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N. SJÆLLAND



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SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR: Lily Southgate, 31 Barbrook House, Chatham Place, London E.9.
Tel: 01 985 0428 (evenings Monday to Friday)

The printing, collating and packing is organized by Douglas Wells and family.
The stencils this month were produced by Jack Richardson and his secretary.

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Tel: Kings Langley 62763.

A FIXTURE DIARY for organizers to check for duplication on dates, and also to confirm those arranged by them, is kept on behalf of the SIFD by Frank Flanagan. His address is: 124 Fairbridge Road, Upper Holloway, London N.19.
Tel: 01 272 5003 (suggested time to ring - between 5 and 6 p.m.).

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

SIFD T-shirts, small, medium and large, available at £1.90 each from Kay Leighton (address above). Cheques and Postal Orders to be made out to SIFD.

This month's cover is by Caroline Thomas and shows girls' costumes from various regions of Denmark.

SECRETARY'S NOTES

Something discussed at the March Committee Meeting which will be, I think, of special interest to members was a plan which is afoot for records/tapes to be made by the Dunav Band and Hama'Agal. Dunav are to make a 12" LP of Balkan folk music. One side is to be dance tunes, the other side songs and instrumental items. Hama'Agal's tape is to be of general party dances. More details concerning sales will be available later and I hope members will buy and enjoy listening and dancing to them.

I am concerned to see that our numbers are only 393. If the Society is to continue we need a viable membership in order to generate the funds which the Society needs to maintain and expand its activities, and to provide the pool from which active members are drawn. By active members I mean all those who make some contribution to the SIFD other than dancing. With more members we shall have a larger pool from which to draw the helpers we need if the Society is to continue, let alone expand. Simon Guest in his last report as Chairman called on us all to make some contribution. Have you answered the call yet? How many members are there in your dancing group who are not members of the SIFD? Would they join if you asked them? Have you asked them? I am not too happy about the morality of members' subs being used to provide facilities for non-members.

Advertisements have been placed in "The Teacher", "Dancing Times" and ILEA's "Contact", and "Time Out", giving details of the Summer School at Swansea. If you are intending to go, you should apply as soon as possible. Application forms and details can be obtained either from Jack Richardson (address on page 9), or from me, whichever is the most convenient for you. I shall have the forms with me at Cecil Sharp House.

JOAN RACKHAM
Hon. Secretary

FUTURE S.I.F.D. DAY COURSES

11th April	CZECH	Tutor: Hedy Fromings (see page 10)
9th May	DUTCH	Tutor: Eddy Tijssen from Haarlem
13th June	GERMAN	Tutor: Hans-Jorg Brenner from Stuttgart

The countries for the next Silver Badge Examination in the Bert Price Proficiency Award will be Italy, Israel, Germany (with possibly a revised syllabus), Czechoslovakia, Romania and Basque. With the exception of Basque, Day Courses will be held for these countries during the autumn of 1981.

SPECIAL ANNOUNCEMENT

Owing to unforeseen circumstances, it is regretted that the JACY TACY weekend at Clarence House, Thaxted, booked for 3RD/5TH APRIL, has had to be postponed. Another date will be arranged and announced in due course.

LETTERS TO THE EDITOR....

Dear Lily,

As one of the majority of SIFD members branded as being interested only in the fun side of dancing, through not remembering to send in our completed questionnaire which still lies submerged in lots of unanswered correspondence, work literature, bills and various other advertising literature, I would like to write supporting the fun side of dancing, which I think is the most important side. After all, what did the peasants dance for if not for fun! "Fun" is what you need to relieve the strains and tensions of everyday life!

Our questionnaire, although not returned, has been attempted by several friends with a lot of amusing guesses. I suppose we should have had an evening researching at the reference library instead of an evening at home with friends who share our fun of dancing.

Please let's have less intellectual snobbery and don't knock the fun-loving dancers; the SIFD wouldn't exist without them and a lot of them are interested in research, origin, authenticity, music, rhythms, costumes etc. and do know a lot, even if they don't have a memory for returning questionnaires!

I'm not one of those who knows a lot, mind you, but I have met a lot of very interesting and knowledgeable people, though not all SIFD members.

