

SIED NEWS



SEPT 1993

SOCIETY FOR INTERNATIONAL FOLK DANCING

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

This month's cover is by Joan Wood and was designed as a logo for Barlow Inter-
national Folkdance Group. Joan wanted to represent the international aspect of
folk dancing by showing a Polish girl with a Russian man.

Last month's cover was one of the illustrations in the book, "Polish Folk Costumes"
by Christopher Majka and Sheilagh Hunt and was reproduced by their kind permission.
My apologies for omitting this citation last month. Ed.

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DEMONSTRATIONS, VICTORIA EMBANKMENT GARDENS, 1993.

Another set of S.I.F.D. performances have taken place during this summer at these
gardens, and I now write to thank most warmly all those groups who participated.
Details have been published each month for some time, so I will not list group
names individually. I just want you all to know how much the S.I.F.D. appreciates
your co-operation in making this now traditional event a success.

This year it was very encouraging to see many more of our own members in the
audiences - it does make a very nice afternoon out. All groups were lucky with
the weather, though the skies were a bit threatening on the last afternoon. On
the same occasion, a Star was born! Someone proved himself to be an excellent
compère - witty and very resourceful.

We now have to think about Summer 1994, as bookings are very heavy at Embankment
Gardens, so, as soon as I can, I shall be sending out the necessary forms. In the
meantime, think about dates for next summer and let me know as soon as possible.

KAY KEDGE (ADDRESS ABOVE)

A NOTE FROM THE CHAIR

I hope that you have all had a good summer and managed to fit in some dancing amongst other activities. My thanks to Kay Kedge for organizing the events at Victoria Embankment Gardens this summer, and thanks to all the groups who performed there, and especially to their leaders. I do know what a lot of work it involves, but feel it is especially worthwhile as it is a good opportunity to show the public our dancing in a lovely setting.

Talking of lovely settings; at the Llangollen Eisteddfod in July, Frances Horrocks adjudicated the instrumental folk music and folk dance competitions for the first time (officially), following in Lucile Armstrong's footsteps. Congratulations to Frances and thank you for the publicity and prestige that this gives to the Society. The adjudicators had a very difficult task but awarded first place, in the folk music competition, to a group from Slovakia who played spirited music with obvious enjoyment. In the dance competition, first place was awarded to the Loughgiel Folk Dancers from Northern Ireland who had beautiful footwork, straight backs and straight faces. Second place went to a group from Sardinia called Balli Tradizioni Sardi, who danced in a very controlled and neat manner with great skill. Also with skill, but in complete contrast of style, was the dancing of the Jugnu Bhangra Group who were awarded third place. They performed very energetic and acrobatic dancing from the Punjab, even though they came from Gravesend! Apart from the group's leader, all the young dancers had been born in Britain but wished to keep their traditions alive and retain their links with India. It seemed appropriate for them to win this SIFD prize since most members would approve of their aspirations, as well as admire their exciting dancing, even if most of us couldn't hope to dance like them! (We might hope to, but the reality might defeat us!).

I wrote in the May SIFD NEWS asking for a volunteer to represent the Society on the Movement and Dance Liaison Group for Greater London and the South East Region. You will be pleased to learn that Frances Horrocks has agreed to be our representative and has already attended a meeting. Thank you, Frances, for taking on this task. The Committee does agree with the points that Sybil Chapman made in her letter in the July SIFD NEWS, that the contacts and publicity through regional branches of the Sports Council are invaluable. Thanks to Sybil and Juliet McKintosh for "flying the flag" in the West Midlands. A list of regional contacts, requested by the Sports Council, was drafted at our last Committee meeting.

Don't forget that if you want to send in motions on constitutional matters to be considered at the A.G.M., they have to be received by the end of September. Don't forget either that the A.G.M. and the dance will be held in Birmingham this year on 27th November. Those of you who live South of London will just have to be philosophical and think it isn't too bad to be inconvenienced once in forty-seven years!

JILL BRANSBY (Chairperson)

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CARDS FOR SALE

The S.I.F.D. has packets of Notelets for sale, at £1.20 each. All packets contain five each of two designs - a dancing couple from Volendam, Holland, and from Moravia. The art-work is by Lesley Boorer, and is in full colour. The single-fold cards are most useful for all manner of purposes - one enterprising mum bought a quantity to use for wedding invitations for her dancing daughter.

