

SOCIETY FOR INTERNATIONAL FOLK DANCING



Aug 2014 SIFD News

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There was a very informative article in the June edition of 'Folk Dancer' (Ontario Folk Dance Association):- **'Preserving Cultural Heritage: A Responsible Approach to Costume Collecting** by Jan T. Letowski;

"Jan is an independent researcher, consultant and curator of European ethnographic dress residing in Pittsburgh, Pennsylvania. He has collaborated with museums in both the US and Europe and holds an M.A. in Museum Studies from George Washington University in Washington, DC. He lectures on the history and function of clothing in the traditional culture of eastern Europe and collects ethnographic material related to his research. Some of his collection can be viewed at www.flickr.com/photos/ethnicdress/ and he can be contacted at slavart@easterneuropeanart.com".

see p.12 for a summary; if anyone wishes to see the full article contact me.



I couldn't resist reprinting Anna Huston's cartoon as the music from the Wilf Horrocks collection this month states that the 'tempo may be sped up as the dance progresses'; she also drew this month's motif which is listed in my file as "Fiona's line".

The photo on the front cover was taken at the Bakewell Day of Dance, see page 9.

Ed.



The second part is a bit faster.

Reminder

There will be **neither** a SIFD Monthly Dance **nor** a Balkanplus meeting at Cecil Sharp House in August.

DATES FOR YOUR DIARY

- S.I **Sep. 7 S.I.F.D. A.G.M.** 6pm. Kennedy Hall, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY
- S.I **Sep. 7 SIFD MONTHLY DANCE**
- S.I **Sep. 13 BALKANPLUS** - MCs will be Zivko Firfov group and Dany Baker with live music from Dunav.
- S.I **Sep. 27 BALKAN DAY COURSE** with Marion Nieuwenhuizen at Nutbrook IFDG. Greenwood Community Centre, Toton, Nottingham, NG9 6LN, (Note: new venue). 10.30 am - 4.00 pm; £8, half day £5. For further information: 0115 917 1831, gill.morral@ntlworld.com
- S.I **Oct. 11 BALKANPLUS** - MC will be Meryl Abraham
- S.I **Oct. 18 WMIDS BRANCH ISRAELI DANCE WORKSHOP** with Adrian Pointon at Dorridge Village Hall, Grange Rd, Dorridge, Solihull B93 8QA (near M42 Jn 4 / M40 Jn 16 and Dorridge Station) Cost for the day (half-day): SIFD members £12 (£7) Non-members £15 (£9) More details from Maggie Kaye: 0797-464-9311 or margaretkaye@blueyonder.co.uk
- S.I **Nov. 7 RAINMAKERS ANNIVERSARY DANCE** 8 - 11pm at St.Michael's Parish Hall, Broadway, Letchworth, SG6 3PQ. £8.00 on the day. MC Jill Bransby with live music from Cloudburst. More info from Roger (01438 812766) or Mark (01462 454210).
- S.I **Nov. 15-16 BALKANPLUS CAUCASIAN WORKSHOPS** with Tineke and Maurits van Geel at Cecil Sharp House. The weekend includes the Dunav 50th Anniversary Party. For full details visit www.balkanplus.org.uk or phone Maureen on 01473 272256 or Brian on 01992 582717
- Nov. 22-23 CAUCASIAN DANCE WORKSHOP:** Lambley Village Hall, Catfoot Lane, Nottinghamshire NG4 4QF. Tineke & Maurits van Geel £45 which includes 9 hours teaching, drinks and refreshments. To book, send a cheque payable to 'Kilikia Dances for Armenia' to Chrisandra, 16 Moore Road, Mapperley, Nottingham. NG3 6EF. Tel. 0115 9554962 or chrisandra@tesco.net

S.I Dec. 29 TWIXMAS DANCE PARTY at Stone Cross Memorial Hall, nr Eastbourne BN24 5EH. 10.30-4.30. £8 (half day £5). Shared lunch, drinks provided. Bring own CDs. Rowena Martin 01323 503991 or rowenahmartin@hotmail.com.



