

SIED NEWS



NOV

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 Stella Carter, who hopes it will be instantly recog-
nizable as Jan Knoppers in his South American costume which he wore at York
Summer School - appropriate for this month as Jan will be revising the South
American dances at this month's Day Course.

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CHAIRMAN: Jill Bransby (Mrs.), "Red Gables", Benslow Path, The Avenue,
Hitchin, Herts. SG4 9RH. Tel: 0462 457791.

SECRETARY: Liz Mellish (Mrs.), 10 Parkview House, Eastbury Road, Watford,
Herts. WD1 4PZ. Tel: 0923 249704.

TREASURER: Judith Payling (Mrs.), "Rosebank", 56 Quickley Lane, Chorleywood,
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S.I.F.D. DAY COURSE - REVISION OF SOUTH AMERICAN DANCES

Jan Knoppers will be revising the South American dances he taught at the York
Summer School, at The Place. Remember to bring your own drinks and sandwiches
as the restaurant will be closed. There are no parking restrictions on Sundays.

Cassettes and notes will be available for purchase. Only official video-
recording will be allowed.

Date: SUNDAY, 13TH NOVEMBER 1994. Time: 10.30 a.m. to 4.30 p.m.

Venue: Studio 10, The Place, 17 Duke's Road, London W.C.1. (near Euston Station).

Cost: £6.50 members, £7.50 non-members, £5.00 concessions.

There will be no S.I.F.D. Day Course in December.

MAGGIE O'REGAN

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

A NOTE FROM THE CHAIR

The reason that Maggie O'Regan has raised the subject of the Silver Badges, with the approval of the Executive Committee, is that she has taken over the leadership of the Badge and Day Course Committee and wants to make sure that all the time, energy and S.I.F.D. money spent on the badge testing is what members want. As only eight people took the Danish and Latvian badges last April, it could suggest that there is not a huge enthusiasm for taking the badges and, if this is the case, why is this, and what should be done?

I would imagine that there have always been problems about judging standards because it lies at the root of what we believe as a Society, that we should respect the dances and try to dance in the style appropriate to each tradition. So what do we do when "Frederica Bloggs" knows the dances perfectly but is not able enough as a dancer to re-create an approximation of the correct style? One solution might be to divide the marks into two halves - one given for knowledge and the other for style (like technical merit and artistic impression marks in skating). The other problem which lies at the root of the issue is what versions of the dances are acceptable? Do the judges accept that folk dancing is a living evolving process, or is it something to preserve at a particular historical moment? Having approved versions of dances rather suggests the latter and digs deep into the old historical/organic living tradition argument that has raged in all folk circles for years.

The Society has to encompass different strands of opinion and listen to democratic demand. If members want to take Silver Badges, then the Society should continue to facilitate this service, but let's find out what people really think and if there are problems, let's overcome them.

Maggie will be replying in the SIFD NEWS next month when she has met with the Badge and Day Course Committee and can give you a considered reply.

JILL BRANSBY, (Chairperson)

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ANY MEMBERS WITH GOOD MEMORIES?

The S.I.F.D. has an opportunity to move into Compact Disc (CD) Technology for its music recordings. This could be the way of the future and be financially good for the Society, but we have a problem. To do this we need the master tapes, which are the property of the S.I.F.D., but these are missing for two of our best productions, C6 French and "Twelve Circle Dances". C6 was last with Simon Guest, who may have passed it on to you. For the "Twelve Circle Dances" I currently have no leads to follow. The tapes should be reel-to-reel types, thus are not easily mislaid in your tape collection, unless you started collecting many years ago before the compact cassette. I have followed the leads I know of, so if anyone has any information please let me know.

NICK GREEN
10 Parkview House, Eastbury Rd.
Watford WD1 4PZ. Tel: 0923 249704

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ARTICLES FOR SIFD NEWS

The Committee have discussed various ideas for the future of the Society, over the past few months. One suggestion made was that we should encourage members to contribute articles to SIFD NEWS about background information relevant to folk dancing. So would anyone with knowledge they would like to share please put pen to paper. Marina Wolstenholme's interesting article last month is the sort we mean.

NICK GREEN

LETTERS TO THE EDITOR

Dear Lily,

In reply to the main points in George Sweetland's letter, which was in the October SIFD NEWS; the Executive Committee has been undertaking a strategy review which has included discussion of aims and objectives. George should know, he contributed to it, and I will report on this review in next month's SIFD NEWS.

The new teachers' training is open to anyone who wishes to practise, discuss and improve their standard of teaching, and hence the quality of dancing in their groups. I wrote an article in December 1993 (page 11 of SIFD NEWS) explaining that "it must be self-supporting since we have a commitment to our own teachers' certificate". I am not sure what George means when he refers to the "upper echelon of the Society". If he refers to a chosen group then this is clearly not accurate since the training is open to anyone with sufficient interest and commitment. If he means that they are able to pay then yes, the same is true of other activities that come under our umbrella - the Summer Schools, Weekends Away, Weekend Courses etc.