Christmas cards are in packets of 5 cards - 75p. We still have about 50 packets of the Noel design, and plenty of the Party picture.

An example of postage is: 2 packets of any of the above cards, 35p; 4 packets, 59p. The best way to buy them by post is to put in a bulk order through your group or class. At the moment, orders should still be addressed to me (address on page 2).

KAY KEDGE

"Llangollen" has changed in the years I have visited it from an easy-going, locally financed affair with some snarl-ups, to a hard-nosed, business-sponsored one with roughly the same number. This is the second year of the new building, and some of the snags of last year have been ironed out. The acoustic coverage is better, though not perfect, but the draught prevention is, however, non-existent. Blasts of cold wind sweep over elderly Welsh backs as people enter and leave, and on Tuesday evening the auditorium was freezing.

The opening concert was a presentation by the ballet company "Ballet Au Nord". First, a shortened version of Balanchine's "Appollo" was well danced by the male lead, but I felt the girls were less at home in the classical tradition. This was followed by a Tarantella, also choreographed by Balanchine. The notes quoted it as "a dance full of primitive passion". Not, I think, too obvious at S.I.F.D. social dances. "Les Nuits d'Eté" was an evocation of moods and hence rather difficult to follow, and was followed by the final item, "Cobras au Clair de Lune" to music by Piazzola - beautifully danced by the whole company and clearly owed much to the recent revival of interest in the Tango and its origins. The concert was not as well received as the dancers deserved. One visitor was heard to say, "Well, of course, all the dances from Northern France are terribly boring", but in all honesty the uncomfortable conditions must have meant a lack of enthusiasm.

Wednesday is the frantic day for dance aficionados and even more so for the adjudicators. From the folk music preliminaries at 9 a.m. and, after a short break, back to the field for the presentation, and then the folkdance parties, adjudications, and finally the writing up of the reports until the small hours - a very hard day for them. This is an appropriate moment to say how glad we were to see Frances Horrocks as the newest member of the adjudicators' panel. In the programme her C.V. pays tribute to the Society, and both the S.I.F.D. and Llangollen will gain much from her presence.

The folk music groups were from Lithuania, Croatia and Slovakia, and two soloists from Russia. At least three other groups were expected but did not appear. One, I imagine, must have been the musicians for the Turks, who were terribly delayed and arrived literally minutes before appearing in the dance competition.

The six Lithuanians played pipes of various types and pitches, one doubling on a curious instrument made up of what seemed to be stacks of wooden cups, hung in a frame. There were two types of zither, two Krankles, played horizontally, and the Skrabalai, played vertically like a harp. They produced a very danceable sound and I found it an enjoyable item. Next, the Croats, consisting of five tambouritzas and tambouras, and a double bass. These were clearly very competent musicians but lacked sparkle. This lack was made even more obvious by the happy feeling of the Slovaks from Bratislava. The four violins and violas, double bass and accordion made lovely music, accompanying their own singing. All these finally appeared on stage, but I was quite sorry not to see the first Russian soloist, in place of the Croats. He was from St. Petersburg and was truly a folk musician, playing several types of ocarina, a zither, a balailaika, bagpipes, and singing. Perhaps he attempted too much.

The marks were given on stage after the finals, and the panel agreed that the costumes of the groups were authentic and their musicianship competent. However, the judgment was that the Lithuanian item was arranged, the Croatian lacked rapport, a quality which the Slovaks really did have. Frances gave the marks as Slovaks 92, Lithuanians 85, Croats 82.

With only time for a quick cup of tea, we went into the main (for us) event. "Competition No.8. Folk Dance Parties". We were told that four groups had withdrawn, but I was not aware until later that many S.I.F.D. people knew that the Bulgarians led by Delyan Demirev would not appear, but the authorities seemed not to know this.

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One of the aforementioned snarl-ups was that two or three groups were allowed a considerable time for costume change and this meant that at the end of the competition no adjudications were given - that is, why the groups were awarded this or that mark. No official reason was given. This lack of adjudications is, in my view, short-changing those of us who are seriously interested in dance. I cannot imagine they would have allowed that to happen to the choirs.

