

# S I F D NEWS D

MAY

1988



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

—o0o—

This month's cover is by Arthur Parry and shows two dancers from the State Folk Song and Dance Ensemble of Mongolia, when they visited Billingham Festival. The man's tunic is of white silk. His sash, trousers and boots are red and the hat black. The woman has a pale lavender dress with black decoration and a black hat.

—o0o—

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 Road, 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 Road, London SE5 0TQ. 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 & cassettes should be sent to Joan Rackham, 16 Bathurst Avenue, London S.W.19.

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

S.I.F.D. T-shirts in various designs and sizes available from Kay Leighton (address above). Also available from Kay are copies of "The History of the S.I.F.D.", price £1.50 (£1.75 by post).

Key also has S.I.F.D. Mugs and S.I.F.D. shopping bags.

—o0o—

ALL MATERIAL FOR THE JUNE ISSUE OF S.I.F.D. NEWS MUST BE RECEIVED BY THE EDITOR IN WRITING BY 15TH MAY.

SECRETARY'S NOTES

At the April Committee Meeting, we discussed the Lucile Armstrong Memorial in greater depth. In order to finance an annual award at Llangollen - exact details of which will have to be worked out with the Festival organizers - we are now asking for donations. These should be sent to Judith Holloway (address on page 2) and if you require an acknowledgement/receipt, please enclose a stamped, self-addressed envelope. All contributions will be gratefully received, and we shall also have collecting boxes at S.I.F.D. functions. Already we have heard of several special events being organized in Lucile's memory.

We have heard from Greater London Arts that our application for an Annual Grant for the next financial year has been turned down, as there were insufficient funds for distribution to all the applicants.

The vexed question of copyright had an airing at the Committee Meeting. Obviously Will Green is quite correct - it is illegal to copy tapes or records without permission. However, the Society cannot possibly monitor every member's actions in this respect. We can only point out to everyone that the law should not be broken.

AUDREY WHITELEY  
Hon. Secretary

\*  
\*  
\*

IBERIAN FOLK DANCE & MUSIC SOCIETY

A group of the late Lucile Armstrong's dancers have formed themselves into the Iberian Folk Dance & Music Society, the better to spread Lucile's teaching and love of folk dance. The Society's officers are:-

Chairman:	Juanita C. Martin
Director:	June Cole
Treasurer:	Marian Morris
Artistic Adviser:	Mary Tobias
Financial Adviser:	William Macaulay
Public Relations:	Loretta Vince

Aims of the Society: To encourage participation in the cult of authentic folk dance and music, especially those of the Iberian Peninsula as collected and taught by Lucile Armstrong. To create an interest in children and adults, especially introducing senior citizens to the health and social benefits of entering into music and dance with the community. To foster the folk tradition of communal purpose, assistance and achievement.

To this end, they are arranging a series of social evenings and have booked the Churchill Hall, 36 College Crescent, London N.W.3. (Finchley Road Underground Station) for the first Saturday of the month, 8 to 11 p.m., as follows: 7th May 1988, 4th June 1988, 2nd July 1988 and 6th August 1988. Entrance will be £2 (£1.50 for D.A.P.s), and a Bar and Restaurant are available. A programme of regional dances in costume will be given, and a selection of dances taught. There will be lots of music and dancing for everyone, with an element of teaching included in the context of a social evening. Juanita and her group feel that this will be a way of paying tribute to Lucile's wonderful work, and that it is an idea she herself would have completely approved. They hope that S.I.F.D. members and friends who are interested in learning more about the Spanish and Portuguese folk dance idiom will go along and join them. Leaflets about their Society will be available at Eastbourne Festival or can be obtained from: Juanita C. Martin, 125 Broadhurst Gardens, West Hampstead, London NW6 3BJ, Tel: 328 6631, or Marion Morris, 64 Yale Court, Honeybourne Road, London NW6 1JQ.

