

# Society for International Folk Dancing



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## SIFD News

## June 2017

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Packaging, posting and electronic distribution is done by Dalila Heath.

There was an excellent response to information about **Manchester** this month; I hope **Čačak Kolo** generates as much interest next month. Arlene Hansell sent in the front cover photo taken at Rättvik, Sweden. It shows the small procession which precedes the raising of the ‘may’ pole on Midsummer’s Day (Midsummer is celebrated throughout Sweden and is a national holiday).

**Ed.**



I was sorry to see such a slim SIFD NEWS last month. Only twelve pages, and only reaches this number due to our editor’s extra work in looking for material. It isn’t really the editor’s job to have to fill the pages but to edit the material sent in but unfortunately not many of our members make any contribution. So I hope readers will respond to Janet’s request on page 3.

We used to have, regularly every month, an article “The Chairman Writes” .....” and also “Secretary’s Notes” from which we could keep informed about what is happening at Committee level, the current state of the Society, plans for events, activities, finance, membership etc. Can we not reinstate these articles?

**Lily Avery**



### **Balkanplus**

We are looking forward to travelling south to MC the June Balkanplus on 10th June. The plan is to offer a mix of older dances and more recent ones from courses in the UK. Let us know if there’s a favourite you’d like to lead as there may be room for one or two.

**Graham and Jane** (Zdravets - Edinburgh Balkan Dance Group). Email [grahamatlarge@gmail.com](mailto:grahamatlarge@gmail.com)

\*

The June Balkanplus will be held on the 10th June at Cecil Sharp House, Camden NW1 7AY, starting at 7.00pm. MCs will be Graham Crowder and Jane Mackenzie. Admission £6.

**Maureen Felton**

## DATES FOR YOUR DIARY

- S.I **Jul. 1: DOINA AT THE VICTORIA EMBANKMENT GARDENS**  
at 3.- 5pm. (with a Hungarian children's group)
- S.I **Jul. 2: SIFD SUNDAY DANCE** see page 13
- Jul. 3- 9: LLANGOLLEN INTERNATIONAL EISTEDDFOD**
- S.I **Jul. 8: BALKANPLUS** - the annual Balkanplus dance request evening.  
Requests to MCs Ron & Jean Wilks for inclusion in the evening.
- S.I **July 8: SUMMER PARTY AT CALVER VILLAGE HALL** 14.30 to  
19.30 with dancing to your favourite music and a bring & share tea. £5  
admission. Further details from Greg on 07810 181273 or Janet King on  
0791 9126284 or [gregboyd99@aol.com](mailto:gregboyd99@aol.com) or [j.king194@btinternet.com](mailto:j.king194@btinternet.com)
- S.I **Sep. 16-17 BULGARIAN DANCE WORKSHOPS WITH ILIANA  
BOZHANOVA** Sat. 10.30-4.30pm at Primrose Hill Primary School,  
Princess Rd. Regents Park, London NW1 8JL 5-10pm at Primrose Hill  
Community Centre (lower hall) 29 Hopkinson's Place (off Fitzroy Rd),  
Ldn. NW1 8TN Sun.10.30- 4.30pm at The Place, 17 Duke's Rd. Ldn.  
WC1H 9PY Prices: Sat. £40 (35) Sun. £25 (20) Weekend package £60  
(50) Early bird prices (in brackets) offered until July. Further discounts  
for Balkanplus season ticket holders. Cheques payable to Balkanplus.  
Send SAE to Maureen Felton 28 Henslow Road, Ipswich IP4 5EG
- S.I **Oct. 20-22: SIFD WEST MIDLANDS BRANCH WEEKEND** with  
Cathy Meunier, at Willersley Castle Hotel, Cromford, Nr. Matlock,  
Derbys. For more details and booking email Maggie Kaye  
([margaretkaye@blueyonder.co.uk](mailto:margaretkaye@blueyonder.co.uk)) or phone 0797-464-9311
- S.I **Oct. 28-29: DANCE AROUND THE WORLD** Cecil Sharp House

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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.*



## **Iliana Bozhanova Workshops on 16th & 17th September**

Now is the perfect time to book your place on the Balkanplus Bulgarian dance workshop weekend because the early bird prices only apply up to the end of July. Most will be familiar with Iliana's qualities by now, this being her fourth visit to the UK. She has a clear, authoritative yet good-humoured style of teaching and a repertoire that befits her intimate knowledge of Bulgarian folklore. More than any teacher I know, Iliana draws from the authentic folklore of villages and ploughs back a proportion of the earnings from her overseas workshop tours to help these (often poor) communities.

