

The monthly newsletter of the Society for International Folk Dancing



SIFD NEWS
January 2019

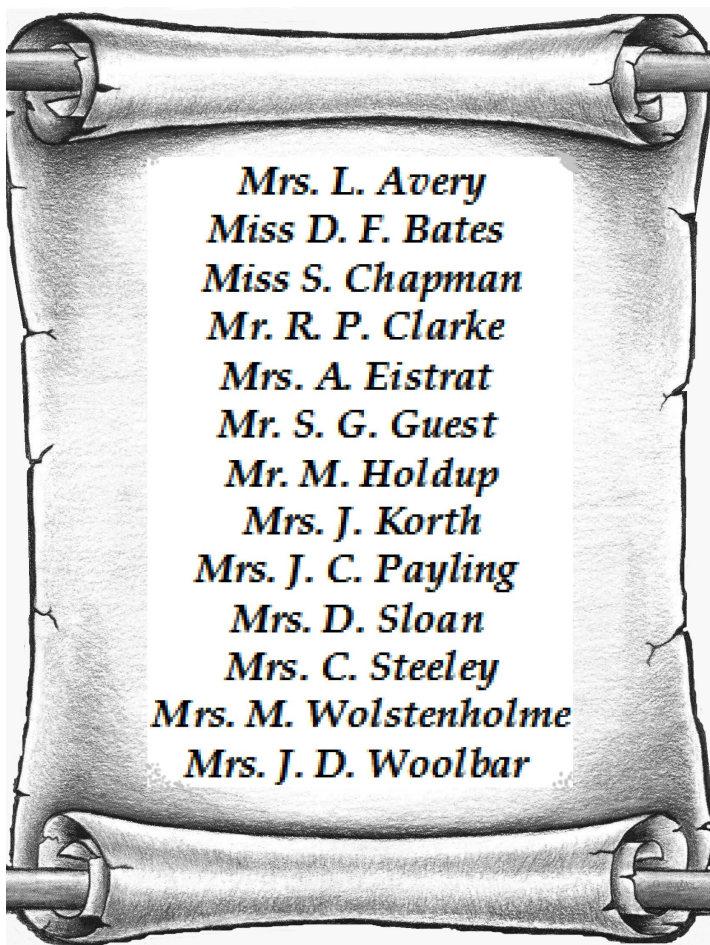
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Packaging, posting and electronic distribution is done by Dalila Heath.

The outstanding articles from last month are in this issue; Lily Avery has sent very comprehensive notes as ‘tips for teachers’(page 6), and Simon Guest an article on Philip Thornton (page 10).

The delightful cover picture is taken from ‘Dances of Portugal’ by Lucile Armstrong, a Max Parrish publication 1948; we have the Dunav logo this month. The list of the Society’s Hon. members is below.

Ed.



DATES FOR YOUR DIARY

- S.I **Feb. 3: SIFD SUNDAY DANCE** see page .
- S.I **Feb. 5: BARLOW IFDG HOSTS BRIAN DOWSETT** for an evening of 'Balkan Gems'. 7.30-9.45p.m. at St Ninian's Church Hall, Chorlton Manchester, M21 0XJ £5. contact Mary at 0161 881 0955 or *maryomahony3@yahoo.co.uk*
- S.I **Feb. 6-11: RIVIERADANCE! 2019** Yves Moreau (Bulgarian & Balkan), France Bourque Moreau (Int.), Cristian Florescu & Sonia Dion (Romanian). singing - Heli, music-making - Maya, drumming - Dave. 5 nights full board in hotel, Torquay. Prices from £415 (dancers); £315 (non-dancers). Details & booking form: Cathy Meunier email *cathy_meunier@hotmail.com* website: *www.balkanfolkdance.org* or send s.a.e to 23, Church Street, Keswick Cumbria CA12 4DX
- Feb. 15-24: THE WINTER SCHOOL** Morning and afternoon workshops in traditional Swedish, French, Belgian and options of Tango, Rueda and Lindy Hop. Evening bals and concerts all with live music are included. Full board : £630 or £80 per day; camping £450 or £60 per day (there are other options). Details at *www.emade.org.uk*
- S.I **Feb. 16: BALKANPLUS** - MCs will be Susie Kelleher and Anne Maddocks, held in Trefusis, Cecil Sharp House, Camden NW1 7AY, starting at 7.00pm. Admission £6. Please NOTE this is the 3rd Saturday in February.
- Mar. 10: CONCERT AND DANCE WITH KLEZMER BAND**
She'koyokh 15.00 at Crookes working Men's Club, Sheffield. Details on their web site or Greg Boyd *gregboyd99@aol.com*
- Mar. 29-Apr.1: 3 NIGHT INT. FOLK DANCING & WALKING**
led by Phil & Brenda Steventon. Dancing in the morning and evening, 4-5 mile afternoon walks led by an HF walking leader at HF Holidays, Freshwater Bay House, Isle of Wight PO40 9RB For details ring HF on 0345 470 8558 or Phil & Brenda on 020 8397 9649

