

SIFD NEWS

JUNE 1989



YOSS

NORWAY

SOCIETY FOR INTERNATIONAL FOLK DANCING

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

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This month's cover is by Dennis Belford and shows a lady's costume from Voss, Norway.

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

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

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

S.I.F.D. T-shirts in various designs and sizes, S.I.F.D. Mugs, Notelets, Shopping Bags, and also copies of "The History of the S.I.F.D.", are all available from Kay Leighton (address above).

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

SECRETARY'S NOTES

At the May Committee Meeting we discussed in some detail whether we should continue to hold the Sunday Dances at the Y.W.C.A. or return to Cecil Sharp House. Various factors had to be taken into consideration, including members' expressed preferences. However, we were eventually swayed by the submission of the Music Equipment Sub-Committee's "shopping list" for amplification material. With the purchase of such items as amplifier, speakers, and various microphones (including a radio microphone), our bill from the Y.W.C.A. will be substantially lower. Although Cecil Sharp House has reduced its prices since we regularly danced there, there is still no comparison as to costs - the Y.W.C.A. is very much cheaper. Even so, we still make a small loss each month, and until the number of dancers on the first Sunday of the month increases, we came to the conclusion that we should opt for continuing at the Y.W.C.A. for at least another year, and bookings will be made accordingly.

Eastbourne Folk Festival was very much enjoyed by all Committee members who attended. The teaching was excellent, and the programme varied enough to cater for all tastes. We offer our congratulations to Roy le Croisette and his International committee for all their hard work in staging yet another successful Festival.

Now we look forward to our own Summer School at Aberystwyth, and hope to renew old friendships and forge new ones, as well as enjoying Mexican, Armenian and Dutch dances - will you be there?

AUDREY WHITELEY
Hon. Secretary

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S.I.F.D. PORTUGUESE DAY COURSE

Place: St.Paul's Centre, Rossmore Road, Marylebone, London N.W.1. (off Lisson Grove and near Marylebone and Edgware Road Underground Stations).
Time: 10.30 a.m. to 4.30 p.m. Date: SATURDAY, 10TH JUNE 1989
Tutor: Janet Woolbar
Fees: £3 for S.I.F.D. members, £4 for non-members

Dances to be taught will be from the regions of ESTRAMADURA and RIBATEJO and were learnt, in Portugal, from the groups, "Souto de Cima" and "Almeirim". Shoes with low heels are recommended. It is planned that dance notes and cassettes will be available on the day.

Bring packed lunch; squash available on site. Kitchen will be open for making tea or coffee but bring your own materials.

The next S.I.F.D. Day Course, on 8th July, will be dances from the S.I.F.D. French Cassette (No.6) taught by Joan and Simon Guest.

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1989 S.I.F.D. FOLKDANCE SUMMER SCHOOL - 29TH JULY TO 5TH AUGUST

There are still places available on this year's Summer School, but you'll have to be quick to get one - the closing date for applications is 17th June 1989. Please write to the address below, or telephone (best between 7.00 and 10.00 mornings) if you have lost your application form and would like another one.

JULIAN SINTON
c/o 28 St.Mary's Road,
Watford, Herts. WD1 8EF
Tel: (0223) 853604

Kelsey Blundell has, unfortunately, had to go into hospital for an operation on her "good" leg. At the time of writing, she is in Bart's Hospital, London, but will probably be out of hospital by the time you read this. We send you our very best wishes, Kelsey, and look forward to seeing you back on the scene.



NOW THEY ARE SIX

I've just been lent the new record from "Rosbif" and I'm sure S.I.F.D. members are going to buy it in droves. At the first impression, the packaging is one of the happiest and funniest I've ever seen. Six little ceramic figures playing six of the fifteen instruments used on the record. Yes, fifteen instruments, including cello, trombone, bombarde, concertina, something called "half-longs", and of course the vielle. On their previous record, "Rosbif" were only four. Now, a lady and another man make them six, so the name of the record - "Bourrée À Six".