The London workshops don't coincide with the monthly Balkanplus dance but, for participants only, we have hired the lower hall at the Primrose Hill Community Centre for the evening where we can relax and, perhaps, revisit some of Iliana's most popular dances and enjoy Todor's soulful singing.

Just a short distance towards Cecil Sharp House from the Community Centre is Primrose Hill Primary School in Princess Road where the Saturday workshop takes place. It will be the first time we have used the school, but an inspection has found the facilities to be good – including more than adequate parking. The Sunday workshop will be, subject to final confirmation from the venue, at The Place studios in Bloomsbury. Full details are given on the Dates for Your Diary page.

This UK visit will also give Iliana a platform to launch the publicity for her third tour to Bulgaria conceived primarily for British dance enthusiasts although, even before the itinerary is known, there is already interest from friends in Europe and America. This is hardly surprising because these tours have earned a reputation for being second to none. All I can reveal so far is that it will take place in the first half of July 2018 and that it will culminate in a visit to a major festival in the Rhodope mountains.

**Brian Dowsett**



## **Bavno Oro and a Tale of Two Books**

Some months ago Joan Sach of Zhivko Firfov redirected an email enquiry to me regarding the history of Bavno oro. It is a choreographed dance still performed today in some Balkan circles but it was well established in the repertoire of the group connected to the Society for Friendship with Bulgaria by the time I joined in the 1960s. Bavno means slow and, sure, it begins as a Lesnoto but ends quite boisterously with a rachenitsa rhythm and a belt hold. The dance group leader, Danny Lumley, just referred to the dance as Makedonsko and only later did I see it called Bavno oro on American record labels. Interestingly, I remember John Baldwin (co-founder of Dunav Balkan Group) telling me that the middle section of the dance with shoulder hold was his suggestion at the time the choreography was conceived. I knew the group travelled to Bulgaria at least once to be taught by the famous choreographer Kiril Haralampiev but I couldn't confirm that the dance was learnt there.

The internet discussion on the subject was put on hold until I found out that an original member of the dance group was alive and well and living in Worthing. Mercia McDermott is 89 now but, going by our recent correspondence, is still noticeably erudite. Members of the international discussion group knew Mercia as the author of "Bulgarian Folk Customs" (1998). Although it became clear that she had limited knowledge of the sources of the group's repertoire, I nevertheless still wanted to meet her to reminisce about the early days of the group. We had tentatively planned to meet for lunch on my way home from this year's Eastbourne festival but we decided to wait until a mutual acquaintance Diane Waller (Danny's partner in his last years and herself Emeritus Professor of Art Psychotherapy at Goldsmith's College and the author of "Textiles from the Balkans") was back from her travels. It would have been particularly apt to have met Mercia on May Day because of her undiminished political views even if my own thoughts may have drifted to the glorious pagan May Day event going on in Padstow.

Mercia has written a new book called "Once upon a time in Bulgaria" published by Manifesto Press which chronicles her first visit as a volunteer in the student solidarity construction brigade in the 1940s and the subsequent years working as a teacher and university lecturer in Bulgaria.

One story touched on the problem of finding an English communal dance to teach the other foreign youth brigades. It was finally resolved by doing the Hokey Cokey. She lived in Bulgaria off and on for eighteen years during which time she became a respected and decorated literary figure. Coincidentally, I have just finished reading an excellent book by the poet and author Kapka Kassabova who grew up in Bulgaria but now lives in the Scottish Highlands. Her book "Border. A journey to the edge of Europe" was a Radio 4 book of the week and tells of the sometimes dark history of the border between Bulgaria and Thracian Turkey and Greece. It is an area familiar to those of us who joined Yves Moreau on his 2008 tour of Thrace in celebration of his 60th birthday. We did not appreciate at the time that this was wrongly considered a safe place to escape to the West in the years of the Iron Curtain. The forests swarmed with soldiers and spies with the result that many thousands lost their lives. In addition, the region has had more than its fair share of displaced populations over the years. Despite this sad history, Kapka describes the myths and legends that have drawn people to this magical corner of Europe. I am sending a copy to Mercia and look forward to hearing her critique when we eventually meet. One thing is certain. There will be scant talk of Bavno oro.

