

# SIFD News



JANUARY  
1990

ARMENIA

JENIA

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 Jenia Graman and shows costumes from Armenia, U.S.S.R.

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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 SW19 3AE.

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 Kedge (address above).

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

Roland Minton died at Homerton Hospital on Monday, 20th November 1989, aged 69.

He was always generous with his time and skills, scrupulously honest and uncomplaining.

Fate dealt Roly an appallingly bad hand of cards. The first-born of his father's second marriage, he contracted polio before he was a year old and when it was eventually diagnosed he was taken to hospital and never saw his parents again. For the next fourteen years he was almost totally immobile, encased in plaster much of the time (in the '20s, treatment of the disease was very primitive) and often with only the badly maimed veterans of the first World War for company. There were no facilities to enable him to acquire a formal education, but he read a great deal and the old soldiers taught him to play chess and every possible card game.

In 1934, he was discharged with one leg totally useless and the other badly affected, and sent "to learn a trade". Some two years later, a trained tailor, he left the school and had to face the world outside for the first time. Making the most of his freedom and using the very little money from his first job to its best advantage, he joined the Y.H.A. and was soon undertaking some very taxing hill walking.

With the advent of war, he joined an agricultural unit whose task was to allocate part-time volunteer workers to farms as they were needed, but in 1944 he received yet another blow, when he saw his fiancée tragically killed by the blast from a V.1. However, in the immediate post-war years when Europe became open for civilian travel, Roly took his savings and for the next eighteen months or so, hitch-hiked through France, Germany, Austria, Italy etc. with two Swedish girls as his companions (one of his favourite stories), getting odd jobs to eke out their money.

When he returned, through the Y.H.A. he became interested in folk-dancing, joining Harrow Green Folkdance Group and then the Society. Roland had already served on Committees for the Y.H.A. and it was natural for him to do the same for the S.I.F.D. Not only was he Treasurer for some years, and then Membership Secretary until a few years ago, he also made many costumes. The French suits, and trousers for the Hungarian item in the Albert Hall, as well as helping out with the embroidery for members of the Yugoslav group, were just some of the ways he helped the Society. He found time to organize Surrey Crest weekends and to M.C. dances regularly, and until his last illness he was always "on the door" at Society functions. As he became older, the strain of dragging his heavily calipered leg around told on him and he was seen less and less often. Nevertheless, he continued to give more than he received, working as Treasurer for his local Community Association, still in office when he died.

Working for a short time for the U.S. Army in Germany (seeing him off at Victoria was quite an event for the Society), on his return he secured a post in the tailoring department of the City of London Police, which gave him much-needed financial security, and at the same time Hackney Council were able to find him accommodation in flats designed for the elderly and disabled, so he no longer feared for his later years, and was able to enjoy himself.

Roland was very much his own man, and those who held him in affection for his very human faults as for his qualities, will miss him greatly. It seems difficult to believe that we shall no longer see his eyes gleaming behind his spectacles as he makes a carefully calculated remark designed to shock us.

## SECRETARY'S NOTES

The Dance for Ken Ward on 19th November was a most enjoyable occasion, with nearly 100 people present at Cecil Sharp House. Ken was presented with an engraved candle glass, and a beautiful illuminated address, the work of Margery Latham's daughter, Claire. We thank all the many people who contributed towards the presentation; Irene Keywood for rounding up so many ex-Zivko Firfov members - a time-consuming effort; the Dunav Balkan Group; Simon Guest as M.C.; and last, but not least, Pam Khan for organizing the refreshments.

The Annual General Meeting was attended by nearly 40 members, and you will be receiving the Minutes in the New Year. Wilf Horrocks was unanimously voted in as an Honorary Life Member - a small token of the affection and esteem in which he is held by the Society.

The new Committee comprises:- Janet Woolbar (Chairman), Judith Payling (Treasurer), myself (Secretary), Judy Clayden, Frank Flanagan, Nick Green, Kay Kedge, Liz Mellish and John Smith. We welcome the three new members and look forward to working with them. Alan Morton and George Sweetland remain as Ex-Officio members, dealing with Groups and Membership, and Publicity, respectively.

