

SIFD

AUGUST

News

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 Jenia Graman and shows costumes from Uzbekistan. See
Jenia's article on page 4.

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Enquiries and orders for books records and cassettes should be
sent to Mrs. 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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WOULD ANY MEMBERS WHO CHANGE THEIR ADDRESS PLEASE NOTIFY THE MEMBERSHIP SECRETARY

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ALL MATERIAL FOR THE SEPTEMBER ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR
IN WRITING BY 15TH AUGUST

SECRETARY'S NOTES

We were very pleased to welcome Roy Le Croisette to the July Committee Meeting. We were able to discuss past and future Eastbourne Folk Festivals, appreciating each other's views and problems, and exchanging ideas and suggestions. Roy would very much like to have feedback and suggestions from this year's participants, and he appeals for any information and/or addresses of ethnic display teams.

We now have three new Associated Groups - Sirba (Romanian) led by Alan McLean, and Hope Valley and Gosforth School, both with Marina Wolstenholme as tutor. We wish the three Groups expanding memberships, and every success in the future.

At Llangollen International Eisteddfod this year, the Third Prize in the Folk Dance Section was awarded to Seven Towers Folk Dance Group, Ballymena, Northern Ireland. Members will recall that the S.I.F.D. sponsors this prize in memory of the late Lucile Armstrong. How pleasant it was to see Naren Kotiyan and Francis Feybli speaking on the televised Llangollen programme about what they, as judges, are looking for.

AUDREY WHITELEY
Hon. Secretary

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The winners of the folkdance section at this year's Eisteddfod were the Group N.E.F.A.P. from Porto, Portugal, and second place went to Danswyr Nantgarw from Pontypridd, Wales.

As Audrey said, the judges appeared briefly on television, and it was very reassuring to hear the comments of all three when Anca Giurchescu, Naren Kotiyan and Francis Feybli all confirmed that what they are looking for are dances representative of the culture and tradition of the regions; basic folk elements in the dance steps and patterns; traditional folk instruments and music; and dances which are not altered to please an audience. We can feel confident that the high standard of authenticity encouraged and set by Lucile Armstrong at this festival is continuing.

LILY AVERY

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I'm afraid this issue of SIFD NEWS will reach you later than usual, owing to the fact that the person who does the printing for us at Middlesex Polytechnic is away on holiday and will not be back until 30th July. Doug Wells will do his best to get it printed, packed and posted as soon as possible after that date. We apologize for the delay. ED.

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VICTORIA EMBANKMENT GARDENS DEMONSTRATIONS

After a three-week gap, the performances were continued on 23rd June with Balaton Hungarian Group doing a full-length show. As I was away, I was not able to be present, but Leslie Haddon told me that the weather was fine until halfway through. When the rain started, some of the audience disappeared, but a hard-core remained. Balaton took all this in their stride, and with great initiative invited the small audience on to the stage, settled them at the back, under the sheltered part, and proceeded to continue their performance facing them. Many thanks to Balaton for making sure that the show went on.

I was also away for 1st July, when the Kalinka Russian dancers went to the Gardens, and we thank them for taking part in the series.

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The next weekend saw Wigginton (near Tring) International Folkdance Group joining with the Iberian Folk Dance and Music Society. The first group did a series of five Irish Ceilidh dances, including a Jig specially composed for the Group. Later on they did five French dances, three of which were from Brittany, and two from Provence. It was interesting to see this team perform dances which are not in the normal repertoire of the S.I.F.D.

Alternating with them were dancers from the Iberian Society, who did dances from Andalucia plus Jota Aragonesa and a Seguidillas, both from Northern Spain. Again, they were a team who said, "The show must go on". At the last minute, Juanita Martin was unable to be with them, because of illness. As she was to have made announcements and also was to have played her guitar, the dancers had to make various adjustments. All praise to them all for dealing well with the situation. Best wishes to Juanita for a quick recovery.