**Brian Dowsett**



## **Bi-Monthly Armenian Dance Sessions**

Armenian dance classes in West London for all ages and abilities, at Navasartian Hall, 23 Northfields Avenue, London W13 9QU (nearest tube Northfields on Piccadilly Line)

Learn and dance traditional and contemporary dances with Dalila.

2nd & 4th Thursday of every month

7.30 to 9.30 p.m. - Entrance £5

Starting 25th May 2017

Then 8th June – 22nd June - 13th July etc.

For further details contact:

Dalila - 07786 707835 or Arshalouys - 07956800100

**Dalila Heath**

## Fond Memories of Grace Pittman

I first met Grace in the 1980s, when having recently moved to Solihull I joined her international folk dance class, looking for something more challenging than the local beginners' English folk dance group. Grace's class, Arden, which together with Selpar and Heart of England formed the West Midlands branch of the SIFD, was both inspirational and magical. Grace introduced me to the wonderful world of international folk dancing, and I was instantly hooked. In fact Grace's class soon became my weekly "fix". At that time Grace and her husband John would spend their summers at festivals in Eastern Europe, and would bring back quite intricate dances to teach us. One such dance I recall was a Czech dance, in which in a back basket hold we had to form a sausage shape, and Grace explained the knack as you approached each end of the "sausage" was to somehow slip/flip round the end and maintain the sausage shape. I don't think we ever quite managed it to Grace's satisfaction, but we certainly had fun. Another memory is of Grace taking valuable stage rehearsal time to describe in some detail how to make a "modesty" petticoat if we wanted to avoid the possibility of our knickers showing in a forthcoming performance - a possibility I think most of us had never remotely considered! And on another occasion, before a final rehearsal for a demonstration, Grace couldn't find her glasses anywhere, without which the rehearsal couldn't go ahead because she had written some vital notes. With the temperature rising by the second, and the atmosphere fraught, my husband miraculously found the glasses, and could do no wrong for the rest of the rehearsal.

In addition to being an inspiring and charismatic teacher, Grace was a lovely dancer who always made a dance worth watching. How aptly she was named! She was always concerned that the dances were done correctly, and would often spend time telling us the history of how a dance had evolved with different teachers. Some people possibly found this pedantic, but to me it was interesting, and surely important. Since moving away from the West Midlands in the mid 1990s, I have consulted Grace from time to time about dances she learnt from the original teacher. With her death that fund of knowledge is lost. (However, what a great and invaluable resource Ron Wilkes has now put together in the digitalised archive of SIFD courses.)



A particular love of Grace's were Romanian dances. After the fall of Ceauşescu, her son Ian went to Romania to help with the crisis in the orphanages, and Grace and John visited Romania many times, learnt many Romanian dances and acquired many costumes, and eventually a Romanian daughter-in-law. How wonderfully fitting and moving that her Thanksgiving service opened with Hora Miresii, and ended with Hora Femeilor.

**Linda Melville-Smith**

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**Robert Harrold** 4. 6. 1923 - 8. 3. 2017

It is with the deepest sadness that I learnt recently of the loss of my dear friend Robert, dancer, teacher, lecturer, broadcaster, author and journalist. He joined the Ballet Rambert in 1941 and danced the lead roles in many of their productions. He was called up in 1944 and gave performances in Europe and Asia. After the war he danced at Glyndebourne and became their choreographer for several years.

After studying several different styles of dance he chose to concentrate on National Dance with the Imperial Society of Teachers of Dance. He travelled widely abroad teaching and examining students and I received postcards from many countries. I remember particularly a card sent from China with a picture of an elderly Chinese gentleman with a lined face and a droopy moustache. He said this was how he felt after teaching a large group of very energetic and enthusiastic students.

