

SIFD NEWS



AUGUST 1994

SOCIETY FOR INTERNATIONAL FOLK DANCING

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

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This month's cover is by Audrey Steele and shows
a Bulgarian couple re-enacting a Bulgarian wedding tradition.

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PLEASE NOTIFY THE MEMBERSHIP SECRETARY IF YOU CHANGE YOUR ADDRESS

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FOR SALE. Romanian woman's costume (old) from Lapus, Southern Maramures, com-
prising: white linen drawstring skirt (length 29"); white blouse with red
decoration, woven and embroidered; two woven aprons, one black, one orange/red,
with woven decoration; girdle; headscarf. Narrow across shoulder/top of
chest. Cost £100 - what offers? Could be brought to York if appropriate.

Also, free - Austrian dirndl skirt and top, green and oatmeal with silver
buttons and buckle. Size 32", waist 25", skirt length 22".

For both the above, contact me at 10 Carmarthen Road, Bristol BS9 4DU. Tel:
0272 621802.

HILDA STURGE

A NOTE FROM THE CHAIR

It was good to meet members at the Llangollen Eisteddfod in July and to see Frances Horrocks as an adjudicator of the Dance Competition again, waving the flag (metaphorically speaking) for the Society. The Kurdish Group from London won this competition, with their all-male, authentic and "earthy" dancing; second was the Welsh Group "Clocswyr Ty Du" from Newport, Gwent. Members at the Eisteddfod were delighted that this group did so well because Dawn and Paul Webster were dancing in the team and also because the dancing was well executed in simple and unaffected manner but conveyed a sense of enjoyment. The third prize (which we call the S.I.F.D. prize) went to the Catalonian group "Mar Blava" from Barcelona, who performed a ritual and a round dance very well. You can read about this competition in George Sweetland's detailed report on pages 7 to 10.

Thank you to Kay Kedge for organizing the opportunity for our groups to dance again at the Victoria Embankment Gardens. Thank you also to all the groups that participated and promoted our kind of dancing to the public.

I'm sure that members would like to join me in wishing Alan Morton, our Membership Secretary, a happy retirement. He has had to take early retirement due to ill health and we wish Alan, and of course Margaret (only she is still working), a happy time and Alan better health in the future. The good news is that Alan is willing to continue his duties as Membership Secretary so he will have more time to write to you.

For the last two years, since the last Summer School, I have been housing the amplification equipment whilst waiting for someone to come forward to look after it. Richard Mellish has agreed to take on this task and I am very grateful to him. If you wish to borrow any of the equipment, please remember to book it through Maggie O'Regan and the Diary.

I hope you find many good opportunities for dancing this summer, and I hope to meet many members at the Summer School.

JILL BRANSBY, Chairperson

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THE VOLUNTARY ARTS NETWORK CONFERENCE, DURHAM, 20TH AND 22ND MAY 1994

The S.I.F.D. were asked if they would like to send a representative to the above Conference. We were invited to state our present concerns, particularly on the subject of training. I wrote to them, describing what our Society is hoping to do about training future group leaders and teachers, and the result was that I was offered a 100% bursary to attend the Conference and join in the discussions on Training and Trainers.

The Conference was also addressed by Sally Booth, from the National Lottery, who explained to us how to make applications to the Lottery Fund for amateur arts projects. She stressed that large Capital Expenditure Projects would be favoured especially if they provided facilities "for the benefit of all". (Mentally, I bought our own premises for the S.I.F.D., with dancing spaces, sound and video equipment, costume wardrobes, archives.....)

On a display table, I put out the "Dancing Into Europe" book and tape, together with order forms and the other S.I.F.D. publicity material. A lot of interest was shown in the book and cassette, so I hope that some copies have been sold as a result.

The post-Conference summaries and recommendations have been sent out, and I will write a report for the S.I.F.D. Committee. The Voluntary Arts Network is funded by the Carnegie U.K. Trust and the Baring Foundation.

MARINA WOLSTENHOLME

1994 A.G.M. CONSTITUTIONAL MOTIONS

Please note that all constitutional motions for the 1994 A.G.M. to be held on Sunday, 4th December, in London, should reach the Hon. Secretary by the end of September.

LIZ MELLISH

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A DOUBLE GOLDEN JUBILEE, 1996

Not only was 1946 the year in which the S.I.F.D. was born, it was also the first year of the International Eisteddfod at Llangollen, so perhaps some sort of joint celebration might be appropriate to mark our 50th birthdays in 1996.