*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.*



Dance and Cultural tour to Cappadocia Turkey

April 30th – May 10th 2015

Staying in traditional Cappadocia houses in the delightful riverside small town of Avanos, we will have dance classes with teachers from Middle Anatolia. Most afternoons there will be excursions to local places of interest. Some intended tour highlights:

Excursion to the beautiful Ihlara Valley with its ancient Agaçalti and Yılanli (serpent) churches and walking opportunities.

Visit the remarkable Derinkuyu underground city of the Hittites period.

Visit local crafts people and see their workshops.

Visit the Hacı Bektasi Veli sanctuary (a UNESCO world heritage centre)

Excursions to Güvercinlik (Pigeon) Valley and Dervent valleys with walking possibilities

Trips to Çavusin traditional cave village, Open-air Museums, Üçhisar Castle

Visit the typical middle Anatolian city of Kirsehir.

Non dancing participants are also very welcome.

Total cost of the tour is 1100 euros (approx. £890 depending on exchange rate). Flights are extra.

For further information, and a booking form book contact:

Chrisandra@tesco.net Tel 0115 9554962

Web site: www.worlddancing.co.uk

Chrisandra Harris

Update :

Balkanplus Caucasian Workshops & Dunav Anniversary Party

August is the month when most folk dancers take a break from their regular activities to recharge their batteries for the coming season. No harm in that. Nevertheless, it can also be the perfect time to book an invigorating weekend in November to counter any gloomy thoughts of the approaching autumn and winter. Preparation is well under way to make the weekend of 15th and 16th November the best package that Balkanplus has ever organised. The deservedly popular Maurits and Tineke van Geel are as enthusiastic about bringing their acclaimed programme of Caucasian dances to the UK as we are excited to host them. It is a fair bet that more than one of these dances will become a big hit in the UK. Also, a reminder that SIFD members will be offered early bird prices beyond the September deadline while places remain available.

Dunav's 50th Anniversary Party on the Saturday evening is looking ever more exciting as it gets nearer with ex-members and fans coming from afar. These include Hamdi Ataoglu, a virtuoso musician and a leading light in the Turkish dance scene during his student days in London. Hamdi's singing won him top honours at Llangollen in 1972. We look forward to a sparkling Turkish segment with our own Cigdem Aslan and Cahit Baylav. Dessislava Stefanova is also on the guest list. Dessi sang with Dunav before forming the London Bulgarian Choir. However, a passing stork has told me that the arrival of a new addition to the family may upset the plans!

The evening will include several special segments but will be predominantly a dance party with a programme largely familiar to Balkanplus regulars. The one challenging section might be when Dunav celebrates its collaboration with Danny Lumley's SFB Bulgarian dance group at a time when dances such as Bavno oro, Kopanka, Kamisice and Sbornka were commonly performed. I offer to teach the steps if you'll excuse my somewhat imagined squats.

For full details of the weekend visit www.balkanplus.org.uk or contact me on bvdowsett@aol.com or 01992 582717

Tickets from Maureen Felton (Secretary) at 28 Henslow Road, Ipswich IP4 5EG maureen.felton@btinternet.com or 01473 272256

Brian Dowsett



SIFD Summer School 2015 in Swansea

The SIFD Summer School will be held from the 8th - 15th August 2015 and it is time to make a big announcement.....I'm sure you have all been dying to know who our teachers will be!

So, I am very excited to announce that our wonderful teachers are;

Roberto Bagnoli - A great General International teacher who will be teaching the General Partner and General Non-Partner courses. Roberto is from Italy, and specialises in Italian, Israeli and Balkan dance, teaching classes and workshops all over the world. Many of you will know Roberto from the Eastbourne Folk Dance Festival, where he has taught several times.