Of course, he taught the SIFD as well. On one occasion he taught some basic steps and then told us to find a partner. He looked round and saw how few men there were and added "or friend". He was a good friend to the SIFD and supported "Dance Around the World" for several years. He had many, many friends, so on his 90th birthday it took three tea parties to fit them all in. Every available space was covered in cards. There must have been a card for every year of his life.

His telephone answering machine said "Good morning, good afternoon or good evening, whichever it happens to be". It was typical of his sense of humour.

To say that this remarkable, gentle, witty, multi-talented man will be sadly missed is the understatement of the year.

**Frances Horrocks**

## **Let's keep the I in EIFF!**

This year's Eastbourne International Folk Festival was, as always, good dancing, good fun, and good company. And good value for money! I specially enjoyed the Bulgarian workshops with Esther Willems, who shared her knowledge of rhythm and style with great enthusiasm. 'Mostly with live music from the excellent Dutch group Ramishkata. The evening dances are always fun, and we had Romanian, Bulgarian and Latvian sessions to choose from, with Bhangra and Bollywood as an unusual treat. People doing English and American had a good variety as well. And on the sunny Saturday lunchtime we were entertained with displays by Sompting Village Morris, a shanty choir, and Latvian dancers in costume. But the future of the festival is in question. The numbers attending have dropped so that the International side of things is barely viable. 2018 is already planned, but after that, it is not clear what will happen. The English and American sessions are better attended I think, but I doubt "they" can keep the festival going without "us". I think it would be a great shame for us all, and for the SIFD, if we lose this festival. It offers a broad appeal to dancers and musicians of all sorts. It is an opportunity for experienced people to enjoy good sessions of international dance, learn more style, and get new dances into the repertoire. It is one of the best opportunities for newer dancers to get involved and enthused. We need younger people coming along as we get older and dance gracefully off to our armchairs, or the great dancefloors in the sky.

I'm not an SIFD teacher, just an enthusiastic dancer who leads a few dances at shared sessions, but I think we'd all lose out if we lose this event. Some ideas I've thought of for helping EIFF survive include: not running anything else dance-wise the same weekend (the first weekend in May); encouraging SIFD teachers to come (there could even be a teachers' workshop or sharing sessions as they do in Holland at festivals, and we know the Dutch are good at keeping their dancing going!); encouraging new or inexperienced dancers to come. This year the SIFD did give some financial contribution to running workshops for beginners and people who wanted to practise for joining in the evening dances, but people need to be attracted to a vibrant, busy, enthusiastic festival, not a declining situation and sessions with half a dozen people in.

I don't suppose I'm alone in thinking that we need to look to future

generations, keep attracting dancers, keep building up our repertoire and sharing music and dances. I'm sure they are core aims of the SIFD. So can we afford to lose one of the events that promotes all this? Let's see if we can keep the I in EIFF!

**Deb Collins**



## **Zomerfestival 2017, June 30 - July 3rd**

The 4th Zomerfestival (Summer Festival of Balkan dance) is coming up soon. If you like Balkan dance, I recommend that you go. I've been each year since it started: it has amazing dance energy by UK standards and lots of dances from high end teachers. It is in Zevenhuizen near Rotterdam in the Netherlands, convenient to get to from the Harwich ferry. Yet the only regulars attending from the UK are 3 from Ipswich and 1 from London. Why?

It is essentially a continuation/rebirth by Sibylle Helmer of the former Balkan Festival that Silviu Ciuciumis and Ersin Seyhan organised in Zetten for decades. It is very good value in packing a lot of dance into a long weekend. Although overseas, it is relatively easy to travel to for people living in the south east of England via the North Sea ferry. That includes Londoners as the "Dutch Flyer" rail and ferry ticket covers travel from Network South East UK to any station in The Netherlands. There are camping and chalet options for those wanting to stay locally. For those travelling with cars, there are B&Bs in the northern outskirts of Rotterdam.