It is very different from their first record (1985) and perhaps less aimed at dancers, with rhythm changes from time to time. Yet not only for listeners, who might find the constant high register less easy. There are few dances familiar to S.I.F.D. however.

There is more variation than the first record too, for one track each side (there are ten tracks in all) is devoted to English historical dances, Playford, and 17th/18th Century dances from "English Dancing Master". But as they are definitely in French style, perhaps it is a form of musical Français?

The instruments are all very clearly heard, without the mush that sometimes accompanies group playing, and of course the playing is impeccable - well, naturally so - it's "Rosbif".

From Folksound Records, 250 Earlsdon Avenue North, Coventry. Record No.FSLP5

WILL GREEN

ED. NOTE: Rosbif had the record for sale when they were playing at the Eastbourne Festival. The cost was £5, but I imagine postage & packing would have to be added.



APPALACHIAN MOUNTAIN DANCE DAY COURSE

Cam Carlam Group are organizing a Day Course of Appalachian Mountain Dance (step dance, not clog) on SATURDAY, 1ST JULY 1989, in Pontardawe, near Swansea, 10 a.m. to 5 p.m. Teacher: Toby Bennett. Cost, including lunch, £5.50 (group concessions £5.00).

Toby Bennett will be teaching the older, traditional style from the Southern Appalachians, rather than the clog and tap variations that developed later. It's a loose-limbed style which owes much to the influence of the negro slaves, but also to the English settlers, amongst others - a distinctly infectious boisterous type of dance.

The format for the day will be a mixture of solo stepping and group figures. We're particularly pleased to have Toby Bennett as instructor. He has taught and danced widely in both America and Britain. (He's also a Westmorland Step Dance Competition winner and the 1987 Dancing England Solo Step Dance champion).

For booking forms and further details, telephone Gwyn Jones (evenings or weekends) on 0792 813030, or write to her at 32 Rhyd-y-coed, Birchgrove, Swansea SA7 9PE. Alternative telephone - Tony Craven, on 0792 830186. Please book early; numbers are limited.

TONY CRAVEN

"ONE OF THOSE DRUM THINGS.....!"

In England and Scotland it's called the WECHT; in Ireland it's the BODHRÁN; while inhabitants of the Isle of Man know it as the DOLLAN. And it has other curious names, too - the BULL, the DILDURN, the CROWDY-CRAWN. What is it? Well, it's "one of those drum things"!

You will all have seen this instrument in use in Irish and other folk-bands - a large tambourine-like drum, usually played with a short stick. Its rather impressive appearance, the unusual and attractive way in which it is played (with a rapid twirling motion of the wrist) and its distinctive soft, deep tone all make it stick in the memory, even of those who don't particularly care for folk music. Start describing it to someone, and you'll often get the response, "Oh yes! I know!! You mean one of those drum things!" - accompanied by a wagging movement of the wrist to mime how it is played.

Its proper name is the BODHRÁN, pronounced approximately "bowherawn" (bow as in "bow-wow") although the incorrect pronunciation "burrawn" is widespread among folk enthusiasts. This is its Irish Gaelic name, since it is only in Ireland that its use survived into the twentieth century - in fact it was once a common instrument, not only for music-making but in its original use as a farm implement. In the days when all winnowing was done by hand, people used something called a "skin tray", or to give it its English name, a "wecht". It looked rather like a shallow garden sieve, but instead of wire or wickerwork it had a base of stretched sheepskin. Threshed grain was tossed up in it (the skin giving it a nice bounce) for the breeze to carry off the chaff, so it is inconceivable that people would not have very early discovered the resonance of this primitive drum. If its folkloric connections are anything to go by, the drum may have been played in very ancient times.

