

S.I.F.D. NEWS



A Swabish countryman

FEBRUARY

1975

Editor: Lily Southgate, 52 Banbury House, Banbury Road, London, E.9.
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Other helpers last month: Les Avery (printing) and various members who were at Halsway Manor weekend (folding, sticking, stamping).

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This month's cover, showing a Swabish countryman,
is by Caroline Thomas.

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SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman: Bert Price, 22 Sunnysdale Rd., London, S.E.12.
Telephone, 01-852 0509 (Home)

Secretary: Dorothy Bryan, Flat 1, Braunton Mansions, 28 Rosebery Avenue,
London, E.C.1. Telephone: 01-837 2438 (Home)

Treasurer: Harry Whitaker, 29 Sherbrook Gardens, Winchmore Hill, N.21.
Telephone: 01-360 4965 (Home)

Membership Secretary: Roland Minton, 10 Benyon Court, Balmes Road, N.1.

Demonstration Secretary: Margery Latham, 14 Beechwood Avenue, Kew, Richmond,
Surrey. Telephone: 01-876 7055 (Home)

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HALSWAY MANOR WEEKEND

25th/27th April, 1975

This weekend is now fully booked. The inclusive charge will be £6.70. Places have been reserved provisionally for all those who expressed interest on the forms distributed by Jack Richardson, and I should be grateful if those people would now confirm their booking with a deposit of £1 per head to the address below, payable to J.M.T.Clark. I can then acknowledge receipt of this with details of the weekend to be circulated soon. I shall be pleased to hear from anyone who would like to be placed on the waiting list for any vacancies which may occur.

MICHAEL CLARK,
14 Weldon Close,
Church Crookham,
Aldershot, Hants.

THE CHAIRMAN WRITES

I am sorry you have not heard from me for a couple of months, but I am now working in Grimsby and, due to the upheaval of moving and of settling down to a new business in a strange area, my correspondence has suffered. At first, like all true Londoners, I considered I was going into Siberian exile to transport myself away from the sight of a London taxi-cab, but now, after six weeks settling in, the pendulum has swung the other way and I feel liberated from the rat race and sorry for you members who are marooned in the capital.

I am writing this on the seafront at Cleethorpes, where I have digs, and in the mild weather I am sitting in my short sleeves in the January sun, looking at the sea (but with no intention of going in for a swim). This place has virtually everything, such as the Grimsby Town Football Club, two night clubs, ballroom dances every night of the week at some club or other, and there's the Trawler (Grass) Widows Ball every Wednesday; restaurants galore, miles of sand, sea air, and the country only five minutes' drive away; also plenty of fish - all big ones. In my favourite restaurant unless the haddock is 12" long you are given two, and there's 3p off the bill if you find a bone in the fish, but you never do.

As regards folkdancing, so far I have had no time to investigate, but without making enquiries I have already heard of a weekly Scottish Dance and that there is an active English Group in the town.

Housing is cheaper here and some of the mansions for sale (with ballroom) would make ideal headquarters for an organization such as ours, viable at £16,000/£18,000, but, you might say, not central. It makes me wonder, however, whether there are not similar places (or unused village schools) in, say, Rutland, between Peterborough and Leicester, close to the A.1 and M.1/M.6 making most of England only 2 to 3 hours' journey away. Rutland may exist no longer as an administration area, having been absorbed by other counties, but it is of course still there de facto, and the people still call themselves Rutlanders, in spite of Westminster decrees.

Leaving that to one side, however, it does seem to me that with two thirds of our membership living outside London there is sufficient justification to consider actively a more central meeting place, especially for one-day and weekend courses, and I wonder what are the views of other country members in this respect. Meantime, the courses will continue in the Metropolis, and I am glad to learn that Alan McLean's course of Romanian dancing was so well attended and that Alan's teaching was greatly appreciated. Thank you, Alan. The next day-course in February will be of Spanish regional dances and this will be followed in March by a one-day course in Polish dancing. I am looking forward very much to the Spanish regional and to re-learning Ave Maria, El Candil and Rondon, and a host of other dances which are very suitable for our repertoire and which have been sadly neglected. Here is a complete new study in these regional dances of Spain for all of you, and I hope that many will take this opportunity to acquire the beginnings of a new repertoire and, to us, a new style of dancing. Irene Whitaker will make it a most enjoyable and instructive day, so don't miss it.