We are a "broad church" that facilitates a variety of activities which promote the practices and knowledge of folk dances from many countries. If the Silver Badge system is still thought useful and appropriate to our aims by our members, then it will continue to thrive, and in the same way if members wish to improve their teaching standards we should encourage this, even if we can't subsidise the latter.

People starting the Dutch Teachers' Course have not been asking where it's leading them, in terms of bits of paper, but how it will improve their teaching performance (now that's what I call an "upper echelon").

Validation has been under discussion by the Committee and it is hoped that the course could be validated through a National scheme, such as N.V.Q.s, or a recognized academic body like The College of Preceptors. Our own internal S.I.F.D. Teachers' Certificate and Silver Badges could also go through an external route, if desired, or they can stay as a separate internal system, which would continue to be validated by us. You might be interested to know that E.F.D.S.S. are at present setting up their own modular training system and are looking for outside validation. We have been in consultation with them over the Group Leaders' Certificate.

The advantage of overall outside validation is that it would then provide a unified structure with all the strands at different levels. However, we don't have to follow this route and are still "adopting a waiting posture" to see how the validating bodies shape up to our needs.

I am sorry to take up so much NEWS space but as the questions were publicly asked they had better be publicly answered.

JILL BRANSBY

Dear Lily,

If there has not been an answer to Irene Fyffe's query about whether "Hejnal", the lone trumpeter's call from the tower of Mariacki was kept going during the last war, I can give it.

I have just come back from Poland and whilst in Krakow I visited, as always, this beautiful Gothic church in the square, and enquired from an elderly official inside about it. The reply was, "Yes, but only at 7 a.m. and 7 p.m. each day instead of at each hour".

BETTY HARVEY
30 Regent Square, London E3 3HQ

Dear Lily,

I am one of the people who have criticised the Bert Price Proficiency Awards and would like to express my views here.

I lived and danced in the Netherlands for thirteen years and was used to the standard and style of the Dutch teachers. When I moved back to England, I joined the S.I.F.D. and was delighted to read of coming badge examinations in three styles I had studied - Dutch, Armenian and Mexican. I say "studied" advisedly. I had studied Dutch dancing with specialist teachers such as Elsche Korf and Elly Olderaan and Armenian with Tineke van Geel in the Netherlands and Tom Bozigan in the United States. I was lucky that my dance partner was John Melville, who had spent a year studying dance in Mexico. He had taught me and I had partnered him when he taught Mexican dance in Europe. So I was surprised when I attended the first of the badge revision courses to find that most people's experience of Armenian and Mexican dance was a week at the summer school.

At the examinations, I noted that there were no judges with specialist knowledge. This is no criticism of the judges; for example, I understand that Steve Steventon was asked to teach and judge the Mexican as he is a Spanish specialist. I believe everyone passed the examinations that day but I do not believe they all showed true proficiency. I wrote to the Committee afterwards to express my views and also spoke to Maggie O'Regan when she became Chairman of the Badge Committee.

If a recreational folkdance Society decides to award badges for proficiency of style, then a standard must be met and kept. Most judges seem to be too kind in their judgments. To me, proficiency means showing an understanding of a national style, with its regional variations, and a knowledge of a number of dances reflecting those nuances. An amateur, dancing once or twice a week for a number of years, may become proficient in a few styles but I feel it can only be the gifted few who can achieve more.

The teachers' certificate at present demands that a dancer first gains a high number of badges. This brings me to my second criticism. The ability to become a good dance teacher does not depend on the number of dances known or how long one has danced with the S.I.F.D. to gain the required number of badges. Indeed, according to those criteria, none of the foreign specialist teachers would qualify!

The S.I.F.D. is ageing and we need a way to re-vitalise it. I believe the proposed teachers' course will produce a new generation of folkdance teachers who will, in turn, attract new people to the Society.

I was surprised to read that some members were unaware of the proposed teachers' course. Admittedly, I was first informed by a dance friend that the Society was considering a formal teacher training scheme on the lines of the long-established Dutch scheme, but I also read about it in the SIFD newsletters. Certainly at York people were able to sit in on sessions and not all those who attended have decided to continue with the course. I have decided to participate because I am an admirer of the Dutch teaching methods and feel I can gain much from the course. Also, as I have criticised the standard of some of the S.I.F.D. teachers and believe that this new teachers' course will improve that standard, then I must support it.

I am sorry that other people feel critical of the plan. I do not consider myself to be in the "upper echelon" of the Society, living too far away even to attend Sunday night dances or to participate in demonstrations. But I want the S.I.F.D. to continue and I believe that any new initiative is an investment in the future of the Society.