BARBARA PERKINS
30 Knighton Road,
Northfield,
Birmingham.

Dear Lily,

I am sure the compilers of the Tina Fund Quiz were very disappointed with only 27 entries. This was obviously meant to be a fun thing in itself with a mixture of questions of varying degrees of difficulty so that everyone could have a go. Joan and I spent four or five interesting evenings looking through reference books, atlases and dictionaries and generally racking our brains, which we found much more fun than the average evening of watching television.

If members are really not interested in research, music, costumes etc. then I too think it is a pity. This wider aspect of folk dance can be of absorbing interest in itself and give a lifetime of pleasure. As well as the academic interest, a study of folk dance can lead one into the realms of mysticism and religion - the "Lord of the Dance" is not just a popular song! But let us not get too serious about it. The fun side has a value of its own and without it I doubt if there would be an S.I.F.D.

Incidentally, out of the 70 questions in the quiz we got 43 right.

Yours sincerely,

DAVID RACKHAM
16 Bathurst Avenue,
London S.W.19

Dear Lily,

You speak with disdain about members who only dance because of the fun of dancing (as if the people who study folk art seriously don't do it for the fun of it).

Well, I am one of those people who are only interested in the fun side of dancing. The name and origin of a costume mean nothing to me - except when it affects the style of dancing, e.g. heavy costumes from Bukhara. Nor do I care one iota whether or not a particular dance is 100 years old or was invented yesterday by Joe Bloggski. I come to dance and go away to teach other people those dances which I like and which I think they will also like. All I need to know about a dance is (a) do I like the music?, (b) do I like the steps/pattern?, (c) do music and steps match?

I remember once hearing a piece of music from Yugoslavia (sic) and bursting into a spontaneous dance. I later taught the dance in a small group and it was a great success - until someone discovered that I made it up. That was the end of that. The people concerned could not judge a dance according to merit - they had no values except what they were told by "serious students" of folklore. Really!

Unashamedly yours,

URI GERSON

14 Carlew Close,
Downley,
High Wycombe, Bucks.

ED. NOTE

I seem to have raised a hornets' nest by my remarks in last month's issue, and have received several letters. I haven't space for all of them this month but have printed a few. In spite of the criticism, I still feel that the Society for International Folk Dancing has built up over many years, and through the hard work of many people, a reputation for being a body to whom people can come for information and demonstration of genuine folk dances, and we do have a duty to live up to that. Fortunately, we do have a nucleus of members who are keen to further that cause. No-one wants to take the fun out of folk dancing, but there is more to it than that and, who knows, you may get even more fun out of it when you know what it is all about. I can do no better than quote Lucile Armstrong, leading folklorist and longstanding friend of the S.I.F.D. :-

THE IMPORTANCE OF KEEPING THE TRADITION IN FOLKLORE, FOLKDANCE AND FOLK MUSIC.

A very strong case can be made for preserving folk tradition, and not altering it; for if we alter it, a whole treasury of man's inheritance will perish before we can benefit from studies which will help us to understand better the link we have with early man, and what we owe to him. By way of immediate example of what I mean by altering tradition, I turn to the situation in Spain. For at least 20 years now, in that country (and this applies to most European countries too), folk dance groups from different regions have been copying one another, and foreign groups too, adding steps or parts of figures to their own dances which the leaders thought might add visual appeal or effect to their dance in competitions.

Girls have been admitted to men's ritual dances - and in some cases have taken them over entirely, so no-one knows that these dances were originally men's ritual dances. In some cases steps, movements, and even parts of figures, have been left out of a dance because these were considered "vulgar" or "not suitable for ladies to perform", while men's steps have been incorporated in dances for girls. An example of a man's ritual dance which has been taken over by girls is that from the Burgos region (North Castille) where handkerchiefs are held instead of sticks, to form the closed ring, the "pass-under" and "over", the "Star" etc., ending with the leader holding one corner of each of the eight handkerchiefs in his mouth, while the other dancers entwine their handkerchiefs round his neck. The reason given for the adoption of this dance by girls is that "girls had no spectacular dance to perform in that district".