I will not comment in detail on groups from the British Isles - this year Irish and Welsh - for reasons of space availability. Also, the Indian groups are always in the Punjabi tradition, and their items are always similar. Some are better performed than others, but are choreographed for stage. As I know nothing of their authenticity, further comment is out of place.

The first group to appear, all women except for the musicians, were from Eskischer in Turkey. A ritual dance associated with marriage rites was followed - after a long interval for a change of costume - by a dance from the Black Sea regions, accompanied by a Kemenge. (78 marks).

From Patiala in India, a men's group showed a popular folk dance and a celebration harvest dance, depicting various aspects of peasant agricultural life, accompanied by tambourines, drums and various other types of percussion. (86 marks).

The Sardinians gave a ritual dance which really conveyed a sense of attachment to old beliefs. Twelve men dressed in skins of black fur, with clusters of brass bells on their chests and backs, walked slowly round the stage and, by jumping and jerking, clashed the bells in unison. With their faces covered by black masks, it created an eerie atmosphere, even on the large stage. With them were six other men dressed in the Sardinian costume of red, black and white, who appeared to be going through the motions of lasso-ing animals with long ropes. The compère said the origin of this dance was unknown, but was possibly associated with the hunting of boar. Unfortunately, they performed only the one dance, which disqualified them.

The Slovaks from Bratislava were not highly marked (83), perhaps because of the staginess of the girls' costumes in the first item. The second dance, from the mountain regions, had a close affinity to those from the adjacent Polish area and was more "folksy", the girls in predominantly red and blue costumes, the men in white with large black hats with wide upturned brims, and both were wearing the soft shoes typical of mountain regions. I enjoyed this item immensely.

The Zimbabwean item is again hard to comment on. A solo should have been a couple dance, but the girl was taken ill shortly beforehand. (78 marks).

From Poland in the Lublin region, the Pulawy group performed two well-contrasted dances. They were clearly choreographed but nevertheless were very pleasing. The girls in the tiered skirts with horizontal stripes of their region, the men in black trousers and red jackets, showed a dance to the same music as "our" Mach but with different movements. This was followed by an Oberek which was some kind of an elimination dance; as each couple "fell" they were pushed to the side. (81 marks).

Next to appear were the winning group from Northern Ireland. Very young, they represented a dancing school. While in the competition they wore a folk costume, this was discarded later in favour of festival wear. There is no doubt they were accomplished dancers, and the two items, a cross reel and a 17th century dance commemorating the siege of Derry, were said to be traditional. (93 marks).

Another Turkish group was warmly welcomed after their truly awful journey across Europe from Ankara. They were in Amtek costume and their two dances were accompanied by davul and zurna. The first was very like those in the repertoire of our Turkish group, and the second mimed sowing, reaping and threshing. They had an authentic feel, and deserved their mark of 86.

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The next Irish group was from Listowel in the Republic. Both dances were from Kerry, the first a polka set and the second a traditional stepping dance. Some of the dancers were in festival dress, which is not acceptable. (82).

The Welsh group were very lively and conveyed a sense of a community. They showed a celebration dance, a foursome, and the Frog dance, with the men leaping over each other's backs. An enjoyable item. (84 marks).

This Sardinian group were apparently better informed and did perform the necessary two dances. I must admit to being attracted by their dances, and though appearing simple - I have heard them being dismissed for this reason - they are deceptive. In tightly linked lines, with small and intricate footwork, this is real folk dancing. They were second with 90 marks.

The all-male group from Valencia fell into the same trap as the first Sardinians; they performed only one dance and hence were unmarkable, but the adjudicators found it most interesting. An ancient ritual dance with seven verses, the eight men with short blue skirts over black knee breeches and red jackets. Using sticks, short and long swords, and small round shields in different combinations. In the final verse, one man while playing castanets, was raised high on a lock of swords. Accompanied by pipe and tabor, one of the tunes was "He's a jolly good fellow". It seemed very out of place.

