

# SIFDIN

sept

1981

News



SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR: Lily Southgate, 51 Barbroke 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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CHAIRMAN: Charles Steventon, 64 Erridge Road, London S.W.19. Tel: 01 542 3831

SECRETARY: Joan Rackham, 16 Bathurst Avenue, Wisbledon, S.W.19. Tel: 01 543 1891.

TREASURER: Judith Holloway, 28 Shepherds Road, Watford, Herts. WD1 7HX.

MEMBERSHIP SECRETARY: Dorothy Bryan, Flat 1 Braunston Mansions, 28 Rosebery Avenue,  
London E.C.1. Tel: 01 837 2438.

DEMONSTRATION SECRETARY: Kay Leighton, 9 Barnes Rise, Kings Langley, Herts.  
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 Planagan. 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 £2.50 each from Kay Leighton (address above). Cheques and postal orders to be made out to SIFD. PLEASE NOTE INCREASED PRICE.

This month's cover is by Lesley Boerer and shows a Maltese peasant couple.

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#### SECRETARY'S NOTES

The proposed plans to hold the Annual General Meeting on a Saturday have met with a setback, owing to the vast increase in the cost of the hall at which we had hoped to hold the meeting. The matter will be discussed at the September Committee Meeting and as soon as the date is decided members will be advised.

I was delighted to see so many SIFD members at Sidmouth and although I was only able to stay a couple of days, all those who were lucky enough to be there all the week had a marvellous holiday. Unfortunately, owing to my unexpected return home, I was unable to talk to John Dowell, the Festival Director, about an SIFD participation in 1982, but I shall be writing to him as soon as possible. I think it worthwhile that the Society should remain in touch with some of the teams that we met personally, and to this end I shall write to some of the contacts made at Sidmouth.

JOAN RACKHAM  
Hon. Secretary

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#### S.I.F.D. BOOKS

We regret that, because of increased prices from our publishers, the cost of Books 1 to 5 has had to be increased to £1.75 each including postage. However, we are introducing a special offer of £6.95 for the set, so buy now and avoid further increases!

AUDREY WHITELEY

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#### SWANSEA COURSE 1981

The Course was attended by over a hundred people, and it was necessary to run three streams in parallel; an Intermediate level class in Czech, Romanian and French, an Advanced class in the same countries' dances, and a General International class. The teaching was of a high standard and all the classes, and our specialist guest teachers, Hedy Fromings, Frank Dowling and Michel and Francoise Plot, were all highly successful in maintaining the enthusiasm of all those participating. The General International class consisted of French and Romanian taught by our guest teachers, Israeli by Fiona Howarth, Estonian by Aili Eistraat, Swedish and German by Joan Richardson, Basque by Joan Guest, Spanish by Kelsey Blundell and Balkan by Ken Ward. We are all very grateful to our teachers for their help and to Donald Campbell and Caroline Thomas who played for us throughout.

Many other people assisted in the detailed tasks of running the Course, but special mention must be made of Simon Guest who not only took responsibility for the evening Dances and Party, but also helped with the music and recording.

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Video recordings were made of some of the dances taught, and of the demonstration by the local Welsh team, who subsequently were the winners of the Welsh Dancing item at the National Eisteddfod at Machynlleth. The tape, in suitably edited form, may later be available to teachers, to assist them in conveying the appropriate style to the dances.

JACK RICHARDSON

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SWANSEA 1981

I should like to say a big "Thank You" to Jack and Joan Richardson and all the other people involved in organizing the SIFD Summer School at Swansea this year. The Course was excellent, the teachers first-class, and I am sure everyone had a marvellous time. The number who attended was over 100, and the specialist teachers were from Romania, Czechoslovakia and France.

The three guest teachers all worked very hard, and the classes were really enjoyable. The idea of running a third "stream", with various SIFD teachers, seems to have worked very well, and we are grateful to those teachers for kindly missing some of their own classes to teach us.

The programme was a complex one but, thanks to Jack's organization, everything worked smoothly, and everyone co-operated by being on time - for classes, for meals, for coaches etc. The teachers had obviously given a lot of thought to their programmes; the teaching was excellent and we all learned some lovely new dances. For the first time on our Courses, a video film was used which, although we still need a little more expertise in the use of the camera, we hope will be of assistance to us in recording the style and steps of the new dances.