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Don't think that as a Grimsbarian (sic) I have gone into hibernation; I haven't; I shall still come to town on many weekends, especially of course the 1st in the month, and once I have established myself I am hoping to visit the country members and attend some of those many events which are taking place in the provinces but notice of which is, regrettably, not always given to our editor.

Next month, I hope to give you full details of our new badges, which should be available by then and which I trust it will be your pleasure to buy and to wear.

My new address, if anyone wishes to write, is: London Guest House, Market Square, Cleethorpes, Lincs.

BERT PRICE

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FESTIVALS

So far, I have the dates for two Festivals in 1975, as follows:-

8th to 13th JULY 1975 LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD.
All enquiries to the International Eisteddfod Office, Llangollen, Clwyd.

1st to 8th AUGUST 1975 SIDMOUTH INTERNATIONAL FOLKLORE FESTIVAL.
All enquiries to The Director, 21st International Folklore Festival, 33 Queen Street, Exeter, Devon.

If anyone knows details of other Festivals, would they please let me know, so that I may publish them. ED.

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SWISS FOLKDANCE COURSE

From 5th to 12th July 1975, there will be a Swiss Folkdance Course at "Lihn", CH 8876 Filzbach, in Switzerland. The teachers will be Inge Baer and Karl Klenk. Price: From 160 to 240 Swiss francs, depending on which rooms are booked. The programme will be Swiss folk dances and country dances; leisure time activities - walking, swimming, singing, music, etc.

Would anyone interested in booking for the above course, or who would like further information, please write to Karl Klenk, CH 8953 Dietikon-Zurich, Switzerland. Places are limited, so please book early.

Further to the Editor's article last month on the motion proposed by Les Avery at the A.G.M., while I have every sympathy with Les's point of view that, since the rules applying to S.I.F.D. Classes are not being enforced now and never were, it would be more sensible to delete them from the Constitution, I feel most strongly that this would be a convenient time to ensure that whatever new conditions are substituted for the disputed classes, they shall be discussed fully between the interested parties so that they, and the membership as a whole, are aware of the implications of the change. For example, if the motion had been passed as drafted this in effect would mean that the Society would become primarily a producer of books and records, without even theoretical influence over the standards of groups performing in its name. It would also mean we would have to concern ourselves with the financial problems which would follow from this change. Of course, these and other problems could be solved, but we must be sure that any particular solution is best for the Society as a whole, and to do this we need a longer and more detailed discussion than is possible at the A.G.M.

My own belief is that we must have a "two-tiered" system for our groups; 1) an 'inner circle' of groups who want to co-operate with the Society to achieve the highest possible standards, and in return for this receive financial assistance from the Committee; 2) groups who, while basically agreeing with our aims, prefer to work completely alone, and for them the present affiliation is ideal. Perhaps I should point out that this is only intended as a pointer to the general direction of my thoughts and is not to be taken literally.

An entirely different but allied problem is that of groups who wish to affiliate but who cannot afford it. The Committee might consider including an automatic membership to the Society for the teacher/leader in the affiliation fee as the E.F.D.S.S. do. The overall cost would be very little but it would make it easier for the poorer groups.

Some of the above issues were touched on in Kathy Tribe's letter in the January issue, so I hope she will not mind my giving my views on the others:-

First, the Sunday Dances. Kathy wrote, "They are not what they were", but I am sure that, like everything else in this world, they never were. There were more class members at the Dances in the early days, and the repertoire was much smaller, which meant things were simpler. Now, the M.C. has a difficult task. He has to judge the balance of the sexes and, if necessary, include a greater proportion of circle dances. He has to judge if the majority of those present know the more difficult dances. If not, which ones are simple to pick up but are sufficiently contrasting and can be 'called'. Even so, he/she must include something for the more experienced dancers but must teach the main features of the dance for the benefit of the others. Occasionally, oh joy of joys, the number of men and women are about the same, there are enough who know the dances to lead, and the poor old M.C. is not totally exhausted at the end of the evening. An advance programme is not really practicable at most Social Dances, and in any case I like to accept requests from the floor, especially from visitors so that they can be sure of some dancing.