Marius and Maria Ursu - A talented husband and wife teaching team who will be teaching a course of Romanian dances. They have taught together for many years in over 25 countries and work together to demonstrate all aspects of the dances. They have taught in the UK as recently as last year and will be a great addition to the Summer School.

Henning Christensen - Henning is a fantastic Danish teacher who will be accompanied to the Summer School by **Pia Nygaard**, a very talented folk violinist. The two of them have taught together for the last four years and will teach a wide variety of different types of Danish folk dance, with a mixture of couple dances and non-couple dances.

The programme, prices and lots of other useful information will be announced in the News and added to the website at www.sifdsummerschool.org very soon, along with full biographies and photos of all our fantastic teachers so save the date now!

Naomi Ryder



SIFD Membership

Membership renewal forms are enclosed with this issue duly completed for your convenience.

Your membership card will be forwarded with the next issue of the News following receipt of your membership fee.

Dalila Heath



David Rackham

I am sad to report the death of my dear husband David on June 12th in St. George's Hospital, London.

David was a dialysis patient for 7 years but we managed quite a full life, visiting friends and going on short trips.

Unfortunately he was diagnosed with heart problems recently and died in hospital.

We were members of the Merton Park Folk Dance Group for many years and enjoyed giving demonstrations and the many Saturday evening dances and especially the trips to the Sidmouth Festivals.

I am very grateful for all the support I received at this sad time, especially from Joy, Philip and Brenda Steventon. Thank you.

Joan Rackham

~

David very much appreciated and supported the colour editions of the SIFD News. **Ed.**



Bakewell International Day of Dance 2014



Kilikia dancing at the Bakewell Day of Dance

Bakewell, an attractive Derbyshire market town, famed for its puddings, holds an International Day of Dance on the last Saturday of June; 2014 was its twelfth year. Described as ‘a celebration of dance styles from around the world’, over thirty groups were involved, spread over six outdoor venues (some with rather testing surfaces).

On arrival, I was dismayed to see ‘wet weather plan’ stuck over a running order, meaning that the event had been moved indoors to the Town Hall. Fortunately, there was soon a change of mind by the organisers, so outside it was! The rain did hold off – just (presumably none of the groups did a rain dance!), but the day was overcast with a chill wind; it was fortunate that there were plenty of cafés for warming the hands on a mug of coffee.

It was a treat to watch (and chat with) members of four ‘SIFD’ groups. Barlow, in Albanian costumes, performed an all-Albanian programme, including one of my favourite dances: Çobankat.

continued overleaf >



The Barlow group (photos by Mary O'Mahony)

It was encouraging to see the wide age range, from six to rather more than sixty (Julie!); a special mention should go to plucky little Paul, their only male dancer.

Derbyshire Dancers (led by Marina Wolstenholme) combined with Horo Sheffield (headed by Greg Boyd) to give a lively performance of Eastern European dances including Koljovo Horo, Trandafirul and Pravo Trakiisko Horo.

Kilikia Armenian group, in their elegant costumes, gave a display notable for the variety of its combinations of dancers; it included a trio, a touching solo by Dalila, a dance with colourful scarves and another which portrayed the spinning process.

I did not take up the challenge of trying to see all the other groups, but the options included Appalachian, African (well-represented), Belly Dance (also Belrobics, 'a unique fusion of belly dance and fitness' – I missed that), Bhangra, Bollywood, Breton, 'Broadway' ('Guaranteed Fun & Fitness'), English (Clog, Morris, Rapper and Sword), French,



Sheffield Hora and the Derbyshire Dancers

Greek (the Dance Greek group from Cambridge, with a mixture of Cypriot and mainland dances and costumes), Indian Fusion, Irish, Jive, Latin (several groups), Lindy Hop and Roma (an intriguing group from Sheffield, Romano Jilo, whose youngsters gyrated to 'pop' music with great verve). Several of the groups had the bonus of dancing to live music and audience participation was encouraged to varying degrees.

