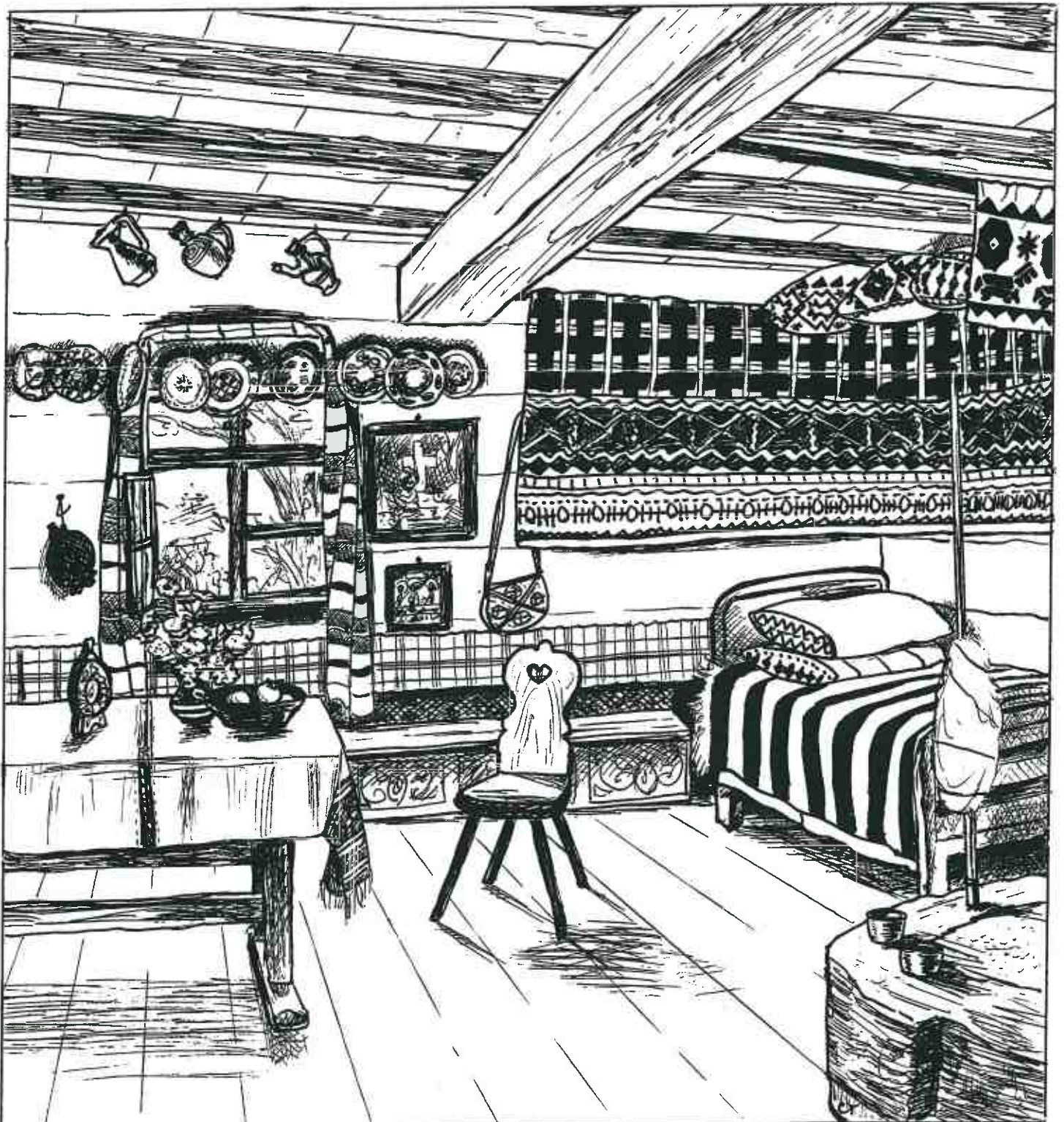


# SIFD NEWS

AUGUST 1992



SOCIETY FOR INTERNATIONAL FOLK DANCING

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

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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 Caroline Thomas and shows the traditional decor of a house in Transylvania (from material supplied by Jenia Graman).