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Finally, the criticisms which are often levelled at Society organization are in some cases justified, but for the benefit of members who are unaware of the situation perhaps I can point out a few basic facts. London has a third of the national membership, and those actively engaged in Society affairs is a third again. Therefore, between 20 and 30 members only, some of whom have given their services to the S.I.F.D. for over 20 years, are responsible for:- the production of books and records and their distribution, the Courses at Swansea and in London, membership enrolment, the production of the SIFD NEWS, finances, publicity, and various other activities; as well as probably teaching several times a week. This means the resources are stretched to the limit, and sometimes details are overlooked. The Society needs every help it can get, to maintain the services that only a central organization can provide. Apart from all else, it has been responsible for introducing to England such established national teachers as Magda Ossko, the Barkans, Josef Walcek, Pierre Panise, and many others. Surely this is not a bad record?

GEORGE SWEETLAND

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S.I.F.D. SWANSEA COURSE 1975

Some further information about the proposed course this summer.

We are proposing that the course will take on a similar form as before, with three specialist teachers and two classes operating in parallel, one in which more elementary dances are taught and the other suitable for dancers who wish to extend their repertoires.

We have already arranged for Aily Eistrat to teach Estonian dances. In addition, we have invited Titor Sever, who is the leader of the Alunelul Group from Alexandria in Southern Romania, to teach dances from his country. The third nationality is still to be decided, and we would welcome your comments, but we are making enquiries regarding a teacher of Ukrainian dances.

The course will run from 26th July (not 16th July as printed in the January SIFD NEWS) to 2nd August 1975, and accommodation will again be in Neuadd Mary Williams. Further details, including costs, will be given in next month's issue. Meanwhile, we would be glad if you would mention the course to any of your friends who might be interested.

JACK RICHARDSON,
Dept. of Chemical Engineering
University College,
Swansea, SA2 8PP

LETTERS TO THE EDITOR

Dear Lily,

.....Polish Dance Group!

By the time this issue is in circulation we shall have held our 10th anniversary party as the S.I.F.D. Polish Dance Group, and we shall also have danced at Hillel House as the S.I.F.D. Polish Dance Group. During this month of February we shall be holding the S.I.F.D. Polish Group Jumble Sale on Saturday, the 22nd, and on Thursday, the 27th, we shall, as the S.I.F.D. Polish Group, be dancing at 8 p.m. in the Central Library, Islington, at the invitation of the Entertainments Committee. Well, at any rate, we're still calling ourselves the S.I.F.D. Polish Group, and accompanying publicity, whether the S.I.F.D. welcomes it or not, is still for it. But, should we still call ourselves this? Our fate is in the balance since the Annual General Meeting! We're not keen to be told we must be an affiliated group, and if somebody doesn't decide what we are soon, we must find ourselves a fancy name and continue our activities under that hat!

My own feeling is that we should do something along the lines that Will Green has suggested; that is to have, in addition to the affiliated groups, the London Demonstration Groups (or some such name) who are rather more closely associated with the S.I.F.D. and its teaching and demonstrating than are the affiliated groups.

Anyhow, I do hope the S.I.F.D. Committee gets going quickly with its Sub-Committee and gets the matter settled soon, and I speak as one of the group leaders who was at that A.G.M.

Yours,

BETTY HARVEY,
30 Regent Square,
London, E.3

ED. NOTE: Perhaps the Committee will let me know whether the Sub-Committee has yet been formed and what decisions have been made, so that I can print some information for members in the next issue.

Dear Lily,

I'm enclosing an item for the NEWS (see next page) and, if it's acceptable, could write a follow-up later.

Most of my information was gleaned from Encyclopaedia Judaica which contains an incredibly fascinating chapter on dance, and I think due acknowledgements should be made to them and to the Wiener Library for their co-operation.

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I was sorry to miss the A.G.M. I had intended to go but there was a minor domestic crisis and I had to stay at home. If a meeting of class teachers is organized I should be pleased to attend.

Thank you for the NEWS each month. I look forward to it and it lives up to my expectations. I know this isn't without a lot of work by you and the other people involved. I for one appreciate it very much.

Best wishes,

GAYE SAUNTE,
50a Lewisham High Street,
London, S.E.13

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ISRAELI DANCING

Some months ago I decided to write a short item for the SIFD NEWS. Originally the intention was to try to justify Israeli dancing to a Society which has many folklorists working hard to maintain a tradition and authenticity in folkdances. Surely, however, it must be right for such a young country as Israel to have new dances? Many Israeli dances depict the vivacity of the people, as others show the toil and strife of this country in turmoil. Women dance all the dances, as they should when they are so emancipated as to be able to fight for their country. (That I should never want my girls - or boys if I had any - to fight for a country is another matter!).