If that wasn't enough, there were also several dance workshops on offer for a modest charge and an evening social dance.

I feel privileged to have such a showcase for dance in my county; wouldn't it be marvellous if other parts of the country could follow suit?

Hope to see you in Bakewell next year.

Sally Phillips

A condensed version of:

A Responsible Approach to Costume Collecting

by Jan T. Letowski.

To better understand your responsibilities as a collector, it can be helpful to shift your thinking from *ownership to stewardship*. Try to preserve the artefacts in your care along with their stories for future generations.

Documentation and Cataloguing is one of the most important things you can do. The costume already had a life before you acquired it that can provide clues to its origin, functions, and importance. Information should be sought from previous owners, recorded, and kept with the costume whenever possible.

Encourage owners to tell you about their objects, you can pick up on how a costume was unique within its village, understand the maker's technical skills, and record other information specific to the costume such as jewellery, socks, sashes and ribbons, which can be harder to differentiate later.

Storage and Care - Textiles are fragile objects and susceptible to damage from light, insects, acidity, humidity, dust, and numerous other agents. Develop an appropriate storage and monitoring system. Lay textile objects flat with as few folds as possible. Tailored or highly structured garments that don't easily lay flat may need to be hung. To remove strain from the shoulders of a garment, choose a sturdy padded hanger with the correct shoulder slant for the garment. A hanging garment should be protected with a muslin dust cover made in the shape of a cleaner's bag. Avoid using plastic and vinyl garment bags that deteriorate and could potentially harm your textile. Avoid hanging heavily beaded costumes or dresses cut on the bias. Hang only one costume piece per hanger.

Since textiles are sensitive to the surrounding environment, acid-free, archival materials are the best long-term solution for storage. For garments that can be stored flat, archival acid-free garment boxes (available from specialty online retailers). These porous boxes will protect your costumes against humidity fluctuations, absorbing some of the moisture from the air before it affects the textiles inside.

An alternative to archival cardboard boxes are clear storage bins made of polypropylene and polyethylene plastics; these are also acid-free and not perfectly airtight so are suitable for storing textiles. Do not use sealed bags or fully air-tight containers as natural fibres need to breathe.

Use shallow boxes. Deep boxes will tempt you to stack too many items inside and layering folded garments will result in permanent creasing and splitting to fibres of objects at the bottom. Wrap each in washed muslin fabric and/or acid-free/lignin-free tissue paper to create an additional buffer. If layering a few items in one box, place heavier objects towards the bottom and stagger the placement of objects within the box to reduce the direct weight on lower textiles. Fill out voids in the box that would otherwise cause a garment to sag over the side of one below it. Use crumpled archival tissue along any folds in garments and to gently fill out sleeves or other tailored elements. Never use regular gift-wrap tissue paper as it is not suitable for archival storage.

Additional care should be paid when storing accessories such as head-dresses, bonnets, belts, footwear, jewellery, and other three-dimensional objects. For such objects create custom supports using polyester quilt batting wrapped in washed muslin or cotton stockinette to create a small pillow, which can go into objects, preventing sagging and giving support to weak areas. Jewellery should be stored in separate archival boxes since certain metals and plastics can discolour and stain textiles.

A significant threat to any textile collection are pests such as moths and carpet beetles, which attack objects made from protein fibres: wool, fur, sheepskin, silk, and feathers. Maintaining a clean and systematically monitored environment is the best way to avoid an infestation.

