4th to 23rd GEORGIAN STATE DANCE COMPANY. London Coliseum, St. Martins Lane, W.C.2. 8 p.m. (Saturdays 5 p.m. & 8 p.m.). Tickets 60p to £3.30. Box Office 01-836 3161. A list of other towns this group will be visiting was given last month.
- To 9th June BAYANIHAN. Folk dancers from the Philippines. Sadler's Wells Theatre, Rosebery Avenue, E.C.1. 7.30 p.m. (Matinee 2.30 p.m. Saturdays). Tickets 30p to £2.50. Box Office 01-837 1672.
- June 16th CHILDREN'S DANCE. Millbank School, Erasmus Street, S.W.1. 2.30 p.m.
- June 16th INTERNATIONAL FOLK DANCE at St. Marks Hall, Alma Road, Reigate, Surrey. (A few hundred yards from Reigate Station). 7.30 to 10.30 p.m. Musician: Wilf Horrocks. M.C: Margery Latham. Admission to over 16's: 50p including refreshments. Tickets can be obtained from The Secretary, Holmesdale County First School, Holmesdale Road, Reigate, Surrey.
- June 22nd/24th UPLANDS WEEKEND. Fully booked, but there may be cancellations. Apply to: Jack Richardson, Department of Chemical Engineering, University College, Swansea SA2 8PP. Will people not staying the weekend but intending to visit the dance on the Saturday evening please let Jack know in advance.
- June 23rd to 29th FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL. See page 5.
- July 8th A WALK IN SURREY CREST AREA, led by Stephen Ward. Meet at Redhill Station at 10.35 (10.05 train from Victoria). More information next month.
- July 3rd to 8th INTERNATIONAL EISTEDDFOD, LLANGOLLEN. Tickets & information from Llangollen International Eisteddfod, Eisteddfod Office, Llangollen, Denbighshire.