

S.I.F.D.

NEWS

JUNE 1975



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Typist: Kelsey Blundell, 65 Lonsdale Avenue, London, E.6.

Other helpers last month: Sylvia Fulton, Ingrid Pursall, Carol Mansbridge,
Roland Minton.

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This month's cover, showing a girl's costume from
Brittany, is by Lesley Boorer.

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SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman: Bert Price. Our Chairman has changed his address. Please note
that as from the end of May his address will be:-
"Aisling", Magma Mile, Ludford, Lincs.

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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MATERIAL FOR PUBLICATION IN THE JULY ISSUE
MUST BE WITH THE EDITOR BY 15TH JUNE.

THE CHAIRMAN WRITES

I am pleased to tell you that our new badges are now available, and to add that I hope shortly to see you all wearing one. The Bronze members' badges are available from Roland Minton at all Social Dances. The Silver badges will be awarded to all who have taken the competent dancer examination proving his/her ability to dance five or more dances from any one country in their traditional style. The Gold badges will be awarded to all who have acquired a Silver commendation in five separate countries or more. The Green & Gold enamelled badges will be awarded to all who have satisfied the Committee as to their teaching ability. (See separate notice on badges.) ONLY SIFD MEMBERS (not affiliated group members) ARE ELIGIBLE FOR ANY OF THE BADGES.

I hope that the introduction of these badges will prove a major step forward in our efforts to encourage dancers to improve their knowledge and ability. I well remember the incentive that was aroused in me many years ago when attending Jack McConochie's Scottish dance classes. "Bairt", he said, "Why don't you go in for your Silver badge?", and I remember others in the class who were working for their Gold and how we helped one another to achieve this and gained greater satisfaction from the class by so doing. If all our teachers actively encourage members to go for an appropriate badge, I feel sure we shall engender a keener interest in our many dances and a greater awareness of the Society and all it stands for. At the moment, regrettably, in many affiliated groups and classes the Society is a not fully understood shadow in the background instead of being the arbiter in authenticity and the font from which so many national experts have been introduced to English folkdancers who wish to learn their particular national dances.

I think that teachers should be encouraged to add appropriate letters after their names in all publicity matters, to indicate their abilities within the Society, viz.:-

M.S.I.F.D. Member of the S.I.F.D.
A.T.S.I.F.D. Accredited Teacher of the S.I.F.D.
S.T.S.I.F.D. Specialist Teacher of the S.I.F.D.

We would then see classes advertised in the following manner - "International Folk Dancing, by Mr./Miss M.S.I.F.D., A.T., S.T.(French)". Students, as well as Principals of Colleges, would ask what the letters stand for and should be made to realize that it is an honour gained within the Society. The Committee must ensure that the dancer is worthy of the honour before granting it. Since we are a national body, we must think nationally and create institutions with a national significance. We must look forward to the day when not dozens, as at present, but hundreds of teachers will be proud to say, "This is my class. I am a member of the S.I.F.D. and have certificates to prove my ability" simply by writing the following letters after their name, M.S.I.F.D., A.T., S.T. (French).

The June One-Day Course, to be held at Hugh Myddelton School, on SATURDAY 14TH JUNE 1975, from 10.30 a.m. to 4.30 p.m. will be devoted to dance examinations for SIFD members only (please bring your member-

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ship card). Applicants for a Silver or a Gold badge and certificate should give their names to Margery Latham (Tel: 01-876-7055) telling her the names of the countries concerned. Arrangements will be made for a team of examiners to be present as well as for a pianist and dance partners. This will be our first attempt at holding a group examinations day but I hope that in the future we shall hold such examinations every year as a fitting culmination to the year's dancing activity. Individual examinations can of course be arranged from time to time, but I would prefer that a regular date be established specifically for examinations so that all class teachers can announce that date to their students well in advance in order that they may properly prepare either for their Silver or Gold badge and certificate.