Whenever introducing a new costume to your collection, take time to inspect it for signs of insect activity and freeze or store it separately from the rest of your collection for a period of time. Freezing at low temperatures is the most effective and safe method for pest control and is the only method recommended by many museums and conservators for eradicating insect infestation. As low-temperature freezing may not be available it may be necessary to consider alternatives. A common solution of past decades has been the use of mothballs, made from naphthalene and para-dichlorobenzene but recently made from other compounds, e.g. pyrethrin and permethrin. *continued overleaf >*

While pesticides can be effective at killing insects, their vapours are also toxic to humans and can react with textiles, causing stains and other damage. Natural repellents such as cedar and lavender may smell pleasant, but are not effective at combating insects and protecting your collection. Do not pack costumes into tight closets, damp basements, or hot attics, but instead store them in dry, dark, clean areas in your home that experience the fewest fluctuations in relative humidity, such as under a bed. For larger collections, it is best to have a special area of your home specifically dedicated to storage. Always wash your hands before handling textiles to remove oils and dirt, and never eat or drink while working with your collection.

To Wear or Not to Wear

Firstly, as a professional in the museum field, I do not support the wear of historic garments, because the risk of long-term damage is too great. They are historic artefacts worth preserving, much like once-functional Roman pots or Scythian vessels, and such important cultural treasures should no longer be subjected to the rigours of the spins, jumps, stomps, lifts, flips, and kicks of dancing. While I firmly profess that certain costumes should never be worn, I acknowledge that others could be appropriate for wear based on their age, condition, history, and other factors. Traditional costumes play a significant role in folk dancing and the expression of ethnic identity. Preferably, these should be contemporary reproductions with little or no historic value and which bestow no ethical responsibility on the wearer to protect them from damage.

Wear garments which can sustain the impact of dancing, as quick movements, rapid bends, lifts, and kicks, can put high strain on weaker parts of garments. High-risk areas include the base of armholes, shoulder straps, joining seams, and any fastening points (buttons, hooks, clasps, laces). Monitor these areas regularly and stop wearing a costume if you notice splitting, deformations, wear to the edges, or other damage. There are also a number of things you can do to minimize any potential damage:

- Wear undergarments and buffer layers. T-shirts, slips, petticoats, and other undergarments will reduce the amount of perspiration absorbed by a costume. Consider wearing a cotton bandana under decorative kerchiefs, bonnets and hats to absorb hair and head oils.

- Substitute certain authentic elements that see the most wear, such as blouses and shirts, with plain garments or contemporary reproductions that are easier to clean.
- Don't wear a costume that is too small, if tight it will suffer greater strain at the seams and could tear.
- Seek assistance when dressing/undressing. Having an extra set of hands to lift, tie, and adjust costume parts will reduce the strain.
- Avoid eating and drinking while wearing a costume to prevent stains.
- Remove watches, rings etc. that could get caught in the fabric.

After wearing a costume, allow it to air before returning it to storage. Address any damages as soon as possible, as a minor tear or small stain can become a serious problem if left untreated. Food and perspiration stains should be cleaned promptly to prevent setting and attracting insects. Hand-wash any plain elements such as blouses and undergarments after every use to prevent yellowing. Use extreme caution when washing embroidered and decorated items as damage caused by bleeding dyes is irreversible - use cold water. Avoid ironing whenever possible and use the lowest-heat settings when absolutely necessary. Dry cleaning can be a good choice for heavier, wool and decorated garments that cannot be washed at home; however, it is important seek out a dry cleaner who will address your specific needs and use cleaning agents safe for your garments. Ask at museums, theatres, or high-end fashion shops in your area for recommendations.

Planning for the Future

In addition to maintenance during your lifetime, it is necessary to think about the future of your costumes. Many collectors fail to realize the importance of planning ahead and leave people unfamiliar with ethnographic collecting to dispose of their costumes. An unfortunate problem is that museums are seldom willing to accept entire collections without a substantial endowment to fund their future care. So it is no longer reasonable to assume that donation will be a convenient last resort. By being a responsible collector during your lifetime, researching the objects in your care, maintaining detailed records, and creating a suitable environment for their storage and care, you will increase not only the value of your collection but also your chances of finding a suitable lasting home for your treasures.

