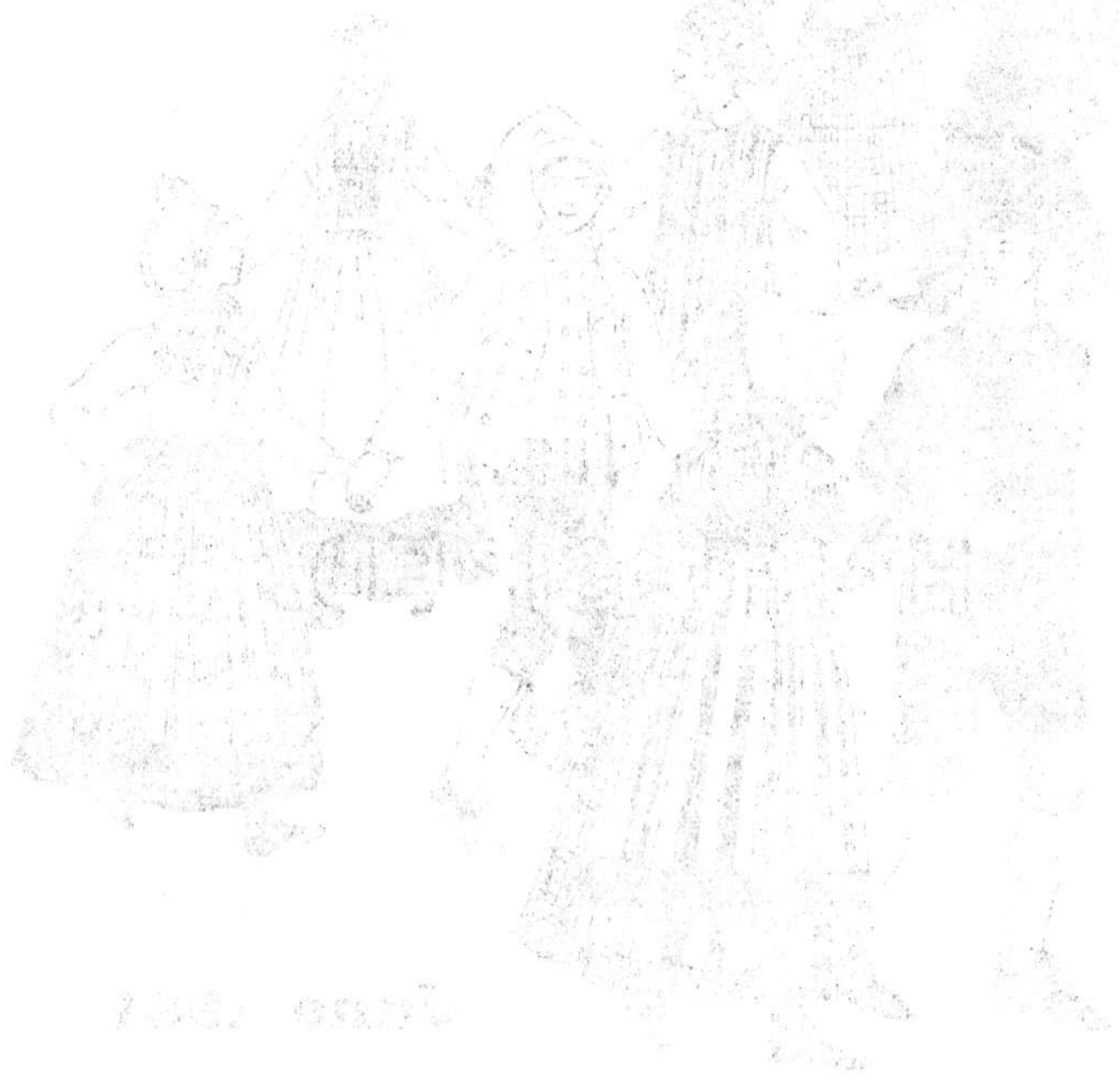


S.I.F.D. NEWS



June 1981

CHILDREN OF THE FUTURE



1908. 05075

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 were produced this month by Jack Richardson and his secretary.

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Tel: Kings Langley 62763.

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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.).

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

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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 Lesley Boorer, and shows various regional costumes from Denmark.

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SECRETARY'S NOTES

I have to report that the Dunav record mentioned in my April notes has had to be postponed as their clarinetist has been unwell. I hope to have good news about this at a later date.

