

# SUNDAY



ladies

eleven

dancing



DECEMBER 1991

L.H.B.



SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR: Lily Avery (Mrs.), 16 Willow Drive, Little Common, Bexhill-on-Sea, East Sussex TN39 4PX. Tel: 04243 5866.

--oOo--

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

--oOo--

This month's Christmas cover, showing eleven differently-costumed ladies dancing, under a partridge in a pear tree, is by Lesley Boorer.

--oOo--

CHAIRMAN: Janet Woolbar (Miss), 34A Prestwood Avenue, Kenton, Harrow, Middx. HA3 8JZ.

SECRETARY: Audrey Whiteley (Mrs.), 16 De Vere Walk, Watford, Herts WD1 3BE. Tel: 0923 221696.

TREASURER: Judith Payling (Mrs.), 28 Shepherds Road, Watford, Herts WD1 7HX

MEMBERSHIP SECRETARY: Alan Morton, 26 Durham Road, Harrow, Middx. HA1 4PG. Tel: 081 427 8042.

DEMONSTRATION SECRETARY: Kay Kedge (Mrs.), 9 Barnes Rise, Kings Langley, Herts. WD4 8AN. Tel: 0923 262763.

PUBLICITY SECRETARY: George Sweetland, 28 Hayes Court, Camberwell New Road, London SE6 0TQ. Tel: 071 701 3785.

GROUPS LIAISON OFFICER: Alan Morton (address above).

--oOo--

ROBERT MAXWELL M.C.

The sad death of Robert Maxwell at sea has been the subject of numerous obituaries and tributes to a truly remarkable man. They have all referred to his achievements as a publisher and as a major figure in the world of communications generally; mention has also been made of his support for several ailing football clubs. However nowhere has there been any reference to the fact that his former company, Pergamon Press, took over from the S.I.F.D. the publication of our series of books, "A Selection of European Folk Dances" - and this was Robert Maxwell's own proposal. The financial terms to the Society were generous and provided a steady income over many years which helped to reduce some of the problems of our Honorary Treasurers. However, our books were not great money spinners for the publisher and, had other Pergamon activities not been more profitable, he would not have been able to sell Pergamon to Elsvier earlier this year for a reputed £446 million!

Typical of the man was his reception for past editors and authors of Pergamon at which his own absence was so noticeable, until he appeared with a roar from the sky in his helicopter. His passing was in true Maxwell style, with front page coverage in his arch-rival, Rupert Murdoch's, newspapers, including "The Times". He would have rejoiced in that!

JACK RICHARDSON

--oOo--

S.I.F.D. SWEAT SHIRTS (NAVY). These have been increased to £8 each, but are still very good value. The increase is on a new lot delivered recently, bearing the increase in V.A.T. and also a slight price increase. Sizes: Small, Medium, Large, Extra-Large. Postage on each: 75p. Available from me. KAY KEDGE (address above).

## SECRETARY'S NOTES

The November Committee Meeting was of course the last one before the Annual General Meeting, and also the last one for three of its members. We had two reports to discuss - the SIFD NEWS Publication Sub-Committee's report on ways and means of keeping costs down, and how much innovations suggested by various members would cost; and a first draft budget for the S.I.F.D. York Summer School. Members will be able to continue these discussions themselves at the A.G.M., which we hope will be well attended.

Keen diarists may have noted an error in the date I gave last month for the April 1992 Sunday Dance. It is, of course, on the 5th, not 6th, April. This was my typographical error, not the Editor's!

As these are my last Secretary's Notes, I should like to thank the many people who have encouraged and supported me during the last six years. The work of Secretary is quite demanding, and deadlines have to be met, but I have enjoyed the work very much, even when it seemed that the readers of these Notes could be counted on the fingers of one hand!

AUDREY WHITELEY  
Hon. Secretary

\*  
\*\*\*  
\*

The loss of Janet Woolbar and Audrey Whiteley from the Committee will be a great loss to the Society, and one that will be very difficult to replace. I am sure there will be several resolutions and votes of thanks for the long and excellent service they have both given to the Society. I would very much like to be associated with these expressions.

Janet and Audrey, with the co-operation of the Treasurer, Judith Payling, and various other Committee members, have given us a term of stable administration and, as far as I know, a spell with the least acrimony. During this period the Society has grown in all departments, greatly increased membership, a much stronger financial basis, and increased activities on all fronts.

Thank you, Janet and Audrey, and now may you, with the strain of administration taken off your shoulders, enjoy your dancing much more. I heartily endorse George Sweetland's comments in last month's SIFD NEWS, and sincerely hope that in the very near future two worthy members will eagerly come forward, to steer the Society to even further successes.