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WOULD ALL MEMBERS WHO CHANGE THEIR ADDRESS PLEASE NOTIFY THE MEMBERSHIP SECRETARY

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BULGARIAN SINGING WORKSHOP

On 16th August 1992 there will be a Bulgarian Singing Workshop with Judy Greenwell at Whitton Community Hall, near Knighton, Powys, from 10 a.m. to 5 p.m. £10. Numbers will be limited, so please book in advance by telephoning me on 0597 851 509 or Zarine Katrak on 0547 520 044.

The women's oral song tradition in Bulgaria is an ancient, rich and living art. The women sing with extraordinary grace and power. Together, their open voices, soaring freely and expressively or vibrantly interweaving with drones, create unearthly harmonies. They are an inspiration to us to open our voices, discover our own resonance and taste the joy of their art.

Judy Greenwell is a voice teacher who has trained with Frankie Armstrong and held workshops all over the country, especially for people who think they can't sing. She spent six months in Bulgaria studying both with traditional singers and with the women of the Radio Sofia Choir (Le Mystère des Voix Bulgares), and continues to have close links with them. She will teach a range of songs by ear, so there is no need to be able to read music. Whether you are a trained singer or someone very uncertain of your voice, this workshop will have something to offer you.

LUCY BRONWIN

## LLANGOLLEN 1992, THE YEAR OF CHANGE

Change is not new to Llangollen; starting the Eisteddfod in 1947 was just that, but one thing the founders could not have foreseen was that for 1992 a £2.6 million facility would replace the marquee. Those who have now seen the new can appreciate the transformation from flapping canvas and duckboards to the diffused daylight inside the spacious arena that is now the venue. For competitors and officials, the change to a modern permanent structure must be most welcome; overdue is an understatement!

As with any new facility, growing pains give rise to complaint, and I have my share, but I also feel the transformation had to come if the Eisteddfod was to prosper, and what other Music & Folk Festival held in a small town can offer a six thousand all-seated purpose-built venue. Please do not think that Llangollen now has the equivalent of the Royal Albert Hall, even though the seating capacity is similar. It has not, because the arena is under a removable dome roof of triple-skinned plastic suspended from and stretched beneath a steel arch.

The spectator seating is on two levels, that for season ticket holders, nearest and lower than the stage, and for session and unreserved seats a raised, sloped space to the rear, arranged in an arc around the stage. The seats are the same, just as hard, but represent good value for money - Wednesday afternoon's programme of four hours of dancing, seeing twenty groups on stage, only two of whom were English and one Welsh, for £2, or £1 for OAPs, in the unreserved seats. There is now no standing room, seats only. There was a good view for some; the qualification comes from, firstly, the B.B.C. Television camera stands (something must be done about them for the future) and the head-behind-head arrangement of the seats (something could be done about this). Both come under the heading of teething troubles.

It rained, and those inside did not get wet or have to sit with feet on squelchy grass - grass, yes, but dry grass. Heavy rain could be heard from inside, but not like before. It was hot inside when full but when the doors opened and people went outside the change in temperature was marked. I was told it was cold by the unreserved seats for the evening concerts. The sound amplification for the unreserved and most of the session seats was good, less so for the season ticket holders. This, we were told, is being worked on. The flowers, always a feature of past Eisteddfods, are still in evidence, but do not dominate the new stage.

Outside, there has been some rearrangement of stands, but few changes of content, and in the town I saw little extraneous activity by the groups where in the past it was almost a feature of the festival.

What of the dancing? Others will describe this in detail, but to my mind that of last year's Eisteddfod was good, but this year's even better. I am sure all who saw it will remember some of the groups for a long time. For me, the Croatian group who came first in the competition; the Norwegians; the Russo/Georgians with their men's dance (staged, yes, but what dancing!); and the delightful group from Mauritius, the essence of folk. Disappointing were the Basques and the Bulgarians.

ROY CLARKE

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### S.I.F.D. DAY COURSES

There will be no S.I.F.D. Day Course in August. The day courses in September and October will be devoted to dances taught in the Swedish and Romanian classes at the York Summer School. NOTE that it has not yet been decided which month will be Swedish and which Romanian.

Silver Badge Tests, as previously announced, will be held instead of a Day Course in November. We hope to send out application forms for Silver Badge tests with the September SIFD NEWS.

