

SIFD NEWS



JULY 1990

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 Cynthia May and shows Palestinian girls dancing in traditional dress, Jordan 1985.

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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, (Mrs) 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 AUGUST ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR IN WRITING BY 15TH JULY.

SECRETARY'S NOTES

As the June Sunday Dance was to be run by the West Midlands Branch, we were very pleased to have several Branch members attending our monthly Committee Meeting. Dennis Hunt gave us a full account of the Branch's activities throughout the year, and we were able to discuss mutual problems.

The Treasurer presented a summary of the Summer School 1989 accounts, which gratifyingly showed an overall surplus of £396.48.

The Membership Secretary reported that membership this year has reached a record 630, including groups.

The new Music Sub-Committee has now been finalised:- Peter Cobb (Chairman), Julian Sinton, Kay Kedge, Richard Mellish, Nick Green, Joan Rackham, John Smith and Tina Stone. We hope that new cassettes will very soon be forthcoming as we rely heavily on sales (and membership) to keep the Society viable.

AUDREY WHITELEY
Hon. Secretary

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S.I.F.D. DAY COURSE FRENCH AND ITALIAN RENAISSANCE DANCES

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, 14TH JULY 1990

Tutor: Maggie O'Regan Fees: £3 for S.I.F.D. members, £4 for non-member

Flat shoes are recommended. It is planned to have cassettes and notes available. Only official video recording will be permitted.

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

There will be no S.I.F.D. Day Course in August.

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"ISLAND TO ISLAND" - Java and Bali, The Arts and Culture of Indonesia

From 28th July to 4th August 1990, the Island to Island Festival will take place at The Royal Festival Hall and Queen Elizabeth Hall in London, featuring music and dance cultures of Bali and Java, performed by over 60 artistes. Every day from 12.30 to 11 p.m. events will take place in the foyers (informal performances, music, gamelan, martial arts, batik demonstrations) as well as performances in Queen Elizabeth Hall, culminating in an all-night "wayang-Kulit" on Saturday, 4th August - shadow puppet theatre with Indonesian food and refreshments.

As part of the festival there will be an exhibition of Indonesian Batik from 26th July to 26th August, 10 a.m. to 10 p.m. daily at the Royal Festival Hall, free. The exhibition features excerpts of film on Indonesian dance by anthropologist Beryl De Zoete, dating from 1929. This is the first time that this remarkable film will have been shown in the U.K. and it provides some extraordinary archive footage of dances, in which batik is worn.

For full details of all events, contact Royal Festival Hall, London S.E.1.

Dear Lily,

At Eastbourne Festival many people enjoyed the Bulgarian and Romanian dances taught by Elsche Korf-Schroders, the visiting Dutch teacher, but were disappointed that step notation was not available. Well, Elsche has kindly sent me notation in Dutch for six dances (Promoroaga, Hora de la Bucium and Hora Fetelor from Romania; Svornato, Pravo Trakiisko Horo and Mari Mariiko from Bulgaria), which I have translated into English and typed out on a word-processor.

S.I.F.D. members (and other interested parties, of course!) can order copies for a small fee of £1.50 a set, which covers the cost of translating, typing, photocopying and postage if incurred. Orders can either be posted to me (payment by cheque, P.O. or in postage stamps) with name and address, or else I can take orders personally at forthcoming S.I.F.D. events, Balkanpluses or similar happenings.

Best wishes,

ROBERTO HADDON
17 Monkton House, Pembury Road,
London E5 8LY
Tel: 081 533 5016

Dear Lily,

At the June Sunday Dance at Cecil Sharp House, we held a raffle for the BALSALL COMMON ROMANIA RELIEF PROJECT and, together with gifts, raised the sum of £50. I should like to thank all those who helped to raise this money. My son, who is organizing this project in the village where we live, was thrilled, and sends his grateful thanks.

Following a relief trip he made to Romania in March, he was moved into continuing his involvement by organizing a further trip later this summer with the support of the whole village. The aim is to channel our aid to a single community (probably Comenesti), particularly the Orphanage, Children's Home and Hospital.

The few of us from the West Midlands who went to the Sunday Dance enjoyed the evening, and hope all those who were there did too.

Yours sincerely,

G.R.PITTMAN
Chairman, West Midlands Branch

Dear Lily,

Malcolm and I have just had a delightful weekend in Great Alne where we spent our May Bank Holiday weekend, singing, admiring the music workshops, learning Morris dancing, longsword dances (even the Great Alne Rhubarb Dance) and lovely International dances. The afternoons were spent in leisurely walks along the canal and through bluebell-laden woods, and in the evenings there was dancing to as many as sixteen musicians in a relaxed and informal atmosphere.

I feel I must thank all those who organized the weekend and who helped make it so very enjoyable. We look forward to seeing everyone again.

Best wishes,

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

P.S. Members may be amused at a quotation from a calendar, spotted by a Croxley Green member, and attributed to Sir Arnold Bax (1883-1953):- "One should try everything once, except incest and folk-dancing"! B.S.

Dear Lily,

Another very successful Badge Day having just been held, I wonder if the time has come to move on from the system of awarding Passes which has been in existence since the Badges' inception some fifteen years ago.

