

SIFD NEWS

JULY 1977



Slow Hungarian
Transylvania



SOCIETY FOR INTERNATIONAL FOLK DANCING

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Frank Flanagan helped with the printing last month, and the collating and packing etc. was organized by Gaye Saunte.

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This month's cover is by Dorothy Bryan and shows
a couple dancing a Slow Hungarian Dance.

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Books, records and cassettes are available from Frances Horrocks,
112 Kingston Avenue, North Cheam, Sutton, Surrey. Tel: 01 683 3629.

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WOULD ALL MEMBERS WHO CHANGE THEIR ADDRESS
PLEASE NOTIFY THE EDITOR AS WELL AS THE MEMBERSHIP SECRETARY.

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ALL MATERIAL FOR PUBLICATION IN THE AUGUST ISSUE
MUST REACH THE EDITOR BY 15TH JULY.

SECRETARY'S NOTES

At our Committee Meeting on 12th June we were delighted to welcome two new members to the Committee: Kay Leighton and Audrey Whiteley. We look forward to them working with us.

The Chairman reported that 60 people have enrolled for the Edinburgh Course so far, so we are now assured of a successful week there. Please remember to let Simon Guest know as soon as possible if you would like to join the coach from London to Edinburgh.

We are continuing the series of Day Courses on the second Saturday in the month for 1977/78, and arrangements are in hand for the programme. Details will be published by the Sub-Committee which is chaired by Charles Steventon.

The Music Sub-Committee report that a successful recording day was held on 7th May, and arrangements are in hand for producing the new E.P. records. Details will be published as soon as they are ready for sale.

Membership now totals 372 - just a little below last year, but this was to be expected with the increase in fees this year.

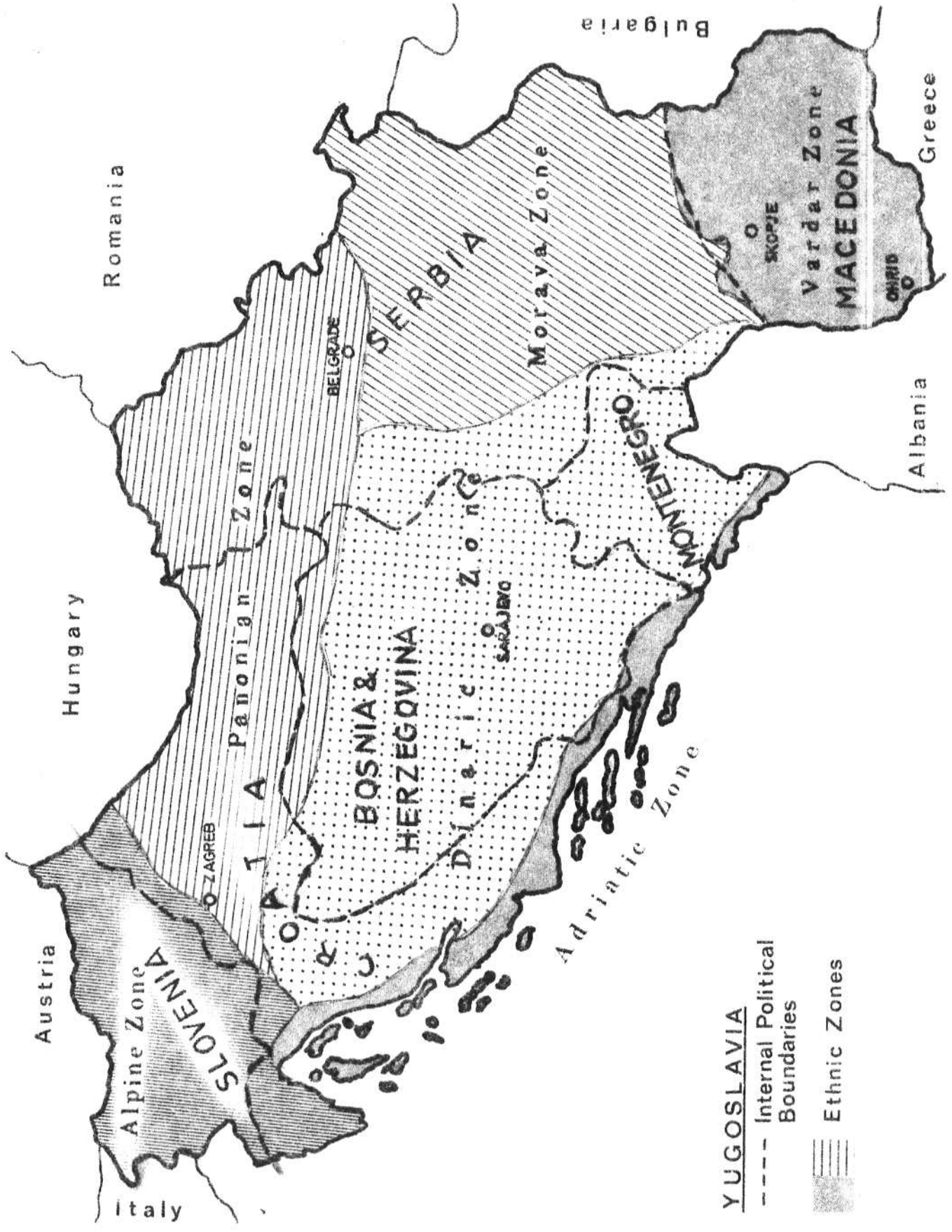
One event we must not let pass without comment; Margery Latham is this month retiring from the role of a regular ILEA teacher for our Society. A sentence or two from the Committee cannot fully express the thanks we owe to her for her many years of service and unflagging energy. No doubt when she has got her breath back she will receive many invitations to take classes as a guest teacher and many more dancers will benefit from her visits. She will of course still continue as Demonstration Secretary and a valued member of the Committee, as well as all the other countless tasks she takes on for the S.I.F.D. Thank you very much Margery for all those years of class teaching; we know we shall see you around for many years to come, and may you never hang up your dancing pumps.