I would ask all teachers to consider which of their students might be suitably qualified to apply, and then to recommend them to come on the 14th, and I would ask all non-class members who feel their knowledge and ability to be adequate to apply as well. I am hoping for a good attendance, as I see these examinations as a positive step forward in establishing a system which will motivate a renewal of interest in the execution of all our dances in their authentic form.

BERT PRICE M.S.I.F.D. A.T. S.T.

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OBITUARY

Longstanding members of the Society will be grieved to hear of the death of Dr. Eugene Jablonski on 24th April 1975.

Eugene met the Society when it was in its infancy, at a demonstration at the City Literary Institute. He liked us, and immediately became a member. He was then the chief geologist for the Sacomy Vacuum Oil Company and based in New York. Thereafter he arranged that Company conferences should be held in London, and in this way he was able to dance with us for about three weeks each year.

Eugene was a Goral from Jablonka, in the Podhale mountains of Poland, and he was a mine of information on Goralski dance, costume, and customs. He taught us the 'Society' Hopak, Kolomyka, Vo Sadu and Kokotek, and was instrumental in keeping the Society in existence when we were without a musician, by bringing over from America some fifty folk dance records. Although he worked as a geologist, his doctorate was in Botany, and upon his retirement he was appointed Honorary Curator of Tropical Plants of the New York Botanical Gardens. In this capacity he lived the winter months in New York, and the summer months in Europe - mainly Vienna, where Ken and I were able to meet and spend our summer holidays with him. During all these years his interest in the Society never weakened.

A few years ago at a party at the Botanical Gardens, Eugene danced the Hopak as a solo item and was voted "the best folkdancer among botanists, and the best botanist among folkdancers", and I am sure there is no better way for him to be remembered in the S.I.F.D.

IRENE FYFFE

INTERNATIONAL FOLK FESTIVALS

- June 21st to 27th FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL.
See separate article on page 10.
- July 8th to 13th LLANGOLLEN INTERNATIONAL EISTEDDFOD. Full details and programme from Llangollen International Musical Eisteddfod Office, Llangollen, North Wales.
- August 1st to 9th SIDMOUTH INTERNATIONAL FOLKLORE FESTIVAL.
Details from Sidmouth Festival Office, 44 Queen St., Exeter, Devon.
- August 9th to 16th BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL.
Detailed programme of the week's events will be available from 3rd July, price 25p plus 9½p postage, from the Festival Director, Municipal Buildings, Town Centre, Billingham, Cleveland. Teams listed on the programme for this year: BULGARIA, Folk Ensemble of Varna; CANADA, North Vancouver Youth Band; CANARY ISLANDS, "Roque Nublo", Las Palmas; HUNGARY, "Vasas", Budapest; ITALY, "Valle dei Templi", Agrigento, Sicily; PARAGUAY, Ballet Folklorico Sudamericano; POLAND, Folk Ensemble "Opele", Opele; SPAIN, Granada University (Flamenco and Tuna); TURKEY, "Bakirkoy Halkevi", Istanbul; USSR, "Rossiya", Lyuberetsky, Moscow; WEST INDIES Steel Band; ENGLAND, Britannia Coconut Dancers, Bacup, Stockton EFDSS, Monkseaton Morris Men.

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GREENWICH FESTIVAL

The Greenwich Festival will be held from 14th to 29th June. It is an impressive affair, with well over 300 events within the two weeks, including folkdancing. Besides things like clowns and sporting events, there will be chess, jazz, billiards, beer, barge race, Royal Philharmonic Orchestra, judo, opera, flower show, vaudeville, ballet, films etc. Among such top-line names as Lindsay Kemp (international mime), Gert & Daisy, Alberni String Quarter, Walter Suskind, Humphrey Littleton, The Exploding Trouser Company, The Chinese Embassy etc. is us, the SIFD. There is also a conducted tour of the boiler house!

