

S.I.F.D.

NEWS

AUGUST 1974



POLAND

Editor: Lily Southgate, 52 Banbury House, Banbury Road, London E.9.
Telephone: 01-985 0428 (Home); 01-248 1212 Ext. 552 (Office)

Typist: Kelsey Blundell, 65 Lonsdale Avenue, London E.6.

Other helpers last month: Sylvia Fulton

*** ***** ***

WOULD ANY MEMBERS CHANGING THEIR ADDRESS PLEASE INFORM
THE EDITOR AS WELL AS THE MEMBERSHIP SECRETARY

*** ***** ***

SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman: Bert Price, 316 Somercotes, Basildon, Essex.
Telephone: Basildon (0268) 412371 (Home)

Secretary: Dorothy Bryan, Flat 1, Braunton Mansions, 28 Rosebery Avenue,
London 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, N.1.

Demonstration Secretary: Margery Latham, 14 Beechwood Avenue, Kew, Richmond,
Surrey. Telephone: 01-876 7055 (Home)

*** ***** ***

This month's cover, showing a Polish dancer, is by Caroline Thomas.

*** ***** ***

DEMONSTRATION AT CECIL SHARP HOUSE

On Sunday, 1st September, Irene Whitaker and David Ashworth will demonstrate three Spanish flamenco dances before the interval, and two jotás after, and will teach us one of these. We do very little dancing from the Iberian peninsular, so here is the chance to do some.

The Syrenka Polish Group will demonstrate in November, and there will be Portuguese dancing by two pupils of Lucile Armstrong in December.

NOTHING ARRANGED FOR OCTOBER - ANY SUGGESTIONS?

WILL GREEN
Tel: 01-703 4008

THE CHAIRMAN WRITES.....

First let me say that I hope everyone has an enjoyable holiday this year, whether at home or abroad, energetic or lazy. On first thoughts, I often resent the long summer break from classes, from mid-June to mid-September, but on reflection I think it does us all good, preventing us from getting stale and satiated with dancing. A break every year refreshes the mind, allowing us to return, full of vim and vigour, to the autumn session.

Speaking of the autumn session, would all group leaders and class teachers please bear in mind that to coincide with the beginning of the academic year the next issue of the SIFD NEWS must carry all details of changes, new classes, new groups, renewals and resignations or closures. Therefore, it is necessary to let the Editor have this information BY 15TH AUGUST.

My next instalment in "The Chairman reminisces" series is to tell you of how Charles and I, way back in 1949, made ourselves known to the Polish dancers and brought Polish dancing for the first time to the S.I.F.D. I am asking Lily to reproduce an article which was published in the Polish YMCA 20th anniversary magazine and reprinted recently in their 25th Jubilee issue.....

"THOSE WERE THE DAYS"

In 1949 I was Treasurer of the Society for International Folk Dancing, and Charles Fawkes was our Chairman. The Society's aim was to learn and practise the folk dances of Europe and to make them known to the public, and we were constantly prowling about looking for authentic new dances to add to our repertoire. So it was perhaps inevitable that one day in the Spring of 1949 Charles and I went to the Chelsea Town Hall to watch a concert called "Behind the Iron Curtain", presented by the Women's Organization for Refugees and consisting of songs and folk dances by young people from the Baltic States, Yugoslavia, some other countries, and Poland. During the interval the audience mingled with the dancers and singers, which gave Charles and me the opportunity to ask where the dance groups practised and whether we might go to watch.

The particular Pole we spoke to was one Janusz Radzik-Sochacki and he told us that rehearsals were held every Saturday at the Polish YMCA in Cadogan Gardens and that we might go to watch if we so wished. This was in the early days after the war when very few English people knew anything about the refugee problem or life under the Communist regime. We knew little of Warsaw and the tragedy of Poland. The Polish dancers were quite suspicious of these two Englishmen who wanted to intrude into their class. Very few of the dancers could speak English. They were all ex-Army types on extended leave, as they said, the Polish Forces never having been formally disbanded.

