

S.I.F.D. NEWS.

AUGUST 1977



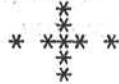
Ukrainian Hopak

SOCIETY FOR INTERNATIONAL FOLK DANCING

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Kelsey Blundell and Frank Flanagan did the printing last month, and the collating and packing etc. was organized by Gaye Saunte.



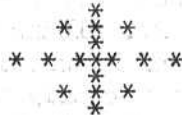
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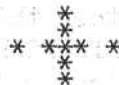
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This month's cover is by Dorothy Bryan, and shows
a couple dancing Ukrainian Hopak.



Books, records and cassettes are available from Frances Horrocks,
112 Kingston Avenue, North Cheam, Sutton, Surrey. Tel: 01 641 4377.

PLEASE NOTE NEW TELEPHONE NUMBER FOR FRANCES & WILF HORROCKS

SECRETARY'S NOTES

Our business at the July Committee Meeting was largely a "tie up of loose ends", coinciding with the end of the year for school groups and classes, and the run-up to Edinburgh Summer School arrangements. Owing to holidays, the Committee are not meeting again until September, when we shall be in a new SIFD year.

At the time of our meeting, Edinburgh Summer School enrolments had reached 80, and we are close to capacity. All participants look forward to an exciting week. Arrangements for the series of Day Courses starting in September are well advanced; they will continue to be held at Hugh Myddelton School, and the teacher will include dances on which the examinations are based.

It will be quite an achievement early in our new year to launch our new records. Production is in hand, and we hope to be able to release details very soon now. The master recordings have been thoroughly tested for speed etc. by experienced dancers and we believe we will have a really professional product.

Final membership for the year stands at 372. Alas, it will soon be time to pay up again! I hope you all have an enjoyable holiday.

EDNA FOSTER, Hon. Secretary

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TO MARGERY

It was not so much a celebration, but more a very warm personal tribute which marked the official end of term at St. Albans School on Wednesday, 29th June. Members of the class who came that night should not have been surprised to see at least 60 people crowding the normally ample hall as Margery Latham led the evening's dancing to commemorate her formal retirement as tutor of the class, ending her long association with I.L.E.A.

It was a very happy evening, largely because of the re-appearance of so many long lost friends who used to come to the class before they married/had children/moved out of London/turned to other things, and who had made a lengthy journey specially to be there. The highlight of the evening was the presentation to Margery of a cheque, a card (covered with signatures and good wishes) and an original craftsman-engraved, crystal goblet, from which a toast was duly drunk in which we all joined. Then the celebration cake was out - and is it my imagination or were all our steps "reeling" and our ethnic cries more inspired as a result of your culinary expertise, Cynthia?

Anyway, when Kathy French thanked you, Margery, for all you had done in the cause of folk dancing and for making the Wednesday class always so enjoyable, she was truly speaking on behalf of all your friends. And you cheered us up considerably when you reassured us that you would, if possible, be even more active in your retirement than before, and that many more people would be able to benefit since you would be free to visit their groups as guest teacher, to

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keep in their repertoire some of the more advanced dances. Incidentally, the class you are launching on 'unengaged' Fridays, to teach these dances to anyone able to come, sounds a very good idea and we hope to hear of its successful take-off.

And your Wednesday class next year? I am sure you won't forget us. But you'll be leaving us in very capable hands. Janet Woolbar will continue to bring to the class the same kind of integrity and authenticity we have always valued in the past. However, it's not going to be easy for Janet to take over from a Founder Member of the S.I.F.D. so may we wish you too, Janet, good luck and success for the future.