- S.I **Apr.6-7: PETROS SELKOS** from Greek Macedonia teaches traditional folk dances from Northern Greece at Cliff College, Calver, Derbyshire. Residential option from £185, non-residential with meals £115. For details and a booking form please contact Cathy Meunier email cathy_meunier@hotmail.com website: www.balkanfolkdance.org or send send s.a.e to 23, Church Street, Keswick Cumbria CA12 4DX
- S.I **Apr.13-14: VLADICA & SAŠA - SERBIAN DANCE W/SHOPS** Saturday: 10.30am - 4.30pm at Primrose Hill Community Centre, 29 Hopkinsons Place, (off Fitzroy Rd) NW1 8TN Party: 7pm-10.30pm at Cecil Sharp House, 2 Regent's Park Road, NW1 7AY. Sunday: 10.30 - 4.30pm at Cecil Sharp House. Workshops: Saturday £40 (£30), Sunday £25 (£20) Party: £10, Weekend package £55 (£45) Early bird prices (in brackets) until end of February. Further discounts for Balkanplus Season Ticket holders. To book tickets, please send cheque payable to Balkanplus with SAE to: Maureen Felton, 28 Henslow Road, Ipswich IP4 5EG. For more information: www.balkanplus.org.uk Tel: Brian 01992 582717 or Maureen 01473 272256
- S.I **Apr. 14: DANCES FROM EPIRUS** 10:30 a.m. to 4:30 p.m. taught by Dimitris Triandafyllidis at the UPS Club, Institute of Cancer Research, 15 Cotswold Road, Sutton, Surrey, SM2 5NG. £30 including refreshments. Cheques payable to 'Helios' to Sue King, 83 Upland Road, Sutton, Surrey, SM2 5JA
- S.I **Apr. 26-29: GREAT ALNE LONG WEEKEND** near Alcester, Warwickshire. Fri. pm - Mon. pm Int. Folk Dancing with Karin Bellaart Other varied dancing, making music, handbell ringing, Maypole dancing, part singing, walking and cycling. www.greatalnefolk.org.uk or phone Paul Lindley 0121 689 1802 or André Hobro 0121 777 3722.
- May 2-5: EASTBOURNE FOLK DANCE FESTIVAL**
www.eiff.org.uk or International@eiff.org.uk

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.*

Tips for Teachers

In response to your request in November's NEWS, I am enclosing an article I wrote many years ago. We had a Sub-Committee to organise teachers' courses and SIFD teachers' badges and the prospective teachers were given a copy of this article.

The courses were run over a period of time and then on "exam day" those wishing to get an SIFD teachers' badge were given a rather demanding test. They were asked to:

1. Teach a dance of their own choosing in front of the judges.
2. Teach a dance chosen by the SubCommittee (without prior notice).
3. Write instructions for a dance.
4. Identify various types of music (and instruments if possible).
5. Recognise pictures of costumes from various countries and regions.



Folk dances are a treasured inheritance of the past and ideally should be performed exactly as they were in the past in order that they may be handed on to future generations in the way that they have been handed down to us by our forefathers. Often there is a deep ritualistic significance in a figure, and stage effects cannot be allowed to be introduced since their introduction makes a folk dance valueless. Anyone can invent a dance but the purpose of every teacher should be to show the dance in a manner which is as authentic as possible in steps, style, music and costume.