The two organizations have gradually come closer together, and this year, as in recent years, two of the three adjudicators have been members of the Society - Frances Horrocks and Narendra Kotiyan. For the first time ever, there was the opportunity to meet some of the teams and to learn some of their dances. Naren kindly arranged for four of the teams - the Kurds, Romanians, Greeks and Spaniards - to teach during the daytime on the Thursday, and the classes were very well supported, and enjoyed, by S.I.F.D. members. Perhaps we could encourage Naren to repeat the exercise next year and possibly extend it to include the Friday as well. The school where we danced has excellent facilities and would be a very good venue for an evening dance with all overseas teams joining us.

It might be that in 1996 such a dance could form part of the Jubilee programmes of the Eisteddfod and of the Society. The Society does also need to think in terms of an event which will bring together in a more central location as many as possible of members from different parts of the country and from our large number of specialist groups. When the Society was formed in 1946 and was initially composed largely of members of the folkdance group of the International Youth Centre in Chelsea, it was London-based and we were all happy to do a mixture of dances - though not with the expertise of today's members! As people developed more specialised interests they formed their own groups, of which Philip Thornton's Balkan group was the first, and as people moved away from London they started dancing activities in their new areas. As a result, we have tended to lose cohesion, and the Jubilee year would be a good opportunity to help bring us together again.

JACK RICHARDSON

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BALKAN DANCE WINTER SHORT-BREAK AT DERWENTWATER

H.F.Holidays is offering a 3-day break of Balkan folkdance led by Cathy Meunier at Derwentwater in the Lake District. Dancing will be in the mornings and evenings. In the afternoons there will be the opportunity for informal practice sessions, to go for a walk or sight-seeing in this delightful area, or simply to relax. The teaching sessions will include material suitable for both beginners and experienced dancers. The holiday starts on Tuesday, 6th December, and ends after breakfast on Friday, 9th December. The cost is £99.00 which includes three nights' full board in comfortable accommodation. Non-dancing friends can also stay for £28.00 per night. For more details and bookings, 'phone 081 905 9558; for information about the course contact me on 071 482 0906.

Note: The week at Coniston in October has unfortunately been cancelled as Balkan dancers were beaten to it by enthusiastic bookings for an alternative special interest holiday at the same time.

CATHY MEUNIER

LETTERS TO THE EDITOR

Dear Lily,

The question raised by Maggie O'Regan on the Proficiency Badges is an interesting one. A great many dancers enjoy folk dance on a purely social level and have no wish to participate in any form of test. On the other hand, a form of test is a challenge and many dancers respond to this.

The National and Scottish Branch of the I.S.T.D. (Imperial Society of Teachers of Dancing) find the same situation. In Scottish Country, for example, most dancers have a modicum of technique, enough to enjoy all the dances, music and patterns. Technically they may not be strong enough for the Bronze, Silver and Gold medals, but they can and do enter the Popular Dance Tests which are not so demanding in standard. The National Branch also structure their folk-dance examinations at different levels of ability. It is in no way lowering standards but it is a form of encouragement and achievement. Our Folk Dance Studies are for anyone, anywhere, any age. This is a form of assessment, very popular from children to adults and groups with special needs. Any teacher can enter these, not just I.S.T.D. members. At a slightly higher level are Folk-dance Tests which are taken as a class test with 6 to 8 candidates involved. All these examinations are designed to bring dancers together in a spirit of enjoyment and co-operation.

The I.S.T.D. is a teaching and examining body which operates on a very different structure from the S.I.F.D. Both societies, however, work towards spreading their love of folk dance. Certain standards have to be set and maintained, otherwise the Society in question loses its credibility and status. We have found that all the various levels have been invaluable and have brought a great deal of pleasure to so many children and adults around the world.

The bottom line is not all about tests, but to bring people together and give enjoyment through folk dance. The exams are there for those who want them. It is one way of getting people involved.

Yours sincerely,

ROBERT HARROLD,
Chairman. National Dance Branch
of I.S.T.D., 4 Breakspeare,
94 College Road, Dulwich,
London SE21 7NB

P.S. If you would like to know more about Folk Dance Studies, you are welcome to contact me. R.H.

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Dear Lily,

Regarding Maggie O'Regan's letter about falling standards in the Silver Badge Examinations; we would first of all contest that the standards have, in fact, fallen. Those people we have seen passing recently have been of a suitable standard, but perhaps the answer to the queries that have been raised is that we should have a graded system of passes so that really excellent people could have a credit pass shown on the certificate itself.

We find that the advantage of the Silver Badge Examinations is that it encourages people to learn the dances well and to do them to the best of their ability. This is usually of a higher standard than is normally achieved under class conditions. The achievement of a silver badge makes people want to strive to become better dancers and get more badges. If they fail although they have tried their best and worked hard on the dances, it is disheartening and discouraging.

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It might be useful for the application forms for the Badges to be countersigned by the class teacher, who would usually know whether or not the dancer is likely to pass.