ELEANOR OAKLEY

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ŽIVKO FIRFOV IN THE PEAK

On the last weekend in June we had one of those "out of this world" weekends that come to us only too rarely. Friends from distant groups had travelled to be with us, and everybody was happy and ready to have a good time. Many of the class assembled for the teaching sessions were beginners, but the dances were so well demonstrated and taught and the musicians were so helpful and sympathetic that we made great progress in dances from the Alpine, Morava and Vardar zones - or, for those who did not read the July SIFD NEWS very carefully, from Croatia, Serbia and Macedonia. After teaching and demonstrating all day, the group still found enough energy and enthusiasm to give a scintillating show. Everybody was thrilled by the group's skilled and dedicated performance and by the beauty of the costumes. It was a completely new experience for most of the audience, and already we are being asked when the group is coming again.

On the Sunday, a coach-load of us went out to tour the beautiful Derbyshire countryside, and visit some interesting old villages and local well-dressings. In lovely summer weather we danced to zurlas and tapan outside the old pub where we had our lunch, to the amazement of the assembled hikers and tourists. During the weekend, we not only met again some old friends, but we also made new ones. On the Saturday afternoon, for example, a young man from Skopje walked in. He had heard of the event on Radio Sheffield, and turned up out of curiosity. He was astonished to see all the costumes hanging up and to hear the zurlas and tapan. When we all got up for the final Makedonsko Oro we brought him into the line and, despite his protestations that he "didn't know it", he danced his own national dance with us perfectly well! He will be at Sheffield Polytechnic for three more years so we hope he will dance with us again. Very friendly relationships were built up with hosts and hostesses, all of whom are ready, even anxious, to welcome their guests back again. It is amazing what other contacts have been made; for example, we found that two of Ken Ward's old group were now living in Sheffield. Two husbands of class members want to try playing instruments. A group of leather craftsmen at a converted mill here want to try making opanke. The whole neighbourhood seems to have been drawn closer together and an interest has been aroused that I hope will expand in the future. We have so few opportunities here to participate in classes or to see performances, and we are very grateful to Ken Ward and the Živko Firfov group for giving us this wonderful weekend.

THE EARLY DEVELOPMENT OF ISRAELI FOLK DANCING

by Shimona Avni

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

Continued from last month

The Second Gathering at Daliah

Many new dances were formed, and in 1946 the second gathering of Daliah was ready to take place. Two weeks earlier, however, what is termed the "Black Sabbath" occurred and the programme was affected. That was an unforgettable Sabbath eve. The participants all worked hard at Kibbutz Beth Hashita till one o'clock in the morning, rehearsing the dances for the gathering. At three o'clock that same morning the kibbutz was surrounded by English tanks. At 7 a.m. the dancers, the tallest and most handsome of the young men, were all imprisoned behind a wired fence. By noon they could already be found at Rafiach or at Litron. It is known that even there these young men continued to dance and to teach others. They were also engaged in cultural activities and different educational groups. Quite a few dances were spread behind those wired fences and it was there of all places where they received their own individual character. "Debkah Rafiach" is one of those dances, a dance of rebellious character and strong expression. Because of the "Black Sabbath", the gathering was postponed till the summer of 1947.

In view of the responses received from the first gathering at Daliah, it was clear that the location previously used, a beautiful one but limited in space, would not suffice this time. Fortunately, and to the delight of everyone involved, a perfect place was found right near Kibbutz Daliah for the second gathering. It happened to be a kind of valley, resembling a huge amphitheatre. It was surrounded by two hills at the sides, one facing the other. One of these resembled three quarters of a threshing floor, forming nearly an idealistic scene, with the other hill closing in on it. In the centre at the bottom, there was a large open space which enabled the erection of a stage on which numerous dances could be performed. It seemed as though the place was originally created precisely for that purpose. On the slope of the hill, thousands of onlookers could be seated. Having that place near Kibbutz Daliah was indeed a very fortunate coincidence, since there were many things which could not have taken place without the group from Daliah, a very active participant.