Of course, when teaching dances of a country which is not your own, you are never going to be able to match the way it is actually done in some remote region, but there are many really good teachers with extensive knowledge of the folk dances they teach even if they are not of their country of origin. They have studied for years, done active research and have long experience as teachers and dancers. But there are many who are not good dancers, know nothing about the origin of the dances they teach, the ethnological background, customs relating to the dance, rhythms, and have no interest in preserving and passing on dances in an authentic manner. They may present a jolly evening's dance or workshop but do folk dancing more harm than good. We need knowledgeable people, with teaching ability and skill, and dedication.

Source of information.

Nothing can match the pleasure of dancing a traditional folk dance with the original dancers in their native village, dancing for their own enjoyment, or celebration, or ritualistic purpose. When we remove the dances from that setting and try to reproduce them in an artificial setting, with our "3-minute" mentality (if a dance goes on for A QUARTER OF AN HOUR it is BORING!), we have already lost a lot of its magic. So, if a prospective teacher **can** go and experience "the real thing" he/she can, at least, try to inspire pupils with the same enthusiasm and feeling. However, if one is teaching a wide variety of international dances, and not specialising in one country or region, it is virtually impossible to collect all the dances at source and to reproduce them with the same expertise.

So, the next best thing is to try to learn from a dedicated teacher who does keep to traditional steps without choreography and embellishment, and who has a feel for the dance and its history and cultural background. One usually feels that the **first** version of the dance that you learnt is the "right" one and that any different version is "wrong", and it is difficult to decide how far the dance has travelled from its source and how much it has been altered through the "chinese whispers" syndrome. So, if at all possible, learn from someone as close to the original as possible or from someone like, say, Lucile Armstrong who spent a lifetime studying the regions she was particularly interested in; or Philip Thornton who excelled in his knowledge and feel for Yugoslav dances, or A.L.Lloyd.

Actually **doing** the dance is what it is all about but with modern technology it is probably helpful to watch videos made in situ but these will probably have been made in contrived situations. Also, of course, to add to background information, reading any reference books can be helpful (or maybe using the Internet, of which I know nothing).

Teaching

People's methods of teaching vary; some methods are more successful than others but a lot depends, of course, on the people you have in the class and what their potential is. We cannot give hard and fast rules for successful teaching but we can give a general guide for would-be teachers to use as they think fit and improvise where necessary.

Unless you know in advance exactly who is going to attend the class you must assume there will be a mixture of people with various degrees of ability. Some beginners, some more advanced, some natural dancers who pick up the steps quickly, some slow learners, some who need the steps broken down, and inevitably some who will always have two left feet. The aim, therefore, may be to provide a mixed programme to keep everyone's interest and to aim at everyone being able to go away feeling they have learned something. On the other hand, the aim may be for a higher standard and to try to teach difficult and complicated dances to experienced dancers and achieve perfect authenticity of style and rhythm, for which a greater skill is required.

Assuming you have the ability to teach and you know your subject, the following general guidelines may be useful.

The teacher should know:

The name of the dance

The origin

The source of instruction

Which costumes are worn

The style in which it is danced

What instruments are traditional, and what rhythms

The character of the dance

Customs relating to the dance

Ethnological background

Instruction should be clear and include the breakdown of any special steps or particularly difficult sequences, and explanation of differences in partner's steps.

Accompany the teaching of each dance with a bit of information about the origin, or the costume, or the style, or a little story relating to the dance if there is one - something which will make it more interesting and also easier to remember.

Quality of music is most important. If you haven't a really good recording (or musician), then forget it. Poor music really puts people off and doesn't inspire them to dance.

Know your audience. Set the standard accordingly, vary the pace, vary the degree of difficulty.

Preparation means efficiency. Have the music absolutely ready at the right place, or the musician ready with the right music (and remember that the musician should follow the dancers, not the dancers the musician). Know how to use your recording machine, or have a good rapport with your musician.

Put a list of the names of the dances to be taught clearly on the wall, with the name of the region and country.

While teaching, make sure you can be seen easily by everyone.

If necessary, move about the room.

Enjoy what you teach.

Lily Avery

Reference Books

"A Selection of European Folk Dances" Volumes 1-4. Publisher: S.I.F.D.

"European Folk Dance" by Joan Lawson. Publisher: Imperial Society of Teachers of Dancing.

"National Costumes of the World" by John Gilbert. Publisher: Hamlyn.

"Handbooks of European National Dances (various countries)".

Publisher: Max Parrish.