HARRY WHITAKER

\*  
\*\*\*  
\*

## A NOTE OF THANKS

As we come to the end of another year, I should like once again to record my thanks to the people who give up a great deal of their time to ensure that members receive their copy of the SIFD NEWS each month. Doug and Maureen Wells continue to do a marvellous job in getting the NEWS printed, folded, put into envelopes, stamped and posted; Edwina and Michael Holdup spend a lot of time each month putting address labels on the envelopes; and Alan Morton produces the labels and deals with all the problems of changes of address, additions for new members, etc. My thanks to all of them for working as a team. Thank you, also, to those members who help fill the pages with letters, articles, items of information and designs for covers. Many thanks, and best wishes for a happy Christmas.

LILY AVERY, Editor.

Readers may find that the quality of reproduction this month is not as good as usual. This is because the first draft copy was lost in the post. Ed.

Continued from last month.

Another surprise is that bananas are on sale in the town, the first time I have seen them in Bulgaria. They cost fifteen leva per kilo, at our present very favourable rate of exchange about 50p, but at my last visit's rate of exchange four years ago about £5. There is no queue. There are various stalls along the roadside in the town centre selling a great variety of goods - vegetables, clothes, cleaning materials and toiletries, but no great quantity, sometimes only a box full. I had thought that toiletries in particular were in short supply. They are available, but at a price, In one department store a bar of soap and an eye-liner packaged together cost 23 leva about 80p, or is it £8? In this particular store, half the floor space and display shelves were empty. Only the pavement cafés were crowded. However, on with the dance.

Our programme generally consisted of three hours dancing in the morning and one and a half hours singing in the afternoon. We were extremely lucky to be able to use the "Naiden Kirov" dance group's rehearsal studio, complete with wall mirrors, changing rooms and refreshment room where we were able to buy soft drinks and coffee during our mid-class break. The studio is a little distance from the hotel, so we have the luxury of being delivered and collected by coach. We have three young men to teach us - Plamen, who is a graduate of the Plovdiv School and whose wife is also a dancer, Peter, another Plovdiv graduate, and young Kamen, a student, the son of the Director and a very promising dancer. We begin our sessions with the usual warming up exercises, not too prolonged, and start with an easy local dance. We go through the basics of Eleno Mome, Daichovo, Bučimiš, Graovsko, Četvorno, Pravo and Kopanitsa, with one or two interesting new variations and combinations. Those who have come basically for the singing are a bit out of their depth, so Plamen decides to teach us a simple Makedonsko. However, by then the real beginners have already decided to go shopping instead, and Plamen finds that not only do we already know the dance but the words of the song as well. The expression on his face was a picture! He quickly moved on to the next dance. By the end of the week we had covered quite an extensive programme, and were delighted to find we had a write-up in the local paper. The journalist described the group as keen folklorists from Holland, including two English ladies (that's us), aged between 25 and 60, teachers, doctors, workers and pensioners. I think I fit in there somewhere.

After a couple of singing lessons I decided that for the sake and sanity of all concerned my voice was better mute, so I took it and myself shopping instead. Margaret and Corry decided to play truant also, though not for the same reason. Although there is not much in the way of souvenirs - Russe is an industrial town, not a tourist centre - we explored the shops and bought postcards and stamps, an afternoon's undertaking, and watched people promenading up and down the main precinct, and watched more people watching the promenaders. One day we caught three elderly gentlemen sitting on a bench watching a strikingly tall girl in a strikingly short skirt walking elegantly by. They were unable to take their eyes off her, till they realized that they too were under scrutiny. Then they all laughed and called out something which unfortunately we couldn't understand, and yet could.

On Saturday afternoon, when the shops were shut, we passed some beautiful wrought iron gates with a church behind them. As the side gate was open we decided to go in and have a closer look. There was a fairly large entrance with a spire above, but the main part of the building behind looked much older judging by the roof tiles, and yet very low, like an elongated cottage. Intrigued, I peered through a broken pane of glass and was amazed to see the body of the church below me. What was a window at ground level outside was actually high up from inside. Apparently in Turkish times Christian churches were not allowed to be tall, imposing buildings, so they solved the problem by building below ground level instead. The caretaker was sitting in the sun in the church yard but came and opened the door when he saw that we were interested, or maybe he was due to open up anyway. He switched on the lights for us so we could see to descend the steps into the body of the church, and admire the architecture and paintings, and then posed like a sentry on duty for us to photograph him in front of the altar, flanked by icons, which were shown to perfection by lights from behind. Having thanked him for his help we made to leave when he asked if we

Contd...

had any pens. Margaret had a brand new red one from the travel agency, which she gave him. He examined it critically and then asked if we had a blue one instead!