JACQUIE DABNOR
9 Kingsnorth Rd., Faversham,
Kent ME13 8SF

Dear Lily,

Please thank Lesley Boorer for the delightful October SIFD NEWS cover. I have a cat-lover friend who is terminally ill, and I am sending the cover to her, hoping it will give her a moment's chuckle. Well done!

Sometimes, as with the October NEWS, it arrives by airmail so the news is "hot"; other times it is very late - I got July issue last week! (end.Sept.). Never mind, I read it anyway and am always glad that S.I.F.D. is still going strong and that I recognise some names!

Nothing exciting to report here. It is very dry and hot - just a reminder to us all that Australia is a desert country and we are very foolish to expect it to go on supporting more and more people with less and less water and cutting down the native growth which would sustain us. But it is the same everywhere. Leslie and I are keeping well and plodding on on our 5 acres - a bit more growth than when you and Les visited us years ago, Lily. We enjoy life.

Best wishes to you and to anyone else who remembers me.

Yours sincerely,

RUTH COTON (née Sharp)
Lot 4, Mimosa Street, Woodford,
Queensland 4514, Australia.

ED.NOTE: Ruth is a life member and was a prominent member and dancer in S.I.F.D as well as a leading dancer and teacher in Harrow Green International Folkdance Group before going to New Zealand and then Australia. Our best wishes to you and Leslie, Ruth.

Dear Lily,

"Romanian Paidusca"? That's the Romanian version of paidusca, isn't it? Er, but wait a moment, then why hasn't it got a single paidusca feature in it? Consulting my authoritative "Jocul Popular Românesc", I found, amid strings of sirbas and hundreds of horas, a single, solitary and quite different paidusca, noted in 1930 in coastal Dobrogea, evidently a rare visitor to Romanian shores, and in the very proper time-signature of five-sixteenths, not the same time-signature as "Romanian Paidusca".

While the so-called "Romanian Paidusca" is wholly lacking in paidusca figures, it is entirely made up of rustemul figures. This dance has been masquerading under an assumed name. It's nothing but a rustemal and it's time we re-christened it.

DAVID MOWAT
(Oxford International Folk-dance
Group), 7 Mount St., Oxford OX2 6DH

Dear Lily,

Following the successful visit this year of the Moravian group, "Jasenka", the Milton Keynes International Festival of Folk Art is already putting together plans to invite and host three foreign dance groups in 1995. The Festival will be a long weekend based around 8th/9th July.

For the 1992 Festival, several members of S.I.F.D. were very helpful in providing us with details of and contacts with a number of first-class groups

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one of whom was invited on that occasion. We will obviously be following up contacts we already have, but in view of the time lapse we would be very pleased to hear from any members who may have made new contacts or can up-date us on previously recommended groups. The Festival is under new management, Don and I being Chairman and Secretary respectively of the Executive Committee, and Jill Bransby has been most helpful in giving us advice and suggestions. We are also looking for support and involvement if possible from members in the Milton Keynes area. Contact either of us on 0908 610564 any time.

Yours sincerely,

DON ALLISON and JILL GOURLAY
30 St. John St., Newport Pagnell,
Bucks MK16 8HJ

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HELLENIC CENTRE

The Hellenic Centre will be officially opened at 16/18 Paddington Street, London W.1. next month but (pre-opening) there will be an Exhibition at the Centre from 4th to 30th November of 19th and 20th century Greek Paintings. It is the Leventis Collection, well worth seeing, moving on from the more wellknown ancient and medieval periods. Up-date your knowledge! Open every day from 10 a.m. to 6 p.m. - extended to 9 p.m. on Sundays and Mondays.

The following events will take place at the Centre on 3rd and 4th December:-

Saturday, 3rd December. GRAND PERFORMANCE BY LYKION TON HELLINIDION, with musicians specially brought from Greece. 7.30 p.m. £5.00

Sunday, 4th December A VERY SPECIAL GREEK WORKSHOP led by Miss Maria Koutsoubas (highly recommended by Natassa Lemos). Maria will be teaching for all levels, dances hitherto not taught to S.I.F.D. 10.30 a.m. to 2.30 p.m. £6.00. Early booking advisable.

Sunday, 4th December. After the above-mentioned workshop, there will be the GRAND PERFORMANCE BY LYKION TON HELLINIDION again, at 4.30 p.m. £5.00

Book now to avoid disappointment. Tickets and information from Mrs. Marianthi Styliano, 081 368 8893, or Mrs. Maria Wenneker, 071 229 4613.

DIKI GLEESON

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GREEK DAY COURSE and BALKANPLUS, 15TH OCTOBER

A big Thank You to everyone who came to the workshop and helped to make it so successful. Huge thanks to Natassa Lemos for a thoroughly enjoyable, informative well-taught workshop. It was such a delight to be taught by Natassa again and it was particularly appreciated as immediately before leaving for the workshop she trapped and badly damaged her fingers (fainting with the pain) and despite her unflagging spirit and lively presentation she did look very pale and drawn. You are a real trouper Natassa! Thank you also to Joe Cott for patiently waiting to do the video-taping.