## MUSIC

Two more tunes this month from Wilf Horrocks, by request, on page 12. Please let Wilf know if you would like the music for a particular tune published. His address is 53 Southway, Carshalton Beeches, Surrey SM5 4HP. Tel: 01 642 3629.



## DATES FOR YOUR DIARY

June 5th FRENCH & BRETON DANCE WORKSHOP with "Footloose" Band and tutor Kate Hannon, at Bath Central Club, Bath. Tickets £5 in advance or £6.50 at the door. Details from Nicki Cawthorne (Bath 332025) or Mark Heal (Bath 316041).

June 25th An S.I.F.D. TEA DANCE is being arranged for Saturday, 25th June, at St. Paul's Centre, Rossmore Road, London N.W.1. Probable time will be 2 till 5 p.m., but full details will appear in next month's SIFD NEWS. In the meantime, please keep the date free to come along for an afternoon's dancing.



## GREEK WEEKEND AT THEOBALDS PARK COLLEGE - 1ST/3RD JULY 1988

Full details were in last month's SIFD NEWS. To save administration costs and also to make it cheaper for you, would you please send deposits and remainder of cash for the above weekend to me, Diki Gleeson, and not to Theobalds Park, please. The weekend must be paid for in full by the end of May, please. There are places available still, although all the double rooms have gone and only a few single rooms remain.

SATURDAY EVENING PARTY will be open to non-residents. Tickets in advance from me. Party only, including refreshments, £3. Evening meal with everyone (very good standard) £7.

Requests for the Workshop and the Saturday evening with bookings. If you can't make the weekend, don't miss the Saturday evening - Balkanplus style evening with the Dunav Balkan Group.

Bookings/cash/queries to me - Diki Gleeson, Oak Lodge, Theobalds Park Road, Enfield EN2 9BN. Tel: 01 363 1506.



## ANYONE HAVE MIGRAINES - OR ARTHRITIS?

If you do, have you noticed that there is a brand new company marketing DRIED FEVERFEW? It is the only company to grow it themselves, without any pesticides, fungicides, weedkillers etc., and certainly the first ones to dry and process it as a cottage industry, AND the genuine article. (Apparently some imports are not even the correct plant). A 10g. packet of dried feverfew is £4.95, and as a daily dose is very small this would last three to four months. Taken over a long period, it has very often been found to cure migraine and help arthritis too. I can vouch for the migraine bit, and it's an old college friend of mine who runs it, so I can recommend it - and the product comes in a lovely shiny packet, very attractive. So, if anyone is interested, write to: The Dooley Feverfew Co., Carters Lane, Wickham Bishops, Witham, Essex.

DIKI GLEESON

Dear Lily,

I am only a relatively new member of the S.I.F.D. so I'm sure people will be thinking what right do I have writing this letter. Nevertheless, I do feel I would like to put down my views. In the past few weeks, wherever I have gone on the dancing scene people have been talking about the recent Badge Examinations. I have heard comments like, "How could X pass in Number 1 country while I failed in No.2 country", or, "When I took No.1 country's badge I sweated for hours learning, and then they pass X". Well, surely these comments should be listened to and something should be done to try and make it fairer. It seems at the moment there are no set criteria and therefore in one year one could pass easily while another year one could do exactly the same things and fail. Surely it would be better to follow the ideas of other dancing examinations, i.e. ballet, modern stage, tap, etc. They do not have a straight pass or fail, but instead they have a set of criteria and standards and a ladder, i.e. a straight pass, a pass with merit for those who are a little more than just achieving the correct steps, and a pass with honours for those who are really good dancers with correct style too. It is obvious that some people are never going to be fantastic dancers, no matter how hard they work at the steps, while others just have a natural ability to dance beautifully. Both these types of people deserve to be rewarded but surely not with the same level of pass.