The "leisure activities" were also well organized and Jack took us to some lovely beaches and other places of interest. He had even arranged good weather for us. In the evenings, the film shows gave us a chance to sit back and watch others perform dances from various countries, in beautiful costumes, before we again took the floor for the evening Dance. Simon Guest worked extremely hard as M.C. and kept everyone on their toes with a varied programme for the Social Dance each evening, sometimes into the early hours.

On the last evening, as a display item, we enjoyed a visit from a local Welsh Folk Dance Group who gave us a performance of Welsh court and folk dances. There was also a very skilful display of clog dancing by John Rigby.

The "Costume Display" was arranged by Ken Ward and was a truly magnificent show, worthy of any museum exhibition.

Jack, by a miracle of diplomacy, even managed to fit in a time for television viewing of the Royal Wedding for those who wanted, at the same time providing alternative activities for those who didn't, and arranging things so that no-one missed any of their classes either!

I have only one complaint - the pace was so killing that I felt I needed the next week on holiday to recover, but that was only because everything was so enjoyable that I didn't want to miss anything, and the fact that I am not so young as I used to be!

LILY SOUTHGATE

S.I.F.D. DAY COURSE - ISRAELI  
SATURDAY, 12TH SEPTEMBER

at Kingsway Princeton College, Hugh Myddelton Centre, Sans Walk, Clerkenwell Green  
London E.C.1.

Tutor: Fiona Howarth. Time: 10.45 a.m. to 4.15 p.m. Cost: Members £2.00  
Non-members £3.00

Please note the increased cost and slight alteration in time, due to reasons  
given below.

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This Course will be in preparation for the Proficiency Badge Tests to be held  
in February and the dances taught will follow the syllabus :-

<u>Compulsory.</u>	<u>All:</u>	Hora Nirkoda
	<u>Men only:</u>	Debka Halel
	<u>Women only:</u>	Ahavat Hadassa

Choice - three from the following:

- Haroa Haktana
- Hora Neurim
- Hen Yeronan
- Debka Dayagim
- Vayiven Uziahu
- Debka Uria
- Erev Ba

Candidates will also be asked to demonstrate the Yemenite step. Dances are  
taken from Book 5, EP 10. All members are welcome, and attendance at the Day  
Course is not a committal to enter for the Proficiency Test.

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For the past five years or so, the Society has been able to hold Day Courses  
at Hugh Myddelton without any charge being made for the hire of the hall and  
its attendant facilities. Now, regrettably, those days have come to an end.  
The Council have decided that in these days of austerity they can no longer  
let us have the premises free, and are proposing to charge us the current rate.  
September counts as a summer letting and will cost £42.50 from 10.30 a.m. to  
4.30 p.m. We have no access to the premises before 10.30 a.m. and must vacate  
them by 4.30 p.m., hence the slight alteration to the dancing time. In order  
to cover this sudden increase in costs, the committee has no alternative but  
to increase the fee, and hope that members will continue to support these events.

However, the prospect worsens. In October, when the heating is on, increased  
winter rates apply, and the same letting will cost £80.50. The committee feel  
that this is too much and are therefore making every effort to find alternative  
accommodation. You are asked, therefore, to make particular note of venue,  
cost and date for the next few months in case we are unable to find a suitable  
hall immediately, and may not be able to have the second Saturday each month.

It was decided to accept the September booking for Hugh Myddelton as we had  
very short notice of the proposed charges, and most institutions, clubs etc.  
are closed in August and wardens are away on holiday, thus further frustrating

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our efforts. If anyone knows of a suitable hall, then naturally we would be very pleased to hear of it.

An appeal against the charge is being made to the Council, which we hope will be put before them at their next meeting in September. In the meantime, we hope members will understand the difficult position in which the committee has been placed, and if anyone has any constructive views and comments to make, we will be delighted to receive them.

