

517D news



MARCH 1992

SOCIETY FOR INTERNATIONAL FOLK DANCING

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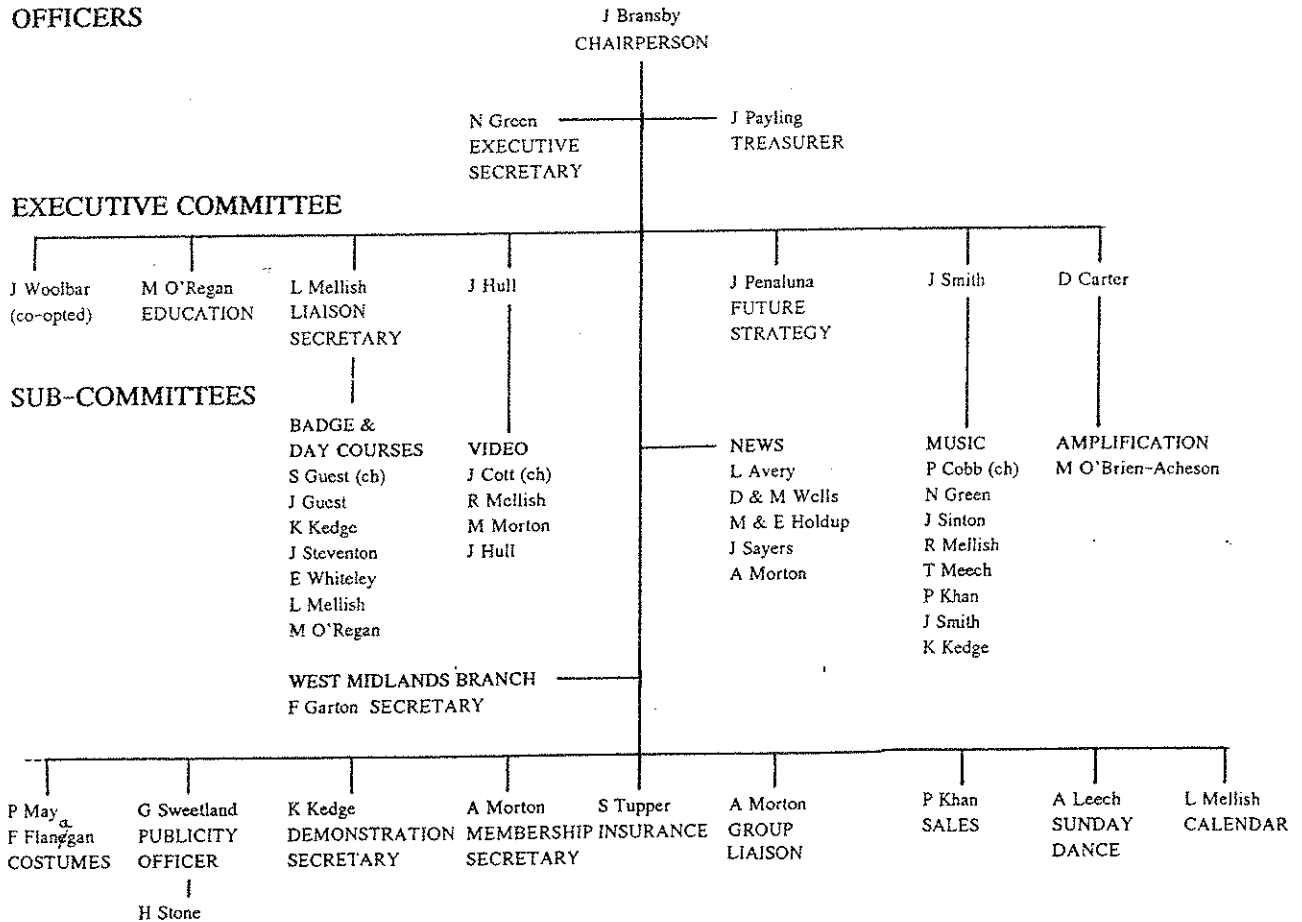
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The novice Schuhplattler dancer on this month's cover was drawn by Bernard Webb.

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SIFD ORGANISATION

OFFICERS



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

At St Paul's Centre, Rossmore Road, Marylebone, London N.W.1. (off Lisson Grove and near Marylebone and Edgware Road Underground Stations). 10.30 a.m. to 4.30 p.m. on SATURDAY, 14TH MARCH 1992. Tutors: Liz Mellish and Nick Green. £4 for S.I.F.D. members, £5 for non-members. (Concessions on request).

The dances to be taught will be taken from the Silver Badge Bulgarian syllabus published in January's SIFD NEWS. Emphasis will be placed on the two compulsory dances and the three dances new to the syllabus. Come and enjoy learning these attractive dances, whether or not you propose to enter for the badge.

Bring packed lunch; squash available on site. Kitchen available for making tea or coffee; tea-bags, instant coffee and milk will be provided at a nominal charge. Cassettes and notes should be available for sale. Only official video recording will be allowed. Any enquiries to Simon Guest, 0378 77065 (evenings). After 6th March, 0992 577065.