Then there are those who really can't dance so why do their teachers not convey to them that they really are not ready yet to enter for the badge award? No good teacher in any other subject, be it French, piano, or dancing, would enter a student for an examination unless they thought the student had a very good chance of passing. It's certainly less hurtful to tell a student that they haven't reached the standard yet, rather than let them think they are wonderful dancers and then fail.

I can't help admiring all the people who take the badge examinations. I certainly wouldn't have the guts myself, but please make it worthwhile to gain an award.

Congratulations to all those who passed.

BARBARA SHAFFER  
124 Ray Mill Road East,  
Maidenhead, Berks.

\*\*\*\*\*

Thank you, Barbara, for letting us have your views. We are sorry to hear that some people were dissatisfied with the results of the recent Silver Badge Examinations - though I must say that no-one who took part in the examinations has complained to the Badge Sub-Committee.

As with all examinations, there will always be people who feel they should have passed, or feel that others should not have done so. However, everyone who entered had worked very hard and the judges took into account the fact that while some people are obviously very good natural dancers and reach a higher standard, others will never attain those standards but had achieved an enormous improvement in their own standard.

The Sub-Committee will take note of the suggestion to grade the passes, if this is generally felt to be desirable, but we would point out that we do already add a "with distinction" note on the certificates of those who dance particularly well, and the judges do always give a summing up, pointing out the faults of those who are not so good, and equally the points of merit to those who are better, as well as informing those who have not passed why they have not done so.

Regarding the second point in your letter; we know that some of our teachers do discourage from entering, any of their students whom they feel are not up to Silver Badge standard, but sometimes the students are more optimistic than their teachers and choose to ignore this advice!

KELSEY BLUNDELL  
for the Badge Sub-Committee

Dear Lily,

The S.I.F.D. Irish Day Course on 9th April was one of the most enjoyable I have attended. Eamonn Herlihy's excellent teaching, together with his sincere approach to folk dance, gave us clear and valuable knowledge on a number of aspects of Irish Social Dance.

Once more I realized how much one benefits by following courses etc. of very different folk styles. I feel that our insight into folk dance is developed and enriched in this way and as a result the styles each one specializes in gain a lot.

I just wish that more of our members had been present!

With best wishes,

LILLIAN GALATIS  
81 Corringway, London W5 3HB.

\*\*\*\*\*

Dear Lily,

I would like to say how much I appreciated the informal atmosphere of the Silver Badge examinations held in March. I realize that it is the use of St. Paul's Centre which has caused a change in atmosphere, and I found it infinitely preferable to the candidates' complete isolation during examinations at Cecil Sharp House, which never did my nerves any good at all. At St. Paul's, use of the 5ft. screens prevented us from being distracted by the multitude of comings and goings while we were being examined, but the sight of moving heads told of last-minute revision by those to follow. This gave me some gentle amusement and considerable relaxation just when I needed it.

I hope that future badge examinations will take place in similar conditions and atmosphere, and I would like to thank the stewards for putting us at our ease, especially George Sweetland and Kelsey Blundell, who couldn't have stopped between 10 a.m. and 5.30 p.m. Simon Guest, operating the recorder, didn't stop all day, except for the short lunch break.

Thanks are also due to the Badge Sub-Committee and the adjudicators, both for their concerted hard work on the day, and to those who, as specialist teachers, have given a lot of time to material preparation and teaching day and revision courses, all of which went to make the Badge Day a success.

PETER LONG  
14 Salisbury Avenue, St. Albans,  
Herts. AL1 4UA.

+  
++  
+

VICTORIA EMBANKMENT GARDENS DEMONSTRATIONS

The list now is as follows. It shows an alteration and some additions. The Maritza Bulgarian Dance Group would like a contrasting group to join them on Sunday, 5th June. Any offers?

