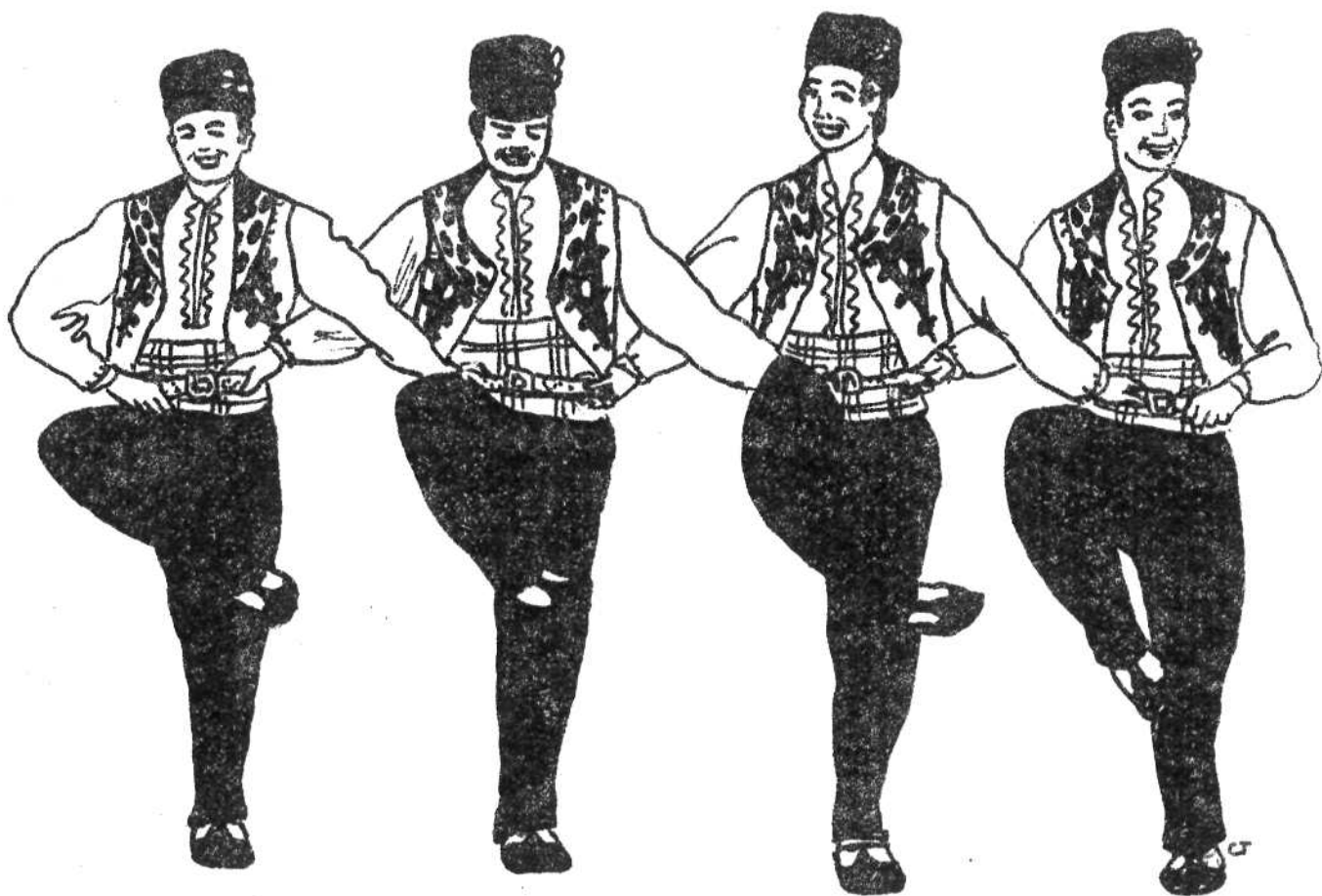


S I F D JULY

1982

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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 Doug Wells and family. The stencils were typed this month by Kelsey Blundell.

This month's cover is by Caroline Thomas and shows costumes from Bulgaria.

CHAIRMAN: Charles Steventon, 64 Erridge Road, London, SW19. Tel: 01 542 3831.

SECRETARY: Joan Rackham, 16 Bathurst Avenue, Wimbledon, London, SW19.
Tel: 01 543 1891.

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

MEMBERSHIP SECRETARY: Dorothy Bryan, 1 Braunston Mansions, 28 Rosebery Avenue, London, EC1. Tel: 01 837 2438.

DEMONSTRATION SECRETARY: Kay Leighton, 9 Barnes Rise, Kings Langley, Herts.
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, N19.
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 £2.50 each from Kay Leighton (address above). Cheques and postal orders should be made out to SIFD.