"Teaching Folk Dancing" by Audrey Bambra and Muriel Webster.

Publisher: B. T. Batsford, London.

"Costumes Patterns & Designs" by Max Tilke Publisher: A. Zwemmer Ltd

"Peasant Costumes in Europe" by Kathleen Mann. Publisher: Macmillan.

"Folk Costumes of Western Europe" by Lilla M. Fox. Publisher: Chatto & Windus, London.

"Dances of the Cajuns" by Jerry C. Duke. Publisher: Duke Publishing Co., San Francisco.

"Folk Dances of the Greeks" by Theodore & Elfleida Petrides. Publisher: Bailey Brothers & Swinfen, Folkestone.

"Aspects of Folkdance in Europe" by Helen Wingrave & Robert Harrold. Publisher: Dance Books Ltd., London.

"Folk Dance of Europe" by Nigel Allenby Jaffe. Publisher: Folkdance Enterprises, Skipton.

"A Window on Folkdance" by Lucile Armstrong. Publisher: Springfield Books, Huddersfield.



Philip Thornton was a pioneering ethnomusicologist, a founder member of the SIFD and a charismatic teacher of Balkan dance in the early days. The following biographical article which first appeared in Viltis magazine in about 1990, is reproduced here by kind permission of the author.

A Pioneer Among Folk Dancers

By Erik Bendix

Can you name a man who knew Cecil Sharp, travelled with Bela Bartok recording folk music in Transylvania, taught a Macedonian dance to C.G. Jung, was the subject of an early Alfred Hitchcock spymovie, and was once during the war dropped by air-plane by mistake into Lake Ohrid in Macedonia?

Philip Thornton is his name

He now lives down a little dead-end street in London called Epirus Road, and is the author of the first books ever to appear in English about the folk music and dance of the Balkans - Dead Puppets Dance, Ikons and Oxen, and The Mystery of the Russaliya ¹, now all out of print. He travelled and lived in the Balkans in the 1930s, and knew a living world of village life and ritual that the Second World War and the rise of Stalinist communism in its wake did much to destroy or turn into museum exhibits. How many of us can imagine a royal rachenitsa or colonies of Russian Old Believers fishing caviar out of the Danube delta, or Thracian firewalking rituals still unknown to the outside world? Thornton's spectacular Balkan costume collection alone speaks volumes about a folk culture that was still intact and thriving up to 1939.



Born in 1910 into the family of a British chemical engineer, Thornton spent his earliest years in Istanbul, where his father was employed by the last of the Ottoman sultans to establish a "modern" leather industry for Turkey. At the beginning of the First World War, British subjects were evacuated amid panic from Turkey. Young Thornton, aged 5, made his first of many escapes from danger in time of war.

His family was musical, and in England became friends with Cecil Sharp, the great collector of British and Appalachian folk music and ballads.

So he grew up knowing his native British musical culture, and at the same time being sharply aware of a musical world far outside of it. By the time he was a student at Oxford, he had already begun a lifelong search for the roots of Western music, first in Elizabethan and medieval music, and then back as far as ancient Greece.

His talent caught the attention of composer Vaughan Williams, who encouraged Thornton to undertake his first odyssey - a trip to Morocco on a travelling scholarship to study Arab and Berber music and dance. Out of this experience came his first book, *The Voice of Atlas*, published when Thornton was 25. He presented some of these songs and dances he had found in Morocco at Cecil Sharp House in London in 1936, and found immediate support from the English Folk Song and Dance Society and several learned societies to embark on further explorations into the musical unknown.

In the following years, right up to the outbreak of war, Thornton travelled repeatedly to the Balkans. His first trip was to Albania, then a monarchy, but soon to be annexed by Mussolini's Italy. He worked for a time at the court of King Zog teaching English; he was also able to observe village dance rituals with clear traces of Zoroastrian origin that no outsider had seen. Later he travelled through Macedonia, and made his first visit to the village of Rastak which was later to adopt him as a son. He was able to witness the Russaliya dances in Gevgelija, rituals that are now no longer practised. Further travels brought him near the Bulgarian-Turkish border together with his close friend and collaborator, Raina Katzarova to witness the firewalking dances performed on the saints' days of St. Constantine and St. Helena, the rituals of the Nestinarki. Thornton's careful accounts of what these rituals were like are a classic of original ethnographic investigation. In Romania, Thornton investigated Calusari dancing, rituals surrounding the reburial of the dead, and vampirism in villages in Bukovina. He spent time travelling in parts of Moldavia that now belong to the Soviet Union. In Serbia, he observed the Kraljice, and the fainting and "possession by the dead" of women in the remote Vlach village of Duboka. Thornton's reaction to all these outlandish practices seems to have been a mixture of wry wit and completely obdurate determination to uncover the truth about what he was seeing. All of this, seasoned with advice to the pre-war traveller on such topics as how to enter the black market in hard currency, can be found in his books.