The S.I.F.D. Day course on 11th April will be French, and that on 9th May will be Finnish.

SECRETARY'S NOTES

The Committee has now agreed tasks and a structure to give a cross representation between the various sub-committees, as shown in the organization chart on page 2, and we hope this will improve the effectiveness of the Society. We are still looking for help in accommodating the amplification equipment. This needs someone with some secure storage space living somewhere around London, but it would not be necessary for this person to fetch and carry the equipment to events.

I have information sheets to advertize the York Summer School, and we are sending one out with each SIFD NEWS this month. If you have friends or contacts who may be interested in these sheets, please let me know. Now that the Summer School is not organized by Jack Richardson, supported by Swansea University, it is very important that you help us make it successful as it is a very large project to maintain on our limited finances.

We are also looking to pursue grants to cover projects and equipment for the S.I.F.D. If you know of any good contacts, please let me know.

NICK GREEN
Executive Secretary

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A NOTE FROM THE CHAIR

You will see from Nick Green's very useful chart on S.I.F.D. organization that is published on page 2 that a very large number of people do a lot of work for the Society. It is very impressive to discover just how democratic and devolved our organization is; a great relief to me! In my first two months in office I have been trying to learn (with Nick's and the rest of the Committee's help) just what everyone does do, and how the Executive Committee may be able to help them with their tasks.

If you think that Nick has left someone off the chart, please let him know and he will amend it. It is encouraging that we have some new names on it, such as Jeanette Hull's and Ann Leach's. Ann is now organizing the Sunday Dances, and "didn't she do well" last month, running the dance for Central London. Congratulations Ann!

Congratulations also to both teachers, Janet Woolbar and Fiona Howarth who taught, in their own appropriate styles, so expertly and enthusiastically, the first two Day Courses of the year - Swedish and Israeli respectively. Both courses were very well attended, an accolade to such good teachers, but also to the continual smooth running of the Badge & Day Course Committee who make it all happen.

You will notice on the chart that there is the word "temporary" under DaveCarter's name with regard to amplification. At present, he houses and brings the S.I.F.D. equipment when it is required. However, he lives in Southend so the arrangement is less than ideal. Is there anyone who has the room, the muscle-power, the transport, and lives more centrally to London who might be able to help?

Kay Kedge is also listed as our Demonstration Secretary and she is wanting to retire from this job this Summer. She also, as I mentioned In January, would like somebody to take over the Sales and promotion of goods. So come on all you useful people with all the skills and knowledge to do these jobs - ask not what the Society does for you but what you can do for your Society!

JILL BRANSBY
Chairperson

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S.I.F.D. MUSIC AND BOOKLETS. Postal charges for the S.I.F.D. music and booklets are to be increased to the following rates:- one or two items £1; three, four or five items £1.50; six or more items £3. These prices will be charged on all orders sent out after 29th February 1992.

PAM KHAN

S.I.F.D. INTERNATIONAL FOLK DANCE SUMMER SCHOOL
THE COLLEGE OF RIPON AND ST. JOHN, LORD MAYOR'S WALK, YORK

25TH JULY - 1ST AUGUST 1992

Application forms and a leaflet about the Summer School are enclosed with this issue of SIFD NEWS. Could you please display the leaflet (courtesy of Helen Green - many thanks, Helen) wherever you think most suitable. If you can think of several places, perhaps you could photocopy it; the more publicity the better!

For anyone wishing self-catering, hostel or accommodation other than at the college, a comprehensive booklet giving all these details, with a map, is available free of charge from the Tourist Information Centre, De Grey Rooms, Exhibition Square, York YO1 2HB. Tel: 0904 621756. They will also be able to give details of camp sites.

The college offers half price accommodation to children under 12 who share a room with an adult, but we have no plans for a creche.

- * There are frequent trains to York. As a rough guide to fares, the saver return which operates in the summer will be:- Bristol £55, London £51, Edinburgh £47, Birmingham £34, Manchester £13. There are no longer any reductions for conferences and/or educational trips, but if ten or more travel together and book in advance there is a 25% reduction. If you are staying at the college and wish to be met at the station on arrival in York, please let us know your time of arrival by the Saturday before the course. We have access to our rooms at the college from midday, although the first organized activity will be the evening dance.

PLEASE return your application form as soon as possible. If we do not receive enough support, the course will have to be cancelled. The organizers of the last Summer School were seriously considering this possibility due to the lateness of applications being returned. However, we look forward to seeing many of you in York for yet another enjoyable Summer School.

PAUL & DAWN WEBSTER
Greenacres, Broadstreet Common,
Nash, Newport, Gwent NP6 2AZ

- * N.B. Please check the rail fares locally.

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CONGRATULATIONS to Jeanette Hull who has received the S.I.F.D. General Teaching Certificate after having successfully completed the written and practical examinations.

NEW CASSETTE C.7 - HUNGARIAN DANCE "SOMOGYI KARIKAZO".

Sybil Chapman has pointed out a discrepancy between the music and the dance instructions for the above dance. It concerns Melody A only. Sybil suggests that the dance instructions should read:-

Bars 1-3	}	instead of	{	1-2
4-5				3
6				4
7-12				5-8

We are grateful to Sybil for noticing this.

