



SIFD NEWS

NOV 1998

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 a sketch from a photograph taken by Leo Denhard of two dancers at Woodvale Group's 30th anniversary dance this year. The lady's costume is the style worn in Wipptal, near Innsbruck, Austria; red bodice with green braces and armhole bands; black, very full skirt edged with red; blue apron with tiny dots. The man is wearing lederhosen.

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All material for the December issue of SIFD NEWS must reach the Editor IN WRITING by 17th November. Please write in BLOCK CAPITALS all names of people, places and dances, unless typewritten.

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19TH SEPTEMBER ANGLO/INTERNATIONAL (SIFD) DANCE

I should like to thank those who contributed to the success of the Anglo/International (SIFD) Dance at Cecil Sharp House on 19th September. Thanks first to the M.C.s, Phil Steventon, who led the International dances, and Diana Jewett, who led the English dances, and also to the band, "Jacob's Ladder", who provided much of the music for both the International and English dances. I should also like to thank Anne Leach, who ran the Dance in my absence, Richard Mellish for running the sound system, Anna Huston for the imaginative fliers, and Noelle Janis for handling the door, and an additional thanks to all those who supported the event.

CASPAR CRONK

EASTBOURNE INTERNATIONAL FOLK FESTIVAL, 1999.

Last May Helen Ezra resigned from organising the International side of the Festival, which she has done successfully and competently for many years - Thank you Helen. Julie Korth and I both agreed to take it on, dividing the work between us - Julie is organising the workshops and I am arranging the social events. Rowena Martin is also helping us by attending meetings at Hailsham. We think that a high level of participation by The Society is important at this major Festival .

Please make a note of the dates, **April 30th – May 3rd**, and plan to be there! We already have an excellent line-up of teachers, musicians and callers for the International workshops and dances, including:

Dunav Balkan Group
Roberto Haddon
Jacob's Ladder
Julie Korth
Opanka
Maggie O'Regan
Eddie Tijssen
Marina Wolstenholme

The billing (in alphabetical order) includes two splendid bands: *Jacob's Ladder* to play for Friday and Saturday night and *Dunav* to play for Sunday night; an excellent East European Folk Dance Group from Manchester; many popular leaders and callers, including the brilliant and much-loved Eddie from Holland who returns to teach Bulgarian dancing. This shows our commitment to continue to create a high profile at the Festival. All we will need is **you** to make the event perfect.

Jill Bransby.

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CORRESPONDENCE CONCERNING INSURANCE

The Society's insurance cover has recently been renewed. Richard Thom, who handles insurance matters for us, is writing to all groups who have cover under the S.I.F.D. policy to confirm the continued cover and advise the amount of premium reimbursement due as appropriate.

Richard is unfortunately experiencing problems with his incoming post. He therefore asks anyone who writes to him but receives no reply to telephone him on 01438 316651. He will then put the matter in hand as appropriate. Applications for new cover will be treated as if made in the original request. Existing cover is, of course, automatically renewed unless Richard has been advised to the contrary.

The postal difficulty is beyond Richard's control, and he apologises for inconvenience caused.

JUDITH PAYLING, Hon.Treasurer

DANNY AND JOHN

I received the sad news of Danny Lumley and John Hughes on the morning that I left for a holiday in the U.K. It should have come earlier, but the Spanish postal deliveries are somewhat erratic, putting it mildly!

I knew that both had been in ill-health for some time, but it was still sad to see that two old friends had passed on. The friendships went back a very long time, to the late 50s or early 60s. My first recollection of Danny was when he came to the S.I.F.D. Dances at Cecil Sharp House on a Sunday and joined in the impromptu Balkan sessions during the interval. I got to know him better during the Balkan Festival and later when I joined the Bulgarian group, "Vassil Levsky". Danny was an inspired dancer and had a very convincing Bulgarian style. With Di Waller to break down the dances, they were an ideal partnership.

I remember a very eventful holiday with them in the former Yugoslavia. I joined them in Skopje after their time in Bulgaria and we travelled around Macedonia, meeting up with my friends from the village of Injevo in Bitola, who participated in the festival. We went back to the village for their Slava and they both became very popular with the villagers. We then returned to England via Serbia, Croatia and Europe in Danny's old caravan 'bus "Fuxom". The old banger broke down in Germany and the mechanics performed miracles to get it back on the road.