FRANCES HORROCKS

To be continued

--oOo--

### CONCHORDIA

I have taken over the Conchordia music collection from Tina Stone. (Thanks for all your work in the past, Tina!). I am a member of S.I.F.D., and Dennis and Margaret Belford's group in Edinburgh, and also The International Ceilidh Band in Edinburgh. This band now has a database of about 1,000 international folk dances. The data on each dance includes: name of the dance, country, whether on cassette (yes/no), steps (yes/no), music sheet/s (yes/no), text of song (yes/no). The origin of the material is S.I.F.D., Dennis Belford, Conchordia, E.F.D.S.S., and groups we are in touch with abroad.

If you would like us to send you a list of this database to you, please send a stamped, addressed envelope to the address below. If you are interested in only one country, or only cassettes, or only steps, or only music sheets, or only songs, we can narrow the listing if you tell us. If you would then like to have some of the material listed, you can do the following:

- 1) If the material is easily available, e.g. SIFD/EFDS please contact them directly (we will give you addresses).
- 2) Otherwise, underline the material you want and send us a similar amount of material which we do not have. This is what we would prefer - to EXCHANGE material with no money involved.
- 3) If you can't give us anything in exchange, send us some cash to cover the cost of photocopier paper, toner and time involved. Any cheques should be made payable to "The Scottish Dancing Club". Any money received will be paid into this account, used to fund this exchange, and we'll send you a copy of the bank statement.

In all postal communication, please include a stamped, addressed envelope, your telephone number and best times to telephone, to save us time. If you know of any similar folk collections here or abroad, we would be grateful for their addresses.

KEN GOURLAY

International Ceilidh Band,

3 Hayfield, Edinburgh EH12 8UJ

Tel: 031 339 5374 (preferably 9 a.m. to 12 noon, but 24 hours)

Fax 031 556 9215.

--oOo--

### NEWS FROM ABROAD

Joan Boyes, ex-S.I.F.D. member, is now living in Cyprus and has three groups of dancers at the school where she is teaching. She sends her warmest regards to all her friends in the S.I.F.D., wishes everyone well, and invites any members to visit Cyprus and stay with her either at her address in Limassol (401 Antoinette Court, Christou Sozou Str., T.T.201, Limassol, Cyprus) or in Paphos, where she has a week-day apartment.

--oOo--

"MACEDONIAN FOLK DANCES", a book by Lindsey Pollock, in collaboration with Phil Griffin

This book, details of which we gave last month, is still available from Ken Ward, Flat 4, 290 Leigham Court Road, London SW16 2QP. Tel: 081 677 3812. Contact Ken for details.



## LETTERS TO THE EDITOR

Dear Lily,

Having just read Philip Thornton's letter in the November SIFD NEWS, following up Henry Lee's letter of the previous month, I thought I must reply.

Rod and I have been going to Sidmouth for at least 12-15 years now and would agree that as far as "International" folkdance is concerned, the organizers book groups that will "draw the crowds" and the "money", and folk traditions have more or less gone by the board. The odd group that they have had during the past few years that I would consider "a true folk group" has tended to be from the Scandinavian countries and has been very mixed in age, sex, height, physical build etc. - not your uniform age, height and size, with identical hair styles of the many "flashy" dance groups that have appeared in Sidmouth during the past years.

We have left the dance scene at Sidmouth alone for ages and have just "taken in" what has happened to pass by. For us, Sidmouth is the song and music side, and the children's festival, which is still very much belonging to the "folk" idiom.

The song workshop that I went to daily was a "harmony singing workshop", which was excellently led by an all female singing group called "Bread and Roses". Every day we met and sang - the largest folk singing group ever (50 or more daily). It was real "folk". Rod went to a workshop which was led by the West Gallery Music Association. They are an informal group of musicians, singers and scholars who share an interest in the secular music and dance and the sacred music, psalmody and hymnody of the men and women who performed from the West Galleries of parish churches, in chapels, and around the towns and villages of England during the 18th and 19th centuries.

The enthusiasts who organized two workshops daily for singers and musicians were really committed, and 50-60 people met together daily to sing and play from copies of well-rehearsed old manuscripts of the music. They performed a traditional even-song in the Parish Church and a further concert. It was excellent. If you get a chance to listen to or participate in anything organized by this Association, you ought to try and go along.

If you ever go to Sidmouth to "taste" what it has to offer, to really get something of substance from the festival you need to look at the music and singing workshops. Then, when your feet or legs give up, you can enjoy another dimension of "folk". Give the dance side a miss! You do occasionally get a spontaneous dance workshop which is not on the official programme, but apart from that the "international" dance scene for us is a dead loss.