On Sunday, 8th July, we had a packed programme from Merton Park, Woodvale, and the Horniman Museum Folk Dancers. I was told that there were about 43 dancers on stage for the last item when everyone joined together to do Tzadik Katamar. Frances Horrocks had brought thirteen Middle-School girls from Banstead, aged between 10 and 13, and it was really great to see them doing some Romanian and Bulgarian dances, followed later by Israeli. The girls, and Frances, give up their lunch hours to dance, and it is obvious that they all work very hard. I am sure we all hope that we shall see more of this young team.

There is one more performance, on 15th July, which will be reported in the September SIFD NEWS.

KAY KEDGE
Demonstration Secretary

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COSTUMES OF UZBEKISTAN

"Uzbekistan? - oh, you mean Pakistan". That is what I often hear when I mention this dance style, one of my favourite ones from the folkdances of the U.S.S.R. But no, I really do mean Uzbekistan - East of the Caspian Sea, North of Afghanistan.

It is a lovely country, a bit bigger than the British Isles, and it has a wealth of folklore. The dance group from Andijan (in the Ferghana region, the most Easterly one) will show their dances at the Billingham Festival this month. Of the three main styles - Ferghana, Khoresm and Bukhara - the Ferghana style is the most graceful and feminine, while the Khoresm style is more strong and energetic, and the Bukhara the most acrobatic. All this is, of course, just generalising, to give a rough idea of the immense variations of dance, music and costumes. But one thing all regions of Uzbekistan have in common is that I don't think there is one female in Uzbekistan, baby, girl or woman, who has not at least one of the lovely "Khan Atlas" dresses. These are not for dancing only, but are worn every day, with long or short sleeves, wide or narrow, or sleeveless, with round or pointed necklines, with or without collars, and with or without trousers.

The legend says that the idea of the pattern (there are about 70 variations) came to a poor weaver who cut his hand and went to wash it in a nearby stream. There, he saw the yellow sun in the blue sky reflected in the emerald water, and now mixed with his red blood. All patterns are "one-way" only, the way the stream runs; no squares, no dots, no flower motifs. Young women wear these many-coloured dresses, while older ones prefer the pattern just in black and white. My friend, who sent me a length for a dress, very tactfully sent me a black-and-white one, with just a dash of green added!

JENIA GRAMAN

P.S. The men's coats are always striped; black, white, grey, blue, green and a blue-ish pink.

LETTERS TO THE EDITOR

Dear Lily,

A few lines from Pembrokeshire.

If only we had known about the Midlands Safari before we went on holiday. We were, in fact, only a few minutes from each of their Cotswold venues on the 10th June and would have loved to join in. But there we are, you can't win them all!

Vic and I took a mainly Yorkshire holiday this year and were delighted with the warm welcome we received from Loidis Folkdance Group. Thank you Loidis and please may we come back next year? It was especially nice to meet Jean and Ian Willson, friends from the Harrow Green days, and we were only sorry we couldn't take up their invitation to spend the evening with them. On our return route, we called to see Cynthia and Roy Lewis, and later spent a couple of days with Margaret Smith (from Uri's class). There is no doubt the S.I.F.D. does lead to some wonderful friendships.

On returning home, we had a telephone call from Newport and were really chuffed to hear that Judith Morgan and Sue Dates had successfully passed their Silver Badge examinations in Mexican and Dutch dances. Well done, both.

We were really saddened to hear of Dame Margot Fonteyn's circumstances, and thank the S.I.F.D. Committee for their response to the situation. We shall certainly send a donation. One of the fondest memories I have of her is many moons ago during a class in West Street, London. We were all practising "pose" turns around the room and Margot had completed hers and was waiting at the side of the room when "new girl me" had a go, found it too difficult and chickened out, only to be reassured by a smiling Margot that "I wasn't to worry as it would come in time". She was right, and it was a movement I later enjoyed dancing for years.

On the home front, the Pembrokeshire International Folkdance Group continues to meet weekly even though our numbers are often very low, and men are a disappearing race! However, loyalty is there, and the dancers come when they can, and love every minute of their folk dancing. Right now we're making a new set of Israeli costumes and the braid is being woven especially for us by a local lady on her handloom.

Our usual reminder to S.I.F.D. members - you will be welcome here if you come this way.

