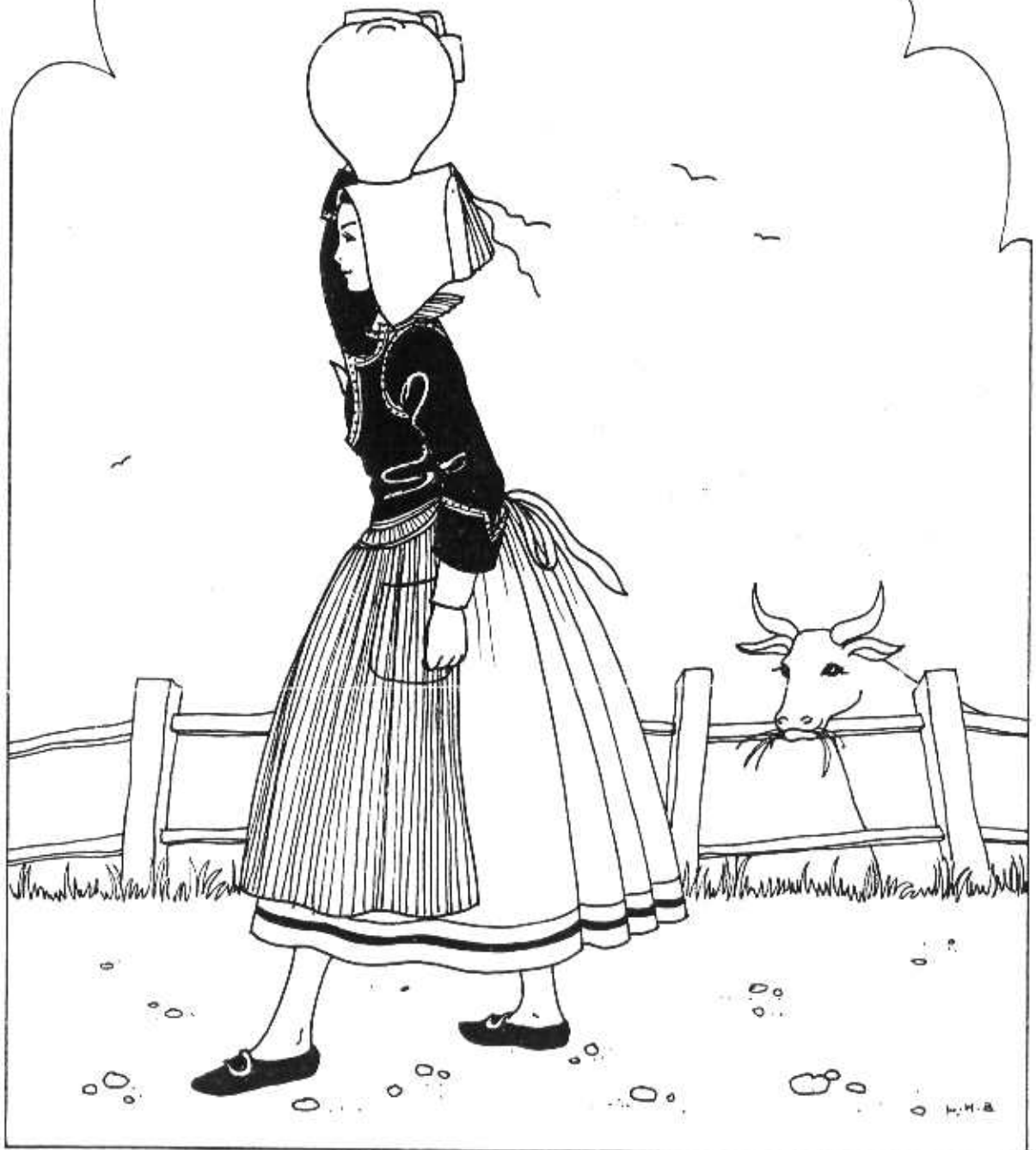


JULY

SIFD

1986

NEWS



40th Anniversary Year

SOCIETY FOR INTERNATIONAL FOLK DANCING

Editor: Lily Avery, 16 Willow Drive, Little Common, Bexhill on Sea, East Sussex TN39 4PX. Tel: Cooden (04243) 5866.

The typing this month was done by Lily Avery. The printing, packaging and posting was organised by Doug Wells.

This month's cover is by Lesley Boorer and shows a peasant girl from Douarnenez, Brittany.

CHAIRMAN: Janet Woolbar, 6 Wye Court, Malvern Way, London W.13

SECRETARY: Audrey Whiteley, 16 De Vere Walk, Watford, Herts. WD1 3BE, Tel: Watford 21696

TREASURER: Judith Holloway, 28 Shepherds Road, Watford, Herts. WD1 7HX.

MEMBERSHIP SECRETARY: Roland Minton, 10 Benyon Court, Balme Road, London N.1.

DEMONSTRATION SECRETARY: Kay Leighton, 9 Barnes Rise, Kings Langley, Herts WD4 8AN
Tel: Kings Langley 62763.