There are several folk and dancing events, with a two-hour show by the SIFD on SATURDAY, 28th JUNE 1975, at the side of the "Cutty Sark" (which will be the performers' dressing room!). About six groups will take part, so come and see them, around 7 p.m. Room for two thousand - free. In addition, there will be English dancing and Barbecue (50p) at the same time, in Shrewsbury House grounds.

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On WEDNESDAY, 25th JUNE, SLUK, the Slovak National Dance Company, will be appearing at the Greenwich Borough Hall. (This group will also be appearing at Fairfield Hall, Croydon, on 30th June, at Holland Park from 1st to 5th July, and then at the Eisteddfod at Llangollen.)

On SUNDAY, 22nd JUNE, there will be a Pakistani and Indian Music show, with instruments, songs and dances, in Woolwich Public Hall at 2 p.m., presented by the Muslim association. 50p.

There are "country" type programmes from time to time in various places, a Beauty Queen, guitar recitals, and four Wine Festivals in which girls in national costume are invited to take part. If you are a girl over 18, and have a Balkan, French, Hungarian or German national costume and would like to be paid for just wearing the costume at the Wine Festivals, please contact me, WILL GREEN, 90 90 WELLS WAY, LONDON S.E.5.

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BACK NUMBERS

I told you a deliberate lie when I said that my last appeal for back numbers of the SIFD NEWS was my last appeal. In fact, it was an effort to 'gee' you up and make you look out your stores of back numbers and send them to me. It worked too.... well, a little. We now have volumes bound covering all the years back to 1963, also 1960, and other years have been supplemented. We even have some very old numbers, on foolscap sheets.

We have even traced TWO FULL COMPLETE COLLECTIONS but they belong to people who wish to retain their complete sets. All of which shows that old numbers still exist. Can you please have one last search?

Strangely, though we have a complete bound volume for 1960, we have only two issues (March and December) for 1961, and only four issues (September to December) for 1962. Can you add to these? Also 1958 is weak - we have only January, July and August. Some of these copies are in a poor state, so even good duplicates would be welcome. For 1959 we need only three for completion; June, November and December.

This time it isn't a lie. This IS my last call. When you have sent me your last treasures I shall definitely have these remnants bound as one or two (incomplete) volumes.

WILL GREEN,
90 Wells Way,
Camberwell, S.E.5.

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WOULD ANY MEMBERS CHANGING THEIR ADDRESS PLEASE NOTIFY
THE EDITOR AS WELL AS THE MEMBERSHIP SECRETARY

"THE CSARDAS CAME INTO FASHION"

by Edit Kaposi (Magyar Hirek, April 1973)

Translated by Leo Hajdu.

At a seminar on Hungarian folkdancing held in 1972, it became apparent how many misconceptions abound about the Csardas. It found such un-historical ideas as the "thousand year old Csardas" and assertions that the dance is of gypsy origin. Such a commercialised dance, unsuitable in its very name, turned up in a course run by the United Nations pop-music directorate for pop music writers, called "Mister Csardas", a medley of Brahms pieces, together with a record labelled Tanzplatte 72/73. Naturally, in the interests of our internationally recognised folk dance studies and theatrical and popular dance culture, we have banned it from the Folklore Institute. As a result, we have recently been receiving letters from all over the world asking us to explain how and when the Hungarian Csardas came into being, in what form it survives and what role it plays in artistic and social life.

In the 1830s and 1840s, widening interest in and support for our national dances, as a result of the ideas of the French Revolution and Enlightenment, was one of the effects of a growing national consciousness. At that time throughout Europe, there was a craze for pseudo peasant couple dances, which had begun with the German Waltz, Czech Polka, and Polish Mazurka. Everywhere, the existing fast lively couple dances which the peasants had developed were being superseded by early ballroom choreographies, salon-minuets and gavottes, in middle class dance halls.