Finally, we were saddened to hear of Roly Minton's death in hospital. About 15 members of the Society attended the funeral, and he will be greatly missed by all who knew him over so many years.

AUDREY WHITELEY  
Hon. Secretary



Almost everyone in the S.I.F.D. knew Roland, from his many years on the door at social dances, and as Membership Secretary, but I personally have a lot to thank him for. It was he who welcomed me to Harrow Green Folk Dance Group, and then to the S.I.F.D., more than thirty years ago; who introduced me to Youth Hostelling and folkdancing at the hostels, coached me in the finer points of hitch-hiking (few of us had cars then), shared hilarious group weekends at Surrey Crest and adventure-packed holidays with me and friends in Norway, Italy, Yugoslavia; coached me in chess and Scrabble (and always won!), made my first folkdance costume (Austrian), and taught me the intricate stitches to embroider my Macedonian costume. Always cheerful, friendly, raconteur extraordinaire. I shall miss Roland.

LILY AVERY



### S.I.F.D. SILVER BADGE EXAMINATIONS SATURDAY, 9TH JUNE 1990

Silver Badge examinations will be held, and awards made by the judging panel to candidates who demonstrate their competence in one or more of the following categories:-

Dances from Holland  
Dances from Mexico  
Dances from Armenia

As usual, each candidate will be expected to show five dances - two compulsory and three selected from a short list. The lists of dances to be used on this occasion will be published shortly.

Day courses covering as many of these dances as possible will be held in the New Year, starting with Dutch in January and Mexican in February.

SIMON GUEST

S.I.F.D. DAY COURSE - DUTCH

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, 13TH JANUARY 1990

Tutor: Janet Woolbar      Fee: £3 for S.I.F.D. members, £4 for non-members.

Bring packed lunch; squash available on site. Kitchen will be open for making tea or coffee, and tea-bags, instant coffee and U.H.T. milk will be provided at a nominal charge.

The dances to be taught will be taken from the syllabus of dances proposed for the Dutch Silver Badge Examination to be held on 9th June 1990.

Only official video recording will be permitted.

The Day Course on 10th February will be Mexican (also Silver Badge dances).

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ISLINGTON BALKAN FOLKDANCE GROUP

This class is for beginners and intermediates in Balkan folkdance. We shall be teaching some of the frequently requested dances from the Balkan repertoire, at a steady pace.

The class will meet on Tuesdays, 7.30 to 9.30 p.m., starting on Tuesday, 23rd January 1990. We dance in the Basement Hall, Finsbury Library, 245 St. John Street, Islington, London E.C.1. Nearest Underground Station: The Angel. Cost: £1.00 (50p unwaged) per session. Tea and biscuits are included. Everyone is welcome. For more details, contact Cathy Meunier, 01 828 1000 Ext.4565(day), 01 482 0906 (evening), or Anne Gilman, 01 837 2158.

CATHY MEUNIER

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News from TROIKA, the group of musicians formed by Basil Bunelik, who play music from Eastern Europe :-

We have now finished re-recording "Krakow to Kolomiya". A few of the tracks we did five years ago no longer represented the sound of the group, so we have re-done them. Incidentally, a few people have remarked, "Why are your tapes so cheap?". This is in the belief that, at this price (£4.50 including postage) it is hardly worth copying, considering the loss in quality and the lack of a designed cover. It is not because we think that the quality or quantity is inferior. Now you know!

We are well on the way to completing a fourth cassette, including dance tunes such as "Troika", "Korobushka", "Mi Yetni Of" and possibly "Setnja". We hope to release it in November or December.

That's all the news from Troika for the moment but if any S.I.F.D. members have contacts in their local Arts Centres, Folk Festivals etc., I should be happy to send them some publicity material. One more important detail: we are planning tours of South East England at Easter 1990, and Northern England in August 1990. Any contacts would be welcomed.

BASIL BUNELIK  
Bellever, Crosspark, Totnes, Devon  
Tel: 0803 862393.

LETTERS TO THE EDITOR....