PUBLICITY OFFICER: George Sweetland, 28 Hayes Court, Camberwell New Road, London S.E.5. Tel: 01 701 3785.

A FIXTURE DIARY for organizers to check for duplication on dates, and also to confirm those arranged by them, is kept on behalf of the S.I.F.D. by Frank Flanagan. His address is: 124 Fairbridge Rd., Upper Holloway, London N.19. Tel: 01 272 5003.

Enquiries and orders for books, records and cassettes should be sent to Joan Rackham, 16 Bathurst Avenue, London S.W.19.

Car stickers from Judith Holloway (address above) 30p each. Please send s.a.e. 4" square.

S.I.F.D. T-shirts, all white polycotton.

- Old design ('Legs'), a few available in small size only - £2.50.
- 2nd design (Horlepiep), circular design, in red & black - £3 (£3.30 by post)
- 40th Anniversary design in black line drawing - £2.80 (£3.10 by post)
- 40th Anniversary design in three colours - £3.60 (£3.90 by post)

All available in small, medium, large and extra large, from Kay Leighton, address above. Cheques to be made payable to S.I.F.D.

WOULD ANY MEMBERS WHO CHANGE THEIR ADDRESS PLEASE NOTIFY EDWINA AND MICHAEL HOLDUP, 16 NETHERBY GARDENS, ENFIELD, MIDDX., AS WELL AS THE MEMBERSHIP SECRETARY.

MARY BUTTERWORTH

It is sad to report the death of Mary Butterworth in February of this year after a period of illness. A few of us will remember her well as it was she who shared the teaching of our dances with Eva Grant at our first classes which were held at Hortensia Road, Chelsea, from the autumn of 1946 onwards. She later took over the main responsibility for teaching, and provided a regular report on our classes for the NewsSheet. She paid very considerable attention to style and was insistent that her class did not acquire any 'sloppy' ways. Mary would have sessions just for basic steps, including waltz and polka for those who needed them, and for the more capable dancers she started an advanced class which was by invitation only. Her manner was quiet but firm and her patience and humour were inexhaustible.

Mary continued her classes until 1951, after which she largely dropped out of Society affairs and left the Committee in 1952. She will always be remembered with affection by those of us who might well not have persisted with dancing but for her continual encouragement.

JACK RICHARDSON



40TH ANNIVERSARY CELEBRATIONS

Most of our main events have now taken place, as far as the Society itself is concerned, but local groups are still putting on outings and demonstrations, and I hope more will do so now that the summer months have arrived. Demonstrations will continue at the Victoria Embankment Gardens, London, until July 19th - details in "What's On". There is still time for groups, large or small, to perform during the rest of the summer, even in September, so do let me know if you would like to give a demonstration, and when. Perhaps some groups who have already danced there might like to do so again later on. You can always do the same programme.

So far (June 12th) I have attended all performances at Victoria Embankment Gardens and have been extremely pleased that so many groups have taken advantage of the offer of a free stage, and am very grateful to those who have taken part. I have been able to meet personally many people who have only been names to me; and groups have made contact with each other, sharing dressing-rooms and stage. All groups are different and have their own personalities; it has been most interesting watching each one. All give what is theirs to offer, in the name of the Society. They meet on equal terms and there is no competition between them. It is a case of many parts making a whole, united in the love of dancing and music.

Every occasion has been different. The first Saturday, May 17th, it rained all day though easing off now and then. The Polish, Dunav and Flamenco groups performed valiantly, and the small audience put up its umbrellas. Alan McLean and his Doina/Balaton groups worked miracles on a wet stage on May 31st, with a full, energetic programme. On the next day, June 1st, Ken Ward and Zivko Firfov Group, plus Havering Group, were blessed with fine weather, so we could really see what a performance could look like. Havering later joined us at Cecil Sharp House.

We also had fine weather on June 7th for Janet Woolbar's Central London Group's well-organized full-length demonstration, when we raced through about 30 dances without a break! On the following day we had three very different groups from Hursley (Winchester), Wigginton (Herts.) and the Dunav Group. In pleasant weather, they gave us two hours of varied and interesting dances, music and costumes. There were good audiences at all these, and with our publicity material we were able to advertise ourselves to a great number of people, one of whom was from Oregon and belongs to an international folkdance club there.

To me, the only disappointing thing about these demonstrations is the lack of familiar faces in the audience. Besides myself and Frank Kedge, there have been three or four other members of the Society each time, apart from those dancing. Perhaps the rest of the events will be more popular! Do come along - there are some very good performances still to come.

KAY LEIGHTON

THE FOLK DANCES OF CATALONIA

Although Catalonia extends into S.W.France, the following remarks apply particularly to the Spanish side, South of the Pyrenees.