KAY KEDGE

HALSWAY MANOR, 1ST TO 4TH MAY 1992

It is not too late to book for the early May Bank Holiday weekend (Friday to Monday) at this beautifully situated house between Taunton and Minehead. Excellent walking on the Quantocks, Exmoor, and the North Devon and Somerset coast, and dancing in the evenings. Enquiries to Jack Richardson, Dept. of Chemical Engineering, University College, Swansea SA2 8PP. Tel: 0792 295194 (work) 0792 403153 (home).

Continuation of Part 8, the Morava Zone, men's costume:

The men's costumes do not vary so much from region to region. The general outline and construction is similar - trousers, sash, a sleeved jacket over which is worn a waistcoat. In the South, the trousers are more inclined to be full. A costume linked to that of the women already described, is from the Sumadije region. This originally resembled that of the Panonian region, namely a pair of full white linen trousers over which was worn a loose fitting shirt fitted at the waist with a sash, and a sleeveless jacket. Later, Turkish influence was more pronounced (Fig.1). The trousers were tucked into socks, or woollen trousers fitted at the knee were worn. The shirt was gathered at the waist by a wide sash, and a dark fitted sleeveless jacket, ornamented by braid, was worn over the shirt. Nineteenth century illustrations show Belgrade men wearing the same costume, but the jackets are lavishly decorated in silver or gilt wire.

Around the nineteenth century, changes began to take place in the light of economic development. Trousers and jackets began to be made of homespun brown cloth "sukno", although a finer type was available, and for best wear a manufactured blue cloth "coha". Sometimes, men possessed a suit of each, the blue being best wear. The fullness above the knee in the trousers survived until around the First World War, when the cut resembled riding breeches and the garment was called "čakšire". Cotton underpants, "gaće" were worn under the coarse brown trousers to protect the skin.

Košulje (shirt).

Originally of coarse linen, the shirts were later made of cotton. When fitted čakšire began to be worn, the design of the shirt changed to lose the fullness. Cuffs and collar bands were embroidered, and there was also a narrow band of embroidery down the front of the shirt on either side of the opening - the designs were symbolic. Sleeves were full and gathered at the cuffs and collar band.

Jelek (jacket)

The jacket was long sleeved, with the edges, the overlapping front panel, and the sleeves all decorated with wide bands of black military braid sewn side by side, and panels of solid patternwork made by black twisted thread, similar to the anterija.

Anterija (waistcoat).

This sleeveless garment is worn over the jelek. Like the jelek, it is decorated around the edges and armholes. The panels of worked black silk cord, stitched through the cloth on to thick cotton or paper, is worked into patterns of flowers and other motifs such as the Serbian eagle. This work was done by men who had the special skills. The richness and extent of the decoration signified the social standing of the wearer.

Čarape (socks).

Socks traditionally were full-length and decorated with symbolic patterns, knitted in. Ankle-length or calf-length socks are also worn, the more modern having the designs more formal, embroidered and not knitted in. The basic colour is usually black. Around the turn of the century, decoration, like the women's aprons, reached the excesses of Victorian seat backs or cushion covers! Traditionally, designs also indicated a person's married status. I believe that forget-me-nots meant that a young man was eligible for marriage. With the socks was often worn a narrow leather strip wound around the lower leg, above the ankle, "gajtan". This formed a kind of spat but actually I find that wearing them supports the ankle.

Headwear.

Originally, men in the villages wore their hair in a long plait covered by a knitted red cap which later became a kind of fez. The most typical types of headwear are the "šobora" and "šajkača". The šobora is usually made of fleece from a black lamb, and in Sumadija worn with the top pinched in. Now the most widely worn hat is the šajkača, introduced as a soldier's cap early in the nineteenth century and now established as

Contd...

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a folk garment, after the Russo-Turkish War in 1876/78. Similar to it is the "Titova" (Tito's cap) which was worn by the partizans in all regions in the Second World War. At the end of the nineteenth and beginning of the twentieth centuries there was a variety of forms and materials. Headwear indicated a man's standing, social, religious and political. A certain kind of red fez was worn by rich men and Government officials. The more important the status, the taller the fez. This replaced the earlier knitted cap. Boys wore šobora, similar to older men, but often decorated them with flowers, ribbons, and feathers - especially at weddings and on feast days. Wearing a man's šobora also indicated coming of age.

KEN WARD

To be continued. See illustrations on page 9.

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JACY TACY DAY - SATURDAY, 4TH APRIL 1992
Polish Dancing at Kingsley Hall, Bruce Road (entrance in Powis Road), London E.3

Nearest Underground Station: Bromley-by-Bow (4 minutes' walk). 'Buses 8, 25 and 108 to Bow Church. Parking alongside the hall. Further directions to Kingsley Hall available on request with ticket orders.

The hall will be open from 1.30 p.m. for a prompt start.