Among its many meanings, the word BODHRÁN can connote the rumbling of thunder, or the confused sustained din of men in battle - or a pub brawl! Certainly one of its traditional uses was "to make a din at weddings" (County Kerry, South-West Éire), a practice found also in Yorkshire where the din itself was called a DILDAM, rather similar to one of the Irish names for the drum, the DILDURN (compare Scots Gaelic DILDER, "to make a rattling sound"). In the Isle of Man on May Eve, the night before the ancient Celtic feast of Beltane which ushered in the summer, the drum (there called a DOLLAN) appeared as a ritual instrument at the ceremony of sacred fires. To the cacophony of horns blowing and dollans rattling and thundering, the people and all their flocks passed through the smoke to purify themselves of evil and protect against disease or misfortune. This is far from being the only pre-Christian holyday in which the drum figured. In Ireland it was also played in the rites of St. Brigid's eve, which had previously been the eve of the pagan agricultural feast of Imbolc, once upon a time regarded as the first day of Spring. The old goddess Brighde had presided over all feminine crafts, so it was hardly surprising that the skin tray which served dozens of uses in harvesting, food preparation, spinning etc. should be played at such a time. Young lads dressed in straw costumes and called the "Biddy Boys" went from house to house playing the bodhrán and the tin whistle to entertain the revellers.

The best-documented use of the bodhrán comes from another pre-Christian context, the ceremonies of the dark mysterious days around the winter solstice. On St. Stephen's day, 26th December, groups of boys and men would hunt the wren along the Irish hedgerows, with a great thundering of bodhráns and anything else that would make a noise. The poor wren was caught and killed, and its pathetic corpse paraded through the village on a beribboned pole, or in a decorated casket or "wren house". The procession stopped at each house where the musicians would expect a "treat" as fair reward for their exertions. Although the custom had deteriorated and almost died out in the early years of this century, folklorists revived it (although the wren is supposed now to be seldom killed - a potato stuck with feathers or a plastic budgie acts as stand-in!) and the jaunty tunes and fabulous rhythms of the wren's parade live on. The All-Ireland Wren Boys Championship is the scene of much virtuosity, and well worth a visit if you are in Ireland in the autumn.

Contd....

Ireland too had its May Day processions in which the bodhrán figured, along with the tree boughs hung with ribbons and coloured balls. In England, where the skin-tray was called the TIMBER-WECHT when people played it as a drum, it also played a part in Maytime rites; at least, before the Puritans made their assault on our folkloric heritage. The drum was played for "dancing in rings" and could be heard early on May mornings, beating out rousing tattoos and tunes - perhaps in primitive times a way of "drumming up the sun", rather as in Japanese myth the gods drummed on a tub to persuade the sun-goddess to peep out of the dark cave where she had hidden herself. Unfortunately, the drum-music was stopped by a church edict of 1593 which forbade "tymmer-wychtis, banefires, and ringeing of basins". The wecht itself continued as an English farm implement right up until the second world war in remote areas and on smallholdings.

Cornish tradition called the wecht the CROWDY-CRAWN, from Cornish "croder-croghen" meaning "skin-sieve". Here as elsewhere it found a multitude of uses on the farm and in the home - to winnow, to store and serve food, to pick fruit or potatoes, and as a general tidy-all for bits and pieces (Cornish settlers in the U.S.A. still call a workbasket a "croder-crawn"). But folktales place it in the hands of giants and fairy-folk as a drum, as an old sort of instrument along with crwth, harp, bells etc. Among poor folk who owned no other musical instrument, it was used to accompany dancing - rather as in Ireland, where I understand it is even now sometimes used to accompany a dancer who is practising.

The bodhrán has gone through several structural and musical vicissitudes in its history, being influenced of course by the tambourine brought from England. But its pagan connections and its origin in the primitive skin-tray winnow means that it may be Western Europe's one and only genuine, home-grown, native drum, perhaps even played by the Celts more than two thousand years ago. When you hear the bodhrán played by a virtuoso, a native West-of-Ireland player, with the wild oriental sounds of real traditional Irish music, well, somehow you're tempted to feel that you just know.