Similarly, about 1910 a Basque folklorist took pity on Basque girls who "had no striking dances". He took the men's ritual dance tune for Sagar Dantza (the Apple Dance) and invented a dance for girls carrying baskets of apples on their heads, in two lines facing each other and crossing over. But girls never did dance with apples on their heads in Navarre or the Basque Country. The man's apple dance was meant for the fructification of orchards and bringing in Spring. There are four performers who wear long-pointed hats covered with flowers and dance to a quick tempo. The girls' dance is sentimental, slow and purposeless. It has all the appearance of a social dance for girls to show themselves off, as opposed to a ritual with the purpose of the welfare of the community. However, this new apple dance won prizes and the Basques themselves, if you tell them about the men's ritual dance and its purpose, believe you are making fun, or that you are interfering.

Spain, like most European countries, contains many different ethnic groups because of the many invasions it has been subjected to, and each province, region or town has its own style and type of dance, musical instruments, music and song and its own particular traditions. These distinctive traditions should be kept uncontaminated in the form in which they were handed down by previous generations, because they were evolved by different ethnic groups in different surroundings. By copying, incorporating, or leaving out, steps or figures, by changing the musical traditions or instruments or even the costumes of a region, the people have succeeded in impoverishing their inheritance. This trend was the despair of several old folklorist friends of mine in Spain, who have since died taking much of their erudition with them. These observations not only apply to Spain, but to many other countries too.

To realize why we should preserve our traditions - or records of them on film, tape, and in writing at the very least - we have to try to reconstruct the development of folk dance, music and song - for they belong together - and to visualise just how we got our folk dances, who originated them, in what period and what purpose they served. For they were created for a reason. This is of course a formidable task and I do not know of any one person who could undertake it alone, but at least we can visualise some probabilities as to what may have happened over the long period of time from antiquity to the present.

Let me recall that at an early period of time, man obtained his sustenance from the fruits of trees, if he lived in certain tracts of country which were covered by forests. Later he added the chase as a source of food. Now the deepest parts of the forests always create awe, and man came to consider trees as the "parents" of man. Enormous trees were worshipped as sacred ancestors or gods, and the sounds of the rustling leaves were thought to be the voices of those gods, so it was that man worshipped in the deepest groves. Groves were

his temples and this image of a temple has persisted in the mind of man for millenia. At a later time groves or avenues of trees came to be represented by temples of stone with pillars for tree trunks. But the importance of trees has not been altogether superceded. To this day in many parts of the world, trees are held sacred; we still dance around a maypole, decorated with medicinal herbs, fruit, or ribbons.

I think I have said enough to explain why man's rituals centred on trees and on animals of the forests, when his livelihood depended on them.

As man's hunting methods improved, he hunted larger animals that sustained him for longer periods. He followed these large animals to their caves. Circumstances - probably the climatic changes during the ice ages - forced him to adopt caves as shelters. Man focused his temples, or centres for religious worship, in caves, for to him they represented the womb of the earth mother, who was the mother that gave new life to all nature. Some temples and shrines, like the Greek tholos, were shaped like caves; circular, with conical roofs. Man's dances changed with his beliefs and the altered requirements of his changed mode of life.

On the other hand, pastoral man, living in large expanses of grasslands, had quite different needs. He required protection for his flocks and herds, from predators, from diseases and from drought. So his beliefs and ritual evolved accordingly, as did his dances, for these were always part of his form of worship, his prayer and his daily life. When agriculture played an important part in man's life, his requirements were once more transformed along with his rituals, comprising dances and beliefs that fulfilled the new type of demands for this new venture.

As we have said, beliefs changed as man evolved, so the meaning and function of his dances and music changed but the old ritual dances were so much part of his life that even after the dances had lost their original purpose, they continued to exist down the ages, as ritual dances. Other dances had a social purpose, namely, to enable young people to meet and to link the community. Others served an educational purpose, by teaching children their heritage, or toughness in war or in the chase; others again were danced with initiation practices and teaching the origins of a tribe. These dances all had a meaning and a purpose. Otherwise it is inconceivable that they would have been created.

In the course of studying these ancient dances I have come to understand the meaning of some of them, whereas others continue to remain obscure. Let us now look at some examples.

The figure of "8" means eternity; it is the snake without beginning or end, the cycle of life, the cycle of the sun, or the moon, of generations succeeding one another - "unending", so to speak. In a dance the "8" may have two or more convolutions but it still means continuity, and comes into innumerable dances.