At the moment, candidates either Pass or Fail, and sometimes are judged to pass on some dances but not on others, which they can repeat at a later date if they wish. Candidates may be informed when the results are given that they have been specially commended, but nowhere on their certificate is this recorded. Would it not be feasible to put an asterisk by the name of the particular country in which the candidate has passed, with a footnote which states:

*Distinction (or whichever word is preferred)?

This would satisfy the candidate as being a more permanent record than verbal praise, and would make some distinction in proficiency between those who have marginally passed and those who deserve a special commendation.

What do present, past and future badge candidates feel about this idea?

Yours,

AUDREY WHITELEY
16 De Vere Walk, Watford, Herts.

Dear Lily,

May I, through this letter, advise our members that I have left in stock seven of Karin Bellaart's tapes from the Summer School at Aberystwyth for sale at £8.00 each with a booklet of instructions.

I also have seven of the tapes from the S.I.F.D. Greek Day Course held in May 1990. The dances on the Greek tape are as follows:-

| | |
|-------------------|-----------------|
| A. Pilioritiko | B. Ai Ghiorghis |
| Fezodher Venaghas | Maleviziotiko |
| Gaida | Embropis |
| Tis Marias | Ikariotiko |
| Zonaradhiko | Tsirightotiko |
| Baidouska | |

The Greek tapes are for sale at £5.00 each with a booklet of instructions.

I shall be happy to supply these items to interested folk if they would like to contact me.

Yours sincerely,

JOAN RACKHAM
16 Bathurst Avenue, Wimbledon
London SW19 3AE

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DAY COURSES

The Sbořenka Balkan Group has run a series of five successful Balkan day courses in London over the last few months. The teaching is split between various teachers, depending on the dances, which means that each teacher can concentrate on their special interest. We aim to widen the active Balkan repertoire, and to show people who may not have tried Balkan dancing before how enjoyable it can be. Dance notes and music cassettes are available for purchase at the course. If any group would like us to teach for them we can tailor the package to suit the particular group. It may be that groups thinking of inviting a single S.I.F.D. teacher to a workshop would like a Sbořenka workshop - it would only cost you the same as one teacher. For further details, contact Cathy Meunier (071 482 0906) or me.

HELEN GREEN
0923 51528

Following the Introduction to a series of articles to be written by Ken Ward, printed last month, we now give "Part 1".

A PLAIN MAN'S GUIDE TO THE REGIONAL FOLK COSTUMES OF YUGOSLAVIA

PART 1. THE PANONIAN ZONE - WESTERN PART.

The region is situated in the North of Yugoslavia and is a continuation of the great Hungarian Plain. We are not concerned with its complex history except that the Western part came under Hungarian rule in 1102 A.D. and was for 800 years a part of the Austro-Hungarian Empire, but did gain a certain amount of autonomy. The Eastern part came under Turkish rule in the 14th century, and after a period of considerable unrest a military border zone was set up around the 17th and 18th centuries. This was an important factor in the development of costumes as in the Turkish region on the whole it was curtailed.

The Western area forms the central basin of the rivers Danube, Morava, Tisa and Sava. Being a very fertile region, it always produced a surplus of crops and animal produce, and therefore the population was always well provided for. It produced most of the basic materials for its costumes. The well-organized Slav tribes, among them the Croats and the Slavonians in the Eastern part (N.B. The Slovenes were another group), settled in what had been known as Illyria between the 7th and 10th centuries. The Danube provided an important crossroad with the Near East and also migratory tribes. The prosperity of the region and the structure of the villages, which were self-contained communities, often with a common family name, was reflected in the richness of the clothes and domestic linen. In this peasant co-operative almost all the basic fabrics were produced. There were specialized craftsmen to make certain items such as opanci (sandals), sheepskin jackets, and cloaks which were often highly decorated in coloured leather applique, and certain types of linen cloth which had coloured designs as an integral part.

The original red and white Slav colours have largely survived. Traditionally, the shade of red denoted a woman's age group, becoming darker as she became older, until it became almost black. Black, which is still worn by older women, is a sign of old age and not of mourning (although the wearing of black for mourning has been adopted by younger women). The traditional colour for mourning was white. However, the issue is confused because in the course of time the white robes of the Jesuit Order became a strong influence in some areas.

Costumes in the zone are very well preserved (as are the dancing and singing). An important factor was the setting up in 1920 of the "Seljačka Sloga" (Peasant Society) whose aim was to encourage the preservation and continued development of traditional village culture. It encouraged local festivals and established in Zagreb the annual "Smotra" held in the middle of July to which traditional groups (folklorna grupa) as opposed to KUD groups (cultural and artistic stage and semi-professional groups) were invited. Groups from other parts of Yugoslavia and overseas are now included. Many magnificent museum collections exist in the major towns, and that of the Folk Museum in Zagreb contains a superb collection from all parts of Croatia (Political and Administrative).

Now back to the Croats. Basic garments are - for the woman a long full-length, sleeved dress, or blouse and tunic, apron and headscarf. In winter a thick knitted or sheepskin jacket or cloak was worn. The man wore a full shirt over wide trousers and the same winter garments. The garments resemble Roman bas relief sculptures. The man's shirt and wide trousers, and the woman's dress gathered at the neck and the sleeves set into the neck. The fine pleating used suggests the use of fine linen and the present garments are therefore of great antiquity.