FRANCES HORROCKS

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### DATES FOR YOUR DIARY

- Oct. 16th AN EVENING OF INTERNATIONAL DANCES at Little Ship Club, Bell Wharf Lane, London E.C.4. Dinner, Cabaret, Dances by various Societies, organized by Movement & Dance Liaison Group. Further details next month.
- Oct. 17th HUNGARIAN AND GENERAL INTERNATIONAL FOLK DANCE DAY COURSE AND EVENING PARTY organized by Nutbrook International Folk Dance Group at Kirk Hallam Community School, Godfrey Drive, Kirk Hallam, Near Ilkeston, Derbyshire. Day Course from 10.30 a.m. to 4.30 p.m. Sybil Chapman will be teaching a variety of dances, with emphasis on Hungarian. Please bring packed lunch. Evening Party 8 to 11.30 p.m. Band: "Almost Folk". M.C.s: Celia Stone and Ray Dawson will be calling international and English folk dances. Kirk Hallam is easily accessible from the M.1 motorway (Junction 25 or 26) between Nottingham and Derby. Tickets available from Mr. J. Morral, 80 Stanton Road, Sandiacre, Notts. Tel: Sandiacre 393204. Day Course: Half Day £1.00 (£1.50 at the door). Full Day £2.00 (£2.50 at the door). Dance: £2.00 (£2.50 at the door). Combined Course & Dance: £3.50 (£4.00 at the door).
- Oct. 17th DAY COURSE OF GENERAL INTERNATIONAL FOLK DANCING organized by Rain-makers International Folk Dance Club at Dame Alice Harpur School, Cardington Road (A603), Bedford. 11 a.m. to 4 p.m. Teacher: Janet Woolbar. Course Fee: £1.50. Liquid refreshments and biscuits on sale. Booking details from Mrs. S. Leavy, 10 Orchard Road, Hitchin, Herts.

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

LETTERS TO THE EDITOR....

Dear Lily,

Living in the wilds of Kent, and being, therefore, rather cut off from the world of dance, I read the SIFD NEWS with great interest and appreciation, and at the risk of flogging a dead horse I should like to add my thoughts to recent correspondence.

Firstly, I should like to express my thanks for the very excellent quiz. I am sure that many people, like me, attempted to answer it, with much pleasure, and only refrained from returning it because I couldn't complete it. I do hope that the obvious lack of response does not obscure the hidden success of it.

Now for the question of "Beginners" and "Advanced". This has always been a problem. How can one tell the person with odd feet, the person with poor memory for new steps or sequence, or the faithful dancer with many years of membership under his belt but no skill, that he is only welcome at Beginner level? How, too, can a person grade himself? As the proud possessor of No. 9 membership of the SIFD, I should be loth to enrol as a "beginner", yet, being well aware of the enormous advance made in repertoire and standard since I last danced regularly, I should hesitate to label myself "advanced". These things must find their own level. Classes and dances may be advertised as "A" or "B" but exclusion or removal must be harmful to the Society. At one time in our lives we were all beginners, and it was mainly through the tolerance of advanced dancers that we ever progressed.

There seems to be no ideal solution to the question of demonstrations either. In the early days we possessed, at one time, two teams, "A" and "B". The "A" team got all the plums and the "B" team the bread and butter. Looking back, I question whether "A" was any better than "B", but "A" contained the more flamboyant personalities and, I suspect, personal friends. Our dances were far from authentic; the source was mainly from America and half-remembered by displaced nationals. We didn't rehearse; our costumes consisted of dirndl skirts in black-out material, with white blouses, for the girls. The boys wore plain shirts, coloured shorts and white socks. All wore plimsolls, except for a lucky few who possessed Scottish dancing pumps. Yet we performed with spontaneity and joy. I am sure we radiated friendship. These were the demonstration groups who contacted and became the friends of the national groups. They helped to increase our membership and spread our name.

Occasionally we tried to be "elitist". I blush with shame to think I once held "auditions". I remember we expelled a member from the Society because he insisted on demonstrating at Youth Hostels, dancing with no thought of authenticity and with completely wrong music. Justified to expel, perhaps, but I wonder how many Y.H.A. members we lost as a result.

I am sad to read the words, "self-indulgent prancing and ego-tripping" and hope they were not intended to be as destructive as they sound. Perhaps we should reflect that these ingredients are a part of every demonstrator's makeup. Demonstrations are the shop window of the Society. The official SIFD teams, correctly dressed and dancing with style and integrity, enhance the good name of the Society. Other kinds of demonstrations also have a place in the window display. Audiences watching Gaye's group, and others similar, see dancing as a possibility for them, something within their own capabilities, and accessible.

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Others, seeing Shirley's delicate children, must feel not only deeply moved, but encouraged and uplifted. In all cases they are seeing the true spirit of folkdancing, for our dancing is like a diamond, it has many facets, all important and all part of the whole.

Love to you all,

IRENE FYFFE  
Keep Cottage,  
St. Leonard's Street,  
West Malling, Kent.

