



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.

—o0o—

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

—o0o—

This month's cover is by Lesley Boorer and shows Father Christmas in Lapp costume.

—o0o—

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 Rd., Watford, Herts. WD1 7HX.

MEMBERSHIP SECRETARY: Alan Morton, 26 Durham Rd., Harrow, Middx. HA1 4PG. Tel: 01 427 8042

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 Rd., London S.E.5.  
Tel: 01 701 3785.

GROUPS LIAISON OFFICER: Alan McLean, 6 Epsom Close, Northolt, Middx. Tel: 01 422 6498.

—o0o—

WOULD ANY MEMBERS WHO CHANGE THEIR ADDRESS PLEASE NOTIFY THE MEMBERSHIP SECRETARY.

—o0o—

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

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

—o0o—

S.I.F.D. T-shirts in various designs and sizes available from Kay Leighton.  
(address above).

## SECRETARY'S NOTES

I think everyone who came to our last(?) Sunday Dance at Cecil Sharp House on 2nd November will agree that it was a splendid occasion. We may have all been dressed in black, with one splash of colour, but what gaiety and enthusiastic participation from everyone! It was just like old times - over a hundred people enjoying themselves, not too much room to dance (remember those days?) and a first rate M.C. in Fiona Howarth, who cajoled us not only into coming on to the floor but also singing from a song sheet to Elton John's music, posing for a mass photograph, and generally letting our hair down! Many thanks Fiona, for making our November Dance such a happy and memorable event.

Fiona and Joan Guest were the S.I.F.D. teachers on 18th October on a Weekend of Movement and Dance Day at the Seymour Leisure Centre, organized by the Movement and Dance Division of the C.C.P.R. Several S.I.F.D. members supported this event, and we hope to have gained some useful publicity and possibly new members. A publicity display was organized by George Sweetland and Kay Leighton.

Frances Horrocks has resigned as Chairman of the Badge Sub-Committee, after a long spell in that office, and Kelsey Blundell will be taking her place. Frances has done sterling service as Chairman and I should like to thank her publicly on your behalf for arranging so many enjoyable Day Courses during the last few years. As soon as we have found a new venue for the Day Courses, these will be resumed, though perhaps on a two-monthly basis.

At the November Committee Meeting we heard about some newly-Affiliated Groups - Edinburgh (leader Dennis Belford), Newcastle (leader Poppy Brewer), the IFDA Group ZYC, and Romanian Rhapsody (leader Alan McLean). Welcome to you all, and we wish you every success.

Final arrangements were made at the Committee Meeting for the Annual General Meeting on 7th December, and I look forward to meeting you there.

AUDREY WHITELEY  
Hon. Secretary

I should like to add, on behalf of the members of the Badge Sub-Committee, our thanks to Frances Horrocks for all the work she has put in in arranging not only the very successful Day Courses, but also the Badge Examinations in the Bert Price Proficiency Award. The work she has done has extended far beyond chairing the meetings. She has put in a tremendous amount of time, and effort, and travel, in keeping the Courses and Examinations running, and we shall really miss her on the Sub-Committee. We wish Kelsey Blundell every success in taking on the difficult task of following Frances' example, and will give her all the support we can.

LILY AVERY

—oOo—

### 40TH ANNIVERSARY CELEBRATIONS - LAST LAP

DANCING WEEKEND, 6TH & 7TH DECEMBER - See November SIFD NEWS for full details.

6TH DECEMBER - SATURDAY TEA DANCE, 1.45 to 4.45 p.m. at Baden-Powell House, corner of Queensgate and Cromwell Road and near Gloucester Road Station. Come in costume. Tickets in advance or at the door £2. (Lunch at B.P. House £3.30, evening meal £2.75). After the Tea Dance you can go along (preferably not by car!) to Oxford Street and Regent Street and see the wonderful coloured Christmas lights display. In the evening is the Zivko Firfov Party (tickets in advance only).

7TH DECEMBER. S.I.F.D. A.G.M. at 4.30 p.m. in the Hampstead Room, Y.W.C.A. Great Russell Street, London W.C.1., followed by the Sunday Dance at 7 p.m. M.C.: Simon Guest. Do come and support us at both dances - as well as the A.G.M.

