



S.I.F.D.
NEWS



October 1973



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This month's cover shows various Dutch Headdresses and is by Caroline Thomas.

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SOCIETY FOR INTERNATIONAL FOLK DANCING

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BOOKS AND RECORDS

As I am, in the main, responsible for the distribution of the Society's records, I would like to reply to Sue Clark's letter in the September News.

At the moment there is indeed great difficulty in obtaining records. This is not the fault of the Society or of anyone connected with the sales, but is due to a dispute with the pressers, and the records are just not being made.

I understand that Magnegraph now have none at all, as Joan Guest, under great difficulty, collected the few remaining for the benefit of people at the Swansea Course, and I have virtually none left myself.

I am concerned to hear that someone ordered a record in February and only received it in July. If Sue had passed on my name and address that person would certainly not have had to wait that length of time as Sue should know from experience. I do regret to say, however, that even passing on my address won't be any good at the moment as the stock is just not available.

It is nice to hear, though, of festivals being so successfully arranged by members outside London. Despite the shortage of records I hope all enthusiasm won't be completely dampened and that Sue will be writing to tell us of an even greater success next year.

FRANCES HORROCKS
112 Kingston Avenue,
N. Cheam, Sutton, Surrey

P.S. I have plenty of books!

THE CHAIRMAN WRITES.....

I thoroughly enjoyed listening to the Folk Singers at the last Cecil Sharp House Dance, and I must congratulate Will Green on his ability to find someone new to entertain us every month. In the fullness of time, when some repeats are possible, I would like to hear these singers again, but before that I would like to hear and see the Maoris again and even to try my hand at their dances. I am sure that many of you too have a wish for a repeat performance from one or other of our visiting teams, and, if so, I recommend you to let Will know so that he may make his arrangements.

It was nice to see the folk singers show such an interest in our dancing. They came early, brought some friends, sat with us to the end, and joined in the dancing as well - exemplary behaviour from a visiting group which could well be emulated by all who are guest artists at any gathering.

In my last article I mentioned the Country Member who recommended that Country membership should be abolished in favour of what we call (very inadvisedly in my opinion) Full Membership. Country members are full members in every sense of the word - they pay a slightly lower fee only because they are not near enough to London to avail themselves of regular attendance at all our functions, but that is all. It is also the reason why we created Country Membership years ago.

In response to my remarks, I was happy to receive two or three letters from Country members giving their point of view and I am asking the Editor to print the one received from Philip Lloyd, a member living in Manchester. I think that Philip's letter puts the whole question in it's proper perspective, and in stating that a uniform fee could only be justified by the creation of Branches Philip is showing some psychic powers since this is very much in the mind of the Committee and has been occupying their time over the last two or three months.

Our current thinking is to create a Branch in the Midlands, based perhaps in Birmingham, which is reasonably easy to get to from many miles around, and where we already have many members as well as an affiliated group, and Sybil is hoping to form a class this month.

We toyed with the idea of holding a big inaugural dance there, at which everyone interested could meet and exchange ideas, but have postponed this in order that we can clarify our ideas and assess the degree of support that might be forthcoming. It is no good forming a Branch unless there is a need for it, which in practical terms means unless there are sufficient members to make a Branch viable. So, before we go a lot further, I would ask everyone sympathetic to the idea to drop me a postcard giving me an indication of the numbers of potential members they think they can introduce.

If we can find 20 or 30 such people we could then perhaps go ahead and formulate a Branch in Birmingham. Then, if 20 - 30 possible members can be found elsewhere in the country (Edinburgh? Manchester? Sheffield? Brighton?), similar action could be entered into wherever the place might be.

A Branch would, of course, be bound by the S.I.F.D. Constitution, but it would be run by it's own sub-committee, 2 members of which would be co-opted on to the Main Committee. It would need 20 - 30 members, one or more accredited

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teachers, one or more M.C.'s, and of course a Hall in which to meet and hold a regular monthly dance.

I would recommend that the initial dance repertoire be comprised of the dances in the Society Books, (which we would expect the teachers and M.C.'s to be conversant with), and that dances taught at S.I.F.D. Courses should be added according to members' demand. Music could be from S.I.F.D. records or tapes. Further ideas and suggestions will be welcomed, either in the News or direct to the Committee, and especially I would like to hear from Birmingham.

BERT PRICE (CHAIRMAN)

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COUNTRY MEMBERSHIP

(Here is the letter referred to by Bert Price in his article. Other correspondence received and even articles which arrived well before closing date have had to be held over until the next Newsheet owing to a very gratifying amount of material having been submitted this month. Please don't stop writing! ED.)