Dear Lily,

After a vintage Swansea Course, I would like to give personal praise to the organizing dexterity of Jack Richardson and Simon Guest, to the memorable dances so well taught, and to all my gorgeous dancing partners. In addition, a special thank you to all our friends for being so kind and patient with our children, Emma and Revena.

I was sorry to hear of George Sweetland's experience at Cecil Sharp House in July (August NEWS). The dances in question were on a general Balkan tape kindly provided by Fiona Howarth to fill a vacuum. Rest assured, it was not an attempt to bring exclusiveness to the interval. While I sometimes share George's wish for advance knowledge of interval material, I feel there should be scope for inclusion of Day Course material, or a spontaneous selection of dances to satisfy the people present. In any case, it would be reasonable to allow the M.C. some say in the matter. As someone who has also sat out at the interval, I would still never suggest that the dances should be anything other than "specialist".

Anyway, I thank George for his public invitation to teach at Chequer Centre. Perhaps we could arrange it to coincide with the release of the new Dunav Balkan Group album which includes music for several popular Balkan dances not, as yet, easily obtainable on record.

Yours sincerely,

BRIAN DOWSETT

"Larchwood", 75 Ferdwich  
Rise, Hertford, Herts.

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FOR SALE

A Philips reel-to-reel (not cassette) tape recorder. In good working condition. Four tracks, four speeds, fast wind and rewind, with microphone. £10. Please apply to Editor.



The International Eisteddfod is no exception to the effects of the present financial situation, and attendances were lower than in recent years. But in spite of this, it was, as always, a happy occasion and the weather was kind to us.

The opening concert featured the Bulgarian professional dance group from Varna, and the performance had all the precision and excitement one could hope for. Their first item was a suite of wedding dances from the Varna region, the girls adding to the rhythmic accompaniment, with the constant-like rattle of wooden spoons. Next, a Christmas ritual custom in dance form, "Koleduvane", with the lady of the hour offering the visiting "waifs" gifts of bread, and their leader returning the gesture with a recitation calling for blessings on the family. This was followed by a shepherds' dance from the village of Golitze, the men's costume having the characteristically bulky and decorated belt of the highlands, and in which they showed their dexterity with the long staves of their trade.

The second half opened with a suite from Silestra in the Dobrudija region, and then two couples demonstrated the fantastically complicated footwork of the Shop region, the white costume of the men and the black and gold of the women making a striking contrast. Five "bachelors" then vied with each other in agility, and the audience were surprised when, not to be outdone, the leading male singer joined in!

"St. Lazar's Day" was centred round a group of young girls, with a chosen leader, performing the songs and dances associated with the fertility rites of the holy day. To end the concert, the group danced a suite from Sofia, which in the programme was quoted as in the Shop region, but I do not think that is correct.

The orchestra which accompanied the dances and the singers deserve special mention. The music was supplied entirely by traditional instruments, with several kavals, gaydas, gadoukas, and a tapan which produced a wonderful sound. The two leading singers and a trio of women's voices were really inspiring.

I was a little disappointed that choreography exhibited that well-worn cliché of advancing and retreating lines, as the dances were almost certainly in circle form; it was a pity that our Editor's authoritative comments were not available, but I am carping, as the show was superb entertainment.

Wednesday, as ever, was devoted to the folk choirs and dance groups. I have, for the sake of those interested in choral singing, appended the marks for this section, but will confine my remarks to the dance and music competitions.

Before discussing the various groups' performances, I must declare a personal prejudice, in that I have misgivings about the repeated placing of certain groups in top three places. One cannot doubt their authenticity, and this year's winners, The Killingworth Sword Dancers, were most enjoyable, but the fact remains that if these groups appear, their placing is a foregone conclusion which must be very depressing for the other parties. I do wonder if the practice of such festivals as Dijon, where subsidiary prizes for costume, authentic music etc. are given could be adopted to encourage the groups who are as much a part of the Eisteddfod as the winning three. As in previous years, I shall only mention those whose items are new to Llangollen or are of special interest.

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The two dances chosen by the Portuguese University group were contrasted in shape and pace, the first in lines with slow and fast phases and the second in circle formation. The announcer was new to the competition and did not give the names of the dances, so I have not been able to include them (Marks 91).