I suppose what we need to decide is whether the Silver Badge Examinations are for the ordinary folk dancers like many S.I.F.D. members, or whether we are aiming at a small group of elite dancers. Perhaps the above suggestion of a merit rating would enable both of these objectives to be achieved.

JOY & STEVE-STEVENTON,
64 Erridge Road, Merton Park,
London SW19 3JD

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Dear Lily,

I was most interested in the letter from Maggie O'Regan re Bert Price Proficiency Badges, in the July SIFD NEWS. I would like to know more precisely exactly how people feel the badge standards have dropped. Do they mean everyone who takes the badge has dropped standards or are they referring to a few borderline passes? As someone who has been taking the badges for several years, I know how much hard work goes into preparing for the badges both by the pupils and their teachers (not to mention the examiners). I would be interested to hear comments and CONSTRUCTIVE criticism of the awards and exactly what people are referring to; do they mean dance standards have dropped or judging standards, or both? I think all the people who have put a lot of work in trying to learn the dances correctly and with style would be very pleased to hear.

One of the most important aspects of taking the badges which is not often mentioned (whether you believe in taking them or not, which I believe to be a separate issue) is that any time spent on learning a dance correctly cannot be time wasted. It should also mean that "badgers" should afterwards, at demos, classes, Cecil Sharp House etc., ensure that they keep on doing the dances correctly not just at badge tests. We have all seen people who should know better not keeping to the correct style, hands not held correctly etc. All the hours put in to prepare for taking the badges should go directly towards keeping up standards AFTER the test.

AUDREY WALDEN, Merton Park Group

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Dear Lily,

I was interested to read in Betty Harvey's review of the Tetry and Zywiec groups that the show started with the lone trumpet call - the Hejnal. In 1953, at the very first International Dance Festival produced by the S.I.F.D. at the Royal Albert Hall, the show started in the same way, and you can imagine how effective it was in that great building.

The Hejnal is broadcast every noon on Polish Radio, and last month in Krakow, Ken and I were delighted to hear it played from the watch-tower of St. Mary's Church in the Market Square - the place of the origin of the legend. The broken tune is played every hour "to the four corners of the world in turn". My limited Polish was unable to discover whether the custom was allowed to continue during the two occupations. I should like to know- and hazard a guess that the Poles insisted. Perhaps a member will be able to enlighten me.

Stolat,

IRENE FYFFE
3 Dent de Lion Court,
Garlinge, Margate, Kent CT9 5LL

INTERNATIONAL MUSICAL EISTEDDFOD, LLANGOLLEN, 1994

The sceptic in me is aroused when I hear a speaker on the Eisteddfod stage talking about "the spirit of Llangollen", but in fact I know it does exist. The mixed collection of regulars on the camp-site where Alex and I have stayed for many years, whether competitors, visitors, or the farm people, and most of the officials on the field, or townspeople, are always ready to welcome you back and stop for a chat. This year too there were many S.I.F.D. members, in sharp contrast to a few years ago. No doubt some of them were there in response to the inauguration this year of a series of dance workshops on the Thursday.

The opening concert was, for us, the most interesting for years, the dancers and musicians coming from two semi-professional groups from Catalonia and Aragon, together with four soloists. The small ensemble of accordion, two pipes and drum provided the music for the Catalonians, who opened their part of the programme with a suite of dances using late 18th century/early 19th century costumes, but their origins were probably much earlier. Some appeared to be court dances or, at any rate urban dances; slow, dignified and graceful. Others were clearly ritualistic, such as the sword dance for eight men, and a dance in which the men wore bells mounted on leather pads on their legs, like our Morris, but otherwise was an extremely different shape, with fast, running leaps in a circle.

The second part before the interval was taken by the Zaragoza group with five acts, of which two were a piece by the musicians (tambouras and guitars) and another by two singers with that powerfully strident voice typical of Spain. The dances appeared to be variations on the Jota. One, the Jota de Anso, was very old, the girl in a long green skirt with a very high waist with a red and yellow bodice, almost medieval. The dance itself was slow and "waltzy" and no castanets were used. Their final jota was beautifully danced, with the castanets completely in unison, finishing in a fast and furious "copla".

After the break, two of the soloists played two duets for castanets which was somewhat over-long. Antonio Marquez danced the Farruca from "The Three-Cornered Hat" and a Zapateado; both were received enthusiastically by the audience. Gala Vivancos also performed a flamenco dance, "El Puerto". The aragonese dancers presented two further items, one based on the 19th century Bolero, and finally a set piece featuring various dances from the region.

Altogether, a satisfactory and exciting opening for the Eisteddfod.