In North West Panonia, the basic woman's garment is different and is derived from the tube form I referred to in my introduction. It is found, among other places, in the villages of Prigorje, North of Zagreb, easily reached by tram from the centre of town - Sestine, Remete, Gračani and Makuševac. Although close to a major city, the people have jealously preserved their costumes and they are still worn on Sundays and other special occasions. Cotton is now used instead of flax,

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and the garments are cut by a village dressmaker, and often now there are women in the village who take in the washing as younger women now go out to work in the city. In the 1970s I stayed at a house in Gračani and on one occasion the bathroom (yes!) was full of clothes hanging up to dry - it was like Aladdin's cave!

The man's costume consists of a shirt (rubaca, Fig.A) which has embroidered panels on each side of the neck opening, with a woven panel across the base. This is worn over wide trousers (gaće, Fig.B) which were left loose or gathered and tied at the ankles with the straps of the opanci (sandals), although boots are now worn by the younger men. This is no doubt a military influence as is the custom of wearing a long-sleeved jacket (surina) slung over one shoulder in the style of a "Hussar". The winter trousers of blue cloth (hlače, lace orcaksire (Fig.G) decorated at the top and down the seams with cord applique), a richly braided and embroidered waistcoat (lajbek Fig.C), a decorated leather belt (pas), a small-brimmed "bowler hat" (srlak), and a necktie, complete the costume. This necktie, which was worn by Croat mercenary soldiers in the 18th and 19th centuries, gave a new item of clothing, and name, to the world of fashion; the Serbo-Croat word for Croat is Hrvat - thus we have cravat!

The women wear a tunic, open at the front (rubaca s prslikom or kiklišće) which is adjustable on the shoulders by cords. Further West in the villages of Luksići and Mikulići an older form of the tunic survives - the folds of the tunic are gathered under the armpits and across the back on to an embroidered band. This band has survived in the costume being discussed, but simply joins the two parts of the tunic.

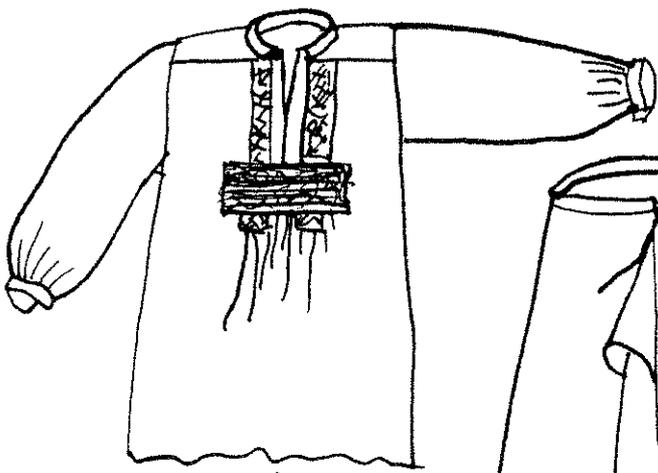
Under the tunic (Fig.D) is worn a blouse (rubaca Fig.E) gathered at the neck and cuffs. There are embroidered panels and a cross panel of woven cloth, and the cuffs are embroidered across the gathering in a kind of smocking; the embroidery is predominantly red. The skirt is not pleated and originally was full length. An apron (festun, Fig.F) has a single strip of darker colours woven in at the lower part. The tunic in the costume is the original "tube". Various bows and coral necklaces are worn, and over the apron a triangular "shop bought" scarf, usually red with printed roses, a Baroque influence often found in Croat costumes. A sheepskin waistcoat (kozulec) originally a winter garment, is now worn on all occasions. Young girls have their hair plaited and covered with a "shop bought" scarf. Older and married women also wear a similar scarf but originally arranged their hair over a triangular wooden support (kunc) and covered this with a small white linen scarf tied to form a cap (peča). It is worth noting here that dressing the hair and the complex methods of tying the head scarf are the first things to disappear when costumes cease to be worn.

Heavy coats or cloaks are worn in winter. Hand-knitted (rekla) or manufactured (surka). Originally, women wore white and men brown. Sheepskin cloaks were also worn, identical in decoration to those worn by Hungarians, Czechs and Romanians. Another material used for short and long warm jackets was a material made from woven wool and matted so that a virtually indestructible material was formed (coha or kepenik).

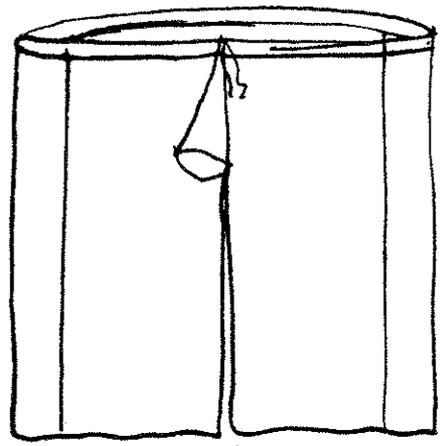
Numerous variations of costume are found which space does not permit me to describe. One of the most familiar to dancers is the striking red and white fully-pleated costumes from the villages in the Posavina region. The Živko Firfov group collected a set from the village of Posavski Bregovi about fifteen years ago. In these there is an embroidered blouse, skirt and apron. The decoration in red embroidery was once woven directly into the woven flax.