The format was four 1h 15min workshops per day with a choice from 3 parallel sessions (2 dance, 1 singing) in each, with the afternoons repeating the mornings so one could learn every dance if one wants or have revision. The dance teachers planned this year are Evangelos Tsaganos (Greek), Vladimir Tanasijevic (Serbian), Wijnand Karel (Macedonian) and Dominike Karantzounis (Romanian). Singing workshop by Ivo Boswijk. Live bands for half the workshops and much of the evening dance parties. For information and booking, see <https://www.dansevent.nl/tile/zfenglish>. It starts at the end of this month so get your bookings and travel arrangements in soon!

**Andrew Hardwick**

## **A Disappointing Outcome of my Cakeless Intentions**

Not long ago I noticed an article in the newspaper exhorting people not to bring cakes for friends and colleagues on occasions like celebrating birthdays, returning from holidays, and similar. Apparently, it has “become a daily hazard” in many offices and at other gatherings.

“While these sweet treats might be well meaning, they are also contributing to the current obesity epidemic and poor oral health,” wrote a professor Nigel Hunt from the Faculty of Dental Surgery at the Royal College of Surgeons. “We need a culture change in offices and other workplaces that encourages healthy eating and helps people avoid caving in to sweet temptations such as cakes, sweets and biscuits.”

A Tam Fry from the National Obesity Forum expanded further on the subject: “Such food is neither a treat nor a reward. You may not know who among your friends and colleagues is secretly dieting, in which case they won’t appreciate your gesture; and if you do know, your gesture is plainly malicious. If you want to give them anything, give them a smile, a hug or both.”

Guided by these strictures, I resolved to put them into practice. Earlier this year, shortly after my birthday, I was MC-ing a Scottish dance evening at the RSCDS Fleet club in Hampshire. I had been pondering for some time, how to celebrate the entry into the last quarter of my century at that evening. I was thinking about all those secret dieters on the dance floor who would not appreciate any sweet offerings. But I was undecided how to bring about “a culture change”. Should I bring raw carrots or celery, instead of a cake?

Then I forgot my good intentions and bought some chocolates to share. But in order to moderate my culpability I resolved to offer my friends an alternative: I’d show them a big smile and offer them a hug instead of, or in addition to, the chocolates. With so many pretty ladies around, it would surely be a novel and pleasurable experience (at least for me). And I would save them from obesity and tooth decay, to boot. But come the evening, they were all intent on acquiring diabetes and rotten teeth. Not a single friend came for my manly hug. I know I am not a strapping youngster any more, rather a decrepit oldster. But still, I was quite disappointed, really.

**Dal Sudwell**

## **Eastbourne International Folkdance Festival**

This year we welcomed Marius and Maria Ursu to the festival for the first time and they taught workshops of Romanian dances. We also welcomed back Esther Willems with her band Ramishkata and she presented lively dances from various villages of Bulgaria. The unexpected highlight for many attendees was the set of Bollywood and Bhangra workshops taught by Avtar and Stephanie which were very popular and much enjoyed.

Jill Bransby offered workshops to tempt non-international dancers to sample some easy International dances and Brian Dowsett gave a workshop to review a selection of the dances for the Sunday Balkan evening.

The Londona Dejo Latvian (*see back page*) group brought a large team and presented a workshop of dances followed by an entertaining display of their colourful dances each presented with background information.

We would like to thank all our teachers, musicians, evening MCs and stewards plus all those that supported the festival and we hope they found it enjoyable.

Unfortunately festival attendance numbers were down this year, for various reasons, and an emergency meeting to discuss the future of the festival was poorly attended by international dancers. We hope that the festival will continue and retain a strong international element but this will depend on your level of support next year! The festival will run from Friday 4th to Monday 7th May 2018 and early-bird tickets will be available from 1st November.

**Ron & Jean Wilks**



### **SIFD Sunday Dances**

4th June and every 1st Sunday in 2017 except August

7pm to 9.45pm, at the Primrose Hill Community Centre,

Hopkinson's Place, Fitzroy Road, London

further information on the website, or contact Jeanette (07722 655 481)

It was good to see people new to International Folk Dance having a good time at the May dance. Don't forget to tell your friends!