JANET McCRICKARD



CHRISTMAS CARDS

For me personally, Christmas preparations do not usually start until December, but as our Christmas cards are in competition with millions of others, I feel I must mention them at this stage.

The S.I.F.D. is repeating the popular design from 1988, and these should be on sale at the Aberystwyth Summer School. The price will be the same as last year, i.e. 65p for a packet of five cards and envelopes.

We should very much like a different design for next year, and would welcome sketches from as many artists as possible!

KAY LEIGHTON



VICTORIA EMBANKMENT GARDENS

The new stage here is well under way, amid surrounding chaos. However, the Superintendent of the Gardens told me that the work is three weeks behind schedule, in spite of the mild winter. The stage is not likely to be finished until July, so the S.I.F.D. will not be able to dance on it this summer. I do hope that groups and classes will plan performances for next summer. In the meantime, the gardens themselves are well worth a visit, and at the moment of writing the display of flowers is really magnificent.

KAY LEIGHTON

LETTERS TO THE EDITOR....

Dear Lily,

Will Green's letter (in the May SIFD NEWS) is most interesting. There must be many members, like myself, who agree with his line of thinking. That is not to say that new dances should cease to be introduced but rather that a system should be devised where the old ones are not lost.

Now, I realize that I'm "an oldie" and that because of logistics I no longer go to regular Sunday dances and Day Courses, but when I do go to "social" events I feel totally lost, with one or two exceptions - the Margery Latham Memorial Dance, where I knew every one, and the Friday night (or was it Saturday?) of the Midlands Branch weekend at The Hill, Abergavenny, a couple of years ago when they ran an "S.I.F.D. Book" night. That was comforting. And at the last Swansea Summer School and also at the Eastbourne Festival a request night was included so that you could have at least one dance you knew.

Many years ago at the Cecil Sharp House Sunday night dances, when Balkan dancing was new(ish) and certainly was limited in the popularity stakes, they used to have the Balkan session during the Interval. I also did this with certain dances in the Newport Group so that one was neither inflicting the favourites of a few on to the majority, nor were you losing out. Interestingly enough, the members they were not intended for couldn't stay away for long and were soon eager to join in. Here in Pembrokeshire I add them on to the end of the evening with similar results!

Our repertoire down here, already 100 in two years so far, includes a large amount of the earlier dances and, Will will be pleased to note, include several of Judith & Jacob Barkan's dances. One of my real stumbling blocks is music. Wilf Horrocks has kindly sent me some sheet music but I still have to find someone to play it. Dennis Hunt has taped some tunes for me too. How about a new music service for members? i.e. individuals to have a request tape individually made. I realize it may not be possible to have the band play, but what about one of our talented musicians using a synthesiser to emulate the different instruments so that one is not limited to a single instrument. Many times it is the poor quality of the music available that prevents dances from being used. A charge should be made, of course.

Happy dancing,

SUE CLARK
22 Church Road, Roch,
nr.Haverfordwest, Dyfed SA62 6BG

Dear Lily,

In response to Will Green's letter about "lost treasure", we at Woodvale International Folk Dance Group have to say that we have felt the same for some time now. A few years ago we set up a "dance diary" in which we wrote down all the dances in our repertoire in alphabetical order. The M.C. of the evening puts the date against the dances that he does that evening and the next M.C. can pick his programme without duplication. Every now and then the Committee look through the diary and highlight any dances that we haven't done for a while. Although this ensures that dances don't get forgotten, some of our repertoire has been lost in the mists of time before we set up the diary. For example, if anyone can re-teach us Bona Festa or Niška Banja, please get in touch.

In addition to the diary, we have an S.I.F.D. teacher down twice a year to teach us some new dances and go over some "old" ones. We still like to learn new dances, but we are determined that this will not be at the expense of the old ones.