Janusz met us at the door and took us upstairs. He was a tall, handsome man, and luckily for us he spoke good English. Olga Zeromska was teaching when we arrived. The dancers gave us a sideways look but Janusz found some chairs and we sat down to watch. Barbara Duleba was playing and we were quickly enthralled by the music and the dances. Polonaise by Oginski, Polonaise by Kurpinski, Mazur, Oberek and Kujawiak all followed one after another, with Olga rattling away in Polish, her voice getting louder and louder above the noise of the unruly ones. Wiesio Gasiorowski was there

/Contd....

and Wicio Kostrzewski, whom I still see sometimes at the Y.M. There was a dapper ex-cavalry officer type called Josek Wojdak, very good at Mazur and now in America. There was Stefan Zgorski and his sister Anna whose parents had been shot by the S.S. There was a lovely girl dancer called Wala Rzedz whose mother had walked with her halfway across Europe to get out. She was an exceptionally good dancer and I still remember the impromptu Warsaw Spiv Polka (polka andrusowska) she once performed at a party, also the Jewish Wedding Dance, Majufes, danced by four or six boys. Barbara Duleba can still play these melodies but the dances are forgotten. Barbara's daughter, now married, used to be there. Jurek Gruca had just started and Marek Nowobilski came to court Wiesia and stayed to dance. They are happily married today and their children attend classes. I was at their wedding and remember the Polish reception afterwards - offering of bread and salt and the rest.

However, I digress... At the finish of the class on that first day Charles and I left with a polite Thank You Olga and our heads still full of the Kurpinski Polonaise. We reappeared the following week and continued to do so for another four or five weeks, although beyond a smile on our arrival and departure no notice was taken of us, until one day at the close of the class Big Wiesio invited us to tea, where the dancers plied us with cakes and made conversation in very broken English. In those days after tea everyone went back to the Main Hall for an hour's Social, but still Polish dancing - Polka, Oberek Polonez, Mazur, Cotillion etc. Barbara used to play, and Big Wiesio was "caller". I have yet to meet his equal at calling figures and steps in all of these dances. The group was a happy one, well-knit together, and it enjoyed its dancing no less than the present group does today. Gradually, step by step as it were, I merged into this happy crowd. The initial reserve was soon forgotten. Janusz, Big Wiesio, Tolek Chroscielewski, and Marek, all at different times, came to the SIFD to teach us some dances and some of the SIFD were invited to the YMCA. Barbara Duleba came too, and played for us until she retired - probably the most knowledgeable accompanist in European folk dance melodies in the world.

In the summer of 1951 Mr. Cieplinski was introduced and I well remember his first talk to the dancers, his showing them "pas coupe" in Mazur. Later he started to teach and Olga left to form her own group, The Oskar Kolberg. Previously, when Olga was away, Barbara Slawinska, known as Basia, used to come and teach and now she came regularly with Mr. Cieplinski. He taught her a very good solo dance too - a Goralski-type dance in front of an open-air fire. Somehow I always felt that Basia was best as a solo dancer, and she was certainly very good indeed.

Early in 1951 John Fraser of the United Nations Student Association had appeared asking whether it would be possible to present an evening of European folk dances in the Royal Albert Hall. At a meeting between John Fraser, Mr. Lesiecki, Charles Fawkes and me, it was agreed that we had the ability and talent amongst the dancers to attempt this project and that we should go ahead immediately.

TO BE CONTINUED NEXT MONTH

THE SOUTH-WEST LONDON CHILDREN'S FOLK DANCING CLASS

This class has been running very successfully for two years under the tuition of Frances Horrocks, with the close co-operation of Pauline Welch, at Ellingham Road School, Chessington, where the class was held once a month. Now, however, two events have occurred which make closure of the class inevitable.

Frances, as most of you know, had to go into hospital to have an operation on each foot, which will put her out of the running (or perhaps I should say, dancing) for a while. She is restricted in movement at present, having to wear special plaster-of-Paris "boots". Even when she is allowed to shed these, there remains the problem of learning to walk on her own feet again and then dancing. The other event is happier; Pauline Welch, who gave much assistance in the general arrangements of the class, has been promoted to Headmistress but, of course, will be taking up her post in another school.