SIMON GUEST

KOZATSKI ZABAVY (Cossack Spirits) Coassack Music & Dance Ensemble

On 29th June 1992 the above ensemble gave a performance at Acton Town Hall, London, advertised only locally (I heard of it on the grapevine via Alan McLean and Pat Maguire), and when my Kalinka Dancers and I arrived, I saw why; the whole Ukrainian ethnic colony of London must have been there. I suppose the same applied for the rest of their extended English tour, arranged by the Association of Ukrainians in Britain, ending on 8th July.

It is a pity that the rest of the dance-interested public in Britain could not see them; they really are brilliant. They danced, sang and played Ukrainian style, the dances ranging from "pure" Ukrainian to those from the borders of Hungary and Czechoslovakia, in the authentic different costumes. But, at this concert at least, there were no dances in the traditional "Cossack" costumes, those they took over from the various Caucasian tribes. What struck us most was the way they held themselves so proudly (no slumping about there), the beautiful footwork, and the feeling they gave of really enjoying themselves.

The dancers are members of the now disbanded Ukrainian State Dance Company (formerly Virsky). The musicians, in very stagey gold shirts, play more than forty musical instruments between the eight of them; many national instruments, but also trumpet and violin. I taped it but it does not really show the exuberance of the participants, who joked and teased each other amongst themselves. The singer was a magnificent VERY big man, with a voice that did not need any microphones.

I hope this excellent ensemble will come back and give a much wider audience a chance to see them.

JENIA GRAMAN

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A NEW PUBLICATION

Jenia Graman, who, as many of you will know, has travelled widely in the U.S.S.R. and has for many years taught and lectured on the dances of that country, has written a booklet called "Russian and Other Folkdances - Style and Presentation". It is available from Collets International Bookshop, 129 Charing Cross Road, London WC2H 0ED (071 734 0782) and from 66 Charing Cross Road, London WC2H 080 (071 836 6306), price £4.99.

Robert Harrold F.I.S.T.D., in the Preface he has written to the booklet, rightly points out what a vast country the U.S.S.R. is and that it would be impossible to cover, even briefly, all the many different styles in one small book. However, Jenia has chosen the more major republics and has written detailed descriptions of the many varied types of dance, styles of movement, basic steps, and styles of costume.

She explains the hand and arm movements, the different emphasis of rhythm in the basic steps from region to region, illustrates with small sketches the costumes to help you to recognize the characteristic styles, and generally provides enough information and detail to give you at least some idea of the enormous variety there is to be found in the vast area we know as U.S.S.R.

This is not meant to be a detailed study of the U.S.S.R. folk tradition but was prompted by the many enquiries Jenia receives and is intended to be used as a guide for teachers and dancers alike who wish to know more about what we erroneously call "Russian" folk dances. As such, the booklet is well worth adding to your collection of folkdance reference books.

LILY AVERY

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MUSIC. Music for a Mexican dance this month from Wilf Horrocks on pages 11 and 12. Please let Wilf know if you would like any particular music. His address is 53 Southway, Carshalton Beeches, Surrey SM5 4HP. Tel: 081 642 3629.

HEINZ AND ILSE STRIEGEL.

Further to my announcement in last month's SIFD NEWS; Heinz and Ilse Striegel have slightly changed their plans. Arrival in London will now be on Sunday morning, 2nd August, and they will then be visiting outside London from about the 5th to the 10th, when they return to London until the 15th.

JACK RICHARDSON

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LETTERS TO THE EDITOR

Dear Lily,

Having read Kay Kedge's comment in last month's SIFD NEWS, we thought we would write about Merton Park's visit to Denman College.

Back in June, a team of twelve dancers from Merton Park and our musician, Wilf Horrocks, spent an enjoyable but exhausting weekend at Denman College, Marcham, near Oxford. The National Federation of Women's Institutes, who own the college, held a five-day festival entitled "Focus on Europe" and invited 2,200 of their members to visit each day. We were asked to do eight half-hour demonstrations, with audience participation, over the weekend.

The sun shone for the whole weekend and our programme included a selection of dances from E.C. member countries. We wore costumes from these countries too, and this involved team members making six new ones.

We had ample time to visit the other exhibits, which included cooking and flower-arranging demonstrations, an E.C. Quiz - do you know who your M.E.P. is? - many craft exhibitions and, of course, a well-stocked W.I. market, which came in very useful to supply our team member, Joan, with a birthday cake and card on the Sunday. A tour of the house and dormitory block proved very interesting as each room is adopted by a different region of the W.I., who take on the decoration and furnishing of that room. This produces a wide variety of lovely patchwork quilts and bed covers.