John I saw more often. He was one of a group of all-rounders who seemed to pop up in all the so-called "national" groups. He also danced with the Zivko Firfov Group and was always fun to have around. He was one of the same group of all-rounders who also had dance crazy hostel weekends. We danced on railway stations, 'bus stations, in the village hall or hostel, and finished off the weekend by dancing Sunday night at Inns of Court Mission. He also arranged the printing and the electronic stencil for the SIFD NEWS for many years. I remember one outrageous occasion at a Balkan dance at the Royal College of Art when he arrived wearing a woman's Croatian costume and disguised with a wig and makeup. It was some time before we recognised him.

They will both be remembered for a long time. In memorium, Danny Lumley and John Hughes 1998.

KEN WARD

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SCANDIA OPEN DAY

Saturday, 21st November 1998, in the Storrow Room at Cecil Sharp House, 2 Regent's Park Road, London N.W.1, 10.30 a.m. to 5.00 p.m.

Scandia meets twice a month in London to practise Scandinavian dances. Please come along to our open day to try them for yourself. Janet Woolbar and Richard Mellish will be teaching some of the repertoire, which includes Långdans, Schottis, Slångpolska, Polskas (various), Sönderhoning and, of course, Hambo. All the dances will be taught from scratch and special attention will be given to Hambo. No previous experience of Scandinavian dance is necessary and you do not need to come with a partner.

Many of the dances involve turning, so non-stick soles are recommended. There will be a nominal fee of £3.00 to help defray expenses. Members of Scandia are looking forward to seeing you there.

SIMON GUEST

FIESTAS GALORE!

Fiestas are a way of life here, and I often wonder how the economy survives. In the last few weeks there have been two major celebrations, the last of the year, although the International Film Festival has begun - a very large event indeed.

The last week in August saw the week-long "Fiesta Major" (the Big Festival). This is linked with Saint Bartholomew, one of the town's two patron saints. The other festival, "Santa Tecla", is for Saint Tecla, the children's saint. Tradition has it that in the dim and distant past the townspeople grew tired of Bartholomew for some reason and ditched him in favour of Tecla! There followed a succession of disasters - poor catches of fish, poor crops and poor grape yields for the wine. On bended knees the townfolk prayed and received back Bartholomew, but also decided to keep Tecla. This explains why the church clock always chimes the hour and quarters twice - once for each saint!

Both fiestas are noisy and somewhat dangerous, and on the days of the big processions the shop-keepers board up their shop windows. Prior to the parades, various groups of musicians play in the main square and in the streets - bagpipers, all kinds of drummers, pipes and tabors, and "caballers" playing coblars, a kind of shawm, with a piercing sound. These later combine with groups of dancers who parade through the narrow streets of the old quarter of Sitges. Various kinds of men's "Morris" dancers, who manipulate enormous thick sticks at great speed, dance while moving forward, and girls dance hoop and maypole dances. There are also "beasties" spouting fireworks, and men dressed in sackcloth painted with pagan designs who are the "devils". They carry poles which have large Catherine wheels whizzing around on top, sending sparks over a wide area, terminating with an extremely large bang. The Giant Dolls are brought out of their home in "Palau Maricel" to join the parade. The giants of Sitges are richly attired - about ten feet high, each has a man inside and he dances around while moving forward and turning round. It is very skilfully done. There is a Christian king and queen, a Moorish couple, and two smaller rather amusing figures in Edwardian holiday attire. In the evening, depending on the fiesta, the statues of Saints Bartholomew or Tecla are brought out of the parish church and carried around on platforms richly decorated with flowers and lighted candles. The celebrations last all day, and the noise and crowds are unbelievable.

There are also the "Castellers", men and young boys who build five or six storey high human castles. The toughest men are at the bottom and the boys on the upper storeys. The youngest boy climbs up the outside and waves when he reaches the top, to the adulation of the crowd.

In the evening, there are bands for dancing along the promenade, which is very spacious. From caballers for dancing the Sardana, through Pasa Dobles, to discos! There are booths selling booze, but no drunkenness. The last night has a very spectacular firework display in front of the church and on the beach. After "Santa Tecla" the town begins to close up for the winter, and the holiday-makers depart.

KEN WARD, Sitges, Spain.



MUSIC Three more tunes from Wilf Horrocks on p.12. If you would like the music for a particular dance, please let Wilf know, on 0181 642 3629.