Dear Bert,

I was quite startled to read in your September notes that anyone should consider Country Membership as in anyway "Second Class". To me it is just a recognition of the fact that because of distance from London we are unable to make use of most of the facilities that Metropolitan Members enjoy. In fact, for some, it is no more than a subscription to the "News" where they can read all about all the things they would like to do, but cannot.

So, while the S.I.F.D. is solely London based I think the present system is only fair. If a uniform fee is introduced, then a system more like the Royal Scottish Country Society should be considered, where there are branches in many parts of the country and membership of a branch also confers membership of the Society. The present Affiliated Clubs could become branches and efforts made to establish others in centres where there are now none.

Yours sincerely,
PHILIP E. LLOYD,
268 Upper Chorlton Road,
Manchester M16 0BN

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DANCING WEEK ENDS

All those whose slips had been received by September 13th have places reserved for them. By the time you receive this News-Sheet, however, it is almost certain that the three Dunford week-ends (November 16-18, July 26-28, and September 27-29) will be fully booked - though there should still be places at Uplands (December 28-30 and June 21-23) and Halsway (May 3-5).

Bookings and further details:-

Jack Richardson
Dept. of Chemical Engineering,
University College,
SWANSEA.

6. LETTERS TO THE EDITOR.....

Dear Editor,

As another excellent Swansea Course has ended, I would like to say a very big "Thank you" to all who worked so hard to make it a success, but especially to Jack and Joan Richardson.

These two have, for some time, worked extremely hard for our benefit. This year alone there have been weekends at Uplands (January and June), and Dunford (December and July), to say nothing of the Easter trip to Hungary and now the Swansea Course.

For those of us who live too far from London to attend weekly classes or Sunday dances, these events keep us in touch with both dancing and friends in the S.I.F.D.

Jack and Joan put so much thought and work into planning for our enjoyment, often it seems that we receive so much and give little or nothing in return.

So, a word of appreciation, once again thanks to Jack and Joan and best wishes for a well deserved holiday.

Sincerely,

LIZ BRIDLE,

4 Falcon Gardens,

Minster on Sea, Sheerness, Kent.

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Dear Editor,

Re Bert Price's letter in the September News and his comments on Country membership:-

Surely the idea of a cheaper sub for country members is that they are less likely to get maximum benefit from a full sub, i.e. they cannot often attend a Sunday Dance at reduced rates. Also they lack the chance for regular contact with other members.

Whoever said that country members were 'second - class' members? That is ridiculous.

Sincerely,

SUE CLARK,

31 East Grove Road,

Newport, Mon.

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Dear Editor,

Now that the question of live music and the shortage of people who provide it is in the news again, may I offer a few thoughts on the subject?

In my view the shortage of musicians is a direct result of relatively little having been done in the past to cater for them. I know that attempts have been

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made in the shape of a musicians class and in other ways, but somehow these efforts have fizzled out and the subject seemed to get forgotten for a long time. Yet it need not be so, and the right approach and some determination could make all the difference.

What, then, is the right approach? To think less about what can be got out of a musician and more about what help can be extended to him. At the moment there are two classes of musician, those who are experienced and accomplished and do not need help, and those who could play but do not because they do need help. For the dancing world this has the admirable advantage that only the most talented and dedicated break into the ranks of musicians, and these are the very people who are most useful to the dancers. Hence the situation becomes self-perpetuating. However, you cannot at the same time complain if musicians are scarce!

What I mind too, is the waste. Much music is not particularly difficult to play and I am quite sure that there are plenty of people who could do it quite adequately and would be only too pleased to do so. This would take pressure off more established musicians who would not have to do everything themselves, and, at the same time, provide a pool from which future experts would emerge. Once the Society set up the means for supplying its own needs in this way instead of having to comb outside sources every time a musician is wanted it would really be justifying itself.

Are my assumptions sound? A short while ago an informal dance was held at Kings Langley. Forty people turned up, and of these 11 were musicians who provided all the music. No records or tapes were used. Can you imagine this proportion in the Society as a whole? Well, why not?

Yours sincerely,

CHRISTOPHER M. CRICHTON,

23 Abinger Court,
36 Gordon Road,
Ealing W.5.

P.S. Wilf Horrocks's Folk Dance Accordion Class is, of course, the very kind of thing which is needed. I hope that it will receive every support and encouragement. If such an enterprise can be established it could be extended in many directions. For example, country week-ends could include musicians sessions, publication of music manuscript in S.I.F.D. News could be resumed etc. etc....