Thanks to Maggie O'Regan, lovely co-M.C. at Balkanplus (it was super to do that Japanese dance - one of Maggie's interesting repertoire) and to everyone who came and helped to make it enjoyable. particularly Maria for adding an authentic lead to the Greek and a new injection with the Cretan dances. Bouquets all round, not forgetting Dave bringing the equipment and Ron on the door. DIKI GLEESON

Some thoughts by John Baldwin on the 30th anniversary of the first public performance of the 'Dunav Balkan Group' (12th November 1964)

Looking back over the way my life has developed, it is true to say that almost everything in it from my 'teens onward' has been the logical consequence of one instant of revelation. Not only 'Dunav' but also my choice of Slavonic Studies (Russian and Serbo-Croat) as my BA course, my three-month tour of Yugoslavia and (mainly) Bulgaria in 1957, either alone or with a few friends, camping or sleeping in cheap, dormitory-style hotels to get to know the people and the languages at first hand, my visit to the Youth Festival in Bucharest in 1953, and (last but not least!) my marrying Olive Greenwood, both of us having been members of the 'Bulgarian Dance Group' – all these things can be traced back to one single event.

My first encounter with Balkan music came in 1952, when I was seventeen. I was at an international youth camp in Sheffield and at about 2 o'clock one morning I was wandering around looking for something to do when I was transfixed by the most incredible musical sound I had ever heard. A four-person dance group was performing to the sound of a 78 ips record. I didn't really register all that much about the dancing at the time because all my senses were directed towards coping with the emotional overload they were receiving from the music. I do remember thinking afterwards that that experience must have been something like what Paul felt on the way to Damascus when he saw the light! (I am occasionally asked whether my affinity for Balkan culture can be explained by any family background, but, coming as I do from east London C of E families of origin, I cannot offer that or indeed any other explanation.)

After a less-than-perfect night's sleep I enquired about the group I had seen performing and was told they were the 'Bulgarian Dance Group' from London. Having no very clear idea as to where Bulgaria actually was and how I might best go about following up my new obsession, I made enquiries on the camp site, and learnt that the group rehearsed in the Czech Club in Pont Street, near Sloane Square. I was teaching myself the mandolin at that time, but it was some years before I could even begin to play Bulgarian folk-dance music to anything approaching an adequate standard. As the next best thing to playing the music, I joined the dance group. This was founded and trained by Tsvetko Botev, of the Bulgarian Legation, as it was then, with help from any transient members of the Legation staff who happened to be keen on folk-dancing, but I particularly remember the *šop*-style dancing of Zdravko Stoyanov. Tsvetko was a 100% dance fanatic and he transmitted his enthusiasm, or some of it at any rate, to Danny Lumley and me, at that time the only English male members of the group. The first dances I learnt were *Gankino horo* and *Ručenisa*. These were performed with just enough choreography to get us on and off stage, and the rest was improvised, mainly by the male dancers along stylistic guidelines provided by Tsvetko's (or Zdravko's) example – none of our teachers at that time attempted to give formal instruction in style, but assumed that, if we were any use at dancing, we would be able to improvise, and in the right style. Later, we learnt dances which were fully choreographed, the first two being *Dayčovo horo* and *Makedonsko oro* which, the latter under its later alias *Bavro oro*, are still taught and danced in Tsvetko's choreography by people who have almost certainly never heard of him until now.

The importance of improvisation in Bulgarian folk-dancing is, I think, illustrated by the following story: Tsvetko had prepared a solo as part of a programme given by the dance group at a function run by the Society for Friendship with Bulgaria, before an audience, in those days, of several hundred people, including many members of the Diplomatic Corps. We hadn't heard the record to which he proposed to dance or seen his solo, and when the music started he launched into it with his customary vigour and fluency, receiving a great, and thoroughly merited ovation at the end of it. He later told us that the wrong side of the record had been played, and that he had prepared his solo in a totally different rhythm and style! When he heard the wrong music he made the instant decision to carry on and produce ad hoc what we all registered as a really great prepared solo, rather than stop the proceedings and tell the audience that something had gone wrong! Of the many Bulgarian dancers I have seen, the nearest in style and fluency to Tsvetko as I remember him is Delyan Demitrov, though I don't know how much, if any, of the latter's solo dancing is improvised.

When the Bulgarian Dance Group went to Bulgaria in 1959 for a month's course in dancing run by Elizaveta Dambalova of the 'Mayakovski Ensemble' in Sofia, we were told, in tones of the greatest respect by her male colleagues, many stories about "the wonderful dancers from the villages" who were talent-spotted and brought to town in the hope that they might be persuaded to join some major ensemble. These men were considered to be "Bulgaria's best dancers", but they almost always went back to their villages because they could not accept that their dancing would have to be strictly choreographed in such an ensemble, and that improvisation could play little or no rôle. Our highly-talented male dance-instructors were rather apologetic that they were not the best possible representatives of Bulgarian folk-dancing!

