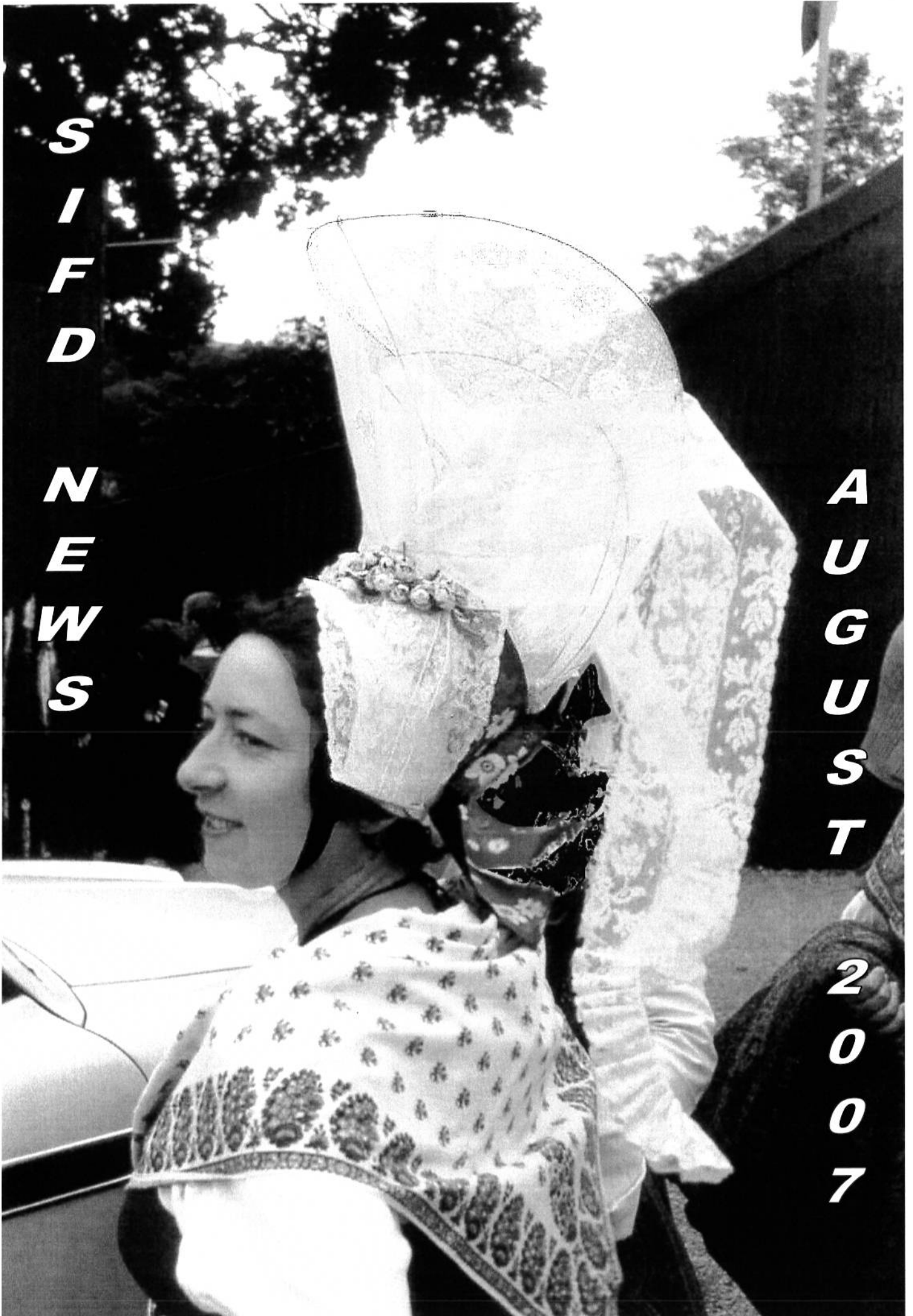


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SOCIETY FOR INTERNATIONAL FOLK DANCING

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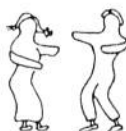
www.sifd.org

EDITOR: Janet Douglas (Mrs.), Oak Cottage, 92 Rose Green Road, Bognor Regis,
West Sussex PO21 3EQ. Tel: 01243 265010

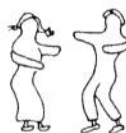
email: SIFDNews@hotmail.co.uk

* * *

The typing is done by Janet Douglas.
The packaging and posting is done by Dalila Heath.