Catalan dances are not at all like the dances of other regions of Spain. Castanets are not used. The Jota, for example, though it is found in varying forms in many provinces, has not influenced the dances of Catalonia. Catalan dances are very much collective or community dances; for any number of couples in a line or circle (depending on whether performed in the street or the village square), or for sets of 4, 6, 8, or even 16 dancers. They are very ritualistic, with a view to encouraging the growth of crops and promoting a good harvest, with many symbolic movements of squares, triangles, circles and spirals, grand chains and the stamping of feet.

The steps, on the whole, are quite lively. Some dances are gentle and elegant, others more energetic, and many are a mixture of both. Steps consist of walking, hopping, skipping, the 'Ball Pla' (a courtly style of step where the foot sweeps out and round), 'Pas de Basque', gallop, a 'Picoteo' step with a pointing of toe and heel while hopping on the supporting leg. The steps should be kept generally neat and precise and in most dances attention to arm and head movements is essential to attain the correct style. This is particularly true for the women. With a few exceptions, arms are generally kept at about waist or shoulder level, with elbows curved. The man would offer his hand, at about waist level, palm facing upward, to his partner while his free hand would remain loose at his side. The lady, with her free hand, would hold her skirt between thumb and forefinger, with the other fingers fanned out and the arm nicely curved. In some dances there is a movement, for both men and women, whereby the hands are flicked from the wrist in a bird-like movement.

The music, generally fairly regular 2/4 or 3/4 time, would be best played on pipe and drum.

The following is a list of dances, originally collected by Lucile Armstrong, which have been taught at one time or another in the S.I.F.D.

- LES AGUILES (The Eagles). Mallorcan. Couples, who trace with their steps the pattern of an eagle with outstretched wings.
- LA BOLANGERA (The Baker's Wife). 8 couples in a circle with figures. Tiring for the first couple who dance with each other couple in turn.
- DANÇA DE SEU DE URGEL (From the Pyrenees). Couples. A mixture of Ball Pla, Pas de Basque and 'hopping' into squares, circles and spirals.
- DANÇA DE VILLANOVA Y GELTRU (On the coast, South of Barcelona). For 1 man and 2 women. A mixture of Ball Pla and a gallop step.
- DANÇA DE CASTELLTERSOL. Couples, moving in and out of a circle to form rays of the sun.
- LA CUADRILLA. A line of dancers, alternate men and women, separating into circles and casting into a square.
- BALL DE NANS DE BERGA (Dwarfs' Dance) from the foothills of the Pyrenees. For 16 dancers in squares of 4. Clapping, hopping, skipping and chain for 4, then 8, then all 16. Dwarfs and giants feature prominently in Catalan folklore.
- CONTRAPAS DE SAN GENIS. 4 couples in a line plus one man at the head. Neat Sardana-like steps interspersed with skipping in snail or snake-like figures.
- CONTRAPAS DE XINXINA. A lively skipping dance for many couples and includes a bird-like movement of the hands.
- GALOP DE CORTESIA. A quadrille danced around a chair.
- ESPANYOLET (From Seu de Urgel, Pyrenees). A courting couple dance with (or without) flowers. Much hand movement.
- BALL DEL RAM. Also a courting dance with flowers. (Ram=ramo=posy).
- BALL DE LA CERDANYA. Includes a galliard style step.

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In addition, of course, is the Sardana. Many of the dances contain a 'sardana' figure which simply means skipping in a circle left and right to begin, end or divide a dance in some way. The Sardana, however, as a dance is performed throughout Catalonia. It is of unknown origin; some say Greek; one historian passionately claims even earlier roots and suggests the Celtic worship of the sun and stars - 16 longs (daylight) 8 shorts (night) and an undanced intro (dawn cockcrow). In the 17th century it was considered frivolous and, mainly because of its 'nationalistic' implications, has more than once been banned. Originally a short dance of 32 measures, it was lengthened to its present form in the 19th century; a typical Sardana will last about 12 to 15 minutes. Described as "sedate, solemn and ceremonious", it is taken very seriously indeed, although some young people today have a tendency to 'embellish' the steps. The steps (shorts and longs) are not difficult but they do go on and, particularly when the arms are raised, require a certain amount of stamina. The difficulty arises from knowing when to change step and when to anticipate the end (essential to finishing in the correct direction). Many Catalans do not know how to 'count and divide' and rely on a leader to give adequate (and usually silent) warning. It is danced in a circle, alternate men and women, to music played by a 'Cobla', a band whose distinctive sound is produced by a flageolet and tiny drum (played by the same musician at the same time), two 'tenoras' (an oboe-like instrument but with a lower pitch), 2 'tiples' (wood-wind instruments developed from the hornpipe), 2 trumpets, 2 'fiscornos' (brass wind instruments), a trombone and a double-bass.

KELSEY BLUNDELL

--oOo--

A LOCAL INTERNATIONAL FOLKDANCE FESTIVAL

I attended, last month, a half-day Festival in Sidcup which was a model of good organization and presentation. I wish all S.I.F.D. events were as good.