EDNA FOSTER,
Hon. Secretary.

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JUBILEE FAMILY SAFARI

Charlton International Folk Dance Group are organizing a Family Safari into Essex on SUNDAY, 24TH JULY. A coach will leave Charing Cross (Embankment) at 9.30 a.m., with an additional pick-up point at Charlton Manor Junior School, Hornfair Road, S.E.7 at 10 a.m. Arrive back at Charlton at 10.30 p.m., at Charing Cross at 11 p.m. Various places in Essex will be visited during the day, finishing with an Evening Dance at Linford Village Hall. Take picnic lunch; evening meal available for extra 40p. Cost of Safari - £1.70 for SIFD members, £2.00 for non-members. Bookings to Peter & Eleanor Oakley, 24 Arun, East Tilbury, Essex. Tel: Tilbury 71345.



YUGOSLAVIA

- Internal Political Boundaries
- ▨ Ethnic Zones

GEOGRAPHIC DISTRIBUTION OF JUGOSLAV FOLK DANCES

(ED. NOTE :- The map attached will help readers to identify the zones)

If we examine the characteristics of folk dances - style, form, rhythm and other elements, we notice similarities in one geographical region and great differences in another. Taking hold of the belt is common in Eastern Jugoslavia but is bad style in most other parts. In the North, women place their hands on belts with the thumb at the back - it is a sign of modesty and harmony. The same thing in the dances of the Adriatic Coast would be considered crude and ill-mannered; in this region the thumb is placed forward. In the Posavina region of Croatia, or for that matter most of Northern Croatia, the placing of the thumb forward by women would be considered 'loose' and would attract rude comments. In the North, adverse comments are made of men who extend their legs forward and who dance on the whole foot, but such movements are common in the South. Familiarity with Yugoslav dances brings to light recurrent elements and regularities.