SECRETARY'S NOTES

At the June Committee Meeting a suggestion was put forward which I think will be of great interest to the many SIFD members who are school teachers. It is to hold, at a venue suitable to as many people as possible, a Children's International Folk Day of Dance and to invite teachers to bring groups of pupils to take part. If the idea appeals to you, please write to me. This is just an idea at present, so if you have any suggestions as to what form the day should take - when and where - please let me know. This will not get off the ground if no interest is shown.

JOAN RACKHAM,
Hon. Secretary

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S.I.F.D. BERT PRICE PROFICIENCY EXAMINATION

The next examination will take place on 10th July at Cecil Sharp House. Countries to be covered will be Israel, Italy, Pays Basque, Czechoslovakia, Germany and Romania, and 27 entries have been received. All candidates will be receiving a letter giving details of the programme, and we would like some volunteers, please, to come along and partner the candidates in couple and set dances and, if required, join in the line dances. We are grateful to the members who have helped out in this way on past occasions and hope members who know the dances in the syllabus will come along again to assist as extra partners - you don't have to stay all day or know all the dances, but just help out where you can. We shall start at 10.30 a.m. and hope to finish at about 4.30 p.m., with a break for lunch at about 1 o'clock.

BADGE SUB-COMMITTEE

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WANTED URGENTLY - someone to make out the envelopes for the SIFD NEWS each month. Edwina and Michael Holdup will no longer be able to continue their "envelope job" after July, and we would like another volunteer to take it on. This is an important part of the task of producing SIFD NEWS and it is essential that the envelopes are completed on time each month. Would any volunteers kindly contact Edwina and Michael at 16 Netherby Gardens, Enfield, Middx. and they will explain exactly what is involved.

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FOR THE ATTENTION OF AFFILIATED GROUPS

If you are interested in obtaining Public Liability Insurance cover, via the S.I.F.D.'s insurance arrangements, at a cost of approximately £10 per annum, please contact the Treasurer (address on page 2) by 31st August 1982 at the latest.

THE DANCES OF THE U.S.S.R.

Six Basic Forward Steps (Russian, Ukrainian, Moldavian, Tartar, Georgian, Uzbek)

Have you ever stopped to think how many ways there are of putting one foot in front of the other?

Walking, running, hopping, skipping, jumping high, throwing feet out, putting feet exactly one in front of the other, walking with feet wide apart, on flat feet, on balls of feet, rolling off from heels or from toes; on toes, holding knees straight or bent, taking the movement from the hips or from the knees; light, heavy or stamping steps; or even doing one thing with one foot and another with the other; there seems to be no end of variations. I should like to describe Basic Forward Steps from just six regions of the U.S.S.R., and they could not be more dissimilar from each other.

First, Russian. The Russian Basic Walking Step is Right, Left, Right, Left etc. just as you walk on the street but with boys putting heel first, and girls toe first. Only the rhythm is different: 1 - quick (right), 2 - quick (left), 3 - quick (right), and S-l-o-w (left). On and the left foot is slowly brought to the right foot, ready to step forward on 1 again. For some odd reason this seems to be very difficult to Western people.

I am happy to say that the London SIFD does it correctly now, but time and again I teach it correctly, only to find, on my return, that on 3 they happily bend their supporting legs and throw the working legs forward, as if playing football. I entreat you: don't do that PLEASE! I have been told this is a Hungarian step. I don't know; I only know that in my fifteen years of studying the dances of the U.S.S.R. I have never come across anything like this in any style I know. The body is held freely, but not stiffly.

Secondly, Ukrainian. Here the Basic Forward Step is a quick running one. Imagine you are running for the 'bus, slightly bending forward to get the speed, as short-distance runners do, and take your weight with you, as you do in normal running. DON'T throw your working leg forward, as ballet dancers do! The rhythm is: ONE, two, three, ONE, two three. 1, a long shallow leap (say, on the right foot), and 2 and 3 small quick running steps, left, right etc. You will notice that the music (and therefore the dance) has the emphasis on ONE, as opposed to the Russian emphasis on THREEEEE. The step is the same for girls and boys.

Moldavian. For anyone who cannot immediately on demand draw a correct map of the U.S.S.R. with all the different Republics - the Republic of Moldavia is on the border of Romania, between the Carpathian Mountains and the Black Sea. The dance style is of course very much Balkan-influenced, and the Basic Step is: 1-hop, 2-hop, 3-hop, 4-hop etc. Step forward on right foot and hop on it, bringing the upper part of the left leg horizontally up, foot held freely near right knee. Repeat, starting with left knee. Body is held freely upright.