Mugs. All the first issue of mugs have now been sold, including some 'seconds'. I am hoping the new design mugs will be on sale at the dances on 6th and 7th December.

KAY LEIGHTON

HUNGARIAN FOLK DANCING

Throughout the country certain dance-types may all be found; girls' round dances, herdsman's dances, lads' leaping dances, and line-of-dance style couple dances. These form the nucleus of Hungarian folk dancing. Newer style dances - the Verbunk (recruiting) and the Csárdás - appeared during the 17th/18th Centuries. These latter were developments from the older styles, and contained influences from countries outside Hungary. Each of the named dance types is self-explanatory, but the sudden upsurge of interest in and development of the Csárdás was due in no small part to an increase in desire for a national 'identity'.

There is a close relationship between many of the figures of the Csárdás and couple dances of other, neighbouring, nations, for the 'new style' of song and dance extended beyond the present borders and into modern Slovakia, Romania and South-Slav areas.

The basic differences in the dancing of Hungarian dances lies in their geographical location, for Hungarian dance, like English speech, falls into regions of 'dialect'. Although a girls' Round Dance or a Csárdás may have a seemingly 'national' character in step, hold or shape, depending on the region of the country where it is danced so the style of dancing will differ. In some areas, similar motifs are danced at both slow and quick tempos, whilst in other areas there is a distinct change of motif with change of speed. Some areas dance 'higher' whilst others maintain a more level plane of movement.

In most cases, girls' dances, Csárdás and Verbunk are based on songs which, if short, are repeated and 'strung' together, hence a Round Dance may involve 4 or 5 different songs with differing metres, tempos etc. The girls sing - strongly - while dancing, for often the boys and the band are absent (sometimes the lure of the bar!). In 'olden' days, of course, the girls sang in the meadow and the Spinning Room, away from the boys!

Hungarian dances are to be enjoyed by dancers and watchers alike, and often give the impression of being 'staged' or choreographed. This is not necessarily so, but often is due to the requirements of the motif itself so the shape of the group must change.

In a purely social situation, the Tánc Ház, once the band strikes up (and there are many gifted young musicians who have reverted to the old type instruments), the dance can go on and on and on, breathtakingly, with perhaps short periods of slower motifs, and all dance the dance according to their own range of motifs, so that the assembled company is all dancing but making different steps and movements. The uniformity lies in their all dancing in the same style. If a 'presentation' is made, then the group works on a set sequence of movements.

The lovely aspect of Hungarian dancing is that it is for all, of any age, of either sex, to enjoy according to their own range of movement both physically and technically. In many dances there is an opportunity for boys and girls to separate, make their own steps and 'decorations' and then resume dancing together, so that those with greater expertise can enhance their enjoyment very much.

It is NOT a difficult dance form to enjoy.....why not try it?

\*  
\*\*\*  
\*

SYBIL CHAPMAN

A NEW ROMANIAN DANCE CLASS

Alan McLean has started a new Romanian dance class and would welcome anyone who would like to join. The class is absolutely free and meets every Friday in term time from 7 to 9.30 p.m. at the Central Y.W.C.A. in Great Russell Street, London, (in the gymnasium). Alan would like as many people to come along as possible, and to spread the word, as the class has had to make a start without the benefit of advertising in the I.L.E.A. "Floodlight" or the local Institute prospectus (owing to the fact that the hall has only just become available).



"DANCE WITH THE WORLD" LEAFLET

In this year's Publicity Report for the A.G.M., I have apologised to those groups who were affected by the computer printing errors in the 1986 issue of the above leaflet, particularly to Havering Group whose entry disappeared entirely, except for the word "Wood" at the end of Harrow Group's address, making that incorrect also.

I took my original data from the Dance Directory which, it later became apparent, had a considerable number of mistakes, i.e. some new groups were not included, and some which were included were no longer in existence. In fact, I had to re-write the list several times as these errors were brought to my attention after checking as many sources as possible, so that by the time the proofs were ready there was not enough time to read them through thoroughly.