The first to embrace the national dance were the Hungarian strolling players, the first choreographers, composers and dancers in these companies (Farkas Jozsef, Szollosi Szabo Lajos, Veszter Sandar) and composers who first adopted what remained of Hungarian verbunkos music (Rozsavolgyi Mark, Bihari Janos, Lavotta Janos, Csermak Antal). Such dances and music, composed in verbunkos style brought their first successes and in response to the Biedermayer fashion of the time, they set Hungarian steps to the quadrille, so beloved of the gentry and students. Among the so-called 'set' (composed) Hungarian dances, close to contemporary stock of folk dance, demanding of the same technical standard as theatrical dance of the period, the Kortanc (round-dance) by Szollosi Szabo Lajos and orchestrated by Rozsavolgyi Mark, rightly won the greatest and most enduring success. This dance flourished between 1841 and 1844 and later became quite a favourite as the Kormagyar (Round Hungarian). It is still to be found up to the present day as a festive, national opening dance at our larger halls.

At the 1844 Carnival, it was not the hitherto idolised "Kortanc" that took the laurel, but the Csardas. Until then, we do not find "Csardas" being used in that sense in the Press. The peasant couple dance got its comprehensive name secondhand from its imitators in the contemporary Press. In 1844, in the Bratislava Ball edition of the newspaper

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"Regeloo Presti Divatlap", we find first from the pen of one Jolin Emil that "the csardas, otherwise known as folkdance.... is the very same dance that may be seen in any village inn on Sundays, danced by the serfs". The contemporary Hungarian Press quickly adopted the striking use of the word. Later, even the peasants took to calling their local couple dance by this name. Although the naming itself can be precisely dated as 1844, the dance is much older, nor is it completely peasant, having also been well known by the nobles.

That this dance was the common possession of the nation in the middle of the last century and was performed throughout the country, is borne out by the outstanding success of the Hungarian couple dance, which was reported by the contemporary Press in the Carnival of 1842, when Franz Liszt came home to the capital. In his honour, a Ball was held in the National Casino. Towards midnight, Franz Liszt, witness to national revival in the dance-life of more than one European country before the 1848 Revolution, complained that at a Hungarian Ball given in his honour there was nothing to distinguish it from any he might have seen in any city in Europe. He would have liked to have seen the sort of Hungarian dance which he had certainly come across on his country journeys in Hungary. The wish of the famous guest was fulfilled by the Orczy brother and sister who came from the Gyongyos area and who, according to a contemporary paper, readily performed a dance which "their hirelings dance at the wine festival". So much did the dance please Franz Liszt that, at his request, they performed it twice more during the course of the Ball. But the Orczy pair were by no means alone, and others elaborated the dance of their own area. At the news of the success of the peasant dance at the Casino, the 1843 Ball-correspondents sounded the praises of the "free Hungarian", that is, the peasant couple dances, and in the background the "set Hungarian", that is, the Kortance, spread. At the time of the 1848 Revolution, at dances held in houses of patriots, the degree of national awareness can be partially measured by the fact that the guests mainly danced the Csardas together with the equally popular Kortanc, the Polish Mazurka (out of political sympathy) and, signifying revolutionary ideals, the quadrille; and the most fashionable dance of the period, the Viennese Waltz, was struck from the programme.

After the Revolution had been crushed, the Csardas did not disappear from the ballroom. Until the first world war, the Csardas was virtually the leading dance throughout the country at peasant family celebrations and dances. In many places it survived in this way, rich and colourful, until after the second world war.