For anyone with children, Sidmouth is wonderful (a statement from the heart). There are action-packed folk and craft activities for them to participate in and give you time to do something that you enjoy. Sidmouth caters for people with children, which very few organizations/groups do in Britain today. Don't be put off by the two adverse letters in the SIFD NEWS. We have friends who dance (English and International) and enjoy dancing generally in its widest sense who still find a lot on offer at Sidmouth. It caters for a wide range of taste. Did Philip Thornton "taste" the Morris workshops, the clog dancing workshops, the longsword and rapper workshop? I still think of Sidmouth as a true folk festival although its more glamorous title of "International Festival of FolkArts" portrays its two dimensions - that for a spectator and for a participant. Which are you?

Hope you all had a good summer and that we will be reading about the more exciting pursuits of a lot of you in the SIFD NEWS. Sidmouth is for the "stay at home" group of which, through finance and family, we are now part.

. Happy dancing (and singing),

BARBARA AND ROD PERKINS  
8 New Street, Tiddington,  
Stratford-upon-Avon, CV37 7DA

Dear Lily,

I found Philip Thornton's account of his reaction to Sidmouth 1991 very interesting. His comments on the dance done by "Lou Cieri" explained the roots of that dance and made sense of it by putting it in the context of its cultural folk background.

I am sorry he left the festival this year saddened by his visit but I can understand why this should be so as over the years I have heard many widely differing opinions about Sidmouth. As I said before, I am a Sidmouth enthusiast. I think I have been going often enough for long enough to know my way around this huge festival so that I can fairly successfully select the events that will please me (which is why I chose an alternative to hearing the band "Mara"). As for everybody else, it is a very personal choice. Sidmouth requires a philosophical attitude, which shrugs off frustrations and disappointments and delights in the good things, of which there are many.

Philip mentions the Abbots Bromley Horn Dance. This is performed at about 10 p.m. on the first Saturday in June during the Morris Ring meeting at Thaxted, Essex, and lasts about ten minutes (Ed.note: Traditionally, this dance is performed on the first Monday after the first Sunday after 4th September). It may be because the time and setting is right but I am always surprised at how such a simple ritual dance can be so emotionally moving. Anybody in the Midlands in the area between Stafford and Burton-on-Trent should visit Abbots Bromley to see the original enormous staghorns, many centuries old, which are kept in the parish church.

HENRY LEE  
48 Rockingham Way,  
Stevenage, Herts.

Having been to Sidmouth many times, and having heard the different opinions, it seems to me that perhaps the festival should be called "The Sidmouth International Festival of Singing, Dancing and Music", omitting the word "folk". It would avoid some people being disillusioned, and people would go along just to enjoy the spectacle of the stage shows, the enjoyment of taking part in the many many activities, and being part of the general festival atmosphere, without expecting to see and to participate in a completely authentic/traditional festival of folk music, folk singing and folk dancing (at least on the "international" side). One could enjoy a very full week, and if you find some truly authentic items, so much the better.

LILY AVERY



WEEKEND OF DANCING AND WALKING IN SUSSEX - 25TH/27TH SEPTEMBER 1992

I now have details of the weekend in Sussex mentioned in the booking sheet for Weekends Away sent out with the November SIFD NEWS. The venue will be Pyke House, Battle, to the North-West of Hastings. The grounds of Pyke House are part of the site of the 1066 Battle of Hastings. The House offers comfortable accommodation, mainly in twin rooms, with a few multiple and single rooms. Access by both road and rail is good. Battle Station is about a quarter of a mile from the house.

The programme for the weekend will be similar to that of other weekends away, being a mixture of dancing and walking - plus the opportunity to see the site of the battle, which is now administered by English Heritage. I expect the cost of the weekend to be £64, from Friday until Sunday afternoon.

All who ticked this weekend on the Weekends Away booking sheet have either been sent or will be sent a booking slip. Anyone else now interested can apply either by returning the Weekends Away sheet to Jack Richardson, or direct to me. A deposit will be requested early next year.

ROY CLARKE  
33 Cedar Park Road, Enfield  
Middx. EN2 0HE. Tel:081 367 2649

## BALKANPLUS PRESENTS AN ALBANIAN DANCE WORKSHOP

Balkanplus is pleased to introduce Emin "Gaxa" Islami to Britain. During the week-end of 18th-19th January, 1992, Emin will be teaching a selection of his dances. He will be accompanied by Martin Ihns, whom many people already know from Arnside and his visit to London this year.