Tartar. Many centuries ago the Tartars were spread out from the Crimea into Inner Asia. Today the Autonomous Tartar Republic is on the shores of the Volga, in Central Russia. The Basic Step is counted: AND 1, 2, 3 etc. Start with feet together. On AND 1, quickly and sharply throw your right foot forward and bring it back to the left foot. 2 and 3 are small steps forward,

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left, right, on balls of feet. The step is the same for girls and boys. Body is held freely upright.

Georgian. You have probably all seen the Georgian State Dance Company at some time or other, either live or on television, where the girls glide around "as if on rollers". This impression is created by them doing the Georgian Basic Step. The feet are hidden by their long skirts as they do: right, left, right, left etc. on the balls of their feet. The trick (not so very easy) is to do it absolutely evenly, no wobbling, no swaying. The men's step is the same, only there you see the feet and legs, so the movement is not so surprising. Both must keep their bodies absolutely ramrod-straight and unmoving, even if the steps are quick and tricky.

Uzbek. (Uzbekistan is one of the U.S.S.R. Republics in Inner Asia). This is a girls' step only; boys have only fairly lately started to dance and, as far as I know, no generally recognized Basic Step has emerged yet. Start with feet together, toes pointing forward. Knees are slightly bent, and kept that way throughout. Here again the rhythm is ONE, two, three, but the step is as unlike as possible to the Ukrainian Running Step. On ONE, right foot is put forward on whole sole, on two and three it is followed by two little running steps on balls of feet. The trick is that the steps must be VERY small, the knees "as if bound together" - and that is not as easy as it sounds. The steps are light, and the movement is in the ankles only - there is NO "up and down". The body is held freely upright, but not stiffly.

These are just a few Basic Steps from the U.S.S.R. Perhaps other members could give us examples of Basic Steps from other countries?

JENIA GRAMAN

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POLISH NATIONAL SONG & DANCE COMPANY "LUBLIN"

"LUBLIN" are on a U.K. Tour from 24th June to 19th July. Sorry we did not get the June dates in time, but the group will be appearing at the following places in July. Please check full details locally.

July 1st	CARDIFF, Inn On The Avenue.
2nd	BARNSTAPLE, Queens Hall, 8 p.m.
3rd	REDRUTH, Carn Brea Leisure Centre, 7.30 p.m.
4th	PLYMOUTH, Theatre Royal, 8 p.m.
6th	LLANGOLLEN INTERNATIONAL EISTEDDFOD
7th	WESTON-SUPER-MARE, Playhouse, 8 p.m.
8th	MALVERN FESTIVAL THEATRE, 8 p.m.
9th	BRISTOL, Colston Hall, 7.30 p.m.
10th	BOGNOR, Alexandra Theatre, 8 p.m.
11th	HASTINGS, Whiterock Pavilion, 7.45 p.m.
12th	CROYDON, Fairfield Hall, 8 p.m.
13th to 17th	LONDON, Holland Park
18th	RAMSGATE, Granville Theatre, 8 p.m.
19th	READING, The Hexagon, 7.30 p.m.

DAY OF DANCE IN BROMLEY, 22ND MAY

On Saturday, 22nd May, a group of us from Worthing International Folk Dance Club, "Interdance", journeyed up to Bromley to take part in the Day Course run by the Hayes International Folk Dance Club with tuition by Fiona Howarth.

Ten circle and line dances were taught from Romania, Bulgaria, Greece, Armenia and Israel, plus one couple dance from Romania. Following Fiona's clear instructions, together with the help and encouragement given by the Hayes Club dancers, we felt we'd become reasonably proficient in most of the dances by the end of the session. Our brains were further stimulated/taxed by an interesting competition to identify the written languages of numerous countries.

We were revived throughout the day by liquid refreshment both hot and cold; the "banquet" offered to us in the evening was quite delicious and we found the energy to continue dancing until 10 p.m. We returned home with memories of a thoroughly enjoyable and rewarding day, and the determination to attend similar courses in the future.

CAROL SIMPSON,
Interdance, Worthing

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P.S. from Iris Birch, club leader of Interdance: I echo Carol's sentiments, but I did not even attempt the competition! - I was too busy making sure that I remembered the dances as accurately as possible so that I could pass them on to club members at a later date.

I liked the actual hall because the fresh air was controllable, and the number of dancers was just right for the hall size. The party dance atmosphere was really fantastic, and Fiona and the Hayes Club could not have worked harder to make the whole thing a great experience.

One general request that I would like to make, that would help me as a "newish" club leader, is that during evening dances (and this includes Eastbourne Festival and, looking ahead, Sidmouth Festival) if a blackboard were available, or even a sheet of paper and a large felt-tipped pen, could the names of the dances be written up as they are chosen? I have some tapes of dance music but no instructions to go with them. I am gradually being able to link some of the music with dances that are called at evening dances etc. but often I cannot understand the name of the dance from the "live" recording, even when I play it over and over again. I realize that it is my bad "foreign" that is the problem but it is improving! However I would appreciate help with the dance names. The workshops I have attended have always had the dance list on the wall, so there is no problem there.