Saturday, 28th May	2 p.m.	Balaton Hungarian Group
Sunday, 5th June	2.30 p.m.	Maritza Bulgarian Dance Group
Sunday, 12th June	3 p.m.	Merton Park, Watford and Woodvale groups
Saturday, 18th June	2.30 p.m.	Doina Group and London Turkish Group
Sunday, 19th June	2.30 p.m.	Dunav Balkan Group
Sunday, 26th June	3 p.m.	Kalinka Dancers (change of day)

Do come along and support your S.I.F.D. groups!

KAY LEIGHTON  
(address on page 2)

## RECIPE

At the very successful and enjoyable Tea Dance organized by Roberto Haddon at the end of February, we were provided with an appetizing array of refreshments. A delicious cake was made by Malcolm Acheson and, at the request of some of our members, he has given us the recipe :-

Ingredients: 2 cups Sugar  $\frac{1}{2}$  cup Blackcurrant Jelly  
1 lb. Butter  $\frac{1}{2}$  cup Blackcurrant Juice (Ribena diluted 50/50)  
1 doz. Eggs (separated)  $\frac{1}{2}$  cup Wine or Brandy  
4 cups Flour 2 lbs. Seedless Raisins  
1 tsp Ground Cinnamon 1 lb. Chopped Citron  
 $\frac{1}{2}$  tsp Ground Cloves 2 lbs. Whole Shelled Nuts (either all Walnuts  
or Walnuts & Brazils 2:1)  
 $\frac{1}{2}$  tsp Ground Nutmeg  
12 Candied Cherries 1 lb. Coarsely Chopped Apricots or Figs  
 $\frac{1}{4}$  lb. Orange & Lemon peels  $\frac{1}{4}$  tsp Salt

Sift the sugar. Beat the butter until soft. Add sugar gradually and blend until very soft and creamy. Beat in the beaten egg yolks.

Sift the flour before measuring and reserve 1 cup. Re-sift the balance with the cinnamon, cloves and nutmeg. Add this sifted mix to the butter. Mix alternately with the blackcurrant jelly and juice, and the wine or brandy.

Sprinkle the reserved flour over the raisins, citron, nuts, cherries, apricots/figs and orange and lemon peels. Fold this mixture into the butter with the beaten (until stiff but not dry) egg whites and salt.

Bake at 300°F for 2 to 3 hours, in lined tin(s). Allow to cool after removing. Wrap and store tightly sealed. Add icing if required.

The above quantities will make a very large cake so reduce quantities proportionately for smaller cakes.

—oOo—

## ISRAEL FOLK DANCE ASSOCIATION

11TH ANNUAL SUMMER CAMP - 31ST JULY TO 5TH AUGUST 1988

The 11th Annual Summer Camp organized by IFDA features the first visit to the U.K. of a female Israel dance creator, Shoshana Kopolovitz. In fact, this is her first visit outside Israel. She is joined by Menachem Menachem, a teacher and musician, and the indefatigable Moshe Telem and Moshiko. Applications have been received from Australia, the U.S., Germany and Holland. Since places are limited, it is hoped that S.I.F.D. members will apply as soon as possible to take part in what is a unique atmosphere.

The camp will take place at Hatfield Polytechnic during the above dates. Details are available from IFDA, Balfour House, 741 High Road, London N12 0BQ. Tel: 01 445 6765 or 01 446 6427.

ANNE SEGAL

—oOo—

BULGARIAN SHOES. Members will be pleased to know that I have been fortunate once again in obtaining all the Bulgarian leather tservuli which were ordered. In addition, I have purchased extra sizes from 36 to 44 inclusive, for sale. Size 36 price £10.50, sizes 37 to 44 price £12, including postage & packing.

FOLK INSTRUMENTS. The tamboura, kaval, godulka and gaida we have obtained have all been sold. I still have a few doudouk for sale. They are a short kaval or pipe, beautifully made in wood, in different keys. Those I have are £17.50 and £13.50 including postage & packing.

If anyone wishes to purchase any of the above, please let me know the size and enclose cheque payable to me at my home address (below). The items will be despatched immediately.