Emin is an ethnic Albanian, born in 1955 in Skopje (Macedonia). Until 1979 he was a member of the Macedonian amateur dance ensembles "Goce Delcev" and "Orce Nikolov". He was then asked to join the professional Albanian dance ensemble of Kosovo, "Sota" which is where he learnt his first Albanian dances. Since 1982, Emin Islami has been the leader of the Albanian dance ensemble "Emin Duraku", named after a national hero. Although the group was already established, it was Emin Islami who transformed it into one of the best ensembles in Skopje. In 1985 it was proclaimed as the best amateur dance ensemble of entire Macedonia.

Nowadays, Emin Islami is recognized as one of the best dance teachers and choreographers for Albanian dances throughout Macedonia, Kosovo and other parts of Yugoslavia. His programme includes dances of the Toski and Gega (the two main Albanian population groups) from Macedonia, Kosovo and Albania. He regularly visits Albania to study dances with the national ensemble in Tirana and to collect dances first-hand from the villages.

Emin was invited to Holland this year to lead an Easter course, followed by a tour of two weeks around Holland. The visit was so successful that he was immediately invited back for this year's Christmas course in Holland. Thanks to Martin Ihns, we are now being offered the chance to see this fine teacher in Britain.

Details of the course are as follows:-

Saturday, 18th January 1992  
at Working Men's College,  
Crowndale Road,  
London N.W.1.

10.30 a.m. to 5.30 p.m.

Sunday, 19th January 1992  
at The Place (near to Euston Station),  
17 Duke's Road,  
London W.C.1.

10 a.m. to 5 p.m.

Cost: £8 per day (£7 for Balkanplus members)  
£15 for the weekend (£13 for Balkanplus members)

Although people are welcome to join the course for the Sunday only, you should be aware that you will then have missed the introductory session to the style etc. Space is limited, particularly on the Sunday. Entrance will be by ticket only.

For further details, please contact me at 110 Gammons Lane, Watford WD2 5HY, or on 0923 51528 (home - from 11th December 0923 251528), 0923 204434 (daytime). Cheques should be made payable to "Balkanplus". Please send s.a.e. if applying for tickets by post.

Emin Islami will be in this country for the week following the above weekend and will be available to teach other groups if they are interested. Please contact me as soon as possible if you would like further details.

HELEN GREEN

\*\*\*\*\*

## FUTURE EVENTS CALENDAR

To all groups and individuals organizing events: Have you been remembering to contact me to ensure THAT YOUR EVENT IS ENTERED ON THE S.I.F.D. calendar before you make the final arrangements? This is well worth doing as the intention is to avoid clashes of events that would prejudice the success of either of the events concerned. If anyone would like a copy of the calendar at any time, please contact me.

N.B. You will also need to send Lily Avery full details of your event separately so that she can put an entry in SIFD NEWS.

LIZ MELLISH, 081 863 7807



Continued from last month.

It was all fascinating and totally absorbing, even when towards the end of the day eyelids felt unduly heavy, sun-roasted, and colour/movement-dazzled after so many hours non-stop of continuously unfolding delights. Even a gentle few minutes' doze in the shade was blessed with hidden strains of fine old melodies and the gentle hum of happy voices. Occasionally a spontaneous round of applause and shouts of appreciation greeted an extra wellknown or patriotic phrase, action or verse, and it was most amusing to see Bulgarian democracy in action at one point. The contestants were just musicians who were joined occasionally by a singer, but the music was so wellknown and so well loved that several dancers (dressed in flowery, baggy pantaloons and looking to me rather gypsy-ish) danced on the fringe amongst the audience, but as the applause for them increased, they got bolder and approached the stage. At this point the organizer/judge came over and motioned them to sit down and be quiet. This was met with a disapproving howl from the bulk of the audience, so after a little consultation she finally returned and led a couple of these dancers back out onto the stage, shovelling the competitors firmly to the side. This was greeted with thunderous acclaim and the audience just took off. (I hope the poor musicians were marked well for their pains and the secondary place they were upstaged into).

I could go on and on about the various pleasures and delights, from the little head-dress made overnight specially for me, to sharing a blanket cuddling up to strangers on the final evening, when, having lost my mohair jacket, I was very obviously cold, to the little grass decoration given to me "for my smile" and the little string of popcorn decoration off a handsome young man's festive hat. Everyone who went will have similar experiences to tell. The warm heart of Bulgaria was shown to all.

I should mention that, despite its uniquely all-Bulgarian nature, the organizers invited a group of American women to sing a selection of Bulgarian songs, including "Te doro", and Eddie Tijssen's group to dance, play and sing as the finale on stage 6. By that time it was almost dark, so the Dutch realigned their minibus to throw its headlights on from the side of the stage. The generous, enthusiastic reception must have been a joy for them.

