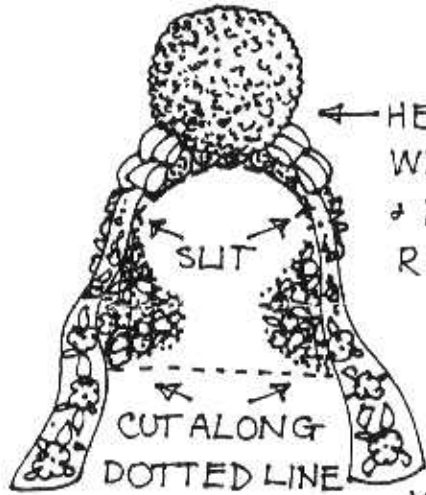


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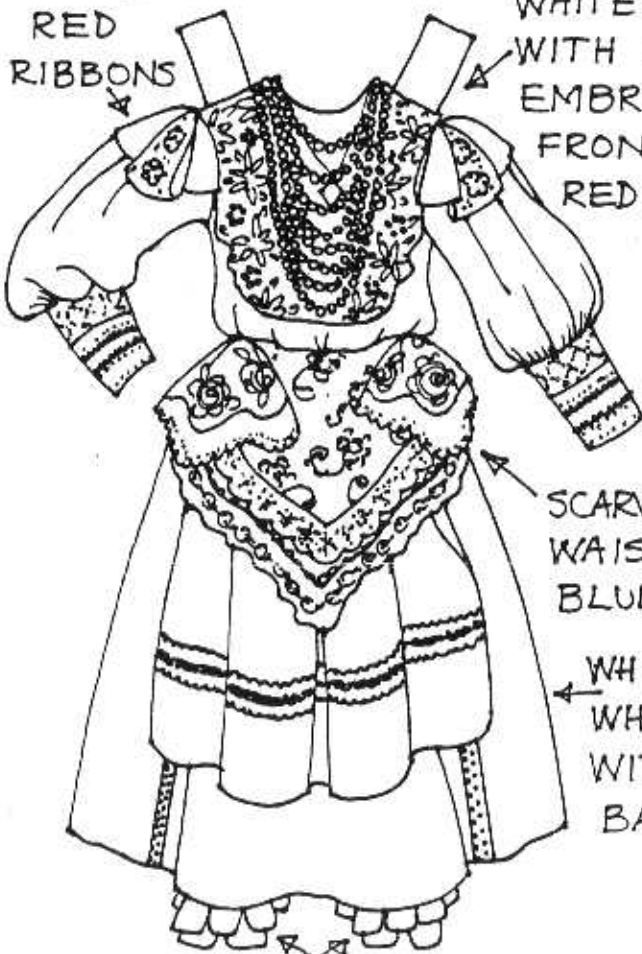