The characteristics of the Csardas, no matter what the variant, are that it is a free, untrammelled, improvised couple dance. The arrangement of the music, and the tempo followed, fall into a fast and slow section. The two sections are a unity and follow each other without a break, but command quite different movements. Musical accompaniment depended on what was available. We know of aristocratic and peasant weddings where the music danced to for several days was merely that of a bagpipe or a couple of violins. In our day, the most varied arrange-

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ments of it, for newly-burgeoning folk instruments, and the traditional instrumentation of gypsy orchestras playing primarily folk songs and pseudo folksongs, have made the Csardas accompaniment their own in the same way that they occasionally accompany popular dance bands, where they try to support the main instrument primarily with the violin, and the slow and fast bass rhythm is provided by the clarinet. Yet, the finest archaic forms are preserved by the so-called Hungarian "bandak", peasant bands as, for instance, those providing close-knit, exquisite melodies and instrumentation for the Szeki dances. In this band, violin, viola, cimbalom and clarinet supply cheerful musical variations in completely different scoring, as do the gypsy orchestras playing in the coffee-houses.

The types of the dance are characterised by the following; the man and woman dance opposite each other. They did not originally hold each other, unless the man put his arm around her waist. In the last 60 to 80 years, it has become customary for the woman to put her hands on the man's shoulders, and the man to hold the waist of the woman. The man leads, but sometimes leaves his partner and improvises, while the woman turns, or accompanies the man with small steps. When they turn, they join up again. Variations with single or double steps, smooth or jumping turns, taps, stamps and libbentos (fluttering steps) characterise the dances of different regions.

Today we are examining our dance-heritage in the light of our knowledge from the point of view of both class-history and ethnic grouping. Thus, in simplified, colourless, forms, the specialist still discovers traces of some dance dialect, that is, the ancestor of the dance, its fuller variant, posing the question: in what age and where did it originate? The Csardas, as a social dance, survives foremost in village and communal festivities. Collection and research of Hungarian dance aids that broad circle of pedagogic and artistic work which is endeavouring to make familiar to the new generation Hungarian children's games and the individual forms, classes, and styles of folk dancing. Thus the Csardas has been perpetuated and even given a new function. It also has its place in non-school education. Indeed, in the last ten years we have succeeded in making it a popular competitive dance in this country. As an artistic form, albeit as a sport, it is compulsory for each couple in competitions. Indeed, at the large foreign competitions, the best of the Hungarian entrants continually achieve success when they perform this as an introductory dance.

To sum up, the Hungarian Csardas only got its name in 1844, but on the feet of our ancestors from the Renaissance, beginning with the evolution of European couple dancing, given individual, national and ethnic colouring, it existed as meaningful social amusement, later fulfilling a theatrical function, for instance, as the lead-in at Balls. Our couple dance, as opposed to Central and Western European development, was not the possession of just one class, and the types of dance did not vary sharply in their nature and accompaniment between noble, peasant, or townsman. The Csardas is so vital, rich, and fresh even today, it can even now turn up trumps and be capable of serving new purposes. Thus it is present in our theatrical life and expresses our feelings and thoughts.

FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL
21st to 27th JUNE 1975

The programme for this year's festival will follow the usual pattern of events each day, with concerts in Leas Cliff Hall, folklore celebrations on The Leas, informal outdoor performances, midsummer bonfire, Grand Farewell Barn Dance, etc. Full details from the Official Information Centre, Castle Hill Avenue, Folkestone, Kent. Tel: 0303 53840 or 0303 57388.

In the meantime, Barnett Field has sent the following report of preparations as at 1st May.

"Touching wood, in folklore style, all systems go; at this stage, better in fact than usual. We think we have enough beds for the 185 participants expected from overseas, but we are not yet aware of how many are married - a matter for later adjustment!

"Evra Jordan and my wife are busy sorting out dances and items, known and unknown, from the various lists which, surprisingly, are almost all already to hand; and trying to balance the four main 8 p.m. concerts in the Leas Cliff Hall (Sunday, Monday, Wednesday, Thursday), the outdoor one on Saturday evening following the opening procession at 7 p.m., and the 3 p.m. matinees on Tuesday and Wednesday. The informal performances at 4 p.m. on Monday and Thursday take care of themselves, and the great Barn Dance on Friday, when all Europe dances, takes care of everyone.