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Dear Editor,

Re Israeli dances:-

The question of the place of Israeli dances in the folk dance programme cannot be considered in isolation. It is easy enough to say that one is going to include only authentic traditional folk material; it is quite another matter to decide what one means by "authentic", "traditional", "folk", etc.. Few would probably disagree with the conclusion that Israeli dances are not authentic traditional folk. One cannot discard the Israeli ones without dropping these others as well.

For example, there are yesterday's ballroom dances such as the English TOM PATE (La Tempete); possibly the Swedish (?) La Varsoivienne; and I suspect LOT IS DEAD.

There are other dances which have been created for the stage out of genuine folk material, such as the Swedish FJALLNAS POLSKA. And worse, there are the dances that have been created out of authentic material but in a foreign land, such as the pseudo - Greek MISIRLOU in the U.S.A. There are clearly many skeletons in the cupboard.

However, many dancers would be reluctant to drop some or all of these dances no matter how dubious their origins. I suspect that there are essentially two separate approaches to folk dancing. On the one hand, there is what might be termed the social or recreational one in which the dancers are not particularly interested in the origins of the dances, provided that they are of the folk-dance type, recognisably different from the current ballroom dances. On the other hand there are, (dare I say?) pure dancers whose main interest is in dancing as authentically as possible the folk dances they choose to dance. Of course there are the in-betweeners.

Thus, in order to be able to decide how to regard Israeli folk dancing, one must define one's attitude to folk dancing in general. If one decides to narrow one's attention to authentic traditional folk dance material then one must certainly define what one means by "authentic", "traditional", "folk", etc... Moreover, one must be sure that the concepts have practical reality and are not simply academic definitions based on somewhat romantic notions of the "folk" or "folk-living". My own attitude is that one should not worry too much about whether a particular dance is genuine folk before deciding whether to dance it, but that one should know what the history of the dance is. For this reason I think that it is a pity that more dance books (including the SIFD ones) do not give us such notes.

Yours sincerely,
GUY D. TOWNER,
41 Water Street,
Cambridge, CB4 1NZ

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FOLK DANCERS IN THE MIDLANDS

A new class. In Birmingham. At last.

A notice has gone out for inclusion in the Bulletin of the Birmingham Education Committee which should have reached all schools by now, but as some interested people may not see it, here are the facts.....

Enrolment between 17 - 20 September at the Selly Park Institute, which is on the Pershore Road out of the city. Buses 41, 45 from the city or 2 between Kings Heath and Selly Oak, or 27 for those in Bournville, give easy access. Classes start on Tuesday 24th September 7.15 - 9.15.

As we are all very anxious that this class gets away to a flying/dancing start, do try to get there for the first session. (Or for those who have only now had the benefit of this information - do try and get there as soon as possible).

Tapes and records will have to be used for the start of this venture, but SURELY there MUST be some instrumental players in this vast area. As the very existence of this class will depend on a minimum enrolment, do, please, support it.

Further information may be obtained from Sybil Chapman at Yardley Grammar School, Warwick Road, Birmingham 11. 'Phone (staff) 706 5033 or 706 0811 (only between 1 p.m. and 1.45 p.m.)

As we touched down at Warsaw airport the sense of relief of at least four passengers could be almost felt.

Two years ago various members of the Polish group determined to visit Poland, but unfortunately a combination of events made the project impossible, but this year we were determined to go, come what may. As is usual with such things, quite a large party were interested initially, but the numbers gradually fell as the months went by until we were reduced to Alex and myself, Dot (Bryan) and Kelsey (Blundell). In the beginning, too, it was hoped to travel independently, but because of the problems of booking accommodation from this country, we decided on a package tour, and only just in time, as we were allocated the last four seats on the aircraft.

After we had taxied to a halt, we disembarked and after going through the customs and passport control we met our guide, a most pleasant and charming lady, 'Nina', who had, we discovered later, a strong penchant for Italian icecream.

Very soon the "Orbis" coach deposited us at the "Polonia" hotel, one of the very few buildings left at the end of the war as it was close to the station, and therefore used by the German army. It proved to be very comfortable and was just receiving the last touches of a complete redecoration and refurbishing.

After the usual preliminaries, we needed a drink, and we were lucky enough to get a beer in the bar attached to the hotel. I say lucky, because although the dry Polish air caused the entire party to develop quite monumental thirsts beer appeared to be in short supply, due to erratic deliveries and the soft drinks were too sweet for our taste.