More elaborate and extravagant headgear, this month from Caen, for this month's cover picture. It was taken by Ken Poyton at Llangollen (between 1966 and 1988).
The logo is from the Felpham & Middleton Country Dance Club (Bognor Regis).



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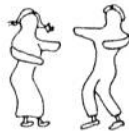
Brian Dowsett's informative article on Bulgarian dance appears again (page 7); so moving on another twenty years from the time it was written, here are my Bulgarian holiday notes:

Our hotel in Varna catered for local people as well as guests by hosting Dance Parties. These were traditional folk dances with 'enhanced volume traditional music'. Hardly any male dancers to be seen (sadly familiar), so mainly only the girls were dancing - with an appreciative male audience propping up the bar. But, Bulgarian costume has 'moved on'.

Now they wear ball gowns - some are transparent, some have miles of net, hoops, flounces, basques, 6" heels; rather like grown-up versions of the Snow White, Cinderella and Princess costumes available in the big stores here for small girls.

Bulgarian music and song however, seems to be surviving its country's entrance onto the European Community stage. Bulgarian television shows a good proportion of folk activities, and children's folk talent shows, so hopefully their folk heritage is safe.

Ed.

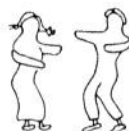


The SIFD Summer School 2008

will be held at Swansea University from July 26th to 2nd August, 2008.

Please put these dates in your diaries now!

Jill Bransby



Membership Renewal 2007/2008

Membership renewal forms have been included, where appropriate, with this issue of the NEWS. It is a great help if the forms are returned promptly.

Overseas members may, if they wish, pay by credit card via PayPal, although sterling cheques are preferred. PayPal accounts are identified by the account holder's email address and the Society's account is mail@SIFD.org
Details of the PayPal system can be found at www.paypal.com

Overseas members normally receive their copies of the SIFD News via surface mail, but airmail despatch outside Europe can be arranged on request. Please add the extra postage cost of £8 to your subscription if airmail despatch is required.

Please read the note on the form about the Gift Aid Scheme. If you would like to sign a Gift Aid Declaration and can't remember whether or not you have already done so then tick the box. I will check the records and only send you a form if you have not already signed one.

Simon Guest

Membership Secretary; sguest@theiet.org ; 01992 577065

Notes from June's Committee Meeting

The most recent committee meeting was held on June 9th at Cecil Sharp House. Fortunately the agenda wasn't as fearsome as it had been in April.

Finance is always the first item to be discussed. Judith reported that the accounts had been prepared and sent to the Charity Commission, and that the financial outlook for this year is still good. Only two suggestions for spending SIFD money have been received so far, but she hoped there would be more to come.

Although it seems a little contradictory, given our current financial well-being, it unfortunately looks likely that the cost of admission to the Sunday dances at Cecil Sharp House will have to increase. There are two reasons for this.

1) Cecil Sharp House staff have recently told us that our hall hire fees are very much lower than everyone else's – and they now wish to remedy this. This will almost double the cost of Kennedy Hall. Whilst the Society does not aim to make a profit on these dances, it has always tried to ensure that they should pay for themselves.

Investigations into hiring alternative halls in the area have shown that despite the rise, Cecil Sharp House halls are still some of the least expensive around.

2) Judith has calculated that offering Members entry for £2 less than non-Members is putting our ability to claim Gift Aid in jeopardy. Apparently members are allowed some benefits – but not too many in the eyes of the Gift Aid people. And as we have been very grateful for their handsome cheques, we certainly don't want to upset them.