"The dust from the mountains and plains of Europe is settling down after the usual altercations. We are personally very sorry not to be able to have the wonderful Polish Group we found in Zywiec but our "bill" is otherwise all we wish - Austrian, Basque, Czech, Breton, French music, German, Swedish and Yugoslav - nearly all groups new to Folkestone and indeed to England.

"See you, we hope, after the balloon literally goes up on 21st June. Our last train to London is 22.30."

BARNETT FIELD,
"Schlupfwinkel",
Cannongate Rd., Hythe, Kent.

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MERTON PARK SAFARI

The Merton Park International Folk Dance Group will be dancing in Surrey on Sunday, 22nd June, accompanied by an accordion band led by Wilf Horrocks. Over 52 individuals, members and their families, filling a coach, will perform outside the "Plough" at Leigh at about 12 noon, the "Royal Oak" at Brockham Green at about 1 p.m. and at the "Outwood Windmill" at about 2.30 p.m.

OUR M.C.s

A new M.C. for Social Dances, at least in London, is a rare event to which I look forward with pleasure, for it can only mean new dances and a new approach to the fun of the evening. I wish we had more lady M.C.s. I am not the right type to do it myself, but that should not preclude me from commenting on the way some of our present M.C.s work - and I hope my remarks won't be treated as unpleasantries, but just an attempt to improve, and to guide possible future new M.C.s.

The object of the job is to make the dances enjoyable for "the congregation". I feel aggrieved, then, when an M.C. calls the name of a dance and then steps on to the floor and leaves me wondering what he said. Maybe there was a good reason why I did not understand but by the time I have found out the name, all partners have been scooped up. In any case, some M.C.s are very bad at taking the floor too early. They should, I feel, stay in a position of control till every set is made up, every pair facing the right way, and the musicians ready. It may mean that the M.C. doesn't get so much dancing himself, but that's the job and he should accept that.

Some people feel that there should be no teaching during Social Dances - perhaps just a quick walk-through. I'm not dogmatic about this, but about one thing I am very dogmatic - no-one should attempt to teach a dance he has not prepared in advance. To know a dance is not enough; experienced teachers will confirm that it is disastrous to try to teach a dance off the cuff. We have one M.C. who teaches too often, making an average of two mistakes per dance. We have the embarrassing situation of watching a dance taught wrongly, while near to the M.C. is a competent dancer trying vainly not to do the dance correctly - and giving up. No M.C. is expected to know every single dance. Why not call on the competent dancer to show it?

Briefly then: an M.C. should (a) look first to the fun of the evening; (b) announce clearly and more than once; (c) make sure all dancers and musicians are ready before deserting his post; (d) watch for things going wrong; (e) prepare his evening in advance; (f) be prepared to sacrifice his own dancing to make things go well for the rest. Am I wrong?

WILL GREEN

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A MIDSUMMER INTERNATIONAL FOLK DANCE will be held on Friday, 20th June 1975, from 8 to 11.30 p.m. at THE MEMORIAL HALL, LETCHMORE HEATH, Nr. WATFORD, HERTS. Demonstrations by Aili Eistrat and her Estonian Group. Admission 40p (children 20p). This includes light refreshments. Come in costume.

To get to Letchmore Heath, turn off the M.1. at Exit 5 and go up the B462 towards Radlett. Turn right off this road for Letchmore Heath.

KAY LEIGHTON,
9 Barnes Rise
Kings Langley, Herts.

Maybe by now the word "Hama'agal" will be familiar to several readers. It means "The Circle" and is the name chosen for the Thursday Israeli Class. We have now passed our first birthday, and I have plucked up courage to write to the magazine about our Group.

We missed the official start of the academic year in 1973, but the South Bank Institute offered us a hall free for five weeks to see if we could assemble enough people. We reached a quorum by Christmas and celebrated with a party. In January, 1974, we became an official I.L.E.A. class.

We were asked to give a demonstration at Cecil Sharp House in June, so every member paid for and made a costume. We wore these at Cecil Sharp House, and also the following week when we danced at a Methodist garden party at Southlands Teacher Training College.