The circle is the moon disc, the sun disc, the protective magic circle or wall through which evil powers cannot break.

The lozenge and the rhombus are feminine symbols of creation, or of re-creation.

/Contd...

The crescent is obviously that of the moon - once a deity - the time-keeper of the world before clocks were invented. Numerous Virgins in Christian churches today still bear a crescent moon at their feet. This denotes the fact that the predecessor of the Virgin was an earth mother goddess, and the crescent may also represent the horns of the Sky-Bull, or the Sun-Bull, or the Moon-Bull, all of them gods at one time. The moon was the ruler of all feminine creatures as well as of seasons and of months and tides.

The cross, since cave man, in Palaeolithic times, has meant Man, the cosmos, the four cardinal points, and in Egyptian beliefs, also the city.

The ram's horns represent the ram as a pastoral deity, provider of food and fertility, whom the ancient Egyptians called Amon, or Amun (after whom Tut-ank-Amun was named). The Greeks used the ram's horns to adorn their pillars, "to bring luck".

Horns in general were considered sacred, whether reindeer's, bull's or cow's, goat's or rhinoceros', and in folk dances they are shown as a "V" shape, for they are luck-bringers. The cornucopia is a living example amongst us of an archaic tradition of luck-bringing. This is understandable when one considers that horns belonged to powerful animals, which had been thought of as deities, whether of the sky, or representing the sun, moon, or other god, like Pan, the goat-god.

The zig-zag is a water symbol, the thunderbolt (therefore bringer of rain), and emblem of the god Zeus, who made the earth mother fruitful by hurling his thunderbolt (rain) down to fertilize her so she would bring forth grain and new life on earth.

The snake is also a water symbol, a symbol of virility, venerated all over the world, and is still regarded as a god in Africa and India and in the Americas.

The "hands-four" figure is another sun symbol, revealing to the Sun-God what man wanted of him; to keep to the cycle of the year and bring back the Spring season.

All these symbols were essential to the creation of ancient dances. Therefore I plead: "Keep the original figures in the order you have inherited them in your dances" and try to understand the whole gamut of symbols which were part of man's religion in archaic times. Lack of knowledge about the meaning of a figure or step is no excuse for discarding it. Generations of the future will want to see something relating to their earlier roots and if we mix up everything for them, they will not thank us for it; they will have lost an immeasurable source of inspiration.

We all know that unfortunate circumstances have caused many Welsh dances to be lost over the centuries. Naturally, some people may wish to create new dances from time to time. But their value will necessarily lie in the extent to which they have a meaning in present-day times and a purpose, arising out of the fundamental beliefs of our times. There are plenty of symbolic figures in Welsh folk dances, of which Welsh people may well be proud. But they need thought and study, for there is little point in using old symbols which convey no meaning.

This brings me back to our original theme of preserving the traditions we have by filming and recording them accurately. By searching in libraries and in the memories of old people, you may still find some dances that you can bring to light.

/Contd....

The ecology of a district moulds ethnic groups in beliefs which in turn create the style of dance and music, instruments and rhythm, and customs. An example of what happens when the dance is not deeply interlinked with its rightful music will help to clarify my meaning. I once saw a sun-worship dance in Spain when the musicians had come from another district - in this case from Navarre - and were new to the dance. The old musician had died. The dancers could not dance as they were used to because they were not inspired. "The music is so different this year", they said. They should have been able to work themselves up to a frenzy. But the new musicians did not share the old beliefs and could not inspire the traditional dancers in the same way. They had merely learnt the melody by heart and harmonized it to their own way of playing. This ancient dance is therefore doomed.

If you create new dances around modern beliefs, it is necessary to compose new music too, which is suited to the dance so that together they make a whole. The music is the soul-companion of a dance. Music will make the dancer remember steps and figures, even after years without performing the dance, which no amount of explaining could do. If instruments for which the music was composed are changed, the style, music and expression of the dance changes too. The costume influences the dance style and the steps; a clog dance is not effective in ballet shoes, neither can a fisherman's dance which should be performed barefoot, be danced in high heels. It is important to remember that dance, music and instrument, costumes and beliefs all belong together. They make a complete whole, an entity that contains the "essence" of that region.