But for us lucky ones Koprivshtitsa was only the icing on a delicious full cake as we were then whisked to Batak via Plovdiv and a quick whisk round the church, Roman amphitheatre, old streets, where I missed "my" special dancing shoes by 30 leva, but thank goodness I had bought replacement tservuli on the mountain as, horror of horrors, I discovered I had given away my dancing - nay my ONLY - shoes (with their sorbothane insoles against the concrete floor we were dancing on) and all my socks, by mistake as part of the presents to Ady's relations - all I had was children's trainers and children's socks!

We had a superb dancer, Dinko (our good-humoured lovely teacher), Ryman and Angel, our superb musicians, Dobrina, the excellent young support teacher who did the "women only" sessions, and our beautiful songster, Nicoleta Georgiev (most of us bought her record). All made it a grand week. The very spacious sports hall ensured that at no time were the 40+ of us (60+ when the visiting team from Dorkovo came) ever crowded. Unlike some of our own subterranean sports halls, this one had windows one full side, so we looked out across the lake to the mountains. Wonderful. We even had time for a little walk round part of it and up into the nearby woods. This was led by the hotel receptionist in her free time. She industriously picked thyme and St. John's Wort for herb tea and then insisted I took it as we had previously been talking (as far as my German would allow) about various tissanes and healing plants.

After a very exciting ride in little local 'buses up into the Rodope mountains with wonderful wild scenery, we explored the caves of Jargodinska. The colours and shapes illuminated as we passed through were most striking. Then after this we went on to Devin for a staged performance by the group, with whom we ate a meal in the restaurant adjacent. The endless line of Pravo winding in and out of all the tables will long remain as a particular memory (and I'll certainly not forget the 4½' step on to concrete which smashed my little tape recorder, but luckily no bones! Just as well to

Contd.

Contd...

be well padded and easy to roll, and Julian Sinton and Roger Wicksteed kindly offered to copy their taping for me, so it could have been worse. (Sorry about the language, Joan (Guest); I didn't deserve your kind concerned rush to pick up the pieces).

DIKI GLEESON

To be continued

--oOo--

GENERAL TEACHING CERTIFICATE (BERT PRICE PROFICIENCY AWARD)

The following members are to be congratulated on the award of the General Teaching Certificate of the S.I.F.D. - Dawn Webster, Brenda Steventon, Philip Steventon. The certificates were presented in a small ceremony at the end of the day during which the candidates had completed the requirements for the award. This day was mainly occupied by practical teaching sessions conducted by the candidates under the scrutiny of the assessors. A fourth candidate, Judy Penaluna, also satisfied the assessors on this occasion and will receive her certificate after completing the written work.

It is very important for the future of the Society that new, young teachers come forward, and I should like to thank all those who have been, and are being, instrumental in furthering this mission. A special vote of thanks to the "guinea pigs" who came on 9th November to be taught by the candidates.

It is proposed to hold Silver Badge tests in Swedish, Israeli and Bulgarian in November 1992. Day Courses covering the syllabuses (which will be published soon) will be held early in 1992, starting with Swedish in January. There will be no S.I.F.D. Day Course in December 1991.

SIMON GUEST

Chairman, Badges & Day Courses  
Sub-Committee

--oOo--

DANCE STUDIES, VOL.14, Edited by Roderyk Lange.

This new edition of Dance Studies celebrates the 10th anniversary of the Centre for Dance Studies, Jersey. To visit the Centre is a truly delightful experience and a wonderful peaceful place to study and work. Dr. Lange, with his sympathetic and understanding manner, has guided the work at the Centre since 1971 and produced the Dance Studies since 1976.

The anniversary volume contains studies concerning the present situation in the sphere of dance folklore, the non-professional dance, and dance education. As fitting the occasion, the first study is by Dr. Lange - "Dance Folklore and the Non-Professional Dancer". As always, Dr. Lange has some very interesting comments and observations to make. The second study is "Music and Dance Activities in Polish Folk Tradition - The Problem of Syncretism" by Ewa Dahlig. If syncretism is something you have never come across before (it was for me too!), all is revealed, so read the book if you wish to find out. Don't be put off by the title of the third study, "The Use of Traditional Symbols for Recasting the Present; A Case Study of Tourism in Romania" by Anca Giurchescu. It sounds very wordy but it is in fact extremely interesting and very apt for all those involved in Romanian dancing. Alkis Raftis, the Greek folkdance specialist, writes on "A Call For a New Breed of Folk Dance Teachers", and Sarah Stevens contributes "Dance Teacher Education in Britain in the 1990s" - both give plenty of food for thought in their studies.

