



SIFD NEWS SEPT 1991



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 Tina Stone and shows musicians and dancers from Sri Lanka.

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Enquiries and orders for books, records and cassettes should be sent to Mrs. Pam Khan, 221 Commonsides East, Mitcham, Surrey CR4 1HB

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

S.I.F.D. T-shirts in various designs and sizes, Sweat-Shirts, Mugs, Notelets, Shopping Bags, Shoe 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 ALL MEMBERS WHO CHANGE THEIR ADDRESS PLEASE NOTIFY THE MEMBERSHIP SECRETARY

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

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

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 September 1991

Tutors: Various Fee: £4 for S.I.F.D. members, £5 for non-members
Concessions on request

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

A varied day of teaching is planned for this course. Some of the Society's prospective teachers as well as some more experienced ones will be passing on to us their chosen dances. There should be something for everyone, so come and enjoy yourselves.

Only official video recording will be allowed.

A Hungarian Day Course is planned for October.

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WEST MIDLANDS BRANCH

The West Midlands Branch of the S.I.F.D. has had a successful year. Membership has grown in all three groups, and each has displayed international folkdancing at local activities. In April we hosted the Sbornka Group in a very successful day course. The Branch thanks the group of teachers for an interesting and enjoyable programme. In June, the Cotswold Safari was attended by over sixty dancers. Colourful dancing attracted many on-lookers at Moreton-on-the-Marsh. The Broadwell pub was the picnic venue, and after the rain we ended in Stow-on-the-Wold. For the first time we were without live music, owing to Nick and Helen Green moving house, and Dennis Hunt being indisposed. At Stow, a music-hating resident objected to our activities; the first for several years. In June also, a demonstration team danced at the Aston Hall Folk-dance Festival. Sybil Chapman chose a varied selection of dances to match the varied costumes of the participants. With the grand Tudor Hall background, the open-air demonstration was most colourful and the music well received by the spectators.

The Branch was invited to dance at the National Waterways Festival at Dudley on August Bank Holiday. A formal demonstration was impossible as so many members were on holiday, but members attending were free to give informal displays by contacting the "dolly Blue" and "Orion" narrowboats.

In October, on the 5th and 6th, the Branch holds their two-yearly residential weekend. This is at Westham House College near Warwick. Cathy Meunier is the guest teacher for the international dance workshops. All forty places are taken, so we look forward to an enjoyable weekend at this sixteenth-century country house.

The present Committee will be seeking new members at the A.G.M. in November, but have suggested and partially arranged activities for the coming session 1991/92. We hope to display international dancing in costume in Centenary Square, Birmingham, in the Spring, linked with Birmingham's "City of Music 1992" activities. On 28th March, Fiona Howarth will be teaching Israeli dances at a day course, and in October 1992 there is planned a day to revise and consolidate the many new dances that have been learnt over the last two years.

The Branch looks forward to the new session with confidence, and thanks the leaders Sybil Chapman, Alf Garton and Grace Pittman for their hard work and dedication.

DENNIS HUNT

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A PLAIN MAN'S GUIDE TO YUGOSLAV FOLK COSTUMES
PART 8 - THE MORAVA ZONE (SERBIA TO MACEDONIA)

The name is that of the river Morava, a region of rolling hills and low mountains lying almost entirely within the political and economic republic of Serbia. It adjoins the Vardar Zone in the South (most of Macedonia) and Bulgaria to the East. It reaches Belgrade in the North and borders the Dinaric Zone with its mainly Serbian population. It borders Albania but within the zone is the region of Kossov@ Metohia with its largely Albanian population (Squhuptars). In addition, there are the Vlachs (Romanians), the Šops who are distributed across the Yugoslav/Bulgarian border, and some Turks. This diversity is reflected in the costumes.

From the arrival of the Serbs in the early part of the 7th century, the region has known constant turmoil and occupation by foreign powers. In the middle of the 7th century, two Christian Orthodox missionaries - Mthodius and Cyril - introduced Christianity and also laid the foundations of the Cyrillic alphabet. This laid down the main distinction between the Roman Catholic Croats and the Orthodox Serbs. To this day this is one basic cause of the troubles in Yugoslavia.