Dear Lily,

I note with interest the recent correspondence arising out of Nick Green's letter. I have to agree with Philip Thornton from whom I learnt my first Balkan steps and also rhythms, and for the first time felt that there was much more to dancing than just steps and moving around.

"Preserving" is perhaps not the correct word; it suggests putting something into a permanent state of inertia. Traditionally, dances change as conditions of life change - faster tempi and therefore a change of style are influenced by radio, tapes and "alien" modern musical instruments.

Some years ago when I was in Yugoslavia with some friends, we attended the Saints Day Festival of Sveti Naum, at the southernmost part of Lake Ohrid, where Macedonia joins Albania. Chris and I had been up all night chatting to some local lads by the lake, and as dawn approached we made our way back to the monastery. To the sound of a lone bagpiper a dozen or so of us danced Pajdushka. In essence, it was the same dance as taught by Philip Thornton, a little faster in tempo but the same; and he had learnt it in the 1930s!

In the Živko Firfov group we have updated things over the years, but judiciously; some dances taught to me by Živko are as he danced them when young. Some of us are now so steeped in our adopted country that we have a feeling about things, and if necessary discard any new versions put to us. We are not against arrangement of dances for an occasion, but they are only for an occasion, not for dancing in a social context.

If one can learn a foreign language to perfection, it follows one can learn a foreign dance to perfection. The big question is how and where it is learnt by the teacher, how well it is learnt and how it is subsequently taught. There is more to a dance, any dance, than just steps and style, and it is not necessary to be academic or stuffy to enjoy a dance performed correctly. How often do we find dancers floundering when a new and unfamiliar melody is used. I remember the impact on the Swedish group when Dr. Cyriax got three Scottish fiddlers to play the original music. No rhythm, no beat!

In 1957 I paid my first visit to Yugoslav Macedonia, and Živko Firfov arranged for me to study with Jonče Hristovski, a marvellous dancer. We became longstanding friends, but he was a taxing teacher, very demanding. I was allowed no music, nor was I given any explanation of the steps or style. I had to move behind him, ghosting his movements until I had assimilated steps, style, and most important of all, the rhythm, which was often very difficult for me. Only when I could dance instinctively to his satisfaction was I allowed some music. Working with Jonče was a revelation. I felt that somehow every part of my body was now involved and just learning steps was no longer viable. But it now took me longer to learn steps because I had so much else to consider. I'm not suggesting that classes should be conducted in this way, but the teachers should always have more than the bare bones - the steps!

The Živko Firfov group has been invited to dance in festivals in Yugoslavia, and has been seen on Yugoslav television. But more important, it has been out to villages to play and to dance with the villagers. Other S.I.F.D. groups have had such acceptance. Douglas Kennedy of the E.F.D.S.S. had a high regard for "Les Escargots", who under the guidance of Simon and Joan Guest had mastered the Bourrée traditions of Berry. So much so that on one occasion they were invited to dance at the annual Albert Hall Festival as a guest team. The Society Swedish group, under the guidance of Dr. "Pug" Cyriax, was also honoured in that way. They also danced annually at the Swedish Church Midsummer celebration in London, and some Swedes used to come from Stockholm because the quality of Swedish dancing by English dancers was better in London!

I could go on, but enough has been said, and others can concur.

KEN WARD  
Flat 4, 290 Leigham Court Road,  
London SW16 2QP

Dear Lily,

I was glad to see so much discussion regarding my last letter. It's interesting that more people agree verbally than in writing!

I should like to clear a few questions and points posed, and assure George Sweetland and Philip Thornton that I in no way meant to throw out style when dances are used for recreation, fun and enjoyment. As you pointed out, Lily, dancing in authentic style is fun, and I think definitely adds to the enjoyment.

On the first subject of "preserving", recollected by Philip. This should really stay in the Constitution, but as so far it has not actually happened, I hoped that by provoking a discussion some collecting may be stimulated, possibly by "non-weirdo teachers", though I am not sure who this includes.