The first Croatian item was a suite from Posavina. That there should be only two dances shown is an important rule and there must have been a loss of marks. Very well performed but without that extra sparkle. The second item was from the island of Mljet. The men in blue, with the long floppy hat of fishermen everywhere, and the girls in long pleated skirts, tiny bodices and pill-box hats. The music, archaic and simple, is quite individual to the Dalmatian islands.

I have only noted one dance for the Lithuanians from Vilna, the Gegužines Polka, but they must have complied with the rules as they were awarded 83 marks. There was a slower group of figures, walking and waltzing, and then on to a polka rhythm without a break. A well-danced item, backed by a real folk sound, they were, I believe undermarked.

The Seven Towers dancers from Ballymena are regular visitors to Llangollen. As with all Irish groups, their technique is very good, but their presentation lacks heart. (84 marks).

The standard of the Greek groups has improved immensely over the years. I remember seeing one group where the rhythm was provided by a modern drum-kit, but the Lyra Dancers from London were splendid. With good authentic costumes and music, they performed a slow dance with men and women in separate lines, Pasca Antipasca and Liguts for couples. The dances were well contrasted, and the group reflected the spirit of Llangollen.

The French Basques from Paris were not as athletic as the group that appeared two years ago, and perhaps this recent comparison put them at a disadvantage. The men's dance with their high kicks was good, but not good enough. The couple dance (a fandango) was better, with the group dancing well together. (85 marks).

The Indian group from Gravesend were all born in England, which may have accounted for the fact that, unusually, there were several women on stage. They presented a harvest dance followed by a celebration dance, which were similar to the earlier group but giving a better and more disciplined performance. They came third with 87 marks.

The last of the dance groups were the Lapps. I was surprised to see that their costumes were quite ordinary. The men were dressed completely in black, from knee boots to hat. The women were in long purple and black striped skirts and white

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lace blouses and aprons, and they all looked very serious. The dances had the same air; a dignified quadrille in schottische time was followed by a foursome in lines, couple facing couple, with both girls and men crossing over, sometimes men with men and girls with girls. (80 marks).

Finally, a few random notes. For the first time, tapes of the competitions were available. When I enquired about the possibility of this in previous years I was told they were B.B.C. copyright, but presumably this is no longer so. By the way, did anyone see that truly awful B.B.C. film on Llangollen? The E.T.A.R.C. building in the High Street had an exhibition of Spanish Catalan folklore, including an interesting video of the teaching of Catalan and Mallorcan dances. On a personal note, it was lovely to see so many S.I.F.D. people there, almost enough to have our own social dance. Please accept my apologies if I missed you and didn't say Hello.

For interest: the result of the folk choirs competition was, Vesnivka, Toronto, Ukraine - 177, University of St.Tomas, Phillipines - 174, Norske Studentersangforening, Norway - 172.

GEORGE SWEETLAND

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HAMA'AGAL 20TH ANNIVERSARY, 30TH OCTOBER 1993

The celebrations will take place in Bromley and will take the form of an afternoon workshop, followed by an evening dance party. Drinks will be available in the afternoon and the party will include refreshments. Inclusive price: £5.

Some of you may like to reach Bromley early in the day and visit the excellent shopping facilities. There are many cafes for lunch. If you would like a map of the town centre and/or a list of cafes etc. please request them with your application for tickets. We ask you to order tickets in advance, to help with planning, and to send an s.a.e. Tickets will include a parking permit for the school playground, which should be open for parking from 2 p.m. Please show the permit on your windscreen.

Time: 2.30 to 10 p.m. Date: 30th October 1993. Place: St.Mark's C.E. Primary School, Aylesbury Road (off Westmoreland Road), Bromley, Kent. Further information and tickets, £5, from me.

FIONA HOWARTH
17a Ravensbourne Road,
Bromley BR1 1HN.

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A NEW GROUP - BEXHILL INTERNATIONAL FOLKDANCE GROUP

With the help of Lily, our Editor, (aided and abetted by Technical and Artistic Consultants Les Avery and Gordon Edwards), I am planning to start a new international folkdance group in Bexhill, East Sussex. We shall be meeting twice monthly on the 1st and 3rd Thursdays in the month, starting on 2nd September 1993, at The Methodist Church Hall, Church Hill Avenue, Little Common, 8 to 10 p.m. Lily and I will be teaching and hope to encourage beginners to enjoy some informal social dance evenings. Any S.I.F.D. members visiting this part of the world will be welcome to join us on a Thursday evening.