It is therefore our duty to preserve traditions as they have been handed down to us.

S.I.F.D. SUMMER SCHOOL AT SWANSEA
25TH JULY TO 1ST AUGUST, 1981

Dances from France, Romania and Czechoslovakia will be taught. So far, there have been 40 registrations (39 residents and 1 non-resident), all members of S.I.F.D. The publicity does not reach non-members so quickly, so we can expect their registrations to reach us within the next month. The Course could fill up fairly quickly now, so do not delay returning your application. New members may obtain details from: Jack Richardson, Department of Chemical Engineering, University College, Swansea SA2 8PP.

TOUR OF BULGARIA

The Slavic-American Society are organizing a tour of Bulgaria from 4th to 14th August 1981 which includes a folkdance seminar, visits to folkdance groups, festival, etc. For full information please contact the Slavic-American Society, P.O.Box 42189, San Francisco, California 94142.

S.I.F.D. CZECH DAY COURSE

11TH APRIL 1981

As usual, the Course will be at Kingsway-Princeton College (formerly Hugh Myddelton School), Sans Walk, Clerkenwell Green, London E.C.1., from 10.30 a.m. to 4.30 p.m. Fee: £1.00 for SIFD members, £1.50 for non-members.

Hedy Fromings will be teaching Czech dances from the following regions:

- | | |
|-----------------|--|
| <u>Bohemian</u> | 1. Kalamajka }
Furiant } |
| | 2. Maděra }
Rejdovačka }
Ježek } |
| <u>Slovak</u> | 3. Karička } |
| | 4. Odzemek } |
| <u>Moravian</u> | 5. Čerešnička |
| | 6. Mistrin Čardaš |
| | 7. Cobbler's Dance (recap) |

Numbers 1 and 2 are quite short dances in themselves; that is why several are usually strung together and one name implies often only one dance figure, so they're not as long as they might seem. Karička/Odzemek are, in fact, two linked dances; Karička is a Slovak girls' dance and Odzemek a men's dance for any number from one to infinity, so it will make a change from couple dances or chains and foursomes etc. If people would like to go over any of the dances taught last year, the programme could be altered.

Please bring both heeled shoes and soft shoes, if possible.

Wilf Horrocks will be playing the music for the day.

MONTHLY CLASS AT CHEQUER CENTRE

At the Friday class on 3rd April we shall be doing revision of the Spanish regional dances taught at the March SIFD Day Course; on 1st May we shall be doing revision of the Czech dances taught at the April SIFD Day Course, plus any requests.

Everyone welcome, no enrolment necessary.

Chequer Centre, Chequer Street, off Whitecross Street, off Old Street, London E.C.1., 6.45 to 9.30 p.m.

ALL MATERIAL FOR THE MAY ISSUE MUST REACH THE EDITOR IN WRITING BY 15TH APRIL.

S.I.F.D. ASSOCIATED CLASSES

DANISH

Tuesday evenings 7.30 to 9.30 p.m. at Drama Hall, Kidbrooke School, Corelli Road, London S.E.3. Tutor: Gaye Saunte. Tel: 01 318 0237.

EASTERN EUROPEAN

Tuesday evenings, 6.30 to 8.30 p.m. at St. Marylebone School, 64 Marylebone High Street (off Baker Street) London. Tutor: Alan McLean.

EUROPEAN NATIONAL

Monday evenings. Beginners 7.30 to 9.30 p.m. (two classes, 15-30s and over-30s) at Willows High School, Central Road, Morden SM4 5SE. Wednesday evenings, Advanced 7.30 to 9.30 p.m. at Sir Joseph Hood Centre, Whatley Avenue, London SW20 9NS, during term time. Contact: Charles Steventon. Tel: 01 542 3831.

GENERAL INTERNATIONAL

Wednesday evenings. Beginners 6 to 7 p.m. General & Advanced 7.15 to 9.15 p.m. at St. Albans School, Baldwins Gardens, London E.C.1. Tutor: Janet Woolbar.

HUNGARIAN (including Transylvanian)

Friday evenings, 6.30 to 9.30 p.m. at Millbank School, Erasmus Street, Pimlico, London (behind Tate Gallery, 5 minutes from Pimlico Station). Tutor: Alan McLean.