The division of the country into Federal Republics does not define the basic original tribal structure. To refer to a dance as Serbian, Croat, or Macedonian, can often be incorrect. Several Yugoslavs have suggested a solution; the first being Jovan Cvijić in 1942 (Zagreb). He divided the country into ethnic zones (and the dance zones roughly agreed with the interpretation of folk costumes on display in the Zagreb Ethnographic Museum). There are six zones:

ALPINE comprising the area adjoining Austria and Italy (on the coast) and a large area of the North of the country comprising hilly Zagorje, Medjimorje, Podravina, Moslavina, Turropolje, Baranje and Pokuplje. Here, the common elements are that the dances in general move to the right or left, couple dances predominate, and they are evenly distributed around the circle. Couples turn on the spot, there are slapping movements, the main rhythms are waltz and polka, accordions and string groups provide music, and there is vigorous shaking on the spot. Dances from this region include Staro Sito, Dućec, Posavski drmeš, Opšaj Diri, Sadila Sem Rogozek and a version of Repa.

The PANONIAN zone. This region lies East of Zagreb and North of the Sava and Danube rivers. Here dances are performed in close circles, and dancers are compactly connected; the movement in the Western part is clockwise and in the East anti-clockwise. The dancers travel minutely, shaking is predominate and singing is very common - often verses are improvised. Now performed to string bands, the dances were originally performed to the bagpipe. Dances here include Kalendara, Mista, Slavonsko Kolo.

The DINARIC zone. This is the largest zone, covering an area South of the Sava river, the West by the mountains of the coast, and the East by the rivers Kolubara and Sitnica. This is the area of the oldest traditions. Dancers move clockwise or anti-clockwise, or equi-distant in each direction. Kolos are open or closed, and couples sometimes dance separately, turning in either direction. The kolo is not closely knit and covers a large dancing area. Many dances are performed without music and are archaic in timing and style. The dancers have high and strong jumping movements, and the women are put to the test (by vigorous shaking and turning movements) for marriage. Ličko kolo is from this area.

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VARDAR ZONE. This borders with the Dinaric zone in the West; in the South some elements extend into Greece, and in the East into Bulgaria. In Jugoslavia the zone comprises roughly the Federal Republic of Macedonia. Here the open kolo is most common, and traditionally men and women are grouped separately. Often there are separate dances for both. The dance moves counter-clockwise, although some examples exist where dances move equidistant in each direction with an equal number of steps (areas where the Turkish influence did not affect development of dances). Most dances do not coincide with the music, and the music often has an irregular pattern, or is improvised. Movements with tightenend joints exist, even some for women. Dancers indicate tempi and rhythm (although this custom is dying out); the rhythms have an irregular beat (even when this does not show up in Western European notation). Some dances are accompanied by singing. There are epic dances for men, and now many dances originally for women are danced mixed.

ADRIATIC ZONE. This zone comprises all islands and most of the narrow coastal belt from Rijeka in the North to the Bay of Kotor in the South. The main characteristics of this zone are couple dances in opposite lines, or a line of men facing a line of women. The formation of the dances is regular, the direction of dance movement is counter-clockwise, although couples may rotate in either direction. In line formation the basic formation remains stationary or lines move towards each other and dancers change position. Two notable movements are the quick movement of the legs and intensive individual rotations. The rhythm of the steps often does not follow that of the music. The dances are never accompanied by singing, only perhaps when imitating the sound of the bagpipe.

The main instrument, even today, is the bagpipe (various kinds), and in the Dubrovnik region the ljerica, but in the past the ljerica or lyra (a pear-shaped 3-stringed instrument) was common. The sopile are only used in Istria, in the extreme North; this instrument is similar to the zurla or shawm of Macedonia and Bosnia. It is interesting to note that despite the intensive tourist industry which has developed since the last days of the Austrian Hapsburg empire, the coastal region has some of the most original and primitive folk culture in Jugoslavia.