On the second subject of practice in the traditional form, I would agree with George that with "sufficient ability, physical dexterity and application" we can learn to dance in the correct style. Good examples of this must be the consistency of the Živko Firfov group and teachers such as Eddy Tijssen. Unfortunately, the majority of us do not have this gift, as won't many people dancing as part of a tradition in the correct location of the dance. I can remember many untalented Ilmington Morris Men! The point I was attempting to make is that, to me, traditional form means more than just the dance music and style, and relates more to the ethnic origins of the dancers, the location, the circumstances for doing the dance and the meaning of it to these people, factors that we cannot learn and re-create.

On the wider issue of the S.I.F.D. promoting dancing for recreational exercise, I would still like to see this as part of the S.I.F.D.'s aims for the following reasons. First, this will widen the spread of folk dancing. Secondly, the quality of teaching can be controlled so that style is preserved, as there will always be someone in this market, and surely the S.I.F.D. should set the standard. Thirdly, any inspired people will be part of a structure based on a good knowledge of the style and traditions.

In my experience around England, a large proportion of the members who regularly attend S.I.F.D. groups do so purely for recreation and are quite happy just to be on the correct foot in the correct direction!

Yours sincerely,

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

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Dear Lily,

In reply to Philip Thornton's question, "Have you ever tried to do Hopak like a real Russian?", I have to make two points.

First, you mean of course "Ukrainian" because it is the Ukrainian national dance, and the Ukrainian style is as different from Russian as Scottish is from Irish.

Secondly, no, of course not. How could you do Hopak like the Ukrainians? The "Hopak" I have seen at Sunday Dances has nothing to do with the way the traditional Hopak is done. The S.I.F.D. does it as a couple dance, repeating the same figure again and again, going round anti-clockwise. This, I understand, was taught to the S.I.F.D. by an emigré Russian ballroom-dance teacher after the Revolution. The real Hopak is danced all over the country by amateur and professional groups and by anyone at a happy gathering. The typical form is that everyone is trying to out-dance everyone else, and at family festivals or other meetings, dancers come in spontaneously as the mood takes them, showing off their "tricks". How long this goes on depends on the moods of the dancers and musicians, but any choreography is all right as long as the correct Ukrainian steps are done to the correct Hopak music. For stage performances this has to be set of course,



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figure by figure, but the idea is the same; one dancer, boy or girl, will do a solo; or two, three or four dancers will link arms and do a set figure - but it must all look spontaneous, NOT like a social dance in couples.

I should like to stress that my group, the Kalinka Dancers, have learned correct steps, not all of course because new ones are continuously made up by dancers, but at least the basic ones; and our musicians play the correct music. So, if anyone would by any chance like to learn the real thing, I would be only too happy to teach it. But I am afraid the whole idea is rather too outlandish for our English S.I.F.D. members.

JENIA GRAMAN  
39 Stanley Road, East Sheen,  
London S.W.14.

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Dear Lily,

I was very saddened to read Philip Thornton's letter in the last issue. There is no doubt that there are many individuals still collecting dances on behalf of the S.I.F.D. through their regular visits to other countries - namely, Lillian Galatis, Galina Toker, and many others. Perhaps it needs to be recognized and appreciated that there is no one authority on dance, but that it is an evolving process. I fear Mr. Thornton judges himself to be that one authority and disregards other people's good work.

I also believe that the needs in society today have changed from those in the '50s. So many people these days are under stress at work, and in the home, and surely dance is a very much needed recreational escape from that stress. If S.I.F.D. is only concerned about "getting it right", then it only puts more stress on the person. Of course, as you get to know the dances more and more you can concentrate on the finer points of it, but perhaps not before you learn to relax with the dance and enjoy it.

I am also one of those people who circle dances, and it concerns me that there is still this conflict going on about S.I.F.D. versus C.D. At no time has circle dance called itself folk dance. Circle Dance concentrates on appreciating the qualities of the dances and the effects they can have on you. And that isn't so weird when you consider that Eastern Europe has dances to take you into trance and to be used for fire-walking ceremonies etc. These are real folk dances used in a specific way to achieve a particular aim. I guess you could say circle dance is what contemporary dance is to classical dance, an offshoot to cater for different tastes, and has every right to exist for those people who want it. Just because one person doesn't like that kind of dance, it doesn't give him the right to condemn it.