It was during this course that I first had the opportunity to try to play the *tapan*, one day as the musicians were taking their break (all our classes were conducted to live music). By contrast with the problems I had had in my attempts at coping with Bulgarian folk-tunes on the mandolin, I never found the least difficulty in playing the rhythms on either this large drum, or on the small *tarabuka*, which I encountered a good deal later. It is obvious, for me at any rate, that dancing and drumming are much more closely associated than are dancing and melody-playing.

Under Tsvetko's leadership, which passed to me (and later to Danny) when Tsvetko had to return to Bulgaria, we won first prize three times at the Bethnal Green Festival of Arts, and our programme then was still mainly improvised. Improvisation is still, I think, the soul of folk-music and dancing, at least in the Balkan context in which I have experience. This seems to me to presuppose live music, in the ideal situation allied with dancers who do not have to be greatly skilled, but who do have to be aware that there is something more to any dance than getting the steps right. They need to give attention to the style too, of course, but I think the most important thing is that they are sensitive of the spiritual and social content of the dance. An example of what I mean is the *Ejeno Meme* played by the musicians accompanying the 'Petričanka Choir' in their concert at Cecil Sharp House the last time they were here. I timed it, and it lasted 15 minutes! Most participants were Bulgarian, and they were just doing the basic step, not wearing themselves out, but laughing and chatting and getting into the 'soul' of the dance by repetition. I know the same to be true of all those Balkan communities that I have had personal contact with. Unfortunately, I think many, if not indeed most Western dancers in that kind of situation would soon be bored, having exhausted the dance's mental and physical exercise-potential in only a few minutes.

member Philip Thornton's criticisms of the 'three-minute culture' in England; I this arose, in the Balkan folk-music context at least, from our first acquaintance with the music being via the small 78 ips record. Three minutes' music was about all you could get into it; it did an invaluable service by making the music available to the lay person, because at that time that was all we had, but unfortunately it allowed the totally mistaken belief to arise that the three-minute sample of the music thus given was all that there was or could be to a particular piece. I must echo Philip's regret that many people still appear to believe that to be the case, and consequently seem to effort to discover the true character of the music, and, inevitably therefore, on the dancing. Some commercial recordings, such as those of Ivo Papazov, give a good idea of what extended improvisations are likely to sound like. It is not necessary to achieve his level of expertise – few people could anyway! – in order to produce improvisations that fit a particular national and/or regional style, i.e. which are acceptable to a native audience or to native musicians. In some of Dunav's current Greek and Turkish numbers, most of the performing time will actually be devoted to improvisation by one or more of the group's soloists. My own initiation into musical improvisation came in the Turkish context; I was introduced to the technical capabilities of, and psychological attitude to the *baglama* by Mevlit Cemal, musician and restaurant owner from Green Lanes, Newington Green, London.

Olive Greenwood had been a fellow-member of the Bulgarian Dance Group for several years, and, some years before we married in 1960, she had helped to set up the 'International Folk-Music Centre'. This was chaired by Ron Coultrup (of Harrow Green Dance Group), with Beryl Coultrup, Olive, Cynthia Greenwood, Vic Knivett and Henry Morris as the active members that I can recall. In its short life the IFMC ran several highly successful international folk-dance functions, but undoubtedly its greatest claim to a place of honour in the history of English involvement in Balkan folk-music was that it arranged the two visits to England, in 1961 and 1963, of the 'Tine Rožanc Ensemble'. This was a 40-strong group of amateur dancers, singers and instrumentalists from the Railway Trade Union in Ljubljana, Slovenia. Ron and Beryl had met their director, Bruno Ravnikar, during a holiday they took in Ljubljana. They had seen the group performing, and had been enormously impressed not only by the standard of the group members, but also by the fact that Bruno arranged the instrumental music and the songs, choreographed the dances, participated as both singer and dancer in performances, conducted rehearsals and coached those who needed help! I was similarly impressed when I saw the group in London, and, in retrospect have come also to admire Bruno's ability to make sometimes fairly small talents go a very long way. The group performed items from every part of the former Yugoslavia. Their visits were financed by the group's booking fees in various Town Halls around London.

Dunav owes a particular debt to the Tine Rožanc Ensemble because most of our early repertoire actually came from them. The experience gained by Olive in organising a large group of foreign performers was also of special benefit to Dunav when we entertained, as part of exchange agreements, the (smaller) groups from the Bulgarian Pirin region in 1963, 1985 and 1989.