MORAVA ZONE. This zone contains most of the Federal Republic of Serbia and is bounded in the North by the Danube, in the West by the Dinaric zone, the Bulgarian frontier in the East and the Macedonian Federal Republic in the South. Here the dances are mostly performed in an open kolo (circle) and the direction of the circle is usually counter-clockwise, but dances can have an equal number of steps in each direction, and sometimes move in lines backwards and forwards as in Eastern Serbia. The dances rarely have couple formations. The main characteristics of the dances are the minute 'weaving' of the legs, with many steps and movements on the spot. Sometimes the dancers face against the line of dance. The upper part of the body is held still while the dancers' legs are very active. Good dancing avoids any unwanted movements or the inclusion of any alien steps or movements. There is a saying in Sumadija that the best dancers 'knit with their feet'! The leading dancer, or kolovodja, sometimes improvizes steps or figures. The dancing is usually accompanied by instruments, but there are many dances

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accompanied by singing. At present the frula (pipe) and accordion are most popular. There are many instances of dances where the musical and dance measures do not coincide. Examples of symmetrical dances - Djačko Kolo (real name Seljančica), Ti Momo, Djurdjevka, Makazice and Zarbarka. Asymmetrical dances which fit the music include Igrale se Delije, Poskok, Srba, Zaplet and Lile Lile. Asymmetrical dances where the music and dance measures do not coincide include Čačak, Žikino Kolo (with variations), Šestorka, Vranjanka and Šopsko Kolo.

General characteristics found in all zones.

Walked kolos accompanied by singing are a survival of ancient dances, as singing for dancing was in the form of grunting or animal imitations. Some elements have been carried to various regions by migrations of population, especially from the wild and barren Dinaric mountain regions. The ancient sextartite form influenced other regions (moving to the left, step left, cross and step with right, step left and close right, step right and close left). The direction changed according to that common in the other region, and variations in tempi, accelerations and stresses led to changes. For instance, from 2/4 to 3/4, and 3/4 to 7/4 or 7/8 in Western notation. Also, dance rotations from the Alpine zone influenced the Adriatic zone.

Minorities have also contributed much -

Shquiptars (Albanian) - elaborate hand movements.

Sops (ethnic people living along the present frontiers and shared by Jugoslavia, Romania and Bulgaria) - vigorous ejection of feet, leaping and shouting.

Hungarians - the 'verbunk', also found among the Slovaks, Ukrainians, Moravians and Ruthenians.

Vlachs (originally a nomadic pastoral people) - stamping and other movements influencing Lika, the island of Krk, Istrija and some regions of Bosnia (Dinaric zone).

Gipsies - erotic movements in 'Cocek'.

Italians - furlanos and vilotas found in the Adriatic region.

Urban influences - The quadrille has influenced the dances in large towns of the coast, i.e. Split. In 19th century Serbian towns music and dances were collected and arranged by classically trained musicians.

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Edinburgh Summer School. Nenad Bičanić hopes to teach some new and unfamiliar material from the Adriatic region (the island of Pag and the Dubrovnik area, the Konavli Valley); from the Dinaric region the Vrlicko Kolo (the most well-known and perhaps the most spectacular); as well as some very interesting dances from the Panonian and Morava zones. Most people will be surprised at the wide range of material in Croatia that still exists - everything does not tremble and bounce up and down!

KEN WARD

The following is a write-up from the "Daily Telegraph" on a performance given by Ken Ward's Yugoslav Group at Battersea Arts Centre:-

"Musical folk traditions of Yugoslavia are promoted in London with vigorous and dedicated enthusiasm by a predominantly non-Yugoslav group, the Živko Firfov, who presented a selection of music and ensemble dances. It is named for a professor of ethnomusicology at the University of Skopje, who has been its principal guide and friend during collecting forays through villages of the six Yugoslav states; and it has been actively run by Ken Ward for about fifteen years as an ILEA evening class.

"The keynote of the performance was an experienced and relaxed relationship with the audience. Most of them, in fact, eagerly accepted invitations to try the basic styles of Macedonia and Croatia, the territories represented by the programme."