By January (if we survive that long), we should be synchronised with Roy le Croisette's Interdance Eastbourne, so it should be possible to do "International" most weeks of the year in this corner of Sussex.

HEATHER EDWARDS (0424 222382)

LETTER TO THE EDITOR.....

Dear Lily,

Many people will not have heard that Ed Whiteley has been very ill, having had three minor strokes in the last month, but I'm pleased to say he is now home from hospital and recovering well, helped by Audrey and family. Each time I visited him I saw a remarkable improvement. His sense of humour, of course, still prevails, and we all hope it won't be long till he is again telling us his jokes.

Regards,

MONA GRAHAM
25 Warwick Way, Croxley Green,
Rickmansworth WD3 3SB

I'm sure everyone will join me in wishing Ed a speedy and complete recovery, and in hoping we will see him back on the dance floor in the not too distant future. We all wish you well, Ed. LILY AVERY

A LETTER TO OUR TREASURER....

Dear Judith,

Herewith a cheque for £50 as a "one-off" donation to S.I.F.D. from Pembrokeshire International Folkdance Group (P.I.F.D.). I say "one-off" because obviously S.I.F.D. must sort out their problems, and I'm sure they will, and put themselves on a secure footing for the future.

P.I.F.D. is not an associated or affiliated group but one or two individual members are also members of S.I.F.D., and P.I.F.D. feel very strongly that without S.I.F.D. we could not, indeed would not, exist, for most of my knowledge has come through them either directly or indirectly. Also, our group has great enjoyment in attending courses and weekends which we would not know about if it were not for S.I.F.D.

I know some groups have already supported the appeal, and I hope very much that all groups will put their hands in their pockets one way or another. Let's face it, we all NEED S.I.F.D. for without them we all sink.

Best wishes,

SUE CLARK, on behalf of P.I.F.D.
22 Church Road, Roch, Haverfordwest
Pembrokeshire SA62 6BH

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AN APPEAL Miss I.Gardiner, who runs a group for over60s in Richmond, wishes to set up a folkdance group and has sent in the following advert:-

WANTED, a teacher to start a new folkdance group in the borough of Richmond-upon-Thames for the over-60s, men and women, to meet on Tuesday afternoons (except the first Tuesday of each month). The dances should be suitable for the older generation, with arthritic knees, poor circulation, heart disease (with doctors' letters) diabetes etc. If you can help, please contact Miss I.Gardiner, 48 Chaucer Avenue, Richmond TW9 4JJ.

ANOTHER APPEAL. Nothing to do with folkdancing but.....Diki Gleeson is desperate to buy some glass saucepans. If anyone knows of anywhere it is possible to buy glass saucepans, would they please contact Diki at Oak Lodge, Theobalds Park Road, Enfield EN2 9BN. Tel: 081 363 1506.

THE ZIVKO FIRFOV JUGOSLAV FOLK DANCE & SONG GROUP
Its origins and times.

Written by Fred Wood in 1986 and detailing Philip Thornton's massive contribution in introducing Balkan dance in this country.

Continued from last month:

We may already see that Philip Thornton's Balkan researches between 1934 and 1939 were "unusual" by average standards, although without doubt predicated by his earlier years. That they were of immense value to those who read these pages and, per se, have an innate love of Balkan dancing will now become increasingly apparent. Those years involved him in adventurous journeys by train, boat, car, foot and even 'plane in countries of largely primitive peasant populations which had often never seen an Englishman and looked upon tourists as spies. Such journeys, and certainly the use of a cine-camera, required diplomatic, ministerial and, always, local police authorisation. (Indeed, filming a folk rally in Bucarest in the presence of King Carol, Philip was arrested on suspicion that the camera was really a bomb. Fortunately, the King himself heard of this and granted a Royal Laisser-Passer enabling Philip to visit any part of Romania!).