In 1944, there were only two hundred members at Daliah, some of whom were German in origin and others Romanian. A large number of excellent organizers could be found among them, and an outstanding organizing team was formed there. It should be mentioned that through the years the cultural centre tried several times to find a different place for the dance gathering, an effort which ended in failure. A talented team like the one they had, that was ready to accept such an enormous workload, could not be found anywhere in Israel. Furthermore, it was impossible to find another such suitable place for the programme, excluding the tiny mortar in the Negev.

Preparations for the gathering were under way. The members of Daliah ploughed the mountains, ridge by ridge, and prepared seating places for six thousand people. The place was later expanded to hold eight thousand people since it was impossible to know in advance how many would come. An eager interest in

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the gathering spread to all parts of the country. Many prepared for the dance performances. New dance groups were formed, the better of which were asked to take part in the performance. The programme was built around the two kinds of dances - national and holiday dances. The performance was to be given on the final public evening but the main body of the gathering in all its details was planned for hundreds of participants for a duration of two days and two nights within the frame of the "dance settlements".

A very serious problem arose. In the summer of 1947 it was forbidden in Israel to drive on the roads between sunset and sunrise. A request was issued to the Government to overlook this prohibition for that one night or at least to arrive at some sort of compromise. Hope that this request would be granted lasted till the very last minute, but to the great disappointment of all, it was denied. The six hundred dancers who came for those two days were considered as representatives of the greater number of dance lovers in the country who were unable to come. Some came from afar, from the Upper Galilee and from the Negev. They did this with great effort. Friendship ties among the dancers were strong. They learned from each other, since already then new dances were formed in different places. For two whole days the air was filled with song and dance. Many rehearsals took place on the stage preparing for the closing night.

Closing night arrived. What would the people do for twelve hours in one place? The difficulties started with the arrival of the audience. For hours on end people kept coming and filling up the hills. Twentyfive thousand people crowded the place which was originally prepared for only eight thousand. The performers were told that it would not be possible to have an intermission. A movement of the audience could have been disastrous. The programme continued, therefore, uninterrupted till dawn. Every group that was able to perform did so. Every band that had their instruments with them went on stage and played. Especially successful in this sense were two groups of Druz people and an Arabic group. They slowly and gradually warmed up and fortunately took a long time on stage. A feeling of unity hugged everyone, even if it was only for that one short hour, at a time when things were tense between Arabs and Jews.

The appearance of the first sunrays was a sign of relief. It was all over. All the deep fears of ruin, snakes, spiders and shots in the dark were dispersed with daylight. Thanks to the amazing organization of the members of Daliah, even the leaving of the spectators was arranged in a very orderly fashion, even though there was only one miserable narrow road connecting the mountains of Ephraim with the main road.

This extraordinary cultural event that exceeded in success all gatherings which had taken place before, stirred deep feelings in the hearts of the people and was even mentioned on the radio and in the newspapers in the country as well as abroad. The following day it was reported on the radio by the British government. The active participation of the three Arab and Druz dance groups wasn't mentioned at all and neither was the great number of Arab viewers who were part of the audience.

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The organizers of that important gathering, the folk dance committee of the cultural centre and the members of Kibbutz Daliah, proudly concluded that all the efforts put into the gathering were well worth it. They succeeded in almost all respects. From the point of view of organization the people of Daliah excelled. The division of functions was successful as well. In every field there were talented experts. Just as important was the co-operation of the kibbutz members, their readiness to work day and night in preparation and in keeping things organized. They welcomed and acted as hosts to the many guests who for different reasons were invited to the entire gathering and were lodged in members' rooms while the members themselves gave up their own comfort and rest.

Apart from all that, it was the members of Daliah who were responsible for the festive opening on the final evening, which was an unforgettable event. Following that excellent performance, the national anthem, Hatikvah, was sung. The entire audience got up on their feet and proudly joined in the singing.