In Part 2 I shall discuss the rather complex Eastern region. To help in the pronunciation I am supplying a basic key.

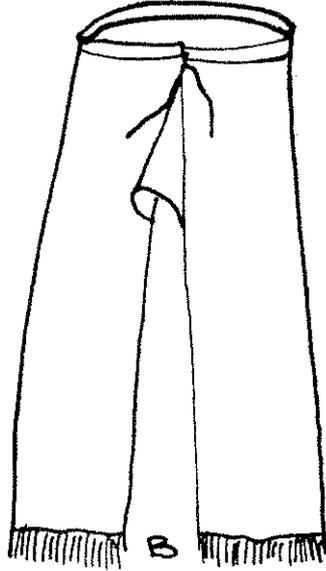
| | | | |
|---|------------------|----|----------------------|
| a | as in "rather" | j | y as in "young" |
| c | ts as in "cats" | lj | lie as in "colliery" |
| č | ch as in "chop" | nj | nio as in "pinion" |
| ć | t as in "future" | o | aw as in "shawl" |
| e | ea as in "bear" | r | trilled |
| h | ch as in "loch" | š | sh as in "hush" |
| i | as in "machine" | u | oo as in "boot" |
| | | z | s as in "treasure" |



A



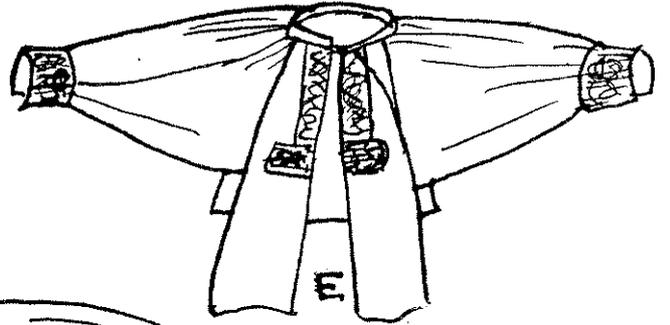
Bb



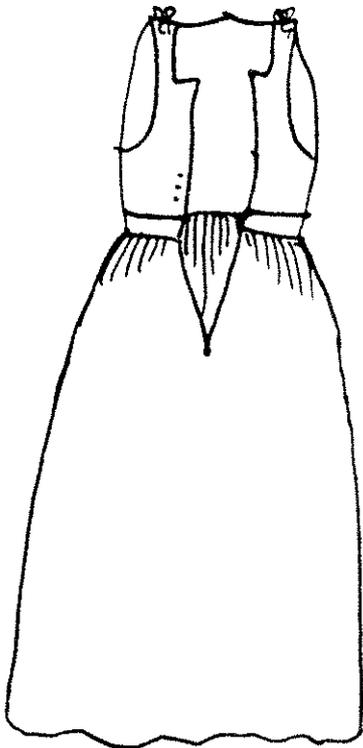
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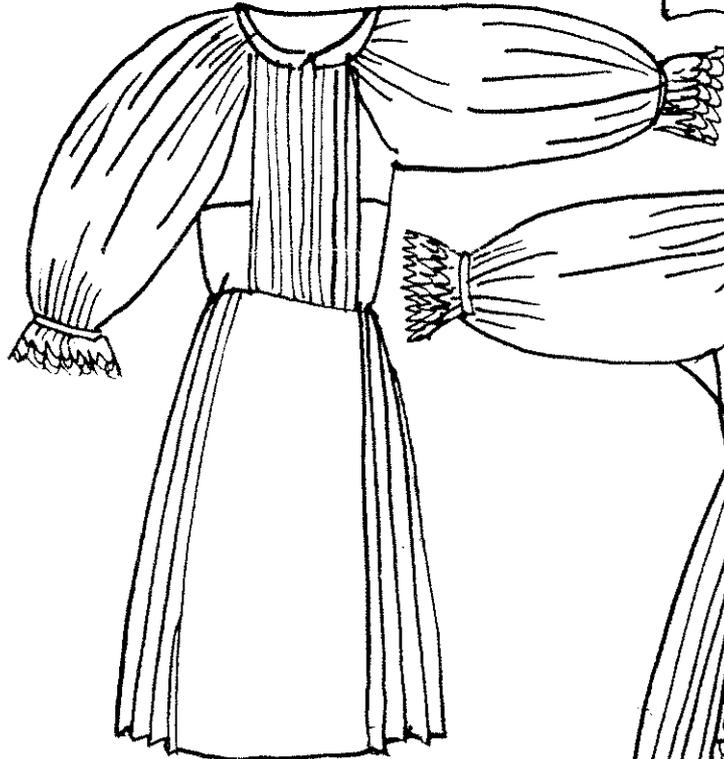
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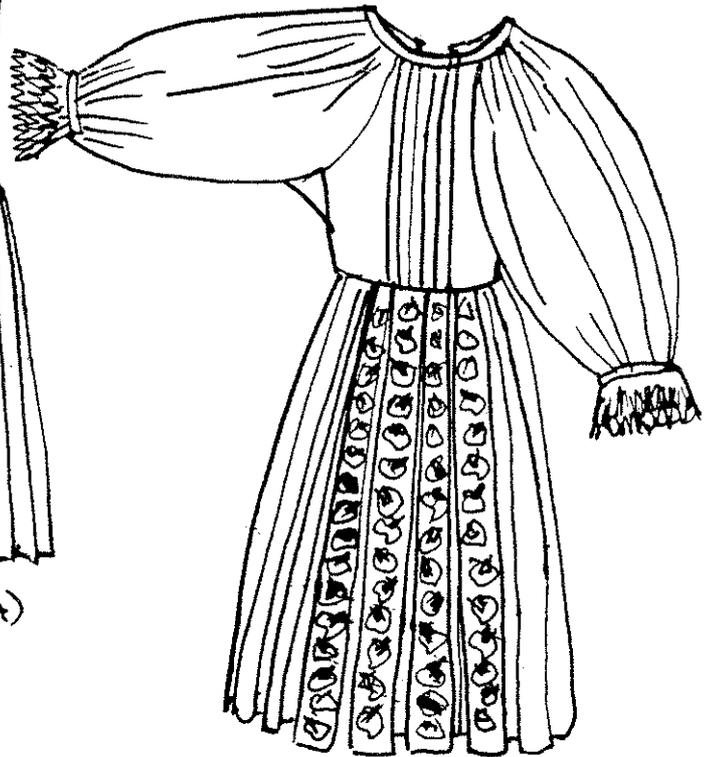
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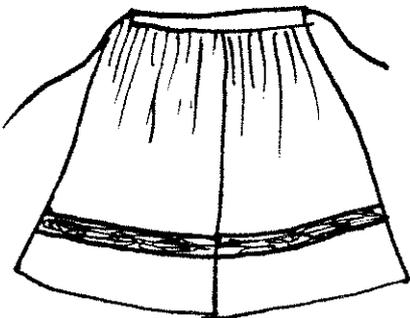
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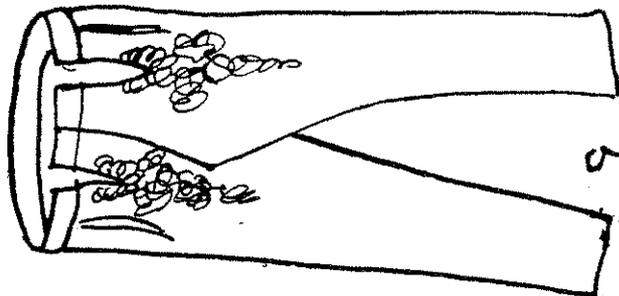
H (front)