Some of what cannot be found in his books are the years he actually lived in the Balkans, and the contacts he had with Bela Bartok and C.G. Jung. His contact with Bartok was straight-forward; he went to Budapest with letters of recommendation, played some Elizabethan music for Bartok, and soon found himself travelling to Hungarian villages in Transylvania carrying Edison wax cylinders, at that time the only technology for field recordings - as long as the wax didn't melt in the heat! His contact with Jung developed over many years. At one point, Thornton had organized a folk dance group that could only find a place for dancing in a mental institution! The director of the institution asked if certain patients could be allowed to watch, and some eventually joined in. Their sanity improved dramatically and Thornton was asked to share his work with the director's Swiss colleague, Dr. Jung. Thornton brought his Balkan research and films to show to Jung, who responded with characteristic enthusiasm, and invited Thornton to his home in Bollingen to teach folk dances to the entire staff.

In the Balkans, Thornton spent two terms teaching at the university of Cluj in Romania. There, he became a close friend of Petre Grim, a distant descendant of the Grimm brothers of fairy tale renown. Together, they re-wrote some dictionaries of Kutzovlach, and started to decipher the symbols in ancient Greek, inscriptions that turned out to be a form of musical notation. In this way, they were able to reconstruct some fragments of actual 4th century B.C. Greek music. They traced connections between it and some surviving folk tunes in various parts of Epirus and Macedonia.

Later, Thornton lived in Rastak in Macedonia, as well as in Pec. He continued to return to Britain, where he recorded and broadcast a long series of programs for the BBC on musical ethnology. In Paris, he met an impressive young Macedonian woman studying at the Sorbonne who was to become his wife. Her father was a medical doctor from Lazaropolje, and since Thornton was an adopted 'son' of the village of Rastak, the two Macedonian villages got together to sponsor a joint *slava* in Rastak for their marriage.

Then the Second World War broke out. For Thornton, life nearly came to an end. At first he worked as a diplomatic correspondent in Bucharest, but had to escape by boat across the Danube when Romania was handed

over to the Nazis. He then enlisted in the RAF² and was transferred to Intelligence and dropped by parachute into Macedonia to help Serbia's crumbling defence against Nazis who were pouring in from the north and Italian Fascists who were coming in through Albania.

He was captured several times and managed to escape and make his way on foot to Istanbul and relative safety. On returning to England, he discovered his parents' house, and in it both his wife and child and the greater part of his life's work of collected music had been destroyed in a German bombing raid. He dug what he could out of the rubble, and then, after only a few weeks sick leave, returned to the war, this time as a secret agent in occupied France. Again he was caught, and barely escaped. Back in London, he was attached to the Free French directed by Charles de Gaulle. He took part in the Normandy landing and was subsequently decorated by de Gaulle in Paris.

Since the war, Thornton has held academic posts in Oxford, Zagreb, Uppsala and Paris. He has advised the Victoria and Albert Museum on their costume collection, helped recreate musical scores for ancient Greek plays for performances at the great theater in Epidaurus in Greece, and in 1947 was a founder and promoter of the Society for International Folk Dance, which is the international folkdance organization in Britain. Although Thornton's work is still well remembered in academic circles, in the folk dance world outside Britain it has largely been forgotten. Perhaps this is because collective memory barely stretches back to the 1950s, perhaps because his entertaining and fascinating books have so long been out of print.

Fortunately, Thornton himself is still very much alive³, and this lapse of memory can still be remedied.

Contributor's notes: ¹ This does not appear to have been published.

² Gazetted as a Pilot Officer, RAFVR, November 1940.

³ Philip died in 1992. Dunav played at his funeral.

I know because I was there..