← HEADRESS OF
WHITE FLOWERS
& EMBROIDERED
RIBBONS



← BLACK HAT
WITH RED
BAND

WHITE SHIRT WITH
RED EMBROIDERED
FRONT



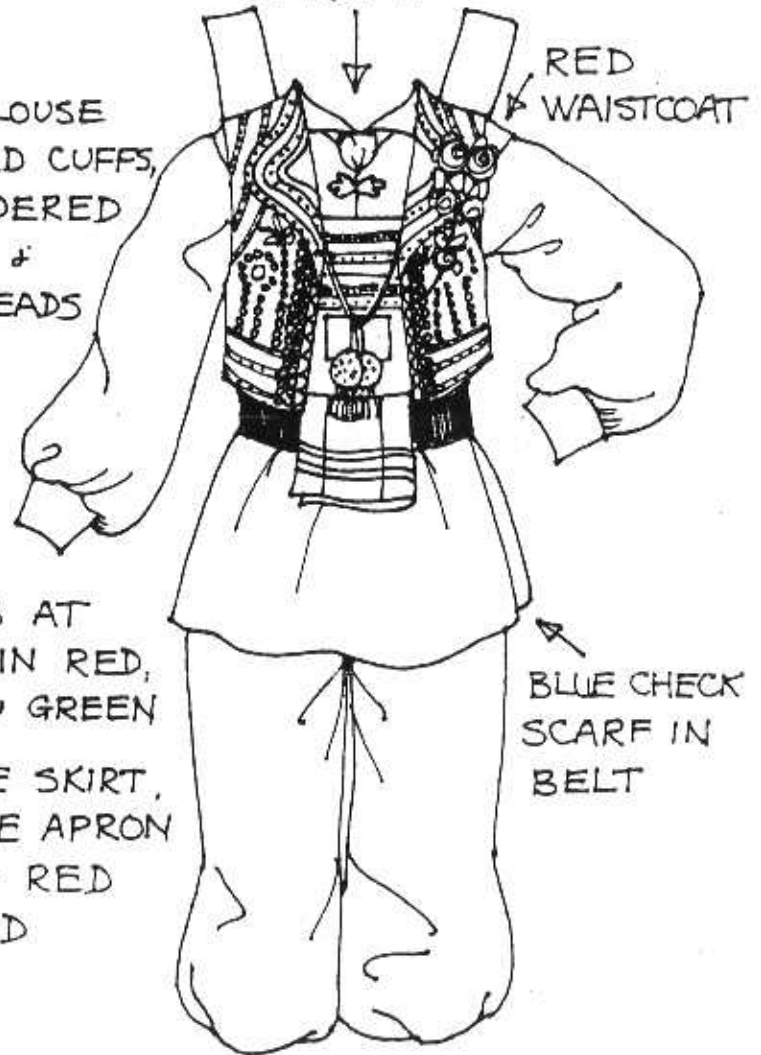
RED
RIBBONS

WHITE BLOUSE
WITH RED CUFFS,
EMBROIDERED
FRONT &
RED BEADS

← SCARVES AT
WAIST IN RED,
BLUE & GREEN

← WHITE SKIRT,
WHITE APRON
WITH RED
BAND

RED RIBBONS



← BLUE CHECK
SCARF IN
BELT

WHITE TROUSERS

SOCIETY FOR INTERNATIONAL FOLK DANCING

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

—oOo—

The typing is done by Lily Avery. The printing, packaging and posting is done by Doug and Maureen Wells.

This month's cover is by Lesley Boorer and shows two lovely costumes for the cut-out dolls on previous covers. Can anyone identify the nationality of this month's costumes? Answers to the Editor please.

—oOo—

CHAIRMAN: Janet Woolbar, 34A Prestwood Avenue, Kenton, Harrow, Middx. HA3 8JZ.

SECRETARY: Audrey Whiteley, 16 De Vere Walk, Watford, Herts. WD1 3BE. Tel: Watford 221696

TREASURER: Judith Holloway, 28 Shepherds Road, 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 SE5 0TQ. Tel: 01 701 3785.

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

—oOo—

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

—oOo—

S.I.F.D. CALICO BAGS

We have sold our first 50 shopping bags, and now have some more available at £2.20 each, plus postage 25p. They are just the thing to take on holiday, being light and foldable. Orders by post should be sent to Kay Leighton (address above) and cheques should be made payable to S.I.F.D.

—oOo—

ALL MATERIAL FOR THE MAY ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR
IN WRITING BY 15TH APRIL.

SECRETARY'S NOTES

At the March Committee Meeting, we had a variety of topics to discuss. I'm sure members will be pleased to know that we considered Diki Gleeson's suggestion of a Lucile Armstrong Award at Llangollen to be an excellent one, and one which we shall pursue with enthusiasm. Obviously, details still have to be worked out, but you will be kept informed.

We also decided that some paragraphs of the Constitution need updating, and a Sub-Committee is being formed to get to grips with this.

Some new members have suggested that Beginners' Dances should be revived, and we hope to hold the first of these early in the Autumn term.

Visitors to London have sometimes complained that the S.I.F.D. cannot be found in the telephone directory, so we are looking into the pros and cons of an Answerphone.

The Sports Council's Technical Unit for Sports is producing an information pack on arenas, and it is intended to include particulars about a movement and dance indoor arena. Good photographs demonstrating a variety of movement and dance activities and use of space are urgently required to be used as illustrative material. Can you help us to provide some S.I.F.D. photographs? It would be very useful publicity. Please contact either George Sweetland (address and telephone number on page 2) or myself (details also on page 2).

Our membership now totals 537.

AUDREY WHITELEY
Hon. Secretary

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S.I.F.D. BERT PRICE PROFICIENCY AWARDS. SILVER BADGE EXAMINATIONS

The Silver Badge examinations held on 12th March were very well supported indeed. We had 41 candidates, although unfortunately 2 had to drop out at short notice, leaving 39 - still a record number. Many people were able to add yet another country to their Silver Badge certificate, others gained their first Silver Badge, and we were very pleased to be able to award eight Gold Badges to holders of five Silvers. The countries this time were :-

Switzerland	-	21 entries (20 passed)
Romania	-	20 entries (20 passed)
Bulgaria	-	23 entries (19 passed)
Greece	-	23 entries (22 passed)
Yugoslavia	-	18 entries (14 passed)

It was a very energetic day, and if we had had an award for stamina, lots of people would have qualified! The dancing was of a very good standard and it was obvious that everyone had worked very hard to achieve that standard. It was very gratifying to the Badge Sub-Committee to have such a splendid response, and particularly encouraging to see younger people dancing so well and enthusiastically. It augurs well for the S.I.F.D. and it would seem, from the performance we saw on 12th March, that the future of the Society is in good hands - particularly on the Balkan side.

As will be seen from page 10, a Silver Badge examination day is being organized outside London for the first time. We hope this will encourage even more members to have a go at improving their standard and thereby add to their enjoyment of the dance.

