

SIFD NEWS

AUGUST 1978



*East Slovak
Zemplínska*

GIRL OF THE MONTH

AUGUST 1938



SOCIETY FOR INTERNATIONAL FOLK DANCING

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

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CHAIRMAN: Simon Guest, 65 Crescent Road, New Barnet, Herts. Tel: 01 440 4862.

SECRETARY: Edna Foster, 33 Orchard Avenue, Southgate, London, N.14.

TREASURER: Dennis Wood, 16 Barnfield Close, Old Coulsdon, Surrey.

MEMBERSHIP SECRETARY: Dorothy Bryan, Flat 1, 28 Rosebery Avenue, London, E.C.1.

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Enquiries and orders for SIFD books, records and cassettes should be sent to:- Mrs. Audrey Whiteley, 16 De Vere Walk, Watford, Herts.

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This month's cover is by Dorothy Bryan, and shows East Slovak costume.

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WOULD ANY MEMBERS WHO CHANGE THEIR ADDRESS PLEASE NOTIFY
EDWINA AND MICHAEL HOLDUP, 16 NETHERBY GARDENS, ENFIELD, MIDDX.

SECRETARY'S NOTES

The July meeting of the Committee turned out to be a very busy one; there does seem to be a great deal going on in the Society at the moment in various places.

Although we have received a few designs for tee shirts, we feel we would like a few more to choose from, so when you are wondering what to do on a wet day during your holiday, what about trying your hand at design? We are now holding our decision until September.

The demonstration/revision class which was introduced by Margery Latham last year is to carry on. We will continue to meet monthly at Chequer Centre, Chequer Street, London, E.C.1. on the Friday preceding the Cecil Sharp House Sunday dance. The class is closed at the moment for the summer break; the date of the first class for next term will be announced in the NEWS in due course. Kelsey Blundell is co-ordinating the teaching arrangements.

When the new series of Saturday Day Courses opens, there will be included a day set aside for learning the dances on our new record EP.12 (See page 10). Have you got your copy yet?

When arrangements for printing the SIFD NEWS were changed last year, Frank Flanagan took on the task of duplicating for one year, and that year will soon expire. Has anyone an evening to spare once a month? The duplicator is at present in Camberwell, so it needs to be someone who can get there, or who can suggest another location for the duplicator to enable them to take on the job. (The duplicator should remain fairly central to London to ensure its accessibility). Any Committee member would be pleased to hear from volunteers.

I referred last month to the need for a Demonstration Secretary/Co-ordinator. Kay Leighton has accepted this job for the time being and we will see how we get on with the new way of working. If members receive any requests for demonstrations at functions, please direct them to Kay at 9 Barnes Rise, Kings Langley, Herts.

EDNA FOSTER,
Hon. Secretary

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AFFILIATED GROUPS AND ASSOCIATED CLASSES

Associate membership for classes, and affiliation for groups, expires at the end of August. Classes and groups will be sent an appropriate form for completion if they wish to apply for renewal. These will then be put before the Committee. These forms should not be sent to the Membership Secretary, but to Frank Flanagan.

Class/group secretaries are reminded that they must send the Editor details of the information they would like listed in the SIFD NEWS.

INTERNATIONAL MUSICAL EISTEDDFOD - LLANGOLLEN

This year's International Eisteddfod had the muddiest ground, the coldest weather, but also one of the most colourful programmes, and it was a pity that the sun did not come out at all on the Wednesday (the folkdance day) to allow the competitors to strut around showing off their gorgeous costumes and indulge in impromptu performances in the Eisteddfod grounds as they have done in past sunnier years. However, the sun did deign to shine on the Thursday, and the spectators were able to enjoy spontaneous performances from at least two of the groups. In particular I enjoyed watching the team from Brittany in one such display, and was delighted to recognise several dances that I had learned in the past from visiting French teachers.