Simon Guest



Dance & Cultural tour to the Black Sea in Turkey (part2)

July 14th – 22nd 2019. Experience the real Turkey with Ahmet Turan Demirbag and Turgay Onatli. Flights are to Trabzon via Istanbul. You can fly to Istanbul via many local UK airports. We will stay initially in Trabzon then Hopa and finally back to Trabzon in order to attend the Kadirga dance festival. Non dancers are also very welcome.

Ahmet and Turgay are wonderfully welcoming and generous hosts and always ensure that we have fabulous holidays, learn lots of local dances and have cultural experiences that would be impossible without their local connections.

Ahmet Turan Demirbag was born in Istanbul in 1957. He started to dance with his parents when he was child. Ahmet has performed extensively with his dance group and has run workshops around the world. He has choreographed dances for amateur and professional dance groups in many different countries including the International Danstheater in Amsterdam where he has worked since 1984. He is employed at Istanbul University as dance Professor and founded the Folk Dance Department there in 1985. He founded an organization to link all Turkish local traditional dance groups in to an association. He plays the kaval, Turkish bag pipes and various percussion instruments.

Turgay started folk dancing at the age of eight and Turkish dance and music has played a large part in his life ever since. In 1984 he moved to Holland to work as a choreographer, dance teacher and musician. In 2011 he visited Nottingham and led an inspirational weekend ‘Dances from Anatolia’ emphasising that culture is without borders. Following this visit in co-ordination with Chrisandra, he organised successful dance and cultural tours especially for British dancers to Istanbul, Capodokia and in 2017 to the Turquoise coast (Dalaman area).

Chrisandra Harris, has been leading folk and circle dance events since 1989 and has an extensive knowledge of both traditional dances from around the world. She values the importance of the roots of world dance, and organises popular dancing holidays overseas to experience dance in village locations. Chrisandra has led tours to Armenia, Turkey, Croatia, Greece and Morocco. Cost: 890 euros. Flight is not included. For a booking form please contact *Chrisandraharris@gmail.com* or tel. 0115 9554962.

Chrisandra Harris

Timmy McCarthy

Members who were at the York summer school in 1996 will remember Timmy 'the Britt' McCarthy as an amazing character, an active participant in the late night sessions in the bar and an inspiring teacher of dances including the sometimes hilarious Hurry the Jug. I have just learnt that he died a few months ago. A recent post on Mudcat led me to an account of his wake: see <https://tinyurl.com/y7y827s6>

Googling has led me inter alia to an account of a polka at his funeral: see <https://tinyurl.com/ybgns6fo>

Richard Mellish



SIFD January Dance

The first dance of 2019 will be led by Helen Ezra. The dance is held at Primrose Hill Community Centre, Hopkinson's Place, Fitzroy Road, London NW1 8TN.

The SIFD Band will be playing for us as usual and we start prompt at 6.45pm, finishing in time to clear the hall by 9.30pm (hall available from 6.30pm). The next dance will be on Sunday 3rd February 2019. See you there,

Brenda Steventon



Save the date - September 28th & 29th 2019

Nutbrook international folk dance group will be 40 years young.
1979-2019 Celebrate with us.

Workshop new dances looking forward Mariette Van Gelder.

Memories favourite dances from 1979 with Gill Morral.

Dance with Heart of England Band,

Bramcote, Nottinghamshire (church hall and Bramcote memorial hall)

Super Buffet, More details later.

Interested? email gill.morral@ntlworld.com

Gill Morral

Tamo Daleko

Janna's article on "The Enigma of the Last Waltz" was particularly interesting because it generated a discussion in Dunav - who often play Tamo Daleko at the end of dance parties. Dragan Miletic, our accordionist, is adamant that the tune is pure Serbian and that it is not derived from Borúra Derü as Janna suggests. True, there are two similar musical phrases but Borúra Derü is not a waltz. I will not offer a personal opinion and I am sure Dragan and Janna will have had an amicable discussion at the Barnet party before you read this.

This does put me in mind of Adela Peeva's excellent documentary "Whose is this Song?" which investigates the many opinions regarding the origin of the Turkish love song "Üsküdar" throughout the Balkans. The film crew had some scary moments - particularly in Serbia!

Brian Dowsett



Balkanplus

The January Balkanplus will be held on the 12th January in Trefusis, Cecil Sharp House, Camden NW1 7AY, starting at 7.00pm and ends 10.00pm. MC will be Meryl Abraham. Admission £6.