N.B. Živko Firfov, although a teacher in folk music and conductor and music arranger for the choir of Skopje University, was not a member of the staff but Director of the Ethnological Museum in Skopje. He now works there on a part-time basis, and is in charge of folk music programmes on Radio/Television, Skopje.

Another write-up on Ken's group:-

"May Day is one of the major festivals of Yugoslavia, and to celebrate it the Yugoslav Embassy arranged a programme of folkdancing and music for some 700 Yugoslavs from all over Great Britain, at Porchester Hall. The Živko Firfov Group shared the programme with an amateur Yugoslav group, "Abresevic" from Kreljevo, in Serbia, who came to London for this concert before performances in Belgium and Holland.

"Our three items, two of which opened both halves of the programme, were well received by the audience. Afterwards, all the members of the Tuesday Yugoslav class were invited to a very good meal at the Yugoslav Club, which ended at about 2.30 a.m. Recordings made by Nada Radosevic, of the BBC Serbo-Croat Service at the class and at the concert, were relayed to Yugoslavia."

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DAY OF MOVEMENT AND DANCE, BEDFORD COLLEGE

The Eastern Region Movement & Dance Liaison Group are organizing a Day of Movement & Dance on 17th September 1977 at Bedford College of Higher Education, Lansdowne Road, Bedford. Various Dance and Movement Groups, including the S.I.F.D., will be taking part, giving short demonstrations and teaching sessions throughout the day. For full details write to the College at the above address, or to Margery Latham (address on page 2).

RADEK KOWALCZYK IN LONDON

The week before he teaches Polish dance at the Edinburgh Summer School, Radek Kowalczyk will be in London at the invitation of 'JACY TACY' dancers.

On Thursday, 28th July, we shall be holding a half-day course at Christopher Hatton School, when there will be an opportunity to learn from him some of the dances later to be taught at Edinburgh. The afternoon half-day course will be followed by an evening session, when different dances will be taught. Beginners and experienced dancers alike will be welcomed.

Times of Sessions: 2.30 to 5.30 p.m. 6.30 to 9.30 p.m.

Cost: 30p per session or 50p for both.

Address: Christopher Hatton School,
Laystall Street,
Rosebery Avenue,
London, W.C.1.

Refreshments will be available.

Further enquiries to Betty Harvey, Tel: 01 980 9650.

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DEMONSTRATION NOTES

We paid a return visit to the Anglo-Italian Society at Mary Ward Settlement on Saturday, 11th June. This was postponed from December after three attempts to get a mutually convenient date. We had not allowed for it being the end of Jubilee Week and so numbers on both sides were depleted. We had only three couples and they only had 25 audience, but it was a very friendly gathering with plenty of wine and food. We did our Italian repertoire and finished up with general International. The audience joined in enthusiastically and we all enjoyed ourselves. My thanks to Caroline Thomas who played for us, and to the faithful few who danced.

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DANCING DURING THE SUMMER BREAK

Although most classes close at the end of June, Margery Latham's Wednesday class will continue until the end of July, but at CHEQUERS SCHOOL instead of at ST. ALBANS.

Also Canons Group will be meeting on Fridays, 29th July, 5th and 12th August, at Canons Community Centre Hall. All S.I.F.D. members will be welcome. Dancing will be from 7.45 to 10.15 p.m. and the Hall is situated in Wemborough Road at its junction with Honeypot Lane, Stanmore. The Hall is 3 minutes from Canons Park (Bakerloo Line) Station. On leaving the station, turn right and the Centre is just across the traffic lights.

THE EARLY DEVELOPMENT OF ISRAELI FOLK DANCING

by Shimona Avni

(Reprinted by kind permission of the Editor of "ONTARIO FOLKDANCER".)

Israeli Folk Dance is a development of the last twenty-five years. Since this folk dance movement began, many new exciting dances have been created and have become favourites throughout the world as well as in Israel. In the Israeli folk dance we become aware of the development of a folk culture within our own time and generation.

The First Gathering at Kibbutz Daliah

A number of people with a love for folk dancing were often asking themselves the important question; how can the Israeli folk dance be advanced? Should some kind of gathering be initiated? If so, where can it take place?