Our membership has passed the 400 mark - so on to the 500!

JOAN RACKHAM
Hon. Secretary

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MIDLAND SAFARI - 20TH JUNE 1981

The Midland Branch of the SIFD are holding a Dance Safari in Derbyshire on Saturday, 20th June 1981, dancing in various villages in and around the Peak District. That weekend the villages of Litton, Youlgreave and Tideswell will have the traditional well-dressings, so you can combine a day of dancing with a visit to see these wells which are usually certainly worth seeing. It will be very much a participating event, and if you play an instrument, bring it along (if it is portable of course!).

We are meeting at the pub called "The Green Man and Black's Head" in Ashbourne, (which we are told you can't miss!) between 11 and 11.30 a.m. Do come and join us if you are in the area or if you fancy a "day out".

If you would like further details, please telephone Rod Perkins, 021 475 3440.

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"JACY TACY" POLISH DANCE WEEKEND AT
THAXTED, ESSEX.

The weekend originally arranged in April, and subsequently postponed, has now been fixed for November 27th/29th 1981. We hope this will be suitable for those of you who would have liked to come before but were unable.

All those who originally booked have been informed of the new dates, but anyone else wishing to join us should contact Janice Wrench, 24 Alanthus Close, Lee, London S.E.12. Tel: 01 318 2470. Enquiries may also be made of Betty Harvey, 01 980 9650.

LETTERS TO THE EDITOR

Dear Lily and fellow SIFD NEWS readers,

How long ago is it since a request was made for information about groups? I'd meant to write anyway - there's always something worth commenting on in the SIFD NEWS - but time spent putting pen to paper is, for me, usually stolen.

We enjoyed the Quiz very much, but it did take up a lot of time, and we never answered all the questions. My entry, which was late, should have had at least ten signatures to it - and I suspect a lot of the others should have too. It did a lot of good, loosening up all these stiff fingers that have contributed to the recent dialogue, that normally suffer from writer's cramp.

My Israeli class is into its 7th year. Bert Price had started a class in the Greenwich Institute and suddenly he was to move. So there I was, bamboozled. Not wholly delighted, but committed to keeping the enthusiasm going. I never knew just what I was taking on and what a wealth of joy I'd get back out of it. So much friendship, loyalty and downright hilarity that I am amply rewarded for the moments of exhaustion, aches and pains, and the time-consuming involvement.

Almost from its start, our diary has been filled with demos, and I must admit that it is mainly in response to Fiona Howarth's letter last month that I am inspired to put pen to paper. We started dancing in public only at the request of the institute, then for a friend, as a favour, and so it goes on. Rarely are we asked just to dance as a performance; people are always eager to join in and learn, which involves a lot of hard work for me as the teacher and for the group who anticipate just where to place themselves in a dance to be of most benefit. My main regret is that I never have publicity blurbs about our Society to hand out when we are doing either Danish or Israeli demonstrations. (Committee please note. ED.)

For the last few months I've been inundated with calls from people who want us to dance for them, and many of these have already seen us or at least are aware of our amateur status. One event leads to another, and although I refuse at least as many requests as I accept, so often the cause is a really worthy one.

Many of my dancers enjoy the social aspect of demos. A rehearsal is usually called for a Friday evening, as I dislike precious class time being taken up with a practice session. Recently I've taken to asking for expenses for the dancers and a donation to class funds for anything we agree to do. We never advertize ourselves as a demonstration group and my heart often sinks when I get yet another request.

Wherever possible I involve my less able dancers to participate. If we are demonstrating ourselves as an ILEA class, then the public can see us as we are - all of us! It is rarely self-indulgence; the dancers are aware of just what they are letting themselves in for; the time spent, the foot-slogging, and coaching (some call it nagging!) but they do it to help out.

It doesn't matter what I go to see as a spectating folkdancer, I always enjoy it. Perhaps I am notoriously easy to please, but judging from response from audiences I think that this applies to the majority. If I go to the

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Festival Hall to see MAZOWZE then I expect to see professional dancers, not ordinary folkdancers. Watching folkdancing in Denmark is equally marvellous, but different. These are people involved in what is, for me, the most enjoyable form of socialising. The people are ordinary mortals; some with two left feet (or right feet - I don't want to offend the left-handers), some overweight, underweight, expert, not so nimble, etc. I would pay to see any of them, good or bad, always amateur. There are no professional Danish groups; the dance style doesn't call for it.