Hh (back)



F



G

Polana



FOLK DANCE AND SONG ENSEMBLE FROM CZECHOSLOVAKIA !

This folk group of students from the university of Brno, capital of Moravia, is visiting Britain for the first time and is giving ONE performance only in London on their way through to Sidmouth Festival. It's an extremely colourful group, presenting dances from several regions where most folk groups concentrate just on their own.

They will perform dances ,girls' dance games, men's skill games from Moravia and dances from two contrasting regions of Slovakia; Myjava (West) and Zemplin (East).

There'll also be an Odzemek (men's leaping dance) as well as the usual exhilarating music and singing.

Their performance is at

The SHAW THEATRE

100.Euston Rd. LONDON N.W.1

TUESDAY 31st JULY 1990 at 7.30pm

Tickets £6.50 - For bookings phone 071-388-1394
or from any member of "Beskydy Dancers"
or from me, Hedy Fromings, 081-699-8597.

We hope to see many more Czechoslovak folk groups in England in the future, so get a foretaste and don't miss this one!!

Polana are also giving one performance in HARLOW at The HARLOW PLAYHOUSE,
The High , Harlow, Essex on Monday 30th July 1990 at 8.00 pm.
Tickets £4.50 (conc £3.50) Leisurecard £3.50 (conc) £3.00
Box Office: (0279) 31945

VICTORIA EMBANKMENT GARDENS

Our first performance of the season took place in the above Gardens on Saturday, 2nd June, when Doina East European Dance Group and the London Turkish Dancers gave a full-length programme on the new stage. Very great credit must be given to both Groups for coping with very difficult sound conditions. On this occasion, the new sound equipment was not operational, though it was supposed to be working during the first week in June. So the two Groups had to supply their own, which proved a little temperamental, but neither Leslie Haddon nor Ibrahim Tastaban allowed this to deter them. During the next two or three weeks I shall be keeping a careful watch on this situation, until the next performance on Saturday, 23rd June, when the Balaton (Hungarian) group will be on stage.

The stage itself is vastly improved. It is a different shape, so that there is much more room for dancing, and there is no "step" running across the middle. The dressing rooms are much bigger, and better appointed.

Doina's programme was divided into three sections, with the Turkish Group dancing between each section. First there was a group of Czechoslovakian and Polish dances, in appropriate costumes. The Turks followed with Cayda çira, Dokuzlu, Oguzlu, Sallama, Düz Horon, again in authentic costumes in glowing colours. The second Doina group of dances was from Romania and Bulgaria, and included the now popular Dans cu Sucituare (stick dance). Costumes were from central Romania and Vlasca. The Turkish contribution was Delilo, Nurey, Maçka Yollari, Köroglu and Capikli.

Finally, Doina changed costumes again and gave us a set of Hungarian dances, including another one with sticks - Pasztortanc - performed ably by two of the men.