Accordingly we will almost certainly have to increase the cost of entry to £6 from September 1st. But on the positive side this is still extremely good value for three hours of dancing to a live band. We do hope this won't deter people from coming. Simon has already received back nearly 30 group **membership** renewal forms (remember that the sooner they're returned, the sooner we can update the leaflets and lists) and started the distribution of the new membership cards to the Life and Honorary members.

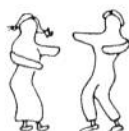
The second draft of the new **Constitution** was again discussed at length, along with the organisation of the EGM. We're very grateful to the people who will be involved in the extra work needed to send out the papers for this meeting.

Another **Early-Start dance** was decided on, proposals on various **policy documents** considered, the progress with **P10** reported and the first steps made for a **Child Protection Policy**. A sub-committee is to be set up to orchestrate the transfer of current SIFD recordings from cassette tape to **CD**, which should be a huge improvement.

Again we didn't manage all the items on the agenda – but made better progress this time. The next meeting will be the EGM in July, and next committee meeting will be September 8th.

This meeting closed at 7.00pm.

Alison Scrimshaw



DATES FOR YOUR DIARY

Sep. 7th/9th RUTLAND DANCE WEEKEND at the Community Hall, Cottesmore. Dances: Friday and Saturday evenings and Sunday afternoon. Workshops: Doris Buchanan (Scottish), Roy Garrington (English) and Geoff Weston (International). Saturday afternoon is free to explore local delights. Cost: £21.(but you can come for any part of the weekend). Camping and caravanning is £4.50 per night; details from Doris Buchanan: 0116 2415857 or doris.buchanan@virgin.net

S.I **Sep. 8th/9th VENTZI SOTIROV** Cecil Sharp House. Sat. workshop - £15, Sat. workshop and evening Dance - £20, (MC Maddy & John + Dunav) Sun. workshop - £12, w/e - £30. SAE and chq. payable to Balkanplus to: Mrs Sally Humphrey, The Big Barn, Old Farm, Horspath, Oxfordshire OX33 1HZ Tel. 01865 873860 sally_humphrey@onetel.net

S.I **Sep. 15th BULGARIAN WORKSHOP WITH VENTZI SOTIROV.** 11am-5pm St.Ninian's U. R. Church Hall. Egerton Rd. South, Chorlton, Manchester. Evening Balkan Dance 7pm-10pm. £12 or £10 SIFD members (please make cheques payable to:-Barlow IFDG) return to J.Korth, Holly Cottage, off Wigan Rd. Aspull, nr.Wigan WN2 1EF + S.A.E. further enquiries 01942 831141

Sep.21st BULGARIAN WORKSHOP WITH VENTZI SOTIROV at Winesham Village Hall near Ipswich. 7.30-10.30pm. Cost will probably be £6. Please book with Sally Fletcher, 106, Westerfield Road, Ipswich, IP4 2XN. Telephone 01473 252824, or email: fletcherism@aol.com

S.I **Oct.6th SIFD WEST MIDLANDS BRANCH** Greek and Balkan Music and Dance Workshop with Clyde Olliver and Mike Machin. 10.30am - 4.30pm. Venue tbc. More information in next month's newsletter or from Maggie Kaye (contact details on P2).

S.I **Oct. 19th RAINMAKERS ANNIVERSARY DANCE.** MC Jill Bransby. Music Cloudburst. £5. 8 - 11pm, The Parish Hall, St Michaels, Broadway, Letchworth, Herts, SG6 3PQ. Enquiries 01462 457791 or 01438 812766

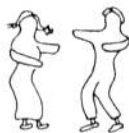
S.I **Oct. 26th/29th RESIDENTIAL COURSE OF BULGARIAN FOLK DANCE** with Yves Moreau at Malhamdale, Yorkshire Dales. Comfortable ensuite accommodation, full-board, indoor swimming pool. Choice of General or Intermediate course, or both courses. Excellent area for walking or sightseeing. Non-dancing friends and family welcome. Full board accommodation (3 nights) £190. Single course £26, both courses £46. For details and a booking form please send s.a.e. to Cathy Meunier, 115, Chetwynd Road, London, NW5 1DA or e:mail your request to cathy_meunier@hotmail.com.