SYBIL F.M. NEWTON  
117 Buxton Lane, Caterham,  
Surrey CR3 5HN  
Tel: 01 660 3007

Current discussion regarding Circle and Sacred Dances is yet another aspect of the modern versus traditional folk dance controversy which so often is displayed in SIFD NEWS. It usually takes the form of a letter advocating one point of view, related to a particular event, to be followed by a reply from the opposite standpoint in the next issue, often more acrimonious in content. Eventually the tone becomes very personal and hence the Editor, quite naturally, has to close the correspondence. This in no way advances a solution to the problem, since a slanging match merely lessens the chances of establishing some kind of basic principle. I shall try, therefore, not to be too hidebound in my conclusions, but in order that due allowances can be made for my prejudices I will give a resume of the ideas on which my views are based.

Folk dances are, or were, created by semi-isolated, close-knit agricultural or fishing communities (in contrast to urban societies) for ritualistic or social purposes. Inevitably they became modified in the course of time, but this was a slow and gradual process since the changes were initiated by people steeped in their tradition and had to be accepted by the community as a whole, and non-literate people are usually very conservative. In Western Europe, increased prosperity and improved communications resulted in the fabric of the peasant communities being sufficiently affected to destroy the indigenous folk arts more or less completely by the late nineteenth century. Some scraps of what must have been a very rich heritage were rescued by some enthusiasts such as Cecil Sharp in England for the appreciation of future generations. In Eastern Europe in general, and in the Balkans in particular, the special conditions meant there was little change in the form of the dances, and the music and song remained much as they had been for centuries, but even there, by the 1950s the advance of technology meant that folk art, as a living thing, was virtually dead. Therefore, we should make every effort to conserve and preserve the music and dance in its traditional form, perhaps especially in the Balkans. This was a strongly held conviction of Lucile Armstrong, and is also the view of her colleague of many years at Llangollen, Professor Roger Pinon, of Philip Thornton, and a few others, including myself.

Looking now at modern folk dances, they are without doubt part of the S.I.F.D.'s programme and have been ever since the first Israeli dances were introduced. This new country needed to create its own national dance form, so choreographers were put to work to establish a style and corpus of dances. Some of these became very popular, but seemingly too many were produced since the frequency of courses has fallen considerably in recent years, and the proportion performed at our social dances is back to the level of the 50s.

The workshop network in the U.S. also enables professionals to live on the income of their teaching, augmented by the sales of tapes and records. But for some reason, traditional dance seems not to be popular, hence new dances are created to fill a need. This is not in itself new, as even 30 years ago American visitors were asking if we knew "Missalou", an early example of a modern dance, but such dances are now entering our repertoire in large numbers.

These dances are enjoyable to perform and as I have noted must be included in our programme, but they are clearly different in kind from the traditional form and are subject to the whims of fashion. So, as I see it, the crux of the matter is: as there is a considerable body of traditional dances already known here, to mix these with the products of the workshop and Findhorn teachers is not to be welcomed since it must distort the picture of our folk dance heritage. Some teachers, such as those from Zivko Firfov and Lykion Ton Hellinidon, do emphasize the traditional forms and differentiate local styles and the differences between male and female steps. Ken Ward is meticulous in giving as an introduction to the items on his course tapes, the origin of each dance. May I plead then, on my knees if necessary, that centrally organized courses utilize the same approach? One of the following sets of information should be provided, preferably in writing, for each dance taught :-

- Either (a) the region, sub-region, and where possible the village;  
who collected it and when; whether it is a men's or  
women's dance; and its time signature - or -

Contd.....



Contd...

- (b) the choreographer and at what date it was created; and again whether a mixed dance or otherwise. And, finally, as a last resort -
- (c) "origin unknown".

Not only would this allow the two types of dance to be distinguished, it would help in achieving the correct local style and apportioning the appropriate costume for that dance. And since there has been some discussion on the problems of copyright this data might be needed for that reason alone.