The MacLennan Scottish Group's 5th International Folkdance Festival was held in a local school hall. 500 people came to watch on a Sunday afternoon at a cost of 40p or 60p. Six groups performed. No participation for the audience. The 3-hour show was polished and precisely timed. Every group "made an entrance", danced, then "made an exit", all to live music. They stood still when not dancing....no scratching, hitching, nudging, winking to friends. Only the Irish used taped music.

The groups of Irish child dancers were, as always, quite superb; accurate, skilful, stiff, rigid....if you like that sort of thing. The Morris men were rumbustuous and obviously enjoyed every kick, thwack, and hanky shake. As one would expect, the two Scottish groups were daintily perfect. Scots usually are, but the complexity of figures resulting from linking a series of dances into one was amazing. All that, however, was modern stuff, not what I call 'folk' dancing, even though the Morris men did a Morris version of Oxdans. The truly international, and folk, part came when a group of attractive dancers from Berlin, amateurs who obviously loved it all, took the floor. They did a flying Kreuz Konig, a German version of the (to us Danish) Keddelflikkatur, a simple form of La Russe, and several other dances familiar to Cecil Sharp House. They were excellent, largely because they were dancing for fun, yet correctly. Their Jaegerneuner was particularly good.

Then came the catastrophe of the programme! Oh dear! A group affiliated to the S.I.F.D. did the poorest show of Russian dancing I have ever endured. Uncertain, stumbling, under-rehearsed, rhythmless. After an ungraceful Russian Lyrical came a wimpish Karapyet, and several walking dances without much character. Yet these good-looking colourful dancers seemed capable of a much higher standard. The teacher should demand more from them before showing again. Much more.

The whole afternoon was well planned and produced. I wish all our S.I.F.D. shows were as good.

WILL GREEN

LETTERS TO THE EDITOR.....

Dear Lily,

Many members, I know, will be happy to hear that the Bem Jozsef Nepitanc Egyuttas of Budapest, is coming to the U.K. on tour in September. Magda Ossko, their Director, will most probably be with them. The visit is being arranged by Marta Lindop, of Manchester, and the itinerary, as it stands at the moment, is as follows:-

Sept. 18th	Arrive Heathrow and drive up to Manchester.	
19th	Performance in Llandudno	Arcadia Theatre
20th	" " Southport	Arts Centre
21st	" " Shrewsbury	
23rd	" " Wigan	New Pier Complex
24th	" " Buxton	Opera House
25th	" " Oldham	
26th	" " Peterborough	Arts Centre
27th	" " London	St. John's Hall
29th	" " Brent	Town Hall
30th	Departure for Budapest	

The main object of the itinerary is to bring a little of 'home' to the ex-patriot groups in the U.K., but following such poor audience response to the visit of a State Group a year ago, we are all very anxious that as much publicity and interest as possible be extended to these performances. Most of our members will be aware that it is from Magda Ossko, as much as from other specialists, that the material we have in the S.I.F.D. has been garnered.

The S.I.F.D. Day Course on July 5th will cover much of the earlier work that Magda brought over on her visits, and towards that end I made arrangements for a new tape to be made by the Bem musicians. I am waiting for it now, and only hope that, unlike on a previous occasion, the tape is not 'played-with' in transit!! When I left Budapest a week ago (beginning of June) they were about to start on it. At the Day Course on July 5th I will either have copies of the day's work on sale, or will take orders and send them on afterwards. Please wear boots or character shoes or similar, but please not "trainers". If the recording comes in time, a small beer bottle (empty) would come in useful!

Budapest was as lovely and timeless as ever when I left, but one of my strongest impressions was left in my mind after seeing a performance of the best children's groups in the country. Aged from five to fifteen or sixteen, they were MAGIC.

I have a very good address for accommodation in Budapest if anyone is ever tempted to go and see why it is that in 19 years I have made the journey over 30 times.

With all good wishes,

SYBIL CHAPMAN
20 Pelham Rd., Droitwich, Worcs. WR9 8NT

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Dear Lily,

Full marks to a very enjoyable, well presented and rehearsed show by Central London Group in Victoria Embankment Gardens on 7th June. Announcement of dances was by tape, which worked more smoothly than possible hiccups with a stage microphone. A very good mixture of costumes were introduced by Janet Woolbar intermittently between groups of dances, girls turning very smartly, mannequin style. Programme leaflets and publicity were handed out and visitors welcomed, in very best tradition. The Oxdans near the end of the programme was particularly well performed, and probably rehearsed to the finest detail.

Many thanks to the dedicated people who put so much effort into an enjoyable afternoon.

JACK KREBS
8a Lovat Close, London NW2 7RU

Dear Lily,

It was heartening to see such a good turn-out of S.I.F.D. members at the recent Bulgarian workshops by Jaap Leegwater, including a noticeable number of younger people. Jaap's excellent repertoire and professional presentation set us new standards to aim for, and met with nothing but praise from the participants. Our thanks to Cathy Meunier and her helpers for organising the visit.

At the risk of touching a raw nerve, I must ask why it should be left to enterprising individuals to break new ground in organising and (more to the point) financing such events. As it happens, the venture was successful, which shows that people will pay a little more to reap an even greater return in way of material, enjoyment and sheer inspiration.