The Bretons from Nantes, with music provided by a single bagpiper, demonstrated a contra dance, with the men and women using a single pair of sticks alternately. The judges felt some doubt about this, as stick dances are usually a male prerogative. This was followed by couple dance in circle formation, with the pattern changing to one man, two girls and a male solo. (Marks 90).

The Swedish item was interesting but for some reason the group performed three complete dances, which is not acceptable, and they probably lost marks for this mistake. A Hambo brought them on stage, then a variation of the Schottische from Central Sweden "Engelska for tre par" and finally Jasptolska. (Marks 75). The music was especially fine.

The next group from Helsinki was a very pleasant surprise. Their first item was a slow and very dignified couple dance, and the second was very fast, with lines of two couples flirting and quarrelling. This was unusually convincing as they were a very attractive group (the girls especially!). The stepping was faultless, and the movements had a real cohesive quality. Certainly this party would have been placed in my personal "best three". (Marks 89).

The Cobblestone Cloggers from Philadelphia were also much appreciated by the audience, with a lively square dance "The Waggon Wheel", and a clog dance "Cherokee Shuffle", which I was told, included Indian steps. They were not highly marked, perhaps because they lacked absolute precision, but their enjoyment of dancing for its own sake was very apparent. (Marks 80).

The Sicilians performed two wedding dances with spirit, and their execution was good, but the items were insufficiently contrasted. The music was a perfect accompaniment to the dances. (Marks 88).

The Turkish Youth Group from Izmir was faced with the problem that their unusually large orchestra meant that it was impossible to have a full team of men and women and still stay within the stipulated number of performers, and they chose to have two dances for women only, both of which featured the use of wooden spoons. The costumes were said to be over 500 years old, but I am sure this was an exaggeration. They were clearly very old though, in dark reds and browns, beautifully decorated. The music more than justified the use of the full orchestra. (Marks 93).

"Abergeveny" was the Welsh group's first item, contrasting with a square dance to a melody similar to "La Musse". The girls waved handkerchiefs, but it seems that flowers are traditional, so they did not quite achieve third place. But the adjudicators felt that they well deserved recognition, and awarded them the special Gwynne Williams prize. (Marks 92).

"Hoverla" were well received by the spectators with Kolomeyka, a Carpathian dance for girls only, and "Jumal", a salt-traders' dance in which the men made effective use of their drovers' whips. (Marks 90). It is said that during the many years of the Bisteddfof's existence the USSR is the only country who has seen fit not to send a team. Perhaps the authorities believe their com-

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patriots would be seduced by the urban delights of Llangollen.

The Seven Towers Club from Ballymeena did not wear the "competition dress", but were in traditional costume for their two dances, "Kerry Sets" and "Reels". Unfortunately they committed the unforgivable sin of having girls dressed as men. (Marks 91).

A Polish mountain group from Zakopane was attractive, but the range of dances from this area is limited. "Goralski" is a courting dance in which the man chooses a partner and performs intricate steps, hoping to impress her. The "Zbojnicki" (Brigands Dance) danced in a circle, is exclusively for men, and is designed to show their skill with the traditional long-handled axe. Until the Society has lots of athletic young men it is not likely to be included in our repertoire! (Marks 85).

Last to appear were the Killingworth men with the Flamborough Long Sword and their own Rapper Sword dance. I have already noted they were superb, but both items are too wellknown to describe.

Professor Pinon gave the adjudications, and stressed the need for real meaning (in the ritual sense) in the dances, particularly commending the Irish and Killingworth groups for this quality. He also suggested that some groups did "not give enough attention to the problem of contrasting dances" instancing the Turkish parties.

The Tuesday folk music competition was given longer stage time this year, with seven groups as against the usual three. The Welsh harpist, the Dungeer Mummers band, and an independent soloist who played several instruments, were all excellent, but were of less interest than the rest. These contestants were headed by a Breton duo of bagpipe and diatonic accordion, playing several traditional tunes. They were judged to be most tuneful and "made you want to dance". (94).

The Turkish orchestra were very fine. The cura, a small stringed instrument, baglama (saz), sipsi (bamboo flute), kaval, klig (also strings) and the davula (tapan) performed two items, the second giving a solo to each instrument in turn, and the players "displayed craftsmanship and feeling". (95). The Swedish pair showed how effective simple music played beautifully can be. The two fiddlers, one doubling on the keyed harp, the "Nychelharpa", performed with "excellent execution". (96). The Poles used a bass, and two fiddles, one a regional variation the "ztobecki". Professor Pinon pointed out the broken rhythms used, in a fine performance. (90). The Sicilians who produced some enchanting music in the preliminary, did not, unfortunately, appear on the stage in the afternoon.