Happy dancing,

SUE & VIC CLARK,
22 Church Road, Roch,
Nr.Haverfordwest,
Pembrokeshire SA62 6BG



A CHANGE OF VENUE

Alan McLean's Romanian class will commence again on Monday, 10th September 1990, but at a new venue - United Reformed Church Hall, 7 Wakefield Street, London W.C.1. From St.Pancras Station, down Judd Street, turn fourth left into Tavistock Place and first right into Wakefield Street. Fee: 50p for two hours. 7 to 9 p.m.

Alan is off on his travels again. He must be the most travelled person in the Society. This time to Budapest, then Moscow, then trans-Siberian railway through Mongolia to Pekin. He tells us that the return rail fare from Budapest to Pekin is £45! He will be back in time for the commencement of his Romanian class in September; in addition, in October he is giving a series of Eastern European classes at Harlow Ballet School, culminating in a stage performance, and also a series of classes for the Welsh Arts Council in Cardiff in the autumn. ED.

KIEV INTERNATIONAL FOLK FESTIVAL

The second Kiev International Folk Festival took place at the end of May this year. I went there as a Scottish country dancer with the Edinburgh-based Dunedin Dancers (Edinburgh is twinned with Kiev) and several musicians - an accordionist, two fiddlers, a Belgian piper who lives in Edinburgh, and two singers. This left us only eleven dancers in our group of seventeen, but the scanty information from the organizers had asked us to go prepared to demonstrate dancing, music, and "folkloristic rites and customs". In fact, a strained muscle, blisters and a stiletto heel at the folk-dance disco did in all our spare dancers on one occasion, and eight was just adequate for that performance! We spent a fascinating and exhausting week in the U.S.S.R., including half a day's sightseeing in Moscow, and learned a great deal about the Ukraine. We also did several performances to enthusiastic audiences and television cameras, took part in two parades through Kiev, were warmly welcomed to Periaslav, an agricultural town South of Kiev, with an impressive array of costume and folk life museums, cathedrals and shops. There is a limit to what one can pack into a week, especially a week's holiday, and at times we seemed to over-reach that natural limit!

The stated aim of the festival, set up since perestroika, is to promote international friendship. We were given an overwhelmingly friendly welcome by the Ukrainians, and in fact treated as special guests throughout - tartan, bagpipes and the strathspey step are untypical in Western European folk traditions, whereas the colourful Ukrainian costumes and red boots are commonplace in Kiev, since there is a stronger habit of "folkloristic performances" there than in the U.K. The friendliness, musicality and sheer ability to pick up a new dance or music was very noticeable whenever we gave street performances. It was never necessary to walk a picked-up partner through the dances, as it would be here. The audience (and not just the professional dancers) would clap with syncopation and variations before we did. The piper, as always, was the most popular member of our group. The atmosphere over the weekend was like that in a festival city anywhere. Happy, smiling tourists swarmed through the streets, their numbers holding up the traffic on occasion; there were fast-food stalls and souvenir kiosks in front of every building, and open-air performances of folk dancing and "folk pop" in every park and square. The folk rock band which we saw had instant mass appeal (as had the impressively huge and theatrical monuments to liberators of Kiev, Ukrainian poets and writers) and must contribute to the strong and nationalistic interest in all forms of folk customs.

There were twenty-five Ukrainian groups at the festival, from different regions (the Ukraine has a population comparable to ours), groups from each of the fifteen Soviet republics, and about six Western groups. There was no opportunity to see all groups perform in turn, since we were always locked into the procession somewhere, and little chance to learn other groups' dances (a feature of most festivals attended and organized by Dunedin), but we did get a very vivid impression of a country which has been inaccessible to Westerners for much of this century, and which will surely evolve and change soon. To those of us born in the fifties, it gave an intriguing idea of what life may have been like in the U.K. then. This is not meant to sound too disparaging; we realized in the course of the week that many new buildings, shop interiors etc. continue to be built in that style, since the abundance of images of "now" and "tomorrow" which assault us from all sides, the competitive element which shapes our lives, "green issues", and a move from concrete to traditional building materials, are hardly present at all in the U.S.S.R. - yet. We are used to a much greater variety of building styles. Kiev has been fought for and overtaken by several cultures through its long history, and rather few old buildings have survived. The churches that have are maintained as museums, with a high standard of restoration and care. Techniques of conservation in the fine arts (my own field) are very traditional still in Eastern Europe and the U.S.S.R., and restorers are trained in crafts, skills lost to nearly all of us in the West. Some of the most splendid church interiors had been recreated after 1945. Kiev is itself a tourist centre for the Ukraine and Russia.