The class opened again in September, 1974, with most of the original members returning, and several new ones joining. In fact at present we have enough girls, although, as usual, we would like a larger group of men. There are many experienced and able dancers in the class, so we have designated it as an advanced class now.

In January, 1975, we entertained the Catford Olde Tyme Dance Club at their post-Christmas party and had a very friendly and, in fact, hilarious evening. We hope to do several future demonstrations and festivals, etc., and the need has become urgent for more than one costume each! In order to get a set of 12 costumes, which will be the property of the Group, we held our recent Day of Dancing at Henry Fawcett School. The workshop sessions during the day were attended by 71 people who were taught in two groups, intermediate and advanced. Dances taught were:-

Advanced - Ssimchat He'amel; Sapri Tama; Shibboleth Basade (couples); Mechol Hadvash; Dror Yikrah (Moshiko); Ssimchu Nah; Shiru Hashir; Debka Druse, Debka Hallel.

Intermediate - Debka Dayagim; Erev Ba; Hora Nirkoda; Dror Yikrah (Moshiko); Haroa Haktana; Ma Na'avu; Rav B'rachot; Bechazar Harabbi; Sham Harei Golan.

The party in the evening was a great success, and I would like to thank everyone who came for their friendly participation, and for their help with the cleaning up, etc. We made enough money to pay for the costumes and wore them for the first time at the Lewisham Festival, in the International Folk Dance Group Class. We came 2nd with 92% and an honours certificate.

Forthcoming events include dancing with S.I.F.D. at Greenwich, providing diversion at a Wedding and a Ruby Wedding Celebration, and several demonstrations. I hope that our next new venture will be an informal residential weekend in the autumn, probably at Saffron Walden Y.H. Details will be announced when finalized.

Finally, I would like to thank all S.I.F.D. members who have encouraged the formation of our Group. We look forward to another year of happy dancing in "The Circle". Shalom to you all.

FIONA HOWARTH

NEWS FROM SOUTHAMPTON

Those members who live in the area of Southampton may like to know that the folk dance group run by Charles and Audrey Dellow meet on Monday evenings, from 8 to 10 p.m., at the Glen Eyre School, Violet Road, Southampton, during term time, and would welcome any visitors. The group hope to be performing at the Southampton Show (12th/13th July) and the Christchurch Folk Festival (early June).

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AFFILIATED GROUPS

HAVERING INTERNATIONAL FOLK DANCE GROUP meet every Thursday during term time at Harold Wood Primary School, Recreation Avenue, Harold Wood, from 8 to 10 p.m. Secretary: Miss Doreen Grew, 31 Marlborough Road, Brentwood, Essex. Tel: Brentwood 222051.

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, SW19 3JD. Tel: 01-542 3831.

BARNET INTERNATIONAL FOLK DANCE CLUB meet every Friday at Hadley Memorial Hall, Hadley Highstone, Barnet, from 8 to 11 p.m. Details from the Secretary, Mrs. Janet Heathfield, 29 Cedar Avenue, East Barnet, Herts. Tel: 01-368 5345.

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.

NEWS OF THE MIDLANDS BRANCH

Our evening class continues strongly, as witnessed by last week's attendance of 27 out of a roll of 25! No wonder we have been allowed to continue for a third full term of ten weeks this year (other classes close after four or seven weeks, depending on their poor numbers). Monthly Dances continue to be well supported and we hope we shall be able to find additional members for our Tuesday class, and for the S.I.F.D. We would be glad to welcome any S.I.F.D. members who care to join us at Swanshurst School at 7.30 p.m. on the first Saturday evening in the month (except August).