The region was rich in both its agriculture and mineral deposits and provided a good standard of living for the population. Serbian kings could afford to hire mercenaries to fight off Bulgarian and Byzantine armies. The Serbian aristocracy were defeated by Turkish forces on "The Field of Blackbirds" in Kosso-Metohija on 15th June 1389, and some 400 years of Turkish domination began. The defeat and the heroic exploits of the "zupandi" (chieftains) are to this day commemorated in numerous folk ballads.

The Serbs were never completely subdued. The Turkish administration allowed a great deal of religious and administrative freedom, but there was constant guerilla warfare, the most wellknown group being the "hajduks", a kind of Robin Hood organization who harassed the Turks. When pressure on the Turks began to increase from all directions in the 17th century, the worst features of the occupation began to develop. One has to remember that to a greater or lesser degree the Turks were in the whole of the Balkan peninsular and almost reached Vienna.

In the Morava zone, Islam was not on the whole accepted, but wearing apparel and certain ways of life, and the appearance of the buildings, were influenced, especially in the towns. So-called "Old Serbia", the region around and South of Belgrade, came into being as an independent kingdom in 1877 after the Russo-Turkish War.

The costumes of the Morava region reflect a welding together of Dinaric archaism, Byzantine majesty and Serbian feudal art. Decoration was in the form of extremely stylized plant and other symbolic motifs worked in beautiful harmonious colours. In addition to cotton and flax, wool was used a great deal, and sometimes goat hair. Knitting was at first confined to socks but was later extended to other garments. When knitting socks, up to five needles were used, starting at the toes and restricting the ornamentation to the exposed parts when worn with opanci, but when socks were given as presents (i.e. at weddings) the whole surface was covered. Aprons, "pregača", were also made of wool, and it was used for embroidery. Natural dyes were used.

The costume from Šumadija, South of Belgrade, is the one most familiar, and other regions have adopted its basic features. It was at one time a very fine costume, and some good ones are around, but as it was the custom for women to be buried in their best clothes, many have perished. The one described is in the collection of the Ethnographic Museum in Belgrade, and is from Serbian Posavina.

Košulje - Chemise

This was originally made of material bleached in the sun and was a one-piece garment which later became an upper part, "stanovi", joined to a skirt, "skute". Now, manufactured finer cloth is used. The sleeves "rukavi" are very full, pleated from the elbow where they are gathered. The sleeves are also gathered on to a neckband which is decorated with glass beads and embroidery. The edges of the sleeves have rich crochet work in white or with some colour. The embroidery above the elbow is called "lozani" (from "loza" - vine) or "pokrctacki", stylized climbing plant motifs, vines and flowers.

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Suknja - Skirt

This is made from tough thread from sheep or goats. The overall hue is a deep red or blue, obtained by multicoloured narrow stripes. It is richly pleated (by sewing the pleats in and baking in a warm oven). The pleats are gathered on to a waist-band "venac" or "podvečnjak" and secured at the waist by the sash "kolan". The suknja is shaped by taking the bottom corners at the front and twisting the garment into one or two "wheels" (kola). The corners are secured at the back but leaving a gap to reveal the vertical pleats. The wheels are secured by the sash. The bottom of the suknja is now decorated with embroidered flowers and edged with scalloped crochet. The colours are referred to as "vranska", "sarena", "alena".

Pregača - Apron

This is woven out of heavy home-produced wool. Woven into it are stylized designs. The Belgrade Ethnographic costume has a red apron with a stylized vine bearing fruit and grapes in blue, green and a darker red. Around the edge is a short fringe in blocks of colours. Gradually the decoration changed and began to be applied. The beautiful old designs gave way to fashion, and patterns began to resemble Victorian needlepoint chairbacks or seats. Some years ago I obtained an apron decorated with flowers in bronze, brown and clear glass beads from the Belgrade Museum, not traditional but very refined in appearance. The basic material is in a deep purple. Some designs are in my opinion hideous, but this now seems to be the established way and is perpetuated by dance groups.

Kolan - Sash

This is woven from wool in multicoloured stripes. Traditionally it was decorated on the exposed portions with applied decoration - metal studs, coloured buttons, metal wire, gilt or silver - later sequins. The sash was worn daily by women, but a simple version. In the dance on special occasions extra ones would be worn, "kanice, dumtaš, cilimaš" in case of need! (Bearing in mind the kolan secured the suknja!).