So this year I am taking my information for the leaflet from the basic paperwork, i.e. the application forms which groups send in for Associate membership and Affiliation. Can I therefore ask all groups who think they might, for whatever reason, be omitted from the current lists to contact me as soon as possible with the following information.

- a) type of group - general, or Polish, or Greek etc. etc.
- b) day of meeting, time of start, duration of class etc.
- c) the address - short, please.

GEORGE SWEETLAND  
Publicity Officer  
(address on page 2)

++++++

S.I.F.D. SUMMER SCHOOL - SWANSEA  
25TH JULY TO 1ST AUGUST 1987

I am pleased to report the current position in relation to specialist teachers:-

- SARDINIA     Anna Cidu has accepted our invitation.
- NORWAY       We have sent an invitation to a teacher from Oslo and are awaiting her reply.
- BULGARIA     Enquiries and preliminary invitations have been sent to Bulgaria.

If there is sufficient demand, we may also run a General Class, as we have done at the last three courses.

I shall be looking for volunteers to help during the course on items such as:-

- checking that teachers have all they need for their classes
- looking after coach bookings
- making arrangements for the costume exhibition
- assisting with video-recording
- possibly supervising a creche
- collecting outstanding debts

I shall be pleased to hear from you if (a) you are interested in a General Class, and (b) you would like to volunteer for some of the chores.

JACK RICHARDSON  
Dept. of Chemical Engineering  
University College,  
Swansea SA2 8PP

## BULGARIA REVISITED

Continued from last month.....

The programme is printed in book form, and I mean book (courtesy of one of Cathy's friends who just happens to have something to do with the organising). It lists each stage, day by day, the order in which the groups or performers appear, and the items or tunes they will perform. An announcer also introduces them and as soon as one has finished, the next one comes on with hardly a break, and it all appears to run very smoothly. One can stay put and watch dances and scenes enacted by village women and listen to the singers and musicians all from one region, or one can wander from stage to stage, savouring the different styles and costumes. Whatever the area or group, the impression is the same; these performers love what they are doing, and they do it to the very best of their ability, not with the idea of winning a gold medal but because they are proud of their own traditions. The dances are good, solid, reliable folk dances. The circle is open instead of closed, for the sake of the audience and the adjudicators, but otherwise no changes have been made. After watching it two or three times through I feel like jumping up and joining the end of the line because I can follow what they are doing. It's a performance, but it's not artificial. Many of the men look more natural and at ease in their costumes than they do in "normal" clothes. The ladies often look as if they are in their Sunday best. There are some youngsters among them, but the average age is not young. My dear Gradište ladies in their seventies are not the exception, but there does seem to be a middle generation missing. Thank goodness for the children's stage down in the town.

Halfway between the stages, just off the beaten track, or tucked to one side beneath the trees, one comes across the "fringe benefits", little groups of musicians practising, or playing purely for their own enjoyment, with people standing round listening, sometimes taking recordings. The composition of the surrounding group quietly changes, some leave, others arrive, but the core remains. The gathering is informal, spontaneous; they play for love. Some people spend more time absorbing the fringe benefits than they do watching the main stages. Wandering from one area to another amongst such a large crowd it seems surprising to meet others one knows, but it happens. I see most people I expect to see from time to time, some more often than others. I also come across tourists from America, Japan, Denmark, Sweden, Germany and Switzerland, but the vast majority are from Bulgaria. This is a Bulgarian event, not one put on for the tourists.

On Saturday night there is to be fire dancing in the main square. When we get there we can see smoke and crowds and little else, and eventually we give up and move away. I'm glad I've seen some already, so I'm not as disappointed as I might otherwise have been. On Sunday night it's all over for another five years. The restaurant is packing up, the fast food stalls have gone and the town centre is quiet. There is a sad and abandoned air hanging over everything. In the morning we take a last stroll and find the blacksmith and the weaver at work. There is a slight delay while Henk, our travel agent, helps a fellow country-woman with officials and documents. (She's not travelling with us and Henk doesn't have to help, but being Henk he does) and then we're off back to Sofia for one last shopping expedition and one last night.