We were very lucky in our Intourist guide, Svetlana. Without her, the trip would have

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been much less interesting. One member of our group spoke good enough Russian to introduce the dances, and two others had mastered "tourist Russian" very successfully. Many of the speeches of welcome were, however, in Ukrainian. Our first official engagement was the inaugural ceremony, held in the 100,000-seat Olympic stadium and broadcast all over the U.S.S.R. At this point we realized the staggering scale of the festival. After a walk round the track and a token performance for the cameras, we joined the audience (probably a mere 40,000) and saw very well-orchestrated performances by some hundreds of dancers from the national Ukrainian dance company, the folk rock band, and the best-known pop singer in the region. There was tremendous audience support for the groups from Latvia, Lithuania and Estonia. The tragedy of Chernobyl was portrayed very movingly, and is being absorbed now into the folk history of the region. The audience stood up for a few minutes' silence in memory of those who died and will certainly die in the future ; the national dancers held lighted candles and wore black scarves. Then hundreds of tiny children, born since the accident, danced with garlands of flowers, the leaders in the front row trying desperately to look behind for reassurance that the others were there too, doing the same thing with their garlands.

The "altogether concert", of which we had been warned by letter, but failed to dance in through an administrative hitch, was equally impressive. The stage included a travelator, as seen in Heathrow airport, so that the musicians could be rolled on ready-tuned, with music-stands positioned just where they wanted them, and singers displaying the group's full range of costumes. There was a moment of farce at the end of each three-minute performance, when the Ukrainian ushers bearing flowers had to bolt across the stage with them, while the musicians on the moving travelator had an unfair headstart. This was the best opportunity for seeing the costumes and dances of the U.S.S.R.; elegant Azerbaijani dances, with fluid hand movements, a dramatic solo performance from the Caucasus, with knives that proved to be very sharp juggled and balanced, Outer Mongolians in oriental costumes who danced with shoulder and hand movements only, character dances from a people who live by reindeer herding, shepherds' and woodmen's dances, and Ukrainian peasant dances. The finale was strongly nationalistic and tremendously popular. One could argue that the gopak was choreographed to death, and that simple peasants would never have performed such intricate patterning, balletic arm movements and faultless spotting, but it had a force of expression which could never be achieved in Scottish, English, Welsh or Irish dancing. It was one of many moments that made the trip to Kiev unforgettable. Other high points included joint musical and dance efforts which overcame the barriers posed by the lack of a common language, the surprisingly delicious food, and the unaffected friendliness of everyone connected with the festival, and the people who came in such huge numbers to see the festival. I should love to go back, to Kiev, Moscow, and the places we didn't see, even if there were no dancing in prospect.

JOYCE TOWNSEND
(Central London Dance Group)



CHRISTMAS CARDS

This is just to remind you that the S.I.F.D. will be selling Christmas Cards again this year. A new design has been produced by Caroline Thomas, and we hope to be able to print it in the September SIFD NEWS. Don't forget to reserve some of your money to get a packet or two. Full details next month.

KAY KEDGE



MUSIC

A Swedish tune from Wilf Horrocks this month on page 11. Don't forget to send your requests to Wilf at 53 Southway, Carshalton Beeches, Surrey SM5 4HP.

MEMBERSHIP SECRETARY'S REPORT FOR 1989/90

The membership figures for 1989/90 are as follows:-

National members	605 (531 addresses)
Overseas members	34 (27 addresses)
Total membership	639 (includes joint members who receive one copy of SIFD NEWS)
Associated Classes	15
Affiliated Groups	31 (who receive two copies of SIFD NEWS)

The total number of copies of SIFD NEWS currently produced monthly is:

531 + 27 + 62 = 620

The total number of members of 639 is the highest yet recorded.