Only now did the evening of dance begin. It started with dances of the exiles and dances of the survivors. The "Sherale" dance is a kind of worship dance. It starts in a serious manner, with a slight smile and a tear forming in the corner of the eye. In its second part, however, along with a change in the music, the seriousness of the dance changes to happiness and the tempo increases. Following the "sherale", there were wedding dances with ravishing costumes. There were also Yemenite dances and many others. It was at that time that the new dances came in, showing the accomplishment of the three previous years. There were both national and holiday dances. From both sides of the valley came line after line of hundreds of dancers. Each group came with its own emblem or flag. They took their places, each forming their own circle with their emblem at its centre. The dancers sat on the ground, and each group performed in their turn, getting up on stage, dancing, and returning to their places.

It was clear that the term "folk dances" wasn't completely appropriate yet. The dances were still at the stage of suggestions and hopes, still at the stage of "folkdances to be" perhaps. It would take another generation or two to determine which ones would in fact become true folk dances. At that time, however, these doubts were of no importance. On the huge stage situated at the bottom of the valley, dance after dance was brought on. Some were not as good as others and many were very similar to each other. Although few dances had signs of originality about them and most had the distinctive European dance style, Eastern styles were already becoming apparent especially in some new Debkas. The Yemenite influence only arose after the gathering. A small number of dances, especially those of Rivka Sturman, already had a special original fringe to them. The groups performing were of many different sizes, both large and small. All were accompanied by a central band (not folk) that was conducted by the late Nisimov. Only a small number of groups was accompanied by an accordion. All groups wore special costumes (the first gathering was lacking in this respect) which the dancers designed and made themselves. Most costumes were missing a symbol of unity and some were even lacking in taste; but they were all very colourful, which is where their importance lies. Holiday dances were performed as well as work dances. They all had and still have an

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experience of holiday and a truth of life to them. These holiday dances, performed in special costumes and at times with the holiday's emblem held in hand, added great variety and colour to the programme. The pantomimical elements in them made the movements easier to understand and brought spontaneous reactions from the audience.

The programme itself, which wasn't as colourful as it should have been, was also too long, ending at one in the morning. As previously mentioned, it had to be continued for "technical" reasons. How the audience remained patiently seated and still full of enthusiasm at the conclusion is a puzzle in itself. There were three factors that could explain this riddle. The first was a nationalistic-artistic cause. It was the first time that people has seen dances representative of their own country. The second was a social factor - the feeling of unity between the great number of viewers and the dancers enhanced by the beautiful sight of the mountains. The third factor was the organizational success of the festival in spite of the great hardships that stood in the way.

The most important thing, however, was the impression the event as a whole left; the fact that it encouraged and pushed people to continue to dance, to learn new dances and to spread them both among the Jewish youth and even among the non-Jewish youth abroad. Activities which were started as long as two years earlier were in fact continued. Every now and then, courses for folk dance leaders were given, resulting in the spreading of the dances throughout the country. And so the number of dancers, clubs and groups, dedicated to Israeli folk dance continued to grow.

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ED. NOTE

The above article was brought to my attention by Lucile Armstrong, doyenne of folklorists, who says, "This is confirmation that Israeli dances are communal modern dances based on (Arab, Yemenite and Moroccan) folkdances, but they are not "folk" yet. Mrs. Gurit Kadman told me in 1969 that she had invented 200 dances. All honour to her, but they were communal not folk dances. It is probable that time will evolve a style and costume appropriate to modern Israel. The many elements from different countries, mixing together in Israel now, will certainly provide a rich background from which to draw."

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NOTICE TO AFFILIATED GROUPS

Affiliation expires, along with SIFD membership, at the end of this month. Groups are reminded that they must apply to the Committee if they wish to renew their affiliation. After renewal has been confirmed by the Committee, and the appropriate fee paid, affiliated groups are asked to write to the Editor to let her know what information they would like published in the SIFD NEWS regarding place and time of meetings, etc. AND ALSO LET THE EDITOR KNOW WHERE YOU WOULD LIKE YOUR SIFD NEWS SENT.