So, re-adjusting my knee-pads, can I ask that this idea is seriously considered?

GEORGE SWEETLAND

—oOo—

#### S.I.F.D. IRISH DAY COURSE

I was disappointed that so few people attended our last Day Course on Irish dances, particularly in view of the fact that the Course was given by a visiting teacher. I expect that many were still away for their Easter break and others may have been deterred by the weather that morning; however, I suspect that some (though I hope not many) felt that the style was not their "cup of tea".

To all, I would say that they missed an excellent course and a marvellous opportunity to learn the unique style of Irish dancing. Eamonn Herlihy is a very good teacher who explains and demonstrates well the style, stance, footwork, hand-holds etc. while at the same time stressing the importance of the fact that these are social dances to be enjoyed. He provided us with beautifully prepared notes which included, in addition to an aide-memoire of the dance sequence, details of other venues, recordings, bibliography etc. He also made a point of using music which was (a) traditional and therefore not subject to copyright, and (b) recorded by his musician friends who were only too happy to share their music with us.

It was not easy to master the style in one day, at the same time trying to concentrate on the sequence, at the same time trying to relax, but, with practice..... It was an exhausting but very enjoyable day and I hope that these dances will find their way, via the 16 pairs of feet present, into our repertoire of social dances.

KELSEY BLUNDELL

—oOo—

FOLKRAFT EUROPE arrange international folk dance and folk arts seminars for studying authentic traditional styles of dancing, music-playing, costumes, weaving etc. Seminars include lectures, visits with local folklore groups, festivals, excursions etc. as well as dance tuition. For details of their programme for 1988 (which includes visits to Greece, Denmark, Hungary and Turkey) and further information about their activities, write to Folkraft-Europe, Guldager Stationsvej 111, DK-6710 Esbjerg V, Denmark.

GREEK FOLK DANCES. Summer Courses in Rhodes are organized by Traditional Dance Centre, 87-89 Dekelias Str.143-41, Nea Filadelfia, Athens, throughout the summer. For details, write to the Dance Centre.

YUGOSLAVIA. Trajce and Dejan Simeonovski are organizing a holiday in Yugoslavia which includes dance workshops, seminars on folk tradition, costumes, songs, music, etc., excursions, performances, and four days at the Ohrid Balkan Festival of Dance. Hotel accommodation. 30th June to 18th July 1988. Details from Dejan Simeonovski, (Balkan Festival of Dance), Cvijiceva 79, IV sprat, 11000 Belgrade, Yugoslavia.

In reply to my request for cover designs for SIFD NEWS, two people have kindly responded so far - Jenia Graman has sent one design, and Arthur Parry has sent two (one of these I have used this month - see acknowledgement on page 2). Thank you very much, Jenia and Arthur. Can I have some more volunteers please? ED.



### THE MOSCOW RED ARMY

Though anything but a militarist, I enjoyed very much indeed the welcome return - after 20 years! - of the Moscow Region Red Army Song & Dance Ensemble at the Royal Albert Hall on 24th, 25th, 26th March. This delight was shared by an enthusiastic audience who packed the Hall and gave the artistes a tremendous welcome, breaking into spontaneous applause as soon as the first choir members came on stage, lasting until the last musician was seated and the conductor raised his baton. There were no demonstrations, no interruptions (perhaps because a great number of young men in white shirts and red ties were very conspicuous all over the place). Outside, there were just about six people carrying placards.

The choir sang wellknown and less wellknown Russian songs, like "Volga Boatmen", "My Field", "Riders Passing By a Village", "Cold Waves Splashing" etc. I especially liked the way the choir was included in the soloists' songs, as, for instance, turning their caps during a soloist's old soldiers' song, "Brave Soldiers", the soloist wearing a costume of the Napoleonic times. The darling of the audience was A. Berzynyak with his "K-K-K-Katie" as he tried so hard, wiped his brow, wrung his hands, beckoned to the choir to help him, and in the end gave up, walking away dejectedly, but called back by the orchestra - tried just once more - and then GOT IT! - ending up with a glorious K-K-K-KITCHEN DOOR! I could, on the other hand, have done without several English and Italian songs - even "Yesterday"!