Returning to the hotel we found Zbigniew awaiting us (members may remember him from the Polish courses in London & Swansea) and he was kind enough to take us in his car to a Chopin concert in the Park, then to a lovely wine garden in the Old City and finally back to his flat overlooking the Opera House.

Next day, we were taken on a tour of the City by an official guide, a lady who could talk and walk with equal speed and who did not fail to admonish us if we were slow, lit a cigarette at the wrong moment, or asked the wrong questions. I regret to mention it was nearly always one of our quartet that was at fault.

It was impossible not to be horrified at the wanton destruction of the whole of the City by the Nazis in 1944. Wanton is perhaps the wrong word, since films that we were shown, taken from German archives, showed the clinical efficiency of the special Army Corps. Hospitals, churches, schools, houses were carefully numbered, gutted with flame throwers and systematically dynamited. Eighty five per cent of the capital was destroyed and only 16 people came to greet the liberating Russian Army in 1945.

Within days, the Varsovians had returned to the ruins and in a few years, the Old City, which was in 1939 in fact a slum, was completely rebuilt and now provides homes for artists and intellectuals.

From here we were taken to Wilanow Palace, the country estate of the Polish kings from about the 17th to mid-18th centuries before the country was

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partitioned between Austria, Russia and Prussia. Our guide really applied the whip here, so to speak, as we galloped from room to room, usually just in time to hear her closing words before leaving for the next item of interest. However, we did see a great deal of this beautiful palace in a short time.

The following morning we were privileged to be shown over part of the huge Opera House, which contained the theatre itself, which is completely modern in concept and even has facilities for computerised lighting, several large official reception rooms in classical style, and a museum of theatrical costumes and other exhibits. Most of the costumes have been created since 1950 (need I describe the fate of the earlier models?) and include examples from the popular Polish operas "Halka", "Pan Twardowski", and "The Haunted Manor" as well as some for the international repertoire.

A short journey, and by the next afternoon we were in Cracow. Like Warsaw, Cracow has a medieval centre, with a cathedral, a covered market (now used I am afraid for the sale of souvenirs), and the second oldest university building in Europe where Copernicus studied, and the tower of the City Hall, where the dungeons have been converted to a wine cellar and they serve a most delicious mulled mead. Surrounding the City centre are those grey, uncompromising four-storied 19th century buildings which fill the suburbs of every Continental city, but beyond these, perched on a rocky outcrop is the magnificent Wawel Castle.

Our guide here was in complete contrast to our previous one. Quietly spoken, with a wide command of English, she waited for the last straggler to arrive before telling us of the points of interest.

Adjacent to the Castle is the Cathedral, where, as our guide told us, almost every Polish king was both crowned and buried, the simplicity of the Gothic and Early Renaissance tombs are more impressive than the rather ornate Baroque style adopted by the later "elected" kings.

The Castle was built in the 15th century to designs by Italian architects who adapted the southern style to cope with harsh Polish winters. It houses what is probably the finest collection of Brussels' tapestries in the world, which have recently been returned to Cracow from their wartime safety in Canada. In another suite the Turkish tents captured by King Jan Sobieski at the Battle of Vienna in 1683, have been erected; each one large enough to fill a fair-sized hall and decorated with finely worked motifs - they have no match anywhere in the world.

In the evening, we saw a light operatic version of "Pan Twardowski" (the legend is a basis for almost every art form in Poland) under the impression it was a folk dance show, but it was so well produced we all enjoyed it immensely.

A visit to the salt mines outside Cracow is a must for all tourists, and provided one does not suffer from claustrophobia, it is most interesting.

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A descent by several hundred steps to the upper levels (which are no longer worked) through the galleries, and our party was confronted by a series of chapels of increasing size and splendour, the last more like a ballroom in a palace, with an unsupported roof 30 to 40 ft. high, and lit by a dozen or so chandeliers. The rock salt is translucent and the lighting behind them gives the religious figures an unearthly glow. A surprise to me personally, was that the rock was black, due I believe to the dust of many years. Occasionally one would come on figures of dwarfs who are supposed to live and work in the mines. Returning to the surface by the lifts which are used by the working miners in the lower levels was an event as their speed was quite hair-raising.

Even in the smallest East European city they have, in contrast to England, a well stocked Ethnological Museum and the one in Cracow is particularly good. A wide range of Regional costumes of the period 1890-1910, I would guess, together with folk instruments, cottage furniture, corn dollies were particularly interesting to us.

On next by coach to Zakopane, which is now one of the largest towns in Poland, situated in the Carpathian foothills. We found it very crowded, the main street having echoes of Southend promenade, but similarities ended there as not a single cafe seemed to be open after 10.00 p.m.