In the morning it's difficult to fit everything into the coach because of the luggage we seem to have acquired. We have swapped one set of presents for another, so packing has been just as problematic as usual. Eddy and John have both had to buy an extra suitcase and there's a tapan rolling around as well. As usual, the airport is crowded but this time there is no delay.

Home again after an unforgettable fortnight. I can't settle to watch the television, not even to fall asleep in front of it. I don't fancy cornflakes for breakfast. I think I must be suffering from withdrawal symptoms.

Do godina. Till next year.

FRANCES HORROCKS

LETTERS TO THE EDITOR...

Dear Lily,

I should like to express my thanks to the ladies of Lykion ton Hellinidon for the most enjoyable and rewarding workshop which they organized on 25th October. It truly was something special; there were instructions on the dances taught, and tapes of the accompanying music, and throughout the day a never-failing supply of free drinks!

Our leader, Mary Stassinopoulos - what a delightful dancer she is - took us through a wide range of dances from various regions of mainland Greece and the Islands. In some dances, for example Sta Duo from Epirus, the steps are very simple, but it is one thing to do the steps and quite another to perform the dance, for in Greek dancing style, musical interpretation, and artistic expression are everything. To someone lacking in artistic ability as much as I am, these are most elusive qualities, but it was most pleasing and inspiring to be in the company of Mary and those other very fine dancers, Lilian Galatis and Eline Antonakou, who were unstinting in their endeavours to help us. In some of the technically more difficult dances we were stretched both mentally and physically. The bewildering Levendikos from Macedonia, and the fast and furious Pentozali from Crete, aptly named 'Dizzy Dance', left me, at least, with the impression that there is a great deal of work to be done before even the steps can be performed correctly, and that is without any consideration of style etc.!

The crypt of St.Sophia's Cathedral provides a fine setting in which to perform the dances of Greece. Venerable leaders of the Orthodox Church of past years looked down on us from their portraits around the walls, and is it too fanciful to think that they might have approved of our presence there and, maybe, have given their blessing?

Yours sincerely,

ROY GOODWIN  
122 Molewood Close, Cambridge CB4 3SS

.....

Dear Editor,

Good news! Margaret and Nigel Allenby-Jaffe hope that the next book in their European Folkdance Series (Denmark) will be available soon after Christmas. The main reason for the delay in the publication of this book is that each book has to finance the publication of the successive book, so for those of us looking forward to future books in this series, the more books bought, the sooner more will be published. Therefore, I would remind you (in time for Christmas) that copies of their book on The Netherlands are available at £10.50 plus £1.50 postage & packing from:- Mr. & Mrs. N.Allenby-Jaffe, Lamberts Halt, Kirby Malham, Skipton, Yorkshire. This book includes chapters on the historical, geographical and cultural background of the Netherlands, its costumes, music and instruments, and has written descriptions of twelve dances with music.

The book on Denmark will be available from the above address as soon as it is printed (it has been proof-read, so it is all up to the printers now). A book on Portugal is in preparation, but do remember that its publication depends upon sales of "The Netherlands" and "Denmark"!

DAWN WEBSTER  
"Carr Croft", Moor Lane, Menston,  
Ilkley, W.Yorks.

.....

A NOTE FROM THE MEMBERSHIP SECRETARY:

I have received a friendly letter from Mrs. Ruth Coton (nee Sharp) in Australia. Ruth says she enjoys reading the SIFD NEWS and keeping in touch. She sends greetings to everyone.



## TRADITIONAL GREEK DANCES

As must be well known, Greece is a Balkan country largely surrounded by the sea (Ionian to the West, Aegean to the East, Mediterranean to the South) and bordering Albania, Yugoslavia and Bulgaria to the North and Turkey to the East.