Finally, a message to Will; we are running the Sunday night dance at the Y.W.C.A. in September and we will include Pajdushka, Yorkshire Square Eight and Dinga in the programme (these dances are current dances to us).

DAVID McKIE
2 Auden Road, Larkfield, Maidstone, Kent

Dear Lily,

The nostalgia of Will Green and the problems posed by Roy Clarke in the May issue of SIFD NEWS are a permanent part of the dance world. I attend a weekly Modern Sequence dance and the group is always split between those who want to relax and dance what they know well, and those who want to learn the latest steps and be up-to-date. Ah! The Katrina Tango of 1970. Gone for ever.

So Will wants us to do all the old ones. They would, I fear, be all new ones to me. Anyway, Will, plus ça change..... There are no new steps except the grotesque contortions of Go Go. And would you deny tutors their delightful trips across the Northern Hemisphere collecting exotic dances? Should we stay with the Minuet?

That man mentioned by Roy Clarke is either impossibly restless, being bored by dances he knows, or is a dance-snob.

The International dance movement is best kept united and vigorous by a judicious mix of old and new, lines and circles and sets.

KILO ROMEO SIX
(Name & address supplied)

Dear Lily,

I would like to thank the organizers of several out-of-London events that I have participated in recently.

Firstly, on 8th April, I took a Day Course of Balkan dances for the Barlow Group in Manchester, after some persuasion from Jacky (bullying sister) and Helen (bullying wife). I was very pleased to see the enthusiasm and stamina of the Barlow Group, who kept dancing right to the end, and made the experience of teaching my first 'solo' day course a real pleasure.

Two weeks later, in the picturesque village and plush Youth Hostel of Hartington in the Peak District, Andre van der Plas, brilliantly aided by Hilary Bolton, taught a selection of Hungarian dances. Andre is a Dutchman who has very successfully promoted folk dancing in his home town and is currently organizing a teacher training programme for Australia. Many thanks to Rhiannon Sivewright (and Kevin) for yet another successful weekend - the September course with Silviu Ciuciumis at Hartington promises to be a must.

Over the May Day weekend Karin Bellaart was teaching (a preview for Aberystwyth?) at the Great Alne camp organized by members of the West Midlands branch of the S.I.F.D. This well-established International camp has developed a reputation for musicians of all levels. The band, consisting of many accordians, violins, guitars, clarinets, flutes, tambora and trumpet, not to mention the percussion, worked on selections of international and English music, culminating in a rendition of the can-can for audience participation. This was ably led by Karin, and will not quickly be forgotten by anyone who was there!

On 6th May, Jacky Green and James Webb were married in the sunshine at Harpenden. The wedding was followed by a mixed International and English dance, with S.I.F.D. members from London, the West Midlands and Manchester, and the Manchester University group, among others. Who ate the profiteroles? - I didn't get one!

Yours sincerely,

NICK GREEN
28 St.Mary's Road, Watford,
Herts. WD1 8EF

Dear Lily,

Having been made repeatedly aware at a recent weekend gathering that one must wear soft soles to avoid damage to polished floors, may I stick my neck out and add that a further quality of soft shoes be requisite, i.e. non-squeaking soles on trainers or joggers.

I have had several dance sessions spoiled by the penetrating screechings of these untasteful bits of fashionable footwear. Needless to say, when this teeth-filing irritation has been pointed out, the wearers, usually immature and perverse, do it all the more.

Yours sincerely,

JACK CHADWICK
81 Elmhurst Drive, Hornchurch, Essex.

Dear Lily,

I thoroughly enjoyed the International Folk Festival at Eastbourne this year. The workshops I attended were very good, and I would have liked more than the one 'Scottish' as Colin Hume made it a lot of fun.