**Jeanette Hull**

Worthing Dance International would like to thank Janet Douglas for a really interesting, varied and challenging workshop on Friday 12th May. In particular Fiesta Aymara using scarves, Vira das Cavacas with sticks, and revising mazurkas will certainly help to keep our brains and bodies in sync. “To live is to dance, to dance is to live, and if you can’t dance do a happy hop.” In Dance International’s 25th year we certainly achieved more than just a happy hop - thanks to Janet.

**Iris Birch**



**Manchester** has quite a history which is revealed extensively in Nigel Allenby Jaffe’s book ‘Folk Dance of Europe’, 1990.

It is an old couple dance found all over northern Europe. He gives versions of verses accompanying the dance (some quite suggestive) in Germany, Denmark, Norway and Switzerland where it is danced under various names but more commonly ‘Lott is Dead’.

In one Danish version Lotte is a little girl but in another she is a horse who eats too many oats and dies.

At school in the late 1940s we had a very fierce elderly (to us) games mistress. If the weather was too bad even for her to rush around the hockey pitch or netball courts we had Scandinavian dancing, including ‘Lot is Dead’.

We danced it in couples in ballroom hold. There were 4 step close steps in the LOD, (man left foot, girl right foot) with strong emphasis on the first step, effectively a rocking motion, then 8 gallops back and 8 turning polka steps forwards.

There are minor variations in the steps. The Physical Education Association of Great Britain and Northern Ireland published ‘Lot is Dead’ as a Danish dance in ‘Scandinavian Dances Third Series’, probably in the late 1940s or early 50s, with the correct gramophone record number to use!

\* You might get a good number of replies about this dance.

I am sorry that contributions have been sparse lately but thank you for continuing to produce an interesting magazine each month so well laid out.

**Heather Edwards**

\* The request for information about **Manchester** has received so many replies it has been exceeded only by the huge response that **Oxdans** elicited a few years back (and in the following months). **Ed.**



Apropos the mention of the German dance “**Manchester**” in the May News, I have just one vague memory of it.

When I was stationed in Berlin in 1959, I attended a local folk dance group. One of the dances we did was Manchester; I wondered at the time if it was an English dance that was put on in my honour for my being an English visitor, but no, I was assured that it was a German dance.

All I remember of it is that it was a set dance with couples. Like you, I’ve found no reference to it on the internet. Heaven knows where Wilf got the music from!

**Ian Willson**



I used to play **Manchester** for SIFD classes decades ago. Joan Richardson introduced it, together with Postvierer and Gamboliner Holzschuhtanz. Can’t remember much about it. This is what I found on Wikipedia, but I have never associated it with Lott is Dead.

“An old couple dance which can be found all over Northern Europe is known as “Manchester” or “Lott is Dead”. In Bavaria words to the music include “One, two, three and one is four, Dianderl lifts up her skirt And shows me her knees”, and in Bavaria one verse invites the girl to leave her bedroom window open to allow a visit from her partner.”

**Caroline Thomas**



Re ‘**Manchester**’ (better known to us when it was in our repertoire as ‘Lott Is Dead’) This is a couple dance found in many European countries - Germany, Denmark, France, Switzerland - not always under the same name and usually accompanied by a song (frequently about “Lott” ). In Nigel Allenby Jaffe’s book he tells us that sometimes Lott is a little girl and in one Danish version it is a horse which, on the way to see the parade, eats too many oats and dies!

What all this has to do with Manchester and how it got this name I don’t know. There’s none so queer as folk!

**Lily Avery**



**Manchester** in German, in Czech, and possibly other languages, is the word for corduroy, as the imports of this fabric originally came from that city, I suppose. In Czech it is usually spelled manžestr and pronounced munjester.

I am not aware of the German dance of that name, but there exists a Czech version. A few years back Dvorana published a set of easy Czech dances for children and adults under the title *Pojďte všichni do kola* (Come Ye All and Join the Circle). Among the dances is Corduroy (Manžestr). Like the other dances, it has two versions, a simplified one for children and an adult version with a ballroom hold. It is one of similar dances relating to the work of craftsmen, the other being The Weaver, The Cooper, The Cobbler, The Miller's Dance.