1st session:	2.00 to 4.45 p.m.	Tuition/revision
Tea:	5.00 to 6.00 p.m.	(Substantial - as always!)
2nd session:	6.15 to 8.15 p.m.	Relaxed social dancing

Newcomers to Jacy Tacy Days may like to know that at the first session dances will be taught in depth. During the evening these will be repeated, plus other simple dances and old favourites (requests in advance welcomed), which will be shown or explained first. Cassettes will be available.

Cost:	1st session	£3.50	(including tea)
	2nd session	£3.00	(including tea)
	Both sessions	£5.00	(including tea)

Tickets in advance, please. Send s.a.e. to either of the tutors:-

Betty Harvey,
30 Regent Square,
London E3 3HQ
Tel: 081 980 9650

-or-

Tony Latham,
Flat 9, 118 Avenue Road,
Acton, London W3 8QG
Tel: 081 992 9445

Accompanist: Enid Luff

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My apologies to readers, and particularly to Betty and Tony, for getting the date of the Jacy Tacy Polish Day wrong in last month's NEWS. It should have been the 4th April, not the 14th. Luckily, we have this month and next to put the record straight, but I am sorry for any inconvenience the mistake may have caused. Mea culpa. Ed.

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BULGARIAN FOLKLORE - A talk by Prof. Ljuben Botusharov

Contd. from last month

Now I will go back to Koprivshtica. Why did they not bring those old levels to Koprivshtica as a show of living culture? Why are there no accordions, clarinets and instruments like that allowed in Koprivshtica? A professional singer was not allowed to sing on stage there; first of all because she is professional, and secondly because her accompaniment was an accordion. However, orchestras with accordion, clarinet and so on do play nowadays in Bulgaria at marriages, for example.

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So the question now is, are they authentic or not?

"Authentic" is everything that is true or truthful..... and

what is 'truthful'? Is 'authentic' the same as 'truthful' or is it not? I went away from the savor and talked about source (well-spring) folklore. What they want to restore and bring back in Koprivshhtica are the sources or well-springs from the 1920s. Now, because they want to keep up the older level of folklore, they made artificial frontiers against those new developments in folklore, which is why they are not allowed.

"The question now is where is the real folklore? Is it coming back into life from the stage at Koprivshhtica, or does it only function with the new levels? Might not the new cultures, or the new forms of culture, drown the old forms that they are trying to bring back in Koprivshhtica so that the old forms could not be rescued. We are still quarrelling about this question. There is no unified, scientific opinion on this point. On the Monday after Koprivshhtica there was a scientific meeting where everybody who is responsible for Koprivshhtica took part to talk about these questions. I provoked the question whether we could go away from the stage and go back into real life. One colleague supported me - and she is a philologist from the institute of folklore. She used a beautiful metaphor. She said there are beautiful old tins and every time a new tin is opened. Should we make more new tins with new things and new recipes; or should we get rid of the tins and try to find the recipes so we can cook new things from the old recipes.

"To finish now I want to say that there have been more than twenty-five years between the first and last savor at Koprivshhtica. In the first and second saviors the people who took part were people who knew this kind of folklore from their own lives - they lived this kind of culture. They acted their own life on stage. Most of them have since died but some of them are still left and they are still on the stage. So when they start acting out old customs and they bring in a table, sit down and eat, they don't just act, they eat like they would eat in real life. On the other hand you have those who learn and study these kind of old customs, like you learn Bulgarian dances. For the children and for this second group it is like theatre. Between the two sides there is a very interesting kind of construction the ethnographers would like to have. For example, a wedding of three days or a week is put together in twenty minutes. It is not a real wedding. You get a combination of heiroglyphs and every single one of those is a marked action. So what you see on the stage is an ideogram. Between these three forms there are all kinds of mixed forms like a 'happening' and something that is copied and not the real thing.

"However, life goes on and that is why at the end I want to play a recording that shows that folklore still functions. The group that you will hear singing now would have liked to appear at Koprivshhtica but they would not have been allowed to. I met with this group and made a recording in the evening when they all sat together and enjoyed themselves. It is not a scientific recording. As a scientist, though, from the point of view of the criteria for Koprivshhtica, I would have forbidden this at Koprivshhtica. It is a group of intellectuals, mainly actors. Among them is a very famous, young kaval player who also plays Jazz on the kaval. The kaval itself is an authentic instrument but what he plays here on the kaval is definitely not authentic for Koprivshhtica. From the point of view of a living and new and modern culture this *is* authentic because it is from the sources of the 90s. This song is a song from the Rhodopi mountains. These songs are modern here. Like the songs from Pirin or Macedonia, this is sung in one voice with a choir. You can hear a male voice singing bourdon which is an innovation in this kind of song, so this is not traditional. There is also a guitar and they are beating on glasses.

[Here he played the recording.]

"The next is a song from the city: 'Oh my forest, you smell of youth. You bring sadness to my heart'. This is a revolutionary song from the 19th century - it is about oppression. The poet who wrote this was born in Koprivshhtica and his statue is in front of the school. This is an example that we also have in other European countries: that a famous poem from a famous person has been turned into a folk song. It is *not* similar to Bulgarian peasant songs - it is like an urban Greek song. The way it is sung is in the

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Western European or Middle European style with a Terce - a third above the melody voice. This is not allowed in Koprivshhtica because only the simple diaphonic style from Western Bulgaria is allowed on the Sofia region stage.