My thoughts often revert to Jack Richardson's criticism of a short-lived demo class that was started once which he believed was elitist. It is a criticism that I believe was inaccurate, but one which has given me food for thought. There seem to be elitist factions in our folkdancing society. Perhaps it's inevitable. I am personally guilty in as much as so much of my time, paid and unpaid, is spent in working at inculcating dance skills, that when the odd occasion is for me purely social I choose to dance mainly with people who are experienced and also to renew old acquaintances. I've also been at the receiving end of this elitist element, when I made tentative enquiries about a group and was gently brushed off - probably not experienced enough in Balkan-type dances!

There are members of my group who have complained about admitting beginner dancers. The solution for a while was to have a Beginners' Class but three hours on top of a full day was, for me, too exhausting. Now we're back to having short interludes of intensive teaching and dancing as well as sessions for the less able/less experienced in which the advanced lend a hand (or foot!), and anyone who isn't happy with the situation is welcome to find another group. (I don't think that anyone has done so recently).

I teach folkdancing as part of the curriculum in my junior school. The children are multi-racial; the school is in a "deprived" area. All the 4th year children learn, and rarely do they not love it. We also have after-school dance activities at which the children turn up in force. It seems to work, not labelling the children with a "can't dance" tag, because if they're keen enough they eventually learn what they need to be able to do for an "event" and certainly enough for enjoyment. Shirley Rogers teaches folkdancing in the special school in which she works. It is a very emotional experience watching these youngsters perform for families and friends. Few of these delicate children have much going for them except an absolute love of what they're doing and pride in their ability to do it as well as their afflictions will allow. It is, for me, what folkdancing is all about. People dancing to the best of their ability.

There is more to write but I'll save the rest for another time. I'd like you all to get to know all the members of my two classes, including the delightful "baby" Danish class, and perhaps one day I'll introduce them in writing. Better still don't wait; come to our next class function!

Best wishes,

GAYE SAUNTE

50a Lewisham High St.
London S.E.13.

Dear Lily,

As you see from my article on page 7, the Ukrainian State Dance Company is coming here. I have written this because I do think that the more you know of a style the more you enjoy the performance. When the Moiseyev Company came here for the first time I knew very very little about Russian dancing, and so I just went once, said "Very good", and that was that. The next time they came I had learned something about it - and I practically lived in the Albert Hall!

Again I found the May issue of SIFD NEWS very interesting, and have actually written to Fiona Howarth agreeing with her, to Alan Holland sending him a translation in verse, to Frances Horrocks with a recipe for Borschtsch, and to Douglas Wells saying I am sorry my article made him feel like an idiot, but that this is why I write my little articles, so people can know a little more.

You may be interested to hear that my lecture, which you kindly advertized, was a very nice success - the other three lecturers had 8, 6 and 7 people there respectively, but for me the hall was full, and I had resounding prolonged applause. Eight people came to say Thank You, and a few days later I met by chance a lady who said she recognized me and could she give me a stamped addressed envelope to tell her where and when I would be next! I wonder whether anyone from the SIFD was there?

Yours sincerely,

JENIA GRAMAN

39 Stanley Road,
East Sheen, S.W.14

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Dear Lily,

I am always delighted at the fund of information presented in the SIFD NEWS. Thank you for gathering together such useful material. In the April issue I was particularly interested in the article, "The Importance of Keeping the Tradition in Folklore, Folkdance and Folk Music" and wondered who had written this, and where I might find further sources of interest along these lines of tradition.

I enjoy the weekly dancing we have in Edinburgh with Margaret and Dennis Belford, and this past year I have done two in-service courses for Teachers in the Lothians, principally for Primary Classes but also with one or two Secondary Teachers, for whom your material is most valuable.

Good luck for the future; sadly I don't think I can manage the Summer School - Swansea is so far from Scotland!

I look forward to any information you can send on the fore-mentioned article.

Yours sincerely,

EILEEN V. CARNEGIE

Moray House College of
Education, Holyrood Road,
EDINBURGH.

DANCES OF THE U.S.S.R.