I had to marvel at the pleasant, competent, Buffet staff; their service behind the bar and till was so good that the queues moved quickly, the hot items were hot and the meals extremely good, sandwiches tasty and cakes lovely - all this done by volunteers. The car park stewards did an excellent job, as did the people on the door. Even the ladies' toilets were swiftly un-blocked!

Many thanks to the organizers whose efficiency enabled the dancers to have a very good weekend.

Yours aye,

MONA GRAHAM,
25 Warwick Way, Croxley Green,
Rickmansworth, Herts WD3 3SB

Dear Lily,

I just wanted to say a big Thank You to all the people involved in organizing the Eastbourne Festival weekend. I only wish it could be longer so that I could have a taste of all the groups.

Most of my three days were spent in Judy Ingram's Israeli workshops, which were superb, and I have now learnt a few more dances due to her patient teaching and organization of tapes. Besides the Israeli, I also managed some international with Roberto Haddon and Elske, and thoroughly enjoyed every minute of their classes and the evening dances too.

May Eastbourne continue to flourish for many years.

Yours,

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

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SUMMER DANCE TOUR TO ROMANIA

In the April issue of SIFD NEWS we mentioned the trip to Vatra Dornei, Bucovina, being arranged by Silviu Ciuciumis from 23rd July to 6th August 1989. I now have a few leaflets giving more information and a reservation form. If anyone would like one, please contact me. ED.

"THE BRETON DANCE AND TUNE BOOK"

Dave Shepherd, of Blowzabella, has written the above book, published by Dragonfly Music. It gives full descriptions of seventeen dances including origins and variations, and it can be ordered from Matt Seattle Musical Services, 44 Durham Street, Blyth, Northumberland NE24 1PT, price £6.50 including postage.

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EVENTS ABROAD

MACEDONIAN FOLKDANCE SEMINARS with Atanasovski Pece, at Otesevo, on the Prespa Lake, Yugoslavia. From 9th to 18th July 1989 and from 27th July to 5th August 1989. Full details from Atanasovski Petre, Jugobanka-Skopje, 12 50-01909-9, Makedonija, Yugoslavia.

HUNGARIAN FOLKDANCE WEEK in Pecs, Hungary, from 31st July to 6th August 1989. Full details from J.Molnar, Okeghemstr.20, 1075 PN Amsterdam, The Netherlands.

RENOUVEAU DES DANSES D'EXPRESSION POPULAIRE (R.D.E.P.) are organizing a Course of French Traditional Dances and Music, at La Chatre, from 6th to 12th July 1989. The dance workshops will cover dances from the regions of Bearn and Poitou, and the music workshops will include the Accordeon Diatonique, Cornemuse, Vielle and Violon. Full details from R.D.E.P., 6 Villa Perreux, 75020 Paris, France. Tel: 16 (1) 43.61.81.86. Bookings have to be in by 20th June 1989; unfortunately we have only just received the information.

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DATES FOR YOUR DIARY

July 16th A chance to dance and picnic by the sea in lovely Sussex. SEVEN SISTERS SAFARI with Interdance Eastbourne and Friends. Meet at East Dean at 11.30 a.m., or Birling Gap by the new Safety Boat Shed at 12.30 p.m. for dance and lunch. Further information from Roy Le Croisette, 0323 32237.

July 16th Wycombe Folk Dance Club are holding their SUMMER PICNIC at Longbarrow Hall, Stokenchurch, from 3 to 7 p.m. Cost £1.50. Weather permitting, we will dance on the large green, but if wet we will be in the hall which has a main dancing area and a smaller sitting-out section within the same room. We hope to see as many of our friends as possible, this being our last meeting before the summer break. Uri Gerson will be leading the dancing and a good time should be had by all. BEATRICE STEWART.

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

Dance Groups: "Selpar". Classes on Tuesday evenings, 7.15 at Selly Park School, Pershore Road, Stirchley, Birmingham. Tutor: Sybil Chapman

"Heart of England" International Folkdance Group. Wednesday evenings, 7.30, at Lyndon School, Daylesford Road, Solihull. Leader: Alf Garton.