[Here he played the second recording.]

"These songs were only sung in pubs. However, maybe at the next Koprivshhtica we will see the whole varied range of folklore on the meadows without the stages. "

This article was sent in by James Webb and is reproduced by kind permission of Prof. Ljuben Botusharov.

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A HUGE "THANK YOU"

You have no idea how much it has helped me to put behind me the loss of so many precious things in my recent burglary - precious in monetary terms and also in sentimental terms (we were VERY thoroughly "done over"), to have so much wonderful genuine sympathy. I have been really overwhelmed and so very touched by everyone's great generous kindness and sympathy. Dear Heinz and Ilse Stuegel, now living in Winterthur, Switzerland, whom lots of you may remember running the Austrian side of things in the 50s and 60s and who organized a fabulous walking and dancing holiday in the Tyrol and Carinthia plus a week's dancing course on the Lake at Turnerseel, immediately sent me one of their treasures - a lovely metal enamelled bracelet from Finland. As you can imagine, words failed me - for once! I feel as though you've put a magic blanket of loving warmth round me and I feel very lucky indeed to have so many warm-hearted, dancing friends. I love and appreciate you ALL. DIKI GLEESON

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DONATIONS RECEIVED

The Society has recently received donations from Life Members. The latter have commented that it is some years since they paid their subscriptions and that they recognize the good value received for their payments, especially in view of subscription rate increases that have been unavoidable in recent years.

On behalf of the Committee, I should like to say that the Society is pleased to receive all donations, and that we would particularly like to acknowledge the thoughtfulness of the Life Members concerned.

JUDITH PAYLING
Hon. Treasurer

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IDEAL SPORT SHOW - EARLS COURT, 2nd to 5th APRIL 1992

The S.I.F.D. has been invited to take part in the Movement and Dance activities taking place at the above event. Accordingly, Steve and Joy Steventon will be running a "come and try" session on Saturday, 4th April, from 10.45 to 11 a.m. The Society is joining in the programme through our association with the Central Council of Physical Recreation.

KEY KEDGE
Demonstration Secretary

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S.I.F.D. VIDEO CAMERA

Group leaders who are interested in borrowing the S.I.F.D. video camera could be shown how to use it during the lunch-hour at the Bulgarian Day Course on 14th March.

JOE COTT

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We are very sorry to announce that Fred Spence, chairman of Nutbrook International Folkdance Group, has died. He will be sadly missed, and we send our condolences to his wife, Alma.



Fig 1



Fig 2



Fig 3



Fig 4

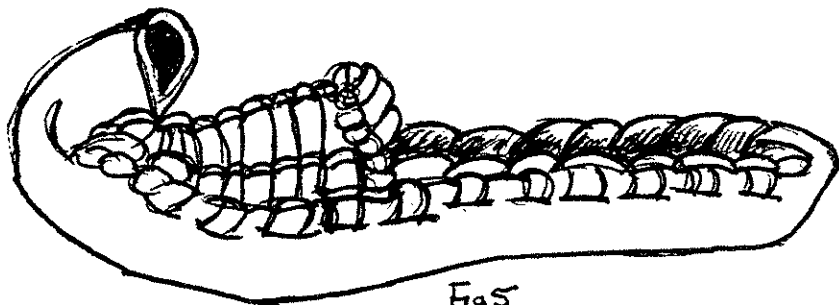


Fig 5

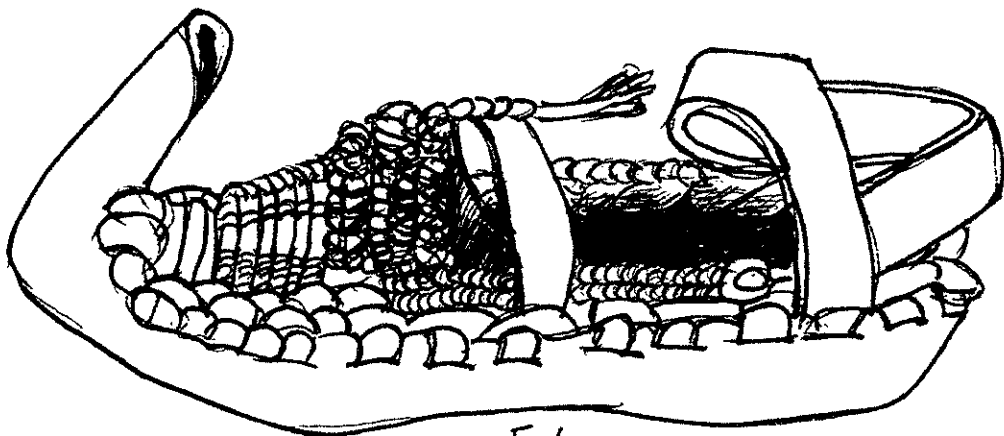


Fig 6

LETTERS TO THE EDITOR

Dear Lily,

I only wish I had had a tape-recorder to capture some of the very sound comments that Fiona Howarth made during her excellent Israeli class on Saturday, 8th February. Amongst many things, she stressed the importance of listening and expressing the music, of developing the quality and rhythm in our dancing, not at first to worry about the footwork but to feel the essence of the styles.