On the Sunday morning we followed the nature trail around the grounds and lake of the house before we started our demonstrations. We all thoroughly enjoyed our weekend and feel fortunate to be asked to participate in such events. In fact, we were invited as a result of the Merton Park Group running some dances for local W.I. groups. The W.I. members and organizers really appreciated our being there and may even ask us again in 1995 when their next big event is planned.

BRENDA and PHILIP STEVENTON  
5 Ladywood Road, Tolworth,  
Surbiton, Surrey KT6 7PB.

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Dear Mrs. Avery,

In a recent issue of SIFD NEWS, somebody made mention of the number of top class folkdance groups who appear at the annual "World Travel Market" exhibition which is held each year at London's Olympia Exhibition Centre. They asked whether or not other members knew about it and wondered whether anyone had information regarding this year's event.

As the wife of somebody in the travel business, I regret to advise other members that this year's event, which will be held between the 17th and 20th November at Earls Court, will not be open to the public. It is a strictly "trade only" event. Not admitting the public is a great shame as there really are an amazing number of folk groups from all around the world who attend and dance throughout the day. Yet few people in the travel business seem interested. They carry on with their exhibition, taking little notice of the wonderful music, dance and costumes taking place in their midst.

Yours sincerely,  
JANE ABBEY  
Island House, Swinford Mill,  
Swinford, Bitton, Bristol BS16 5LW

Kara Lily,

An interesting evening at the London Esperanto Club recently. At the beginning of the first half of the meeting, a man came in and said (in Esperanto, of course) "I am from Bulgaria and am a leader of a group of singers and dancers. We'd like to sing for you, if you would like us to". So we offered him a few minutes during the second half.

When the time came, he introduced the group; six men with instruments - accordion, strings, drums, woodwind - and they were followed by 19 beautiful young girls, ages ranging from about sixteen to middle-twenties, in lovely Bulgarian costumes. They stood in front of us and began to sing in that wonderful Bulgarian style - in Esperanto! They sang several songs, both in Esperanto and in Bulgarian, then began to dance. The whole Club livened up.

By coincidence, Roberto Haddon was paying a rare visit to the Club too, and he is an expert both in dancing and Esperanto. We watched the feet of the girls and realised we could recognize the steps and could follow the dance and join in - so we did, to the surprise of the girls and the club members. Then others tried to join in, and the whole evening became a Bulgarian dance evening. It was great, and all the better for being so unexpected! We had known nothing about the visit to Hackney.

Kun Kora Saluto,

WILL GREEN  
202 Dunkery Road, London SE9 4HP

Ed. Note: The group Will refers to is the Petritchanka Girls' Choir from Petritch, in South-West Bulgaria, who were over here in June and whose programme we advertised in the June issue, but the above event was obviously an additional item on their itinerary.

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#### DATES FOR YOUR DIARY

- Sept.4th The ever-popular Hungarian band "MUZSIKAS" will be making a return visit to London to give a concert and play for a dance-house at the Ukrainian Club, 154 Holland Park Avenue, London W.11, from 6 to 11 p.m. Admission £5. For further details please ring me on 071 260 1983 (day) or 071 231 8475 (evening). They will also be giving other concerts in the London area around the end of August - beginning of September, but exact details are not yet available and will not make it in time for September's NEWS, so please turn to other sources of information (e.g. "Time Out").  
HILARY BOLTON
- Sept.12th ANGLO-LATIN AMERICAN FIESTA, 2.30 p.m. to midnight at Battersea Park, London S.W.11. One-day fiesta of music, dance and art, with non-stop dancing and non-stop live music plus many other activities. Featuring Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay and Venezuela. Tickets £7 (OAPs and students £6, children £3). Enquiries to ALAF, 278 Battersea Park Road, London SW11 3BS. Entrance by ticket only.
- Sēpt.26th RAINMAKERS' ANNIVERSARY DANCE, 7.45 to 11 p.m. at Ickleford Village Hall, Arlesey Road, Ickleford, Hitchin, Herts. Tickets £4 including refreshments. Visitors very welcome. Ring Belinda Lansbury on 0462 455711 if directions needed.
- Dec.5th ZIVKO FIRFOV BALKAN PARTY, 7 to 10.30 p.m. at Moorfields School, Bunhill Row, London E.C.1.

## LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD, 1992

The new pavilion is an imaginative and innovative answer by the designers to their brief to retain the ambience of the old marquee while providing many new facilities.

At the rear of the stage, there are timber and stone buildings housing, for the Eisteddfod, the competitors' assembly area, administration offices and so on, but this will be used for other purposes for the rest of the year. The stage is, I think, even larger than before, but it is the success of auditorium which is most important to visitors. I believe that it has been achieved.

Essentially, it is a three-layered sandwich of different types of fabric, designed to give protection against bad weather, fire, condensation etc. This segmental shaped sandwich is suspended from a latticed steel arch, one side of which terminates against the vertical wall which gives access to the seating area. This wall is removed during Eisteddfod week and an extension added for extra seating. The steel arch, together with the two-storied administration building does, however, dominate the site and some doubts have been voiced about this, but no doubt familiarity, together with a better planning of site layout, will make it more acceptable in the future. There are other teething troubles, but these should be cured by next year.

With regard to the adjudication of the folk dance and music section, I will only say that the judges have an exhausting task on the Wednesday, not finishing their written reports until the small hours of Thursday, making it a 16 or 17 hour day. This was made even worse this year as there are now only two judges, Narendra Kotiyan and Francis Feybli. In the circumstances, the standard of the judging is amazing.

### Folk Music Competition - Preliminaries, 9 a.m.

Split, Croatia. Two mandolins, guitar, tamboura and bass. Two dance melodies, one slow and lyrical, the other with a brisker tempo. Well contrasted.

Czechoslovakia. Two violins, mandolin, two clarinets, pipe and bass. Two lively and tuneful polkas.

Poland. Trumpet, accordion, clarinet, bass and side drum, playing a waltz, polka and oberek. Well played and exciting rhythms.

Ukraine (Reading). Duo, violin and cymbalom. Well played but the sound a little thin and lacking contrast.

Norway. Hardanger fiddle. Two slow traditional melodies. beautifully played and very impressive.

Russia. Two accordions, mandolin-type stringed instrument, pipe, clarinet and percussion. The sound was more typical of Georgia than Russia; the first tune was later to accompany the slow, gliding dance of the region, and the second somewhat faster.

Three of these were selected to appear in the finals, on stage - the Croatians, the Poles and the Norwegian soloist. However, it seems that a trio from Tuva, one of the new (ex-Soviet) republics, should have appeared but missed the Preliminaries. Apparently they arrived late at Heathrow and took a taxi all the way to Llangollen! In view of this, they were allowed to appear in the finals. Their music was so unusual that it was very difficult for the judges to place. A variety of exotic instruments accompanied their songs, which incorporated strange throaty gruntings, whistling (not using the lips) and other noises. They fascinated the audience.

Marks: Tuva 90, Norway 88, Croatia 88, Poland 86.

### Folk Dance Competition - Wednesday afternoon.

Basques. Eight men, dressed in white, with their red berets covered with white bobbles, and shawls around the waist, performed a stick dance and this was followed

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by a dance for six couples, with pipe and tabor accompaniment. They lacked precision in the footwork and the men's kicks were not really high enough.

Netherlands (N.W.Holland). This was an older group of eight couples, the men dressed in sober black tail-coats, knee-breeches and top hats, the women in long silk dresses of muted colours, with their purses hanging at their waists. They showed three dances to the music of two accordions - Valeta, Schobse Trielle, Ispolka (a waltz, a quadrille and a schottische). I enjoyed this group very much as I felt it is what community folk dance should be.

Poland, Lowicz region. In the competition there are supposed to be two dances only but, as so often with the Eastern Europeans, they actually perform many dances combined into a suite, which this party did, finishing with an oberek. It is therefore difficult to separate the two items, but many of the dances would have been familiar to Polish group members. As entertainment, it was a most enjoyable item.

Longsword Dancers (England). and Republic of Ireland Group. As usual, to save space, I shall not comment on these items from the British Isles.

Cyprus. Both of the chosen dances were couple dances, unlike the circle dances of the Greek mainland. The men wore the typical voluminous "Turkish" trousers of the Balkans and long boots which they slapped as they leapt and turned.