S.I **Dec. 1st SIFD AGM:** Nutbrook International Folk Dance Group at Grangewood Hall, Wollaton, Nottingham. General International Dances led by Marina Wolstenholme 1pm - 4pm, followed by AGM at 4.30. Evening Dance 7pm-9.45pm with live music. Cost: Course £5. Dance £3. (concessions SIFD Members and combined tickets). Details 01332 701922/0115 9171831.

S.I **Dec. 1st ZIVKO FIRFOV BALKAN PARTY** at St. Albans Centre, Baldwins Gardens, London. ECIN 7AB. Irene Keywood 0208 592 4427

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Events covered by SIFD insurance are marked S.I. Please remember that the onus is on you to mark each event when sending in the notice if your event is covered by our insurance.



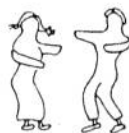
Extraordinary General Meeting, July 14th 2007

Twenty four people attended the EGM, the main purpose of which was to vote on the acceptance of the proposed Constitution as the new Constitution of the Society.

I am happy to report that everyone present voted in favour of adopting the proposed Constitution – a far clearer, shorter document than the previous one. Enormous thanks were given to the sub-committee, John Boyd, Peter Bransby and Richard Mellish, who must be very relieved that all the time and work they have spent on this project have at last been rewarded with acceptance. It has been a long haul – many document drafts, meetings, discussions, suggestions and criticisms have come and gone. But the finished version seemed a good choice to everyone present.

I hope the minutes of the meeting will be in next month's News.

Alison Scrimshaw



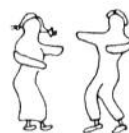
Armenian Dance weekend

October 20th and 21st at Lambley Village Hall, Nottinghamshire.
Led by Marjolein Vliem Nieuwerth.

Marjolein has been teaching for over 15 years in Holland and has performed internationally with several folk dance groups. She has studied Armenian dance both in Europe and Armenia, and has worked extensively with Pajlak Sarkisian, Liudvig Poghosian, Tom Bozigian and Tineke van Geel. She has a detailed knowledge of Armenian dance and is an inspiring and patient teacher who loves to share her knowledge and enthusiasm. This will be her first visit to the UK.

Early bird booking before Sept 20th £42. Bookings after this date if any places left will be £52. For further details or to book contact Elaine Donnelly, 21 Villa Road, Mapperley Park, Nottingham NG3 4GG. Tel 0115 962 3173 or email: edonnelly@talktalk.net

Chrisandra Harris



Bulgarian Dances

Written by **Brian Dowsett** in 1986

Bulgarian dances are like good wines. You don't have to be an expert to enjoy them, but they can soon become an enslaving passion. Somehow, the subtle blending of European and Asiatic cultures has given what many consider to be an end product of exceptional quality.

Some dancers may be understandably daunted by the prospect of intricate footwork related to complex rhythms. Others will be fired by the spirit of the music and the exuberance of the dancing to overcome a few minor technical difficulties at all costs. In fact, many popular Bulgarian dances are anything but complex. The typical dance would be performed in a line with the dancers linked by a hand, shoulder or belt hold. It would have a repeated sequence of steps related to the rhythmic count more than to the melody; the leader possibly signalling variations as the dance progresses. However, the RŪČENITSA (7/16 rhythm), generally considered to be Bulgaria's national dance, is an improvised solo or couple dance in its classic form, and still much performed at weddings.

In order to give an accurate account of Bulgarian dance, we must consider regional characteristics. Some regions have a PRAVO HORO ('straight' chain dance) which is seldom in an 'Aksak' (Turkish: 'limping') rhythm, but is an uncomplicated expression of the style of the area. Moreover, there are certain dances that appear in different parts of the country with names defining their rhythm. The rŭčenitsa has already been mentioned, but further examples are the PAJDUŠKO (5/16) and the KOPANITSA (11/16).