Overall, I thoroughly enjoyed the Festival this year, and was particularly pleased to see the Sardinians again with their intricate subtle dances and fascinating vocal accompaniment, the Turks with their vitality, colour and rhythmic dancing, and the Romanians with their athletic young men, lovely costumes and lively music.

The competition on Wednesday opened with the Sardinians. They danced in a close line with tiny trembling steps, changes of direction being indicated by loud whistles from the leader. Couples, in turn, broke from the line, performing different dance figures, then taking their place at the end of the line while the next couple came forward. The dancers were accompanied by a group of singers who used their voices as musical instruments, producing a fascinating harmony. I thought the performance was excellent.

Next were the Canadians who danced a square dance of the 1800s, with a caller for the different figures, and a weavers' dance from the French settlement. They were accompanied by a band of lively musicians. The dances were full of spirit and the steps and figures very well executed.

Then came the team from Denmark, who performed two set dances, one with eight couples and the other a Contra Dance With Wheel of four couples, both containing familiar figures of chain, star, pivot, etc. Very well danced.

France was next with a team from Brittany. They danced to a trio of very good musicians. Their first dance was very similar to "our" Deux Deux Deux but included a very nice change-partner figure similar to the one in L'Angoise. Their second dance was from the same region and included a very athletic kick step for the men, jumping in the air and bringing their heels together, knees wide apart. Not all of them were good dancers but it was a very enjoyable performance,

The Romanians came on with a dance from the Northern Region and then the familiar Calusari men's dance from the Southern Region. Lovely costumes and good music, but a little stagey with too many contrived patterns.

Then came a group from Barcelona, in Catalan costumes and a "cobla" type band, who showed us two very attractive dances from the Catalan region.

The Germans were next in a costume I had not seen before. The ladies wore a very elaborate headdress with gold caps and enormous black bows and long ribbons, and large white starched lace collars. Round black furry hats for the men and long white coats. They performed a German Windmill, a completely different dance from "our"

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German Windmill but with similar clapping, turning, stamping figures. Their music was rather poor. Just one accordion.

The Diwana Indians were next. Very colourful costumes; silver and gold sequins on silk and satin skirts, shirts and jackets. Gorgeous headdresses. The all-male team performed in line, advancing and retreating to the rhythm of the drum. (The other two instruments were inaudible). The men came forward in turn to perform their various 'trick' steps, sometimes one man carrying two others, or three men carrying another on their shoulders. The second dance looked much the same as the first, with the same rhythm but with different patterns. I really cannot say how "ethnic", or folk, these performances are, but the adjudicators obviously appreciated the ethnic quality as this team came first.

The next item was the Irish, who danced Waterford Set and Hornpipe, with typical Irish neat precision of footwork, straight backs and shoulders, of a very good standard, to the accompaniment of two fiddles and an accordion. Unfortunately this team had one girl dressed as a man, which must have lost them some marks.

Then we had from Malta a very nice performance of two dances with a typically Mediterranean flavour - tambourines, shouts and waves, pretty girls and handsome boys with Mexican-type hats in bright colours.

Next came an item from Philadelphia which I enjoyed tremendously - as the dancers themselves obviously did. They danced two clog dances - one from Pennsylvania and the other an Appalachian flat-footed clog dance. They wore "hillbilly" outfits, gingham flounced dresses and black stockings for the girls, braces and jeans for the men. They danced in a very loose, abandoned, style, some really good clogging, accompanied by banjo, fiddle and guitar.

Then the Swedish team gave a very neat performance of Swedish Schottische and Polska. The sequence in these dances was the same as we do, but the schottische steps were higher off the ground than we do; also in the "Dal" step the foot was raised higher and the toes pointed upwards instead of downwards.

The Dungeer Mummers from Ireland then danced the Double Jig and Hornpipe. This team of elderly gentlemen appears year after year at the Eisteddfod and their performance hardly varies, but I didn't think they were quite so good this year.

From England we had Brampton Morris Dancers. They were quite good standard but rather sombre looking, and the music was rather dull. They did two dances of not much contrast.