Lithuania. Again another highly choreographed item in the old Eastern Europe "tradition". The costumes were very attractive and elaborate, and they also changed for the second dance - a long wait! The first dance was based on a ritual of some sort, the girls carrying garlands and the men a club/stave and culminating in the men showing off their physical prowess. The following item was a social dance, the men carrying their partners off the stage.

Colne Morris Men. The Old Men's Dance (Greensleeves) and processional clog Morris.

U.S.A. Atlanta, Georgia. Couples performing high-speed stepping in "Blue Grass" style. Very lively and popular with the audience. I was told the music was provided by a British band.

Split, Croatia (Kud Jedinstvo). Two traditional dances, well contrasted, both mostly without music; Vrličko Kolo (Silent Kolo), the only sound being the rhythm of the beat of feet on the stage, starting slowly and working up to a fast, whirling speed; Lindo did have a single lyre (short fiddle) as accompaniment. This dance is also from Dalmatia but the style and costumes are entirely different. They were superbly danced and it was obvious that any following group would be hard put to better them.

Russia (Gorets, Vladikaukaz). Without having seen the programme, I would have assumed this party was Georgian, but I gather they were adamant that they were Russian. The first offering, with the girls dressed in long white costumes, gliding across the stage, their men in long black coats and high heel-less boots, strutting beside them, was lovely to watch. The second was less a dance than a battle. The men dressed as Tartar warriors with swords and shields, leapt, jumped and twisted their way across the stage. One in particular performed the acrobatic feat of running to his opponent, running up his leg and body, somersaulting to his feet and starting to fight, completely in tempo. It may not be folk dancing, but it was most exciting!

Mauritius. This small group of dancers, none too young, danced to the music of accordion and various types of percussion. Both the dances were quite simple couple dances with little variation, meant to be danced rather than watched.

Norway (Drammen). This older group of dancers presented first a ritual dance, the men carrying swords and the women garlands. With slow, stately steps, these symbols were paraded across the stage, weaving into squares, circles and lines, accompanied

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only by the singing of the group. This was followed by a social dance, the men demonstrating their agility by leaps and turns to their partners. Full of meaning and content.

Bulgaria (Plovdiv). From Thrace, the two dances were a man's Rutchinitza and a mixed oro. The item was well danced but lacked clarity and attack.

Germany (Weisbaden). This group, accompanied by a single accordion, danced Hegel-quadrille and Ostländerier Gespann. The dances were well performed within the limits of their tradition.

Wales. Their first item was a clogging dance for men using brooms and clay pipes to dance over and round. This was followed by a lively dance for couples with an extra man, rather like Ninepins. This group were vigorous and were technically very good, making it a most enjoyable item.

Catalonia (Spain, Malgrat). They opened with a dance with religious elements based I think on the story of the crucifixion.. In white, some holding candles, slow figures alternated with posed tableaux, symbolic of the events. I would think too that it should have been performed entirely by men, but in fact it was a mixed group. Again another long gap for change of costume, and the group then danced a jota in traditional Catalonian dress. This was a generally good group and was awarded high marks.

Czecho-Slovakia, The two dances for this party were a waltz and a polka, well performed but clearly choreographed. Although in the second dance the men performed leaps with clapping and stamping, in other respects it was quite similar to the first, so that the item lacked contrast.

N.Ireland (Seven Towers). Well danced but costumes poor.

Ukraine (Reading, England). I feel a little sorry for this small group. They worked very hard, but it is impossible to make a good show with only three dancers on such a huge stage. The first, two girls and a man in a flirting dance; the second a selection of steps from Hopak.

In conclusion, the dancing was particularly good and varied this year, with lots of interesting groups from different countries, most of which were very good. I am afraid I lost some of the background to the dances as the announcements were almost inaudible in the press area; no doubt one of the teething troubles to be ironed out by next year.

Finally, the marks for the first three: Croatia (Kud Jedinstvo) 96  
Wales (Dawnsyr Nantgarw) 95  
Norway (Leikarringen Noreg) 93

GEORGE SWEETLAND



ADVANCE NOTICE - S.I.F.D. BARN DANCE

Our third Beginners' Barn Dance will be held at Cecil Sharp House on Friday, 16th October 1992, at 7 p.m. £3.00

We hope that members will try to persuade friends, relatives and acquaintances who haven't yet tried folk dancing to come to this event, arranged specially for them. All dances will be called by our two expert M.C.s, Simon and Joan Guest.