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On behalf of the S.I.F.D., I thank both Doina and the London Turkish Dancers for all their hard work in putting on this show. There must obviously have been many hours of practice and planning, and they all deserved the ovation they received at the end. Congratulations also on the printed programmes.

Performances in July are show in "What's On" on page 15.

KAY KEDGE

P.S. How very nice it was to see Alan McLean dancing again on 2nd June!



DATES FOR YOUR DIARIES

Aug. 3rd to 10th. SIDMOUTH INTERNATIONAL FOLK ARTS FESTIVAL. Overseas teams from China, Yugoslavia, Italy, Czechoslovakia, Norway. For tickets, programmes, information, contact The Festival Office, 6 East Street, Sidmouth, Devon. EX10 8BL. Tel; 0395 515134.

Aug. 11th to 18th. BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL. Visiting groups from:

CHINA (Chinese Nationalities Company, Beijing)
CYPRUS (Folkloric Group "I Adoulodi" Shakalli, Nicosia)
GERMANY (Oberharzer Bergsanger, Clausthal-Zellerfeld)
HUNGARY ("Wild Roses" Vardrszak Folk Dance Ensemble, Budapest)
MEXICO (Conjunto Folklorico "Magisterial", Mexico City)
PARAGUAY
SOUTH AFRICA (National Zulu Ballet, "Abantungwa", Ulundi)
SPAIN ("Cuidad de Sevilla", Dos Hermanas)
U.S.S.R. (Folklore Ensemble of the City of Adizhan, Uzbekistan)
VIRGIN ISLANDS (Caribbean Dance Co. Christiansted, St.Croix)
as well as groups from the U.K.

Enquiries (other than bookings) to the Festival Office, Town Centre, Billingham, Cleveland TS23 2LW. Tel: 0642 558212. Bookings to The Forum Theatre Box Office, Town Centre, Billingham, Cleveland TS23 2LJ. Tel: 0642 552663.

Aug. 19th to 25th MILTON KEYNES INTERNATIONAL FESTIVAL. Some of the teams who are appearing at Billingham will be at Milton Keynes, viz. China, U.S.S.R., Hungary, Spain - plus a team from La Paz, Bolivia. Bookings to Milton Keynes International Festival Box Office, P.O.Box No.114, Civic Offices, Central Milton Keynes, MK9 3HW. Tel: 0908 682682. Or information from Great Linford Manor, Great Linford, Milton Keynes MK15 4AX. Tel: 0908 667432.

Mar.28th to Apr.2nd 1991 ARNSIDE BALKAN COURSE - A Balkan Course at Arnside Youth Hostel. £100 half-board accommodation in the Youth Hostel plus dance course. Tutors: Martin Ihns (Macedonian) and Erik Veenstra (Romanian). Bookings are already being accepted. Space is limited and will be allocated on a first-come first-served basis. For further details contact HELEN GREEN, 28 St.Mary's Road, Watford, Herts, WD1 8EF.

Aug. 24th to Sept.9th 1991 KOPRIVTCHITSA FESTIVAL - the festival held every five years in Bulgaria and sponsored by their Government.

As this topic is likely to raise a few hackles, let me begin with an apologia. Those with long memories may remember a previous occasion when I addressed this topic in the pages of SIFD NEWS, and they may be wondering why I'm doing it again. I have decided to do this after attending a talk by one Philip Thornton, which seemed to include many of the attitudes towards folklore that I find hard to understand. Now I have no desire to attack Philip Thornton, or anyone else, for their beliefs on the nature of folklore; and I suspect that much of what I will argue against here is something of a "straw man" - a result of a too naive interpretation of the statements of others. The second stimulus has been the recent correspondence over a proposal by Nick Green to amend the Constitution of the S.I.F.D. I think that one's view of the nature of tradition is intimately related to one's view of the aptness of the S.I.F.D.'s current Constitution or its possible replacement, so I propose to discuss both together.

Tradition is composed of two opposing ideas: stability and change. All too often the idea of stability is over-emphasized, resulting in an obsessive search for the ancient elements in an aspect of folklore. At best, anything which has occurred during a person's lifetime is considered to be a mere degeneration of the true form; at worst, anything which cannot be linked, however tenuously, to prehistoric times is scorned. This view of folklore is usually associated with, if not the result of, a romanticized view of a past, which is closer to nature, being destroyed by a brutal modern world - a view owing more to distaste for the modern world than it does to a sensible assessment of an equally brutal past.

Change, however, is an aspect of tradition which is equal in importance to stability. Bela Bartok even incorporated the idea of change in his classification of Hungarian folk music into "old" and "new" forms. It is in the nature of stability and change that they are opposing tendencies - the circumstances which increase the one decrease the other. One of the interesting aspects of folklore for me is the analysis of the geographical, historical and political circumstances that have caused one aspect of a culture to change while allowing (or forcing) others to remain stable. To give an example, the lack of Western European influences in Balkan folk dance and folk music at the beginning of this century must, at least in part, be due to 500 years of occupation by the Ottoman Turks. It is not surprising then that Balkan folk music should be changing under the influences of the modern world and incorporating elements from Jazz, Classical or Rock music. In my opinion this change does not automatically invalidate any claim for it to be considered as folk music.