Jacky Barkan - My Beloved Teacher

At the age of five, Jacky was hidden from the Nazis in Belgium. His family perished in Auschwitz. After the war he went to Israel where he met his wife Judy. They both enjoyed all kinds of dancing, including Israeli Folk Dance which was in its infancy.

Jacky wanted to work in television so they came to England for him to study. In 1971 they were teachers at Swansea where, in a week, they taught 23 dances. Everyone was electrified by this outpouring of lively and lyrical dances from the early years of pioneering choreographers; they include Erev Ba, Debka Dayagim [see last magazine] Harimon and Debka Uriah the classic line dance.

After Swansea Jacky taught an evening class in Pimlico whilst Judy taught the students at Hilel House on the same day. I joined the Pimlico class which was in a science lab! I remember we struggled to move some of the heavy benches to make room to dance. In that class the Swansea dances were consolidated and many others added to the repertoire.

Jacky graduated from his course and became a leading television producer for Israeli Educational Television. When they returned to Israel they asked me to continue their class. They came back in 1973 for a course at Lady Mabel and for another Swansea. I started the Hama'agal Israeli Dance Group which ran for many years based on the solid foundations of Jacky's teaching. He was always clear and accurate in every detail and gave us the backgrounds and styles for the dances.

I kept in close touch with Judy and Jacky and visited them in Israel several times, rejoicing when their daughter Inbal was born. She is now grown up with a baby son of her own. It meant a great deal to Jacky to have his own family after his traumatic childhood. He has made a documentary TV programme about his time in Belgium, called "1943, the lost year of Jacky Barkan". They gave me a DVD of this and I could bring it to Swansea next year for those interested to see.

At present Israeli dance has descended into a mush called Harkada, which no longer calls itself Folk Dance; we have been fortunate to have been taught the dances from the early years when they were composed for seasonal festivals and danced on Kibbutzim. They encapsulated the hopes and joy of a new country. The SIFD owes a great debt of gratitude to Judy and Jacky for this treasure, which has given us so many happy hours of dancing.

Fiona Howarth



Dear Janet

I can't imagine why you thought Debka Dayagim was a couple dance! Maybe it was confused with other dances about fishermen.*

Incidentally, dayagim is the plural word. I attach a brief explanation.

Debka Dayagim

This is Fishermen's Debka, danced in a circle, open circle or line. It was brought to us by Judy and Jacky Barkan, who taught it at Swansea in 1971. Part of the dance represents the swinging forwards and back of long fishing nets.

The music is on SIFD CD5.

Fiona Howarth

* Found on the internet - which goes to show you can't trust everything you find. **Ed.**



Lost Property

Found - one black Rohan body warmer.

Left behind after Bianca's workshop at Barlow in April this year.

Contact maryomahony3@yahoo.co.uk

01618 810955

Crested Hen

Den (Toppede Høne)
Tupp Och Hona (Sweden)

G Major Lightly and with a swing

Tempo may be sped up as dance proceeds

"Wilf Horrocks' Collection"



“Tupp och höna” (note the double-p and dots on the o) in Swedish means “Cock and hen”. I was not aware of a dance of that name, but Google has found me a video of one at

<https://www.youtube.com/watch?v=3ZAXqDKDWXg>

It seems to be one of a family of dances from southern Sweden called “Engelskor” meaning “Englishes”.

A dance that has been in the Society’s repertoire for a long time, with a name that does translate as “The Crested Hen”, is “Den Toppede Høne” (note the slash through the o) from Denmark. Google finds some videos such as <https://www.youtube.com/watch?v=0f0IIzkXdjA>

Richard Mellish



However hard I tried I have not found anything about **The Crested Hen**. The exact English translation of Tupp och höna (note: double “p” and umlaut, i.e. dotted “o”) is a Cock and a Hen. Crested hen, translated into Swedish, would be Kamhöna, though I’ve never heard this word. I have a couple of books (in Swedish) on Swedish folk dancing, and I even ventured on the internet, but none of the probable titles figure there. I hope some true Swede, a SIFD News reader, may provide more information.