It will be a pity if the British folkdance scene is deprived of the chance to meet and learn from dance teachers of established international reputation. I know of no-one who would not prefer to organise such events under the umbrella of the Society. Furthermore, and contrary to the view of some pessimists, there is a lot of youthful energy waiting to be tapped. Let us help, not hinder.

Yours sincerely,

BRIAN DOWSETT
75 Fordwich Rise, Hertford, Herts.SG14 2BW

ED. NOTE: I have printed Brian's letter as written, but I must confess I am not sure what point Brian is making. I too congratulate Cathy Meunier on her enterprise, and am glad the event was so successful. Of course the S.I.F.D. would not wish to "hinder" such activities, and in fact we were very pleased to send out the publicity for the courses (even though there was no reduction for S.I.F.D. members) and, as Brian says, there was a good turn-out of S.I.F.D. members at the workshops. As regards "depriving the British folkdance scene of the chance to meet and learn from dance teachers of established international reputation", Brian must be aware that the Society has, over the years, been responsible for bringing over to England, and financing, not just one but many many such teachers. So what is the problem, Brian? L.A.

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Dear Lily,

Please congratulate Janet Woolbar and thank her and all the S.I.F.D. members for a truly memorable Ruby weekend, the highlight, for us, being the river trip. It is always a pleasure to see so many (dare I say old?) friends again, but it was equally pleasing to find so many newer, younger faces who will ensure the future of the Society. Vic and I were especially proud that Newport International Folkdance Group were well represented and that they too now share the joys of S.I.F.D. dancing.

Looking ahead to the 50th celebrations, is it feasible that an inter or non denominational service of thanksgiving could be held on the Sunday morning - followed, of course, by the river trip?

Some members we met said they would have visited us if they knew where we were, so please take note of the address and be sure a welcome awaits you.

Happy dancing,
SUE CLARK
22 Church Rd., Roch, Nr.Haverfordwest
Dyfed, SA62 6BG

Dear Lily,

We very much enjoyed the Bulgarian course which Cathy Meunier and Liz Mellish organised in May, and we were inspired by the brilliant teaching and intimate knowledge of Jaap Leegwater. Cathy and her parents worked so hard for this event, and both Liz and Cathy must have been concerned whether the attendance was going to justify Jaap Leegwater's visit. Happily, the response at Swiss Cottage was good, both in the daytime and at the evening parties.

All who contributed should feel heartened at the success of the venture, and we would like especially to thank Cathy and Liz. Now we try to remember the dances and their styles, and hope that we can at some time enjoy a return visit of Jaap, who is so good.

EDDIE AND ROSEMARY OSBORNE
MALCOLM AND BARBARA SHAFFER

31 Riverpark Drive, Marlow, Bucks.

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Dear Lily,

I should like to add my congratulations to everyone who has been involved in organising the 40th Anniversary Celebrations. The inaugural meeting of the Society was held on 31st July 1946, so our actual 40th birthday is 31st July this year. Joan and I will be early visitors to Sidmouth on that day (Thursday) and we will be raising a glass to the Society at 9 p.m. in "The Anchor". If any members are also coming early, please join us and I will buy drinks for the first four arrivals!

I think it would be a nice gesture if all members and friends wherever they are could drink a toast to the S.I.F.D. at 9 p.m. on that day, so that a great spiritual link-up is achieved amongst present members and those who are no longer with us but whose memory we cherish.

Yours sincerely,

DAVID RACKHAM

16 Bathurst Avenue, Wimbledon, SW19 3AE

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Dear Lily,

For those who were at Jaap Leegwater's Swiss Cottage weekend and would like the words :-

Slezna! Pavle (Sirto) Slezna! Pavle ot Balkana iz dolina (repeat)
Da sè hvani klèti Turčín iz dolina
Da sè hvani klèti Turčín iz šaršija
Ajde ajde stawajte Bratja Gorè
Ajde Ajde goru wuw Balkana

(Plavne come down from the mountains to fight the Turk, to fight the Turk in the village. Come on, come stand up young brothers. Come on, come from the mountains).

I must add that whatever eulogies Cathy Meunier gave Jaap, the reality far exceeded the imagined. What a professional! In every sense of the word. The orchestration of the course was masterful; his supreme sensitivity exactly gauged the moment to change gear and introduce a little sit down or change of emphasis. The lecturette with practical demonstrations of the changes in music and movement as dances move across the regions was most interesting. The singing was fascinating; pity we only had time to do one song; and his flute playing was magic. Although the attitude was serious and purposeful, that did not mean there were no jokes or laughs. He radiated bonhomie and was consistently kind and helpful, despite the

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long hours "on duty". He was so refreshingly eager to share all his knowledge and skill too (acquired the hard way). A generous spirit! Do hope he comes again soon.

Huge thank you to Cathy for organising his visit and shouldering the financial risk. "Her" courses would not be the same without her dear parents who work so hard in the background and produce such super food for the evenings. I mustn't forget bubbly Liz (Mellish) who helped her this time. Fantastic team.