We were there for several days, and when our energy permitted it (we all found the mountain air enervating) went for walks in the wooded hills, on one occasion taking the cable car to the peak of the Tatras and even walked a few feet into Czech territory, the border being unguarded - there is a sheer drop a few yards further on.

Folk dancing in Zakopane means Goral'ski. There is some confusion in my mind as to whether this is the correct term. Goral is a tribal name as is Podhale, and this is also the name of the local area. There are Podhalanski costumes, so, should the local dancing be Podhalanski too, and if not, why?

But to the dancing. We saw two shows, practically identical to each other, both built round a mountain folk wedding with the appropriate customs and finishing with a visit from the local "Robin Hood" brigands who eventually join in the festivities. The first was staged in the open air, by a grandstand built by the ski-jump, and the second in the municipal hall which in some ways was very well-equipped, but the lighting plot for the show was somewhat strange, as the object appears to get through the entire spectrum as often as possible. This, combined with the necessity to anticipate when there would be an interval as when the house lights went on, so did two huge fans (which did duty for air conditioning), and we were all but blown into the stalls.

A student group from Mis University in Serbia were visiting Poland and also performed in the theatre. They were a very polished (no pun intended) group, and everyone including Nina, thought they were marvellous.

Almost at the end of our holiday now, we returned to Warsaw by train at midnight after an apparently interminable journey. Our next task in the morning was to contact Janka who was to bring us some costume pieces and boots. Betty, whose package tour had a different itinerary from ours, left them with her a day or so before for us to collect on our way back. After Janka took us for a walk in the Lazienki Park, where she showed us the last King's Palace, and his "White Cottage" used I understand for dalliance with his many mistresses. There is, too, a theatre built in eighteenth-century taste with a simulated classical ruin and here we were fortunate in seeing a folk dance show by school-children from Silesia. The older ones were remarkably good, but as so often happens, rain stopped play and we only saw the first half.

Saying goodbye to Janka we marched to the shopping area, hoping to make last minute purchases, but unfortunately for us, at least, Saturday had just been declared an extra National holiday as Liberation Day, which is, of course, a non-working day, fell on Sunday, so no records or anything else. We spent our immediate cash on bits and pieces in the cigarette kiosks.

For our last night we were accompanied by the unattached males in the party to a pleasant wine house where we spent an enjoyable evening as an end to a really wonderful holiday.

GEORGE SWEETLAND

ABSENT FRIENDS

I don't suppose that the main topic of conversation at the Sunday evening dances over the past twelve months has been conjecture about the possible whereabouts of a certain Kathleen Martin. I had every intention of writing to tell you about my ten months at Moscow University, and in particular about the dance group I joined there - just in case anyone wondered. However, time flew past faster than ever in my life before, and I've only just found time, now I'm back, to tell you about it.

I was given a ten month scholarship to study that tortuous difficult language they speak out there. But I took the opportunity to do two other things I've always wanted to do - dance in a real amateur Russian dance group, and learn to play the bayan. I was directed to a special group, which caters for "foreigners" when I first made enquiries about a folk dance group, but I persistently nosed my way into an all-Russian group called "Russky Souvenir", a University dance group, and I later learned that the other never got off the ground anyway. I fondly imagined I should soon be in the swing of things, but their twice-weekly practices were taken as seriously as the 24th Party Congress! 6 to 7 p.m. barre, 5 minutes break; 7 to 8 p.m. steps and dance patterns; 8 - 9 p.m. dance routines for the "team". If there was a demonstration looming ahead, the team might practice from 7.30 to 9 p.m. Needless to say, I never got to be included in the team. The average age of the members was 18 to 21, with few members over 21. The leader and choreographer was amateur too, but in competitions they often took first place, and they have performed abroad. It was the first time I'd ever felt I should be younger to cope with the standard of the group I was dancing with. I was nearly on my

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knees after the barre practice, and I usually emerged red-faced and definitely feeling that that was my limit, after the second vigorous hour. It's a good job they didn't need me for their team! It was the usual state of affairs though, even in Russia - 18 girls to 7 men. The leader joined in performances.