We are all sorry that the class must close and hope that at some time in the future it may be possible to start another.

WILF HORROCKS

*** ***** ***

FOLKDANCE SAFARI

The Chilterns Safari on 8th September will start from Charing Cross at about 10 a.m. Members wishing to go are asked to book with Roland Minton, 10 Benyon Court, Balmes Road, Islington, London N.1., as soon as possible, to help us book the coach(es) needed. First stop will be at Penn, with dancing in a posh pub garden; thence to West Wycombe for a longer stop and eats. There is a lot to see in this National Trust village, including Hell Fire Caves, Dashwood Church and Mausoleum etc. Next should be Great Missenden, and after a short stay there, on through lovely autumn-wooded lanes to Princess Risborough. We should end on one of the several greens in Stokenchurch; then via M.40 home.

You should bring food, though there are cafes and pubs en route. AND PLEASE WEAR COSTUME, FOR LOCAL PRESS PHOTOGRAPHERS LOOK FOR THEM AND THIS IS EXCELLENT PUBLICITY, as well as being nice for all of us to see.

The cost: coach hire has gone up a lot this year, so the day's outing will cost £1 (half-price for children).

Final details in the next issue of SIFD NEWS.

WILL GREEN

This year's International Eisteddfod at Llangollen was marred by the worst weather I remember in the ten or eleven years I have been attending. It was cold and wet, and there were gale-force winds which badly damaged the huge marquee where the main events are held, and threatened to prevent the Festival from opening at all. However, the communal spirit which runs throughout the whole organization of this festival prevailed, and machinists and other workers toiled all through the night preceding the opening and managed to get the marquee repaired and erected again in time for the opening concert. However, the winds did not give up trying to tear it down again, and I felt very sorry for the choirs competing not only with each other but with the noise of the wind trying to blow down the tent poles and the canvas roof. Without the sunshine, we were robbed of the colour usually provided at this festival by crowds of dancers and singers parading around in their lovely costumes, posing for snapshots, signing autographs, and giving impromptu performances. Instead, they were hurrying to shelter from the rain, and wrapped in shawls and plastic macs.

The opening Show was a disappointment for folkdance fans. The Polish group who had originally been booked to provide an evening of Polish folkdancing were not able to come after all, and their place was taken by the London Festival Ballet. Their performance was quite good and they have some very competent dancers, but the setting is not right for ballet and the dancers did not appear to be at home on this stage. They had obviously tried to provide a varied programme but the result was rather bitty and did not provide much of an impact. However, in the international folkdance section on the following day, things greatly improved and I thought the standard this year was good. There were teams from Sweden, Wales, Denmark, Brittany, England, Spain (Basque), Singapore, France, Netherlands, India, Yugoslavia, Ireland, Turkey, Spain (Barcelona), Portugal and Sardinia.

First prize went to the Sardinians, and I thoroughly agreed with this award. They were excellent. The steps of their dances were very small, neat, in a very close hold with men and women alternating in the line linked very tightly with clasped hands, elbows bent, and with a trembling motion and syncopated rhythms. They were accompanied by no instruments other than the voices of a small group of male singers who sang in a recitative polyphonic style with beautifully harmonized low voices.

Portugal won the second prize with two lovely Portuguese dances in a truly typical style, accompanied by singers and beautifully costumed musicians on authentic instruments.

Third were the team from San Sebastian, an all-male group in Basque costume who performed some lovely Basque dances with short swords, long swords, and hoops, and very athletic high kicks, accompanied by the pipe and drum of that area.

The marking was so close that there was only one point between each of these places, and indeed between each of the next four places. All the teams were beautifully costumed, and the only team I would not have classed as folk (apart from the Irish dancing, which is another subject) was the girls from

/Contd....

Singapore, who performed a Scarf Dance, where they held very long scarves of coloured silk attached to short sticks in their hands, which they waved in different patterns; and a Fan Dance involving very graceful movements and steps, waving soft feathered fans; but I do not know enough to say whether this may be folk dancing in Singapore.