P.P.S. If any of you are in Sussex visiting or on holiday, do come along to the club (details in the list of Affiliated Groups on page 11). We start at 7.30 p.m. and go on to 11 p.m. for those who wish to stay that late. We meet throughout the year - there is no summer break. We also hope to dance on at least three Sunday afternoons on the Promenade, Worthing sea-front. Dates still to be confirmed by the Council. The sessions will be informal, to encourage other people to join us and, we hope, to come along to the club as a result.

I will end by saying Thank You once again to Hayes Club and to Fiona for a smashing day.

LA VAQUETRADA
(The Festival of Cows)

at La Brana de Aristebano, Lluarca, Spain, on the 28th July 1968.

On a broiling hot day, coach loads of tourists and innumerable cars wound their way up an extremely dusty road, along the 17km. into the mountains from Lluarca, a pretty port and beach on the Atlantic coast of Asturias. We had to leave early as there was to be a wedding up in La Brana, and a Mass at midday, and it was important to get up there in time to have a good place from which to watch the celebrations and the procession way up in the summer pastures of Aristebano.

This was a herdsmen's festival; vaqueiros (cowherds) and vaqueiras (cowgirls) took part, not pastores (shepherds) as at Lago de Enol a few days previously in Eastern Asturias. This was Western Asturias.

In the high Branas, life is hard and a radical change in the way of a festival is required to keep cheerful. People who live in these high villages ("hamlets" is a better word) are very cut off from urban centres, and frequent inter-marriage has left its mark on the inhabitants. In some cases delinquency and even madness is the result.

Once a year the Fiesta del Vaqueiro takes place in Aristebano. People come from far and wide. There is nothing on the mountain top of Aristebano, where the festival takes place. It looks just like a high rounded knoll raised above the surrounding mountaintops. There are no trees here - only a tiny chapel built in 1963. The air is fresh, and one can see far away other green round-topped mountains on the horizon, but this one seems the highest, which is a good reason for holding the festival on it. The hamlet of Aristebano is a mile away, looking beautiful, crowning the top of the next mountain, with a few trees round a chapel and small white houses clustered together behind walls. The lane from the hamlet is bordered with stone walls just like an English lane. A large wooden platform was built on our hilltop for the marriage ceremony that is part of the festival, and later for dancing - and of course for speeches. According to tradition, the wedding procession was late - nearly two hours after the time announced - so all late arrivals had plenty of time to push their way in front of the first arrivals who had taken up positions to get a good view of the ceremony on the platform.

At last, rockets announced the departure of the wedding procession from the hamlet and immediately a sea of people blocked the view. The bridal procession of some thirty horses came slowly riding along the lane, to near where we stood close together in the broiling sun. Everyone in the procession wore Asturian dress. First came the herald's horse, with drum and decorated horse-cloth. Then the bagpiper, also on horseback, then the bride's horse carrying her chests containing her household linen and utensils, a huge mattress rolled up on it, with hens and ducks tied on, followed by the bride and her parents, the groom and his relations, the godmother and best man, then a motley group of friends closed up the ranks. It was a long procession, but only the tops of people's heads were visible as they went by to the little chapel, to offer a prayer and ask for happiness and prosperity.

On the platform, flags were flying and a radio blared forth. The sermon would be "brevisimo" (extremely brief) announced the priest, and so would the ceremony. The sermon lasted an hour, while we were all quickly reduced to a lifeless mass in the burning sun, unable to escape. After the sermon, songs were sung. It is customary among many country folk at weddings, in Western European countries, to sing bawdy

songs. This brings mirth and is fertility magic, it is believed - so much needed on these occasions. This custom was not forgotten at La Brana, and it was the elderly women who sang loudest, accompanying themselves on the tambourine. One verse is sung by a man and that is answered by a woman. Which sex starts off is immaterial so long as the other sex has a chance of answering. The custom is very ancient and much laughter and double entendre shows off adroitness and skill among the singers.

After this part of the ceremony, everyone fled to the numerous booths dotted about the mountain for the day, and the next few hours were devoted to rest, eating and drinking of cider, wine and Pepsicola. Cider is the traditional drink in the North. It is poured from a bottle high above the left shoulder into a glass held low in the left hand. In this way the cider is said to become aerated and to taste better.

The official programme announced that dancing was to start at 4 p.m. but it turned out otherwise, for the bagpiper played and spontaneous dancing of jotás started up among the dance groups who had come up for the day. But who cared for the official programme?