Yours with great appreciation and gratitude.

DIKI GLEESON

Oak Lodge, Theobalds Park Road, Enfield, Middx.

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S.I.F.D. HUNGARIAN DAY COURSE

On SATURDAY, 5TH JULY, Sybil Chapman will be teaching Hungarian dances, covering much of the Hungarian dance repertoire taught by Magda Ossko on her visits to this country. Please wear boots or character shoes, or similar, and, girls, please wear skirts. As you will see from Sybil's letter on page 6, a small empty beer bottle would also come in useful! Cassettes of music for the dances to be taught during the day will be available either on the day, or sent on afterwards.

Place: Cecil Sharp House, 2 Regent's Park Road, London N.W.1

Time: 10.30 a.m. to 4.30 p.m.

Cost: S.I.F.D. members £3, non-members £4.

Refreshments, including lunches, available at Cecil Sharp House Canteen.

There will be no S.I.F.D. Day Course in August.

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MEMORABILIA

Almost everything lent to me for the 40th Anniversary Exhibition was posted back by 20th May, and I hope all the treasures reached their owners in good condition. But.....my marking and indexing slipped a little and I find I still have four items left over with no identification:-

- 1) Programme for Chatham Show 1970.
- 2 & 3) SIFD NEWS for April 1966 and January 1967.
- 4) Colour print of Margery Latham in Swedish costume.

If the rightful owners will write or telephone me, I will return them at once. Apologies!

WILL GREEN

202 Dunkery Rd., Mottingham, London SE9 4HP
Tel. 01 851 7420.

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SIDMOUTH LATEST

Simply to update the information given in the last issue; all S.I.F.D. workshop sessions will be held in the Drill Hall starting at 9.30 a.m. A good way to start the day, from Sunday to Friday inclusive! The Dance on Wednesday in the Bowd Marquee will be at 7.30 p.m.

ED WHITELEY

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ALL MATERIAL FOR PUBLICATION IN THE AUGUST ISSUE OF SIFD NEWS MUST BE RECEIVED
BY THE EDITOR - IN WRITING - BY 15TH JULY.

MAIEZYT RECORD

The music for MAIEZYT, the Swiss dance taught by Joan Guest at the S.I.F.D. Day Course in May, is available on a 7" record (which also contains three other tracks). I have a limited number of these records for sale at £2.50 each.

SIMON GUEST (01 440 4862)

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NEWS FROM DOWN UNDER

Remember Ron Ewington? Well, even if you don't but are planning to travel to Australia, read on.

Ron Ewington is one of my friends from the Y.H.A. Sailing Group of some years ago who also danced at Harrow Green. Dancing and sailing ended for Ron when he and his wife, Pam, emigrated to Melbourne. Sadly, Pam died a few years ago, and now that their children, Philip and Paula, are grown up, Ron has the opportunity to dance again, and does so with the R.I.D.A. (Recreational International Dance Association) in Melbourne. The president/leader/teacher is Sheffi Shapira, an Israeli plumber who teaches mainly Balkan and Israeli dances, combined with a mixture of European and American dances. The secretary of R.I.D.A. is Ron Ewington, and anyone who visits Melbourne will be welcome to dance with them. Their monthly newsletter gives details of a number of groups in the area: Morris, Irish, Welsh, Russian, Austrian, Square, Greek etc., apart from Israeli and "International". It also mentions Ken and Marilyn Charlton, who were S.I.F.D. members and came on a Hawkwood weekend just before they emigrated, as contacts for international dancing in Canberra.

Contacts: Melbourne - Sheffi Shapira Tel. 817 1632
Canberra - Ken & Marilyn Charlton Tel. 062 479 435

Ron will be publishing details of S.I.F.D. groups in the R.I.D.A. newsletter, for use by travellers.

ROY CLARKE

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WEST MIDLANDS BRANCH OF THE S.I.F.D.

Dance Groups: "Selpar". Classes on Tuesdays, 7.15 p.m. Selly Park School, Pershore Rd., Stirchley, Birmingham. Tutor: Sybil Chapman.
"Heart of England". Wednesdays 7.30 p.m. Lyndon School, Daylesford Road, Solihull.
"Arden", fortnightly on Tuesdays, at Village Hall, Station Road, Balsall Common, nr. Solihull.

Further details of these activities from the Secretary of West Midland Branch of S.I.F.D., Dennis V.Hunt, 27 Baginton Rd., Styvechale, Coventry CV3 6JX. 0203 413854.

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STOP PRESS. Just before going into print, we heard the very sad news that Peter Hayman, Director at Dunford House, Midhurst, has died. Peter was known to a large number of S.I.F.D. members and friends, as he has been at Dunford House for many years and has hosted countless S.I.F.D. weekends there. We have no details at the moment, but I am sure everyone will be sorry to hear of the loss, and that we will no longer see Peter presiding at the table, as we have done for so many years. We understand his deputy, John Mason, whom some of us have already met, will be taking over all outstanding bookings. ED.