LILY AVERY
For the Badge & Day Course Sub-Committee

COVER DESIGNS

I am desperately short of cover designs for SIFD NEWS and would be very pleased to receive a design from anyone who can draw. On A4 plain paper, in black ink, not too much heavy shading, incorporating "SIFD NEWS", and space left for me to insert the date. Many thanks. ED.

—oOo—

S.I.F.D. IRISH DAY COURSE

Place: St. Paul's Centre, Rossmore Rd., Marylebone, London N.W.1. (off Lisson Grove, near Marylebone and Edgware Road Underground Stations.

Time: 10.30 a.m. to 4.30 p.m. Date: SATURDAY 9TH APRIL 1988.

Tutor: Eamonn Herlihy Fee: £3 for SIFD members, £4 for non-members.

Bring packed lunch; squash available. If tea/coffee required, please bring your own provisions; kitchen available.

This is a return visit for Eamonn Herlihy who gave us a very enjoyable and lively day of Irish dancing at a previous Day Course. He will be teaching social dances, so no special footwear will be required. Recording will be allowed.

The next S.I.F.D. Day Course will be on 14th May, when Johanne Eistrat will be teaching Estonian.

—oOo—

"IVANITSA"

In December we published the music of "Ivanitsa", from Macedonia. Peter Vallance has sent us the words (reproduced from Vancouver International Folk Dance Song Book). The song begins at Music B on Wilf's music sheet.

Vie se vie oro Makedonsko	- A Macedonian dance turns and twines
Golem sobor mi se sobral kraj Vardarot	- Many people are by the Vardar river
Chorus: Oro i pesna, sonce i ljubov	- Dance and song, sun and love,
Tova e naša Makedonija	- This is our Macedonia.
Siot narod se nasobral Makedonski	- The entire Macedonian nation
Pregrnatil bratski da se razveselat	- Comes together to rejoice
Da li gledaš, milo Skopje, da li slušaš	- Did you see, dear Skopje, and did you hear
Kakva Makedonska pesna se pee.	- What kind of Macedonia song has been sung!

—oOo—

HOLIDAY ACCOMMODATION IN DORSET. Bed & Breakfast, or possibility of self-catering, at Wimborne, Dorset. Five to six people; secluded garden with tent space; five minutes' walk to town centre. Details from Margaret Joyner, 21 Grove Rd., Wimborne, Dorset. Tel: 0202 884818 or 01 749 3344. (Wimborne Folk Festival, 10th to 12th June 1988. Usually includes a Polish Group).

—oOo—

DATES FOR YOUR DIARY

May 21st BALKANPLUS DAY COURSE & PARTY. M.C. Brian Dowsett. Further details later.

June 18th and July 17th. BALKANPLUS

August 13th/20th BILLINGHAM INTERNATIONAL FOLK FESTIVAL. No other information to hand.

Dear Lily,

I've just received the March issue of SIFD NEWS and I'd like to take issue with a couple of points raised by Peter Vallance.

First of all, Peter has twisted my comment about "bowdlerised kindergarten dancing" to refer to something to which, in my article, it very obviously did not refer! In my article I think I made it quite clear that this was about circle dancing as done and taught by the majority of its adherents. In no way did I suggest that visiting PROFESSIONAL SPECIALISTS like "Mara" or Pol Huellon taught bowdlerised kindergarten dancing!! The latter is, in fact, what happens when Circle-Dancing gets hold of the originals, as taught properly by Mara or Pol - or any other of the professionals who from time to time instruct Circle Dancers.

It saddens me that Bernhard Wosien is considered to be above criticism. (He neither is nor was a god - though Peter and other Circle Dancers seem to think so!). Here Peter tries to fog the issue by suggesting that what I and Philip Thornton questioned was Bernhard's dance ability. Bernhard was a gifted and special dancer and choreographer. This point is not in dispute. What is in dispute is whether "folk" dances, as radically altered (or, as Peter puts it - euphemistically - "reconstructed") by Bernhard can really be seen as genuine folk dances. The skill with which Bernhard "shook his shanks" could have received a million awards - but it wouldn't have any bearing on the question of "HOW MUCH LIBERTY CAN ONE TAKE WITH TRADITIONAL DANCE?".

I must say I laughed out loud at Peter's rather touching confidence in Bernhard's "Pythagorean" claims. So-called "Pythagoreanism" is an eighteenth-century revival, a syncretistic fantasy like modern Druidism. (It has about as much real connection with the ancient Greeks as modern "sisteddfods" have with the actual Druids!!). Similarly, Bernhard's correlation of dances with Greek gods is a fabrication of his own, and cannot be supported by any real evidence, e.g. from texts. He linked "Pogonisos" to the god Chronos purely on the basis of the dance having twelve steps. (Twelve steps = twelve hours, therefore it's the dance of Chronos, the god of time!). Of course everyone knows that the ancient Greeks danced primarily for religious reasons - as did every primitive and ancient people - and it's astonishing that Peter thinks we don't know this!! More to the point, the fact that the Greeks danced for the gods is no support whatever for Bernhard's fantasies about which dance exactly goes with which god!! I suggest that Peter and other interested parties consult the Greek writings and see just how few dances are known to have been connected specifically to the worship of certain deities.