Speeches were most important; by the Civil Governor of Lluarca, by the mayors of the three towns of Lluarca, Tineo and Belmonte de Miranda, who had come up for the traditional festival with busloads of dancers. All these important people and the dancers wore Asturian dress. Each speech lasted half an hour, so by the time the dancing started on the platform it was much cooler. First the few real cowherds danced their ring dances, very much in the style of Portuguese dances, with a pas-de-basque step, the ring moving anti-clockwise. (A pas-de-basque can be interpreted in several ways but fundamentally it is stepped to $3/4$ or $3/8$ time taking three steps to the bar, one foot crossing over in front of the supporting foot on the second beat). In some dances partners turned to their own partner, moving forward, then turning inwards to the partner behind, moving backwards, and then back to their own partner; an excellent way of becoming acquainted with all the dancers. This is also found in some Portuguese dances. Other dances consisted of dancing in a ring, facing partner (girls moving backwards) and a man would go and "robar" (steal) another partner. The man who was displaced had to go and "robar" someone else's partner. (This type is also found in Northern Portugal). All the time a pas-de-basque step was used. A tambourine accompanying singing is the usual type of music among the vaqueiros. The "robar" dances caused much laughter and enjoyment both among the spectators and dancers. After this, groups of little girls danced extremely well, taught by teachers of the Sección Feminina. Lluarca was the only town that sent adult dancers, with a varied programme. All the amateur groups danced very well, keeping time and moving in consort. Some dances were of the longways type, crossing over to opposite place and turning, and back again, while others were of the individual couples type, like Aragonese jotás but with less complicated steps.

The costumes of the mayors and dancers were splendid Asturian ones. The women wore rich jet and sequin embroideries on green, red or yellow skirts, and black silk aprons, white blouses and red capes with black velvet bands. These little capes were also wholly embroidered. They wore white kerchiefs on their heads. The men wore colourful waistcoats at the back, while the fronts were made of black velvet. They wore short black trousers below the knee, with white cotton

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underpants showing, or frills of broderie anglaise lace. Both men and women wore white knitted lace stockings and black shoes with silver buckles. The men's headgear were impressive monteras, black felt bonnet with upturned brim to one side sticking up in the air about six inches, topped with a black pompon. Some monteras were decorated with criss-cross multi-coloured tapes on the upturned brim. The cowherds, on the other hand, wore everyday dress, and only the bride and groom wore Asturian costume - it has almost disappeared except in remote country places or for old people.

As the dancing began very late, the sun set fast, so it was wise to set off for home very soon - there is no lighting in the mountains. So the festival ended and the thousands of sightseers who had come up for the cowherds' celebrations came down again, having seen only a few real cowherds and their horses. These little horses are of the ancient Astur ponies stock who roamed wild for centuries in Asturias. Even now some herds of them are kept in semi-wild state and rounded up to be branded and counted and sold. These little ponies appear to be of the same stock as those painted 15,000 to 20,000 years ago in those deep sacred caves in Asturias and Cantabria by neolithic man.

Singing, music and musical instruments.

Music varies within the districts. The vaqueiros traditional instruments are the "rabel" (a kind of two, three or four-stringed violin), a tambourine called "pandeiro", and frying pans with keys. The rabel has fallen into disuse, for shepherds, like cowherds, now each have their own transistor music-maker, so do not bother to make a rabel. The tambourine is usually circular with jingles, but square ones are also found with jingles inside, and skins on both faces. These are larger, about 18 inches across, or sometimes more. The skins are kid skins and at times the hair is left on. Older women play these tambourines and accompany their singing with an agile beating of special rhythms peculiar to vaqueiros. Eduardo Martinez Torner quoted these vaqueiros de Alzada over 40 years ago as having rhythms of their own. He collected many of their tunes and rhythms. Most of them were published in his "Cancionero Asturiano". Vaqueiros' rhythms are much faster than those from further South in the Burgos region, and the technique of playing is also different. Here the thumb plays an important part, then the fingers beat a quick roll like a drum along the skin of the tambourine. Further South the middle finger is held straight at an angle from the skin of the tambourine, and "rubbed" up the skin so as to make a nimble "roll", while here the fingers of the right hand beat quickly and vibrate along the tambourine face. Square tambourines are hung in the chimneys to "keep longer" - away from damp and pests - like hams.

Vaqueiros also use the handles of their frying pans as a "requereque" by rubbing door keys along the handles up and down in peculiar rhythms. There are special rhythms for these strange instruments, as there are for every instrument. Asturian bagpipes are (and were) only for those able to pay, and summer pastures are not the place to find enough money for pipers' fees so, instead, frying pans and door keys are used. Some of the handles are $\frac{3}{4}$ metre long, some are shorter, all are made of iron, and some handles have grooves cut along one edge to add to the different sounds.