DOs AND DON'Ts FOR COSTUMES OF THE U.S.S.R.

Some time ago a lecturer from a University which shall be unnamed told me they were having a Russian Evening, and his students wanted to wear national costumes. But when I showed him photos and drawings he said this was far too complicated - the boys would wear a Russian man's blouse, "normal" trousers, and a fur hat; the girls would wear these flower-embroidered blouses one can buy, full flowered skirts, white knee-length stockings and black shoes. He was quite upset when I told him I was sure the girls would look very nice but a costume like that had never been seen in the whole of the U.S.S.R. In fact, it seemed Bavarian or Austrian to me - and the boys would be all right but without the fur hats, please!

This is, of course, not by any means the only instance of getting costumes wrong. I have seen ballet tutus, Hungarian boots, Bavarian bodices, little lacy aprons, as worn in a French farce by the lady's maid, and - horror of horrors - a "Ukrainian" costume of just the blouse, long bodice and red boots - without any skirt, underskirt or apron at all! That was, I hasten to add, in a nightclub.

So, as no really reliable and understandable guidelines are readily available, here are some Dos and Don'ts. (Don't at any price!) :-

- DON'T Nowhere in any region of the U.S.S.R. do girls wear plunging necklines, sleeveless dresses or tiny puffed sleeves.
- DO Wear elbow-length or long sleeves, depending on the region, either narrow or wide, open or gathered at wrist or elbow.
- DON'T Wear red boots for any but the Ukrainian costume, both girls and boys.
- DO Wear character shoes (girls) for any style - unless you are rich enough to buy the Ukrainian red boots as well. (Character shoes are those worn for Spanish dancing, though preferably with a lower heel, or tap dancing shoes without the taps.)
- DON'T (Men) wear trousers for any style or region that are shorter than knee-length - and these are gathered at the knee, or tucked into the high boots. (Children can, of course, wear short trousers).
- DON'T For any region wear ankle socks or white knee-length socks, with the exception of certain Baltic costumes, which are very Germanic-influenced anyway. In fact, either wear no stockings at all, or flesh-coloured stockings or tights.
- DO Wear white blouses or shirts for both girls and men for Russian, Ukrainian, Moldavian, Tartar and Georgian dances, with the proviso that Russian, Ukrainian, Moldavian and Tartar blouses and shirts are embroidered in various places and various ways. Georgians never are.
- DO In addition, if you like, let men wear coloured shirts (plain colours only) for Russian and Tartar.
- DON'T Think, PLEASE, that all Russian men wear big, longhaired fur hats all the time. These are in fact part of the Turkmen men's national costume. (Turkmenia is in the Asian part of the U.S.S.R., and about as far from Moscow as London is from the Sudan).
- DO For men, either wear no head-covering at all (Russian, Ukrainian) or a short-haired Persian lamb style hat (Moldavian, Caucasian) or a close-fitting embroidered skull cap (Tartar and Uzbek).
- DO For girls, ALWAYS wear some kind of headdress. Russian: either a headscarf, tied in various ways, a "Kokoshnik" (the diadem-shaped typical headdress), or a ribbon tied over the head with a bow at the back. Ukrainian: a ribbon, as above, or a flower-wreath with long coloured ribbons streaming behind. Moldavian: a headscarf with a rose tucked behind one ear. Caucasian, Tartar and Uzbek: various stiff headdresses, sometimes with veils.

Continued...

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Colours:

- DON'T Wear anything lilac, mauve or purple West of the Ural Mountains (the border between Europe and Asia). Please don't ask me why. (Why don't Irish dancers wear these tones, or pink or red? Why don't Scots wear dotted kilts?). Best stick to "happy" colours - red, pink, orange, yellow, Royal blue, turquoise, forget-me-not blue, but avoid greys and browns, though men's trousers and boots are often black.
- DON'T Wear green in any Georgian costume. It is the Muslims' holy colour, and the Georgians are emphatic Christians, as are the Armenians. Blue, green and brown should be used very sparingly for Uzbek and Moldavian, gold and silver can be used for Russian, Georgian and Uzbek girls and for Tartar girls and men.

Skirts for girls can be knee-length or long, but Caucasian girls (Georgian, Armenian and Azerbeidsham) ALWAYS wear long skirts.

Footwear:

Time was when one could buy a pair of men's boots for £8 - and girls' for £5 - but now you can add a '0' to that, which makes it very difficult for most people to get the right footwear, if you have only an occasional U.S.S.R. dance in your repertoire. So what to do? If you are a schoolteacher and want just a little dance for the Christmas Party, let the girls wear soft pink ballet slippers - to look bare footed (NO white stockings/socks!), and the boys short trousers (NO jeans!), and ordinary walking shoes (plain ones, please, no fancy ones!). If you are a ballet teacher, your girls probably have character shoes, and the boys, if any, shoes with heels.