DATES FOR YOUR DIARY

Dec.5th ZIVKO FIRFOV FOLKLORE GROUP PARTY at Moorfields Primary School, London E.C.1. (Nearest Underground Station, Old Street). 7.00 to 10.30 p.m. Dances from Croatia, Serbia, Macedonia, Bulgaria, Greece, Romania. £6.00 including refreshments. ADMISSION BY TICKET ONLY, from Irene Keywood, 133 Third Avenue, Dagenham, Essex RM10 9BD. s.a.e. please. Tel: 0181 592 4427. Cheques payable to Zivko Firfov Folklore Group.

Dec.6th S.I.F.D. Annual General Meeting.

S.I. Dec.12th S.I.F.D. WEST MIDLANDS BRANCH CHRISTMAS PARTY, 7.30 to 10.30 p.m. at Bentley Heath Primary School, Widney Close, Bentley Heath (near Dorridge). Bring and share supper. Admission £1.50.

Dec.18th BARNET CHRISTMAS DANCE. Food, wine and Dunav. £4.00. 8.00 p.m. at Church House, Wood Street, Barnet. Contact Brian Dowsett, 01992 582717.

Dec.23rd/Jan.3rd CHRISTMAS AND NEW YEAR with Martin Ihns in Macedonia. For details, contact Dave Carter, 14 Highmead, Hockley, Essex SS5 4QG. Tel: 01702 202289.

S.I. Jan.2nd S.I.F.D. WEST MIDLANDS BRANCH NEW YEAR PARTY, 7.30 p.m. at Downing Hall, Knowle. Please bring food for bring-and-share supper. (Instead of New Year's Eve Party). No price given.

Jan.16th S.I.F.D. DAY COURSE

Feb.27th JACY TACY POLISH DANCE PARTY at St.Saviour's Priory, 18 Queensbridge Road, London E.2. Further details next month.

Mar.13th ISRAELI DANCE COURSE. Return visit of Roberto Haddon by popular request. 10.30 a.m. to 4.30 p.m. at St.Ninian's U.R. Church Hall, corner of Wilbraham and Egerton Road South, Chorlton, Manchester. Organized by Barlow I.F.D.G. £4.00 all day, £2.50 one session. Bring packed lunch. Details from Joan Wood, 0161 881 1077.

Mar.20th HISTORICAL EUROPEAN DANCE COURSE, organized by Nutbrook I.F.D.G., 10.00 a.m. to 4.00 p.m. at Stevenson Junior School, Stapleford, Notts. Dances of late 16th/early 17th centuries (English, French, Italian sources). Tutors: Ann and Paul Kent. No price given.

Apr.2nd/5th EASTER DANCE WEEKEND OF BALKAN AND OTHER DANCES at Beaford Arts Centre, near Great Torrington, Devon. For details, send s.a.e. to Mecki Testroet, Manor Cottage, Burrington, Umberleigh, North Devon EX37 9LZ. Tel: 01769 560479.

Apr.16th/19th RESIDENTIAL COURSE OF ROMANIAN DANCING with Silviu Ciuciumis at Newfield Hall, Malhamdale. For details and booking form, send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

Apr.30th/May 3rd EASTBOURNE INTERNATIONAL FOLK FESTIVAL. For details of International events, contact Julie Korth, 01942 831141. For booking, or other details, contact Janet Hobbs (Festival Director), 01435 830092. See p.3.

May 24th/31st ROMANIAN DANCE HOLIDAY with Silviu Ciuciumis at Tesna, nr.Suceava. For details send s.a.e. to Pamela Le Goaziou, 55 Mitchell Road, Bedhampton, Hants. PO9 3QA. Tel: 01705 641028.

May 28th/June 1st BALKANPLUS DANCE WEEKEND with Eddy Tijssen and Martin Ihns at Okehampton Youth Hostel, Devon. For details and booking form, contact Anne Marshall, 44 Church Road, Westbury-on-Trym, Bristol BS9 3EQ. Tel: 0117 950 9889.

Events covered by S.I.F.D. insurance are marked "S.I." in the margin. All other events are included for information, and any enquiries should be directed to the organiser.

HOW TO GET FREE PUBLICITY FOR YOURSELF AND YOUR EVENTS (Part 2)
HAVING YOUR PHOTO TAKEN

Photographs increase the chances of your press release getting published. Keep suitable photos at hand. If you are a professional dancer earning professional fees, it's worth employing a professional photographer. For amateur dancers, studio fees can be prohibitive. Ask a good hobby photographer to take the pictures. Give your friend a whole roll of film, so that you can select the best picture. If the photo shows a group, use several rolls of film, because it's likely that at least one dancer per picture looks ridiculous.