Let us look at the main regions of Bulgaria.

Severnjaško (Northern Bulgaria). This large plain above the central Balkan Mountains has a light, springy, upright style of dancing often comparable to that of neighbouring Romania. It is a relatively straightforward style, and as such, is a natural starting point for any newcomer to Bulgarian dancing. Northern dances include DAJČOVO HORO (9/16), GANKINO (regional name for Kopanitsa) and ELENO MOME.

Šop (West Bulgaria – Sofia region). The Šop style is proud and upright, with small brisk steps; high knee lifts and sharp dipping movements – particularly in the south-west part of the region. Typical dances are GRAOVSKO HORO and ČETVORNO HORO.

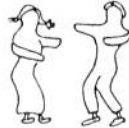
Pirin (South-west Bulgaria). This largely mountainous terrain is the Bulgarian part of Macedonia, and the dances complement the romantic vision of a land of poets and heroes. The style combines grace and power – the women's demure steps contrasting with the men's high knee lifts. Pirin is well known for its dances in 7/8 rhythm with their seemingly endless store of beautiful melodies. BAVNO ORO and SADI MOMA are examples.

Rhodopes (South Bulgaria). This region shares with southern parts of Pirin a number of dances which hint at their proximity to Greece, such as DOSPATSKO. Many dances are performed by women to the accompaniment of a large variant of the Bulgarian bagpipe (Kaba gajda).

Thrace (Central, south-east Bulgaria). This is the heartland of Bulgaria and, for me, best captures the essence of Bulgarian dance. In terms of music and movement, the Thracians have got it together more successfully and satisfyingly than other parts of the country. The expressive style demands that the knees be bent to support the body like a well-sprung chassis; and arm movements sometimes contribute to a full postural balance, along with syncopated claps and thigh slaps. Thracian dances include BUČIMIŠ, KAMIŠITSE and the men's CAPRAS. *continued>*

Dodrudža (North-east Bulgaria – Danube basin). Here we find a unique style of dance which embodies great strength and feeling. There are exaggerated body, shoulder and arm movements, and the knees tend to be bent more than in Thrace. A favourite region for many Bulgarian dance enthusiasts, but a difficult style to master – particularly for human beanpoles. However, dances like RŪKA, TROPANKA and SBORENKA encourage one to persevere. But enough said! Let us open a bottle of Bulgarian Nouveau 1986.

Nastrave! (Cheers!)



Notes from Camberwell

As this year's Eisteddfod does not finish until the 14th of July and our Press date is the 17th, I will not have time to draft, type and send my review to the Editorial office, so it will have to wait until the September issue, and I thought I would use a little space to add my twopenw'th to the recent discussion on Oxdans ? / Oxdansen ?

* * * * *

As older members may remember, this was taught way back by 'Pug' Cyriax and was always enjoyed by the audiences at Swedish demonstrations and I was very pleased to see Ian Willson teaching it at Eastbourne, no doubt in his usual impeccable manner.

But I do wonder what the accepted format for the chorus figure is now? Originally it was for both men to make a leap step with the 'exercise' arm movement, stamps, another leap step all to their own left and back to their right and then mirrorwise to the right and back. Whether due to a rereading of the instructions or, due to the fact that since the story of the dance is that two young men from rival villages meet on a narrow path and try to block each other's path, it was concluded that it is not exactly logical to move away from your opposite if you want to stop him going forward, so it was then changed to man 1 to the left and man 2 to the right, i.e., always facing. When in the past, when we had enough men to do it on the Sunday socials at CSH, if one pair did it the 'old' way and the next couple, the 'new', chaos would follow, so you had to be careful and keep the two groups apart.