Pafta - Metal buckle

This is of silver-plated metal, usually in the symbolic fertility shape of the ram's horns. This is one of the few surviving items from the mass of ornaments worn in older times. It is chased and in this instance quite large. Pafta were often imported from areas wellknown for the manufacture of silverwork - Uškub (Skopje), Prizren, and other towns in Macedonia and Kossovo, and from as far afield as Constantinople. Sometimes small pafta made of filigree silver ornamented with semi-precious stones were worn by townswomen.

KEN WARD

Costume description to be continued next month.

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FESTIVAL OF MOVEMENT AND DANCE - 29TH SEPTEMBER 1991

In the August edition of SIFD NEWS, information was given about this event at the Crystal Palace. Unfortunately, the S.I.F.D. is not able to take part after all, though the event will still take place. This is because we did not manage to hear of the occasion in time to secure a workshop, but could only be offered a five minutes' performance. It is quite understandable that it was not possible to persuade groups to meet in holiday time to rehearse, and then to give up a Sunday afternoon, just for five minutes' dancing. Another such event will be held next April, and we have already made our application for a workshop and performance. We hope we shall be luckier this time.

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BULGARIAN MEDICINES APPEAL. I am pleased to announce that the Bulgarian Day Course and Soirée organized by Sbornka raised a total of £240 for the Medicines Appeal. There were some very generous donations of time, skill, effort and money towards the event. I should like to thank everyone who supported it and contributed towards its success. CATHY MEUNIER.

LETTERS TO THE EDITOR....

Dear Mrs. Avery,

Re: Books & materials on the Folklore of Poland

Some years ago I wrote to the SIFD NEWS concerning books and materials on Polish folklore which I had collected during my research of Polish folkdance. I had acquired a number of duplicates and wondered if anyone wished to buy any. As the duplicates were sold fairly quickly, many who responded were disappointed. Since then I have continued to receive further materials and am now able to offer some more duplicates.

There are about 50 items which I have divided into five sets. Although each set is an assortment, they tend towards (1) folk costumes, (2) folk music, (3) folk-dance, (4) folksong and (5) folk weddings. Each set, though, offers a variety of material including folkdance. None of the items is currently published and some are very rare indeed as they were only printed for a particular region of Poland. I am prepared to consider sale of single items or all the sets at once - depending upon demand.

I have also accumulated several sets of postcards featuring Polish folk costumes, which are once again no longer produced. Some are photographs of original costumes, others are delicate illustrations.

During my sixteen years of research, I have covered Polish folkdance and culture in some detail and I would be very happy to give a talk or lecture on the subject, free of charge, to any S.I.F.D. group that was interested.

Please contact me on 0375 373093 (evenings), for further details on the above.

Yours sincerely,

HENRYK MATYKA
33 Chadwell Road, Grays,
Essex. RN17 5SY

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Dear Lily,

I wish to thank you most sincerely for your extreme kindness in further promoting and advertising my books. I wish to let you know that I will donate 10% of all book sales marked "S.I.F.D." to the Society's kitty in the hope that this will go a little way towards ensuring the continuation of the monthly SIFD NEWS.

As Irene Fyffe said in August letters, the SIFD NEWS is a lifeline, but I may add not only to members in exile but to those like myself who cannot avail themselves of all the activities organized by the Society but nevertheless like to feel members of a club, even if it is only receiving the bulletin. I feel that £9 is insufficient membership for joint country members (I contribute much more to the E.F.D.S.S.!) and am sending a little something extra to help towards the costs of the news bulletin. Perhaps there are some other members who are not so short of a few extra pounds who might like to do likewise.

Best wishes,

NIGEL ALLENBY-JAFFE
Lambert's Halt, Kirkby Malham,
Skipton, North Yorkshire BD23 4BT

ED. NOTE: I have written to thank Nigel for his generous offer of a 10% donation (no doubt our Membership Secretary will have done the same in respect of the "little something extra"), so if any of you are ordering any of the publications listed on page 9 last month, do remember to mark your orders "S.I.F.D.". (It's not too early to think about Christmas presents!).

Dear Lily,

Thank you very much for the kind note you put in the SIFD NEWS about my operation. I am very happy to say that all seems to be going very well. Although it may take some time, I look forward to being able to dance again ere long.

I have been much moved and sustained by the wealth of good wishes, cards and visits from members of the Society. Everyone has been most kind and supportive, not only now but in the frustrating waiting period. I am very grateful and hope to thank friends individually in due course. In the meantime, I would like you to pass on to them my thanks and appreciation.