The IFMC also had as one of its objectives the setting-up of an instrumental group to play and record international folk-music. On consideration, though, it seemed clear to us that quite a lot of other groups were doing something rather similar at that time, and we adopted my suggestion instead, that we try to play Balkan folk-music. Henry and I were the first members, with Sue Coppard pretty well at the beginning, and Naren very shortly after that. At my suggestion we took the name 'Dunav', which means 'Danube' in the Slavonic languages of the Balkans, and we have never seriously considered changing our name, though there has been occasional pressure for us to do so. My musical focus changed gradually from dancing to playing the music as my technical ability on the mandolin grew, and my enthusiasm for learning new pieces kept pace with it, whilst my keenness to assimilate new dance repertoire steadily diminished. This process was greatly speeded up after I acquired and learnt to play the Balkan folk instruments: *tambura* and *tamburica*.

Henry was elected the first leader of the group. It is no exaggeration to say that his energy and enthusiasm played a vital part in getting the group off the ground, and our success in the early years was very largely due to Henry's efforts.

The membership has changed almost totally over the years, of course, but we have been very fortunate, if you look at the life-span of most groups, whether amateur or professional, in having been almost entirely spared the destructive effects of disruptive personalities. We have our disagreements, naturally, but we have also been fortunate in finding the ability to put the survival of the group before the personal satisfaction of getting our own way. Nobody in the group gets, or expects to get their own way all the time; it has long been a principle of the group that every member has the right to make suggestions for new repertoire, or changes to existing pieces, in the knowledge that their suggestions will be acted on if agreed by the members. Sometimes it comes to a vote, but usually such suggestions are taken up straightaway because everyone can see that they fill a gap which we hadn't necessarily been aware of before. I think this flexibility and openness has been the key to our survival as a group.

As a member of Dunav from its inception I have seen our repertoire grow from the very limited resources of the first years to what it is today. We started with just a few pieces, mainly from Bulgaria and (former) Yugoslavia as I recall, whereas our latest count gives us something in the region of 300, taken from all those Balkan communities that we have been able to get 'performer-friendly' and, we hope, 'audience-friendly' music from. Both those requirements have been with us from the very beginning, of course.

With Oliver Baldwin and Dominic Collman as our talented younger generation of musicians, and we are always interested in meeting young musicians who might wish to join us, I believe Dunav has a better-than-even chance of progressing towards its 60th anniversary!

JOHN BALDWIN
LEADER - DUNAV BALKAN GROUP
NOVEMBER 1994

EVENTS IN BULGARIA

NEW YEAR'S FESTIVITIES IN THE PIRIN MOUNTAINS. The highlight of New Year's celebrations in Bulgaria is the street carnival in Razlog which every Bulgarian wants to visit at least once in their lifetime. If you wish to join the local people in this colourful event, Donald Kenrick invites you to come with him on a special trip from 30th December 1994 to 6th January 1995 at bargain group prices from £385 - minimum 15 persons, or £399 - minimum 10. These will include scheduled flights ex Heathrow, transfers and excursions, tourist class hotels with private facilities, three nights in Sofia and four in Bansko, New Year's Eve dinner, a day in nearby Razlog, sightseeing in Bansko and Sofia, and partial half board. Optional skiing could be arranged in Bansko at a little extra. Details from Ita Purton, B.B.F.S., c/o Finsbury Library, Basement, 245 St. John Street, London EC1V 4NB. Tel: 071 837 2304.

KOPRIVSHTITSA FOLKLORE FESTIVAL, AUGUST 1995 - one year earlier than usual, to celebrate its 30th anniversary. To be followed, as on past occasions, by optional courses in folk dance, music and singing. Details will soon be available from B.B.F.S. If interested, and to avoid disappointment, write at once (with s.a.e. please) and ask to be included in the mailing list as numbers will be limited (address above). At the same time, please indicate whether you would like to join a course.

SYBIL NEWTON

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POLISH DANCING WITH JACY TACY

On SATURDAY, 5TH NOVEMBER 1994, 4 to 7.30 p.m. at Studio 10, The Place, Duke's Road, (across Euston Road from Euston Station). Cost: £3.00.

Dances will be suitable for all levels and chosen from the following:-

<u>Silesia Region</u>	Koziorajka)	Dances for 2 girls and 1 boy
	Golebek)	
<u>Wielkopolska Region</u>	Przodek Szamutulski	
	Walc	
<u>Kurpie Region</u>	Dziadek	
<u>National</u>	Oberek Majdaniak	
	Chodzony (Polonez, peasant style)	

Some notes and cassettes will be available. Soft drinks in Studio. If anyone has any dance preferences or requests, please let us know in advance.

BETTY HARVEY, 081 980 9650
TONY LATHAM, 081 992 9445

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DUNFORD 1994 AND SWANSEA 1995

The revised date for the Dunford weekend is 9th to 11th December 1994, and all who have chosen this date can be accommodated. There are a very few additional vacancies.