* * * * *

Last year, a booklet was produced to celebrate our 60th, and I was asked to write a short piece on the history of the Eisteddfod. Fortunately before it was printed, the eagle eye of the booklet's editor, Simon Guest, spotted on the Internet that a new book on its history was being published and he was able to correct my assertion that W. S. Gwynn Williams was the inspiration behind its creation and that it was in fact, a Harold Tudor. Simon told me of this and we agreed to change the entry. However, I was very surprised as in all the many conversations with knowledgeable people there, nor in the letter I wrote to them only weeks before, asking the authorities for confirmation of my facts, no such name was ever mentioned. When writing to inform them of my attendance this year, I also wondered if there was any background details which might be of interest to us, and I have recently received a reply which as well as giving Mr. Tudor as the original source, was most informative and I will share this with members in a later issue.

George Sweetland

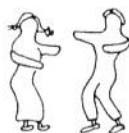
Improving the Current SIFD Music Recordings

In a bid to improve our current recordings, we are working towards transferring them all to CD. However we have paused to re-examine Tape 8 – the one created with schools in mind. It is called “Dancing into Europe” and includes a dance from each country in the European Community. But as it was released in 1993, only 11 countries are featured.

It has been suggested that we update it by adding dances from all the current EU countries – a splendid idea, as with the present concentration on trying to improve children’s fitness, schools might well find such a CD most attractive. We believe we can, from current repertoire, provide a dance from all the additional countries EXCEPT (and this is where you come in) Malta and Cyprus.

Does anyone know any dances from Malta or Cyprus, please? We would be very pleased to hear from you!

Alison Scrimshaw



Pictures from an Exhibition



Whilst in Bulgaria, John and I visited Varna’s ethnological museum, where he took these photos.

The hat is scarlet and colours are predominately red and black. There are sequins embroidered on the cuffs, collar and hems of the shifts.

It is difficult to know from which region they originate as all the information was in Cyrillic.

The man’s outfit pictured on the right has a red waistcoat, the shirt has mostly red embroidery on the cuffs and around the front neckline. The hanky (posing as a sporran) is also decorated with sequins and the jodhpur-like trousers are brown.

Several of the women’s costumes had coloured popcorn strung as a necklace, mmm.. can’t help wondering how edible jewellery would go down with the girls in the Bognor group.



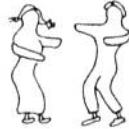
Janet Douglas

Notice

In case you were wondering - there won't be a Day Course in September or October this year. This is because in September Balkanplus has organised a Bulgarian Course, and in October there is the popular 'Dance Around the World' event.

The next SIFD Day Course will be on November 17th.

Pam Radford



Residential Armenian Folk Dance Course with Tineke Van Geel

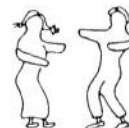
at Derwent Bank 4th – 7th April

Tineke is a wonderful folk dance teacher, full of enthusiasm for her specialist interest, Armenian folk dance. Since 1985 she has regularly visited Armenia to study folklore and has worked with several amateur groups there. Tineke lives in Holland. She has been invited to various parts of the world as a much respected teacher of folk dance. She was last in England in 2005, in Brecon, and those who attended her course were full of praise for her teaching. We look forward to another inspiring weekend with her.

This residential long weekend will be held at the HF country house hotel of Derwent Bank, on the shore of Derwentwater, in the Lake District. It includes comfortable twin, double, family or single en-suite accommodation and full-board with a plentiful choice of good food. Dancers can select either the General or Intermediate course, or both courses. There will be social dancing in the evenings, with a review of Tineke's dances from previous courses on Sunday evening. There are some delightful walks in the valleys, by the lakeside and in the mountains, and full and half-day walks will be offered. Non-dancing friends and family are welcome to come and enjoy the facilities of the house and grounds, the walks and the attractions of this area. Full board accommodation (3 nights) is £189, single course £26, both courses £46.

For full details and a booking form, please send s.a.e. to me at 115, Chetwynd Road, London NW5 1DA. Alternatively you can get the information electronically by sending your request to cathy_meunier@hotmail.com.

Cathy Meunier



LETTERS TO THE EDITOR

Dear Janet,

Chekassia

Further to the correspondence on Chekassia. The music and dance instructions are in *Balkan and Israeli Folk Dances*. Piano Book published by Ardmere and Beechwood Ltd. 1966. The arrangements by Henry Morris. The music was issued on a 7" EP by the Dunav Group HMV 7EG 8955, and that for the other dances in the book not on that record were on 7EG 8956 and 8957. As Frances Horrocks said "Happy Days".