The form that a tradition takes depends very much on the context in which it occurs. If that context (for example, a peasant society based on subsistence agriculture) disappears, then it must be expected that some so-called "traditional" practices will die out. Some will disappear entirely, while others will evolve to incorporate the influences of the new social order. The inevitability of change should be accepted. Indeed, it should be welcomed, since without performers and composers who are willing to accept and adapt folk music into their modern lives, it would very quickly disappear altogether.

This does not mean that I believe all responsibility for the preservation of the past should be set aside. However, it does mean that this preservation cannot be regarded as a continuance of the tradition. Certain aspects of folklore can be preserved in museums and studied like any other piece of history. In the case of folk music and dance, there is another way in which they can be preserved: by the continued practice of the music and dances in their historical forms. The main responsibility for this must lie with the people whose folklore is being preserved, but the S.I.F.D. may have a limited role in this direction. A more basic aim for the Society must be to promote the practice of all forms of folk dance as a recreational activity. In this context "recreation" does not preclude the effort involved in trying to dance in the different styles which distinguish one country (or region) from another. This would, I believe, indirectly stimulate an interest in preservation both here and in the country of origin and would help to promote the idea that folklore does not just amount to a collection of anachronistic beliefs and practices which should be discarded in the modern world.

JAMES WEBB

VIDEOS

The Video Committee at present holds copies of unedited videos of some of the dances from the following Day Courses:-

| | |
|------------|---------------|
| Estonian | May 1988 |
| Swedish | November 1988 |
| Yugoslav | February 1989 |
| Danish | May 1989 |
| Portuguese | June 1989 |
| Armenian | March 1990 |
| Welsh | April 1990 |
| Greek | May 1990 |

Copies of these, unedited, can be made available to people who attended the course in question. The charge would depend on the amount of material to be copied but would be between £5 and £10. If anyone is interested, please contact us.

In the past, other members of the Society have made videos of courses. The Video Committee would be very grateful to obtain copies for the Society's archives. Please contact us if you can help.

RICHARD & LIZ MELLISH
15 Lancaster Road, North Harrow,
Middx. HA2 7NN
Tel: 081 863 7807

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COMPUTER DATABASES

Over the past several years we have been building up some computer databases from which we can produce various lists, including:-

Dances in the Society's common repertoire

Dances for which our musicians can provide live music (currently or soon covering the repertoires of the S.I.F.D. Band, Dunav, Nick & Helen Green, Wilf Horrocks, Caroline Thomas and Tina Stone; other musicians are welcome to send us their lists for inclusion)

The best recorded music available for each dance

Conchordia Sheet Music

International contact addresses, covering:

foreign teachers

folk dance organizations abroad

organizers of folkdance courses abroad

sources of recorded music

sources for books and magazines on folk costume, dance and folk art

shops selling costume pieces and other folk-related items

S.I.F.D. Teachers

The S.I.F.D. Future Events Calendar

Besides these, we also use the computer to produce dance notes in the format used by Sbořenka Balkan Group for their Day Courses and cassette inlays.

Is this another branch of CAD?

If anyone is interested in copies of any of the above lists, please let me know and send details of what you want and a s.a.e.

Finally, a REMINDER: Please give me the dates of future events for the S.I.F.D. Calendar.

LIZ MELLISH

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MUSIC. Three more tunes from Wilf Horrocks this month on page 14. Wilf will be pleased to receive requests. Send them to him at 53 Southway, Carshalton Beeches, Surrey SM5 4HP.

"FOLK DANCE OF EUROPE", a new publication by Nigel Allenby Jaffé.

Nigel has sent me a leaflet about the above publication which he describes as "the book which the folkdance world has been waiting for"! I haven't seen the book myself, or a review of it, but it certainly sounds interesting from Nigel's description ED. The leaflet says:-

"This is the most comprehensive study of the folk dance of Europe ever written in any language, and is sure to become the standard work on the subject for many years to come.

A musician and graduate historian, the author has devoted himself to a study of folk dance ever since marrying a dance teacher who was already in love with the subject. Together they have spent thirty years in travelling extensively to all parts of Europe, and during the past ten years have intensified their researches, making video-recordings of folk dance groups from practically every country in Europe, and meeting researchers, experts and teachers who have been unstinting in their co-operation, and generous in allowing the author to make use of the fruits of their own researches.

This book contains chapters on the mythological, ethnic and historical background to folk dance, and then goes on to describe the evolution and development of each aspect of the dance: circles and chains, sword, morris, couple, men's and women's traditional dance, country dancing, maypoles, fires, seasonal, animal and wedding dances, mummers and guisers. Appendices give valuable information on the musical instruments used for accompanying folk dance, theories relating to the direction of the dance, an appraisal of Flamenco, and details of all the leading European folk dance festivals.

The text is lavishly illustrated by 144 photographs which range from pre-historic cave paintings and rock drawings, through Greek, Etruscan and Roman pottery and paintings, medieval manuscripts and frescoes, to paintings and engravings from the fourteenth century to the present day.

"Folk Dance of Europe" is encyclopaedic in the breadth of its treatment. It will be invaluable to teachers and students of folk dance, at the same time being of considerable interest to the general reader. Indeed this book has been written as much with the spectator in mind as the participant in the dance. Anyone who likes to watch folk dancing will find his interest immeasurably enhanced by reading this book, whilst teachers and students will here find answers to many of the questions asked.