The concensus regarding dates for the Swansea event is that it should start on Friday, 28th July 1995. There is the possibility of joining for the full week of part of the week (Sidmouth starts on Friday, 4th August). JACK RICHARDSON Dept. of Chemical Engineering, Swansea University, Singleton Park, Swansea SA2 8PP



S.I.F.D. SHOP

Baggy T-shirts - just what you've been waiting for! We now have a supply of T-shirts with a new Lesley Boorer design (see the drawing opposite, reduced in size). The T-shirts are all cotton in light grey or white, with design printed in blue and black. Sizes: Large and X-Large. (They are all cotton, so some shrinkage is possible). Price £8.00.

CLAIRE STEELEY, 34 Broadwater Avenue, Letchworth, Herts. SG6 3HF.

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DATES FOR YOUR DIARY

- Dec.3rd ZIVKO FIRFOV BALKAN PARTY, 7 to 10.30 p.m. at Moorfield School, Bunhill Row, London E.C.1. Nearest Underground: Old Street. Tickets £5 including refreshments, from Irene Keywood, 133 Third Avenue, Dagenham, Essex RM10 9BD. Tel: 081 592 4427. ADMISSION BY TICKET ONLY. (please send s.a.e.) Cheques payable to Zivko Firfov Group.
- Dec.4th ISRAELI DANCE PARTY with Anat, 10.30 a.m. to 5.00 p.m. at Stone Cross Memorial Hall, near Eastbourne. Revision of dances from previous workshops. £12 (concessions £7.50). Details and map from Rowena Martin, Tel: 0323 503991. Come early and help decorate the hall!
- Dec.9th BARNET CHRISTMAS PARTY, with Dunav. 8 p.m. at Church House, Wood St., Barnet, Herts.
- Dec.31st WEST MIDLANDS BRANCH NEW YEAR'S EVE PARTY, from 8 p.m. at United Reformed Church, Station Road (B4101), Knowle. A new venue but easy to find; the hall is very close to the centre of Knowle, on the left-hand side of Station Road, just after the junction with the A4141 Warwick Road. Please bring food.
- Jan.29th ISRAELI WORKSHOP with Anat, 10.30 a.m. to 5.30 p.m. at Stone Cross Memorial Hall, near Eastbourne. £12 (concessions (£7.50)). Details and map from Rowena Martin, Tel: 0323 503991.
- Mar.11th BULGARIAN DANCE WEEKEND in Ipswich with Eddy Tijssen. Saturday 2 to & 12th 6 p.m. Sunday 10.30 a.m. to 4.30 p.m. Further details from Sally Fletcher, 106 Westerfield Road, Ipswich IP4 2XN. Tel: 01473 252824.
- Dec.10th WEST MIDLANDS BRANCH CHRISTMAS PARTY, 7.30 to 10.30 p.m. at Oakenshaw Centre, Shirley, Birmingham. Please bring refreshments.

HALBER MOND "Half Moon"

Germany

A ♩ = 120

Chords: D, A7, D, Em, A7, D, A7, D, A7, D, A, D, A7, D, A, E7, A

Play: ABCA Intro: Last 4 bars of A.

KÖRA TILL SÄRSLÖV

Sweden

A (walk)

Chords: A7, D, A7, D, A7, D, A7, D, D, D, A7, D, A7, D, A7, D

B (Hamba)

Walk the A music and Hamba step for the B } Ad lib.

With these dances this month I am going back in time mainly, because I like the music. What is special about the Swedish dance is that it was one of Bert Price's favourites and - yes - you do dance the three-time hamba to the four-beat 'B' music. Bert could do it wonderfully and kept his partner going as well! Could you do it?

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

*Nov.6th M.C.s Merton Park

Dec.4th M.C. Helen Ezra. Interval dances will be led by Roberto Haddon.

7 to 10 p.m. Admission £3.00 for S.I.F.D. members, £3.50 for non-members.

*On Nov.6th Merton Park are arranging a programme to cover all degrees of ability and experience; an ideal opportunity to introduce newcomers to international dancing, and there will be plenty for the more experienced as well, so bring a friend!

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WHAT'S ON IN NOVEMBER

From Nov.4th 1994 until March 1995 there will be AN EXHIBITION OF MACEDONIAN AND BULGARIAN COSTUMES at The Museum of Mankind, Burlington Gardens, London.

Nov.4th BULGARIAN FOLK DANCE AND WALKING WEEKEND with Eddy Tijssen at Dovedale. to 6th Enquiries to Cathy Meunier, 071 482 0906.

Nov.5th POLISH DANCING WITH JACY TACY. See p.10.