Probably it was the frustration I began to feel at the dances which seem to be churned out each week, and wondering at how so many dances could be handed down to future generations, that I began to wonder about authentic Jewish dances. The outcome of all this is that it has developed into a fullscale study which has involved some research but will involve much more work and probably a lot of brick walls to be demolished.

Can you imagine what a vast subject lies under the heading "Jewish dances"? So many countries with Jewish communities assimilating dances from their gentile neighbours as well as retaining movements of their own. Surely too, no other communities can boast of so many references being made to dance in their ways of life as the Jews can? "Dancing was always regarded as expression of joy and religious ecstasy, but was also employed in times of grief as in all other festivities".

There are many references to dance in "The Old Testament" and there are verbs used to describe movement which point to advanced stage of choreography.

In the medieval ghettos of France, Germany and Poland, where living quarters were crowded, nearly every Jewish community had a Tanzhaus, or wedding-house, for festive occasions. Musicians were employed and there was a Tansfuhrer to conduct the ceremonies. Restrictions against mixed dancing were later introduced and gradually modified. At first, just brides were allowed to dance with men, the men wrapping something around their hands as a token of separation. All the men of the village joined in and the ceremonies would

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last about seven days. In the early 1800's men and women danced together, holding a handkerchief at opposite ends, and they danced such dances as Sher, Sheréle, Broyges Tanz and Flash Tanz. How exciting if we could dance these today exactly as they were danced 200 years ago!

To conclude this item I should like to ask if anyone has any snippets of information which may be relevant to this study and would let me know, I'd be very grateful. There are also two books which I have been unable to get from my library and should like to read (preferably to buy, but I doubt whether they are available in this country). One is "Jewish Dance, an Anthology of Articles, by Fred Berk", and the other is "Sacred Dance" by W.O.E. Oesterley.

GAYE SAUNTE

ED. NOTE: Following receipt of Gaye's letter, I looked up an article I had read on this subject and, for the information of Gaye and anyone else interested in the origin of Israeli 'folk' dancing, have reproduced it on page 10. L.S.

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FREE YUGOSLAV HOLIDAYS

Several of our members went to Greenwich Borough Hall in January to see a very enjoyable performance by the Yugoslav folkdance group "Polet". Among the attractions offered were two free holidays in Yugoslavia, both for two people, drawn from the numbers printed on each programme. Several hundred people attended the performance, the hall was filled and some had to stand. The odds of winning, therefore, were not very favourable. The S.I.F.D. members in the audience were therefore delighted to see one of our members, Jean Marshall, step on to the stage to collect the prize of a free holiday, but were even more surprised and pleased to see the second winner step up - Rose Monk, also an S.I.F.D. member. Not bad, considering that, although there were about 40 Society members attending, we were still only a small proportion of the audience. We wish both members a very happy holiday.

ED.

POLISH GROUP JUMBLE SALE

at BROMLEY PUBLIC HALL, BOW ROAD, LONDON E.3

3 p.m. SATURDAY, 22nd FEBRUARY 1975

Please turn out your old clothes, bric-a-brac etc., and we will endeavour to collect them.

BETTY HARVEY,
30 Regent Square, E3 3HQ

ISRAELI FOLK DANCE

An International Mosaic

It is difficult for the committed folkdancer to realize, but of all the ethnic folk dances they do, Israeli folkdance is the least, in a manner of speaking, legitimate. It looks, feels, and moves like it is pure folk dance, but according to a purist, academic definition, it does not qualify. For Israeli folkdance is the product of a country celebrating its 25th anniversary this year (1974). Its authors (choreographers) are alive and productive, and each dance can be labelled first as Israeli and second as a product of "so-and-so". However, these are trivial academic distinctions, especially to anyone who, while participating in one, has been "caught up" in the flavour and feel of Israeli folkdance. But what makes an Israeli dance so distinctive and what are its sources?