Folk Music Competition

The preliminaries of this competition are rather a cult pleasure as it requires getting up early(!) to sit in a small, very Victorian, chapel hall to await the organizational chaos which invariably ensues. Normally, it is well worth the effort as often the most interesting competitors do not make it to the finals on the stage, but this year neither the Chinese nor the Turkish musicians presented themselves, so only one group was eliminated from appearing in the finals.

The first party, from the mountain region of the Czech Republic, was made up of three violins, bass, flute/clarinet and cimbalom. Dressed in the tight white trousers and soft leather shoes of the mountaineers, completed by red waistcoats and high-crowned black hats, they produced a nicely melodic sound with a rock-steady rhythm.

Next, a duo from Russia. With a huge variety of instruments including a flimsy-looking xylophone with a horse's head, several pipes, ocarinas, wooden spoons and goodness know what else, it was, as the adjudicators later stressed, impossible to listen to one instrument long enough to judge the proficiency of the performer. But it was an enjoyable item and gave us a glimpse of a Russian peasant fair.

A couple from Siberia were unusual entrants. Looking very exotic, the girl in a long, yellow dress with gold trimmings, the man in black with a close-fitting cloth "helmet". Using a long vertical drum, a sort of rattle, two jaws harps

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and their voices, the sound they made was fascinating, but, because of its strangeness, difficult to assess.

Lastly, the Slovak group used a similar "line-up" to the Czechs, except they had an accordion instead of a cimbalom. Since the dances of the lowlands are different in style to those of the mountains, the music reflects this, but to my untutored ear their music sounded equally good.

One oddity of the competition was that there were no interpreters present, so had not Hilda Sturge been there and able to tell the Russians what was expected of them in German, so they could tell the Siberians in Russian, it might be doubted whether either would have appeared on stage for the afternoon finals. This lack might also explain why, throughout the preliminaries, a Romanian in costume sat listening silently, and went away with the rest of us when it was over, but when the finals took place he appeared on the stage with the other three competitors. I was a little taken aback at this and only registered that he played a pipe and was of a very high standard. The usual number of finalists is three, not four. (The Slovaks having been dropped).

The results were: the Romanians, Stan Yom (95), the Czechs (92), the Siberians (87) and the Russians (86).

Folk Dance Groups

Of the twenty groups listed, five failed to appear; the Turks from Ankara, the Sicilians, the Ukrainians, the Georgians and the Indians. Of the remainder, three were from the British Isles, and I do not normally review them, unless they are placed, as their traditions are familiar to us. The Northern Irish team, in fact, won last year; the Scots from Glasgow were guilty of the heinous sin of using a piano, which was odd as they used a piper to get on and off stage; the Welsh group I will return to later.

Cacina, Spisska Nova, Slovakia. The two dances presented by this group were "Poracske Keleso" for the girls and a Verbunk, a recruiting dance, for the men. The first, with the girls in blue skirts, red bodices, white aprons and calf-length black boots, was in a slow, waltzy style, moving into pairs, to fours, eights and to a full circle, accompanied by singing. The Verbunk is a very vigorous, extrovert dance, common to Slovakia and Hungary. A well-danced item, very traditional, and the dances very different in style and pace. (83 marks).

Scottish Group, Glasgow (81 marks).

Cloeswyr Ty Du, Newport, Wales. With a balanced musical accompaniment of two harps, flute and melodeon, and in traditional style costumes, the group performed two dances, "Codwyn Casnewydd" (Newport Chain), a clogging dance for two couples, and "Dawns y Blodau" (Flower dance) in which the women carried sprays of leaves in each hand and teased their partners with them as they danced. Welsh dances are not unlike English ones, but have a more "earthy" feeling. A very good performance. (88 marks. Second).

Jasenka Ensemble, Vsetin, Czech Republic. These mountain dances are close in style to those of their Polish neighbours. Their first item was an axe dance for men, and typically included a simulated fight. This was followed by what was described as a "rotating dance". This was a happy, courting dance starting with one couple and finishing with the entire company joining in. Perhaps too precisely danced and clearly choreographed to achieve maximum effect. (83 marks).

Ballet FolkloricoPilmayquen, Patagonia, Argentina. As the name implies, this was a stage group, and the audience found it most entertaining. To the music of guitars and tambouras, the men dressed in black (a shorthand description being somewhere between a gaucho and jota costume), with a little round hat, and the

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women in long, simple skirts with white blouses, opened with a parade dance for couples, with lots of finger-snapping. The men's solo "Malambo", danced in a line across the stage, was very reminiscent of peacocks strutting before their hens. (78 marks).

Loughgiel, Northern Ireland. (84 marks).