Conclusions

We must be grateful to the Tourist Office of Spain for giving us the opportunity to see the remnants of these festivals. Without backing from

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government offices, they would surely die out. As it is, the bride is difficult to find every year, as most brides now wish to celebrate their wedding privately, not in public, in spite of the official donation of 15,000 pesetas and another present from the Mayor of L,arca as well. How few cowherds are left is borne out by the few that came from the hamlet. Their contingent had to be strengthened by those from other hamlets. And how few danced anyway! It is the amateur dance groups who have saved the dances from oblivion. Some of the music, however, is still sung by the older people, and there is still much patient work required here from collectors. For it is not sufficient just to go there and hope to collect, not knowing the language properly, and expect to get results. That is not the way one can save the treasury of lore still alive in these mountains. One has to know everything possible about the people and take an interest in their customs, know their language and some of their own tunes already, before their confidence is won. Country folk despise townspeople who come to copy them. It is the same problem everywhere for collectors, of whatever field a collector may wish to cover. Hard plodding and patience is required if serious work is aimed at. It is an arduous task, but offering rich harvests for the right, patient person. Who will do this and preserve these age-old treasures of man? Once they are lost they can never be retrieved.

LUCILE ARMSTRONG
(From her "Revista de Historia
y Etnografia" 1968, Oporto)

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Advance Notice

Nutbrook International Folk Dance Group will be organizing a FRENCH DAY COURSE and EVENING PARTY in October. Details as follows:

FRENCH DAY COURSE

Tutor: Simon Guest

Date: 16th October 1982, 10.30 a.m. to 4 p.m. (Bring packed lunch).

Place: Kirk Hallam Community School, Godfrey Drive, Kirk Hallam, near Ilkeston, Derbyshire.

EVENING PARTY

8 to 11.30 p.m. Bar & Buffet. Band: "Almost Folk.

M.C.s Celia Stone and Ray Dawson.

Tickets: Day Course £2.50. Party £2.50. Combined £4.50. 50p reduction before 1st October. Obtainable from Mr. J. Morral, 80 Stanton Road, Sandiacre, Notts. (s.a.e. please).

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INDIAN FOLK DANCING

If enough people are interested it may be possible to organize a session of Indian folk dancing. This is much simpler than classical dance, and no previous knowledge of Indian dance steps is required. It would probably be held on a Sunday afternoon in the West Kensington area.

If anyone is interested, would they please send their name and address to Frances Horrocks, 53 Southway, Carshalton Beeches. Surrey, SM5 4HP.

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, October to June, at Hadley Memorial Hall, Hadley Highstone, Barnet, 8 to 10.30 p.m. Leader: Brian Dowsett. Secretary: Janet Heathfield, 29 Cedar Ave., East Barnet, Herts, O1 368 5345, but for the time being please ring Brian Dowsett (Hertford 52717) instead of Janet.

BRISTOL INTERNATIONAL FOLK DANCE GROUP meets every Thursday during term time, 7 to 9 p.m. at Cotham Grammar School, Cotham Lawn Road, Bristol 6. For further information contact Hilda Sturge, 10 Carmarthen Rd., Bristol BS9 4DU. Tel: 0272 621802.

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

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meets every Tuesday during the winter and spring terms from 7.30 to 9 p.m. at South Kent College of Technology, Kingsnorth Gardens, Folkestone, Kent. Further details from the Chairman: John Whittaker, 20 Cherry Garden Lane, Folkestone. Tel: Folkestone 75376.

HARROW FOLK DANCE CLUB meets evenings for English/Playford/American/Clog/Sword dancing BUT on 4th Sunday of every month (except August and December) for International Folk Dancing from 7 to 10 p.m., usually with Derek Mulquin, at Harrow Arts Centre (opposite Harrow Weald Bus Garage), 356 High Road, Harrow Weald, Harrow. Contact: John Lawes, 01 907 4700

HAVERING INTERNATIONAL FOLK DANCE GROUP meets every Thursday in term time at Harold Wood Primary School, Recreation Avenue, Harold Wood, Romford, from 8 to 10 p.m. Tutor: Eleanor Oakley. For further details please ring the Secretary, Mrs. Eve Wildy, Hornchurch 52146.

INTERDANCE, WORTHING (International Folk Dance Club) meets every Tuesday, 7.30 pm at Haverfield House, Union Place, Worthing, Sussex (same road as Connauht Theatre). General International. Further details from Iris E. Birch, 11 Merlin Court, 106 Littlehampton Road, Worthing, Sussex. Tel: Worthing 691651.