Roy Clarke

Items about the Oxdance have triggered memory of a long forgotten incident!

In October 1977 I organised a weekend at Charney Manor, southwest of Oxford. Word of our coming had got out, and I was asked if on the Saturday evening we would dance and help at a gathering to be held in a converted barn near Wantage. It was an earthy venue, and the atmosphere was lively! Also present were a Morris team and a women's clogging group, both in costume and doing spots!

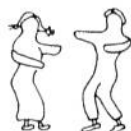
The evening was well under way when without announcement, from opposite sides of the barn, two of the Morris men stepped forward, faced one another and their musician struck up the Oxdance! However, what followed resembled that we know in the chorus, but not in all the figures!

Their performance can only be described as "risque", and afterwards Margery Latham turned to me with the words "I had thought of putting on the Oxdance, but how can you follow that"!

I have never seen or heard of that version since; but where did those Morris men learn it? My guess is from Swedish students; it would have gone down well in a Common Room after a few beers! As it did and was the case for most present that evening!

So a caution for Group Leaders thinking of demonstration programmes is that an alternative Oxdance exists. I doubt if they will encounter it, but if they do, surprise awaits them!

Roy Clarke



Dear Janet,

Last month's coverage of Oxdans reminded me of the enclosed (p.12/13) from a book in my mother's collection: "LEKSTUGAN Old Swedish Folk Dances. The Collection adopted by the Society of Lovers of Swedish Folk Dance. English edition...translated by E Lindelöf". There is no date of publication but it must have been at least eighty years ago since the fly leaf bears an inscription in ink of initials and the date "1927".

The illustrations are quaint rather than instructive and only five figures are described in the text. The description of the chorus is of interest as the steps are now more usually danced as leap, close and three stamps with alternating feet rather than two stamps with the same foot; and instead of repeating this in the same directions I believe the repeat is more usually danced in reverse directions. Photocopies in the archives of instructions handwritten by Dr Cyriax, our early authority on Swedish dances, do not include Oxdans. Although my mother had copious notes (printed, typewritten and in her own manuscript) for most of the Swedish dances in her teaching repertoire, for this dance there is only a single leaf written in pencil. Headed "Original in Swedish Book" (presumably the above publication) it lists the same five figures but in slightly different order: "bows, Feet, Elbows, Heads, Slaps". Alongside this list she has noted: "but added from Pug Cyriax: bows, Feet, Elbows, Arms R & L, Tongues & ears, Heads, Slaps" and this is the version she used to teach (with numbers 5 and 6 possibly in reverse order). It is an easier sequence to remember in that the figures after the first work up the body from the feet. I last danced it in one of Central London Group's shows at Victoria Embankment Gardens under Janet Woolbar's direction, when she suggested that we put the 'faces' figure at the end with the convincing logic that pulling faces at each other was a last resort of desperation.

Tony Latham Archivist

THE OXEN DANCE



FIG. L.



FIG. M.



FIG. N.



FIG. O.



The Oxen Dance

(Two boys, or any even number of boys.)

Music : 1-8 : 9-16 : 17-24 : Repeated for each figure.

Position. The dancers (A and B) stand facing each other about two steps apart and with both hands on their hips.

Figure 1.

- 1-8 At the beginning of the 2nd measure A bows to B, who at the same time makes a deep curtsey (Figure L). At the beginning of the 4th bar A makes a deep curtsey and B bows. This is repeated at the 6th and 8th measures.
- 9-16 During the following eight measures the bowing and curtseying is continued in quicker time, so that the dancers bow and curtsey once for each measure.
- 17 A lifts his arms and places his closed hands in front of his chest; he then stretches them suddenly sideways and turns his head with a jerk to the right, at the same time swinging his right leg straight sideways, so that he stands on the left toe (Figure M). After this he takes a long step to the right with his right foot, brings the left close to the right.
- 18 He then takes another short step to the right with his right foot, brings the left to it, and stamps twice with the left, at the same time turning the head forward and bringing the hands close to the chest with the elbows at shoulder height.
- 19 Again he stretches his arms out, turns his head to the left, and this time lifts his left foot sideways, takes a long step to the left, and brings his right foot beside the left.
- 20 Then he stamps his left foot, turns his head, and puts his hands on his hips.
- 21-24 This is repeated. B dances in the same way at the same time, but in the opposite direction, so that the partners keep opposite one another all the time.