Grupo de Danzas de Tibi, Alicante, Spain. To five tambouras and two singers, six couples playing castanets first presented an 18th century court dance based on the old Bolero, and then a dance which had a close relationship to the jota of Aragon. The chief feature of the women's costume was the beautiful lace mantilla which they wore over their hair. As court dances are not, strictly speaking, folk dances, although the item was of a very high standard they were awarded only 82 marks.

Florile Dimovitei, Tirgoviste, Romania. This group were truly superb dancers, and the men's Calusul was very exciting, but, as so often, it was presented as a spectacular dance for an audience rather than as a ritual dance, its true origin. The costumes are unique to this dance and the connection between it and the Morris dance is obvious. The second item was a couple dance from Maramures for which the men had to change into the wide, calf-length trousers and little straw hats typical of the costume of that area. Both men and women wore waistcoats of red and black, unusually in a check pattern. The style of the men is very upright with lots of stamping and clapping. But for the unfortunate approach to the Calusul, they might well have been given higher marks. (86).

Hajdenjaki, Dolnja Polja, Croatia (Austria). This long-resident minority group insisted that they were performing two separate dances but when they appeared it looked as if it were a whole suite of dances. Where they began and ended was impossible to see, with couple figures, circles, a man's solo, and the girls showing a bottle dance almost identical to that from Hungary, complete with a czardas step. The costumes were predominantly black and white, but otherwise clearly Croatian. They danced very competently to the music of tambouritzas, tambouras and a bass, all played by girls, but the lack of clarity of their two items must have counted against them. (77 marks).

Mar Blava, Malgrat, Barcelona, Catalonia. The musicians for this group were five pipers (gralla) and a drummer. The girls were in neutral coloured skirts, white caps and aprons, and the men in black knee-breeches and short coats. Announced as a ritual dance, couples in a circle, moving to the centre and back, making arches, employed steps used in the Sardana, but it was otherwise quite different. As expected, the "round dance" showed couples in circle. The dances were not, in my view, sufficiently contrasted, but the judges were sufficiently enthusiastic as to give them 87 marks. (Third).

Gornicy, Leszczyny, Silesia, Poland. This group posed a problem for the adjudicators. Their first dance, to two violins, accordion, clarinet and bass, was in Lowicz costume and was introduced as an Oberek. This is often danced, as here, with a Kujawiak as centre section. However, the adjudicators thought it should be classed as three separate dances. Also, a change of costume was needed and unprecedentedly the Russians were brought on stage to fill the gap, which must have made judging difficult. The rules should be changed to avoid these annoying delays. Re-appearing in Zywiec costumes, this was essentially a "show-off" dance similar to the Czech item but with long staves instead of axes, with the girls playing mainly an admiring role. The item was well-performed, but again the problems must have affected the adjudication. (79 marks).

Nevsky Ensemble, St.Petersburg, Russia. With two accordions and a zither, four girls in a variety of costumes and four men in Russian urban dress performed two quadrilles, one with typically Russian male solos. Sandwiched in the middle of the previous item, it was a pleasant performance but probably the dances were not sufficiently contrasted. (76 marks).

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National Youth Ensemble, Colombo, Sri Lanka. This too was a difficult item to evaluate. Danced to the beat of two drums, the first dance was said to be religious in character, with four couples posing and gesticulating in a clearly significant manner. The second dance involved the spinning of plates on sticks, gradually increasing the number until one man was balancing as many as eight. Both presentation and costumes were devised for the stage and, although undoubtedly graceful, the movements were impossible for a Western audience to fully appreciate (86 marks).

Lyra Dancers, Greece (London). I found this group very attractive, and was disappointed they did not achieve a place. I understand that the girls' dance from Macedonia, which is based on a folk tale of a group of women who faced and fought the enemy when the men ran away, was not performed correctly, but I found it very moving, perhaps because the girls' headdresses in profile were similar to those on Greek vases and they looked magnificent. The men's solo, danced in Evzone costume and wearing masks, was a sword dance with a "Betty" and the steps were identical to the dance we know as Nizamiko. (85 marks).

Kurdish Dance Group (London). This was an all-male party and their two dances were "Haley" and "Suri Merta" from Kurdistan (Diyar Bakir). The first depicted the loss of a pair of shoes, which is apparently equivalent to the loss of honour, and the second told the story of a group of young men who kidnap the daughter of a religious man. Neither of these themes was obvious to the observer. Both were danced in tightly-linked lines and the last included a sham fight with long staves and finished with the leader jumping on the drum and balancing there while it was played. My feeling was that the dances could have been more strongly contrasted but they were certainly totally traditional and were very well performed. (89 marks. First place).

Both the last two items were accompanied by tapan and zurla.