She herself teaches in a very rhythmical way - no counting but always aligning the steps to the musical phrase. The Israeli dances chosen were so varied and subtle in rhythms, dynamics and expression; there was so much sound advice and food for thought to take away from this class. It was a very stimulating Saturday. In the field of ballet and theatre dance, the same situation occurs. One of today's major problems is the lack of musicality, beautiful technical dancers but no feeling for the music and phrasing.

Space unfortunately stops me from adding all the other sound advice that was offered in this class. How lucky we are in the S.I.F.D. to have all these excellent teachers and Saturday classes. What pleasure they have given over the years, and how much one can learn from them - not just new dances and styles but, as in Fiona's class, a great deal of sound understanding relating to folk dance.

With all good wishes,

Yours sincerely,

ROBERT HARROLD
4 Breakspere, 94 College Rd.
Dulwich, London

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Dear Lily,

On Saturday, 25th January, Betty Harvey and Tony Latham gave us a very enjoyable and successful afternoon reviewing Polish national dances. It was nice to meet members of Jacy Tacy once again, and encouraging to meet dancers from various other groups of the S.I.F.D. learning these national dances.

We certainly hope there will be other such courses, as this was not only enjoyable but also commendable. Thank you to all who made this possible. The music, thanks to Enid Luff, was uplifting.

JEFF & SADIE STONE
16 Eynsford Road, Seven Kings,
Ilford, Essex.

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ISRAELI DAY COURSE, SATURDAY 8TH FEBRUARY

I should like to use the SIFD NEWS to thank Fiona Howarth for what must have been an extremely exhausting day on Saturday, 8th February. She not only put everything she had into a very well planned and varied day of dancing, but went on to organize and M.C. a very enjoyable Balkanplus evening. Fiona is a unique teacher - once encountered never forgotten! She brings fun and laughter into what is for some an exhausting learning process. She was certainly on form on 8th February.

The evening had dances for all levels of ability and no-one needed to sit out for long unless completely exhausted. We had a lovely day, Fiona. Many thanks.

Many thanks also to Helen and Nick Green who provided us with a wonderful hotel for the weekend and looked after our children for us for the day.

BARBARA & ROD PERKINS

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If anyone accidentally picked up a black and red Bulgarian cloth belt (with hook and eye) at the Oxford Balkan Party, would they please contact Frances Garton, 021 7775130.

BULGARIAN TEACHERS VISITING ENGLAND

DINA ANCHEVA comes from a long line of women steeped in the folklore of their native village, Bistritsa, in the mountains about 10 miles from Sofia, Bulgaria. She is a member of the "Bistritsa Grandmothers", a group of 8 women who are the inheritors of a song and dance tradition said to pre-date Greek civilisation. Her aunt and great-aunt were "Grandmothers" before her; her mother recorded for A.L.Lloyd. Dina trained as a folk choreographer for 3 years and is employed by the Ministry of Culture to promote folkdance activities in 3 villages around her home. She is comfortable working with people who don't speak Bulgarian, having taught many times in France and the U.S.A. She will be teaching at the following places.

April 4th	Sheffield	Contact: Gillie Gould, 0742 580975
April 5th	Leeds	Sophia Hatch, 0422 886176
April 11th & 12th	Bristol	Daphne Allen, 0275 392757
April 23rd	White Waltham, Berks.	Laura Shannon, 081 560 8082
April 25th	Norwich	Liz Brewe, 0603 664913

DAPHNE ALLEN

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DELYAN DEMIREV is a young and dynamic professional folkdance teacher from Pleven, North Bulgaria. He has toured various countries with his amateur dance ensemble DRUJBA, including France, Italy, Turkey, Greece, Russia and Poland. His repertoire includes dances from all the different ethnic regions in Bulgaria. He was born in Slavianoovo, a village near to Pleven, in 1963. Until 1984 he danced with DRUJBA and in 1989 he finished a 5-year teacher's training course in music and dance choreography at the Plovdiv Academy. Since then he has been the leader of the Bulgarian dance ensemble NASTROENE. He will be teaching two workshops in England, as follows:-

Weekend Workshop organized by Balkanplus, in London:

Saturday, 16th MAY 1992, 10.30 a.m. to 5.30 p.m. (1 hour lunch) at Working Men's College, Basement Gym, Crowndale Road, London N.W.1. Followed by Balkanplus Social Dance. And Sunday, 17th May 1992, 10.30 a.m. to 5.30 p.m. (1 hour lunch) at The Place (near Euston) Studio 10, 17 Duke's Road, London W.C.1. (Gym or soft shoes only).

Cost: £8.50 per day (£7.50 Balkanplus members). £16.00 for the weekend (£13 Balkanplus members). Further details and/or application form from Galina Toker, 19c Barkway Court, Queens Drive, London N4 2XE (s.a.e. please). Tel: 081 800 3137 (home), or 071 609 3051 Ext.247 Mon-Thurs. 8.30 a.m. to 3 p.m., or ring Helen Green on 0923 204434 (daytime). Cheques payable to Balkanplus. For individuals or groups who may be travelling long distances to get to London, Galina has information on cheap good quality accommodation. (N.B. Bring a belt to the workshop).