A very interesting collection of studies. Price £6 plus p. & p., from Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Islands JE3 7AQ.

ROBERT HARROLD

DATES FOR YOUR DIARY

- Jan.25th NEW YEAR PARTY. Croxley Green International FolkDancers are holding their annual Dance at "The Welcome Club", Barton Way, Croxley Green, near Watford, Herts., 7.30 to 10.30 p.m. Admission £2 including refreshments. Payable at the door. The hall is next to Croxley Green Library, Barton Way. Come in costume (not obligatory!).
- Feb.1st OXFORD BALKANSKO ORO NEW YEAR PARTY at St.Margaret's Parish Institute Hall. 7.30 to 11 p.m. Tickets £5 including refreshments. Numbers will be limited so please book early with Roger Wicksteed, 47 Jordan Hill, North Oxford OX2 8EU.

--oOo--

GREEK FOLKDANCE DAY COURSE IN AID OF CANCER RELIEF MACMILLAN FUND

The above Day Course will be held on SATURDAY, 22ND FEBRUARY 1992, in Trefusis, Cecil Sharp House, 2 Regent's Park Road, London N.W.1., from 10.30 a.m. to 5 p.m. Tutor: Lillian Galatis. Fee: £6. The content of the Day Course will be Cretan dances and Greek Macedonian dances. If time permits, requests could be taught. During breaks and lunchtime, I shall gladly work on individual queries on dances - provided I know the dances!

There will be a raffle. There will also be a Folk Stall. I already have several Greek items for sale but anything, of any country, that could be sold will be gratefully welcome. People have already been very helpful in this respect. Many thanks.

I am planning to ask for the Cafeteria at Cecil Sharp House to be open for drinks and light snacks. I hope this will be useful and that we shall all use it.

LILLIAN GALATIS

---oOo---

FOLKDANCE COURSES ABROAD

There will be an EASTER DANCE SEMINAR IN ATHENS from 12th to 19th April 1992, organized by Yvonne Hunt. 3-4 hours of dance instruction per day; lectures, slides, videos; visits to dance centres; information on museums, books, costumes and recordings. Dance regions: Macedonia, Western Thrace, Thessaly, Crete and other islands. Instructors and lecturers: Yvonne Hunt and others. Accommodation at the Hera Hotel, Athens. For registration and further information, contact Yvonne Hunt, Erechthiou 37, Koukaki, Gr 11742 Athens, Greece. Tel; 01 921 9330.

FOLK DANCE, MUSIC & SINGING COURSES IN BULGARIA at Easter, 15th to 25th April 1992. Choice of two venues: Lovech £363.50 and/or Rhodope Mountains (Orbita Centre near Batak) £384.50. Courses £25 extra. Minimum number of participants at each place is 15. Should these numbers not be reached, the more popular venue will be chosen. Therefore, please state your 1st and 2nd choice when applying. Prices include: scheduled return flights from Heathrow (including April air-fare supplement), full board, and some excursions. Further details from: Mrs. Ita Purton, Secretary, The British-Bulgarian Friendship Society, c/o Finsbury Library, 245 St. John Street, London EC1V 4NB. Tel: 071 837 2304.

FOLKLORIC DANCE TOURS TO ROMANIA 1992 18th to 25th April at Brasov, Transylvania, and 26th July to 9th August at Piatra Neamt, Moldova. For further information, write to The Doina Foundation, c/o Silviu Ciuciumis, Aarhuispad 22, 3067 PR Rotterdam The Netherlands. Tel: 31-10-4218622.

--oOo--

MUSIC. A Mexican tune this month from Wilf Horrocks. If you would like the music of any particular dance, please let Wilf know - 53 Southway, Carshalton Beeches, Surrey SM5 4HP. Tel: 081 642 3629.

# LAS CHIAPANECAS

(Mexico)

d. = 64 Intro: Play in bright and cheerful style.

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure has quarter notes D5, E5, and F#5. The following measure has quarter notes G5, A5, and B5. The next measure has quarter notes C6, B5, and A5. The final measure has quarter notes G5, F#5, and E5. Chords G, D, Em, A7, D, A7, and D are indicated below the staff.

**A**

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The next measure has quarter notes A4, B4, and C5. The following measure has quarter notes D5, E5, and F#5. The next measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords D, A7, and D are indicated below the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note A3, followed by quarter notes B3, C4, and D4. The next measure has quarter notes E4, F#4, and G4. The following measure has quarter notes A4, B4, and C5. The next measure has quarter notes D5, E5, and F#5. The final measure has quarter notes G5, A5, and B5. Chords A and D are indicated below the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The next measure has quarter notes A4, B4, and C5. The following measure has quarter notes D5, E5, and F#5. The next measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords D7 and G are indicated below the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The next measure has quarter notes A4, B4, and C5. The following measure has quarter notes D5, E5, and F#5. The next measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords D, Em, A7, D, A7, and D are indicated below the staff.