The Northern regions of THRACE and MACEDONIA offer a full range of dances: slow ones like Dhimitroula (M) or quick ones like Mikri Eleni (M) or Paidouska (Th.), danced in an open circle or in couples facing each other (as in Andikrystos (M) or Syngathistos (Th.)). In these areas we have a variety of handholds and lots of arm movement. Apart from the typical loosely joined arms or the 'W' hold, there are a lot of belt-basket-hold (as in Zonaradhikos (Th.)), then either abrupt arm movements (Tsestos or Stris (Th.)) or smoother movements (as in Lenim'Thimaís from the same area). Consequently we have a huge variety in music, rhythms and groups of instruments; the pear-shaped lyra accompanied by a big drum called dahares, different kinds of gaida (kind of bagpipe), flojera (end-blown flute) accompanied by various vase drums (toubeleki) zournas (primitive form of oboe), clarinet, grouping with violin and lute or outi and, in Western Macedonia only, brass bands. The rhythm of the dances varies from the extremely simple (e.g. Paidouska in 2/4 (Th.)) to the more complicated (e.g. Kale Maria (M) in a very slow 7/8), Levendikos (W.M.) made up of intertwined 7 and 5 beat phrases with an underlying 3-beat phrase common to both groups: 2+2+3+3+2). Many times the dance-song begins in a very slow tempo and evolves to a very fast one (as in Gaida (M)). Peasant women's costume consists usually of a rather short and narrow thick cotton chemise with different kinds of coat dresses and heavy woollen type of coats (sigouni) with headdresses tied in a unique variety of intricate ways (e.g. costumes from Gidhas and Episcopi in Macedonia or from Metaxadhes in Thrace) and lots of jewellery. Men wear simple costumes consisting of a kind of dark-coloured woollen trousers and various waistcoats.

Moving further to the South and West, we come to the mountainous region of EPIRUS. The dances there retain a unique, heavy, slow and dignified style in various rhythms (e.g. Zagorissio in 5/4 (2+3), Sta Tria in 4/4, Sta Dhio in 2/4, Fyssouni in 9/8 etc.) The high infertile mountains of EPIRUS compelled the male inhabitants to migrate abroad, especially at the turn of the century. The sorrows of exile and the yearning for the absent beloved ones is reflected in the rather sombre style of music and singing. The clarinet accompanied by violin, lute and defi (kind of tambourine) prevails in EPIRUS but one should mention the polyphonic songs - unique in Greece - of Northern EPIRUS which many times accompany dances like Sta Dhio. In EPIRUS men wear either a kind of black or white woollen trousers (mainly in the region of JANNINA) or a kind of black woollen foustanelle (wide, pleated kind of skirt typical in METSOVO and VOVOUSEE; tsarouhia (shoes with a pom-pom) are worn with both costumes. Women's costume offers a greater variety, but the prevailing element is a kind of sleeveless long coat made of a thick, woollen material and heavily decorated either with ribbons, red cord and red belt (e.g. flocata of the ZAGHORI costume) or with golden cord (like the elaborate pirpiri of the urban costume of JANNINA). In many places (e.g. in the villages of SOULI or in KALRYTES) even the women wear tsarouhia and this is reflected in the style of their dancing.

Coming to THESSALY and STEREA HELLAS (or ROUMELI) one finds a similarity with Epirot dances in the mountainous areas contiguous to EPIRUS. The fertile plains of THESSALY, however, are occupied in a great part by the Karagounidhes, famous for their heavy women's costume and for their unique dance Karagouna, (consisting of a slow and heavy part in 4/4 and of a faster one in 2/4). In EASTERN THESSALY at the coast (PELION, VOLOS, TRIKERI) the style of dancing and music is nearer to that of the neighbouring islands (e.g. different kinds of Syrtos, Pelionitikos). Dances based on the dance Sta Tria are found in both regions and Tsamikos is very popular too, especially in ROUMELI. A Kompania of clarinet, violin, lute and sandouri (a struck dulcimer) is very common, but one should mention here the famous zourna players from the PELION villages and the zourna accompanied by the daouli (a huge side drum) in ROUMELI.

In the Southern part of Greece, PELOPONNESE, Tsamikos and Kalamatianos prevail. Women's costume in ROUMELI varies again greatly but the sleeveless woollen coat (sigouna) is common to most villages. The urban costume in PELOPONNESE became a



Contd...

court dress during Queen Amalia's reign (middle of the 19th century) and is now very widely known as the "Amalia" costume. The men in ROUMELI and PELOPONNESE wear different kinds of foustanella with various types of waistcoats (e.g. femeli, ghileki etc.) In the islands it is Ballos and Syrtos which prevail in various forms. It should be noted that the music and dances of the IONIAN ISLANDS, which were never under the Turkish yoke, are performed in quite a western style. Remarkable too is the characteristic basket-hold of the DODECANESE (as in Issos from KALYMNOS) with some clockwise dances (e.g. Zervos from KARPATOS) or their bouncy Sousta (e.g. Sousta from RHODES, Sousta from SYMI).