GEORGE SWEETLAND

## PERFORMANCES IN VICTORIA EMBANKMENT GARDENS, LONDON

On Sunday, 28th June, the Kalinka Russian Dancers were on stage at 3 p.m., with their lovely and varied costumes. Unfortunately, I was away on holiday for that weekend and so did not manage to attend the performance. Many thanks to the group for coming along to add variety to our series of displays.

On Sunday, 5th July, the Croxley Green (Herts.) group joined with the Central London group for a session of dances from all over Europe. Croxley Green performed dances from the Basque regions, Bulgaria, Germany, France, Israel, Mallorca, Romania and Scotland. It was an all-female team who chose their dances very carefully and wisely. I have always maintained that there is a limited audience appeal for an endless supply of line and circle dances, however well performed. Croxley Green picked interesting dances which did not require ballroom hold, or the strength of a man to whirl a partner round. There are plenty of partner dances and set dances which can be done by an all-female or all-male team. I give full marks to Croxley Green for their performance and for their lovely colourful costumes, many of which the team members made themselves.

The Central London Evening Institute class first performed a suite of dances from Northern Europe - Denmark, Estonia, Finland, Norway and Sweden. The second half dealt with France, Greece, Mallorca, Romania and Italy. The team managed to contain six men and six women, in spite of a succession of difficulties en route during rehearsals. The final blow occurred when Frank Flanagan sustained a "sports injury" at the last minute, but Stan Lagden very nobly emerged from his rural retreat to fill the gap. The team, and the S.I.F.D., thank Janet Woolbar for her work in producing this part of the demonstration.

Sunday, 12th July brought three more S.I.F.D. groups to the Gardens. Merton Park were joined by Woodvale (Kent), and the trio was completed by the Iberian Folk Dance and Song Society.

Merton Park/Woodvale made a group of about 22 dancers, with live music performed by Wilf Horrocks on his accordion and Alan Humberstone on the grand piano which had been wheeled out specially for the occasion. There was a wide variety of European dances, danced with obvious enjoyment by the company. It was nice to see Woodvale performing their party piece of Drei Steierer knotting, the two girls with Jota Aragonese, and Ox Dance done with vigour and imagination by two young men.

For their first stint, the Iberians appeared in costumes from Portugal and Catalonia, each set performing alternately. The music for the Portuguese dances was recorded by the late Lucile Armstrong, and for me, at least, it was quite poignant to hear Lucile's strong tones ringing out, singing the words of the songs, together with Pat Shuldan Shaw, who died in 1979, and who gave us Levi Jackson Rag. For their second half, the Iberians changed costumes to those of Andalusia in S.Spain, and presented an interesting set of Fandangos, Sevillanas and a solo Tientos (any spelling mistakes to be forgiven, please!).

Many thanks to all performers, musicians and presenters who have obviously worked hard to put on these shows in the Embankment Gardens.

KAY KEDGE

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### SBORENKA - A CHANGE OF VENUE

Sborenka Balkan Folkdance Group will move to a new venue from 7th September 1992, when the autumn term begins. Not only will we enjoy the facilities and luxury of the dance studios at The Place, but we will also have longer terms with no half-term breaks! Fees will remain very good value, as before, especially for term subscriptions. If you enjoy Balkan dancing, why not try a Sborenka evening? Mondays, 8 to 10 p.m. at The Place, Studio 10, Dukes Road, London W.C.1. (opposite Euston station). More details from me on 071 482 0906 (evenings), 071 828 1000 Ext.4159 (daytime). CATHY MEUNIER

I have a few remaining copies of the dance notes and taped music covered at the above weekend. If any member would like the notes and music, please contact me on 0661 852495 or write to me at 50 Antonine Walk, Heddon-on-the-Wall, Northumberland NE15 0EE. The cost, including postage, is £6 for the set. Dances taught were:

Adjon Adjisten  
Mazurka Mexicana  
The Golden Reel  
Dige Ja Vasemba  
To Jerusalem  
Simi Yadech

Niguno Shel Yossi  
Kolom  
Avrameanca  
Toi Toi  
Kohanochka

Hine Ma Tov  
Fado Blanchita  
Sprötzer Achterum  
Fingan  
Setna

KAYE LEWIS POOLE

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JARABE TAPATIO

(Mexico)

♩ = 120 Intros:

Chords indicated in the score: G7, C, G7, C, D7, G, D7, G, D7, G, D7, G, D7, G, D7, G, C, G7, C.