The dancing of both the Ballet Company and the Folk Group was superb. I, and I think any S.I.F.D. member who saw the Show, was especially entranced with their "Khorovod" (round dance) about which I have written before in SIFD NEWS. Of this I had heard and read but had never actually seen it. Eight women and men strolled in, wearing various colourful Central Russian costumes; the musicians with their folk instruments went to the middle, and then the dancers moved round them; right-hop-left, left-hop-right, quite spontaneously; two girls, one girl, one man, a man and a girl, one woman suddenly starts to sing, a couple tries to outdance each other, and though of course all dancers knew the steps backwards - and forwards and sideways - it all looked completely spontaneous and unrehearsed. Then four of the girls went into the audience and invited four young men to dance with them, and while the musicians stood at the side they went into some very simple figures - circles of four couples, two couples, three couples, going to the side and towards each other, going into lines at the back of the stage, going under each other's arms, going into a tunnel. I saw this three times and every time it was different. I asked the Top Security Man later whether these men were planted by him and he said, no, they really were members of the audience. They did not look like dancers, but were obviously hugely enjoying themselves.

The Ballet Ensemble showed marvellous group and solo dances; the girls, all very pretty indeed, enhancing the strength and energy of the men, who performed the stunts usually shown in these performances, which left all who had not seen this before, absolutely breathless. There was also the "Siberian Urchins" dance in which two little men suddenly become one big one, drawing astonished applause.

Altogether a thoroughly enjoyable performance, and I hope that we will see similar ones in the not too distant future.

JENIA GRAMAN

ED. NOTE: The Ensemble are still continuing their U.K. tour during May at various halls and theatres. Information from Mervyn Conn Organization, tel: 01 930 7502.

## BALKAN DANCING FOR BEGINNERS

A new Balkan dance class which is particularly suitable for beginners and those who wish to learn some of the popular Balkan dances at a more leisurely pace now meets on Thursday evenings. The venue is the basement of Finsbury Library, 245 St. John Street, London E.C.1. Nearest Underground Station The Angel (Northern Line). The entrance is at the back of the library - ring the bell labelled "British Bulgarian Friendship Society". The class is from 7 to 9 p.m. on Thursdays and is not confined to I.L.E.A. term dates. Cost: £1.00 (50p for the unwaged). For more details contact the tutor, Cathy Meunier, Tel: 01 482 0906 (evenings) 01 637 3434 Ext.5616 (day).

\*  
\*\*\*  
\*

## DANCE STUDIES VOL.10, edited by Roderyk Lange

Those S.I.F.D. members who collect the Dance Studies may like to know that Volume 10 has now been published. This volume contains two contributions dealing with the methodology of dance research. "European Chain and Circle Dances" by Lisbet Torp deals with the author's research in Europe and establishing certain structural categories of dances. The other study is by Judy Alter, "A Field Study of an Advanced Dance Class in a Private Studio Setting". This deals with a dance class situation and is based on a contextual approach on sensitive direct observation of the environment, involving the researcher as a dance class participant. They are both very analytical and interesting if you are into dance at this level. Price £4.50 plus postage and packing from Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Islands.

ROBERT HARROLD

\*  
\*\*\*  
\*

WOODVALE INTERNATIONAL FOLKDANCE GROUP wish to thank everyone who supported us during our 20th Anniversary Weekend from 25th to 27th March 1988. The highlight of the weekend was our 20th Anniversary Dance on the Saturday evening, which was very well attended. It was lovely to see so many friends from the 20-year history of the group, and we are grateful to everyone who came along and made it such a success.