KAROMA INTERNATIONAL FOLK DANCE GROUP meets every Friday, 7 to 8.30 pm during term time at Briardene First School, Whitley Bay. Further details from tutor, Kaye Lewis Poole, 50 Antonine Walk, Heddon-on-Wall, Newcastle. Tel: Wylam 2495.

LYKION TON HELLINIDON hold Greek Folk Dance classes at 12-14 Cottesmore Gardens, London W1 on Tuesdays 1-2 pm (adults), Wednesdays 5-6 pm (Children), Thursdays 6.30 to 7.30 (Beginners), Fridays 6.30 to 7.30 pm (Advanced). Enquiries: Tel: 01 937 0084 (Mondays to Fridays 11.30 to 4).

NUTBROOK INTERNATIONAL FOLK DANCE GROUP meets every Thursday between 7.30 and 9.30 pm (except during August and Bank Holiday weeks), at Kirk Hallam Community School, Godfrey Drive, Kirk Hallam, Nr Ilkeston. Secretary: Miss G. Coulton, 14 Lawrence Ave., Awworth, Notts. Tel: Ilkeston 303665.

OXFORD INTERNATIONAL FOLK DANCE GROUP meets every Monday throughout the year (excl. some Bank Holidays and 6th Sept 1982) at 8 pm at Blackfriars, St. Giles, Oxford. Further details from Diana Porteus, 105 Southway Road, Oxford, OX2 6RE. Tel: Oxford (0865) 57543.

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

THE TURKISH FOLK DANCE GROUP meets on Thursday evenings in term time, 7 to 9 pm at Gateway School, corner of Frampton Street and Lisson Grove (near Edgware Road Underground). Tutor: Halil Celebioglu. Secretary: Pauline Welch, Tel: 01 393 1919 (home) and 01 337 6976 (school).

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

WOODVALE INTERNATIONAL FOLK DANCE GROUP meets every Tuesday 7.45 to 10 pm at the Church Hall, Quarry Hill Road, Borough Green, Sevenoaks, Kent. Secretary: Linda Bryce, 9 Sevenoaks Road, Borough Green, Sevenoaks, Kent.

WYCOMBE FOLK DANCE CLUB meets every Monday (except August and Bank Holidays) 7.45 to 10.15 pm at the Sir William Ramsay School, Rose Avenue, Hazlemere. For further details please contact the club leader, Uri Gerson. Tel: High Wycombe 23434.

Classes/Groups are reminded that they must send details direct to the Editor if they wish to be listed in SIFD NEWS.

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S.I.F.D. BRANCHES

"SELPAR" (West Midlands Branch of SIFD). Classes on Tuesday evenings in term time, 7.15 to 9 pm at Solly Park School, Stirchley, Pershore Road, Birmingham. Teacher: Sybil Chapman. Also a "Club Evening" on Wednesdays in term time, 7.15 to 9.15 pm at Lyndon School, Daylesford Road, Solihull. Further details of both from Mrs. Juliet Mackintosh, 501 Brook Lane, Kings Heath, Birmingham B13 0BU. Tel: 021 777 4300.

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S.I.F.D. ASSOCIATED CLASSES

POLISH

Monday evenings, Beginners 6.45 to 7.45 pm. General & Advanced 8 to 10 pm. Christopher Hatton School, Laystall Street, Rosebery Avenue, London, EC1. Tutor: Betty Harvey.

EUROPEAN NATIONAL

Monday evenings. Beginners 7.30 to 9.30 pm (two classes, 15-30s and over 30s) at Willows High School, Central Road, Morden SM4 5SE. Wednesday evenings, Advanced 7.30 to 9.30 pm 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 pm. General & Advanced 7.15 to 9.15 pm. St. Albans School, Baldwins Gardens, London, EC1. Tutor: Janet Woolbar.

ISRAELI

Wednesday evenings 7.30 to 9.30 pm at Drama Hall, Kidbrooke School, Corelli Road, London, SE3. Tutor: Gaye Saunte. Tel: 01 318 0237.

Wednesday evenings 7 to 9 pm at Henry Fawcett School, Bowling Green St., Oval, London, SE11. Tutor: Fiona Howarth. Tel: 01 460 0823.

YUGOSLAV

Tuesday evenings. Beginners & Intermediate 6.15 to 8.15 pm. Advanced 8.30 to 9.30 pm at West Square Branch of South Bank Institute, St. George's Road, London, SE1. Tutor: Ken Ward. Secretary: John White, 10 Durnsford Avenue, London, SW19 8BH. Tel: 01 947 2417.

EASTERN EUROPEAN

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

HUNGARIAN (including Transylvanian)

Friday evenings, 6.30 to 9.30 pm at Millbank School, Erasmus St., Pimlico, London (5 minutes from Pimlico Station). Tutor: Alan McLean.