DEMONSTRATION NOTES

The demand for demonstrations in this "Jubilee June" was rather overwhelming. I farmed out to other groups as many as I could; one was cancelled by the organizers and another I had to cancel myself, having been reduced to one and a half couples and no musician. However, we did manage to muster a team of six couples for our annual Eynsford Dance on 2nd July. The venue was changed this year as the castle grounds where we have danced on previous occasions close at 9 p.m. and it was thought the audience would like to continue dancing later than that. We were lucky once more with the weather, and it was pleasant to dance in the natural arena, with sloping grassy banks all round (straw mats were set out for the audience to sit on). We do have a wonderfully enthusiastic audience at Eynsford and can now put in a larger proportion of participation dances. The SIFD's first Demonstration Secretary, Irene Fyffe, was in the audience and she was amazed at how quickly the spectators/participants picked up even the more complicated dances. There was the now traditional good food and wine and social evening to finish. This event is given in aid of OXFAM and the team gave their services without expenses, and Wilf Horrocks waived his musician's fee, to help swell the OXFAM fund. My thanks to the team for helping to make this a successful and enjoyable evening.

May I also take this opportunity to say Thank You to the SIFD for the handsome cheque which you kindly presented to me at Cecil Sharp House last month. This was a complete surprise and very much appreciated. I also wish to thank all of you who so generously contributed towards my retirement present - a cheque and a beautifully engraved glass goblet, which now stands in splendour on my sideboard and will be a constant reminder of you all. My very sincere thanks to all who made my party such a lovely occasion, especially to Irene Keywood who organized it, Roy and Cynthia Lewis for making the delicious cake and the flower arrangements; Kathleen French and Gillian Baker for helping prepare the food, Janet Woolbar for the inspired choice of the gift itself and, of course, Donald Campbell for playing for us all evening.

I do appreciate the support you have given me over the years and I hope you will continue to keep the SIFD flag flying at the Wednesday class, which starts again on 21st September. Janet Woolbar has nobly agreed to take the class and hopes to revive some of the dances that we haven't had time to do lately, including some of the Czech dances taught by Hedda Jolly and perhaps some of the Hungarian and Romanian learnt on our trips to those countries. I wish her and the Wednesday class every success.

I am not, of course, giving up completely, and hope to organize a class for demonstration teams to keep the more difficult dances going and where we would have time to concentrate on style. Dancers from other groups would be able to attend. I shall also be able to visit other groups if they need any help or want to enlarge their repertoire, so group leaders please let me know if I can help.

Once again, with many thanks to you all.

MARGERY LATHAM

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OUR CONGRATULATIONS to Heather Burgess (nee Pratt) who had a baby girl on Jubilee Day.

31ST INTERNATIONAL MUSICAL EISTEDDFOD, LLANGOLLEN

Inflation has pushed up the cost of this, the world's foremost International musical gathering, to the staggering amount of £67,500. Last year, in spite of a sustained period of good weather and record attendances, it incurred a loss of £1,200. So that as this wonderful festival opened, the thought uppermost in the mind of the organizing body must have been, how are we going to keep this successful international showcase financially solvent? One suggestion that I saw in a local newspaper was the limiting still further of parties from overseas. If carried out, this would be a great pity, since it is mainly from such groups that the variety of costume and colour is drawn.

The temperature of the weather also had an inflated valve again this year. In fact, on Wednesday it was hotter in North Wales than in Las Palmas and three degrees higher than in Gibraltar - which had Californians and Zulus alike complaining about the humidity.

The opening concert was a Spanish Fiesta, starring Rafael de Sevilla and a company augmented by four supplementary groups whose dancers were better known to some of our members by their English names rather than their Spanish pseudonyms. The dance and dress was of the Flamenco cabaret style, and vivid colours vied with the floral arrangements around the stage. The classical guitar playing and the Jota danced in costumes from Aragon received the most applause.