In the IONIAN ISLANDS they use the violin accompanied by guitar, while in CYCLADES of the Aegean Sea the violin is accompanied by a lute. In the islands near the Turkish coast (SAMOS, CHIOS, LESBOS) a Kompania of clarinet, lute, violin and sandouri is common, while in the DODECANESE a pear-shaped lyra accompanied by a lute is still heard.

In all the islands men wear the vraka (a kind of baggy trousers) in various versions. Women again offer a great variety of costumes often made of expensive silk materials brought from abroad. Sometimes they wear boots, whether simple as in RHODES, or colourful most typically in KARPATOS.

In CRETE, the biggest island in Greece, the style of music, dancing and costume is unique. The best known dances of this island are: Syrtos from HANIA (Haniotikos Syrtos), fast and slow Pendozali, Maleviziotiko and Sousta. Pear-shaped Cretan lyra accompanied by lute is the typical instrumentation for these dances now, but in previous years a local type of flute called mandoura, or a kind of bagpipe called askomandoura were quite common. Women wear baggy trousers underneath a white chemise covered by a red pleated half skirt; a dark coloured short jacket embroidered with golden cord is worn on top with a knife stuck in their red belt. Men wear the vraka made of blue felt with a white chemise and white boots. Their costume is much more elaborate by comparison with the vrakas of the other islands.

Finally, the music and dances of the refugees from PONTOS (the Black Sea Coast) from Asia Minor, from European Turkey as well as those of CYPRUS must also be regarded as part of the Greek tradition. The dances from PONTOS are unique for their trembling style and they are danced mainly to the accompaniment of their rectangular lyra (e.g. Tik, Kotsari, Lemona, etc.). Hassapiko originally danced by the butchers in CONSTANTINOPOLIS is now spread all over Greece, while all sorts of face to face dances, like Karsilamas, Ballos, are performed in a quite oriental style. In CYPRUS, single sex couple dances (Andikrystoi), a local Zeibekiko, a dignified Sytro and men's solo dances (e.g. Horos to Dhrepaniou - sickle dance) are danced with much grace, elegance and modesty.

Generally, the style of Greek dancing is easy, natural, dignified, upright with the body moving always as a whole. The dances are mostly done in an open circle, but some of them are performed in a closed circle (e.g. in the village of NEO MONASTERI in ROUMELI on 1st January). There are also many couple dances and some solo ones (e.g. Iostie from CYPRUS). Greek dances do not demand great physical exertion, (except for those performed by men) and are suitable for all ages. Anybody interested in dance will be surely overwhelmed by the richness of variety of the Greek tradition, while the fact that it is still a living tradition with ever changing forms and vast scope for expressive improvisation will be a refreshing change from the "folk dancing" of those other countries where it has become a fossil set in organised performance.

NATASSA LEMOS

Quite a lot of these Greek dances will be danced at the Greek Party on 5th December (See What's On). ED.



ALL MATERIAL FOR PUBLICATION IN THE JANUARY ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR IN WRITING BY 15TH DECEMBER.

## FOLKDANCE COURSES IN SWITZERLAND

27th Dec. 1986 to 1st Jan. 1987

FOLKDANCES FROM HUNGARY, with Julia and Ferencz Biro  
FOLKDANCES FROM YUGOSLAVIA, with Francis Feybli

31st Jan. 1987 to 1st Feb. 1987

Weekend Course. FOLKDANCES FROM ISRAEL, with Jonathan Gabay

Information regarding the above from VTAW, Postfach 2/CH 8332, Russikon/ZH. Switzerland. Or telephone (Switzerland) 01 954 00 77 or 01 954 03 55 (Int.23). Applications to be sent as soon as possible.