Ukrainian Dances

In July the Ukrainian State Dance Company will make a very welcome return visit to this country after more than 20 years, and though I am sure purists will turn up their noses and say this is not REAL folkdancing, I would still like to urge you to go and see it. What they are showing will, of course, not be simple dances on the village green, but these highly trained dancers are doing what all dedicated folkdancers aspire to; purity of line, exact co-ordination and correct steps.

You will see quite a number of steps that are in the Society's Hopak - for instance the basic Ukrainian run which is counted ONE two three, ONE two three (not like the Russian rhythm, one two THREE, one two THREE). Watch how the first step is not a hop, with the working foot thrown out, but a long low jump just skimming the floor, leaving the other foot behind. Watch how the "Retreat" step is done (which of course can also be done on the spot), i.e. the step where you cross feet one behind the other, without a jump but as if you are trying to push a matchbox away with the supporting foot while the working foot goes up and behind. See how, when the men go into deep kneebends, the knees are apart, NOT together. And, most of all, note the exuberance and vitality of the quick dances and the soft lyrical mood of the slow ones.

In a country as big as the Ukraine - about the size of the British Isles, the Netherlands, Denmark, Switzerland, Italy and Hungary put together, there are of course many many different costumes, but the generally accepted and instantly recognized one is: Girls - flower head-dress with long ribbons, wide-sleeved shift with embroidery on the sleeves and the bottom, long bodice, skirt of squared ornamented material, straight cut, and short enough to show the embroidery of the shift, a white or coloured apron, also embroidered, and red boots. Men - either no hat or a short-furred grey one (long-furred hats are worn in the Caucasian Mountains and in Turkmenia), white shirt with narrow embroidery at neck and wrist, very wide trousers tucked into red boots and held at the waist with a wide sash, the ends of which hang down the sides. The red boots are typical for the Ukrainian costume. (Russians wear black boots.) Colours are red, black, royal blue, yellow, some green, but never pink, purple or lilac.

You will also see Cossack dances and costumes, for the Ukraine is the homeland of the Cossacks, who are not an ethnic group but descendants of the Ukrainian fighting force. To think that "all Russians are Cossacks and all Cossacks are Russians" is as misleading as saying "all Englishmen are Guardsmen and all Guardsmen are English". These dances are men's dances only. There are no Cossack women's dances.

The national dance of the Ukraine is the Hopak (which the Russians call Gopak because they cannot pronounce the "H" and say "G" or "KH" instead). This dance began by being a man's solo, but is now danced, generally at the end of a performance, by the whole company, men and girls. It is a "free" dance, i.e. it has no set choreography, only set music and steps, and each ensemble has its own Hopak.

Perhaps I might say something about the country as well. The Ukraine, with its capital, Kiev, lies in the South-West of the USSR, bordered in the South by the Black Sea, and there you find the Steppes, which so often are wrongly

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thought to be typical of Russia. Here is what Nikolai Gogol says in his novel "Taras Bulba"; "As the Cossacks rode further and further, the steppe became more and more magnificent. The whole country seemed a green-golden ocean, with millions of manifold flowers on it. Through the fine high stems of the grass pale blue, deep blue and purple cornflowers shimmered, yellow broom sprang up to show its pyramids of blooms, white clover covered the ground. Wheat-ears, carried by the wind from God knows where, ripened in the thickets, round their slim roots wild chicken rushed about, their necks stretched forward. The air was filled with the voices of thousands of birds. Hawks hung in the sky, motionless, their wings spread wide, their eyes on the grass. The cry of wild geese echoed, God knows where, in a far-away lake. A seagull rose, batting its wings languidly, and bathed luxuriously in the blue waves of the air. There - it has vanished up high and only swims like a little black dot - there - it turns and its wings glisten in the sun; the devil take you, you steppes, how beautiful you are!".

In the South-Eastern corner, between the Carpathian Mountains and the Black Sea lies the small (by USSR standards) Republic of Moldavia. The dances of this country are often shown together with Ukrainian ones as the countries are so close. The Moldavian dialect is similar to Ukrainian, which in turn is similar to Russian, but dance style and costumes are different from the Ukrainian ones. As Moldavia borders on Romania, its dances are strongly Balkan-influenced. Instead of the wide sweeps of the Ukrainian movements, the Moldavian dances consist often of skipping and hopping steps, and there are no solos; instead of the often difficult and strenuous men's jumps, Moldavian steps are the same for men and girls. The most widely performed dance is "Moldavanyaska", of which you have learned the simplified version last year.