It was about May when I began to despair of ever learning a routine by heart, because I only used to getsnatches of their highly complicated and energetic routines in the third hour, when I usually had to return to my room exhausted and start on my homework. But then I had the idea of learning some routines from the Loktev group in a local Pioneer Palace. I thought that watching a children's group would help me with starting folk dancing again at school in England. I was coming from such a rehearsal, when I passed a ballroom in the Pioneer Palace and was arrested by a haunting folk melody, and could hardly believe my eyes when I saw couples, boys and girls, doing a stately folk dance. I wandered in and was told - No!, it was not a rival group to the Loktev, from which I had just come, but a ballroom dance team who happened to have in their repertoire two popular folk-style dances which were danced all over Russia. The teacher was very co-operative and had the couples teach me the two dances, one called "Soudarinya" (young lady) and the other "Russian Lyrical". I was highly delighted with their simplicity and grace, and told them about the S.I.F.D, for which I thought the dances would be highly suitable. They were extremely interested in our Society, and gave me photographs to pass round when I got back. I made recordings of the music, but better still, my bayan teacher wrote out the music so that I could play the two dances on the bayan. Imagine my joy when I went to a dance in the local park and on the programme for the evening were the two items, Soudarinya and Russian Lyrical. I was thrilled to be dancing them with a partner, who seemed surprised to learn that I was not Russian.

The teacher of ballroom dancing smiled when I showed her the Karapyet that we do in the S.I.F.D. and said, "Well, they did it 30 years ago, but no-one does it now."

I do hope the Society will find the two dances acceptable for their repertoire, and that they will be a feature of Sunday evening dances. Then I know that my year in Russia will not have been in vain.

KATHLEEN MARTIN
23 Cloudesley Street,
Islington N.1.

Older readers of the SIFD NEWS will remember the epic Blackwood Saga, the story of how Ken Blackwood travelled overland to New Zealand. They will be interested to know that I have recently heard again from Ken. He spent some months in the Antarctic last winter, is now in charge of a ski hut in the wilderness of the New Zealand mountains, and will be returning to the Antarctic as a field leader at the end of this year. He makes all us 9 to 5 commuters seem pretty tame. (He is still interested in us and has joined the SIFD for the coming year).

ED.

CHRISTMAS DANCE

The Christmas Dance will be held at the Dance Centre, Floral Street, on Sunday, 16th December - so get brewing everyone - the more the merrier!

INTERNATIONAL FOLK DANCE

Run by Woodvale Folkdance Group

at

THE VILLAGE HALL, HIGH STREET, BOROUGH GREEN, KENT

on

SATURDAY, 20th OCTOBER 19737.30 to 11 p.m.

Musician: Wilf Horrocks

M.C. Ian Willson

Admission 40p including refreshments. Bar facilities.

Any further information, or directions required can be obtained from Mrs. Jean Willson, 55 Lewis Court Drive, Boughton Monchelsea, Kent.

APPRENEZ LES DANCES CHAMPENOISES!Place: Millbank School, Erasmus Street, Pimlico.Date: Saturday, 10th November 1973.Time: 10.30 to 13.00; 14.30 to 16.45.Teacher: Jaqueline Prieto from Chalons-Sur-Marne.
(Association Folklorique Chaalonnaise)

Those who met the Association Folklorique Chaalonnaise last October at Borough Green or the Dance Centre will remember Jaqueline Prieto who has been invited to teach the dances of Champagne at a day course. Here is your opportunity to learn a selection of dances which are easy and quite different from the French dances which we have in our repertoire at present. Jaqueline will teach a selection from a list of eighteen dances. A tape of all these dances exists, and copies can be made available on request, at a nominal charge.

The fee for the course will be a 50p contribution towards expenses.

Bring your own lunch!

INTERFOLK THE LEAFLET ENCLOSED WITH THIS NEWS SHEET IS NOW AVAILABLE FOR GENERAL DISTRIBUTION. YOU MAY ASK FOR A NUMBER TO GIVE OUT IN YOUR OWN NEIGHBOURHOOD OR TO CLASSES OF PEOPLE WHO MIGHT BE INTERESTED IN OUR DANCES. Remember of course that there are still stocks of special leaflets to be given out to audiences where you do demonstrations.

Phone for supplies of either: Will Green 01-703 4008.

HUNGARIAN AND ROMANIAN DAY COURSE

PLACE: Millbank School DATE: Saturday 3rd November 1973 TIME: 10 am to 5 pm.

COST: 50p

The morning session will be devoted to the simpler Hungarian social dances which were taught here by CSABA PALFI last year:

JASZSAGI CSARDAS: KAPUVARI CSARDAS: LASSU SERGO: KARADI KANASZTANC: and FRISS MAGYAR CSARDAS.