The Great Indian Dancers from London gave their usual lively, colourful performance; the Bretons their neatly patterned controlled dances; the Swedes their neat little steps in an upright style; the Manchester Morris Men with their cheeky flower-garden hats; and the Dutch with their lovely sober costumes and huge wooden clogs - the latter also provided an amusing sight by riding round the field on huge old penny-farthing bicycles from which they take their name "Boggelrieders". The Yugoslavs from Macedonia although excellent dancers would, I thought, have done better in the competition if they had stuck to two traditional dances, rather than attempt to put bits of dances into a 'suite', which is contrary to the rules. As we saw at the performance they gave at the Yugoslav Party on the following Saturday, they had some lovely folkdances in their repertoire and the girls' singing was among the best I have heard from that region.

Altogether, I thoroughly enjoyed the folkdance section of the Festival. However, I was rather dismayed to see a breach of the rules being flagrantly ignored. The programme clearly states "Two well-contrasted traditional folk dances of the dancers' own region" and the whole spirit of the Eisteddfod is the bringing together of peoples from different nations to show their own dances, and welcoming them to Wales; talking to people of other nationalities, comparing costumes, customs, languages; and emphasis has always been placed on authenticity. It is the strictest competition on this point that I know of; and yet this year at least half the 'Turkish' team were English people! I am surprised that the organizers allowed this and can only assume that they accept the teams' entry in good faith, having stipulated the requirement of dancers performing dances from their own region. I certainly hope that this breach will not be widened even more each year, as it opens the door to anybody doing anyone else's dances - and maybe in any old costume - and the foundations of authenticity at the Eisteddfod will no longer exist.

Mrs. Lucile Armstrong was, as usual, the adjudicator, with Prof. Hoerbunger from Germany. It would be impossible to imagine the Eisteddfod without Lucile and her vast knowledge and expert judgment on folk dancing and music. As is the usual practice, before giving out the marks to the competitors, Lucile made what the Music Director calls her "opening remarks" on folk-dancing in general and she has kindly given me permission to publish these for the benefit of our readers, which I have done on page 8.

LILY SOUTHGATE

*** ***** ***

ALL MATERIAL FOR PUBLICATION IN THE NEXT ISSUE TO BE WITH THE EDITOR
BY 15TH AUGUST 1974.

INTRODUCTORY REMARKS MADE AT THE LLANGOLLEN INTERNATIONAL
MUSICAL EISTEDDFOD, JULY 1974

by Lucile Armstrong

The Importance of keeping folk dances traditional

This is the 18th International Musical Eisteddfod at Llangollen. We may ask ourselves, "Why has this Eisteddfod not only kept up its tradition but grown?". A quarter of a million people visited this Eisteddfod last year. There must be a reason for the attraction exercised by this Festival. As regards the folk dance section of it, perhaps this success is due to several factors; the magnificent scenery; the welcoming attitude of our hosts; the excellent organization. But also the fact that people know that a basic degree of authenticity is required, and achieved, in the folk songs and dances performed here. People come to learn and to refresh their inner selves. They can go back to the roots of our cultures by watching and listening. Watching the diversity of man's creation is an inspiration. Stage performances are all very well but our souls need more than theatre; they need to return to our past for inspiration and guidance for the future. Therefore, we expect no theatricals in these performances here, but only some representation of the core of life.

The Festival here at Llangollen has always stipulated traditional performance from the dance groups that come to compete from many parts of the world. It is to those groups that show us the most traditional dances that prizes are awarded, and not necessarily to the most showy. Showiness is merely incidental. Good execution counts of course, together with the music and instruments and costume appropriate to the dances chosen - the correct costume for each dance is not always an easy matter we know. However, those dancers who perform in stagy costumes will lose some marks.

We all know that performing a folk dance on a stage is not the same as performing it in a village square, or in the open country, by a pond, or in a grove (where some ritual dances are required to be performed), but since we cannot all travel to the various countries to watch the dances in their own setting, we must perforce accept a second best on a stage. Nevertheless, "on a stage" does not mean that dancers should all face the audience in straight lines wearing broad smiles when the original dance should contain proper figures regardless of the spectators. We all know that this kind of choreography immediately denotes that the dance has been warped and its meaning completely lost - for each dance was originally created for a particular purpose and with a meaning. These "stage" arrangements we cannot accept as "folk", for such a dance is not "folk".