MOIRA ADAMS  
36 Belle Vue Drive, Lancaster

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Dear Lily,

A short comment (well, fairly!) on the recent correspondence about whether we can dance "as they do", or whether we can only just learn the steps and enjoy ourselves.

When Jacy Tacy (S.I.F.D. Polish group) was performing in many concerts in the '60s and '70s, numerous Poles would come up and talk to us in Polish, and then express extreme surprise that we were British and that we could dance just like their own people. After one such concert given on behalf of the Polish Embassy here for the British Council, I subsequently received from Warsaw an article written in a leading dance magazine there by a Polish authority on dance, who was at this concert. She was most impressed by the authenticity of our costumes, by our wide knowledge of the dances, and in particular by the fact that "the usually phlegmatic Englishmen can dance them with such verve and vigour"! However, she said that, even so, she would have known we were not Polish, adding, "after all, they do not have the same fire in their bellies".



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So, surely, it rather depends on who is commenting on our dancing and how much he/she happens to know about his/her country's dances. I wouldn't necessarily spot some foreigners doing our English, although I must say the thought of Poles imposing their vigorous hand, head and body movements upon them conjures up a delightful picture!

So, I feel we should always strive our utmost for authenticity (as our Editor says - why can't that be fun) whilst at the same time accepting the fact that we may be a little different.

Yours sincerely,

BETTY HARVEY  
30 Regent Square, London E3 3HQ

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Dear Lily,

How can I say thank-you again and show that I really mean it? Do you know another word that will express it as well? If you typed it in 6-inch letters, would the meaning come over more clearly? I have overworked "overwhelmed", although that does express how I feel.

It seems like only yesterday that I was saying thank-you to the many friends in the Society who contributed to the gift of a cordless telephone when I lost one of my left feet. Now here I am, having lost my other left foot, again on the receiving end of the generosity of my friends in the S.I.F.D. Audrey Whiteley has sent me a gift of money collected from many individuals and groups. I do not have names so I cannot thank people directly, so please print this for me.

Although I could have thought of many things to buy, I decided the money would be put to best use towards the cost of converting my car. Well, the hand controls have now been fitted and, although I am still waiting to have power-assisted steering added, I am able to drive the car and, all being well, I hope to drive myself to Dunford House next weekend. It is rather nice swanning around in taxis all the time (especially as I have met some quite handsome young drivers!) but it will be nice to be mobile again.

I have many friends in the Raynaud's Association who are totally housebound so I feel fortunate that I am able to get back into the swing of things. I may not be swinging with a partner, and may never swing with a partner again, but I can join my friends and watch their dancing and enjoy their company, and I consider myself particularly fortunate in having so many good friends. I see myself becoming like an aged artiste on the sidelines living on past and often imagined glories. I already reminisce about the days "when I danced on the stage of the Festival Hall and other illustrious theatres". I shall be even worse now as I allow people to imagine that I was a better dancer than I was. After all, who can now prove otherwise?

I had not expected to go to Dunford House this year, so I am looking forward to it, but I shall miss seeing Roland in his usual chair with his latest embroidery to hand. I remember the night he lost his embroidery (and his sock) in Albania following a midnight swim in the Adriatic. No doubt during next weekend we shall all be sharing memories of Roland and he will be sadly missed.

My best wishes to everyone for a happy New Year, and once again tusen takk and un millon de gracias.

KELSEY BLUNDELL  
65 Lonsdale Avenue, London E6 3JZ

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#### UN CRI DE COEUR

I have run out of designs for covers for SIFD NEWS, and should be glad if some of our artistic members could spare the time to help me build up my stock again. I'm sure we have some members who can draw, and if they each did one for me, it would keep me going for quite a while, so let's hear from you! Black ink drawing on plain white A4 please, incorporating "SIFD NEWS" but not the date. Many thanks. ED.

Dear Lily,

I was most pleased to hear the announcement at the December Social Dance by Janet Woolbar that I had been made an Honorary Life Member of the S.I.F.D. in recognition of my services as Musician and Leader of the S.I.F.D. Band.