The Latvians performed a traditional regional dance and a Corn Dance which were very well performed, with quiet, controlled movements.

By contrast, next came the Turks. Wild, exciting, noisy music, and very exuberant dances, with an excellent leader. Thoroughly enjoyable and, I thought, one of the best performances.

Last of all came a group from Sicily who were lively, young, good-looking and full of spirit. They performed two very nice dances including a lively tarantella, with wide smiles, shouts, and shaking tambourines.

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I thought the standard generally this year was very good, and one of the best performances for colour and variety that I have seen. It seems to get more and more difficult to judge the competition, and I didn't envy Ken Ward who was on the panel of adjudicators for the first time this year. (See below). The results are announced in Ken's article. Ken also reports on the Instrumental Section which unfortunately I didn't see.

I haven't mentioned the opening concert for this year. This was given by Dobrudja - The Bulgarian State Folk Song and Dance Ensemble. A performance of dances from Bulgaria, beautifully executed, well rehearsed, but not the folk dancing which we had come to Llangollen to see.

LILY SOUTHGATE

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LLANGOLLEN - From the other side of the fence

The 1978 International Eisteddfod has come and gone; over 100,000 people will have been to the competitions, and the weather will have been its usual indifferent self. The adjudications will have been weighed up by both performers and competitors, and the groups by now have returned home.

What a unique and wonderful festival it is. One of the original festivals and still one that maintains the highest standards. I was therefore honoured to join Lucile Armstrong and M. Roger Pinon on the Folk Dance and Folk Instruments Boards. It was hard work, but very rewarding and enjoyable. When I accepted the invitation, I, like many others, still found the fact that one could adjudicate groups representing very different traditions and cultures, difficult to accept. However, without giving any trade secrets away, the problem is mainly solved by marking each group in isolation and within its own tradition, and where necessary making an adjustment at the end. So many things have to be considered; authenticity, traditions, symbolism in movement and dance content, technical skills, communication, costumes and music. Adjudicating at Llangollen is a skill that is acquired after many years of experience, and some, like my two colleagues, have been attending for some thirty years!

This year seventeen dance and twelve instrumental groups/soloists competed. The standard all round was generally excellent, and both competitions provided interesting programmes. The marks and positions for the dance groups were as follows:

The Diwanas, Walsall (India)	98 marks	(First place)
The Dungeer Mummers, Camross, Wexford, Eire	95 marks	(Second ")
Santu Predu of Nuoro, Sardinia	93 marks	(Third ")
Trachtengruppe of Gelldorf-Obernkirchen, Germany ..	86	"
Frederiksborg Statskoles Folkdansere, Denmark . ..	86	"
Fotem Folk Dance Group, Istambul, Turkey	86	"
Javelle du Pays d'Ancenis, France	85	"
Group Constelatia Brazilor, Ploesti, Romania	85	"
Settlement Dancers, Toronto, Canada	83	"
Folkdanslaget "Skaran", Stockholm, Sweden	83	"
Gruppo Val d'Akragas, Agrigento, Sicily	79	"

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Seven Towers Irish Dancing Club, Ballymena, N. Ireland	79	marks
Latvian Folk Group, 'Kamolins', Leeds, Latvia . .	76	"
Mill Creek Cloggers, Philadelphia, U.S.A. . . .	76	"
Paul Curmi, Folk Dancers, Malta	75	"
Agrupacia Folklorica de Granollers, Barcelona, Spain	75	"
Traditional Morris Dancers, Bampton, England . .	74	"

It would take too much time to make comments on each individual group performance, but there were common features to all. The Indians were like a breath of fresh air and made a great impact. The dances had much content, and the second dance, the Harvest Dance, had many symbolic work features. There was a great feeling of spontaneity. This group also won the new prize which is awarded to the best group of all the Wednesday folk competitions - the W.S. Gwynn-Williams Prize, named after the founder and inspired director who retired last year. Mr. Michaelides, from the Folk Song Board, joined the Dance Board to help select the winner of this particular prize,

The second prize could not have gone to a more contrasted group, the Dungeer Mummies. These were beautiful performances, low key, but with such a feeling of a continuing tradition about them. The music was also fine. The noble quality produced by this group also was a feature of the Sardinian group, who also produced a fine performance which had a timeless quality about it. The music (mouth music of great antiquity) had a haunting quality.