There are two styles of costumes; in the Carpathian Mountains both men and girls wear soft Balkan-type shoes. The girls wear long straight white shifts with embroidery on sleeves and bottom, and red/yellow/black/white ornamental aprons, sometimes one in front and one at the back, a long shawl over their heads and a white leather embroidered waistcoat edged with black fur. The men wear medium-wide trousers tucked into thick stockings, a white shirt hanging over the trousers, which is held together by a wide leather belt, studded with ornamental nails. The wrists and the bottom of the shirt are embroidered. They wear a jacket in red or any other bright colour. On their heads they wear a black felt hat with a coloured ribbon and a feather.

In the lowlands, the girls wear a boat-necked white blouse with full sleeves, red-embroidered, a headscarf, red or flowered, with a red rose tucked behind one ear, a waistcoat, either black or white, embroidered and edged with fur, or a close-fitting low-cut bodice, also either black or white, and embroidered. The skirt is full and short, mostly red, with national ornaments at the hem and, as the mountain girl, either one or two aprons. Red character shoes. The men wear a short-fur grey hat, a white long-sleeved shirt hanging over the black or white trousers. At the wrists and on the hem can either be embroidery or coarse white lace. They wear the same apron as the girls, and the shirt is held together by a wide leather or material belt; if the latter, the ends are hanging down at the sides. High black boots.

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As mentioned in my first paragraph, the Ukrainian State Dance Company have not been over here for more than 20 years. The name of the company is "The Virsky Ukrainian State Dance Company" and they will be appearing at the following places:-

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| June 28th | Eastbourne |
| 29th | Poole |
| July 1st & 2nd | Croydon |
| 3rd | Bristol |
| 5th | Norwich |
| 7th | Sheffield |
| 8th | Preston |
| 9th, 10th, 11th | Manchester |
| 13th, 14th, 15th | Reading |
| 17th to 23rd | Royal Festival Hall, London |
| 24th | Southend |

Please check locally for full details.

JENIA GRAMAN

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MONTHLY CLASS AT CHEQUER CENTRE

The next Friday class will be held on 5th June, when we shall be revising the Dutch dances taught at the May 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.

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POLISH DAY AT NUTBROOK

Last month a very enjoyable day of Polish dancing was held at Kirk Hallam Community School. Betty Harvey and Tony Latham travelled up from London to teach us some lovely regional dances. Many of the participants had their first experience of Krakowiak and thoroughly enjoyed this lively national dance. We were all pleased to see the lovely Polish costumes which Betty and Tony wore.

I would like to express my thanks to them both for giving up their time to teach us some very interesting dances. I am now looking forward even more to the weekend of Polish dancing in the autumn.

GILLIAN COULTON

Secretary of Nutbrook International Folk Dance Group.

S. O. S.

I need someone to take my group of 16 to 20 pensioners at Rugby's Sports Centre from 10 a.m. until noon on the following Thursdays, and wonder if there are any volunteers who would be in the area and willing to take on this happy group on:-

June 16th, 25th. July 2nd, 23rd, 30th. August 20th, 27th

We have been dancing since October, mostly international folk, with an American mixer or Modern Sequence dance thrown in.

The reason for my absence is that I shall be dancing in other countries on the dates given. It is important to keep this group going solidly because we are planning to go to our twin town, Evreux in Normandy, in November to show what determined senior citizens can do. We shall be taking a group of teenage dancers as well to show what Rugby can do! (We are not an affiliated group as we have no funds at present).

May I thank André and Elizabeth Hobro of Coventry for taking the group for me on 16th April.

ALAN HOLLAND
Fairfields, Main-street,
Long Lawford, Rugby CV239BB
Tel: 0788 78469

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MACEDONIAN OPANKI (Yugoslav village shoes) direct from Skopje, best pig skin.
£7 a pair including postage & packing.

STEREO DOUBLE LENGTH CASSETTE (88 minutes) of 30 Macedonian Dances by "Orkestar Grupa Pechalbari" on traditional Macedonian village instruments, featuring Mile Kolarov on kaval and Lazo Nikolovski on gajda. £5 including postage & packing.

For both the above, please contact Chris Gunstone, 75 Baizdon Road, Blackheath, London S.E.3.