All good wishes,

Yours sincerely,
ED WHITELEY,
16 De Vere Walk, Watford, Herts.
WD1 3BE.

Dear Lily,

Hama'agal Israeli Dance Class

May I trespass on your columns to pass on some information about my class? As you know, London evening classes start back during the week beginning 16th September. Unfortunately, the Wednesday of that week is Yom Kippur, the Jewish Day of Atonement, and I do not think we should hold an Israeli dance class on that day. I have contacted the authorities of Camden, and they have agreed to postpone the start to the following week.

Another slight complication is that they have put the class in the prospectus as being 7.30 to 9.30 p.m. without consulting me at all! However, undaunted, we shall start the term as follows - Wednesday, 25th September, 7 to 9 p.m.

I shall attend on the 18th to explain matters to anyone who turns up, and the timing of the class will be finally sorted out once we get going. New members and old friends will be welcome.

Shalom,

FIONA HOWARTH
17a Ravensbourne Road, Bromley
BR1 1HN

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JAN KNOPPERS DANCING DAY IN BATH - JULY 1991

From an initial panic that there were not going to be enough people, about thirty people came. It was a great dancing day. Jan gave us a real flavour and feeling for the dances from Armenia, and I know I speak for others as well as myself when I say how much I enjoy the experience of being taught by him. The rhythm flows through his teaching, the dance and his humour. Ya Jan, thank you and please come again.

Thank you too to all who came and supported this day, and very special thanks to Marina Wolstenholme, who really was the backbone of all this. It was her encouragement, enthusiasm and support that really made this day happen. So, now having experienced two of Jan's workshops, I am looking forward to another opportunity of dancing with him and watching him dance.

CAROLINE WATERLOW

R.F.H. "BALLROOM BLITZ" FORTNIGHT

Joan and I had a lovely day at the Royal Festival Hall on Sunday, 11th August. It was a day devoted to the folk dances of South East Europe as part of the R.F.H. Ballroom Blitz Fortnight.

The day started at 10.15 a.m. with three hours of non-stop workshops covering Romanian, Bulgarian, Yugoslavian and Greek dances. These workshops were held in the small Lyre Room at the R.F.H. The R.F.H. organizers were somewhat surprised to find that most dancers stayed for all three workshops. They had expected participants to be only interested in the dances of one country.

Immediately following the morning workshops, we were entranced by two hours of non-stop displays in the main ballroom by the Doina Dance Group, the Lyra Greek Dancers and the Deborah Capon School for Dance. The costumes were outstanding.

Still with no break, there then followed on workshops for everyone on the ballroom floor to learn social dances of the region. This went on for three hours until 6.30 p.m. but Joan and I, having done the morning workshops, escaped to get pots of tea and other refreshments, although we were back in time to join in the final hour of the afternoon session with Bulgarian dancing.

At last there was a break for half an hour before the folk party started at 7 p.m. with live music from Dunav and very live dancing from everybody else. There was dancing, folk songs and displays throughout the evening, which finished just after 10 p.m.

Apart from the morning workshops, the whole day was free of charge (sponsored by Smith's Crisps) and must have given the general public an eye-opening glimpse of the delights of international folk dancing. Thanks go to everybody involved, especially those associated with the S.I.F.D. including Doina and Dunav, and very special thanks to Nick Green and Leslie and Sue Haddon.

DAVID RACKHAM

ED. NOTE: I would have liked to advertize this event, but none of the people involved told me about it.

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WALKING AND BALKAN DANCING RESIDENTIAL WEEKEND
8TH TO 10TH NOVEMBER 1991

Here is an opportunity to enjoy some unforgettable coastal and moorland walks in an area that is largely still unspoiled, in North Somerset. Walks of about ten miles with several shorter options, to suit all tastes, will be arranged. And when we are not walking, there will be plenty of opportunity to dance all those Balkan favourites. Some teaching will be included in the programme if requested.

The centre at Selworthy has excellent facilities and is situated right out in the countryside, in a lovely setting. A special rail fare is available which is considerably cheaper than the normal B.R. Saver return fares, and it is not subject to the restrictions of railcards etc. A transfer service from Taunton Station to the house is also available.

The cost of the weekend is £53 if booked before 15th September or £59 if booked after that date. This includes full board from Friday evening supper until Sunday afternoon in twin-bedded accommodation (£6 per person supplement for en-suite facilities). A deposit of £15 secures a booking. Places are limited. If interested, please apply soon to the address below, for more details and a booking form. S.A.E. please, as the price does not include any organisational overheads.