Dal Sudwell



Thanks to those that responded with information about the Crested Hen. It was a bit of a *wild goose chase* as it is from Denmark not Sweden as written on the above manuscript. **Ed.**



Crested Hen is a Danish Dance. Its name is Den Toppende Hone – translated as the Crested Hen.

Here are the instructions for Den Toppede Hone = a fairly simple dance depending on the speed of the music. It should be fairly fast. Usually done by children, it is fun to do for adults too - the faster the better !

Dorothy Sloan

Den Toppede Hone The Crested Hen

Formation Couples in a circle

Steps: Walking and Hurretrin

For Hurretrin: Right foot is placed in front of Left foot with R toe pointing to centre of the circle and weight on R foot.

A 1 1-8 In a circle All 16 walking steps to the left

B 1 1-8 In a double circle – R hand over L under All 16 Hurretrin steps to the left

C 1 17 – 24 Right hand chain – clockwise

This is the chorus

Figures alternated after the chorus - as many as the music will allow.

All use hurretrin step.

Swing partner

Ladies: right hand mill

Men: right hand mill

Ladies: two hands across mill

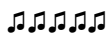
Men: two hands across mill

Ladies: Livfatning Ladies hold hands behind backs

Men: Livfatning Hands on shoulders of other men

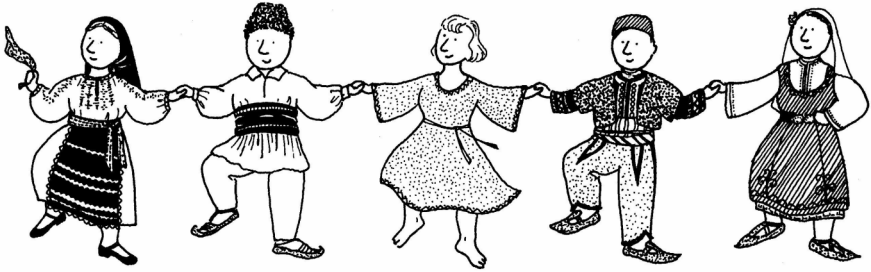
end with swinging own partner sving egen

Dorothy Sloan



☀ The next dance to work on is **Arcos** from Spain for the September issue.

Ed.



WHAT'S ON IN AUGUST

S.I Jul. 29th-Aug. 4th **DANCE BY THE SEA!** with Turgay Onatli - Turkish, and Dimitar Petrov (Mitko) Bulgarian folk dance. DB&B plus lunch, award winning chef, outdoor pool, Torquay. £460 / £495 - 6-night dance course; £370 - non-dancers. Options for 1st part (Tues-Fri) or the weekend (Fri-Mon). Send s.a.e. to Cathy Meunier, 23, Church St. Keswick, Cumbria CA12 4DX or email cathy_meunier@hotmail.com

Tues.5th-Fri.8th SIDMOUTH FOLK WEEK Balkan workshops with live music. www.sidmouthfolkweek.co.uk

Sunday 17th DANCING IN NONSUCH PARK, SM3 8AB 3pm - 4.30pm. come and join us. (weather permitting).

Fri.22nd-Mon.25th WILLINGDON IFDG MINI FESTIVAL of International and English Folk Dance, Circle Dance and singing at Plumpton College near Lewes. £160 full board. Contact Rowena Martin, 60 Anderida Road, Eastbourne BN22 0PZ; 01323 503991 or rowenahmartin@hotmail.com.

Thursday 28th CONCERT BY VÄSEN: Swedish folk trio, 8pm. Ropetackle Arts Centre, Shoreham, W. Sussex



All material for the September issue of the SIFD NEWS must be received by the Editor IN WRITING by 17th August.