### **Corduroy (Manžestr)**

*The arm movements in the first part of the dance suggest measuring the length of the cloth.*

Kou-pil jsem si na kal-ho-ty man-že man-že man-že man-že-  
stru. Je-ště mi ho kou-sek zby-lo na ve, na ve,  
na ve, na ve-stu. Man-že-stru na ve-stu, man-že-stru  
na ve-stu, man-že-stru na ve-stu, na kal-ho-ty.

Koupil jsem si na kalhoty manže, manže, manže, manžestru.

Ještě mi ho kousek zbylo na ve, na ve, na ve, na vestu.

manžestru na vestu, manžestru na vestu, manžestru na vestu, na kalhoty.



The song's text simply says: "I have bought corduroy fabric for the trousers, there's a bit left over to make a waistcoat, too. So I have enough for both the waistcoat and the trousers." It is danced in couples on a big circle and there is a change of partner during each sequence.

**Version A;** couples in a big circle, facing each other and holding both hands, man with his back into the circle.

- 1-4 4 step-and-close steps sideways (man L, lady R) joined arms swinging from side to side.
- 5-7 5 gallop steps in the opposite direction, finishing with a step and a stamp.
- 8-14 Repeat bars 1-7, partners still facing each other.
- 15-18 facing and holding with both hands, turn once round to the left in 6 double hops and stamp 3 times.
- 19-22 Turn similarly to the right and add 3 claps (without stamping) man finishes facing out, turning diagonally to the right to face a new partner (i.e. the lady of the couple behind)
- 23-26 Man turns his new partner in R elbow hold 1½ times; finish facing each other man with his back to the circle; prepare to start again from the beginning.

**Version B for adults;** couples in a circle, ballroom hold, man with his back into the circle.

- 1-4 4 step-and-close steps in direction of dance (i.e. anticlockwise) joined forward arms move upwards and down.
- 5-7 5 gallop steps backwards, and in the last bar step and close with a stamp.
- 8-14 Repeat bars 1-7, but in the last bar drop hands and turn to face each other in the big circle. Man facing anticlockwise
- 15-22 Grand chain, one hand to a bar, on reaching the 8th person; man turns his back into the centre, lady facing centre and they form a new couple.
- 23-26 In ballroom hold they dance polka in the big circle (anticlockwise direction)

**Dal Sudwell**



# Manchester

♩ = 112

**A**

Intro: last 4 bars

Germany

10

**B**

18

27

"Wilf Horrocks' Collection"



**Manchester:** I can offer a little information in response to your enquiry in the May News but I hope others can offer some more.

There is a 6/8 tune “Manchester Gallop” which turns up in both England and Australia. Somewhere, but I don't remember where, I came across a version of the same tune in 2/4, called just “Manchester” and used for a dance from Germany and/or Switzerland. I am attaching a rough notation of what I remember (*see below*). This is quite different from Wilf's tune.

There is some interesting information in the text accompanying a YouTube video: [https://www.youtube.com/watch?v=quXv\\_3NEO9c](https://www.youtube.com/watch?v=quXv_3NEO9c)

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Richard Mellish



Čačak Kolo next month; I know there's a history to be told about it..... Ed.

## **SIFD Committee**

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## WHAT'S ON IN JUNE

S.I **Saturday 3rd BALATON** - dances at the Victoria Embankment Gardens at 3.- 4.30pm.

S.I **SIFD SUNDAY DANCE** see page 13

**Saturday 10th A DAY OF (MOSTLY) ARMENIAN DANCES** with Dalila Heath in Derbyshire. 10.30-4.30 at Coal Aston Village Hall, Eckington Rd, Coal Aston, Dronfield S18 3AX. £12 Please book: Gill Seller 01246 410020 or [ddu3ainternationaldancing@gmail.com](mailto:ddu3ainternationaldancing@gmail.com)

S.I **Saturday 10th BALKANPLUS** see page 3



*All material for the July issue of the SIFD NEWS must be received by the Editor IN WRITING by 18<sup>th</sup> June.*