Prompt payment of subscriptions is appreciated and minimizes the chances of accidentally being dropped out! Issue of receipts, even with a fair amount of preparation, tends to be a "peak" job and I make every effort to get them out as soon as possible. However, with the usual conflict of priorities and holidays there may be some delay, but if you haven't had your receipt by about six weeks from date of payment, that would be an indication that something has gone wrong. Like last year, I intend to send out final reminders in October and only then, if there is no response to that, no further copies of SIFD NEWS will be sent.

As a reminder, subscriptions for 1990/91 as agreed at the last A.G.M. are:-

*Town Member.. .. .	£7.00
*Joint Town Members	£10.50
Country Member	£4.60
Joint Country Members ..	£7.00
Junior Member	£1.50
Life Member (subject to two years' continuous membership and Committee approval)	£70.00
Group Affiliation	£9.80

*Address within a radius of 30 miles from Central London or Birmingham.

Although there was no general postal strike last Autumn, the loss rate seemed rather high where some 15 members had to send in duplicate subscriptions. An exchange of correspondence with the Post Office did not reveal any identifiable reasons other than the huge number of letters they process every day. This led to considerable extra correspondence and the re-issue of cheques etc. I understand members' feeling of disappointment when having made the effort to pay promptly then ending up with a final reminder, and I thank those members for their forbearance. However, in the end no-one stopped receiving the SIFD NEWS for that reason.

Best wishes for a Happy Dancing Year for 1990/91.

ALAN MORTON
Honorary Membership Secretary
and Groups Liaison Officer

ED. NOTE: I am sure we are all very grateful to Alan for all the work he does for the Society as Membership Secretary. This may also be an opportune moment to say a very big Thank You to Doug and Maureen Wells for continuing to carry out all the work involved in getting an increasingly large number of copies of SIFD NEWS printed, packaged and posted, and to Michael and Edwina Holdup for getting the envelopes addressed each month.

WORTHING - "SEE WHAT THEY DANCE" - JUNE 23RD 1990

I just have to say another "Thank You" to all the dancers who joined Interdance Worthing at the Pavilion to celebrate our 10th year and Worthing Borough's centenary. There were over 58 International dancers and a total of 150 dancers for the day. Well worth all the organizing. Unfortunately, the bomb scare and then the closed streets and car park restrictions, which had to be unannounced because it involved the Freedom parade of a Sussex Regiment, did mean that the public were directed away from our venue and the town centre in general. But the collection amounted to £70.02 and the Worthing Area Guild for Voluntary Service were very pleased with it.

From your letters and telephone calls, it seems that you all enjoyed dancing in that lovely Pavilion Hall as much as we did, and the weather was O.K. The outside evening dancing was cancelled because the wind was a bit too fresh even though the sun stayed out, but 110 Square and Round dancers enjoyed their evening dance inside the Pavilion. Not a single picture or mention appeared in any of the local papers (even though a photographer from the West Sussex Gazette took a great many photos!). I did send details to all of them. However, our main aim was celebration, although I did hope that the venue would encourage and enable the public to "See What We Dance". Not many potential dancers were in the audience, however, but the comments from the audience were favourable.

I hope to see some of you at our Israeli Day Course in October. Thank you all again, and Happy Dancing.

from IRIS BIRCH and all members of Interdance
Worthing



BALKANPLUS ANNOUNCEMENTS

First, there will be no Balkanplus Dance in August. To compensate those people who took up our annual membership offer, we are extending the validity of their cards to include January 1991.

On 15th September, we return with a Dance Workshop combining Greek and Romanian dances. Lillian Galatis and Frances Horrocks will be the teachers. Frances will be the M.C. for the evening, and Dunav Balkan Group will be there in strength. From the early days of Balkanplus, Dunav has given commendable support. They will continue to do so on a quarterly basis (March, June, September and December). Individual members of the group will continue to attend throughout the year with other resident and visiting musicians, but there may be a tendency towards more taped music on the other months.