The day of the dance competition brought with it a record attendance for the daytime session of 22,500 which, along with the 13,000 who attended the evening concert, brought the total for the day to 35,500. This must have lightened some of the organizers' financial worries. Despite the heat in the tent there certainly seemed to be more people watching this year than walking around outside.

In addition to the first prize of a plaque and £60 for the dancing, there was presented this year the International Trophy presented for the first time by the E.E.C. It went deservedly to the Fotem Folk Dance Group from Istanbul, with a total of 95 marks. They showed an obvious joy in the dancing of their programme which along with a technical competence earned the approval of both audience and adjudicators. Their first dance was a Wedding Dance and the second a Work Dance, depicting the harvesting of grain. In this the men used sickles and a rake-type glove made of long wooden fingers. The women symbolically garnered the crop behind the men and towards the end of the dance carried forward the large gourds that each had carried on to the stage and showered the kneeling men liberally with water. This brought a gasp of reaction from the audience, perhaps from envy at the cooling off they were getting in the heat of the day.

Second, with 94 marks came the Dungeer Mummings from Camross, Wexford, Eire. This group has often competed and their dances are wellknown to us, so I need not elaborate.

With 93 marks, the third place went to the "Fior di Macchia" Corsican Folk Group from Marseilles who also gave a Wedding Dance, followed by a social dance, both of which the adjudicators found to be "most interesting".

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The remaining groups received marks as follows:-

- 92 marks Reading Clog and Step Dance Group, England.
91 " Selyani Macedonian Folklore Group, Toronto, Canada. (Marvellous costumes but lifeless dancing.)
90 " "Orlyk" Ukrainian Group, Manchester, England.
90 " Les Baladins Bourbonnais, Moulins, France. (Women had wonderful boat-shaped straw hats worn over mob caps.)
90 " "Krystallis" Folk Group, Jannina, Greece.
90 " Coros y Danzas Villanueva y Geltru, Barcelona, Spain.
89 " Parkanon Nuorisoseura, Helsinki, Finland.
88 " "Kassari" Estonian Folk Dance Group, Sweden. (This is the group who danced for us at Cecil Sharp House.)
87 " Seven Towers School of Irish Dancing, Co. Antrim, N. Ireland.
85 " National Zulu Dancers Kwa-Mashu, South Africa.
84 " Volkstungruppe Der Niederösterreicher in Wien, Austria.

Four of the eighteen groups due to dance did not appear - from Germany, Argentine, Brittany and Sardinia.

On the Thursday, H.R.H. Princess Anne paid a visit to the Eisteddfod. Her arrival at midday coincided with the small competition for instrumental folk solo or group of not more than six musicians. Only five entries were left in after a previous qualifying hearing. The result of the competition was as follows:-

- 95 marks Musicians of the "Fior di Macchia" Corsican Folk Dance Group from Marseilles, France.
94 " Musicians of the Dungeer Mummies, Camcross, Wexford, Eire.
93 " Musicians of the Selyani Macedonian Folklore Group, Toronto, Canada.
92 " Aldis Gilli from the Bernese Yodel Club, Switzerland, playing an alpine horn.
90 " Musicians from Les Baladins Bourbonnais, Moulins, France.

After this competition both H.R.H. and I adjourned for lunch; she to the President's air-conditioned tent with accompanying dignatories, while my choice was an older and more permanent establishment a little further down the road. There to discuss and appraise what I had seen in the last few days with dignatories of like persuasion before packing and starting for home.

FRANK FLANAGAN

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WOULD ALL MEMBERS WHO CHANGE THEIR ADDRESS PLEASE LET
THE EDITOR KNOW, AS WELL AS THE MEMBERSHIP SECRETARY.