--oOo--

## FOLKDANCE COURSES IN FRANCE

Inter Groupe Folklores are organizing the following courses. Would anyone interested in attending, please write during December. Only courses for which sufficient interest is shown will go ahead. If enough applications are received in December, and the courses go ahead, then applications will still be accepted after December. They hope to see more "Britanniques" at their courses in future.

<u>Dates</u>	<u>Country</u>	<u>Location</u>	<u>Approx. cost</u>
21-28 Feb. '87	Yugoslav	France	1400/1500 Francs
19-26 Apr. '87	Berry/Hungary	Vesdun(France)	1400/1500 "
beg. July '87	Polish	Poland	2000 "
beg. July '87	Swedish	Sweden	2000/2200 "
12-19 July '87	Breton/S.W.France	Gironde (France)	800/900 "
beg. Aug. '87	Romanian	Romania	2000/2200 "
beg. Aug. '87	Romanian music	Romania	2000/2200 "
10-20 Aug. '87	Hungarian	Hungary	2000/2200 "
10-20 Aug. '87	Portuguese	Portugal	2000/2200 "
end Aug. '87	International	Beauvoisin (France)	1400/1500 "

The address to write to is: Inter Groupe Folklores, 41 Rue de la Butte aux Cailles, 75013 Paris, France. Tel: 1/589 36 28.

--oOo--

## NEWS FROM WEST WALES

At long last some S.I.F.D. members have taken us at our word and dropped in, though when Cynthia and Roy Lewis were greeted with a blanker than usual face, for a moment they probably wished they hadn't! Truly, Vic and I were delighted to see them and welcome them to our home, and thanks to their company we spent a lovely weekend with them, the first of many we hope. The weekend had another first for us as it marked the resurrection of my leading an International Folkdance Group (perhaps we should call ourselves the Phoenix International etc.).

I had booked the clog dancer and his family from our Welsh Folkdance Group to perform in the village annual concert to raise money for the N.S.P.C.C. but four weeks before the date he had to cancel on medical grounds. This left me with a problem. I couldn't invite the Glan Cloddau group as they were too many for our tiny stage, so.....ultimately I decided to do something myself. There was quite a lot of interest but because of the half-term date, little availability. However, I gathered together three friends, one of whom wasn't really available but would stand by me if all else failed. They learned Sicilian Tarantella, Raksi Jaek and Fyrmannadans, and practised with great enthusiasm in various venues.... the wool mill....the hospital recreation hall....our living room. The local school lent me tambourines; my Bormio (Italy) costumes came out of the loft, and the accessories for the men's costumes were successfully made. Meanwhile, I was still trying to find another man, and remembering how they said they would love to help me start a group down here, I contacted

Contd...

Newport International Folkdance Group. Now fate is a funny thing because Mark Howell of the Newport Group had already booked a long weekend break which coincided with our date and would be staying just four miles away. He practised the dances in Newport and joined the rest of us for an on-stage rehearsal a few hours before the concert. Fantastic!

Result... my "wouldn't let me down" friend went to her relations' wedding; Mary, Simon, Mark and I danced for joy, and Cynthia and Roy sat in the audience. A few days later the 'phone was ringing with requests for a group to get started and last week eight of us had an International session. I am going to try and persuade at least some of them to join the S.I.F.D. as I am sure they would be interested in its activities. Wish us well.

SUE CLARK

P.S. Sorry, Cynthia and Roy, for leaving you on the doorstep!

P.P.S. Truth is stranger than fiction. That same weekend another Welsh Folkdance Group was acting hosts for a Men's Choir from.....Bormio, Northern Italy! So Vic and I were able to go to one of their concerts and renew old acquaintances and make arrangements for further supplies of the special materials to be sent over for extra costumes.

\*  
\*\*\*  
\*

#### A RESIDENTIAL WEEKEND OF INTERNATIONAL FOLK DANCING

Members and friends of the S.I.F.D. are invited to book now for a weekend at The Hill Residential College, Abergavenny, in Gwent, South Wales, from Friday, 3rd April, to Sunday, 5th April 1987. Folkdancing from various countries will be taught, practised and enjoyed by an expected fifty enthusiasts of international dancing. The West Midlands Branch of the S.I.F.D. have had residential weekends every two years since 1982 but this is their first visit away from the Midlands.