Thinking of the last quarter of the year, I am investigating the possibility of a Kurdish dance workshop in October, and another illustrated talk by Dr. Philip Thornton. The obvious popularity of Philip's first talk makes me believe that he deserves another evening without the restrictions imposed by linking it to a Balkanplus dance. We would also expect to hire much better video equipment.

As they say, watch this space for further details.

BRIAN DOWSETT

BLOW ACCURACY - LET'S HAVE LOTS OF RECREATION!

So, after forty years plus, we, the founder members of the S.I.F.D., are to see weird Alice-in-Wonderland Stalinisation (albeit a wee bit out of date), of everything we have thought and taught and held dear since 1946 when we formulated ourselves into what is now known as "The Society". We are to be secularised; we are to throw authenticity out of the window. We are to jettison all attempts at choreographic accuracy in favour of quasi-recreational values; though it is not explained who really wants the recreational muck on offer with other outfits.

I am old enough to have witnessed the rise and fall of the E.F.D.S. I first danced with them in 1928. I knew and met Cecil Sharp, Holst, and Vaughan Williams. It was the efforts of these three figureheads that preserved the frail fragments of what was left over of English traditional song and dance, in the face of 100 years of 19th-century industrialization. Most important of all, they helped to preserve the last vestiges of our ritual dancing, the Morris and the Sword rituals.

Can anybody who has lived and danced in the Balkans really recommend that a genuine survival of peasant culture could benefit by a shot in the arm of Rock or Jazz? Are these depraved and debased elements imported to Europe to be welcomed because they will make Balkan dancing "more recreational"? Why did Cecil Sharp House and all it stood for collapse like a rotten pumpkin, after 70 fantastic years of development, inspiration and progress? Not for lack of funds (it had excellent Governmental support), not for lack of sociological support, but because the very heart of the movement became infected with the pseudo-folk culture of the 70s everything had to be "such fun to do....so up to date" AND WASN'T!

Why, at this very moment are the cultural and educational departments of the Croatian, Serbian, Bulgarian and Greek Governments now making frantic efforts to authenticate and "establish" the true and accurate formats of certain folkdances? In the past 40 years of Mr. Webb's type of recreational "progress" they have been bowdlerized out of recognition. Certainly they are not doing it for fun!

Why have the last 40 years so changed the face of Romania's folk dance and music that when an official group of dancers and musicians was sent here recently to support a gigantic effort to raise funds in a West End theatre, they were hissed off the stage? Because they presented inaccurate "hotted-up" routines, wore the most horrific folk dress, and were accompanied by a pseudo-folk orchestra that did not have a single folk instrument playing in it, and the Romanians in the audience hissed them off the stage in disgust. But of course they were offering the sort of "relaxed" performance that Mr. Webb would have enjoyed.

When we pushed out the boat in 1946 at Hortensia Road School, we had a real Swede, a real Estonian, a real Pole, a real Czech, and a curious little French refugee, to teach us. I who had lived and worked in the Balkans for five years gathered a group of refugee musicians together and started the first Balkan class. Within ten years we had incorporated Filipinos, Indians, Spaniards, Portuguese, Basques, Irish and a French group complete with bagpipes, and were packing the Albert Hall. Did we achieve this by hotting-up performances so that they were eye-catching recreational bowdlerized rubbish? No, Sir, we did not. We all worked like galley-slaves to make it absolutely accurate, and authentic, and what's more we enjoyed it.

The last thing that dear Lucile Armstrong said to me before she died, when we sat watching the staggering dancing at a Balkan Christmas Party was, "Philip, the day these people drop authenticity for entertainment, they will also drop the magic of their dancing, and without the magic it's all stone dead".

At least let us keep our bit of Balkan dancing alive, even though it bores the pants off Mr. Webb and his associates, until we are hounded off the floor.

PHILIP THORNTON

KADRILJ FRÄN ÖVRABY

(Sweden)

♩ = 116

Intro. Lightly

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Chords: A, E7, A. Measure 4 contains a boxed letter **A**.