The journeys brought him in contact with countless individuals scattered across the whole of Europe - the famous Janković sisters of Belgrade, Katarova of Sofia, Holst, Bartok, Jung, Brailoiu, the Cecil Sharp of Romania, and scores of others. They all shared one vital interest - the significance and value of the living art of dancing. He was taken to countless homes - the remote peasant hovel, the affluent town dweller's house, the floating villages of fishermen in the Danube delta, the sordid but fascinating gypsy encampments on the fringes of most Balkan towns. He learned the life of the peasant by living it, sharing their joys and sorrows; he learned their songs by singing them and their dances by joining in them - painfully at first, step by step, just as a child learns. Sometimes he managed to write down a tune on the spot, if he was lucky; the footwork he had to commit to strange symbols he had learned from the Jankovic sisters who were the first musicologists in the Balkans to invent the 120 standard choreographic symbols that covered all the known body movements not merely in Yugoslav folk dance but of their Bulgar, Romanian, Greek and Albanian neighbours.

He filmed dances, collected 47 costumes, and learned to play the daire - a large hand drum, the frula - a six-hole pipe, and the flaut - a five-hole Romanian version of the kaval. His aim was never to specialise in one small area but rather to gain a global picture of the whole dance-culture of the Balkans and by endless comparison to discover how, why and where each race group danced differently; also why their music was so subtly different and distinct. Many of his extraordinary and unique experiences are related by Philip in his two books entitled "Dead Puppets Dance" and "Ikons and Oxen" published by Collins in 1937 and 1939 respectively.

Back in the United Kingdom at intervals between his journeys Philip was instrumental in bringing Balkan dance groups to perform here for the E.F.D.S.S. Today we are quite used to the occasional visits of State Folkdance Companies from the Balkan nations - glittering, exciting spectacles of dance in colourful costumes immaculately and athletically performed in theatres of great prestige by dedicated young performers trained to ballet company perfection. We also see small village or factory folklore groups from these nations appearing at regional folk festivals such as Folkestone, Llangollen or Immingham, or at some town-twinning function. Until 1935 such events were unknown in Britain! In that year the E.F.D.S.S. organized an International Festival of Folk Dance in London that proved to be a breathtaking event and marked the year as a famous one. The capital was host to teams from seventeen nations including Denmark, Germany, Sweden, Norway, Russia, Poland, Hungary, Italy, Spain, France, Holland, Switzerland and - with Philip's help - Romania and Bulgaria. The Festival lasted from 15th to 20th July and there were public performances in Regents Park, Hyde Park, the Royal Albert Hall and the grounds of Lambeth Palace. There was a big ball at the Horticultural Hall and the teams, in costume, were taken down-river to Greenwich Park. For

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the first time ever the British public was introduced to the magic of Balkan folk dance and, as Philip recalls, "the Romanian and Bulgarian teams left their audiences gasping. Newspapers the length and breadth of the country wrote in lyrical praise of them, even the Scottish teams were eclipsed". Not all press reports revealed unbounded enthusiasm; indeed two quoted below reflect, surely, the stuffy British attitude already referred to.

"It was generally agreed that anthropologically the Romanian Sword dance was the most interesting thing shown in the whole programme".

THE MUSICAL TIMES

"Perhaps from a folklorist point of view the most interesting contribution was the Dance of the Calusari, an ancient ritual presented by the Romanian team. The chain type of dance, so familiar in the Balkan States, found excellent exponents in the Bulgarian teams which gave a large number of 'Horos'".

THE DANCING TIMES

For a warmer report of the event, we should turn to the October 1935 edition of HOME AND COUNTRY:-

"Everyone must have read in the newspapers accounts of the teams and their dances, but it took seeing to make one believe just how changed a city London became during that one Festival Week. Everywhere during the day were to be encountered young men and women wearing fantastically brilliant clothes, chattering, singing and invariably dancing. Such unlikely spots as Victoria Station platform, the steps of the Albert Memorial and Selfridge's Bargain Basement were used as impromptu dance floors! It was in Piccadilly Circus that a stalwart policeman is reported to have been overheard crying despairingly to a swarm of Bulgarians, "No, you really can not dance here!".

To be continued.