Ever since she remembers, Gorit Kadman loved dance. While she was still in Germany, she had been interested in folklore and had collected items of art and national costumes. She also learned many folk songs and dances new to her. She pursued these interests after her arrival in Israel in 1920. After falling in love with Kibbutz Daliah, she became one of those responsible for the gathering of folk dancing which took place there in 1944. Only later on was it realized that that gathering was a very important turning point in the development of new Israeli folk dances.

In the beginning of 1944, Yeshaayahu Shapira, the organizer of the music committee of the Kibbutzim at that time, came up with the suggestion to organize a folk dance gathering as a finale to the national choirs' gathering that was to take place on Pesach at Ein Charod. Gorit liked the idea and she decided to invite all those interested in dancing to an orientation meeting.

On one Saturday in February 1944, she invited thirty men and women to her house. Even if only ten people showed up she would have still considered it an accomplishment. To her delight all thirty guests appeared. They spent the Sabbath conversing, advising, demonstrating and planning. They decided to tour the country and see what dances were being danced.

They first accepted the suggestion of the head of the music committee to have their first gathering during the holiday of Pesach at Ein Charod. They set out about the country and to their surprise they found twenty-two different dances that were popular in the different settlements. They were mostly dances borrowed from the native countries of the dancers. This was an encouraging discovery. For different reasons, especially a shortage of time, the gathering at Ein Charod did not take place as was originally planned. Instead it took place at Kibbutz Daliah and was a very special event. Many warned the organizers against the task they were getting themselves into, since it was during the second World War, when the horrible treatment of the European Jews was just being discovered. When asked how a dance gathering could take place at such a time, they answered, "Precisely now." And that word "davka" (precisely) came to be the password of that gathering.

At the time there wasn't even a paved road leading to Daliah. There weren't

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enough vehicles either but in spite of all the difficulties, two hundred enthusiastic people took part in that folk dance gathering at Daliah, from all parts of the country. They came bringing with them tents, food, portable kerosene heaters for cooking, flags and emblems. The participators established there a "dance town" and together spent two days and two nights dancing and singing. Different dances were demonstrated. The participators taught each other those dances which were not commonly known. During the final evening, a performance was given on an open stage in the middle of the field. Even though there were problems with transportation, an eager audience of 3,500 people arrived at the place. They came from close by and from far away, both from the Negev in the south and from the Galilee in the north.

Enthusiasm was the general feeling in everyone. Those that had the opportunity to participate in that gathering truly believed they would never forget the event. That was the starting point. At that time, however, the importance of that historical moment was not yet fully realized. The participators were not yet aware of the fact that they were witnesses to the birth of the new Israeli Dance. Nevertheless, looking back today at the gathering from a distance of time, it appears to have been quite poor. In the programme of the final evening, there was the opening which consisted of the Scholl of Ruth belonging to the members of Daliah, as well as the dance "Halel" in the style of Yardenah Cohen, that was performed by the members of Maayan Hashofet. This was followed by the first part, which included ~~the~~ common dances in Israel, which were actually borrowed dances from the native countries. The second part included some dances that were originated in Israel, such as "Nitzanim Niru Baaretz" (a dance of Sara Levy's), "Kol Dodi" in double lines (also by Sara Levy), "Hagoren" by Rivkah Sturman, "Bo Dodi", "Yisham Midbar" and the arrangement of the "Sherele" by Gorit Kadman (the "Sherele" according to Jewish origins) and the dance "Maim Maim", its exact origin not being known even then. The third and final part was the most glorious part of the programme, which not only wasn't Israeli but could not even be considered Jewish either. It consisted of very impressive dances from different origins, such as Russian, English, Scandinavian, Czech and so on, with their colourful costumes and traditional melodies.