The first part of the question is difficult to verbalize but yet not difficult to feel kinesthetically. There is an intrinsic feeling of freedom and commitment in every Israeli dance. The answer to the second part of the question is complex. Firstly, Israel has been compared to a mosaic. The end product (a mural) although being highly beautiful is but a conglomeration of the merging of many individual pieces of distinctive stone to make one mosaic. So to Israel, it is a polyglot of ethnic people from almost every country in the world who have been assimilated to create one distinctive Israeli culture. However, because it is composed of so many varied nationalities, each one enhances the final product - an Israeli culture. To look at each one of these ethnic groups is to discover the complex structure that exists in Israel.

It is precisely these subcultures that have contributed so much to modern Israeli folkdance. If particular Israeli dances are analyzed, the influence of the Druze, Arabs, Yemenites, Hassadim, Kurds, etc. would be apparent. These influences can be as diverse as style, texture, steps, spatial patterns, and configurations. However, never are all the aspects of any one culture apparent in any single dance. If they were, the dance would probably be an "ethnic" dance, and not Israeli folkdance.

In addition to the ethnic source of Israeli folkdance, the second major source is the experiences that occur (or occurred) in Israel. For example, Sisy 'Yerusalym was choreographed after the 6-day war and celebrates Jewish rejoicing at once again being in Jerusalem. Sham Harei Golan is commemorative of the significance of the Golan Heights. To any Kibbutznik who lived under the Golan's shadow prior to 1967, it meant periodic shellings from Syrian artillery. It no longer, fortunately, has that significance.

The third major source of material for Israeli folkdance is the Bible. Many of the dances have motifs which reflect the Israelis' concern for their history, e.g. Bat Yiftach, by Shalom Hermon, is a dance which was choreographed with reference to the Biblical story of Jeph'thah. "And Jeph'thah came to Miz-pah unto his house, and behold, his daughter came to meet him with timbrels and with dances.....". Judges 11, passage 34.

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There is one major problem facing these first three sources (especially ethnic sources) of folkdance material. That problem is 20th century encroachment. As soon as people have indoor plumbing and the "boob tube" (T.V.) folkdance tends to become an anachronism. If ethnic folkdancing is done nowadays, it occurs in classrooms and theatrical performances (Inbal) and very occasionally at weddings rather than in its natural setting - which was an outgrowth of the community's socialization process. Conformity (of dress, thought, action, dance etc.) seems to be the byword of our era and the Israeli ethnic dance sources do not seem to be holding up too well to its encroachment. However, unbeknownst to many, there have been several people who have committed themselves to the task of preserving these Israeli and ethnic folk dances before the dances become extinct. These Israelis, notably Gurit Kadman and Zvi Friedhaber, have pursued their projects with a drive approaching fanaticism. The fruits of their efforts are now being appreciated.

Kadman, a dancer and choreographer, began her project in 1949. While the brand new Israeli government was frantically pursuing a course of persuading all new ethnic immigrants to assimilate and foresake their individual ethnicity for the sake of a united Israel, Gurit Hadman began to realize that once this ethnic folk material was abandoned, it was irreplaceable. Since she was unable to change government policy, she began recording (tape and movies) the folkdances of the various ethnic communities and also verbally encouraging selected individuals to retain and continue their dance tradition. The Israeli government is now appreciative of Gurit Kadman's early efforts and has recently provided assistance and encouragement to projects which foster ethnic folk arts. The "Israel Ethnic Dance Project" is one example of a new effort to record by film and tape (notation is also being used) these folkdances.

Zvi Friedhaber, also a dancer and choreographer, pursued his preservation interests in a slightly different manner. In addition to tapes and movies (like Kadman's) Friedhaber has collected any written material that relates to dance in Israel. His collection is of primary resources which he has thoroughly annotated. Any text from Biblical days to modern times which he could "beg, borrow, or steal", which mentions dance, has been read, underlined and annotated. This entire collection is now in search of a permanent home (heretofore it has been housed in one room in the Friedhabers' modest home) and the funds with which to adequately care for and acquire new materials. I must say that one is awed by the efforts and devotion of these two people. The people of Israel as well as serious academic students the world over owe much to their foresight.

A fourth and last major source for Israeli folkdance is of recent influence. That influence is discoteque or what Israelis have entitled "The Madison Avenue Dance". One example of that type of dance is Shir Hashalom.