FRED WOOD

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There will be AN EVENING OF HARDANGER FIDDLE MUSIC AND DANCES with Loretta Kelley on Friday, 17th September 1993, 8 to approx. 10.30 p.m. at The Hemingford Arms (upstairs room), Hemingford Road (corner of Offord Road), London. Cost: £2.

Loretta Kelley is the President of the Hardanger Fiddle Association in the U.S.A. and is visiting England on her way home from Norway to America. Those of us who met her and heard her playing in Norway earlier this year would like to share the experience with as many others as possible. Loretta mainly plays tunes from the Telemark region of Norway and will probably also play some Swedish (on the ordinary fiddle) and possibly other kinds besides. Dancing to the Telemark music will only really be practical for those who have already been acquainted with Telespringar or Telegangar but there will be some opportunity for audience participation in other dances. Further details from me.

LIZ MELLISH, 081 863 7807.

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FOR SALE. Girl's Austrian costume, size 12-14, green with pink apron; very little used. Any reasonable offer considered. As I live so far out, Janet Woolbar is looking after it, so anyone interested who can be in the London area, please contact her at 34A Prestwood Avenue, Kenton, Harrow, Middx. HA5 8JZ.

LIZ BRIDLE

DATES FOR YOUR DIARY

- Oct.2nd DAY COURSE, MAINLY BALKAN, organized by Dance International, Worthing, at West Park Middle School, Marlborough Road, Goring-by-Sea, Worthing. 10 a.m. to 4.30 p.m. Guest teacher: Frances Horrocks. Guests and members most welcome. Cost: £3, to include tea, coffee, soft drinks. Please bring packed lunch. Further details from Jean Chennell, 0903 505763.
- Oct.2nd & 3rd HUNGARIAN WEEKEND COURSE at Yorks Dance Centre. Tutor: Marina Wolstenholme. Details from Yorks Dance Centre, 3 St.Peter's Buildings, St. Peter's Square, Leeds LS9 8AH.
- Oct.9th SWEDISH DAY COURSE, 10.30 a.m. to 4.30 p.m. at Oakenshaw, Shirley, Birmingham. Tutor: Liz Mellish. £5 (£4.50 concessions). Followed by EVENING DANCE, venue to be advised. Contact Frances Garton, 021 604 5706, for details.
- Oct.16th WOODVALE I.F.D.G. AUTUMN DANCE at Borough Green Village Hall, Borough Green, nr.Sevenoaks, Kent, 7.30 to 11 p.m. S.I.F.D. Band. Guest M.C. Maggie O'Regan. Tickets £4. Please book with Jan or Linda Bryce, 0732 885048.
- Oct.23rd & 24th WEEKEND COURSE OF RUSSIAN DANCES at The Place, Dukes Road, Euston, London 2 to 7 p.m. on the Saturday, 10 a.m. to 5 p.m. on the Sunday. £30. Tutor: Hennie Konings. Enquiries and booking forms: Janet Wilks, 071 229 9387. Closing date for booking, 30th September. (Groups of 5 can claim a 6th ticket free).
- Oct.31st DAY OF BALKAN DANCE with Cathy Meunier, 10 a.m. to 4.30 p.m. at St.Paul's Hall, Beaulay Road, Southville, Bristol. £8. Contact: Daphne Allen, 0275 392757.
- Nov.5th to 7th BALKAN DANCING & WALKING AT SWANAGE. Just a few places remain on this residential weekend for walkers and dancers. For details, please send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA. Tel: 071 482 0906.
- Nov.6th ISRAELI DAY COURSE at Hope Valley College, Hope, Derbyshire, 10 a.m. to 4 p.m. Tutor: Fiona Howarth. £6. Details from Marilyn Crutcher, Hope Valley College, Castleton Road, Hope, Nr.Sheffield S30 2RD. Requests for dances to Marina Wolstenholme, "Robin Cottage", 4 Commercial Road, Grindleford, nr.Sheffield S30 1HA.
- Nov.27th LAURA SHANNON with new dances from her travels, 10 a.m. to 5 p.m. at St.Paul's Hall, Beaulay Road, Southville, Bristol. £8. Contact: Daphne Allen, 0275 392757.
- Nov.30th Another afternoon for folk and circle dance teachers and advanced dancers. Maggie O'Regan will be teaching Dasma E Rexhes and reviewing Archka Yerezanke, plus some lovely simple dances. In West London at the Brentford Dock Residents' Clubroom, 2 Augustus Close, Brentford, Middx. 11 a.m. to 4 p.m. £4. Advanced booking essential as places are limited. Contact Laura Shannon on 081 560 8082 to reserve places.
- Dec.17th to 19th WEEKEND AT DUNFORD HOUSE. Jack Richardson has now had confirmation from Dunford that the weekend is available for the usual pre-Christmas walking and dancing party. Information will be included in the weekend list to be sent out but this will not give much notice, so Jack is therefore taking bookings now. Send to Jack Richardson, Dept. of Chemical Engineering, University College, Swansea SA2 8PP. Fax: 0792 295701.