Nov.12th DUNAV BALKAN CELEBRATION at Camden Centre, Bidborough Street, London W.C.1. (rear of Camden Town Hall). 3 to 5 p.m. Vocal and instrumental workshops; 7.30 p.m. Music and Dance Concert; 9.30 to 11 p.m. Party (including food). Information and tickets from Caroline Thomas, 081 527 4896. (Dunav offer free admission to those willing to take on stewarding duties, not necessarily full-time). Please contact Brian Dowsett on 0992 582717).

Nov.13th S.I.F.D. SOUTH AMERICAN DAY COURSE. See p.2

Nov.18th SBORENKA AT BARNET. Brian Dowsett will teach the spectacular man's line dance from Dobrudza (Bulgaria). 8 p.m. at Church House, Wood St., Barnet, Herts. Details from Irene Nicholls on 081 440 1366. (Please note: no meeting on 4th November, due to an annual church function).

Nov.19th BALKANPLUS, 7 p.m. at Working Men's College, Crowndale Road, London. M.C.: Roger Wicksteed. Enquiries: 0702 207447.

Nov.19th BULGARIAN WEEKEND COURSE in Edinburgh, with Delyan Demirev. Saturday & 20th 11 a.m. to 5 p.m; Sunday 12.30 to 3.30 p.m. Plus a SATURDAY NIGHT PARTY with food and B.Y.O.B. Venue is St.Ninian's Church Hall, Comely Bank. Cost (approx) £10 workshop and £3.50 party. For further details, maps etc. contact Graham Crowder on 0131 334 2891.

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"LE MYSTERE DES VOIX BULGARES" - the Bulgarian State female choir, will be appearing at the following places during November :-

Nov.11th	CAMBRIDGE, Corn Exchange	0223 357 851
Nov.12th	BRISTOL, Cathedral	0272 223 683
Nov.13th	NOTTINGHAM, Southwell Minster	0602 419 714 or 0602 482 626
Nov.14th	MANCHESTER, Free Trade Hall	061 834 1712
Nov.16th	LONDON, Royal Festival Hall	071 928 8800

SOCIETY FOR INTERNATIONAL FOLK DANCING

Week-ends Away 1994-1995

Dancing and Walking

This year's programme takes us back to several well-known places, all in good walking country. The Halsway Manor week-end includes the Spring Bank Holiday Monday, moved a week later this year to co-incide with the VE celebrations. All the other week-ends are for two days, starting on Friday evening and finishing after Sunday tea.

Because some week-ends book up very quickly, you are advised to send in your booking forms as soon as possible. You may assume that your booking has been accepted unless you hear to the contrary, but if you would like an acknowledgement please enclose a stamped and addressed envelope.

You will receive full details about 3 - 6 weeks before the event from Roy Clarke (RPC) or from me (JFR). Roy's address is: 33, Cedar Park Road, Enfield, EN2 0HE and telephone 0181 367 2649; any enquiries about his week-ends should be addressed to him.

9-11 December 1994 (re-arranged date - only a few vacancies) and 15-17 December 1995 (provisionally). DUNFORD, Midhurst, West Sussex. The house is in a secluded position at the foot of the South Downs and there are pleasant walks from the door. The house was once the home of Richard Cobden. Accommodation: singles, twins and doubles) (JFR)

5-8 May 1995. (Bank Holiday week-end - 3 days). HALSWAY MANOR Crowcombe, Somerset. The house is at the foot of the Quantocks and near the coast of north Somerset and Devon. There will be a full day outing on the Sunday ; there will be coach transport with the possibility of several setting down and picking up points. Accommodation: double, twin and multiple rooms available (JFR)

16-18 June 1995. AMMERDOWN, Radstock, Near Bath. Ammerdown Study Centre is a purpose-built venue in parkland adjoining Ammerdown House. Accommodation: Mainly single rooms (RPC)

22-24 September 1995. CHARNEY MANOR, near Wantage, Oxon, is one of the oldest inhabited houses in the country, situated at the edge of the village of Charney Bassett. Those staying there find its atmosphere pleasant and relaxing. It is by the Vale of the White Horse. Accommodation: Single and twin rooms (RPC)

27-29 October 1995. ABBEY HOUSE, Glastonbury. Abbey House, built in the mid-nineteenth century, adjoins and overlooks the ruins of Glastonbury Abbey. Accommodation: Single and twin rooms (RPC)

Work: 01792 295194 Jack Richardson
Home: 01792 403153 Chemical Engg Dept,
London: 0181 360 7294 University,
FAX: 01792 295701 SWANSEA , SA2 8PP

To Jack Richardson, Dept of Chemical Engineering, University SWANSEA, SA2 8PP

I wish to book for the following week-ends:

DUNFORD 9-11 Dec 1994 DUNFORD 15-17 Dec 1995
HALSWAY 5-8 May 1995 AMMERDOWN 16-18 June 1995
CHARNEY 22-24 Sept 1995 ABBEY HOUSE 27-29 Oct 1995

Name..... Telephone:
Address..... Daytime.....
..... Evenings etc
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