I am honoured and delighted, and wish to offer my thanks to our Chairman, the Committee, and to Charles Steventon and Hugh Wood who proposed and seconded the motion. My thanks also to all members of the Society and, naturally, the Band who have helped me along this route. Let me assure everyone that I love folk dancing and its music, and I am looking forward to lots more of it!

Yours sincerely,

WILF HORROCKS  
53 Southway, Carshalton Beeches,  
Surrey SM5 4HP.

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Dear Balkan enthusiasts,

Another date for your diaries for 1990. Eddy Tijssen has agreed to a welcome return visit during the last week of May. For those of you who have not experienced a session with this exuberant Dutch "Bulgarian", this is an opportunity not to be missed.

He is going to teach a residential course in the London area over the Whitsun weekend. Then he will travel North for a two-day "teach-in" (also residential) at the Norbreck Castle Hotel, Blackpool, on Wednesday, 30th May, and Thursday, 31st May. We have asked him to teach different material at both venues.

For further details, please contact:

For London - Cathy Meunier, 01 828 1000 Ext.5565 (day), 01 482 0906 (evening)  
For Blackpool - myself, 0942 831141

Happy New Year!

JULIE KORTH  
Holly Cottage, off Wigan Road,  
Aspull, Wigan, Lancs WN2 1EF.



BALKAN DAY COURSE - SATURDAY, 20TH JANUARY 1990

This is the third in our series of Balkan Day Courses at which we will be adding some useful dances to your repertoire. We are including some of the favourites which will doubtless be included at future Balkan parties and social evenings. Music and dance notes will be available at the course.

The course will be on SATURDAY, 20TH JANUARY 1990 (before "Balkanplus") from 11.30 a.m. to 5.30 p.m. at Swiss Cottage Community Centre, 19 Winchester Road, London N.W.3. Nearest Underground Station: Swiss Cottage. Cost: £3.50.

Dances will be taken from

Bulgarian dances from Jaap Leegwater's courses  
Codrenesc; Arcanul Batrinesc (Romania)  
Janino (Macedonia)  
Thracian Zervos (Greece)  
Assoulis (Armenia)

Further details from me, on 01 828 1000 Ext.4565 (day), 01 482 0906 (evening),  
or from Helen Green, 0923 815044 (day), 0923 51528 (evening).

CATHY MEUNIER

DUNAV - JUBILEE ALBUM

The Dunav Balkan Group announces the publication of their latest recording of Balkan folk music, in celebration of their 25th anniversary. The cassette is a one-hour Dunav "concert" with songs from Lilija and Ileana, and instrumental items featuring bouzoukis, ocarina, frula and kaval, as well as the standard line-up.

Cassettes can be ordered through any Dunav member or by post to Caroline Thomas, 77 Forest Road, London E17 6HF (Tel: 01 527 4896).

New Jubilee Album: £6.00

Folk Music from the Balkans (1981 LP, now available on cassette): £5.00

or, as a special offer, one of each for only £10 the pair.

Cheques payable to Dunav Balkan Group. Add 50p p. & p.



FOLKLORIC DANCE TOURS TO ROMANIA 1990, led by Silviu Ciuciumis:

14th Apr. to 21st Apr. Rimnicu Vilcea, Oltenia. Dfl.1,175.00  
21st July to 4th Aug. Baile Herculane, Banat Dfl.1,795.00 (Dutch guilders)

N.B. The destination for the second tour may have been altered. Please check before booking. Further information from The Doina Foundation, c/o Silviu Ciuciumis, Aarhuispad 22, 3067 PR Rotterdam, Netherlands.



Several people wishing to give aid to Romania have asked Diki Gleeson for the relevant addresses. These are as follows:-

For information on the Romanian Villages Project, write to Veronica Sayres, c/o The Civic Trust, Carlton House Terrace, London SW1 5AW.

Gifts in kind, for refugee Romanians: 54-62 Regent Street, London W1R 5PJ

Cheques to The Bank of Scotland, 16-18 Piccadilly, London W1V 0AH, made out to UMRL Hungary Fund, a/c No.00424195.