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

LETTERS TO THE EDITOR

Dear Editor,

Could I, through the SIFD NEWS, express my thanks to two London groups who made myself and family very welcome members of their classes whilst we were on holiday. First, to Gaye Saunte and the members of her Israeli class, where we spent a very enjoyable and informative evening on Wednesday, 14th June. Secondly, our thanks to all the members of the Canons Group for a very enjoyable "Day of Dance" at Flaunden. The weather may have been damp but everyone there was in high spirits. I managed to tape about thirty dances, and went back up the M.1 tapping my feet.

We shall certainly be back later in the year for at least one Day Course, and are really trying hard to get something established in this part of the country.

Yours sincerely,

BRENDA ROSS
26 Waterloo Road,
Wellfield, Whitley Bay,
Tyne and Wear.

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DAY OF DANCE FOR INTERNATIONAL FOLK DANCERS

What are the ingredients for a happy and successful day's international folk dancing? A village hall, gaily decorated with flowers and posters? A floor ideal for dancing? An enthusiastic M.C. and an eager group of dancers? Liberal refreshments crowned by a sumptuous tea to satisfy the heartiest appetite? These were the qualities that marked the day at Flaunden on Saturday, 18th June, organized by Ken Poyton and the Canons Folk Dancers. They made one forget the disappointment of not being able to dance on the traditional village green in this inclement summer.

The afternoon session proved particularly popular with the visitors, young and old alike. After tea there was time to explore the attractive Hertfordshire village of Flaunden and its surroundings, and to recharge one's batteries for the evening. The evening session was less crowded and became more of a Dance for dancers. The choice of dances was wide, and it was particularly pleasing to be able to dance some of the more unusual dances taught at the recent Day Courses - Greek, Portuguese, French and Balkan. The group is one of the very few who have Majorcan in their repertoire, and the Jota Mallorquina was a highspot of the day.

The group had worked very hard to make the day a success, which it certainly was, though the poor weather undoubtedly affected attendance. Thank you, Ken Poyton, for your imaginative idea of bringing together all the local groups for a day of dance such as this. We appreciate your energy and drive and hope this will be an annual event.

AUDREY WHITELEY

SUNDAY DANCES

August 7th Cecil Sharp House, Regent's Park Road, N.W.1.
M.C. Wilf Horrocks

September 4th Cecil Sharp House, Regent's Park Road, N.W.1.
M.C. Simon Guest

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

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WHAT'S ON

July 25th to BALLET FOLKLORICO DE MEXICO. Royal Festival Hall, London.
Aug. 20th 7.30 p.m. (3 p.m. matinee on Saturdays). Tickets £1 to £4.30.

July 30th to SIFD SUMMER SCHOOL AT EDINBURGH
Aug. 6th

Aug. 1st to LES DANSES SACREES DE BALI. Sadlers Wells Theatre, London.
13th 7.30 p.m. (2.30 p.m. matinee on Saturdays). Tickets 60p to
£4.00.

Aug. 13th/20th BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL

Aug. 28th to KRAKOWIAK FOLK COMPANY from Poland. Queen Elizabeth Hall,
Sept. 3rd London. 7.45 p.m. (7.15 p.m. Sunday) (No performance on 30th
Aug.) Tickets £1.10 to £2.80.

Aug. 29th to KOREAN NATIONAL DANCE COMPANY. Sadlers Wells Theatre,
Sept. 10th London. 7.30 p.m. (2.30 p.m. matinee on Saturdays). Tickets
70p to £4.00

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DATES FOR SEPTEMBER

On 10th September there will be a Day Course in CROATIAN
dances. Tutor: Ken Ward. Hugh Myddelton School.

On 17th September Ken Ward will be visiting the Woodvale
Folk Dance Group for a teaching session of Balkan dancing, 2 to 5.30 p.m. at
Borough Green Village Hall. All welcome. Fee 30p.

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YOUR S.I.F.D. MEMBERSHIP EXPIRES THIS MONTH. PLEASE
RENEW PROMPTLY TO ENSURE CONTINUED DELIVERY OF
SIFD NEWS

MEMBERSHIP FORM ENCLOSED