The standard reference work, unique in its field, "Folk Dance of Europe" should have a place on the book shelves of public libraries and private collections alike."

Official date of publication is 1st August 1990. Size: 245x177mm. 360 pages. Published by Folk Dance Enterprises at £24.00 (hardback), £16.50 (paperback). Orders should be sent to Folk Dance Enterprises, Lambert's Halt, Kirkby Malham, Skipton, North Yorkshire BD23 4BT with a cheque which should include £2.60 for postage & packing for the hardback, and £1.40 p. & p. for the paperback.

Nigel has generously offered to donate £1 to the S.I.F.D. for each book sold through the Society, if the order is marked "S.I.F.D."

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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 at 8.00 at Heart of England School, Gipsy Lane, Balsall Common, Nr.Coventry. Tutor: Grace Pittman

Secretary of West Midlands Branch: Dennis V.Hunt, 27 Baginton Rd., Styvechale, Coventry CV3 6JX. Tel: 0203 413854.

LE'OR CHEH U CHECH

(Israel)

"The Light of Your Smile!"

Mod.

Intro

Musical notation for 'Le'or Cheh U Chech' in 4/4 time. The piece is marked 'Mod.' and includes an 'Intro' section. The melody is written on a treble clef staff with a key signature of one flat (Bb). The accompaniment consists of chords: Am, E7, Am, Em, A, Dm, Am, Dm, Am, Dm, Am, E7, Am, Dm, Am, Dm, Am, E7.

AMBEE DAGEETS

(Armenia)

"Armenian Turn"

Musical notation for 'Ambee Dageets' in 4/4 time. The piece is in a key signature of two flats (Bb, Eb). It features two main sections, A and B, marked with 'A' and 'B' above the staff. The melody is written on a treble clef staff with a key signature of two flats. The accompaniment consists of chords: G, Cm, G, Cm, G, Fm, G, Fm, G. There are also notes marked with a 'w' above them. A note at the end of the piece is marked 'Taken from tapes by W.H. Jun '90'.

Play: ABABBABBAB/AB at a moderate speed but the final AB is faster.

KALVELIS

(play: ABABABA)

(Finland)

Musical notation for 'Kalvelis' in 2/4 time. The piece is marked '(A) (Bustly)'. It is in a key signature of one sharp (F#). The melody is written on a treble clef staff. The accompaniment consists of chords: G, D7, G, C, G7, C, G7, C.

SUNDAY DANCES at Cecil Sharp House, 2 Regent's Park Road, London N.W.1.

July 1st M.C.s The S.I.F.D. Band, led by Wilf Horrocks. Interval dances will be led by Audrey Whiteley.

There will be no Sunday Dance in August.

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



WHAT'S ON

- July 1st KALINKA DANCERS (Dances of the U.S.S.R.) at Victoria Embankment Gardens, London. 2.30 p.m.
- July 3rd LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD. Enquiries to International to 8th Eisteddfod Office, Llangollen, Clwyd. Tel: 0978 860236.
- July 6th GEORGIAN STATE DANCERS at Congress Theatre, Eastbourne, 7.30 p.m. (and & 7th 2.30 p.m. on the Saturday). Box Office: 0323 412000.
- July 7th WIGGINTON INTERNATIONAL FOLKDANCE GROUP and IBERIAN FOLK DANCE & MUSIC SOCIETY. Victoria Embankment Gardens, London. 2.30 p.m.
- July 8th MERTON PARK INTERNATIONAL FOLKDANCE GROUP and WOODVALE INTERNATIONAL FOLKDANCE GROUP and HORNIMAN MUSEUM DANCERS. Victoria Embankment Gardens, London. 3 p.m.
- July 13th "FRIDAY THE THIRTEENTH SUMMER PARTY" organized by Barnet International Folkdance Group at Church House, Wood Street, Barnet, Herts. 8 p.m. Admission £3. Music by Dunav Balkan Group. Further details from Irene Nicholls, 081 440 1366.
- July 14th S.I.F.D. DAY COURSE, French & Italian Renaissance Dances. See page 3.
- July 15th SUMMER PICNIC, organized by Wycombe International Folkdance Club, with Uri Gerson. At Longburrow Hall, Stokenchurch, Bucks. About 1 mile from Exit 5 on the M.40. From 3 to 7 p.m. Come and dance, and bring a picnic. (Inside if wet) £1.50.
- July 15th CENTRAL LONDON INTERNATIONAL FOLKDANCE CLASS, WATFORD and CROXLEY GREEN GROUPS. Victoria Embankment Gardens, London. 2.30 p.m.
- July 21st BALKANPLUS at Working Men's College, Crowndale Road, London N.W.1. 7 p.m. £2.50 including refreshments. Taped music this month. Further details from Helen Green, 0923 51528 (evenings). The next Balkanplus will be on 18th August.
- July 28th "ISLAND TO ISLAND" FESTIVAL, Java and Bali. See page 3.
to Aug.4th



WEEKENDS AWAY

July 27th/29th LAUNDE ABBEY, East Norton, Leicestershire. £40.

Sept. 21st/23rd KELSTON PARK, near Bath

There are vacancies for both the above weekends. If you are interested in going, please contact Roy Clarke, 33 Cedar Park Road, Enfield, Middx. Tel: 081 367 2649.