TEACHING CERTIFICATES

A revised syllabus for the S.I.F.D. General Teacher's Certificate is being prepared together with "Notes for the Guidance of Candidates". It is hoped to publish these in the Spring or Summer of 1990. Tentatively, a General Teacher's Certificate examination will be held in the Spring or Summer of 1991.



MUSIC BOOK - A reminder

Nick & Helen Green have compiled a collection of folkdance music for use by musicians of any level, which can be ordered by post from them (or they may have a few with them at various functions). Price £3.00 in person, or £3.50 by post. Send your orders to Nick & Helen Green, 28 St. Mary's Road, Watford, Herts WD1 8EF.



LOST AND FOUND

After the Holland House weekend, two small gilt luggage keys were found in the car park. Would the owner please contact Roy Clarke, 33 Cedar Park Road, Enfield, Middx. EN2 0HE. Tel: 01 367 2649.



## SUNDAY DANCES

- Jan. 7th M.C.s The S.I.F.D. Committee members.  
Feb. 4th M.C.s The S.I.F.D. Day Course & Badge Sub-Committee

The Dance on Jan.7th will be at Y.W.C.A. (Queen Mary Hall), Great Russell Street, London W.C.1. But from February (including the Dance on Feb.4th) we shall be back at Cecil Sharp House, 2 Regents Park Road, London N.W.1. for our Sunday Dances.

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

- Jan. 6th NEW-YEAR/TWELFTH-NIGHT PARTY organized by Croxley Green International Folk Dancers at "The Welcome Club", Barton Way, Croxley Green, Nr.Watford,Herts. 7.30 p.m. Admission £1.50 including refreshments, payable at door. The hall is built on to the side of Croxley Green Library. Car parking 50 metres away at rear. Please bring a candle (to hold!). Costume, if you have one. Queries to 0923 241441.
- Jan.6th to 7th WEEKEND BULGARIAN COURSE with Jaap Leegwater, at Sidings Community Centre. Details given last month. Tickets in advance from Cathy Meunier, 01828 1000 Ext.4565 (work), 01 482 0906 (home).
- Jan.13th S.I.F.D. DUTCH DAY COURSE. See page 5.
- Jan.20th BALKAN DAY COURSE. See page 10.
- Jan.20th BALKANPLUS at Working Men's College, Crowndale Road, London N.W.1. (near Mornington Crescent Underground), 7 p.m. M.C. Nick Green. Admission £2.50 including light refreshments. Further details from Helen Green, 0923 51528 M.C. for the February Balkanplus will be Frances Horrocks.
- Jan.27th OXFORD BALKANSKO DRO NEW YEAR PARTY. 7.30 to 11 p.m. at St.Margaret's Institute, Polstead Road, off Woodstock Road, Oxford. Ticket holders only. Tickets £4 including refreshments, from Jill Loveday, 44 Richmond Road, Oxford OX1 2JJ. Tel: 0865 58482. Cheques payable to Balkansko Dro. Please send s.a.e.
- Feb.16th to 18th WEEKEND MACEDONIAN COURSE with Paul Mulders, at Charlbury Youth Hostel. Details given last month. Further details, and booking forms, from Cathy Meunier, 01 828 1000 Ext.4565 (work), 01 482 0906 (home).

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## EASTER FOLK TOURS

BULGARIAN FOLKDANCE COURSE, 11th to 21st April 1990. Plovdiv or Lovech. Leader: Cathy Meunier. Price: £344 (includes April flight increment). Dance Course £45 extra.

BULGARIAN TEXTILE and EMBROIDERY, 9th to 21st April 1990. Sofia-Plovdiv-Gabrovo-Lovech. Price: £399, includes visits to museums and workshops in various towns, and meeting experts. Embroidery course £25 extra.

Enquiries to Sybil Newton, 117 Buxton Lane, Caterham, Surrey CR3 5HN. Tel: 01 660 3007.

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As announced last month, we had to get the January SIFD NEWS to the printers early, in order to get it done before the Christmas holiday. Many thanks to those who helped by sending in their items before 13th December. Anything received after that date was, I'm afraid, too late. ED.