Adjudications. In contrast to the usual practice, the judgments were read out in order of excellence rather than appearance, which was initially confusing. Generally, however, most groups were said to have given very good performances, so that the following faults were critical for the marking: Music: Scots (use of piano). Argentinians (keyboard synthesiser). Costumes: Sri Lanka and Argentina (theatrical). Romanian (uniform). Suites of dances: Croatia, Poland and Russia. Choreography: Romania and Argentina.

As I have indicated before, I do not always agree with the placings, but I have nothing but admiration for the adjudicators trying to do an impossible job well.

Postscript. A few "snap-shots": After the Children's Matinee, the Barcelona group teaching them a Catalonian version of the "Hokey Cokey"..... The same dance taught by Loughgiel dancers to the Kurds in the bar of the "Jenny Jones".... The wonderful sound of the combined Kurdish and Greek musicians - two tapans and two zurlas - raising the roof of the Dinas Bras School at the end of the Thursday workshop. Llangollen is still a pleasant place, and the Dee looks lovely rushing under the ancient bridge. See you there next year?

GEORGE SWEETLAND

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BULGARIAN HOLIDAY

Why not spend New Year's Day in the Bulgarian town of Razlog which is famous for its masqued figures and dancing in the streets? You can stay 4-6 days with a family or in a hotel in the neighbouring ski resort of Bansko. Bulgarians will arrange excursions and evenings in restaurants, with genuine folk dancing. You can be met at Sofia airport or travel via Salonika. Details from Donald Kendrick, 61 Blenheim Crescent, London W11 2EG. Tel: 071 727 2916.

LLANGOLLEN FOOTNOTE

It was lovely to see Frances Horrocks and Naren Kotiyan doing the honours again, but may I make two observations and one suggestion?

- 1) Would it be possible briefly to go over the rules as an introduction to the adjudication, or is "two well-contrasted traditional folk dances of the dancers' own region, performed in traditional manner" the entire ruling? Certainly when Lykion ton Hellinidon were invited to enter and refused to go when Sula and I said we couldn't dance with them as usual as we were not of Greek origin there were several other "rules". As this one obviously no longer applies maybe the other ones have been abandoned too. Either way, I think it would be nice to know for sure. All the people round about my seat were continually asking and wondering about the marking, which didn't coincide with their choice of winning teams.
- 2) After last year's difficulty (groups taking so much time changing that the session finished as people were coming back again for the evening concert) why ever was the programme rearranged and everyone made to wait while teams changed costume? This is so tedious and I thought against the "rules". Once the bell was rung I thought the clock ticked till the final exit (with marks off for over-running. If so, how many per minute?).
- 3) My suggestion. I fully appreciate that the adjudicators need at least fifteen minutes to organize the final adjudication and to get the teams and marks in order. Why not have a few "trial by applause" groups who would prefer to perform rather than be in the competition? This would be far more encouraging to teams like the well-groomed Argentinians, whose synthesiser and modern arrangement obviously had to be penalised, or the Czech and Polish groups who were so happy to do encores and performance flourishes. The over-choreographed entries were still (particularly for the non-dancers) enjoyable to watch and a few such items would keep the atmosphere alive, the programme continuous and allow the adjudicators an adequate time allowance for an un-hurried presentation. It is certainly not the easiest section to mark and fairly appraise!

If these groups were also in an evening concert programme, maybe any help the Eisteddfod gives to the competitors would be valid and justified for them too. It could add to the fun and keep the session "on the boil". What does anyone else think?

Finally, I must say it is a source of pride and pleasure for everyone that Frances and Naren lead the adjudicating panel and keep the S.I.F.D. well to the fore at this warm-hearted, pleasurable event, which never fails to create its own special magic.

DIKI GLEESON

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S.I.F.D. DUTCH DAY COURSE

We had a lovely Dutch Saturday (9th July) with Jacquie Dabnor. It was great fun; nice easy and enjoyable dances - nothing "mind-bending" on a very hot summer day! She taught so clearly and re-capped them all so that we all went away really knowing the dances. Also, a thank-you to Maggie O'Regan for the "Tiedelie Pats", a super dance. With me was a teacher from South Africa who said, "How wonderful it is to have these monthly courses and so much folk dance available". We are lucky to have the S.I.F.D. Thank you to everyone concerned; much appreciated.

ROBERT HARROLD

PERFORMANCES AT VICTORIA EMBANKMENT GARDENS, LONDON

On Sunday, 19th June, at 11.00 a.m., the Doina East European Folkdance Group and the London Turkish Dancers took the stage. Doina's contribution was in four sections - Bulgarian (woolly hats were a real trial in the heat!), Romanian, Slovak/Polish, and Hungarian - all representing ethnic minorities living away from their original homelands. Two of the dances were completely new. Unfortunately, the stage amplifiers packed up during the performance, but Doina carried on regardless. Many thanks for dancing on one of the hottest days of the summer.