Bookings are now open to members and friends of the S.I.F.D. and it is hoped that this will be an opportunity for members in the South and London to meet fellow members from the provinces who may not normally be able to attend London functions. Among the teachers over the weekend will be Nenad Bucanic, who will take us through some Croatian dances; there will also be Hungarian, Romanian and Israeli dances taught or revived. It is also planned to have plenty of time for general folkdancing so that favourites can be shared and details swapped. For musicians, there will be a practice workshop where instrumental skills can be explored.

The Hill is set in 17 acres of landscaped grounds, and the hills and woodlands of the Brecon Beacons National Park nearby will enable walkers to ramble at leisure. All meals will be provided (including morning coffee and afternoon tea) and those needing special diets should indicate when booking. Single and double bedrooms are available, so again preference should be indicated. The overall cost is £50 per person, and on booking, a payment of £10 is required. Another payment of £20 is requested by 1st January, and a final payment of £20 by the end of February. Facilities of The Hill include a bar lounge and a television lounge for those relaxing from dancing.

The weekend will commence at 4.30 p.m. on the Friday, with an evening meal at 7.15 p.m., and conclude at 3.30 p.m. on the Sunday. The Hill (tel: 0873 5221) is situated to the North of Abergavenny, which is accessible from the M.4, M.5 and M.50 motorways. The railway station is South of the town. Bookings (with diets and room preference indicated and £10 deposit) should be sent to the Secretary, Dennis Hunt, 27 Baginton Rd., Styvechale, Coventry, CV3 6JX. Tel: 0203 413854.

DENNIS HUNT



As some members were kind and generous enough to buy draw tickets to help us raise the necessary £2,000 sponsorship for my son, Finn, to take up the place he earned on Operation Raleigh, I thought they might like to know that he had an extremely interesting, worthwhile, hardworking time in Northern Australia. We are all most grateful to everyone who helped, and if there is anyone interested to read more about his part in the "Four Year Round the World Expedition", please ask me for a copy of his report. Thanks again.

DIKI GLEESON  
Oak Lodge, Theobalds Park Rd.,  
Enfield, Middx EN2 9BN

\*\*\*\*\*

"VILLAGE DANCE MUSIC FROM AROUND THE WORLD"

Musicians among our members may be interested to know of a book published in America under the above title. The book features 20 folkdance melodies, each one from a different people (sic), arranged for recorders in trio, quartet and mixed ensemble, and in the musical style of the cultures from which they come; suggestions, tune by tune, for using additional instruments for melody, harmony and accompaniment - guitar, auto-harp, accordion etc.; 48 pages with an attractively designed cover; more than 4000 words of written material in the form of lyrics, poems, quotations, musical directions, explanations and descriptions that relate music to dance. The book is available from Richard and Karen Geisler, 15181 Ballantree Ln., Grass Valley, CA.95949, U.S.A. Price \$10 plus postage.

Printed below is an excerpt from the book:-

*Syrtós Ródou*

*Syrtós from the isle of Rhodes* Greece

*♩ = 132* *Leggiero animato*

1      2      fine

*altos can play top parts*

*mandolin on 2<sup>nd</sup> Line*

*guitar on 3<sup>rd</sup> Line*

*tambourine Ad Libitum*  
*to rhythm of*

*♩. ♩♩ or ♩. ♩♩ or ♩. ♩♩*

*This delightful syrtós is from the isle of Rhodes in the Dodacanese Islands, off the southwestern coast of Turkey at the foot of the Aegean Sea.*

*The syrtós is the best known of the Greek dances. It is played for Eternity~ no three minute limit on this dance! And while on the way there, the line of dancers spirals, snakes, threads the needle, or passes under arches of outstretched arms. The leader twirls his neckerchief and executes fancy foot slaps and virtuoso somersaults.*

*The dance dates back at least to the 16<sup>th</sup> century when Turkey conquered Greece. There is a legend that the women of Souli danced the syrtós over a cliff to avoid capture by the Turks~ a dance to Eternity.*