Day Course, presented by Oxford Balkanskoro and Balkanplus, in Oxford:

Saturday, 9TH MAY 1992, 10.30 a.m. to 5.30 p.m. (1 hour lunch) at St.Margaret's Parish Institute Hall, Polstead Road, Oxford. Followed by Evening Social Dance. Cost: £7.50 (cheques payable to Roger Wicksteed). The evening dance party is free to course attenders; other welcome at £2 per head payable at the door. Video cameras not permitted except by prior permission. Tickets available from Roger Wicksteed, 47 Jordan Hill, N.Oxford OX2 8EU, Tel: 0865 511898 After 6 p.m., or from Galina. Bring a belt.

At all ~~three~~ workshops (16th/17th and 9th May) places will be limited, and entrance is by ticket only, so please book early to avoid disappointment. Cassettes and dance-notes will be available on the day, and video cassettes can be ordered at the workshops. Delyan is hoping to bring costumes, servuli, music and instruments, so if anyone is interested in particular regional costumes, please let me know as soon as possible. Delyan will be in England from 6th to 27th May and will be available to teach other groups, so please contact me for further details

GALINA TUKER

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A REMINDER. When sending in material for SIFD NEWS, please print in BLOCK CAPITALS (unless typed) all names of dances, people and places. Many thanks. Ed.

EN ALLANT AUX CHÂTAIGNES

(Swiss)

A ♩ = 120 In bright cheerful style - fast.

Musical score for 'EN ALLANT AUX CHÂTAIGNES' in G major, 6/8 time. The score consists of seven staves of music. The first staff is marked with a box 'A' and includes the tempo '♩ = 120 In bright cheerful style - fast.' The key signature has one sharp (F#) and the time signature is 6/8. Chords are indicated below the notes: G, D7, G, C, G, D7, G, D, A7, D, A7, D. The second staff is marked with a box 'B'. The third staff is marked with a box 'C'. The fourth staff is marked with a box 'C'. The fifth staff is marked with a box 'C'. The sixth staff is marked with a box 'C'. The seventh staff is marked with a box 'C'. The score ends with a double bar line and the instruction 'Play: ABBACC ABBACCA.'.

BATRINEASCA

(Romania)

♩ = 96 Fast

Musical score for 'BATRINEASCA' in B major, 2/4 time. The score consists of four staves of music. The key signature has two sharps (F# and C#) and the time signature is 2/4. Chords are indicated below the notes: E, A, B, Bm, Em, F#, B, E, A, B, Bm, Em, F#, Bm, Em, A, Dm, Am, Bm. The score ends with a double bar line.

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

Mar. 1st M.C.s Woodvale International Folkdance Group

Apr. 5th M.C.s Sbořenka Balkan Folkdance Group

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

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WHAT'S ON

- Mar. 1st BULGARIAN DAY COURSE of dances originally taught by Jaap Leegwater (listed last month), 10.30 a.m. to 4.30 p.m. at The Place, Dukes Road, London W.C.1 (use rear entrance in Flaxman Terrace). Nearest station: Euston. Tutor: Cathy Meunier. £4.00. Further details from Cathy, 071 482 0906.
- Mar. 7th DAY COURSE OF GENERAL INTERNATIONAL FOLKDANCES at Westbury Methodist Church Hall, Waters Lane, Westbury-on-Trym, Bristol, 10.30 a.m. to 4.30 p.m. (continuation 'til 6 p.m.). Tutor: Janet Woolbar. £4, non-members £4.50. Dances taught will be Santa Rita (Mexico), Der Hinggi (Switzerland), A Chula (Portugal), Jaunis Sturis (Latvia), Memede (Macedonia), Le'or Chiyuchech (Israel). Tickets and information (s.a.e. please) from Hilda Sturge, 10 Carmarthen Rd., Bristol BS9 4DU (0272 621802) or Anne Marshall, 0272 509889.
- Mar.7th "MARTENITSA", Welcome Spring Balkan Folk Evening, at Finsbury Library, Basement Hall, 245 St. John Street, London. £2.50 (£2 unwaged) Tickets from B.B.F.S. Tel: 071 837 2304 or at the door. Nearest stations: Angel and Farringdon.
- Mar. 14th S.I.F.D. BULGARIAN DAY COURSE. See page 2.
- Mar.20th to 22nd DANCING & WALKING WEEKEND AT LAUNDE ABBEY, near Oakham. Details from Roy Clarke, 33 Cedar Park Rd., Enfield, Middx. EN2 0HE. Tel: 081 367 2649.
- Mar.21st ROMANIAN DAY COURSE organized by Barlow International Folkdance Club at St.Ninian's U.R.Church Hall, Egerton Road South, Manchester, 10.30 a.m. to 4.30 p.m. Tutor: Nick Green. £3, or £2 a session. Bring packed lunch; drinks on sale. For further enquiries contact Joan Wood, 061 881 1077.
- Mar.21st SOUTH AMERICAN DAY COURSE organized by Nutbrook I.F.D.G. at Kirk Hallam Community School, Godfrey Drive, Kirk Hallam, nr.Ilkeston, 10.30 a.m. to 4 p.m. Tutor: Celia Stone. Please bring small candle. Admission £3.
- Mar.21st YUGOSLAV DANCE COURSE at Chelsea College, The Meads, Eastbourne. 11 a.m. to 3 p.m. Tutor: Ken Ward. £5.50. Proceeds to Children In Need, Yugo-slavia.
- Mar.21st BALKANPLUS at Working Men's College, Crowndale Rd., London N.W.1, 7 p.m. £2.50 including refreshments. M.C. DaveCarter. Live music from Dunav. Further details from Helen Green, 0923 204434 (daytime), 0923 251528 (evenings). The next balkanplus will be on 25th April (later than usual because of Easter).
- Mar.28th ISRAELI DANCE COURSE organized by West Midlands Branch of S.I.F.D. at Oakenshaw Adult Centre, Shirley, South Birmingham, 10.30 a.m. to 4.30 p.m. Tutor: Fiona Howarth. Packed lunch recommended. Followed by an EVENING DANCE at 7.30 p.m. (Suggest Israeli or Balkan costume for Dance). Cost: Half-day £2.50, full day £4, Dance £1.50 (combined ticket - full day course plus Evening Dance - £5). Concession for S.I.F.D. members.
- Apr. 4th WOODVALE INTERNATIONAL FOLKDANCE GROUP SPRING DANCE at Borough Green Village Hall, Borough Green, near Sevenoaks, Kent, 8 to 11 p.m. S.I.F.D. Band. £4 including refreshments. Please bring your own drink and glasses. Bookings to Linda Bryce, 14 Dryland Rd., Borough Green, Kent TN15 8SG. Tel: 0732 885048.
- Apr. 5th S.I.F.D. EXTRAORDINARY GENERAL MEETING, 6.45 p.m. at Cecil Sharp House.