London Turkish Group performed three separate groups of dances from different areas of Turkey. The dances included Cayda, Cira, a Candle Dance, Sallama, a Spoon Dance from Siliska (on the Mediterranean coast near Alanya) and some dances from Azerbaijan-Turkey. This year the group were wearing some very colourful new costumes from the Azerbaijan area. Thank you, London Turkish Group for your worthwhile contribution.

On Saturday, 2nd July, it was the turn of The Central London and Croxley Green folkdance groups. Central London wore costumes from Italy and Switzerland, with a change to Polish and Romanian for the second half. The dances were chosen from these countries. Croxley Green wore their variety of beautiful costumes and performed an interesting selection of European dances. Many thanks to these two groups for dancing on a very hot and humid afternoon, and thanks to their announcer.

On Sunday, 3rd July, we saw the Balaton Hungarian Folkdance Group and the Philhellenes Greek Dancers. The latter performed dances from mainland Greece, from Pontos, a region on the Black Sea (now part of Turkey), and from the Greek Islands; all in their lovely costumes.

Balaton did four spots in the programme, with more costumes than ever this year - all authentic and beautiful. The first dances came from W.Hungary; the second part consisted of duets and solo; thirdly were dances from Transylvania, including a new dance; and in the last section the girls did a recently-learned stamping dance. Thank you to both groups, Greek and Hungarian, for putting in so much work, and dancing on another extremely hot afternoon.

On Sunday, 10th July, the Kalinka Russian Dancers came, after unavoidably cancelling their performance in 1993. They had changes of lovely costumes and the great advantage of two accordionists. The tricky situation of two men and seven girls was skilfully dealt with, including Hopak as a girls' item. Thank you, Kalinka, for joining us again.

At the time of writing, we still have Merton Park and Woodvale International Folkdance Groups and the Iberian Folk Dance & Music Society to perform on 17th July.

KAY KEDGE

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S.I.F.D. DAY COURSES

There will be no S.I.F.D. Day Course in August, as usual. The September Day Course will be revision of one of the Summer School courses, probably Bulgarian.

MAGGIE O'REGAN

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FOUND at the Woodvale and Merton Park Folk Safari on Sunday, 10th June, one earring. Would the owner contact either Jan Bryce on 0732 885048 or Alan Cant on 0732 883405.

DATES FOR YOUR DIARY

Sept.17th. LOIDIS INTERNATIONAL FOLKDANCE GROUP ANNIVERSARY WORKSHOP AND DANCE. Workshop from 1.00 to 5.30 p.m. General International with teacher Janet Woolbar assisted by Frank Flanagan. Interval 5.30 to 6.30 p.m. General International Dance from 6.30 to 10.00 p.m. Bring your own food or use the "take-away" facilities close by. Drinks available throughout. Cost: Workshop only £5.00, Evening Dance only £3.00, Combined ticket £7.00. Venue: St.Margaret's School, Horsforth, Leeds. Ample parking space. Maps available.

There will be four M.C.s - Dawn Webster, Marina Wolstenholme, Pat Webb and Ian Willson. Wilf Horrocks will be our musician for the evening. Please buy tickets in advance from Mrs. Jean Willson, 8 Dorset Crescent, Harrogate, N.Yorks HG1 2LU (s.a.e. please). Cheques payable to Loidis International Folk Dance Group. Tickets also available at the York Summer School. We look forward to seeing many friends, old and new. SHIRLEY PRIEST

Sept.24th-25th. WEEKEND OF E.EUROPEAN DANCES at The Dance Factory, Huddersfield. Tutor: Marina Wolstenholme. All details and booking: contact Errol Barrows, Recreation Officer (Dance), Kirklees Metropolitan Council, The Stables, Ravensknowle Park, Wakefield Road, Huddersfield HD5 8DJ. Tel: 0484 431433.

Oct.2nd. ISRAELI DANCE DAY with Anat Sharabi, at St.Paul's Hall, Beaufey Road, Southville, Bristol. 10.30 a.m. to 4.30 p.m. Ring Daphne Allen on 0275 392757.

Oct.8th. Frith Folk are organizing a DAY COURSE at St.Peter's Church Hall, Fairfield, Buxton, Derbyshire, 10.30 a.m. to 4.30 p.m. In the morning CAJUN and SWING with Linda Moon, partnered by Roberto Haddon who will teach ISRAELI in the afternoon. Single session £3.00, or £5.00 for the day. Contact: Pat Phillips, 0298 24450.

If anyone wishes to extend their stay in Buxton that weekend, contact Linda Moon at the Tourist Office, Pavilion Gardens, Buxton, for accommodation list - 0298 23114.