CATHY MEUNIER, 115 Chetwynd Road,
London NW5 1DA. Tel: 071 482 0906 (Home)
071 828 1000 Ext.4159 (work)

By July 1992 the new permanent building should be ready to be the centre for Eisteddfod for the next decades. Whether it will have the intimate atmosphere of the old marquee remains to be seen, but certainly the backstage facilities will be much improved.

This year, we saw, for the first time in ages, a folkdance group in the Tuesday opening concert, and significantly reflecting the great changes in Eastern Europe, they were from Mecklenburg, until the re-unification in East Germany. The group that had been originally booked were The State Dance Ensemble, but as they are being reorganized they were unable to appear. The show was highly choreographed but it was well produced, with some rarely-seen dances, and put us in a good mood for the competitions on the next day.

Folkdance and folk music competitions

This year, most of the groups listed on the official programme attended; only four of the twenty-two were missing.

Perhaps I should preface these short notes by saying that opinions expressed herein are purely personal and do not necessarily accord with those of our Editor or the Eisteddfod judges. Also, I shall not comment at any length on the two groups from the Irish Republic; the regular visitors to Wales, the party from Ballymeena; and the two Indian groups, both resident in England. One of these was the first competing group and they were followed by the dancers from Ireland, County Kerry. They impressed the judges and were awarded the third prize (91 marks) which I found a little surprising as one of their "men" was a girl, usually frowned upon.

Next, a group of dancers from Cleckheaton, in West Yorkshire, who showed a quadrille from the Dales and a longsword dance. The items were well contrasted and were attractive to watch.

The Irish group from Dublin was followed by the Romanians. The Romanians gave, it must be admitted, an enjoyable show, but were clearly unaware of the emphasis placed on traditional forms of dance at the Eisteddfod, and the well-drilled performers, with stage-orientated choreography, were not in this category. Their two items were a fast Hora and a couple dance (suites?) from North-West Romania, with a change of costumes for the latter. These were interesting; the men with high straw hats, wide fringed trousers with high boots, and the women wearing black waistcoats, shortish skirts with a long white apron, and a floral-patterned headdress.

I felt somewhat sorry for the Reading Ukrainians as they could only muster three couples. Both items were from the Carpathian mountain region, the first featuring some unusual head movements which the adjudicators later said had not been explained to them, and the second the wellknown Kolymeyka.

The Basque group from San Sebastian were clearly among the winners from the very beginning. The twelve men performed with the utmost precision two contrasting ritual dances, the first with an affinity to our Morris, with bells strapped to their legs; athletic but stately in style. The second item was a sword dance with very intricate figures, centring around the leader who had a dagger in each hand, with a handkerchief around the hilt. For the last section, he was joined by three additional men, similarly equipped. (96 marks).

The London Kurdish Group appeared this year for the second time and although much improved were still a little ragged. The dances are not too different from those from Turkey, but the costumes showed some Arabic influence.

From Izmir, the Turks presented two spoon dances which though well executed were almost indistinguishable, a cardinal error at Llangollen.

This year our sympathies must be with the Yugoslavs, regardless of the rights and wrongs of their differences. Both Croatian groups managed to get to the Eisteddfod. For the Zagreb party, travelling to Austria, the journey through Slovenia was a devastating experience.

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The group from Dalmatia showed one of the numerous versions of Lindo, the silent kolo, and an old dance for couples from Korčula, wearing black costumes, the women with a very long skirt. Their programme was varied in style, and they were unlucky not to have been placed (90 marks).

"Slovan" from Czechoslovakia were popular with the audience, but although the two items were well contrasted they were choreographed for stage. The first, a couple dance, and the second, featuring solos for the men, were fast and energetic. The costumes were attractive, the girls with wide pleated skirts and white caps, the men with short waistcoats with gold decoration and little round hats with a long curving feather. The orchestra of fourteen was nearly as numerous as the dancers.

The second Indian group preceded the party from Zagreb. I found the Yugoslavs most interesting. The first item was from Split and the second from the island of Krk. This was for three trios of one man and two girls and danced to the archaic sound of the Istrian scale, played by two musicians on the šopila, and danced with little quick flicking steps, the girls changing from one side to the other. As they turned, their skirts and petticoats billowed out, each forming a separate cone, giving a three-tiered effect. A lovely item.