I hope you will bear with me if I mention briefly, for the sake of our foreign visitors, the meaning of "folklore". This word covers several aspects of folk lore. "Folk" means "the people", and "lore" means "erudition, scholarship, and a body of traditions and facts on a subject known to the majority". "Folk dances" therefore means "dances of the people". Now, how did "the people" come to evolve dances? Because over the thousands of years man has taken to come to our present time, he has created and adhered to beliefs which he understood would protect him from want, from evils like natural catastrophes,

/Contd...

/Contd....

diseases, and so on. He performed certain rites that always entailed dancing in various forms. Dancing has been a part of man's daily life since "the beginning". Through dance man found unity. Unity with his maker as well as unity in the community. Dance has been a vehicle of therapeutic practice; of teaching, for exercise, for hunting and for war; for ensuring the recurrence of natural forces such as the cycle of the year; and man has danced to ensure a plentiful supply of animals in the hunt, of herds, or of crops - and he continues to do so in many parts of the world.

This body of beliefs has changed, naturally, over the millenia, but some of the original forms can still be traced. These traces are precious to mankind because through them we can understand better the long road of evolution man's beliefs have gone through. That will help us, by understanding the past better, to form the future that may be an improvement on the present.

There are those who say, "We must be modern and sweep away all the old traditions and have modern folk dances". This attitude indicates that the speaker knows nothing of folk dance or traditions generally. No-one can build anything without a basis, without a foundation, otherwise the erection will topple over. To build towards progress in the future we must know something of our past. Our folk dances will teach us a lot. They are our link with an important aspect of our culture. Let each region, therefore, enjoy its folk dances and perform them as they were handed down by our ancestors. If new dances are required to express modern times, let entirely new dances be created - but leave the traditional ones unchanged and without admixtures for they are the real folk dances.

*** ***** ***

LETTER TO THE EDITOR....

Dear Lily,

With regard to the one-day course in English folkdancing, I would like to make known my appreciation of all the preparation put in by Peter Oakley.

After experiencing rather uninspired teaching of English dances as a schoolgirl, I had very little interest left in my national dances. So it was a real pleasure to be taught by Peter. His enthusiasm, knowledge, clarity of tuition, with an insistence on a high standard, made it a valuable day's dancing. The availability of photostat copies of notes and pre-recorded tapes meant that no time was wasted in note-taking or recording.

Thank you Peter for a very well-organized and thoroughly enjoyable day.

SHIRLEY ROGERS
Flat 1, 148 Burnt Ash Hill
Lee, London S.E.12

ONE-DAY INTRODUCTORY COURSE IN INTERNATIONAL FOLK DANCING

Date: 14th SEPTEMBER 1974

Place: FRIENDS MEETING HOUSE, 126 HAMPTON ROAD, REDLAND, BRISTOL 6.

Time: 10.30 a.m. to 5 p.m. (Bring your own lunch; coffee provided)

Tutor: GEORGE SWEETLAND

Fee: 50p

The Course of Instruction will be followed by a Social Dance in the evening, admission 30p.

Details from Hilda Sturge, 10 Carmarthen Road, Bristol BS9 4DU.

Telephone: 0272 625750.

.. ..

Hilda Sturge's letter in the June issue has prompted the above offer of help from George Sweetland, and it is hoped that this one-day course will be of assistance in getting something started in Bristol.

*** ***** ***

VADROZSAK (WILD ROSES) DANCE & MUSIC ENSEMBLE from Budapest

Magda Ossko's group will be arriving in England on 1st August and going direct to Sidmouth to take part in the E.F.D.S.S. Festival there which runs from 3rd August to the 10th. They will then be coming to London to perform at LEWISHAM TOWN HALL on SATURDAY 10TH AUGUST at 7.30 p.m. Tickets are obtainable from Will Green, 90 Wells Way, Camberwell, S.E.5, or from me. Stalls 40p, Circle 60p, Front Circle 80p.