"Arden" International Folkdance Group. Tuesday evenings (except the 2nd Tuesday of each month) at 7.30 at the Village Hall, Station Rd., Balsall Common, near Coventry, Warwicks. Tutor: Grace Pittman.

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

Two international dance events worth mentioning because in both cases the dancers themselves will be widely international :-

In July, when the annual World Congress of Esperanto comes to Britain, 3000 people from 60 countries will have at least two evenings of dance. After the "launch", which will be in London's Guildhall (Lord Mayor and "top people"), 250 will go to Cecil Sharp House for an evening of learning English dances. The entire building will be in use. Then, on one evening during the following week, in Brighton, as many as can be got into the biggest available room will be taught a variety of dances. Ever tried teaching 2,000, of all ages and styles? There will be a little busking on the prom too. The music will be recorded by broadcasters from China, Poland, and perhaps Berne, and broadcast later with a commentary.

Unfortunately, you won't be able to see either event unless you can truthfully say, "Mi parolas Esperanton bone".

WILL GREEN

Will Green has also written to bring to our notice "Britain's only Ethnic Doll Museum" - the Ethnic Doll and Toy Museum at 34 St.Margaret's Street, Canterbury, Kent (Tel: 0227 471 032) which may be of interest to our members who study costumes. The museum is open daily from 10 a.m. to 6 p.m. They have a vast collection of "ethnic" dolls, which they say are of extremely high quality and are NOT tourist dolls made as souvenirs. Entrance charge: £1.30 for adults, £1 for OAPs, 65p for children.

The collection covers most corners of the world but they are seeking at the moment a doll from Bulgaria, called "Kuker" or "Survaker". Apparently these dolls are ritual dancers and are used every year at a special festival. The museum would be glad to hear from anyone who knows where they might obtain such a doll, here or in Bulgaria. They are also looking for dolls from Ivory Coast, Uganda, Chad, Tonga and Toga. ED.

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WATFORD DOUBLE PLUS are pleased to announce that £40 was made in the raffle at the May Sunday evening dance, for Centrepoint. Thanks for your support - not least to Fiona Howarth who helped Ed Whiteley sell the tickets, and to Joan Guest who originally suggested such a raffle.

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CONGRATULATIONS:

Jenny & Alan Cant (of Woodvale International Folkdance Group) are pleased to announce the birth of a daughter, Laura Gillian, born on 12th April 1989, weighing 7lb. 2oz. and send their thanks for all the good wishes from their many friends in the Society. Our congratulations to Jenny & Alan, and our best wishes to baby Laura for health and happiness.

We are pleased to announce that Jacky Green and James Webb were married on 6th May 1989. We should like to congratulate them and wish them every happiness for the future.

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CLASSES

Although quite a lot of classes finished in May, Janet Woolbar would like to announce that the Central London class will be continuing throughout June. (Wednesdays, 7.15 to 9.15 p.m. St.Albans School, Baldwin's Gardens, London E.C.1).

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MUSIC

We have two more tunes from Wilf Horrocks this month, by request, on page 12. Wilf has quite a few requests in hand, but if you would like to add any to the list, please contact him at 53 Southway, Carshalton Beeches, Surrey SM5 4HP. Tel: 01 642 3629

CHOTIS DE LA FRONTERA

(Mexico)

(Intro) Lively

C G D G C G D₇ G

G D G D

G C D₇ G G

D G

Play ad lib
finish on A.

CHOTIS DE LA FRONTERA (HARMONY)

Intro.

C G D G C G D₇ G

D G D G C

D₇ G G D

written by W.H.

FÁRKAS JÁTOK ("WOLF-GAME")

(Hungary)

Mod.