"Winds on the Tor" and "King of the Fairies" (the latter by Bernhard) are not "dances....from a living folk tradition". They are modern dances in folk-style to folk music. A "living folk tradition" - and there are precious few of those left today (possibly e.g. the Amazon area, a few places in the Himalayas, village India, the island of Bali, do you still find a living folk tradition) is something very very different from a couple of people here and there making up a nice folksy dance! Using the term in this sense robs it of all meaning and value, and degrades those true living folk traditions in which meaning, belief, agriculture, music, dance, social patterns, and all life form an integrated whole, handed down (the meaning of "traditio") from one generation to the next in a strict, authoritative way. Such societies are those which, in my personal experience, the "New Age" people who make up the bulk of Circle Dancers despise absolutely, as "outmoded, 'Piscean' societies".

There's more than a hint in Peter's article that neither Philip Thornton nor I know what we're talking about. This won't do either. I started Circle Dancing in 1978 and have danced and taught regularly for six years; I was also archivist for two years and had access to much background information including unpublished material by Bernhard. (It was among the latter that I found an article to the effect that "Christ and Lucifer are brothers", or some such inference - which frankly I found extremely unacceptable!!).

Good wishes, and happy dancing,

JANET McCRIKARD
2 Thorndun House, Wells Rd.,
Glastonbury, Somerset.

Dear Lily,

I read Will Green's letter in the February NEWS, and the response in the March issue, with interest. The situation does need sorting out, but there are points which have not been made. (1) Some teachers like to record the whole of the session so that they have the teaching and music recorded as an aid to notation. This type of recording is also prevented if there is a ban; (2) What of the sound recorded by the video recorders now also used at day courses? I see no distinction between one and the other in terms of recording the music played.

Comment is made that the cassettes supplied at courses are of better quality than those made on inferior equipment and are on the whole priced to cover costs. Experience indicates that this is not always so, but I hope it will be in future as, like Helen Green, I am grateful for their production.

Finally, to emphasize the need to sort the position out, is there much purpose in teaching at courses dances for which the music cannot be made available?

Yours sincerely,

ROY CLARKE
33 Cedar Park Rd., Enfield, Middx.

Dear Lily,

If I may, I would like to use a couple of lines in SIFD NEWS to express my thanks to a number of people in connection with the Tea Dance I organized on 27th February.

First and foremost, I want to thank Gary and Ollie for all their help in the kitchen - dab hands with the cheese & cucumber sandwiches! Also to Mary, Diki, Kath, Irene, and anybody else who also helped prepare the food (and wash up afterwards!), and of course to everyone who turned up and made it such a success. I'm sure our German visitors were impressed!

I may consider organizing further Tea Dances in the future - once I've recovered from this one and from the Silver Badge exams!

Regards,

ROBERTO HADDON
26 Bodney Road, London E8 1AY.

Dear Lily,

On 20th February, Nutbrook International Folkdance Group went to York to dance Scandinavian dances at the Viking Festival. Twelve dancers, two musicians, plus odd-bods, travelled up in fair weather to find we were a good subject for thousands of cameras (unfortunately the Japanese thought our costumes were English). For our first spot we followed a performance by children from a ballet school, and found we were squeezed into a little space, including a lamp-post, and were surrounded by large crowds queueing for the Jorvik Centre. From there, we moved outside Marks & Spencers for a 20-minute sequence of Scandinavian dances, to an audience which seemed quite appreciative.

After this, we staggered after our guide to where we were to have dinner with the Longsword team, but the venue turned out to be a grotty pub with no room to stand, never mind sit, so we took our leave. After meandering through York, we eventually found "Lew's Place" - a great find. There, fifteen of us piled in and asked whether they could manage to get us fed and out again in fortyfive minutes. No problem. We fed royally on Boeuf Bourguignonne, chicken breasts, with prawns in Provencale sauce, and other such gastronomic delights. Very good, hot, food, and good value at between £2.50 and £3.50 a head.

Contd...

Contd...

From there, we sallied forth to our last dance spot, outside Jorvik Centre, where we whizzed through our sequence with verve and vivacity, and greatly enjoyed ourselves.

Among our future events, we are planning a Bulgarian Day Course on 22nd October 1988, with Cathy Meunier, at Kirk Hallam Community School, followed by a Ceilidh that evening. Further information to follow.

GILL MORRAL

Hon. Secretary of Nutbrook I.F.D.G.