Some groups picked up points because of the content of their dances, whether obvious or not. The German, Danish, Swedish and Latvian groups, for instance had mechanical (Windmill) figures. The French dances represented movement by jumping or leaping across ditches. Some groups had ritual figures - The Sardinians, Turks and Romanians, but, except for the Sardinians, these were spoilt by the stagey and commercialized nature of the performances.

On the whole, the groups were very well costumed, but one did not always get the feeling that real clothes were being worn. The best were worn by the Sardinians, Danish, Swedish, French, German, Indians, Latvians and Turks. Some groups did not select their dances very wisely, and lost points accordingly. This was very apparent in the Canadian, Northern Irish, and English groups, who do have more contrasting dances in their own regions. The Mill Creek Cloggers from the U.S.A. came over as slick, brash and rather offensive from a folk point of view. There seemed to be a traditional basis for their 'routines' but I don't think the American 'Musical' has a place at Llangollen.

The standard of musicianship and the contrasts in instruments made the Instrumental Section very difficult to adjudicate. The first prize went to Cesare Carta from Sardinia, who played the Launeddas (a triple Bamboo pipe having two chanters and one drone - very primitive). His performance was masterly and exciting to listen to. Second came the Dungeer Mummies who produced a beautiful sound on their instruments (two mouth organs, fiddle, chromatic button accordion, and the 'bodhran', a frame drum played with a double 'knukle' stick). This was good ensemble playing and very traditional; the song was expressively played. Third place was given to the five young Latvians who played the 'kokle', a kind of dulcima. The sound which they produced was magical, and as a group they blended perfectly in time and sound quality. If you closed your eyes it was as if one person was playing.

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Yurko Brazcuk played the tzymbala, a Uranian czymbalum. Here was a very good technique, a good arrangement of traditional music, and a lovely sound quality. John Edward Jones from Wales was the youngest competitor, only 14 years, but his performance on the Welsh triple harp denied his years. His performance was technically very accomplished, and the arrangement of the material was his own. We shall be hearing more of John Edward Jones. The Swedes had three groups of fiddlers who played well and produced a rich sound. There was sometimes a loss of unity, and I must say that there was something lacking in the performance, good as it was. Paul Bremman played the difficult 'Uilleann' pipes. His playing was technically very good but in the first piece especially, there was a lot of raggedness. A very traditional performance, though. The remaining three groups lost out by the inclusion of alien instruments. The accordion, although commonly used, does not yet qualify as an ethnic folk instrument, and its use in the performance of the French, Sicilian and Romanian groups either blotted out the more traditional instruments in the groups or seemed to add nothing to the performances. The Romanian music was also not only over-arranged but poorly so. The final order was:

Cesare Carta - Sardinia
Dungeer Mummers - Eire
Kolo Ensemble - Latvia
Yurko Brazcuk - Ukraine. John Edward Jones - Wales (Tie, 4th)
Constalata Brazilor - Romania
Malungs Spelmansleg - Sweden
Paul Bremman - Eire
Val d'Akragas of Agrigento - Sicily
Malungs Spelsmansleg (Groups 2 & 3)
Javelle de Pays d'Ancenis

Several countries were absent from this year's Eisteddfod, and our native groups did not support the festival very well; the problem is apparently one of finance, and lack of sponsorship. The Eisteddfod keeps going, despite money problems. There may be changes ahead, a new look, but one hopes that nothing drastic is attempted which could lower the international reputation that Llangollen has.