Once again, a most enjoyable three days, and I can only urge those who really care about folk dance and music not to miss this wonderful annual event.

#### Folk Choirs

Liszt Ferenc Fertikar, Budapest	-	180 marks
Kingsbury High School, London	-	177 marks
Branke Krsmanovic, Belgrade	-	175 marks

GEORGE SWEETLAND

One of the peripheral advantages of attending the International Eisteddfod at Llangollen has always been the visits to the "local" with lots of character, conveniently situated just outside the festival grounds. We were all disappointed when it closed and eagerly awaited the re-opening. Roy Clarke reports. ED.

#### THE RAPE OF THE JENNY JONES.

(or comment on the re-opening of the pub nearest to the Llangollen Eisteddfod).

Impossible; how can a pub be raped? Well, if you consider loss of virtue and enforced change of status as such, and knew the "Jenny", whose company we have enjoyed over years past, you may agree that it can. Let me tell you, but the change is so complete I don't know where to begin - with the front door perhaps? But that's now a window. What then of those large green double doors that closed the archway into the courtyard? Gone, and the archway is now the entrance hall, and you open a glass and aluminium confection of a door to enter. On to the courtyard, but where? No longer open to the sky; it's the lofty, roofed, galleried, carpeted back lounge, complete with varnished slate fireplace, red brick black grouted wall columns, walls decorated with black dyed sawn timber and stucco. Black iron lamps, candelabra complete with flickering electric bulbs. Juke box, repro furniture; enough, we came for a drink, so what of the bar?

Consign the old one to your memories; the new one has the blackened sawn timber and stucco that is everywhere, and prints of hunting scenes on the walls, Moorish archways lead from room to room; carpet everywhere, ceiling lights, and piped music from loudspeakers let into the ceiling. To make sure that you cannot escape there's even a speaker in the Gents. I did wonder on the psychology of this; perhaps it's like that of playing music to milking cows in the hope of increasing the yield, and consequently the profits!

Let's look at the gallery, into the back lounge up the inevitable black steel staircase, and there is a young couple locked in a passionate embrace, swaying, their elbows close to their drinks perched on the balustrade above the singers, unaware of the danger, ten feet below. Ah, the singers. It's Eisteddfod week so tonight we have "Bye Bye Blackbird", "My ol' man", "Me and my gal" etc. in the best English raucous first-verse only tradition.

What else? Oh yet, there are the "Moorish" archways leading into what will be the restaurant, which no doubt will be the place for dining "a deux" when it opens. The house itself only opened on the Saturday before the Eisteddfod.

If the new "Jenny" sounds like the pub for you, then there's a "Jenny Jones" Hotel T-Shirt available at £3.25, but be careful, if you walk in wearing one you might be asked to collect the glasses!

ROY CLARKE

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ALL MATERIAL FOR THE OCTOBER ISSUE MUST REACH THE EDITOR IN WRITING BY  
15TH SEPTEMBER.

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 0EN.

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 information 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 01 937 0084 (Monday to Friday 11 to 4).

WYCOMBE FOLK DANCE CLUB meets every Monday at 7.45 p.m. at the Guildhall, High St., 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, Baldwin 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 Avenue., 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.

September 6th M.C. Wilf Horrocks (musicians' choice of dances)  
October 4th M.C. Peter Oakley

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

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WHAT'S ON

Now until 5th Sept. BALLET FOLKORICO OF MEXICO. Royal Festival Hall, London.  
7.30 p.m. Saturday matinee 3 p.m. Tickets £2.50 to £7.50.

Now until 5th Sept. MARIO MAYA - "Flamenco Jondo" dancer. Sadler's Wells Theatre,  
London. 7.30 p.m. Tickets £1.50 to £7.50.

Sept. 12th S.I.F.D. ISRAELI DAY COURSE. See page 5.