ISRAELI

Wednesday evenings. Beginners 6.45 to 7.45 p.m. Advanced 8 to 10 p.m. at Drama Hall, Kidbrooke School, Corelli Road, London S.E.3. Tutor: Gaye Saunte. Tel: 01 318 0137.

Wednesday evenings, 7 to 9 p.m. at Henry Fawcett School, Bowling Green Street, Oval, London S.E.11. Tutor: Fiona Howarth.

POLISH

Monday evenings. Beginners 6.45 to 7.45 p.m. Intermediate 8 to 9 p.m. Advanced 9 to 10 p.m. Christopher Hatton School, Laystall Street, Rosebery Ave., London E.C.1. Tutor: Betty Harvey.

YUGOSLAV

Tuesday evenings. Beginners & Intermediate 6.15 to 8.15 p.m. Advanced 8.30 to 9.30 p.m. at West Square Branch of South Bank Institute, St. George's Road, London S.E.1. Tutor: Ken Ward. Secretary: John White, 10 Durnsford Avenue, London S.W.19 8BH. Tel: 01 947 2417.

TURKISH

Thursday evenings in term time. 7 to 9 p.m. at Gateway School (Marylebone Evening Institute), Frampton Street, London (near Edgware Road Underground Station).
Tutor: Sait Serifoglu. Secretary: Pauline Welch, Tel: 337 6976 (work) or 393 1919 (home).

PLYASSKA

Plyasska - an unusual name for an unusual enterprise. It means "Dance in Russian, and it is a combined lecture/demonstration/performance/tuition by two dancers and a narrator. All three have for years been interested and taken part in performances of dances of the U.S.S.R.

Ernestine Hedger and Laurence Holderness formed three years ago their own group "Trepak". This has been going so well that it caught the eye of a famous producer, who now includes them in his presentations in the Royal Albert Hall.

Jenia Graman, British but born in Odessa, has branched out into teaching, lecturing and writing. She is giving her lecture, "The Folk Dances and Costumes of the U.S.S.R." for Ballet Clubs, Ballet and other schools, Folk Dance Clubs, Universities etc., in fact to anyone who is interested in dancing or in the U.S.S.R. or both. As there is no literature on this subject in the Western world, she and Professor Anatoly A. Borsov of the Moscow State Institute for Theatrical Arts have written a book called, "The Dances of the U.S.S.R. for Absolute Beginners". Progress Publishers in Moscow are printing it in English and when the Directors of the State Institute saw the manuscript, they asked Professor Borsov to translate it into Russian, to be used as a textbook for teachers they send out to other countries.

These three people, all experts in their fields, have now combined to bring some of these fascinating subjects to children from 7 to 11 years of age, for what does "Russia" mean to most people in this country (we are not talking about politics)? Snow and ice, red boots, fur hats, Cossack dancing, balalaika music.....not much more. Yet this immense country, one sixth of the world, consists of many many peoples, all with their own culture, language, art, styles of dancing and singing, and one could literally spend a lifetime to study this and always learn something new.

The children see coloured lantern slides of the costumes of three regions: Russia, Moldavia and the Ukraine, and hear authentic music on tape during the narrator's short talk about these regions, which includes a demonstration of basic steps. Then the dancers show an actual dance for each region.

From the beginning, the children are encouraged to be involved, by answering questions, by saying out loud the unfamiliar names, by asking questions themselves, and in the end by learning a little dance, so that there is literally "not one dull moment".

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The above is a copy of the Press Release of the newly-founded Plyasska School Workshop. For further information, bookings etc., please contact Jenia Graman, 39 Stanley Road, East Sheen, London S.W.14.

S.I.F.D. AFFILIATED GROUPS

BARLOW INTERNATIONAL FOLK DANCE GROUP meets every Tuesday (except end of July and all August) at Wilbraham Road United Reformed Church Hall (corner of Withington Road) Chorlton, Manchester 21, from 7.30 to 10 p.m. Further details from Philip Lloyd, 268 Upper Chorlton Road, Manchester M16 0BN.