On Saturday night, members of the group will be staying either at Imperial College or at the houses of SIFD members. We are grateful for the offers of hospitality so far received and would welcome any further offers. On Sunday, 11th August, we shall be taking them round London, and hope that a number of members will join us on the tour. Would anyone who is interested in doing so, please get in touch with me and I will forward details of the arrangements.

J. F. Richardson,
Dept. of Chemical Engineering,
University College,
Swansea, SA2 8PP

YUGOSLAV HOLIDAY 1974

Djurdjevdan (St. George's Day) 6th May, 1974

When I arrived in Skopje on the 4th May, Zivko Firfov had already had a telephone call from Sime in Radovis that I was to proceed with all haste, and so the following morning despite the previous three days' journey by 'bus along the coast, dodging the rain, and over the high snow-covered Cakor pass, I caught the 5.30 a.m. 'bus to Radovis in Eastern Macedonia.

I looked forward to the prospect of spending six days in Radovis, and to being able to visit once more the village of Injevo. It would be a welcome change to the standard of folk group dancing prevailing in Skopje, that is with the exception of Pece Atanasovski/Zivko Firfov's group 'Makedonia'. I arrived early and as it seemed too early to wake my friends I dropped in to the local hotel for some good Turkish coffee, smoked, and just sat and stared, as people out there tend to do.

Vange was pleased to see me, and soon I had started to renew acquaintances and go to the police to register. This formality is largely dispensed with in the larger towns, but Radovis is a small place and very conservative in its habits and customs. Nothing was said about why they had asked me to go in a hurry, but next day I discovered that there was a village 'Sabor' (festival) in Injevo to celebrate St. George's Day (6th May by the Orthodox calendar). Fine, I thought, and went to the car which was to take us to Injevo. I was surprised to see someone from the Folklore Institute - Misa - complete with cinecamera and tape recorder, and official car. I really was in for a surprise and did not expect the scope of the event that I was being taken to.

We left Radovis and shortly turned up an earth road which led to Injevo. This road has only been in existence for a comparatively short time, and there is still only a skeleton 'bus service, mainly for people working in the textile factory in Radovis. We called first at Kole's house; he is the leader of the dance group and a kind of village head man. He and Sime between them organize much in the village and it is extremely well organized in many respects. Here we had a meal of cebapcic (spiced meatballs), lumps of delicious goat's meat, and salad, washed down with much beer. While we ate we heard from time to time the Djurdjevdan girls singing as they made their way through the village, and people dropped in to say Hello. The people in this area are really very hospitable, and very happy by nature. They still lead a quiet and uncomplicated life style, and relax by singing and dancing - and some watching television!

We were among the first to leave the village and we made our way up the road to the old village which was abandoned in the 1950s due to lack of water. To this day, women still move to and from the new village on donkeys to fetch water.

We reached the dancing place at Sveti Spas, and a young lad climbed a high tree and slung a rope over the branches. A swing was formed and we took turns at being swung high into the air. The Djurdjevdan girls came up the hill singing and carrying sprays of lilac. They looked very attractive in their summer costumes. Each one was swung into the air

/Contd....

while the others sang special chants for the occasion. The swinging, an old ritual also practised by the Slavs, was performed between Easter and St. John's Day (the summer solstice) to influence the growth of the crops; the higher the swinging the taller the crops. As the ceremony came to an end the crowd had gathered and the bagpipers had arrived. Dancing began, and by four o'clock there were about seven hundred people present, and it was one of the most impressive sights that I have ever seen. The dancing was of a very high standard and performed by people of all ages, except the married women. About half the number present were women and girls and they were all beautifully dressed in their best summer costumes. It was truly a memorable sight - unfortunately the light was failing, which made colour filming difficult. About five, the music stopped and everyone moved to another part of the open space, this time grassed, and quickly settled down for the traditional picnic. I was amazed at the way it was organized, and discovered that each family had a place allotted by tradition. It was not marked, but was always accurately located. We sat around a large flat dish of young lamb cooked in rice and spring onions, and freshly baked bread. It was marvellous.