Choose your costumes with care. Picture editors simply love the colour red, which attracts the magazine reader's eye. So if your group have bright red costumes, choose them for the photo session. Bright yellow is also good. The most versatile studio photo is the one which has a plain background.

Editors love photos with movements in them. Show the photographer your dance routine, let him/her choose the most photogenic movements, and repeat those over and over. Slow, dignified movements usually come out better than the fast ones. Keep your face relaxed and smiling. Remember that you will need more film for photos which show you moving than for those which show you standing. Action shots during a show rarely work out as well as they should. If you want pictures with an audience which look as if taken "in action", pose them with your friends before or after the event.

A good press photographer leaves a bit of "useless background" around the main motif, so that the sub-editor can cut it to fit it into an existing space in the page layout. For example, he/she may need a square picture, and if you have supplied a portrait of yourself with exotic headdress which has no background at all, he/she has to cut off either your mouth or your eyes - or not publish it at all.

Write a caption on the reverse: the name of all the people in the picture, from left to right, the date and event, and a return address. Never send your negatives or your original slides; they are bound to get lost in the editorial office or in the post. You can have slide duplicates made for about £1 each; prints cost even less. Some publications prefer slides, others colour prints or black and white prints. Try to have at least one of each. It is possible to reproduce in black and white from a colour print or slide, but the resulting prints look dull unless the picture is very sharp and has strong light/dark contrasts. You get good quality prints from slides, but it does not work the other way round. Slides produced from prints are not good enough for publication.

CHRISTINE HALL



ANSWERS TO LAST MONTH'S LATE ARRIVALS

- 9) Fay
- 10) Gert
- 11) Win
- 12) Evan
- 13) Mack
- 14) Russ
- 15) Shaw
- 16) Jess Sadie

FIONA HOWARTH

CYNTHIA HUGHESDON

Cynthia Hughesdon would perhaps best be remembered as a loyal disciple of Lillian Galatis, with an abiding passion for Greek dancing. Sadly, she followed her mentor in death as well as life, succumbing after a similar long, brave struggle against similar cancers. She died on 28th September.

For some years Cynthia danced in the Lykion ton Hellinidon's performing group. She made some lovely Trikeri costumes, including the extra lovely one in which Lillian was buried. Always very modest about her capabilities, she was nevertheless faultless in remembering the dances and all the style points which Lillian, and Natassa, were so meticulous in stressing. After Lillian's death, Cynthia and Jill Payne kept the East Molesey Group, which Lillian founded, in good spirits, with the support of Costas and Mary Manolias, Bob and Wendy Beed, and Jean and Roy Butler, all of whom were "regulars" with Lillian.

Those of you addicted to the annual Christmas Parties of Zivko Firfov Group will perhaps remember Cynthia, statuesque in her lovely genuine Des Fines costume with all the traditional, authentic and beautiful silver ornamentation. Since Lillian's death, it was she who organized a Greek tape and led most of the Greek dances for everyone's enjoyment at those joyous Balkan occasions, Jill, Costas, Roy and Bob will, I am sure, keep the flag flying and Cynthia would no doubt be delighted to see that the Greek slot will continue undimmed at the Z.F. parties.

We shall miss you, dear, kind, gentle Cynthia.

DIKI GLEESON



BALKANPLUS, 7th November 1998, at Cecil Sharp House, 2 Regent's Park Road, London N.W.1, 7.00-10.30 p.m. £3.00. M.C.s: Madeleine Chapman and John Riley. We look forward to a relaxed evening in the company of our delightful duo who always have something new to add to our repertoire. Don't forget that this is a change of date from our usual weekend.

Cecil Sharp are raising their hall hire charges shortly, so, regretfully, but inevitably, our charges will also have to rise in line, so now would be the ideal time to buy a season ticket.