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S.I.F.D. TEACHER'S CERTIFICATE
SPECIALIST, SOUTH EAST EUROPEAN COUNTRIES

The syllabus for the above examination was printed in the February issue of SIFD NEWS, and the examination will take place on 9th July 1988 in London. Application forms are now available from Kelsey Blundell, 65 Lonsdale Avenue, London E6 3JZ. Please send for an application form in good time as the closing date for receipt of the completed forms is 31st May 1988, and the applications must be accompanied by the list of 50 dances from which you are prepared to teach, and also your proposed programme for one term's classwork. In order to take the examination for this Specialist Teacher's badge, you must be a fully paid-up member of the S.I.F.D. and must hold a Silver Badge for at least three out of the four countries: Yugoslavia, Bulgaria, Romania, Greece.

In response to requests, we give below a list of currently qualified S.I.F.D. teachers:-

Lily Avery	Eleanor Oakley
Kelsey Blundell	Peter Oakley
Sybil Chapman	Joan Richardson
Aily Eistrat	Gaye Saunte
Sister Anne-Marie Frearson	Joyce Sharp
Joan Guest	Charles Steventon
Simon Guest	Joy Steventon
Christine Hall	George Sweetland
Betty Harvey	Kathy Tribe
Judith Holloway	Ken Ward
Frances Horrocks	Irene Whitaker
Fiona Howarth	Audrey Whiteley
Kay Leighton	Ian Willson
Janet Loader	Marina Wolstenholme
Alan McLean	Janet Woolbar
	Janice Wrench

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Members who remember Ruth Coton (née Sharp - ex Harrow Green Folkdance Group and Life Member of S.I.F.D.) will be pleased to hear that Ruth and her husband, Leslie, will be visiting the U.K. (and Europe) from mid-May to the end of July. Ruth has lived in New Zealand and Australia for many years but has kept in contact with our Society through the SIFD NEWS and individual friends here. She and her husband have a very full programme planned but hope to be able to fit in time to attend some of our functions and renew old acquaintances.

Umit Catak and Turgay Ontali from Amsterdam are internationally renowned for their teaching of Turkish folk dance. They teach to the accompaniment of their own instruments. Many people enjoyed their course last year in Patcham, so we have invited them back to give another course in London. The course will be held on SUNDAY, 17TH APRIL 1988, 10.30 a.m. to 4.30 p.m. at The Harmond Community Centre, 1 Forge Place, Ferdinand Street, London NW1 8DQ. Nearest station: Chalk Farm (Northern Line). Cost: £6.00. For further details contact: Cathy Meunier, 115 Chetwynd Road, London NW5 1DA. Tel: 01 482 0906 (home), 01 637 3434 Ext.5616 (work).

—oOo—

DORA STRATOÜ, 18.11.1903 - 19.1.1988

I am sure that many of our readers will have heard of, or seen, or read about, Dora Stratou, "indefatigable grande dame of Greek folk dance, music, traditional costumes and instruments", and will be sad to hear that she died in Athens in January 1988, aged 84. The following is an excerpt from a press release. ED.

"Dora Stratou's living museum, "The Dora Stratou Greek Dances Foundation", survives her, and assures the continuation of her work, the passing down of her hard-won legacy to Greeks everywhere and to all those who love dance, especially folk dance.

Born on 18th November 1903 in Athens, Stratou was the privileged daughter of Prime Minister of Greece, Nicholas Stratos, and Maria née Koromila, daughter of the famous playwright, Dimitrios Koromilas. During the war a volunteer for the Archdiocese of Greece and, during the Occupation, a member of the National Organization of Christian Aid, Stratou was always an activist; a humanist. But it was not until her fifties, and her friendship and collaboration with Karolos Koun, that Dora Stratou discovered her true calling.

In 1952, a performance by a touring Yugoslavian folkdance troupe convinced Stratou that if Greece's own precious folk heritage - dance, music, costumes, musical instruments, song - were to be preserved, it was she herself who must do the preserving. She pawned her family's jewels, borrowed from friends, and founded the Greek Folk Dance Foundation. The following year, she instituted regular performances of the now world-famous troupe and began touring Europe, the United States, and India. A stickler for detail, she made certain every "Stratou dance" was painstakingly researched in the field for historical and technical accuracy; each costume was either an authentic and costly heirloom, or an exact reproduction (reproduced in Stratou's own workshop); no musical accompaniment was tainted by outside influence or performed on instruments other than those traditionally played in the villages.

It was not until 1959 that the little company found a temporary 'home at home' though, and even then it was an inadequate open-air stage at the ancient Theatre of Piraeus; Stratou had to drag public opinion along behind her. The overwhelming popular response to her work, and any serious funding, were still long years off.

In 1965, finally, Stratou collaborated with renowned painter, Spyros Vassiliou to construct the 1,000-seat "Dora Stratou Theatre" on the pine-covered slopes of Philo-pappou Hill in Athens. Here the troupe still performs. Since its inception, the dance company has given 4,500 performances by a troupe composed of some 70 principal dancers and musicians. "Dora Stratou" has become a household name in Greece, two and a half million people from the world over have attended her performances, and the continuation of a precious Hellenic tradition is assured".