The gathering at Daliah was indeed poor in original Israeli dances, but the fact remains that from the time of that event, the creation of Israeli dancing began to flourish. This fact is hard to explain; it is as if the experience of the festival revealed hidden interest in the hearts of the people. Brand new dances began to appear. Water dances and work dances, farmers' dances and shepherds' dances, most of them with the accompaniment of work songs and holiday songs. It is not surprising, therefore, that the shepherds' songs for example were among the most popular ones, and the songs of the feast of the first fruits and the harvest were the prettiest ones. There were also just plain happy dances which popped up, having no connection to any special rites or festive events. They were simply dances symbolizing the happiness of unity and the joy of movement.

A National Course for Dance Leaders

In Passover of 1945, a national course for dance leaders was organized for the first time, at the seminar of the

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kibbutzim in Tel Aviv, which lasted eight days. A total of forty people took part in it, most of whom were from the working class. By that time it was already possible to build most of the programme around their own national dances and only a small number of non-Israeli dances were added. This course was concluded with a public demonstration in a large hall. The reaction of the Tel Avivian audience was warm and responsive. A foundation to a new performance in the settlement which was in the meantime growing and developing, was set in this course. A group of leaders, lovers of Israeli dances, willingly working to spread the dances among the people. A few of the well-known composers and musicians found interests in the beginning of the new national art, and participated in the course as active guests. They delivered interesting lectures, they accompanied the dancers with live music, they conversed a great deal with them and some of them have even remained connected with the field to this day.

A folk dance committee was started at that time which from then up to today has managed all activities of the dance field in Israel. The members of this committee included different personalities and representatives of the working settlements. It was still in 1945 when the committee was added to the cultural centre (like the previously mentioned committee of music) and with this gained a strong front for its activities and development.

The course participants as well as its musician guests were full of feelings of joy and achievement, as were the participants of the gathering at Daliah. They had the opportunity to witness the birth of a new creation. In front of their eyes, the beginnings of a national art were born and developed, the future of which was expected to deepen and flourish in time.

To be continued in next month's issue.

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POLISH WEEKEND

The Polish Group, JACY TACY, is planning to hold another weekend at Philipps House, near Salisbury, next year, 10th/12th March. Make a note in your diary now; further details will be available from Margaret Joyner, whose new address is: 113 Hartswood Road, London, W.12. (Telephone: 01 749 3344).

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FESTIVALS

July 5th/10th INTERNATIONAL EISTEDDFOD AT LLANGOLLEN, Wales. Opening concert by JUERGA FLAMENCA.

Aug. 13th/20th BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL. Teams from Greece, Italy, Mexico, Poland, Spain, Sri Lanka, Switzerland, U.S.S.R. (Leningrad and Voronezh), Jugoslavia, Leeward Islands, England and Scotland.

ERRATUM My apologies to Caroline Thomas for spelling her Salzburg costumes with a 't' before the 'z' last month. ED.

SIFD AFFILIATED GROUPS

CANONS FOLK DANCERS meet every Tuesday at Park High School, Thistlecroft Gardens, Stanmore, Middx. (nearest station Canons Park) from 7.45 to 10 p.m. Further details from Joan G. S. Goodman, 13 Woodgrange Close, Kenton, Harrow, Middx. Tel: 01 907 9857.

BARNET INTERNATIONAL FOLK DANCE CLUB meet every Friday from October to June, at Hadley Memorial Hall, Hadley Highstone, Barnet, 8 to 11 p.m. for general international dancing. Leader: Brian Dowsett; Hon. Sec.: Janet Heathfield. Telephone 01 368 5345 for details.

WOODVALE INTERNATIONAL FOLK DANCE GROUP meet at Borough Green Village Hall on Tuesdays 7.30 to 10 p.m. General International, some English. Leaders: Ernie and Eileen Nolan, 16 Dryland Road, Borough Green, Sevenoaks, Kent.

BARLOW INTERNATIONAL FOLK DANCE GROUP meets every Tuesday at Wilbraham Road United Reform Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further details from Alan Williams, 47 South Drive, Manchester. Tel: 061 881 7744 or Philip Lloyd, 268 Upper Chorlton Road, Manchester. Tel: 061 881 3613.