Other activities over the weekend included an informal get-together and dance on the Friday evening, a visit to Chartwell and Westerham on Saturday, and a walk in Knole Park followed by tea kindly hosted by Alan and Jenny Cant on Sunday, to round off an excellent weekend.

HEATHER BEVAN  
Secretary of Woodvale I.F.D.G.

\*  
\*\*\*  
\*

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

Dance Groups: "Selpar". Classes on Tuesday evenings 7.15 at Selly Park School, Pershore Rd., Stirchley, Birmingham. Tutor: Sybil Chapman.  
"Heart of England International Folk Dance Group". Wednesday evenings at 7.30 at Lyndon School, Daylesford Road, Solihull.  
"Arden International Folk Dance Group". Tuesday evenings (except the 2nd Tuesday of each month) at 7.30 in the Village Hall, Station Road, Balsall Common, near Coventry, Warwicks.

Further details of these activities from:- The Secretary of West Midlands Branch S.I.F.D., Dennis V. Hunt, 27 Baginton Road, Styvechale, Coventry CV3 6JX.  
Tel: 0203 413854.

# CRAMIGNON

(Belgium)

**A** Brightly. [Intro. -----]

F Bb F Bb F C7 F Bb F Bb F

C7 F F Bb G7 F C7 F Bb C7

F C7 F F C7 F C7 F C7

F C7 F C G7 C

G7 C C G7

C F G7 C

G D7 G D7 G C F

G7 C

Play ABCA

# BOERENPLOF

(Holland)

**A** mod. (Intro: Last 2 bars)

C G C G C G7 C G

C G G7 C G C G

C F C G G7 C

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

\*May 8th M.C.s Philip Steventon & Harry Matthews  
(Interval dances will be led by Frances Horrocks)

June 5th M.C.s Dave McKie & Alan Cant

\*this is 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.

—oOo—

WHAT'S ON

Apr.29th/May 2nd EASTBOURNE INTERNATIONAL FOLK FESTIVAL at Bishop Bell School, Priory Road, Eastbourne.

Apr.29th/May 2nd WEEKEND AT HALSWAY MANOR, CROWCOMBE, WEST SOMERSET.

May 14th S.I.F.D. ESTONIAN DAY COURSE. See below.

May 14th AFTERNOON OF INTERNATIONAL FOLK DANCING at Brynglas Community Centre, Brynglas Road, Newport. Tutor: Sue Clark. 2 to 6 p.m. £2.50. Further details from Sue Oates, 135 Beaufort Road, Newport, Gwent.

May 21st BALKANPLUS DANCE WORKSHOP. Various teachers. An opportunity to learn some of the most popular dances done at BALKANPLUS in recent months. Swiss Cottage Community Centre, 19 Winchester Rd., London N.W.3. 11 a.m. to 5 p.m. Admission £4. BRING BELTS! Followed by BALKANPLUS monthly dance at 7 p.m. including dances taught during the day. M.C. Brian Dowsett. Musicians: Dunav Balkan Group and others. Visiting musicians welcome. Admission £2 including light refreshments. Further details from Liz Mellish, 01 863 7807.

May 28th BALATON HUNGARIAN GROUP dancing at Victoria Embankment Gardens, London. 2 p.m.

May 30th SPANISH FIESTA. Royal Festival Hall, London, 7.30 p.m. National Symphony Orchestra but also Danza Espagnola and folk and flamenco dancers.

—oOo—

S.I.F.D. ESTONIAN DAY COURSE, 14TH MAY 1988

Place: St.Paul's Centre, Rosemore 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, 14TH MAY 1988

Tutor: Johanne Eistrat 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. Recording will be allowed, or possibly tapes may be produced on request.

Estonian Courses have always been very enjoyable, as those people who attended Eastbourne Festival last year will know, and we hope you will take this opportunity of learning some more authentic Estonian dances from Aili Eistrat's son, Johanne.

The next S.I.F.D. Day Course will be on 11th June but the country has not yet been confirmed.