I enjoyed the dancing very much, and was constantly pulled in when I was a little slow in getting in to the line. The dances on the whole are fast and sometimes a little difficult to follow, but the dancing generally was so good that I was able to follow. The men danced with great style and feeling, even the older generation, and the sight of a huge circle of men dancing in unison is one not easily forgotten.

At one point during the evening when it was getting dark, the Djurdjevdan girls started a kolo of their own, singing again special songs. This against the bagpipes and the main kolo produced a very strange feeling of detachment. I am often puzzled by the fact that villages which have sweet sounding bagpipes and lively dances often have a style of singing which is strident and a survival of a very old style of singing.

We returned to Radovis and finished off the evening with cakes, Mastika (a distilled spirit laced with aniseed), and Turkish coffee.

By now, some of you will have seen the dancing and heard the music and singing (by the Gajde Group either at Llangollen or at the Yugoslav Party). It has probably surprised some of you - but this is the real thing and not just studied for public performance. It is fortunate that the village is not easy to get to, and it is jealous of its culture and will not sell costumes and instruments. It remains unspoilt by tourists and amateur folklorists, who sometimes, however well meaning, are responsible for the eventual breakdown of village traditions. The traditional way of singing has perhaps a few years of life, but the dancing and playing are still very much a part of the social life of the village. The dances are not spectacular, but they are pleasant to watch and to dance. The bagpipe playing is very attractive and creative.

It is good to see, from time to time, a traditional group to balance the more frequent stage ensembles - good as the latter may be.

DEMONSTRATION NOTES

Wednesday, 26th June

As a result of the demonstration of Italian dances we gave at the City Literary Institute, we were asked to repeat the programme for the Italian Language Club at the Mary Ward Settlement, Tavistock Place. This date clashed with our end-of-term party for the Wednesday class, but we agreed to go after the party at 9.15 p.m. So, after a very jolly party, with lots of food and home-made wine, we set out, in costume, in a cavalcade of cars. It was a very successful evening. We showed our six Italian dances and then taught most of them to the audience. They had already gone over the steps of Neapolitan Tarantella with ex-member Ron Stevenson and were eager to do it again.

Saturday, 29th June

We paid our third visit to Eynesford, Kent, and for the second time danced in the grounds of the ruined Eynesford Castle. Last year we were switched to Lullington Castle. It was a fine evening and there was a big crowd again. They all joined in the dances, between the demonstration items, with friendly enthusiasm and it is a pleasure to dance with them. When it gets dark, the team return to my cousin's house and she feeds and wines us. It is a jolly good evening and we have the satisfaction of knowing that in the three visits we've made we have helped to raise £200 for Christian Aid.

10th June and 1st July

Highbury Fields Open Air Theatre. We agreed to do two concerts this year for Islington Borough Council, and the Polish Group danced on 10th June and had a successful evening despite the damp weather. They carried on the tradition of inviting the audience to join in at the end of the concert and as the grass was damp they had them up on the stage. The Swedish, Austrian and German teams danced on 1st July and actually had a dry evening. It was very nice to see Dickie and Geoff Gleeson and their children in the audience. Dickie and Geoff met at one of my first teaching courses at Bisham Abbey, and Dickie was secretary to the sub-Committee for one of our Albert Hall Shows. We had half an hour of general dancing, when the children joined in with gusto if not much finesse.

Saturday, 13th July

St. Philips Church, Battersea. We were asked to dance here to help raise funds to replace the store and contents which was burned down. It should have been an outdoor fete barbeque but weather conditions sent us indoors to a small church hall. There were consequently fewer people than expected and very few men. It was a friendly atmosphere and our two-couple team plus Donald Campbell at the piano, gave a full evening's dancing with demonstrations and audience participation. This is the last demonstration of the SIFD year, and I do thank all the dancers and Caroline Thomas, Wilf Horrocks and Donald Campbell for their help with these demonstrations and all those throughout the year.

MARGERY LATHAM
Demonstration Secretary

SUNDAY DANCES

		<u>Musician</u>	<u>M.C.</u>
Sunday, 4th August	Cecil Sharp House	C.S.H. Band	George Sweetland
18th August	Trevelyan Hall		to be arranged
1st September	Cecil Sharp House	C.S.H. Band	Simon Guest

7 to 10 p.m.