Prior to the dance on 7th November we shall be holding a Bring and Buy Sale of books, music, blouses, aprons (the lost belt was claimed), mementos etc. and anything of interest to folk dancers. Please bring along any items you have for sale, clearly marked with your name and the asking price, 10% of which will go to Balkanplus. Prices should be in multiples of 50p to make finances quick and easy. If you have several items, please give a list to any Committee member. Obviously if you have costume pieces you will want a genuine sale, but it has been suggested that small items (say, under £5.00) would be very welcome as outright gifts. Although we welcome overseas groups with open arms, it is a considerable strain on the finances and we really do need to recoup our losses, so if you enjoyed meeting the Macedonians in July and would like to meet other groups in the future, please come along with your sale items, bring some friends, and you might just find a present for Auntie Elsie's birthday or Uncle Albert's Christmas present. It would make a change from socks. Please bring items at 6.00 p.m. The Sale starts at 6.30 p.m.

FRANCES HORROCKS

P.S. In "Dates for your Diary" and "What's On", the initials "S.I." have appeared in the margin to indicate events that are covered by S.I.F.D. insurance. Balkanplus would like to reassure its supporters that it, too, has public indemnity insurance. F.H.

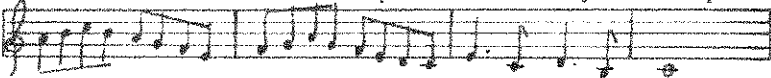
Phrasing a Tune

In playing English music, the difficulty lies in the notes. There are a lot of them to get through in a very short space of time. The phrasing though is straightforward. The music is in eight bar sections (which may or may not be repeated) combined to make a thirty-two or forty-eight bar tune (or sometimes other multiples of eight as required). Each eight bar section will almost invariably be divisible into two two bar phrases followed by one four bar phrase. (I know there are exceptions to this, but most tunes are constructed this way.) This gives a natural shape to the phrase which most English musicians will play without the need for any conscious analysis.

Going further afield the picture is more complex. Slower tunes in particular (and many tunes from the international repertoire are slower) are more subtle. The eight bar structure for dance tunes is very widespread although not universal, but internal structures are more varied and, for me at least, identifying the climax of a phrase is more important and less intuitive.

To give an example, Ba Pardess (To the Citrus Grove) from Israel can be a beautiful tune provided the climaxes come in the right places. My thoughts on the tune follows. Others may of course disagree.

The overall structure is of four bar sections divided into two one bar phrases followed by a two bar phrase.

For example the tune starts with 

The climax of the section is the beginning of the third bar where the motion changes from continuous quavers to something slower (which more or less reflects the motion of the dance as well). The climax of the first bar is the C and of the second bar is the A (the highest note in each case). This fact lends a natural emphasis, but a slight leaning on these notes (even a very slight slowing) will make the music and the dance flow. It will also serve to emphasise that the A in the second bar is a tone above the preceding note whereas the C in the first bar is only a semitone above its predecessor. This subtlety alleviates what might otherwise be a rather dull repetition.

The second four bars start as a repeat of the first and end with a different cadence. This can sound boring as no new material is added until the cadence. However, if you phrase it with a slight emphasis on the beginning of the third bar in each case (the climax) the difference is highlighted and the repetition understandable and interesting.

As last month, this detailed analysis seems a lot for the first eight bars of a simple folk tune to bear (and is also open to argument), but my main point is that the phrasing is not always obvious and, although subtle, is vitally important and can transform a recalcitrant tune.

Mike Gilbert



THE DOINA FOUNDATION have announced the following events for 1999:-

FOLKLORE AND DANCE TOURS TO ROMANIA:

1st-8th May Pitești, Muntenia
29th July-12th Aug. Rădăuți, Suceava.-Bucovina

BALKAN FESTIVAL

1st-4th July at Zetten, The Netherlands. Greek (Dick van der Zwan), Bulgarian (Eddy Tijssen), Turkish (Ersin Seyhan), Hungarian (Jenő Molnar), Macedonian (Martin Ihns), Yugoslav (Paja Milić), Romanian (Silviu Ciuciumiș).

For information on the above, and also for Romanian folklore costumes, contact Silviu Ciuciumiș, Aarhuispad 22, 3067 PR Rotterdam, The Netherlands.
Tel: +31-10-421 86 22. Fax: +31-10-455 60 65.

Gujarati dancing.

Last May five of the Rainmakers (from Letchworth) attended the Gujarati Day Course in Harrow which was organised by Susan Jordan to raise money for Mind. Susan wrote about the event in the July News and asked whether the participants had enjoyed the dancing. We did very much and were able to use our newly acquired skills at *Raas* (stick dance) and *Garba* (circle dance) at the last night of the Navaratri Festival (nine nights festival) on 1st October. We were taken to the Festival by two of our members Daksha and Phillip Trivedi who took us to Cambridge, rather than Letchworth, in order to hear more traditional music with less Western influence. The male musicians sat on the floor, playing tabla and singing, whilst we tried to circle around 'dancing in joy'. As Susan said in her article, it helps to relax when dancing because each of the dances was performed to four long songs, a duration of at least half an hour. We were made very welcome, especially as we were able to take part in the *Raas* without causing chaos.