G D G D G D G D₇ G D G D D₇ G

G D G D₇ G D G D₇ G

Fill-in for
four bars -
pom-pom-
pom-pom-
for change
of partner.

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

June 4th This evening will be organized by DOINA and BALATON groups.

July 2nd " " " " " " CENTRAL LONDON GROUP

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



WHAT'S ON

- June 3rd BULGARIAN DAY COURSE. 10.30 a.m. to 4.30 p.m. at Camden Institute, Holmes Road Centre, Holmes Rd., London N.W.5. (Nearest Station: Kentish Town). £3.50 (£2 concessions). Programme of dances learnt by Cathy Meunier on her visit to Bulgaria at Easter. Further details from Cathy. Tel: 01 482 0906 (home, 01 637 3434 Ext.5565 (work).
- June 3rd DANCE/WORKSHOP organized by IBERIAN FOLKDANCE & MUSIC SOCIETY, in the Trophy Room of Swiss Cottage Community Centre, 6 to 9 p.m. £2 (DAPs £1.50). Concentrating on Spanish dances, with some teaching of Sevillanas and Jotas. Enquiries & requests to Juanita Martin, Tel: 01 328 6631.
- June 10th S.I.F.D. PORTUGUESE DAY COURSE. See page 3.
- June 10th ZIVKO FIRFOV BALKAN PARTY, 7 to 10.30 p.m. at West Square School, West Square, St.George's Rd., London S.E.1. £4 including refreshments. Admission by ticket only - from I.Keywood, 133 Third Avenue, Dagenham, Essex RM10 9BD Tel: 01 592 4427. Cheques payable to Zivko Firfov Group. s.a.e. please.
- June 10th COTSWOLD SAFARI on the Sunday; INTERNATIONAL FOLK DANCE on the Saturday, & 11th organized by West Midlands Branch of S.I.F.D. Details given last month. Enquiries to Dennis Hunt, 021 413854.
- June 12th DANCE AND MUSIC FROM JAVA, performed by the dancers and musicians of the Royal Court of the Mangkunegaran Palace from Surakarta in Central Java. Presented by the Cambridge Gamelan Society with support from the Faculty of Music. At the Concert Hall, Faculty of Music, West Road, Cambridge, 8 p.m. Tickets: £5.00 (£3.50 students; group discounts), available from The Corn Exchange, Cambridge. Tel: 357851. Early application advised.
- June 16th WEEKEND AT BEAUCHAMP HOUSE, Churcham, near Gloucester, based on camping to 18th but B. & B. accommodation available nearby. Galina Toker will be teaching Bulgarian dances. Details given in previous issues; enquiries to Roy Clarke, 33 Cedar Park Rd., Enfield, Middx. EN2 0HE. 01 367 2649.
- June 17th BALKANPLUS DAY COURSE, 10.30 a.m. to 4.30 p.m. at Working Men's College, Crowndale Rd., London N.W.1. Nearest Underground Stations: Euston, Euston Square, Camden Town. Tutor: Roberto Haddon. £4 (£2 concessions). Followed by BALKANPLUS evening. M.C.: Roberto Haddon. £2.50 including light refreshments. Musicians: Dunav Balkan Group and others; visiting musicians welcome. Further details from Liz Mellish, 01 863 7807.
- June 19th CONCHORDIA musicians' workshop, at Grays Inn Resource Centre (3rd Floor), 1A Rosebery Avenue, London E.C.1. (corner of Rosebery Avenue and Laystall St.), 7 to 10 p.m. £1.50. Bring your own refreshments. Further details from Tina Stone, 01 379 6191 Ext.279 (office hours). Next Conchordia workshop, 17th July.
- June 24th FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL. Details previously given. to 30th Enquiries to Mrs.Evra Jordan, "Mid-Streams", Green Lane, Hythe, Kent CT21 4DY.
- July 1st APPALACHIAN MOUNTAIN DANCE DAY COURSE at Pontardawe. See page 4.