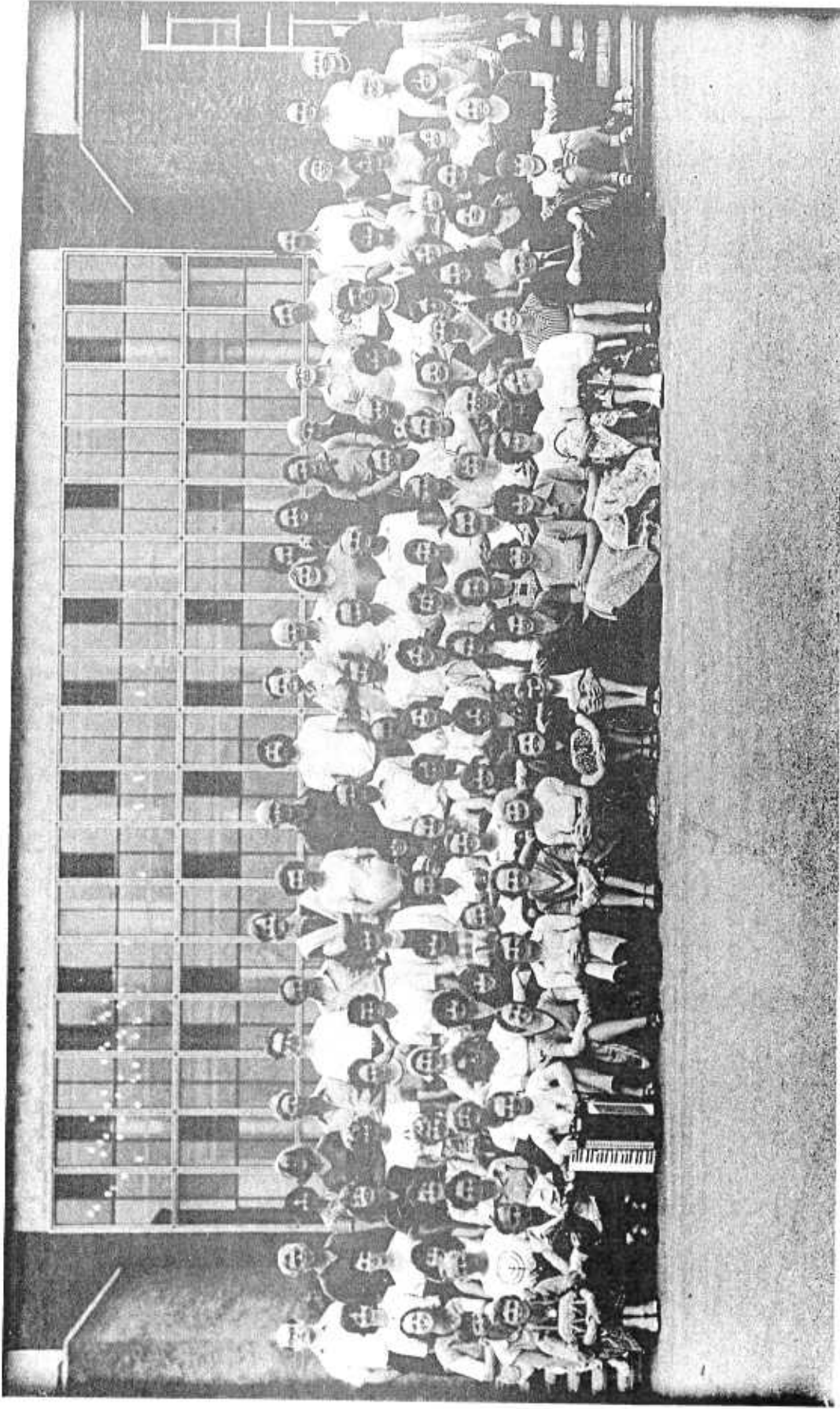
25th Sept. First meeting of new season at BARNET INTERNATIONAL FOLK DANCE CLUB, Hadley Memorial Hall, Hadley Highstone, Barnet. Enquiries to Janet Heathfield, 01 368 5345.

25th/27th Sept. WEEKEND AT URCHFONT MANOR. Details from Roy Clarke, 33 Cedar Park Road, Enfield, Middx.

4th Sept. "DANETS" - this lovely Bulgarian girls' dance will be taught by Elsie Lumley at Barnet International Folk Dance Club on 4th September although their new season does not officially open until the 25th. However, it is not definitely confirmed, so please check with Janet Heathfield first (telephone number above).

S.I.F.D. BRANCHES

"SELPAR" (West Midlands Branch of SIFD). Classes on Tuesday evenings in term time, 7.15 to 9.00 p.m. at Selly Park School, Stirchley, 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.



**S.I.F.D. SWANSEA COURSE 1981**