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S. I. .D. BRANCHES

"SELPAR" (West Midlands Branch of SIFD). Classes on Tuesday evenings in term time, 7.15 to 9 p.m. at Selly Park School, Stinchley, Pershore Road, Birmingham. Teacher: Sybil Chapman. Also a "Club Evening" on Wednesdays in term time, 7.15 to 9.15 p.m. at Lyndon School, Daylesford Road, Solihull. Further details of both from Rod Perkins, 30 Knighton Road, Northfield, Birmingham B31 2EH. Tel: 021 475 3440.

THE EVOLUTION OF THE CZARDASH

The evolution of the two representative types of the new Hungarian dance style, the verbunk and the csardas (or czardash) can be traced back to the second half of the 18th century. Their appearance is part and parcel of the historical process of a wider context that can be demonstrated throughout the history of European dancing. A common trait of these changes is that contemporary forms organically evolved from earlier traditions determining the further course of folk dance and the characteristic features of national dances deriving therefrom.

A specific feature of the Hungarian dance style in this period of change was the dominant role of the male dance verbunk (performed as an introduction to the csardas) which was to determine the process of re-assessment of the czardash.

In spite of its comprehensive stylistic features, it is still possible to recognize that certain regional variants of the czardash evolved from the old-style spinning-type couple dances that had appeared in Hungary in the 16th century as impacts of West-European dances. The transition of the old-style couple dances into the czardash can still be observed in the traditional dances of the Transylvanian Hungarians where the formulas of the earlier sublayer, the spinning-type couple dance and the processional forms, survive. The czardash danced in other Hungarian-speaking areas has already assimilated the earlier layers of the couple dance and displays today two regional types, namely the Western czardash and the Great-Plain czardash which differ mainly in their relation to the verbunk.

The Western czardash is characterized by a clear distinction between the music and the dance motives in the slow part and in the swift part. The dominating motive of the slow is the two-step czardash while the swift part consists of spinning in couples, of sudden squattings and of decorative mincing steps. The underlying alluring love game is expressed by sudden half-turns and dancing separately for a moment.

The Great-Plain czardash does not make a clear distinction between the slow and the swift parts; the music quickens gradually and the dance motives are similar in both parts. Open joining of hands, separate dancing, introduce the love game consisting of approaches and withdrawals, of dancing around each other and ending in the spinning of the re-united couples. The introduction to the swift part is akin to the verbunk dance. This picture is confirmed by relics of dance history from the 18th century describing not only the verbunk and the swift couple dance but also their joint occurrence. They also describe two types of couple dances following the slow male dance; one similar to the verbunk, the other having a different swift character.

Besides Hungarian authors, foreign travellers also have described Hungarian folk dances. The German Jakob Glatz and the *Allgemeine Musikalische Zeitung* write about the common traits of the introductory verbunk and of the swift couple dance. The early verbunk type couple dance is described in 1792 by the Viennese *Historisch-politisches Journal* as follows, "holding the hands of the girl, the dancer slowly moves his legs and spurs, leaves the girl and dances alone as long as he pleases, during which time the girl also has to dance alone, until she is spinned around a few times by him and then both of them again start dancing separately". This was the type of couple dance that Europe at the end of the 18th century considered to be the characteristic Hungarian national dance, as

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shown by the manual of the German Feldtenstein published in 1772, describing a loose-patterned couple dance imbued with lyrical and passionate elements in the chapter on Hungarian dance.

The three regional types of the czardash indicate that our new-style couple dance evolved organically from the common dance traditions of the peoples living in the Carpathian Basin, and this explains why it has become so popular - as a modern form - with the neighbouring peoples.

The czardash soon became a national dance expressing our efforts to achieve independence ever since the late 18th century, and the type considered as ideal has been conserved in the traditions of the Great Plain.

ERNO PESOVAR

Acknowledgement to "Hungarian
Dance News"

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RECORDS OF FOLK DANCES

I am now a semi-official representative of the Dutch Nevofoon Record Company. Their catalogue lists nearly 400 records, with about 100 from Romania alone; 80 from Yugoslavia; other countries include Bulgaria, Greece, Israel, Hungary, Holland, Belgium, Turkey, Armenia, USSR, England and Ireland; also some mixed international programmes and some purely listening records. All the records are of a good commercial quality (I have already got more than 30 myself).

Enquiries to me, Uri Gerson, 14 Curlew Close, Downley, High Wycombe, Bucks. (Please send s.a.e.). Tel: (0494)23434 (home), 01 570 2381 (work).