Figure 2.

- 1-4 At the beginning of the 2nd measure the dancers slide left foot forward (Figure N), bring the foot back to its place, and move the right foot forward at the beginning of the 4th measure.
- 5-8 Repeat this.
- 9-16 During the next eight measures the foot changing is continued in quicker time, so that two changes of the feet are done in each measure.
- 17-24 As in Figure 1.

Figure 3.

- 1--8 The dancers put their right hands on each other's heads (Figure O), and at the beginning of the 2nd measure A bends B's head forward. At the beginning of the 4th measure B raises his head and bends A's forward. This is repeated first once in the same slow time, and then continued in quicker time.
- 9-16 and then continued in quicker time.
- 17-24 As in Figure 1.

Figure 4.

- 1-4 At the beginning of the 2nd measure both dancers turn round to the left with a jump, so that their right elbows touch; at the beginning of the 4th measure they turn completely round with a jump to the right; so that their left elbows touch. (Figure P.)
- 5-8 Repeat, first slowly,
- 9-16 and then quicker.
- 17-24 As in Figure 1.

Figure 5.

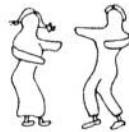
- 1-4 At the beginning of the 2nd measure. A lifts his right hand and pretends, to box his partner's left ear, while B claps his hands to imitate the sound, and then drops his hands at once. At the beginning of the 4th measure B lifts his hand in a similar way, and A claps his hands. (Figure Q.)
- 5-8 Repeat once slowly, and then in quicker time.
- 9-16 and then quicker.
- 17-24 As in Figure 1.

Espagnolet
(Españolet)

Spain

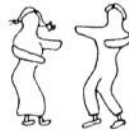
A musical score for the piece 'Espagnolet' in 3/4 time. The first staff, labeled 'A Mod.', is in G major and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord symbols G, D7, G, D7, G are written below. The second staff, labeled 'B Slower', is in G minor and contains a bass line with notes G3, F2, E2, D2, C2, B1, A1, G1. Chord symbols Gm, D7, G, D7, G are written below. Handwritten notes include 'a shade faster, legato' above the second staff and 'L. Armstrong' below it. The piece concludes with a double bar line and a sharp sign. At the bottom left, it says 'Play ABB ABB'.

Wilf Horrocks



According to an article written by the late Kelsey Blundell, Espanyolet is a dance from Seu de Urgel, Pyrenees. A courting couple dance with (or without) flowers, and much hand movement.

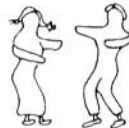
Ed.



For those of you with access to the internet, an Oxdans performance from a Swedish Christmas Fair can be viewed on 'You Tube'. As with this old version Tony sent in, the 'exercises' figure is danced with them both travelling in the same direction (funnier, I think).

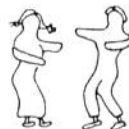
see *George Sweetland's* article on page 8.

Ed.



NB The music for **Bourrée Croissée** will appear in the September issue. Any contributions about its history, and anecdotes and information about the dance will be welcomed.

Ed.



International Dance Workshop

with Anne Leach, August 4th

Mostly Balkan but including some Irish folk dance. 11am- 4.30pm. Hempton Memorial Hall, Fakenham, North Norfolk. £8 pre-booked. £10 on the door.

Evening dance with live music 7 -10pm. £6.50 pre-booked. £8 on the door.

Special discount price for booking both = £13

contact Dawn: 01328 856582 dawnwakefield@btinternet.com

Dawn Wakefield