Apart from this list of DOs and DON'Ts, there is of course an infinite variety of coats, waistcoats, belts, capes, jackets, aprons, head-coverings, decorated boots and shoes, jewellery etc. These are just general guidelines. If you need more information, please don't hesitate to contact me. I don't mind spending my time and spreading my knowledge if by that I can prevent any of the many unnecessary mistakes I have come across. So don't be shy!

JENIA GRAMAN
39 Stanley Rd., East Sheen,
London SW14.



JAAP LEEGWATER - FOLK DANCES FROM BULGARIA, VOLUME 3

The music for dances taught at the recent courses in Oxford and London is all on the above record, which is still available at £7. Accompanying dance notes are also available, at £2.50. Postage and pecking 50p per item. Cheques payable to Liz Mellish (15 Lancaster Road, North Harrow, Middx HA2 7NN).



WHAT'S ON (Continued from page 13)

- July 27th BULGARIAN SINGING by a small group of elderly ladies from the village of Plana, near Sofia. Folk singing in the authentic, traditional, style handed down in the village. Cecil Sharp House, 6 p.m. Admission £2.50.
- July 27th ISRAELI FOLKDANCE ASSOCIATION SUMMER CAMP at Hatfield Polytechnic, Herts. to Aug. 1st Teachers: Moshiko Halevy, Moshe Telem, Shlomo Maman. Details from P.Jonas, 134 Alderney St., London SW1V 4HB.
- Aug. 1st/8th SIDMOUTH FESTIVAL. Enquiries to Festival Office, The Knowle, Sidmouth, Devon EX10 8HL.

SUNDAY DANCES at Cecil Sharp House, 2 Regent's Park Road, London N.W.1.

July 6th M.C.s Audrey Whiteley and Joyce Sharp
Aug. 10th M.C. Uri Gerson (see below)

7 to 10 p.m. Admission: £2.20 for S.I.F.D. members; £2.80 for non-members.

Uri Gerson will be running the August dance at Cecil Sharp House as last year, very much on the same lines as before (except that this time any profit will go to the S.I.F.D.). Predominantly line and circle dances. Any requests for dances to be included will be welcomed by Uri.

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WHAT'S ON

- July 1st PARTIZAN FOLKDANCE ENSEMBLE FROM CZECHOSLOVAKIA. Queen Elizabeth Hall, London, 7.45 p.m. Tickets £3,£4,£5. (Unemployed, Students, OAPs, Children £1.50 Standby Tickets).
- July 4th PARTIZAN FOLKDANCE ENSEMBLE FROM CZECHOSLOVAKIA at Regal Theatre, Stowmarket, Suffolk. The same group at Bishops Park Open-Air Theatre, Hammersmith, London, on July 5th and at The Playhouse, Harlow, Essex, on July 6th.
- July 5th S.I.F.D. HUNGARIAN DAY COURSE. See page 9.
- July 6th VICTORIA EMBANKMENT GARDENS, 3.30 p.m. Barnet International Folkdance Group (in place of June 22nd, which was cancelled). Admission free.
- July 8th/13th LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD. (Dancing competition on the Wednesday). Enquiries to Llangollen International Musical Eisteddfod Office, Llangollen, North Wales LL20 BNG.
- July 11th SUMMER PARTY at Barnet International Folkdance Club, Hadley Memorial Hall, Hadley Highstone. Music by Dunav Balkan Group. £2 including refreshments.
- July 12th BALKANPLUS at Swiss Cottage Community Centre, 19 Winchester Rd., London N.W.3. 7 to 10.30 p.m. M.C. Liz Mellish. Dunav Balkan Group. Other musicians welcome. £2 admission, including light refreshments.
- July 12th DUNAV BALKAN GROUP will be playing in the foyer of the Barbican, London, on Level 5, 12.15 to 1.45 p.m. Admission free. S.I.F.D. members welcome for spontaneous dancing.
- July 13th DUNAV BALKAN GROUP will be playing at Festival Hall foyer, London, 12.30 to 2 p.m. Admission free. Spontaneous dancing.
- July 16th "DANCE FOR DIMON". Dranim Israeli Dance Troupe and special guests. 8 p.m. Rudolf Steiner Hall, Baker St., London W.1.
- July 19th VICTORIA EMBANKMENT GARDENS, 2.30 p.m. Rainmakers (Stevenage) International Folkdance Group. Admission free.
- July 20th SEVEN SISTERS SAFARI. Dancing on the Sussex Downs with Interdance, Eastbourne, and Friends. Start Beady Head Hotel 11 a.m. for 11.30, picnic lunch at Birling Gap, followed by other local venues. Further details from Roy Le Croisette, 0323 32237.
- July 20th WYCOMBE FOLKDANCE CLUB SUMMER PICNIC DANCE. Taplow Court, Berry Hill (B476) off the A4 between Slough and Maidenhead. Grid Ref. SU 907822. 3 to 7 p.m. Bring picnic lunch and come prepared to dance in a pleasant surrounding, or even just to watch.
- July 25th/27th WEEKEND AT DUNFORD

Continued on page 12.