**B** with emphasis and a shade slower.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The next measure has quarter notes A4, B4, and C5. The following measure has quarter notes D5, E5, and F#5. The next measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords D and A7 are indicated below the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The next measure has quarter notes A4, B4, and C5. The following measure has quarter notes D5, E5, and F#5. The next measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords A7 and D are indicated below the staff.

A tempo

Musical staff 8: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure has quarter notes D5, E5, and F#5. The following measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords G, D, and A7 are indicated below the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The next measure has quarter notes A4, B4, and C5. The following measure has quarter notes D5, E5, and F#5. The next measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords D and G are indicated below the staff.

Musical staff 10: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The next measure has quarter notes A4, B4, and C5. The following measure has quarter notes D5, E5, and F#5. The next measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords D and A7 are indicated below the staff.

Play: ABAB Taken from tape by W.H. (Nov. 1991)

Musical staff 11: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter note D4, followed by quarter notes E4, F#4, and G4. The next measure has quarter notes A4, B4, and C5. The following measure has quarter notes D5, E5, and F#5. The next measure has quarter notes G5, A5, and B5. The final measure has quarter notes C6, B5, and A5. Chords D, A7, D, A7, and D are indicated below the staff.

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

Dec.1st M.C.s Dawn & Paul Webster. (Raffle to be organized by Audrey Whiteley in aid of British Heart Foundation; good quality folk items needed).

Jan.5th M.C. to be announced.

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

+  
+++  
+

WHAT'S ON

Dec.1st S.I.F.D. ANNUAL GENERAL MEETING, 4.30 p.m. at Trefusis, Cecil Sharp House, 2 Regent's Park Road, London N.W.1.

Dec.7th ZIVKO FIRFOV BALKAN PARTY, 7 to 10.30 p.m. at Moorfields School, Bunhill Row, London E.C.1. Nearest Underground Station: Old Street. ADMISSION BY TICKET ONLY. £5, including refreshments, from Irene Keywood, 133 Third Avenue, Dagenham, Essex RM10 9BD. Tel: 081 592 4427. (s.a.e. please) Cheques payable to Zivko Firfov Group.

Dec.13th TROIKA (East European music) appearing at Hemel Hempstead Old Town Hall. No details received.

Dec.14th (Please note change of date) BALKANPLUS at Working Men's College, Crown-dale Road, London N.W.1., 7 p.m. £2.50 including refreshments. M.C.: "Ollie". Further details from Helen Green, 0923 204434 (daytime), 0923 51528 (evenings - 0923 251528 from 11th December). The next Balkanplus will be on 18th January, following the Albanian workshop (see page 8), M.C.s ValLenny and Maggie O'Regan.

Dec.16th WYCOMBE INTERNATIONAL FOLKDANCE GROUP CHRISTMAS DANCE AT Sir William Ramsay School, Rose Avenue, Hazlemere, nr. High Wycombe, 8 p.m. £2 including refreshments.

Dec.20th WEEKEND AT DUNFORD HOUSE, MIDHURST. Enquiries to Jack Richardson, 0792 to 22nd 295194 (work), 0792 403153 (home).

Dec.31st NEW YEAR'S EVE DANCE, 8 p.m. to 12.15 a.m., at St.Mary's Church Hall, Merton Park. Tickets £3. Contact Hugh Wood, 081 540 5533, or Helen Ezra, 081 648 4118 (evenings).

+  
+++  
+

I should like to thank all those who came to the Dance on Friday, 8th November, at Cecil Sharp House, which I ran in aid of the Trinity Hospice, Clapham, as well as those who sent donations. We had a wonderful time, with Jill Bransby calling, "The Rangers" (and me) playing, and the clog dancing "Hot Dog Line". We have raised £163.78 which will go to the hospice's 100th anniversary appeal.

TINA STONE

+  
+++  
+

\*\*\*\*\*  
IMPORTANT ANNOUNCEMENT. Although the usual deadline for receiving material for publication in SIFD NEWS is the 15th of the preceding month, we need to have material for the January issue as early as possible, in order to get it printed before the printer closes down for his Christmas holiday. ANYTHING RECEIVED AFTER 12TH DECEMBER WILL BE TOO LATE and will have to wait until the February issue. Ed.  
\*\*\*\*\*