Hold the final note C for two beats - the third beat is in the first bar on the next sheet of music.

# JARABE TAPATIO (Cont.)

Waltz time

F C7 F C7 F Bb  
 F C7 F Bb  
 F7 Bb  
 F7 Bb  
 Lively  
 F7 Bb C7 F  
 Smoothly.  
 Bb Bb  
 Eb F7 Bb Eb F7  
 with emphasis ⊕  
 Bb F7 Bb  
 slow down and pause  
 Bb C7 F Bb  
 Briskly. ⊕  
 F7 Bb F7 Bb F7 Bb F7 Bb  
 F7 Bb F7 Bb Eb Bb7 Eb Bb7 Eb  
 slow to finish  
 Bb7 Eb Bb7 Eb

⊕ Sections marked thus may be played an octave higher if desired.

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

No Sunday Dance in August.

Sept. 6th M.Cs Rainmakers International 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

- July 31st to Aug.7th SIDMOUTH INTERNATIONAL FOLK ARTS FESTIVAL. Groups from Australia, Ecuador, France, Hungary, Italy, Turkey and many more. More than 600 events. Details from The Festival Office, 6 East Street, Sidmouth, Devon EX10 8BL. Tel: 0395 515134.
- Aug.4th CACINA FOLK GROUP FROM SLOVAKIA. An evening of Czech dancing with this group from Spišská Nová Ves, at United Church Hall, Wakefield Street, off Judd Street, London W.C.1, 7.30 p.m. Nearest Underground Stations: Kings Cross and Russell Square. Admission £3 (£2). First half of the evening - performance; second half - tuition. Light refreshments in between. Event organized by Beskydy Dancers
- Aug.4th CACINA FOLK GROUP FROM SLOVAKIA at Covent Garden West Piazza, 4 to 4.30 p.m. (part of Covent Garden Summer Festival).
- Aug.9th DANCING IN NONSUCH PARK, Ewell Road, Cheam. General international folk dancing by Merton and Cheam groups outside the Mansion Café from 3.00 to 4.30 p.m. Everyone welcome. Details from Joy or Steve Steventon on 081 542 3831.
- Aug.15th to 22nd BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL. Groups expected from Bulgaria, India, Madagascar, Poland, Russia, Spain, Sweden, Thailand, Ukraine, Venezuela, U.K. A course of workshops as well as concert performances. Enquiries to the Festival Office, Municipal Buildings, Town Centre, Billingham, Cleveland TS23 2LW. Tel: 0642 558212.
- Aug.16th BULGARIAN SINGING WORKSHOP. See page 2.
- Aug.17th to 26th BULGARIAN DANCE HOLIDAY in Bourgas (Black Sea coast). Holiday includes seats at festival, meeting performers, course of tuition in Bulgarian folkdance with tutor Deljan Demirev, accommodation half-board, flights from Heathrow to Sofia, train to Bourgas. Cost approximately £360 per person plus £25 for dance course. Tour leader Galina Toker. Bookings and enquiries to Galina at 37 West Walk, East Barnet, Herts. EN4 8NU.
- Aug.22nd TROIKA (East European music) appearing at Starts Arts Centre, Cornwall. No other details. Enquiries to Basil Bunelik, 0803 862393.
- Aug.28th to 31st INTERNATIONAL FOLKDANCE COURSE with Jan Knoppers at Great Hucklow, Derbyshire. A course for everyone who loves dancing, but especially useful for leaders and potential leaders. Classes morning and afternoon; social dancing plus revision in the evenings. Accommodation at Conference Centre. Send s.a.e. for application form to Mrs. Marina Wolstenholme, "Robin Cottage", 4 Commercial Road, Grindleford, nr. Sheffield S30 1HA Tel: 0433 630183.

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ALL MATERIAL FOR THE SEPTEMBER ISSUE OF SIFD NEWS TO REACH THE EDITOR  
IN WRITING BY 17TH AUGUST.

Please print IN BLOCK CAPITALS all names of dances, people and places,  
unless typed.