Other current major thoughts are in two directions. First, on 5th July, there is a Safari into Worcestershire from both London and Birmingham. Plans have been made for publicity in the Press and on radio and television. The Safari starts near the South end of the Malvern Hills (a beautiful spot) and moves on to Droitwich via Israel, Jugoslavia, Austria, France and many other exotic spots. Finally it is hoped to arrive in time for a kolo or a bourree outside the Billesley Hotel before dancing the night away over the road at Swanshurst School (at our regular monthly dance!). Are you game? Well, join us!

Secondly on 11th October at the Billesley Hotel, we are having a half day of dancing which will include an afternoon 'workshop', a buffet meal, and an Evening Dance. While arrangements are not yet complete, we hope to see as many of you who can join us. We are making arrangements for overnight accommodation for those who wish to stop overnight, so why not take up the offer? Any further details of "how to get there" can be obtained from me. Hope to hear from you.

BOB KIMMINS,
62 Granton Road,
Kings Heath
Birmingham B14 6HQ

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Re the Safari with the Midlands Branch mentioned above; would any members wishing to join the party from London please notify me or Roland Minton as soon as possible.

The date, as mentioned above, is 5th July 1975 - a Saturday. Wilf Horrocks will be playing for us. A coach has been provisionally booked to leave Central London at 9.30 a.m. but a definite number of people going is required quickly so that we can confirm the coach booking. Sybil Chapman has provisionally booked lunch at the British Camp - a ploughman's lunch at 40p - which will be included in the cost of the trip, £2 per head.

As the Safari will be finishing up with the monthly Midlands Branch Social Dance in the evening, we will expect to arrive back in London between 11 and 11.30 p.m.

MARGERY LATHAM,
14 Beechwood Avenue,
KEW, Surrey.
Tel. 01-876 7055

SUNDAY DANCES

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 1st June	Cecil Sharp House	C.S.H. Band	Charles Steventon
15th June	Trevelyan Hall	- to be arranged -	
6th July	Cecil Sharp House	C.S.H. Band	Wilf Horrocks

7 - 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.

At the Cecil Sharp House Dance, on 1st June, the MERTON PARK GROUP will be giving a demonstration of Spanish and Swiss dances.

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WHAT'S ON

- June 7th POLISH DANCE PARTY FOR CHILDREN. Hugh Myddelton School, Corporation Row, Clerkenwell Green, E.C.1., 2.30 to 5.30 p.m. Admission, including tea 10p. Tea-bar available for accompanying adults.
- 10th JOSE GRECO COMPANY. Spanish dancers, singers and musicians. Fairfield Hall, Croydon, 8 p.m. Tickets £1 to £2.50.
- 14th DANCE PROFICIENCY EXAMINATIONS at Hugh Myddelton School, 10.30 a.m. to 4.30 p.m. See Chairman's article, page 3.
- 14th/29th GREENWICH FESTIVAL. See page 5.
- 19th HUNGARIAN GYPSY COMPANY "RAJKO" from Budapest. Hungarian music and dancing. Fairfield Hall, Croydon, 8 p.m. Tickets 75p to £1.50.
- 20th MIDSUMMER INTERNATIONAL FOLK DANCE at Letchmore Heath. See page 11.
- 21st CHILDREN'S DANCE. Millbank School, Erasmus Street, S.W.1. 2.30 p.m.
- 21st/27th FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL. See page 10.
- 22nd MERTON PARK GROUP SAFARI. See page 10.
- 27th BARNET INTERNATIONAL FOLK DANCE CLUB will be holding their last Dance of the season, at Hadley Memorial Hall, Hadley Highstone, Barnet, Herts. 8 to 11 p.m. Musician: Caroline Thomas.
- 30th SLUK SLOVAK STATE DANCE COMPANY. Fairfield Hall, Croydon. 8 p.m. Tickets 75p to £1.50.
- July 5th MIDLANDS BRANCH SAFARI. See page 14.

The Swansea Course, from 26th July to 2nd August, is becoming heavily booked, so if you wish to go and haven't yet booked, please write as soon as possible to Jack Richardson, Dept. of Chemical Engineering, University College, Swansea.