The French group from Dunkerque were, shall we say, a little unusual. Their leader was a lady dressed in a sort of eighteenth century man's costume, but as she was not actually dancing this was not against the rules. The first dance was slow and stately to the singing of a "backing chorus". The second was quite simply Horjlepip, with the variation that in the fast first figure the girls were lifted up. This, taken with their name, Het Reuzekoor, suggests they were from a Dutch/Flemish enclave. The last item was danced to the accompaniment of the piano, which must have lost them marks.

The Lithuanians were very disappointed when they were informed that they were ineligible to appear in the competition since they were, with the exception of the leader, under sixteen years of age. However, they appeared on stage with a dance miming an old cock putting the younger ones through their paces. For the second, the little girls joined in. In fact, the items were well danced and the audience gave them a warm ovation.

A Greek group from Athens performed two traditional dances from Porus. I felt a certain lack of contrast and sparkle but our Editor, for one, did not agree with my reservations, and as it turned out neither did the adjudicators. The first item, a wedding dance, had the four main "characters", the bride, bridegroom, best man, and chief bridesmaid, leading the dance in turns. The second was obviously a flirting dance. Second prize (93 marks).

Narendra Kotiyan this year wrote a short article for the official programme, outlining the basic rules for adjudication, but the problem remains of what is actually meant by traditional. This is personal and therefore this is a subjective judgement and cannot be properly measured.

The folk music preliminaries, which can be regarded as the real competition - the stage appearance of the three winning groups of musicians being simply a public showing of their abilities - are held in the morning in a church (or chapel) hall in the town, and we had a large number of entries, two soloists and seven groups.

The first contestant was a Croatian, on the tambouritza - very competently played. The next was very different, and I had the impression he was a Celtic revivalist as he wore a great many large metal ornaments which didn't seem to fit to any known folk costume. I found later that he was a very pleasant Lithuanian, very concerned with his country's traditions. He played a small stringed bowed instrument which was both difficult to see and to hear as it was very quiet. The small audience were taken aback when he lay on his back on a bench to play his instrument across his chest.

The first of the groups were the Czechs; four violins, double-bass and cimbalom, and all were men and in costume. The weather was warm so that their bare mid-riff was

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probably an advantage. They were very good indeed; both their music and instruments were traditional and the result was exhilarating. They won first prize with 95 marks.

The French ensemble from Dunkerque consisted of five musicians - three bagpipes, a violin and vielle - the latter two swapping to a flute and guitar for the second piece. They played well, producing some lively, foot-tapping music. Second, 92 marks.

The Romanians - two violins, a bass, Pan pipes and a cimbalom - were good musicians but committed a bad mistake by using a conductor, which is not approved.

The Ukrainians were a duo, a man on a cimbalom type instrument, and a girl on violin. They played nicely, but this was not enough.

Both the next group and the last were from the U.S.S.R. (Russian Federation now!). They were good and polished entertainers, but definitely not traditional. I can't imagine what Lucile Armstrong would have thought as one group broke into a spirited but outdated version of the Twist, and then a man dressed as a bear, and a number of clowns, cavorted around. Clearly, the adjudicators did not know what to say.

The last folk group to appear were Croatian - bass, double pipes, violin, bagpipe (gaida) and tambouritza. A nicely balanced sound which was pleasant to listen to. Third, 91 marks.

GEORGE SWEETLAND



VICTORIA EMBANKMENT GARDENS DEMONSTRATIONS

We had a very successful series of performances this year, starting on 8th June and finishing on 20th July. Only one was badly affected by rain - David Rackham gave a vivid account of this in last month's SIFD NEWS.

In the past, I have written to each group/class individually after their performances to thank them for taking part. This year I thought I would do it publicly in the NEWS.

The S.I.F.D. warmly thanks the following for taking the trouble to arrange suitable programmes, for rehearsing the items, and for dancing on the outdoor stage to an army of deckchairs whose occupants vary from complete unconsciousness in dreamland to alert fellow members of S.I.F.D. who can view performances with knowledgeable, critical eyes!

Firstly, Leslie and Sue Haddon with Doina East European Folkdance Group, and Balaton Hungarian Folkdance Group, opened the season on 8th June, and then on 29th June. Then followed the Central London Class, taught by Janet Woolbar, whose motto must be "The Show Must Go On" in spite of heavy rain.