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WYCOMBE FOLK DANCE CLUB are holding their annual PICNIC DANCE on Sunday, 18th July, from 3 to 7 pm, at Missenden Abbey, Great Missenden, Bucks. This event is for all the family (adults £1, up to 15 years 10p), so bring your picnic tea and come and join us dancing on the Coach House lawn (or inside if wet).

You can get to Great Missenden from town by the A40 to Denham and then the A413 (about 30 miles from Central London). If you come out by train (on the Metropolitan line to Amersham), transport between the station and the picnic can be arranged by 'phoning Uri Gerson, High Wycombe 23434, before the day.

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Some more information on Folk Dance Courses in Europe

Intergroupe Folklores Region Provence are organizing an International Dance Course from 28th August to 5th September at Aix en Provence, covering Catalonia, Macedonia Serbia, Provence, Latin-America and Greece. Full details from M. Rivet, 9 Rue Marechal Joffre, 13100 Aix-en-Provence, France.

They are also organizing a Course of Greek dances from 3rd to 17th July, but this information has only just been received and will reach members too late to book - unless any of you are going to Greece anyway and would care to look in. The first five or six days will be at Hotel Pythagorion, 28 Rue Aghiou Constantinou, Athens, and the second part of the course will be on the island of Karpathos.

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ALL MATERIAL FOR THE AUGUST ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR IN WRITING BY 15TH JULY.

SUNDAY DANCES at Cecil Sharp House, 2 Regents Park Road, London, N.W.1.

July 4th M.C. Jill Bransby (interval dancing organized by Judith Holloway)
August 1st M.C. Roland Minton

7 to 10 p.m. Admission: £1 for SIFD members, £1.30 for non-members.

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WHAT'S ON

- July 1st to 19th U.K. TOUR OF "LUBLIN", POLISH NATIONAL SONG & DANCE COMPANY. See Page 5.
- July 2nd FRIDAY CLASS. The last before the summer break. General programme; requests welcomed. 6.30 to 9.30 pm. Kingsway Princeton Centre, EC1.
- July 2nd SUMMER PARTY at Barnet International Folk Dance Club, Hadley Memorial Hall, Hadley Highstone, Barnet, 8 to 11 p.m. M.C.: Henry Morris. Musician: Caroline Thomas. Admission: £1.20 including refreshments.
- July 5th to 10th NEPALESE DANCERS & MUSICIANS FROM KATHMANDU at Bloomsbury Theatre (formerly The Collegiate), Gordon Street, London, W.C.1. Special Royal Gala Performance on 5th, 7.30 p.m. Tickets £5 to £15 and special advance booking form required, but 6th to 10th tickets £2.50 to £4.50, 7.30 p.m., 2.30 matinee on 10th. Box Office: 01 387 9629.
- July 5th to 9th SANSKRITIK - Festival of India - Music & Dance. Queen Elizabeth Hall and Purcell Room, London, evening. Full details from Centre of Indian Arts, c/o 17 Holdenhurst Avenue, London, N.12.
- July 6th to 11th LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD
- July 10th SIFD BERT PRICE PROFICIENCY EXAMINATIONS. See Page 3.
- July 16th to 18th WEEKEND AT DUNFORD
- July 16th to 18th WORLD MUSIC, ARTS & DANCE FESTIVAL to promote interest in traditional and contemporary arts of non-Western cultures. Countries to be represented: Burundi, Egypt, Ghana, Gambia, India, Indonesia, Japan, Nigeria, North America, Pakistan, Britain and Eire. Musicians include Aboriginal Artists from Australia, and Drummers of Burundi etc. Royal Bath & West Showground, Prestleigh, near Shepton Mallet. Further information from World of Music Arts & Dance, 26 Waterloo Street, Clifton, Bristol BS8 4BT. Tel: 0272 734068.
- July 18th PICNIC DANCE organized by Wycombe Folk Dance Club. See page 13.
- July 18th DEVAYANI. Indian Classical Dance Recital in Bharata-Natyam style Purcell Room, London, 2.45 p.m. Tickets £3 to £5.
- July 25th INTERNATIONAL FOLK DANCE organized by Harrow Folk Dance Club at Harrow Arts Centre, 356 High Road, Harrow Weald, with Derek Mulquin, 7 to 10 pm.
- July 31st to Aug. 7th INTERNATIONAL FOLK DANCE WEEK at Llwyngwrl, nr. Fairbourne (nearest town Tywyn) in Snowdonia. Details from Folk Camps Society Ltd., Folk House, 10 Richmond Road, Exeter.
- Aug. 1st to 9th ISRAEL FOLK DANCE ASSOCIATION SUMMER CAMP at Hatfield. Full details from IFDA (Summer Camp), c/o Mr. P. Jonas, 134 Alderney St., London, S.W.1.