Israeli folkdances have evolved far since its inception some 25-30 years ago. However, it is currently at an important crossroad. It has reached that crossroad (in the same way that other ethnic folk arts have) because of modern day existence. The folkdance which once was an integral fabric

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of Israeli life has retreated in importance. Many of the Kibbutzes which were once the "breeding grounds" for folkdance have changed orientation and no longer pursue Israeli folkdance with the same vigour, if at all. Young Israelis would rather do discoteque dances than pseudo discoteque folkdances. How this problem will be solved remains to be seen. Hopefully, it will be to the advantage of Israeli folkdancing - not as something done only in folkdance clubs, as in the U.S.A., but instead as a vital part of the life of the average Israeli citizen.

by Dr. Susan Luskin Poretz
(Acknowledgment to "Viltis"
Folklore Magazine.)

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MICHAEL AND DOREEN MUSKETT

Although not connected with dancing, readers may be interested to know of Michael and Doreen Muskett who from time to time give lectures and performances on a fascinating variety of instruments. They play traditional music from many countries and have a profound knowledge of the background of folk music and instruments. They frequently appear at the Purcell Room (Festival Hall) London, where I have seen them, and their next performance there will be on 1st February at 7.30 p.m. (tickets from 50p to £1.00). In this particular performance they will be playing a variety of string, wind and percussion instruments including Hungarian taragato, Romanian pan-pipes, dulcimers, clarinet, penny whistle, hurdy-gurdy, etc. Although you may not be able to get to the Purcell Room on 1st February, it is well worth while looking out for announcements of performances by this talented couple. As I say, I have only seen them in London but, for all I know, they may well appear elsewhere.

LILY SOUTHGATE

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DANCE LIST

A list of 400 dances has been prepared; spelling, country of origin and, where known, the region, have all been checked with experts in each field. It is intended as an aide-memoire for teachers, M.C.s, and should be useful to all members. If you would like a copy, please send a s.a.e. and I will send you a copy in the very near future.

GEORGE SWEETLAND

DEMONSTRATIONS AT CECIL SHARP HOUSE

The demonstration at Cecil Sharp House in March will be a little different; both song and dance. Gaye Saunte and her three children (Nicoletta, and twins Teresa and Catherine) will show us some Danish dances. Her husband, Jorgen Saunte, who is Danish, will sing Danish folk songs; and they will teach us a new Danish dance too.

These demonstrations will continue, as an offer has come from one of our members, Kristina Michael, who is willing to carry on where I leave off. Kristina, to whom you should send all future suggestions for groups and teams to demonstrate, will be glad to hear from you. Her address is: 91 Harbeston Road, Highgate, London N.19, and telephone number 01-263 1139.

WILL GREEN

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AFFILIATED GROUPS

WOODVALE FOLK DANCE GROUP meet every Tuesday at Borough Green Village Hall, Borough Green, Nr. Sevenoaks, Kent, from 7.30 to 10 p.m. All details from the Treasurer, Mrs. Eileen Nolan, 16 Dryland Road, Borough Green, Nr. Sevenoaks, Kent. Tel. 0732-88 3380.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meet every Tuesday evening in term time at the South Kent College of Technology, Shorncliffe Road, from 7.45 to 9 p.m. Details from the Secretary, Mrs. Margaret Warwick, 32 The Crescent, Sandgate, Folkestone, Kent. Tel. 38338.

KENSINGTON SLAVONIC DANCERS meet every Wednesday and Thursday evenings from 7 to 10 p.m. On Wednesdays they meet at Fox School, Kensington Place, Notting Hill Gate, W.8, and on Thursdays at Isaac Newton School, Lancaster Road, W.11. They learn and perform dances from Czechoslovakia and are taught by Mrs. Hedda Jolly-Klingerova, 69b Grange Rd., London, W.5. Tel. 01-567 2346.

BARLOW INTERNATIONAL FOLK DANCE GROUP meet every Tuesday evening at Wilbraham Road United Reform Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further information from either the President, Alan Williams, 47 South Drive, Manchester, M21 2DZ, Tel. 061-881 7744, or the Chairman, Philip Lloyd, 268 Upper Chorlton Rd., Manchester, M16 0BN, Tel. 061-881 3613.

MERTON PARK INTERNATIONAL FOLK DANCE GROUP meet every Wednesday at Rutlish School, Watery Lane, London S.W.20. 7.00/7.30 p.m. Spanish (Beginners); 7.30/9.30 p.m. General International. Musician: Wilf Horrocks. Details from Charles Steventon, 64 Erridge Road, London, S.W.19.3JD Tel: 01-542 3831.