Kalinka Russian Dancers came on at 3 p.m. on 30th June, with some very nice costumes, plus two good accordionists. Rainmakers from Stevenage broke the tradition and performed at 11.30 a.m. on 6th July, with a folk singer. The next day, Sunday, was the turn of Croxley Green and Havering, with good, contrasting items.

A week later, Merton Park, under Steve and Joy Steventon, danced to live music, alternating with dances by the Iberian Folkdance & Song Society. Finally, on 20th July, Sbořenka Balkan Dance Group, led by Cathy Meunier, provided a colourful display, with contrasting items from the Tatry Polish Song & Dance Group.

All efforts are appreciated, and we hope that all the above groups will take part again next year, plus any others who are interested. Thank you to all participants for coming.

KAY KEDGE

RONDON

Spain (Segovia)

Intro.

A Briskly, with emphasis.

B

C Slower, with expression.

Play: ABCABCABCAB.

C is verse: AB is chorus

CONTRAPAS DE XINXINA

(PRV: SHEEN-SHEENER)

A Brightly

B

C

Play A^RB for each couple and then once more. C is Sardana.

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

Sept. 1st M.C.s: Sbornka Balkan Folkdance Group

Sept. 22nd M.C.: Roy Clarke. Interval dances will be led by Frances Horrocks

No Sunday Dance in October.

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



WHAT'S ON

Sept. 6th to 8th WEEKEND FOLKDANCE COURSE in Loch Lomond Hostel, organized by Edinburgh International Folkdance Group. Hans Diebel will be teaching dances from Germany; dances from other European countries will also be taught. Cost: approx. £50, which includes full board and accommodation. Further details from Dennis Belford, Tel: 031 449 5325.

Sept. 14th S.I.F.D. DAY COURSE. See page 3.

Sept. 14th RAINMAKERS' ANNIVERSARY DANCE, 7.45 to 11 p.m. at Springfield House, High Street, Stevenage Old Town, Herts. Tickets £4 including refreshments. Visitors very welcome. Ring 0438 316288 if directions needed.

Sept. 21st DAY COURSE OF ARMENIAN AND BULGARIAN FOLKDANCES organized by Barlow International Folkdance Group at St. Ninian's U.R. Church Hall, Egerton Road South, Chorlton, Manchester, 10.30 a.m. to 4.30 p.m. Tutor: Marina Wolstenholme. Cost: £3.50, or £2 per session. Further enquiries to the group Secretary, Joan Wood, 061 881 1077.

Sept. 21st BALKANPLUS at Working Men's College, Crowndale Road, London N.W.1., 7 to 10.30 p.m. M.C. Frances Horrocks. Music by Dunav Balkan Group. £2.50 including light refreshments. Further details from Helen Green, Tel: 0923 51528 (evenings), 0923 204434 (daytime). The next Balkanplus will be on 19th October, M.C. Nick Green.

Sept. 28th HUNGARIAN & ISRAELI DAY COURSE organized by Nutbrook International Folkdance Group at Kirk Hallam Community School, Kirk Hallam, Godfrey Drive, nr. Ilkeston. Tutor: Marina Wolstenholme. £3. Enquiries to Gill Morral, 0602 393204.

Sept. 29th SONGSPLUS SINGING GROUP will be meeting again at 2.30 p.m. at Henderson Court Day Centre, 102 Fitzjohn's Avenue, London N.W.3. (entrance in Prince Arthur Road). Nearest Underground Station: Hampstead. Parking may be difficult. For further information, contact Susan Jordan, 071 624 2878 (daytime and Ansaphone) or 081 452 4174 (evening).



DATES FOR YOUR DIARY

Saturday, 12th Oct. WOODVALE INTERNATIONAL FOLKDANCE GROUP AUTUMN DANCE at Borough Green Village Hall, Borough Green, near Sevenoaks, Kent, 8 to 11 p.m. S.I.F.D. Band Tickets £4 including refreshments. Please bring your own drinks and glasses. Bookings to Heather Bevan, 0622 692937, or Alan Cant, 0732 883405.

Saturday, 2nd Nov. DAY COURSE OF INTERNATIONAL FOLK DANCING organized by Rainmakers at St. Michael's Church Hall, The Broadway (near station), Letchworth, Herts. 11 a.m. to 4 p.m. Tutor: Janet Woolbar. Cost: £4. Details of programme in next SIFD NEWS.