Fact Sheet re The Dora Stratou Foundation: Performances are held daily from May to September at the Dora Stratou Theatre, Athens. Daily classes in Greek dance for children and adults, as well as weekend workshops covering the whole range of folk culture in specific regions of Greece. Weekly lectures by leading Greek ethnographers. Exhibition hall and Dora Stratou Library and Film Archive, open, upon written request, to dance and folklore researchers. Collection of 3,000 priceless traditional costumes from all over Greece. Three books published on Greek dance, and 40 records on selected Greek folk music. Support for research projects on the study and preservation of traditional dance. Subsidized by The Greek Ministry of Culture and The Greek National Tourist Organization.

FOLK CAMPS

Our family, including our children, James, 15, and Frances, 14, particularly enjoy the Folk Camp Society family camps. They are an active participatory holiday, and were especially ideal when we had young children so that by sharing interests and responsibilities, camping became a relaxation again. Even now we have all booked, yet again, for this summer (anyone interested, contact Folk Camp Society on 0823 286517). There are camps in the U.K. and in Brittany.

Folk Camps used to have special "International" camps a few years ago. It was good then to share the international dancing repertoire, and friendships with many foreign visitors, especially from Holland. Some of the skills of Alf Garton (Heart of England Group) in making international dance into a fulfilling social relaxation must have rubbed off, since I had the opportunity myself for a year or two to lead the "International Folk Camp" week. The Folk Camps Society then generalised their family camps, leaving out craft or international specializations. We "international folk-campers" started our own long weekend camp at Great Alne in Warwickshire, using the excellent village hall there over the Mayday holiday.

I have particularly tried at Great Alne to continue some of the best ideas of "International Folk Camps" by bringing those with a knowledge of English social dance to enjoy some of the more simple International material. It is possible to build on their familiar movements, and sense of position, whilst trying to avoid most step sequences which, though we find them straightforward, tend to leave an English social dancer feeling awkward and can easily put them off International dancing for good. I have had much joy in this little crusade at a number of English folk dance groups, and look forward to continuing this interest.

The fifth Great Alne long weekend is from 29th April to 2nd May 1988 (0203 418949 for details). Participants are from both English folkdance clubs and International backgrounds. We have superb music for dance and workshops (from David Bradley, Dennis Hunt and Nick Green), Morris dance, and local walks. Usually Rod Perkins contributes the excellent International workshops, but this year he has left this spot for Karin Bellaart. Karin, visiting from Holland, helped to make the first International Folk Camp back in 1978 such a success, and likewise workshops and dances at recent successive Eastbourne festivals. If anyone would like to see what she has in store this year, sessions at Great Alne are on Saturday, Sunday and Monday mornings.

In Birmingham, Karin is holding full morning and afternoon workshops at the Dakenshaw Centre on Saturday, 8th May. Karin will include dances from Spain and the Balkans in her wide programme. Perhaps some readers of SIFD NEWS within reach of the Midlands might care to take part in either the Great Alne long weekend or come to Birmingham on 8th May.

ANDRE HOBRO
70 Gregory Avenue,
Coventry CV3 6DL.

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VICTORIA EMBANKMENT GARDENS DEMONSTRATIONS

I have four bookings so far. If any other group/class wish to take part, please let me know as soon as possible. The dates already booked are:-

Saturday, 28th May	Balaton Group and Bulgarian Group
Sunday, 12th June	Merton Park Group and Watford Group
Sunday, 19th June	Dunav Balkan Group
Saturday, 25th June	Kalinka Dancers

KAY LEIGHTON
(address on page 2)

--oOo--

Another sheet of music this month from Wilf Horrocks - Kalamatianos, which was requested by one of our members, and comprises the four tunes that the S.I.F.D. Band plays at Sunday social dances. Don't forget - if you have a particular tune for which you would like the music, please contact Wilf Horrocks, 53 Southway, Carshalton Beeches, Surrey SM5 4HP, Tel: 01 642 3629, and we will publish it.

WEEKEND OF GREEK DANCING - ALL REGIONS. 1ST/3RD JULY 1988

Diki Gleeson is organizing a weekend of Greek Dancing at Theobalds Park College, Waltham Cross - a lovely old Elizabethan-style mansion set in lovely grounds, just off the Great Cambridge Road A10/M. A 'bus meets the train locally if coming from Theobalds Grove or Crews Hill. The tutor will be Lillian Galatis. Cost, including full board (good food) and tuition etc: Single room £62, Twin-bedded room £50, Double room £44, 3,4 & 5 bed rooms £40. Non-residential fee £35. From Friday supper till after Sunday tea. Balkanplus-type party on the Saturday evening.