The afternoon session will cover as many Romanian dances as possible, being those taught by EUGENIA POPESCU during her ten day teaching period here. Dances will be selected from the following:

ALUNELUL: JIANUL: DINGA: HUSANCA: ALUNELUL BATUT: CIULEANDRA: HORA MARE: CA LA USA CORTULUI: ALUNELUL CA LA GORJ: CA LA BREAZA: SOMESANA: HODOROAGA: LA MIITA: OROMNIA: INVIRTITA DE LA SIBIU: CA LA BALTA: RUSTEMUL DE LA HUNIA: ALUNELUL AMESTECAT: MARIOARA: DOIUL: DEALUNGL: TUPA.

The majority of these Hungarian and Romanian dances are perfectly suitable for inclusion in the repertoire of our Society, and would greatly enrich the variety of dances practised at social occasions such as C.S.H. monthly dances. Again, we have found from experience at our monthly Childrens dances that many of them are very popular, even with primary school children. It is to be hoped that there will be considerable interest among the members and others in acquiring a knowledge of some of the simple dances of these two countries which are so richly endowed with their folk dances, songs and costumes.

All the music for these dances is included in the two sets of "FOLK-CRAFT" records, specially produced in collaboration with Csaba Palfi and Eugenia Popescu. Details will be available at the course.

Have just had my usual 6 weeks in Hungary and spent at least one period every single day at either rehearsals with the professional and amateur groups or at performances and festivals. I managed to spend 4 days at the festival at Kalocsa, 2 days at the "Balatonfoldvar Festival", 2 days at Gyongos Festival and enjoyed the festival in Budapest on 20th August (Constitution Day). To give you some idea of the size of a Dance Festival, on one day at Kalocsa, the first group began at 9 am and allowing 20 minutes for each group, the session eventually ended at 3pm. Then in the evening the groups divided into 3 sections and gave performances which lasted about 2½ hours. In addition to the Hungarian peasant groups there were groups from every other eastern European country and even from Spain, Austria and W. Germany.

It seems quite possible that next summer we shall be privileged to see Magda Ossko's new group "VADROZSAK" performing here at Sidmouth, Scunthorpe, and in London. Her ensemble has been greatly strengthened by the amalgamation of her old "VOLAN" dance group with the "VADROZSAK". I am sure that all her dance friends

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here will look forward to seeing her and the whole ensemble. For amateurs, their standards are incredibly high, for example for the two weeks prior to doing a tour of France, they rehearsed for 3 hours every evening with the exception of Sunday. Such is their professional attitude and enthusiasm for the dance!

I have also heard from Eugenia Popescu who writes to say that she is teaching Romanian folk dances and music at Pittsburgh University until next July, and would very much enjoy being invited to teach at Swansea.

ALAN McLEAN

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AFFILIATED GROUPS

We are pleased to find that the number of affiliated groups who will be resuming their meetings after the summer vacation is on the increase, and information received to date is as follows:-

BARLOW INTERNATIONAL FOLK DANCE GROUP meet every Tuesday evening at Wilbraham Road Congregational Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further information from either The Chairman, Alan Williams (061-881 7744) or the Treasurer, Philip E. Lloyd, (061-881 3613).

WOODVALE FOLK DANCE GROUP meet every Tuesday at Borough Green Village Hall, Borough Green, near Wrotham, Kent, from 7.30 to 10 p.m. All details from the Secretary, Mrs. Jean Willson, 55 Lewis Court Drive, Boughton Monchelsea, near Maidstone, Kent.

KENSINGTON SLAVONIC DANCERS re-opened on 26th September, at Fox School, Kensington Place, Notting Hill Gate, London W.8., 7 to 10 p.m. They learn and perform dances from Czechoslovakia and are taught by Mrs. Hedda Jolly-Klingerova, 69a Grange Road, London W.5.

THE UNIVERSITY OF SUSSEX INTERNATIONAL FOLK DANCE SOCIETY will re-open as always with the new University term on the 11th October 1973. The meetings are at 7.30 in the old Refectory, Falmer House, University of Sussex, Brighton. Further information from the Secretary, Miss Janet Douglas, c/o I.F.D.S. University of Sussex Union, Falmer House, etc.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meet on Tuesday evenings at the Folkestone Adult Education Centre. Interests include Costume study, Folk music, Dance demonstrations, Children's workshop, Overseas visits, Folkestone International Folklore Festival. Hon. Sec. Mrs. Margaret Warwick, 32 The Crescent, Sandgate (38338).

MERTON PARK INTERNATIONAL FOLK DANCE GROUP meets every Wednesday from 7.30 p.m. to 9.30 p.m. at Rutlish School, Watery Lane, London S.W.20. Music by Wilf Horrocks. Details from Charles Steventon, 64 Erridge Road, Merton Park, London S.W.19 3 JD. Telephone 542 3831.