Admission: 30p members, 40p non-members for Cecil Sharp House
25p members, 30p non-members for Trevelyan Hall

Cecil Sharp House is at 2 Regents Park Rd., N.W.1. (Nearest Underground: Camden Town). Trevelyan Hall is at St. Anne's Lane, Great Peter Street, S.W.1.

*** ***** ***

The demonstration at Cecil Sharp House on 4th August will be given by NONSUCH, who perform court dances of Western Europe.

*** ***** ***

WHAT'S ON

July 31st to August 17th	<u>THE CAPOETRAS OF BAHIA</u> Voodoo and traditional dances from Brazil at the Round House, Chalk Farm Road, N.W.1. Tel. 01-267 2564
August, 2nd/9th	<u>SIDMOUTH INTERNATIONAL FOLKLORE FESTIVAL</u>
10th	<u>"WILD ROSES"</u> Folk Dance Group from Budapest at Lewisham. See page 10 and separate notice enclosed.
12th/16th	<u>HUNGARIAN FOLK DANCE COURSE</u> at Lady Mabel College of Education, Wentworth Woodhouse, Rotherham, Yorks.
13th	<u>THE ALEXEYEV BALALAIKA ENSEMBLE</u> at Bishops Park Summer Theatre, Bishops Avenue, S.W.6., 7.00 p.m.
17th/24th	<u>BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL</u>
22nd	<u>THE KHOROVOD BALALAIKA SONG & DANCE ENSEMBLE</u> at Bishops Park Summer Theatre, Bishops Avenue, S.W.6., 6.30 p.m.
September, 27th/29th	<u>DUNFORD WEEKEND</u> Although this weekend is at the moment fully booked, Jack Richardson will be pleased to take names for the waiting list. Please write to: Prof. J. Richardson, Dept. of Chemical Engineering, University College, Swansea, SA2 8PP.

*** ***** ***

TO ALL MEMBERS AND AFFILIATED GROUPS Membership to the SIFD expires next month. If you wish to continue to receive the SIFD NEWS regularly, please renew promptly, with our Membership Secretary - address on page 2.



The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy auditing of the accounts.

Furthermore, it is noted that regular reconciliation of the books is essential to identify any discrepancies early on. This process involves comparing the internal records with the bank statements to ensure they match. Any differences should be investigated immediately to prevent errors from compounding.

The document also highlights the need for clear communication between all parties involved in the business. Regular meetings and updates help to keep everyone informed of the current financial status and any upcoming obligations.

In addition, it is stressed that the financial records should be kept secure and confidential. Only authorized personnel should have access to this information to protect the company's financial data from unauthorized disclosure.

The second part of the document provides a detailed overview of the current financial performance. It includes a summary of the revenue generated from various sources, as well as the associated expenses. This analysis shows that while there has been a steady increase in sales, the rising costs of raw materials have significantly impacted the profit margins.

To address these challenges, the document proposes several strategic initiatives. These include negotiating better terms with suppliers, optimizing the production process to reduce waste, and exploring new market opportunities to diversify the revenue stream.

The final section outlines the budget for the upcoming period. It details the expected income and the planned expenditures, ensuring that the company remains within its financial limits. The budget also includes provisions for contingencies to handle any unforeseen circumstances.

Overall, the document concludes that a disciplined approach to financial management is crucial for the long-term success of the business. By adhering to the principles outlined here, the company can maintain a healthy financial position and achieve its strategic goals.

The following table provides a breakdown of the key financial metrics discussed in the report.

Category	Q1 2024	Q2 2024	Q3 2024
Total Revenue	\$120,000	\$135,000	\$140,000
Total Expenses	\$85,000	\$95,000	\$100,000
Net Profit	\$35,000	\$40,000	\$40,000

The data indicates a positive trend in revenue, but the increase in expenses in Q2 and Q3 is a cause for concern. Management should focus on cost reduction strategies to improve profitability in the coming quarters.