MERTON PARK INTERNATIONAL FOLK DANCE GROUP meet every Wednesday in term time at Rutlish School, Watery Lane, S.W.20. 7 to 7.30 p.m. Spanish beginners; 7.30 to 9.30 p.m. General International. Musician: Wilf Horrocks. Details from Charles Steventon, 64 Erridge Road, Merton Park, S.W.19. Tel: 01 542 3831.

KENSINGTON SLAVONIC DANCERS meet every Wednesday from 7 to 10 p.m. at Fox School, Kensington Place, Notting Hill Gate, W.8., and every Thursday from 7 to 10 p.m. at Isaac Newton School, Lancaster Road, W.11. Dances from Czechoslovakia taught by Hedda Jolly-Klingerova, 69b Grange Road, W.5. Tel: 01 567 2346.

SELPAR (Birmingham Branch of SIFD) meet at Selly Park Centre, Pershore Road, Birmingham, every Tuesday, 7.15 to 9.15 p.m. Enquiries to Rod Perkins, 3 Linnet Close, Bournville, Birmingham, or to Sybil Chapman, 20 Pelham Road, Droitwich, Worcs.

HAVERING INTERNATIONAL FOLK DANCE GROUP meet every Thursday at 8 p.m. at Harold Wood Primary School, Recreation Avenue, Harold Wood, Romford, Essex. Enquiries to Miss Doreen Grew, Brentwood 222051.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meet every Tuesday in term time at South Kent College of Technology, Kingsnorth Gardens, Folkestone, Kent, from 7.45 to 9 p.m. General International and English. Leader: Mrs. O. Field, "Schlupfwinkel", Cannongate Road, Hythe, Kent (0303 67737). Hon. Sec: Mrs. M. Orchard, 5 Sutton Close, Folkestone (0303) 76263.

SUNDAY DANCES

- July 3rd Cecil Sharp House, Regent's Park Road, N.W.1.
M.C. Peter Oakley
- August 7th Cecil Sharp House, Regent's Park Road, N.W.1.
M.C. to be announced.

7 to 10 p.m. Admission: 50p members, 75p non-members

At the Cecil Sharp House Dance on 3rd July a demonstration of Estonian dances will be given by the group taught by Aily Eistrat.

Other demonstration teams have been booked for Sunday Dances (but not every month) taking us up to December. We have to book teams well in advance, and Will Green would be pleased to receive suggestions for demonstrations from January 1978 onwards, now.

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WHAT'S ON

- July 2nd ISRAELI EVENING. Henry Fawcett School (2nd floor hall), Bowling Green Street, Oval, London. 7.30 to 11.30 p.m. Admission 75p.
- July 5th/10th INTERNATIONAL EISTEDDFOD AT LANGOLLEN
- July 8th/10th WEEKEND AT EASTHAMPSTEAD PARK
- July 16th Concert by JACY TACY GROUP. 6.30 p.m. Whittington Community Centre Festival, Islington (near Tufnell Park Tube Station).
- July 24th SAFARI INTO ESSEX and EVENING DANCE. See page 3.
- July 25th JUERGA FLAMENCA. Programme of Flamenco music, singing and dancing, Fairfield Hall, Croydon. 8 p.m. Tickets £1 to £1.50.
- July 25th to Aug. 20th BALLET FOLKLORICO DE MEXICO. Royal Festival Hall, London. 7.30 p.m. (3 p.m. matinee on Saturdays). Tickets £1.00 to £4.30.
- July 28th RADEK KOWALCZYK IN LONDON. Afternoon and Evening Courses in Polish dancing. See page 8.
- Aug. 1st to 13th LES DANSES SACREES DE BALI. Sadlers Wells Theatre, London. 7.30 p.m. (2.30 p.m. matinee on Saturdays). Tickets 60p to £4.00.

ADVANCE NOTICE: The group at Letchmore Heath will be running a Dance on Friday, 30th September. Musician: Caroline Thomas. Demonstration by Irene Whitaker and David Ashworth.