Anyone interested, please contact Diki Gleeson, Oak Lodge, Theobalds Park Road, Enfield, Middx. EN2 9BN. Tel: 01 363 1506. Deposits of £10 as soon as possible please, to make sure the weekend is viable. In any case, please let Diki know if you are interested. Numbers will be limited, so "first-come, first-served".

—oOo—

S.I.F.D. BERT PRICE PROFICIENCY AWARD
SILVER BADGE EXAMINATIONS

As previously announced, we shall be holding Silver Badge Examinations on 17th September 1988 at Kirk Hallam. The countries will be Norway, Italy, Switzerland and England. Applicants may choose to be examined in dances from as many of these countries as they wish. For each country, they will be asked to dance those dances marked compulsory on the lists below plus three others of their choice from each country (from the lists), making five dances in total from each country. Gaining a Silver Badge will be dependent on being able to satisfy the assessors as to style, technique (execution of steps etc.) and knowledge of the dances (sequence, figures, positions etc.).

These examinations have, over the years, played an important part in improving the style of dancing and participants have gained satisfaction, self-confidence and added enjoyment from improving their knowledge of the dances performed.

The fee for the examination will be £3.50 for one or all four countries. Please apply to: Gillian Morral, Nutbrook International Folkdance Group, 114/116 Nottingham Road, Stapleford, Notts. NG9 6AR, stating which countries you wish to try for and which dances you wish to perform. Please apply in writing by 1st July so as to give time to organize any extra dancers required and also the day's programme.

All applicants must be individually paid-up members of the S.I.F.D. not just members of an Affiliated or Associated group.

SYLLABUS

Italy

Neapolitan Tarantella (Compulsory)
La Danza (Compulsory)
Sicilian Tarantella
Kiri Kiri Polka
Tarantella Bau Bau
Tarantella Montevergine
Bohemienne

England

Duke of Kent's Waltz (Compulsory)
Dorset 4-Hand Reel or Morpeth Rant (Compulsory)
An Adventure at Margate
Picking Up Sticks
Ruffy Tufty
Yorkshire Square Eight

Switzerland

Trull Masollke (Compulsory)
Wechselpolka (Compulsory)
Ludere Polka
Appenzeller Klatschwalzer
Faira de Strada
Hinggi
Nagelschmied
Faira de Sent
Hirschener Gräbler
Meitschi Putz Di

Norway

Fyrtur (Compulsory)
Gammel Reinlander (Compulsory)
Seksmansril
Pariser Polka (5 verses)
Reinlander (free)
Sandsværril
Attetur Med Mylne
Tyrolervals
Tretur fra Hordaland

USE OF COPYRIGHT MATERIAL

In response to Lily's request for a suggestion of ways to provide music for the dances learned at the Day Courses: It is facile to say we should rely on the integrity of the teachers - they don't know they are breaking the law, or do not care, or are taking a chance. Usually, it is presumed that anyone can copy any music.

This is what we should require:-

- (a) Teachers should choose music which is not copyright; they should find musicians who will play it for them and make an original tape; then make copies from that tape, for sale.
- (b) OR, write to the makers of the recording they wish to copy and obtain written permission to copy, stating it is for sale.
- (c) Teachers should not copy without permission any commercially sold or broadcast music, etc.
- (d) Without the above conditions, teachers should sell only the original published music in its original form.

While agreeing that this presents severe limitations and makes access to some music virtually impossible, it is the correct and legal way to proceed, and is the only way that is fair to the publishers of the original music.

WILL GREEN

ED. NOTE: We must point out that the above is Will Green's own opinion and not necessarily the policy of the S.I.F.D. which must, of course, be decided by the Committee. In view of Will's comments, and also Roy Clarke's letter on page 6, perhaps the Committee could let us have their ruling, so that the future policy for Day Courses is made clear.



EASTBOURNE INTERNATIONAL FOLK FESTIVAL 1988 29TH APRIL TO 2ND MAY 1988

We look forward to seeing you at Eastbourne. Banners, costume for Saturday night, posters, instruments, and above all yourselves, to help us make this the best ever INTERNATIONAL Eastbourne Folk Festival.

How to get to our super new venue :-

From London: After dual carriageway on A22, turn left on to A27 at Polegate, and after Stone Cross look out for signpost in West Ham, "Eastbourne B.2191" (before Pevensy Castle). Turn right and go over level crossing, and left at new roundabout. Bishop Bell School is half a mile along, on the right.

From Eastbourne: Take A259 (Seaside Road) towards Pevensy. At second roundabout (B.2191) go left and immediately right. Keep right. The school is on the left. Buses from Town Centre to Priory Road.

Sadly, Ken Ward will not be coming after all, but Yugoslav with Linda Swanton should be very rewarding. Liz Mellish is now our hostess for the Balkan Party on the Monday, which is a new venture, as is our own video cameraman whose brief is to record for teaching purposes and make copies of the tapes available. He will introduce himself to you.