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LJETNA ŠKOLA FOLKLORA SUMMER SCHOOL OF FOLKLORE

At Punat on the island of Krk

The Dinaric zone, from 1st to 10th August 1981.
The Moravian zone, from 10th to 20th August 1981.

Yugoslav folklore is classified into six different zones, and each summer two separate seminars, dealing with two of these zones, are offered. Both seminars are held in two groups, in alternate sessions, leaving either the morning or the afternoon free. Guests at the seminars will include authentic musicians and dancers.

Full details from Mr. Vladimir Salopek, Prosvjetni Sabor Hrvatske, Odbor za plesnu kulturu, Zagreb, Socijalističke revolucije 17/IV, Yugoslavia. Applications to be sent to that address by 1st July.

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, Stannore, 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, Awworth, 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 Rd., 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 Thursday, 7.45 to 10 p.m. at The Church Hall, Quarry Hill Road, Borough Green, Sevenoaks, Kent. Secretary: Mrs. Sue McKie, 2 Auden Road, Lunsford Park, Larkfield, Maidstone ME20 6TL.

LYKION TON HELLINIDON hold Greek Folk Dance classes at 12-14 Cottesmore Gardens, London W.8. on Tuesdays 1 to 2 p.m. (adults), Fridays 5 to 6 p.m. (children, Fridays 6.30 to 7.30 p.m. (adults), Saturdays 11.30 to 12.30 (children). Enquiries 01 9370084 (Monday to Friday 11 to 4).

WYCOMBE FOLK DANCE CLUB meets every Monday at 7.45 p.m. at the Guildhall, High Street, High Wycombe, Bucks. Chairman: Mr. Ken Poyton, 3 Pinecroft, Marlow, Bucks. Tel: Marlow 2194.

KAROMA INTERNATIONAL FOLK DANCE GROUP meets every Wednesday, 12.30 to 2 p.m. during term time at South Wellfield Middle School, Whitley Bay. Further details from Kaye Lewis Poole, 50 Antonine Walk, Heddon on the Wall, Newcastle. Tel: Wylam 2495.

S.I.F.D. ASSOCIATED CLASSES

DANISH

Tuesday evenings 7.30 to 9.30 p.m. at Drama Hall, Kidbrooke School, Corelli Rd., 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 Rd., Morden SM4 5SE. Wednesday evenings, Advanced 7.30 to 9.30 p.m. at Sir Joseph Hood Centre, Whatley Ave., 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 St., Pimlico, London (behind Tate Gallery, 5 minutes from Pimlico Station). Tutor: Alan McLean.

ISRAELI

Wednesday 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 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 St., 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 SW19 8BH. Tel: 01 947 2417.

TURKISH

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

SUNDAY DANCES at Cecil Sharp House, Regents Park Road, London N.W.1.

June 7th M.C. Jack Richardson

July 5th M.C. Charles Steventon

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

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WHAT'S ON

- June 6th HAMA'AGAL ISRAELI WORKSHOP & PARTY. Full details given last month. Enquiries to Fiona Howarth, 76c Hayes Road, Bromley BR2 9AB.
- June 12th AN EVENING OF POLISH DANCES, taught by Betty Harvey, at Barnet International Folk Dance Club, Hadley Memorial Hall, Hadley Highstone, Barnet, Herts., at 8 p.m. Enquiries to Janet Heathfield, 01 368 5345.
- June 13th SIFD GERMAN DAY COURSE, with guest teacher Hans-Jorg Brenner from Stuttgart. As usual, at Kingsway-Princeton College, 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.
- June 20th to 26th FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL. Programme from Official Information Centre, Sandgate Road, Folkestone (Tel: 0303 53840 or 57388). Enquiries to Mrs. Evra Jordan, Mid-Streams, Green Lane, Hythe, Kent. Tel: 0303 66779 (day), 69119 (evenings).
- June 28th VIRSKY UKRAINIAN STATE DANCE COMPANY at Eastbourne. See local press for details.
- June 29th VIRSKY UKRAINIAN STATE DANCE COMPANY at Poole. See local press for details.
- July 3rd SUMMER PARTY at Barnet International Folk Dance Club (address above). M.C. Henry Morris.

ALL MATERIAL FOR THE JULY ISSUE MUST REACH THE EDITOR IN WRITING BY 15TH JUNE.

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