KEN WARD

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ED. NOTE: I am constantly surprised and sad at the lack of support our Society gives to this excellent festival. Here is a gathering of true folkdancers from many different countries, with authentic costumes and music, giving performances of a very high traditional standard - the only festival I know of that, by making it competitive, retains the high standard of authenticity - practically on our doorstep (compared with the long treks some people make across Europe seeking dances), and yet only a handful of our members attend, and we as a body contribute nothing. Apart from contributing something, we could also gain so much by taking an interest in it. Several of the teams taking part would have loved to dance for us in London had we, the SIFD, had the foresight to arrange something.

ON THE MOVE

Ken Ward's SIFD Yugoslav Class is on the move from its old home (Hugh Myddelton School, Central London Institute) to a new one. After more than twenty years in Islington, the class is going south of the river to the South Bank Institute. From 19th September 1978, the first Tuesday of the autumn term, classes will be held at the West Square Branch of South Bank Institute, St. George's Road, London, S.E.1.

The times and format of the classes remain basically unchanged: Beginners and Intermediate from 6.15 to 8.15 p.m. and Advanced from 8.30 to 9.30 p.m. Enrolment starts in the week beginning 11th September, and new members are, as always, most welcome.

Further information from the class secretary: John White, 10 Durnsford Avenue, London, S.W.19. Tel: 01 947 2417.

How to get to West Square Branch: Nearest Underground: Elephant & Castle. 'Bus routes: 12, 53, 108, 155, 177. The school is about 15 minutes' walk from Waterloo Station.

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WANTED - Typist for SIFD NEWS

Hours: however long it takes to type about 10 or 12 stencils, depending on your typing speed, per month. Location: in your own home, typewriter provided. Salary: none, but all expenses paid. Qualities required: accuracy, reliability, a desire to help our Society and relieve the small group of people who produce the SIFD NEWS of at least one job. Rewards: the satisfaction of knowing that you are doing your bit to help.

In addition to wanting someone to help with the duplicating, we need a typist to take over from Kelsey Blundell the job of typing the stencils each month - hence the above advert. The typing has to be done usually between the 18th and 27th of each month and as we do not like entrusting the draft copy to the post, it really needs someone who lives in London or comes to London for a class or work, so that the Editor can meet them to hand over the draft. If you think you can help, please contact either Kelsey or the Editor.

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HAMA'AGAL Israeli Dance Group now have new stocks available of the records from Israel - NIRKODA I and II, and ISRAELI FOLK DANCES VOL. 3. Details from members of the group or from Fiona Howarth, Tel. 01 460 0823 (please note new telephone number).

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FOLKDANCING IN HOXTON

Members living anywhere near Hoxton, in London, may like to know that "Folkdance Workshops" are held each Tuesday and Thursday evening at 7.30 p.m. at the Latin-American Centre, 17 Hoxton Square, London, N.1. The teacher's name is Graciela Sanchez. Tel. 01 739 2910. There is a possibility that they may be cutting down to one night a week only, so we suggest you telephone first.

FOLKDANCING AT THE TOWER

Marvin Tabak from the USA will be organizing International Folkdancing for everyone to join in at Tower Hill, by the Tower of London, every Sunday for the next month or two from 2 till 6 p.m. Admission free. Dancing will be to taped music and visitors are requested to bring their own cassettes if they wish to add to the programme.



EASTERN EUROPEAN DANCE CLASS

Alan McLean has announced that, in addition to his Romanian and Hungarian classes, he will be opening a class for Eastern European Dances in September at Stanhope Institute, St. Marylebone School, London, on Tuesday evenings 6.30 to 8.30 p.m. He hopes to develop a group who can present a versatile selection of dances from countries of Eastern Europe.

For his Romanian class, he has already received over £1,000-worth of costumes to help him in his efforts to build up a specialist Romanian dance group, which he thinks will be the only specialist Romanian group in this country. He has already been promised that next summer the group will be invited to study with various groups in Romania and, if they wish, to perform in one or two Folkdance Festivals there.