By the time you read this article, we hope to have successfully performed two short (!) Gujarat dances in costume at our Anniversary Dance. Daksha has been drilling a small group of us in secret so that we can surprise our members at the dance. Cabaret all the way from NW India! We are also hoping to get at least one dance into the Rainmakers repertoire to make us a truly International Group.

Jill Bransby



THE JOY OF DELYAN - OR DELYAN THE UPLIFTER

After so many months of enforced lack of dancing (nothing wrong with me I hasten to add, just my filial duties to extremes taking over my life), the delight in dancing is even more alive and forceful, and I'm more grateful than usual that arthritis does not prevent me leaping about. But, in case there is anyone out there who has not had the huge pleasure of attending one of Delyan Demirev's sessions, I just have to write and say "what a treat" and ~~and~~ how, more than ever, I adore his joyous dancing and style of teaching. There is no-one I have yet met who as a teacher exudes so much pure, contagious joy in dancing. No-one is so ever ready to dance. He is indefatigable, always ready to laugh, always looking to see how we are getting on with the dance, very gentle in correction, but absolutely clear, often giving a simpler version to help anyone struggling a bit, ignoring nobody.

I think that his greatly improved English has opened the flood gates and now the full strength of his personality and huge heart comes across immediately and unhindered. There are few teachers who can always maintain full energy and enthusiasm whatever the size of the class, state of energy etc. etc. At the end of that long weekend of his, nearly everyone was visibly flagging and dragging their feet, but undiminished and undeterred Delyan changed the mood at a stroke with a different dance altogether, which successfully stirred the embers to enthusiastic flame. Then he finished the session with a grand finale, dancing (I refuse to say demonstrating as that sometimes precludes spirit, heart and joy in the dance) one of his favourites from Dobrodgea. Sheer magic!

No-one makes so much effortless effort to speak to everyone, encourage and "spark up" everyone. He IS charming rather than seeking to charm. Maybe this

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is the height of his powers, but whatever, don't miss ANY opportunity of experiencing his brand of joy and delight. There is no better tonic for jaded, flagging spirits. Long may his boundless energy, joyous spirit and warm heart flourish.

DIKI GLEESON
President of Delyan's Fan Club!

P.S. Start saving for the holiday of a lifetime with Delyan Demirev and Galina Turker in Bulgaria at the Bourgas Festival next August. I'm sure Galina and Roger Wicksteed will soon give full details. I shall have a really hard (impossible) time trying to save some money from somewhere as I still yearn to go back to Romania with Silviu Ciuciumis, and visit Maria in Crete as well. Lottery win? Yes please, but the only time we ever got four matching numbers we couldn't find the ticket! D.G.



LETTERS TO THE EDITOR

Dear Lily,

You kindly included in last month's SIFD NEWS the announcement of the event I am organizing for Easter 1999 at the Beaford Arts Centre in Devon. I seem to have chosen the wrong term in describing it as BALKANPLUS Easter Dance Weekend. I had no intention of claiming that this weekend is organized by the BALKANPLUS Committee. I was simply trying to describe what the programme will mainly comprise, which is dances from the Balkan region plus some Dutch, perhaps English and/or French dances, the stress being firmly on the Balkan and I regarded the term used as most adequate. I suggest we re-name it Easter Dance Weekend of Balkan and Other Dances (see "Dates For Your Diary"). I hope this removes any reason for confusion.

Yours sincerely,

MECKI TESTROET
Manor Cottage, Burrington,
Umberleigh, North Devon
EX37 9LZ.

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Dear Lily,

The Pembrokeshire International Folkdance Group (P.I.F.D.) has been "surfing on the Net". Recently we received a 'phone call from a couple on holiday in our area from Connecticut, U.S.A., who knew all about us and where to find us - all thanks to the S.I.F.D. being on the Internet. They were a delightful couple and very experienced dancers who knew several of "our" dances.

Thank you, S.I.F.D.

SUE CLARK
22 Church Road, Roch,
Haverfordwest, Pembrokeshire
SA62 6BG