S.I.F.D. CLASSES

Enrolment for S.I.F.D. classes, which are held under the auspices of I.L.E.A., started on 17th September.

Fees: For one class a week £2.15 For two classes a week £2.40
For three classes a week £2.90 For four or more classes a week £3.40

There is a reduction for students who have attended the same institute for three successive years.

Autumn term commenced: 24th September 1973

<u>MONDAY</u>		<u>Institute</u>	<u>Tutor</u>
6.00 to 8.00	International, Advanced	Christopher Hatton School	Margery Latham
7.00 to 8.00	Polish, Beginners	"	Betty Harvey
8.00 to 10.00	Polish, General	"	Betty Harvey
<u>TUESDAY</u>			
6.30 to 8.30	Yugoslav, Beginners & Intermediate	Hugh Myddelton School	Ken Ward
8.30 to 9.30	Yugoslav, Advanced	"	Ken Ward
7.30 to 9.30	European	Greenwich Institute	Bert Price
*7.30 to 9.30	Hungarian & Romanian	Pimlico School	Alan McLean
<u>WEDNESDAY</u>			
6.30 to 7.30	International, Beginners	St. Albans Hall	Margery Latham
7.30 to 9.30	International, Intermediate	"	Margery Latham
*7.45 to 9.45	Israeli (On 1st and 3rd Wednesdays of each month)	Pimlico School	Bert Price
<u>FRIDAY</u>			
*6.30 to 9.30	Hungarian & Romanian	Millbank School	Alan McLean

*There is no fee payable for the classes marked with an asterisk.
ATTENDANCE IS FREE.

CHRISTOPHER HATTON SCHOOL, Laystall Street, Rosebery Avenue, E.C.1.
HUGH MYDDELTON SCHOOL, Corporation Row, Clerkenwell Green, E.C.1.
GREENWICH INSTITUTE, Charlton Manor School, Hornfair Road, S.E.7.
MILLBANK SCHOOL, Erasmus Street, (Off Vauxhall Bridge Road), S.W.1.
PIMLICO SCHOOL, Lupus Street, Chelsea, S.W.1.
ST. ALBANS HALL, Baldwin Gardens, Grays Inn Road, W.C.1.

PROGRAMME FOR SOCIAL DANCES

		<u>Musicians</u>	<u>M. C.</u>
Sunday 7 October	Cecil Sharp House	C.S.H. Band	Bert Price
21 October	Dance Centre	Cliff Beck & Wilf Horrocks	Roland Minton
4th November	Cecil Sharp House	C.S.H. Band	Ian Wilson

Admission: Cecil Sharp House - 30p members, 40p non-members
Dance Centre - 25p members, 30p non-members

Cecil Sharp House is at 2, Regents Park Road, NW.1 (nearest Underground: Camden Town)
Dance Centre is at 12 Floral Street, WC2 (Nearest Underground: Leicester Square)

The demonstration on 7th October will be by the Harrow Green Folk Dance Group who will be reviving the dances performed by the Norwegian Group about ten years ago. This may be a chance to add something to your repertoire.

The demonstration during the November dance at Cecil Sharp House will be given by the Kensington Slavonic Dancers, an affiliated Group which performs Czechoslovak dances and is taught by Mrs Hedda Jolly-Klingerova. We have seen this lively and enthusiastic Group before, and heard their entertaining musicians, so we know their show will be a first class one

WHAT'S ON

- October 13th . REUNION DANCE - Chelsea Town Hall (see enclosed leaflet)
- October 19th HALSWAY MANOR WEEKEND run by Birmingham Folk Dance Group. Details
21st from Bob Kimmins, 62, Granton Road, Kings Heath, Birmingham B14 6HQ.
- October 20th WOODVALE INTERNATIONAL FOLK DANCE (see page 14).
- November 3rd HUNGARIAN/ROMANIAN Day Course (See page 15)
- November 10th FRENCH Day Course (See Page 14)
- November 18th ANNUAL GENERAL MEETING - Dance Centre - 6.00p.m. (See Enclosure)

UNLESS YOU HAVE RENEWED YOUR MEMBERSHIP FOR THE YEAR 1973/74 - THIS IS YOUR
LAST NEWSHEET YOU HAVE BEEN WARNED!

Advance Information : In response to several requests and the general enthusiasm, I have invited the Maori Dancers again. They have agreed to come 3rd February. Note the date now.

ALL MATERIAL FOR THE NEXT BUMPER FUN FILLED NUMBER TO BE WITH THE EDITOR
BY THE 15th OCTOBER.