Maureen Felton



Bufčansko

Paja and Madelon Milic taught **Bufčansko** in Bognor Regis, 2001; but it was already in the SIFD repertoire before that - Wilf's date is 1970. My notes for **Bufčansko** appear opposite.

The **Bufčansko Makedonska** is probably something completely different - but apparently nobody knows.

Janet Douglas.

Bufčansko

Macedonia

4/4

A *arms W hold in line; on toes*

facing centre, dancing backward: **L.R.L.**

(swivelling left on last step for a quarter turn left),

dancing backward in lod: **RLR.**

(swivelling right on last step for a half turn right),

dancing forward in lod: **L.R.L.**

(swivelling left on last step for a quarter turn left),

facing centre **R.** to side and close with the **L.**

Repeat (except first time)

B *arms V hold in line;*

facing centre: back on **L.** close with **R.** forward on **L.**

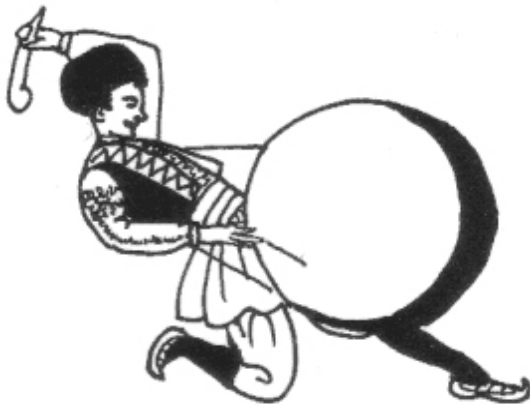
arms forward,

facing **left** (against lod): cross **R.** in front, **L.** to side, cross **R.** in front

facing **right** (in lod): cross **L.** in front, **R.** to side, cross **L.** in front

facing centre **R.** to side and close with the **L.**

Repeat



Bufčansko Makedonska

Version 1

Macedonia

Musical score for Bufčansko Makedonska, Version 1. The score is in 2/4 time and B-flat major. It consists of three staves. The first staff starts with a Gm chord. The second staff has a measure rest at measure 14, followed by Dm and Gm chords, and a double bar line with repeat dots. The third staff has a first ending (1.) and a second ending (2.) with a Gm chord at the end.

Bufčansko

Version 2

Macedonia

Musical score for Bufčansko, Version 2. The score is in 2/4 time and B-flat major. It consists of four staves. The first staff is marked 'A' and starts with a Gm chord. The second staff is marked 'B' and has a Gm chord at measure 14. The third staff is marked 'C' and has a Gm chord at measure 27. The fourth staff ends with a Gm chord.

Play: ABABACAC

Taken from Tape by W.H. Sept 90

Starts at a moderate speed but each sequence gets a little faster.

"Wilf Horrocks' Collection"



I have chosen something from the other end of the alphabet for next month - **Zekelis** from Lithuania. If you know of it you could share your knowledge with other dancers and musicians. **Ed.**



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This picture of Bulgarian children appeared in the latest issue of Folk Dancer Online: <http://ofda.ca/wp/magazine/>

WHAT'S ON IN JANUARY

- S.I **Sunday 6th SIFD DANCE** see page 15
Sunday 6th NEW YEAR PARTY at Calver Village Hall 11.00-16.00
£5. Janet King j.king194@btinternet.com or Greg gregboyd99@aol.com
- S.I **Saturday 12th BALKANPLUS** - see page 16
- S.I **Saturday 26th OXFORD BALKANSKO ORO PARTY**
St.Margaret's Inst., Polstead Rd. (off Woodstock Rd) Oxford, OX2 6TN
7-10:30. Food & drink provided. Tickets at the door. Adults: £10;
children under 14: £3.; children under 4: free. Please wear a costume if
you would like to. sallylumphrey@gmail.com or charlotte@haenlein.co.uk
- S.I **Thursday 31st BALKAN GEMS** - Brian Dowsett presents a selection
from recent dance workshops at Horo Sheffield 20.00 to 21.30.
Organiser: Greg Boyd gregboyd99@aol.com



*All material for the February issue of the SIFD NEWS must be received by the
Editor in writing by 18th January*