Musical staff 2: Treble clef, key signature of two sharps. Chords: E7, A, E7, A, D. Measure 5 contains a boxed letter **B**.

Musical staff 3: Treble clef, key signature of two sharps. Chords: A, E7, A, D, A, E7, A.

Musical staff 4: Treble clef, key signature of two sharps. Chords: A, E7, A, E7, A. Measure 1 contains a boxed letter **C**.

Musical staff 5: Treble clef, key signature of two sharps. Chords: A, E7, A, E7, A. Measure 1 contains a boxed letter **D**.

Musical staff 6: Treble clef, key signature of two sharps. Chords: A, E7, A.

Musical staff 7: Treble clef, key signature of two sharps. Chords: E7, A, A. Measure 3 contains the text "Repeat A to E". Measure 4 contains a boxed letter **F**.

Musical staff 8: Treble clef, key signature of two sharps. Chords: E7, A.

Musical staff 9: Treble clef, key signature of two sharps. Chords: E, B7, E7, E. Measure 4 contains a boxed letter **G** with the text "with emphasis".

Musical staff 10: Treble clef, key signature of two sharps. Chords: D, A, E7, A, E. Accents (>) are placed over the notes in measures 2, 3, 4, and 5.

Musical staff 11: Treble clef, key signature of two sharps. Chords: D, A, E7, A. Accents (>) are placed over the notes in measures 2, 3, 4, and 5. The staff ends with a double bar line and the text "Sequence: -".

Sequence: -
 AABCCCCDDEE
 AABCCCCDDEEFG

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

No Sunday Dance in August.

Sept. 2nd M.C.s Woodvale International Folk Dance Group

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



WHAT'S ON

Aug.3rd to 10th SIDMOUTH INTERNATIONAL FOLK ARTS FESTIVAL Information from The Festival Office, Sidmouth. Tel: 0395 515134. Overseas teams from China, Yugoslavia, Italy, Czechoslovakia, Norway.

Aug.11th to 18th BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL. Enquiries to Festival Office, Tel: 0642 558212. Bookings to Forum Theatre Box Office. Tel: 0642 552663. Overseas groups from China, Cyprus, Germany, Hungary, Mexico, Paraguay, South Africa, Spain, U.S.S.R., Virgin Islands.

Aug.19th to 25th MILTON KEYNES INTERNATIONAL FESTIVAL. Overseas groups from China, U.S.S.R., Hungary, Spain, Bolivia. Information from Festival Box Office. Tel: 0908 682682.

Aug.29th to Sep.2nd PACO PENA'S FLAMENCO DANCE COMPANY AT Barbican Centre, London, 7.45 p.m Sunday 7.30 p.m. Saturday matinee 3 p.m. Tickets £6 to £17.50. Box Office 071 638 8891.



DATES FOR YOUR DIARY

Sept.15th RAINMAKERS' ANNIVERSARY DANCE, 7.45 to 11 p.m. at Springfield House, High Street, Stevenage Old Town, Herts. All welcome; please wear costume. Tickets £3 including refreshments. Musician: Wilf Horrocks. More details if required from Betty Lee, 0438 316288.

Dec. 1st ZIVKO FIRFOV PARTY, at Bunhill Row, London E.C.1.



KOPRIVSHITSA FOLK FESTIVAL, BULGARIA, 1991

It has been pointed out to me that the dates I was given for the above festival (24th August to 9th September 1991) are probably wrong. In the first place, they cover a period of more than two weeks, whereas the festival only lasts three days. Secondly, the British Bulgarian Friendship Society have been given the dates 9th to 11th August 1991, and Sybil Newton has sent me the following information. ED.

The Koprivshitsa Folk Festival is held every fifth year in the mountains above the village in the Balkan Range in Bulgaria. The best folk groups from each village or town compete in this festival over three days.

The British-Bulgarian Friendship Society is organizing tours to include the festival 9th to 11th August 1991, both with a dance course and without. Prices should be ready during August (this month). Those interested are advised to contact B.B.F.S. c/o Finsbury Library, 245 St. John Street, London EC1V 4NB as soon as possible as flights need to be booked immediately and the number of places is limited.