In the meantime, Alan is off to Romania to learn as many new dances as possible for the coming year.



FUTURE S.I.F.D. DAY COURSES

The following programme of S.I.F.D. Day Courses has been arranged for the Autumn/Winter months:

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| September 9th | LITHUANIAN. Tutor: Mrs. V. Juras |
| October 14th | "TWELVE CIRCLE DANCES". Tutor: Frances Horrocks. This course is intended primarily for those who wish to teach the twelve dances on our latest double record and will therefore be intensive. Anyone is, however, welcome to attend. |
| November 11th | ITALIAN. Tutor: Janet Woolbar. |
| December 9th | NORWEGIAN. Tutor: Tony Parkins. |
| January 13th | BULGARIAN. Tutor: Brian Dowsett. |
| February 10th | SILVER BADGE EXAMINATIONS. |

All at Hugh Myddelton School, Corporation Row, Clerkenwell Green, London, E.C.1. from 10.30 a.m. to 4.30 p.m. Fee: 50p. Tea and coffee available. Please bring a packed lunch.



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

TEACHER'S CERTIFICATE EXAMINATION

On Saturday, 8th July, six prospective teachers of international folk dancing spent a day at Hugh Myddelton School teaching dances, writing down dance instruction, listening to music and studying pictures of costumes. Up to 25 "guinea pigs" who freely gave of their time were taught dances, some of which were new, some of which they knew. We are very grateful to the "guinea pigs", or "badgers" as they came to be known, for coming, and we hope they found the day interesting and worthwhile.

The candidates were asked to teach three dances from five selected by the Badge Sub-Committee from the 100 dances which each candidate submitted with her application. One dance was compulsory and the other two could be chosen from the remaining four. Each candidate did not know which the five dances were going to be until half an hour before her teaching session was due to commence.

The day went smoothly and by about 4.30 p.m. all the examinations were completed. There then remained the tasks of adding up all the marks for the various sections and of preparing the lists of comments which were given to each candidate.

Five candidates passed; the results being as follows:

Kelsey Blundell	84%	(Pass with honours)
Janet Woolbar	84%	(Pass with honours)
Eleanor Oakley	77½%	Pass
Joy Steventon	73½%	Pass
Christine Hall	73%	Pass

which means we now have five newly qualified SIFD teachers. Congratulations!

I would also like to thank the many people on and off the Sub-Committee who worked so hard before and on the day to ensure that the whole programme ran smoothly.

CHARLES STEVENTON,
Chairman of Sub-Committee

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MARGERIE LATHAM COSTUME PATTERN COLLECTION

Dorien Bates is undertaking the mammoth task of overhauling the costumes owned by the Society. To carry out the necessary repairs, she has been making use of Margery Latham's collection of costume patterns, but finds that many of the patterns have pieces missing and others are missing altogether. This is an S.O.S. to all members who borrowed patterns from Margery to be so kind as to check whether they are still holding any such pieces and to return them to me at Flat 9, 118 Avenue Road, Acton, London, W3 8QG.

TONY LATHAM

GUINEA PIGS BALL

Having been badgered into acting as simple pupil (I am an expert at that without acting) at the very first SIFD Teacher's examination, I rather reluctantly arrived with other "guinea pigs" at Hugh Myddelton School with some apprehension. I was quickly ushered into what appears to be an ante-room at the Old Bailey.

It was a very solemn and serious affair. What are we going to be asked to do? How do we act? If we know the dance, do we pretend not to know it? If it's new to us, do we pretend that we are teachable and do not have two left feet? Are we to be pushed and prodded at the candidates' mercy? I feel as though I am going to be operated on by a medical student. No time to worry now as we are ushered out into the middle of the main hall, where we stand about looking sheepish.

Three sombre judges at tables sit; incommunicado; a solo musician standing erect, accordion ready, fingers poised. There is not a smile to be seen anywhere.