BARNET INTERNATIONAL FOLK DANCE CLUB meets every Friday, from October to June, at Hadley Memorial Hall, Hadley Highstone, Barnet, 8 to 10.30 p.m. Leader: Brian Dowsett. Secretary: Janet Heathfield. Enquiries: 01 368 5345.

BRISTOL INTERNATIONAL FOLK DANCE GROUP meets every Monday during term time, 7.30 to 9.30 p.m. at Cotham Grammar School, Cotham Lawn Road, Bristol 6. For further information contact Hilda Sturge, 10 Carmarthen Road, Bristol BS9 4DU. Tel: (0272) 621802.

CANONS FOLK DANCERS meet every Tuesday, 7.30 to 9.45 p.m. at Park High School, Thistlecroft Gardens, Stanmore, Middx. (in term time only). Nearest station: Canons Park. For further information, please contact the Secretary: Miss Judith Holloway, 28 Shepherds Road, Watford, Herts. WD1 7HX. Tel: Watford 25480.

NUTBROOK INTERNATIONAL FOLK DANCE GROUP meets every Thursday (except in August and at Bank Holidays) at Kirk Hallam Community School, Godfrey Drive, Kirk Hallam, Derby, from 7.30 to 9.45 p.m. For further details please contact Gillian Coulton, 14 Lawrence Avenue, Awsworth, Notts. Tel: Ilkeston 303665.

OXFORD INTERNATIONAL FOLK DANCE GROUP meets every Monday throughout the year (excluding some Bank Holidays and 7th September 1981) at 8 p.m. at Blackfriars, St. Giles, Oxford. Further details from Diana Jean Porteus, 105 Southmoor Road, Oxford OX2 6RE. (Tel: Oxford (0865) 57543.

RAINMAKERS INTERNATIONAL FOLK DANCE GROUP meets every Friday at 8 p.m. at the Catholic Church Hall, Albert Street, Stevenage, Herts. Secretary: Mrs. S. Leavy, 10 Orchard Road, Hitchin. Tel: Hitchin 52502.

WIGGINTON INTERNATIONAL FOLK DANCE GROUP meets every Thursday during term time at Wigginton (near Tring) Junior School at 8 p.m. Further details from Margaret Cullen, Hemel Hempstead 58277.

WOODVALE INTERNATIONAL FOLK DANCE GROUP meets every Tuesday, 7.45 to 10 p.m. at The Church Hall, Quarry Hill Road, Borough Green, Nr. Sevenoaks. Secretary: Sue Douglas, 20 Normanhurst Road, Borough Green, Sevenoaks, Kent. TN15 8HT. Tel: Borough Green (0732) 882865.

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I would remind all groups and classes that if they wish to be listed in SIFD NEWS they must let me have in writing, details of their meeting places etc. (after they have renewed their group membership). ED.

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

ISRAELI WORKSHOPS - YANKELE LEVY AND MOSHIKO

We have often heard concern expressed amongst SIFD circles about the lack of young people in the Society, but looking around at both of the above there was no shortage of young people there. Their faces reflected the "fun" they were having, dancing and learning together; there was life and vitality, something often lacking in SIFD functions! If you want to attract young people, the "fun" must come first and the research etc. I'm sure will follow with those who are truly smitten. Some will never be smitten with anything and only ever do anything half-heartedly, but that is not only so with young people; it applies to all ages.

Some SIFD members cover their ears and eyes at the mention of Israeli dances; they don't know what they're missing! First and foremost, young people want to "move" and enjoy dancing to music and not stand around for lengthy periods; they enjoy variety both in music and dance, and don't want to dance the same dances over and over and over again, year in and year out. By all means keep your eyes and ears closed to the sound of Israeli music if it "grates" on your ideas of ethnic folk music, but learn a lesson from some of their dance teachers; they certainly appeal to us and to many many young people.

Our thanks to Fiona and the Hama'Agal Group for organizing these two events. It's hard work organizing day courses without the added worry of the caretaker not arriving to open up the school. Please, Fiona, carry on organizing such courses despite the hazards. We do enjoy them, and remember there is usually a car park to dance in if the caretaker doesn't turn up!

BARBARA & ROD PERKINS

DUTCH TREAT

Alan Holland has a cassette recording of the following Dutch dances, recorded for him by Aly Bols of the Dance Academy in Eindhoven, which he has kindly offered to lend to anyone who may wish to take a copy of them.