JOTA DE SAN LORENZO.

(Spain)

Fast.

G D7 G

D7 G

slower with emphasis

G D7

G

D7

slow

G

accel.

G D7

G

G D7 G

D7 G

D7 G

(Fast, lively)

SENHOR DA SERRA (*Lord of the Mountains*) (*Portugal*)

G D7 G G

Last time

D7 G

Play X2.
Last 2 bars slowly

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

Sept. 5th M.C.s Central London International Folkdance Group
Oct. 3rd M.C.s Sborenka Balkan Folkdance Club

7 to 10 p.m. Admission £3 for S.I.F.D. members. £3.50 for non-members.

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WHAT'S ON IN SEPTEMBER

- Sept.4th MAGGIE O'REGAN and GREEK FRIENDS, 11 a.m. to 5.30 p.m. at St.Margaret's Parish Hall, Polstead Road, Oxford, organized by Oxford Balkansko Oro. Enquiries to Roger Wicksteed, Oxford 511898.
- Sept.11th S.I.F.D. WEEKEND COURSE, ARMENIAN. See below.
& 12th
- Sept.17th HARDANGER FIDDLE MUSIC & DANCES. See p.10.
- Sept.17th WEST MIDLANDS 20TH ANNIVERSARY CELEBRATIONS. Details from Frances Garton to 19th 021 604 5706.
- Sept.18th 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 on 0462 455711 if directions needed. M.C. Jill Bransby. Musician: Tina Stone.
- Sept.18th BALKANPLUS, 7 p.m. at Working Men's College, Crowndale Road, London N.W.1 M.C. Frances Horrocks, with Dunav. Next Balkanplus, 16th October. Enquiries to Stella Carter, 0702 207447.
- Sept.24th WEEKEND AT ALISON HOUSE, CROMFORD, Nr.MATLOCK, DERBYSHIRE. Cost £52. to 26th For details contact Roy Clarke, 33 Cedar Park Road, Enfield, Middx. EN2 0HE. Tel: 081 367 2649.
- Sept.25th CZECH & SLOVAK DANCE WORKSHOP organized by Nutbrook Group, 10.30 a.m. to 4.30 p.m. (coffee at 10 a.m.). £5. Tutor: Hedy Fromings. Picnic lunch advisable. At Stevenson Junior School, Wadsworth Road, Stapleford, Nottingham. For details, ring Janet Simner, 0602 235753.

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S.I.F.D. DAY COURSES

The Armenian weekend course (11th/12th September) is now fully booked and regretfully some applicants have had to be turned down; I am sorry that we had to disappoint them. If you got your ticket early, please note that the course will now start at 1.30 p.m. on the 11th and not at 12 noon.

The day course on 9th October will be devoted to teaching dances from the new S.I.F.D. cassette. More details next month. The day course on 13th November will be a "Dance Swap" but will also include a short course on "First Aid for Dancers and Leaders". If you have a dance which is not widely known and which you would like to share with others, please contact me (in the first instance) on 0992 577065. There will be no course in December.

SIMON GUEST

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A REMINDER. CURRENT S.I.F.D. SUBSCRIPTIONS EXPIRE ON 31.8.93. HAVE YOU RENEWED?

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ALL MATERIAL FOR THE OCTOBER ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR
IN WRITING BY 17TH SEPTEMBER