The first of six candidates introduces herself and proceeds to teach/revive/correct three dances. Fortyfive minutes later we are ushered back into the ante-room. Instant jury, debate, deliberation, verdict. We don't bother to ask the judges what they think. "Tea anyone?" calls a voice that comes from North of Watford. We scuttle off downstairs to a welcome cuppa. Somewhere other candidates are being tested on their ability to recognize passages of music. Familiar tunes reach our ears; oh, we know that one, and that one, why didn't we take the test?

"Quick you are needed to dance upstairs"; off we go to meet candidate No. 2. Three more dances to learn; the trouble is, everything is going too well. You would think we were dancing on a demonstration or something. Off we go again to our ante-room. "Tea.....tea?" says the voice again. "You're on again". It's just as if we were performing artistes at Sadlers Wells. We are getting good at this; we ought to form a new group "Renta Pupil".

Lunchtime than! goodness! Only to have my hopes of a nice rest dashed by Mr. Officiator. "We are running behind time, so please be ready to dance in twenty-five minutes". Gulp sandwiches and coffee, and nip off round the local market to stretch our legs.

The afternoon session begins and we will soon polish off the remaining candidates (when we can fit them in between tea breaks, that is). What am I saying, we are beginning to feel worn out. Candidate No. 6 makes us dance Veitscher Masur, a simple Austrian dance, nothing to it, but we are going to get it right however long it takes.

It's all over now, the judges retire to tot up the marks. I am hot and sticky and my legs feel like bendy rubber. Mr. Chairman says that if we care to hang on for a quarter of an hour the results will be announced. In the meantime our friendly accordionist offers to play so that we may dance the minutes away. Well we did! Over sixty in fact. It's a good job Mr. Chairman did not say half an hour. A hush falls as the three judges and full supporting cast file back into the main hall. Awards are made and I depart, having, I must admit, enjoyed the day.

DOUGLAS WELLS

SUNDAY DANCES

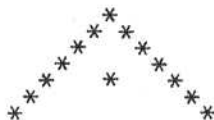
- August, 6th Cecil Sharp House, Regent's Park Road, London, N.W.1.
M.C. Roland Minton
- September, 3rd Cecil Sharp House, Regent's Park Road, London, N.W.1.
M.C. Simon Guest

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



WHAT'S ON

- August 5th DAY OF DANCE organized by Canons Group. Details given last month.
- 5th AOTEAROA MAORI GROUP and the National Band of New Zealand, at Central Hall, Westminster. Tickets £1, £1.50 and £2 from Central Hall, Storey's Gate, Westminster, S.W.1. Tel: 01 930 4259.
- 12th/19th BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL. Information from Festival Office, Municipal Buildings, Town Centre, Billingham, Cleveland.
- 19th HUNGARIAN HALF-DAY COURSE WITH MAGDA OSSKO. Kings Norton United Reformed Church Hall, corner of Watford Road and Franklin Road, Cotteridge, Birmingham. 2.00 to 5.00 p.m. Cost: 50p SIFD members, 60p non-members. (Details in last month's NEWS).
- 19th MIDLANDS BRANCH - INTERNATIONAL FOLK DANCE. Kings Norton United Reformed Church Hall, address as above. 7.30 to 10.30 p.m. Cost: 40p SIFD members, 50p non-members.
- Sept. 4th/9th PACO PENA'S FLAMENCO COMPANY. Sadlers Wells Theatre, Rosebery Avenue, London, E.C.1. Tickets 75p to £4.00.



S.I.F.D. MEMBERSHIP

Members are reminded that their subscriptions are due at the end of August, and a membership form is enclosed with this issue of SIFD NEWS. We now have a new Membership Secretary - Dorothy Bryan. The forms when completed should therefore be sent to Dorothy, and not to Roland Minton, together with the appropriate fee. As Dorothy is new to the job and not familiar with all the names and addresses, it would help her considerably if members would PRINT their names and addresses clearly on the forms.