HOORNPIJP (HOORNPYP)	BOON OPSTEKEN
DE SLAAPMUTS (Sleeping-cap)	DRIEKESMAN
BOEREN KARRE (Peasants' cart)	GORT MET STROOP (cooked barley with syrup)
CARRE OF PEERDESPRONG	LOT IS DOOD
JAN PIEREWIET (or PIEKEWIET)	KONTRADANS
REEPE REEPE DANSJE	DE VLIEGENDE (The flying one)
IJSWALS (YSWALS) (Ice waltz)	HAKKE-TONEN
WILHEMUSDANS	MALLEBROEK
ZEEUWES SCHOTS	ALMELOSE KERMIS
HET MOLENTJE (Little mill)	ZEEUWSE RY

His address is: Fairfields, Main-Street, Long Lawford, Rugby CV23 9BB.

Alan asked in a recent issue of SIFD NEWS if anyone could let him have a recording of Novo Zagorsko. Two people kindly responded and he now has the music and an offer to go through the dance with him. Many thanks.

SUNDAY DANCES

April 5th Cecil Sharp House, Regents Park Road, London N.W.1.
M.C. George Sweetland

May 10th Cecil Sharp House, Regents Park Road, London N.W.1.
M.C. Simon Guest

7 to 10 p.m. Admission: 75p for SIFD members, £1.00 for non-members.

N.B. THE DANCE AT CECIL SHARP HOUSE IN MAY WILL BE ON THE SECOND SUNDAY.

WHAT'S ON

- April 4th PORTUGUESE/SPANISH DAY COURSE at Lyndon School, Daylesford Road, Solihull, organized by West Midlands Branch of SIFD, 10.30 a.m. to 1 p.m. and 2 to 4.30 p.m. Tutor: Lucile Armstrong. Followed by EVENING SOCIAL DANCE 7.30 to 10.30 p.m. Day Course £1.20 per session (£1 per session SIFD members). Social Dance £75p (50p SIFD members).
- April 7th "SEE HOW THEY DANCE", 7.30 p.m. at Commonwealth Institute Theatre, Kensington High Street, London. TATRY (Polish) Group, BALATON (Hungarian) Group, "DOINA" (Eastern European) Group, Irish dancers, Marlborough Contemporary Dancers, Chelsea Ballet Club. Sponsored by Chelsea/Westminster Further Education Institute (ILEA). Tickets £2 from Thelma Litster, 93 Wells House Road, N.W.10. Tel: 961 0519, or Alan McLean, 6 Epsom Close, Northolt, Middx. Tel: 422 6498.
- April 10th DEMONSTRATION OF GREEK DANCES by St. Barnabas Dance Group from Wood Green, organized by Barnet International Folk Dance Club, at Hadley Memorial Hall, Hadley Highstone, Barnet, 8 p.m. Enquiries to Janet Heathfield - 368 5345.
- April 11th S.I.F.D. CZECH DAY COURSE. See page 10.
- April 11th SPRING PARTY DANCE at Sir Wm. Ramsey School, Rose Avenue, Hazlemere, near High Wycombe, Bucks., organized by Wycombe Folk Dance Club, 8 to 11 p.m. Visitors welcome. Admission £1 including refreshments. Enquiries to Ken Poyton, Marlow 2194.
- April 14th "FOLK DANCES & COSTUMES OF THE USSR". Lecture by Jenia Graman at Book House, 45 East Hill, Wandsworth, S.W.18, at 7 p.m., covering five regions: Russia, Ukraine, Moldavia, Georgia and Uzbekistan.
- May 1st/4th EASTBOURNE INTERNATIONAL FOLK FESTIVAL. All enquiries to Festival Office, 8 The Sanctuary, Eastbourne BN20 8PA, with s.a.e.
- May 1st/4th WEEKEND AT HALSWAY MANOR. Payment is required in advance. Would anyone who has booked but not yet paid please send £40.70, less any deposit already paid, to Michael Clark, 14 Weldon Close, Church Crookham, Aldershot, Hants, BY 10TH APRIL. Places not paid for by then will be offered to people on the waiting list.