Don't forget your contribution to the International Dance Bazaar on the Sunday night. Introduce just one dance, and take away a dozen. Should be fun.

See you there.

ROY LE CROISSETTE

Eastbourne International
Folk Festival Committee.

KALAMATIANOS.

(GREECE)

EVANGELIO

Musical staff 1: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: G, D, G, D, G, D, G.

Musical staff 2: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: D, G, D, G, D, G, D, G.

Musical staff 3: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: D₇, G, D₇, G, G, C, G. Includes first ending bracket labeled "SAMJOTISSA".

Musical staff 4: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: C, G, Am, G, D₇.

Musical staff 5: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: G, Am, G, D₇, G, G. Includes first and second ending brackets.

CHOROS TOU ZALONGOU

Musical staff 6: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: Am, Dm, Am, E, Am, Dm, Am, E, Am.

Musical staff 7: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: Am, G, Am, Dm, Am, G, Am, E₇.

Musical staff 8: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: Am, Em, Am, G, E, Am, Em, Am, G. Includes section header "I GERAKINA".

Musical staff 9: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: E, Am, F, C₇.

Musical staff 10: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: F, C₇, F, C₇, F.

Musical staff 11: Treble clef, key signature of one sharp (F#), 7/8 time signature. Chords: C₇, F, C₇, F, F. Includes first and second ending brackets.

SUNDAY DANCES at Y.W.C.A. (Queen Mary Hall), Great Russell Street, London W.C.1A.

*Apr. 10th M.C.s Joyce Sharp & Audrey Whiteley
(Interval dances will be led by Roberto Haddon)

*May 8th M.C.s Philip Steventon & Harry Matthews

*Both dates are the 2nd Sunday in the month.

7 to 10 p.m. Admission: £2.50 for S.I.F.D. members, £3.00 for non-members.

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WHAT'S ON

- Apr. 2nd ANGLO-FRENCH DAY OF DANCE. Workshop on the dances of the Berry region, with Josiane Perrin and "Balade Tes Pieds" (10 a.m. to 5.30 p.m.) followed by a Dance with "Rosbif" and "Balade Tes Pieds" (8 to 11.45 p.m.). Workshop £4. Dance £2.50. Both £5. At Newick Village Hall, Newick, Nr. Lewes, Sussex. Information from Mel Stevens, 0273 685434.
- Apr. 2nd/ May 15th RED ARMY ENSEMBLE tour. Details given in February. Enquiries: 01 930 7502.
- Apr. 4th DUNAV BALKAN GROUP at Royal Festival Hall foyer, London, 12.30 to 2 p.m.
- Apr. 9th S.I.F.D. IRISH DAY COURSE. See page 4.
- Apr. 15th TURKISH EVENING at Barnet International Folkdance Club, Church House, Wood Street, Barnet, with special guests - Umit Catak and Turgay Ontali. 7.30 p.m. £2.00. Details from Kathryn Fuller, 01 203 5750, or Brian Dowsett, 0992 582717.
- Apr. 16th POLISH PARTY at Christopher Hatton Centre, Laystall St., Rosebery Avenue, London E.C.1. Tuition 4.30-6.00. Party 6.30-10.00. £2.50 including tea & supper. Limited numbers so advisable to purchase tickets in advance, from Betty Harvey, 30 Regent Square, London E3 3HQ, or Tony Latham, Flat 9, 118 Avenue Rd., Acton, London W.3. (s.a.e. please). Bring Polish costume if possible.
- Apr. 16th BALKANPLUS at Swiss Cottage Community Centre, 19 Winchester Rd., London N.W.3. at 7 p.m. M.C. Joyce Sharp. Musicians; Dunav Balkan Group and others; visiting musicians welcome. Admission £2 including light refreshments. Further details from Liz Mellish, 01 863 7807.
- Apr. 16th SPRING DAY COURSE organized by West Midlands Branch of S.I.F.D. German folk dances will be taught by Joan Richardson at Oakenshaw Centre, Oakenshaw Rd., Solihull. S.I.F.D. members £4 for morning session (10.30) and afternoon session (2.00). Details and road map from Secretary, D. Hunt, 27 Baginton Rd., Coventry. Tel: 413854.
- Apr. 17th TURKISH DAY COURSE. See page 8.
- Apr. 29th/ May 2nd EASTBOURNE INTERNATIONAL FOLK FESTIVAL. See page 11.
- Apr. 29th/ May 2nd WEEKEND AT HALSWAY MANOR, CROWCOMBE, WEST SOMERSET. Enquiries to Jack Richardson, 34 Mayals Avenue, Blackpill, Swansea SA3 5DB.
- Apr. 30th HUNGARIAN FESTIVAL at Purley Hall, Croydon, Surrey. From 5 p.m. Dance performances, singing etc. After the concert, a Social Dance (ballroom). Admission £3.