ED. NOTE: This is not necessarily a full list of affiliated groups but only those who have given me details of their meetings for the current year.

CLASSES

<u>MONDAY</u>		<u>Institute</u>	<u>Tutor</u>
7.00 to 8.00	Polish (Beginners)	Christopher Hatton School	Betty Harvey
8.00 to 10.00	Polish (General & Advanced)	"	Betty Harbey
<u>TUESDAY</u>			
6.30 to 8.30	Yugoslav (Beginners)	Hugh Myddelton School	Ken Ward
8.30 to 9.30	Yugoslav (Advanced)	"	Ken Ward
<u>WEDNESDAY</u>			
6.00 to 8.00	International (Beginners)	St. Albans School	Margery Latham
8.00 to 10.00	International (Advanced)	"	Margery Latham
7.30 to 9.30	Israeli	Kidbrooke School	Gaye Saunte
<u>THURSDAY</u>			
6.30 to 8.30	Hungarian & Romanian (Beginners)	Pimlico School	Alan McLean
7.30 to 9.30	Israeli (Advanced)	Henry Fawcett School	Fiona Howarth
<u>FRIDAY</u>			
6.30 to 9.30	Hungarian & Romanian (Beginners are asked to come at 6.30)	Pimlico School	Alan McLean

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CHRISTOPHER HATTON SCHOOL, Laystall Street, Rosebery Avenue, E.C.1.
HUGH MYDDELTON SCHOOL, Corporation Row, Clerkenwell Green, E.C.1.
ST. ALBANS SCHOOL, Baldwin Gardens, Grays Inn Road, W.C.1.
PIMLICO SCHOOL, Lupus Street, Chelsea, S.W.1.
HENRY FAWCETT SCHOOL, Bowling Green Street, Oval, S.E.11.
KIDBROOKE SCHOOL, Correlli Road, S.E.3.

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BADGES SIFD Badges are available from the Membership Secretary
(address on page 2).

BOOKS, RECORDS, TAPES AND CASSETTES of European Folk Dances are
available from Mrs. F. Horrocks, 112 Kingston Avenue, Cheam,
Sutton, Surrey.

SUNDAY DANCES

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 2nd February	Cecil Sharp House	C.S.H. Band	George Sweetland
16th February	Trevelyan Hall	- to be arranged -	
2nd March	Cecil Sharp House	C.S.H. Band	Roland Minton

7 to 10 p.m.

Admission: 40p members, 50p non-members, for Cecil Sharp House
30p members, 40p non-members, for Trevelyan Hall

Addresses: Cecil Sharp House, 2 Regents Park Road, N.W.1.
Trevelyan Hall, St. Anne's Lane, Great Peter Street, S.W.1.

The demonstration at Cecil Sharp House on 2nd February will be given by dancers from the Balalaika Dance Group.

WHAT'S ON

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Feb. 7th/9th WEEKEND AT HAWKWOOD COLLEGE

Feb. 8th ONE-DAY COURSE IN SPANISH DANCES. See separate notice.

Feb. 14th/15th FOLK FESTIVAL 1975 (EFDSS), Royal Albert Hall. 7.30 p.m.
(Friday) 10.30 a.m., 2.30 & 7.30 p.m. (Saturday). Guest
team: Orlyk Ukrainian Dancers (from Manchester).

Feb. 15th CHILDREN'S DANCE, Millbank School, Erasmus Street, London
S.W.1. 2.30 p.m.

Feb. 22nd JUMBLE SALE, see page 9.

Mar. 1st ONE-DAY COURSE IN ISRAELI DANCES (not an S.I.F.D.-
organized course), followed by a General Dance in the evening.
See separate notice.

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IMPORTANT NOTICE

As I shall be away on holiday in February, the March issue of SIFD NEWS will be produced and edited by Sylvia Fulton. Would all members please note, therefore, that any material for publication should be sent to Sylvia BY 15TH FEBRUARY at 22 Landseer Road, Holloway, London N.19., and not to me.

L.S.

ADVANCE NOTICE: There will be an S.I.F.D. One-Day Course of Polish dancing taught by Betty Harvey on 22nd March, 1975. More details next month.