INTERNATIONAL FOLK DANCE SUMMER SCHOOL

25 JULY TO 1 AUGUST 1992

AT THE

COLLEGE OF RIPON AND ST JOHN, YORK

The International Folk Dance Summer School takes place every two years in collaboration with the Society for International Folk Dance. Participants are mainly teachers and dance enthusiasts from the UK, but others have come in the past from as far away as Japan.

The dances are taught as recreational folk dances, and as such are reasonably faithful to their original village settings. They will be of interest to folk dance enthusiasts as well as anyone who teaches, or has an interest in, national dance. Three specialist dance teachers will teach dances from the following countries:

Sweden

Tommy and Ewa Englund have taught Swedish dances in their native country as well as in the USA. After winning the Hasslinge Hambo contest four times they are now on the judging panel. The dances are mostly couple dances to lyrical fiddle music.

Romania

Recent events in Romania have increased the interest in their traditions which have remained unchanged for centuries. Gabi Ghiur is from Maramureş, a part of the country which continues the very oldest lifestyle of Romania.

Israel

Fiona Howarth is very well known to dancers in England for her enthusiastic teaching and unique lyrics to explain dances. For more than 20 years she has specialised in Israeli dances, learning from all the top Israeli dancers.

The course can be either residential or non-residential. The mornings will have lessons taken by the three teachers, while the afternoons can be spent in the historic town of York and its surroundings or at extra workshops arranged by interested participants.

For further information and an application form please write to:

International Folk Dance Summer School, Greenacres, Broadstreet Common, Nash, Newport,
Gwent NP6 2AZ. Tel: 0633 272662.



APPLICATION FORM - INTERNATIONAL FOLK DANCE SUMMER SCHOOL - YORK

25 JULY - 1 AUGUST 1992

SURNAME MR/ MRS/ MISS/ MS.....
FIRST NAME.....
ADDRESS.....
.....
POSTCODE.....TELEPHONE NO.....

COURSE FEE

DANCER£50
NON - DANCER£15

ACCOMMODATION

NON RESIDENT£nil
BED AND BREAKFAST£145
BED, BREAKFAST AND EVENING MEAL.....£201
FULL BOARD.....£239
SIFD members booking before May 1st - £10 discount
Membership number

Please tick where relevant.
The course fee is payable at the time of booking.
The accommodation fee is payable by July 1st.

Dance experience.....years. Type of dance studied.....
.....
Do you ever teach dance?.....

Have you any special dietary requirements? Please specify.....
.....

A few double rooms are available, they are on the third floor (no lift)
above the main college buildings - not in the residential blocks the
summer school will be using, but close to them. Please state if you
prefer a double room. First come, first served!

Do you wish to be allocated a room near to that of a friend?.....
Name of friend

Would you like to sing folk songs after the evening dances?.....

How did you hear about this summer school?

Cheques should be made payable to: - YORK INTERNATIONAL SUMMER SCHOOL
Please send this form with the appropriate course fee to Paul and Dawn
Webster, Greenacres, Broadstreet Common, Nash, Newport, Gwent NP6 2AZ