I note from the July SIFD NEWS that we have a clash of dates, particularly unfortunate because the other course is in the same area - The High Peak. I thought I had done everything to avoid such a situation but, in the words of Burns, "the best laid plans of mice and men gang aft agley". I have tried to change our date to the Sunday but the hall is not available. I regret that dancers will have to make a choice; hopefully there will be sufficient support to run both courses satisfactorily. PAT PHILLIPS

Oct.8th Maggie O'Regan will teach a DAY COURSE OF GREEK FOLK DANCING at Hope Valley College, 10.00 a.m. to 4.00 p.m. Fee: £7. Tel: 0433 620662. For all details and bookings, contact Mrs. Jackie Evans, Adult & Community Education, Hope Valley College, Hope, Sheffield S30 2RD.

Oct.8th RAINMAKERS' 18TH ANNIVERSARY DANCE, 7.30 to 11.00 p.m. at Ickleford Village Hall. M.C.: Jill Bransby. Band: "Cloudburst". Entertainment: Dave Garner. £5.00. Tickets from Richard Thom, 0438 316651.

Oct.15th. WOODVALE INTERNATIONAL FOLKDANCE GROUP AUTUMN DANCE, 7.30 to 11.00 p.m. at Borough Green Village Hall. Tickets £4.00. Guest M.C.s: S.I.F.D. Band. More details from Alan Cant on 0732 883405.

HAMBO

Sweden

A ♩ = 48

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: D, A7.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: D, G.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: A, D, A7, D. Labeled "Intro:" with a dashed line above.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: A7, D, B7, Em, A7, D. Labeled "B" in a box.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: A7, D, A7, D, B7, Em.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: A7, D, A7, D, G. Labeled "C" in a box.

Musical staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chord: D.

Musical staff 8: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chord: G.

Musical staff 9: Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: C, G, D7, G. Labeled "Play ABCA" at the end.

HORA DIN CASA

Romania

♩ = 120

Musical staff 10: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G, D7, G, D7.

Musical staff 11: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: G, D, A7, D, Em.

Musical staff 12: Treble clef, key signature of one sharp (F#), 2/4 time signature. Chords: B7, Em, B7, Em. Labeled "Play ad lib." at the end.

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

No Sunday Dance in August.

Sept.4th M.C.s: Central London Group (in memory of Kelsey Blundell and John Sayers - see announcement below).

7.00 to 10.00 p.m. Admission £3 for S.I.F.D. members, £3.50 for non-members.

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CECIL SHARP HOUSE, SUNDAY, 4TH SEPTEMBER

During the past year, the Central London Group suffered the loss of two long-standing and much-loved members: Kelsey Blundell and John Sayers. The dance at Cecil Sharp House on 4th September will be dedicated to their memory. Both Kelsey and John had countered devastating illness with great courage and, with their selfless attitude to other people, each made an immense personal contribution to the life of the group.

A few months before she died, Kelsey had agreed to be the M.C. for this year's September dance. Members of Central London Group will discharge that undertaking for her, and the evening will be an occasion for the very many people with fond memories of Kelsey and John to celebrate their lives and to remember with gratitude the days they spent dancing with us.

ANNE LEACH

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WHAT'S ON IN AUGUST

July 29th to Aug.5th 40TH INTERNATIONAL FESTIVAL OF FOLK ARTS, SIDMOUTH. Bigger than ever. nearly 700 events throughout the week. Overseas teams: Appalachian Cloggers, Cannon County Square Dancers from Tennessee, Formosa Aboriginal Troupe from Taiwan, Hungarian, Georgian, Swedish, Greek, Bolivian. Tickets & information from the Festival Office, 6 East Street, Sidmouth, Devon EX10 8BL. Tel: 0296 393293.

Aug.6th to 13th S.I.F.D. SUMMER SCHOOL AT YORK. Contact: Dawn Webster (out of touch after 28th July but from 5th August will be at York, Tel: 0904 656771 Fax: 0904 612512).

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PLEASE NOTE: S.I.F.D. membership expires at the end of August. Please renew promptly if you wish to continue membership. Renewal forms will be sent out with this issue of SIFD NEWS to those members who subscribe annually (i.e. not to Life and Honorary members).

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* IMPORTANT NOTICE: THE SEPTEMBER ISSUE OF SIFD NEWS WILL BE COMPILED AND
* EDITED BY HEATHER EDWARDS. PLEASE SEND ALL MATERIAL FOR SEPTEMBER TO HEATHER
* AT 47 SUTHERLAND AVENUE, BEXHILL-ON-SEA, E.SUSSEX TN39 3QL, IN WRITING BY
* 17TH AUGUST.
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