

S.I.F.D. NEWS

JANUARY 1983



SOCIETY FOR INTERNATIONAL FOLK DANCING

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Tel: Downland (71) 54377.

The printing, collating and packing is organized by Doug Wells and family.
The stencils were typed this month by Kelsey Blundell and the Editor.

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This month's cover is by Lesley Boorer
and shows costumes from Crete.

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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 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.

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Enquiries and orders for books, records and cassettes should
be sent to 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 should be made out to SIFD.

SIFD Car Stickers are now available, price 30p each, from Judith Holloway. The
stickers are circular (3½" diameter) and depict two dancing figures, in red and
white. If you wish to buy by post, please send a stamped addressed envelope at
least 4" square. (Judith's address is above.)

Transylvania

The most important area as regards music and dancing is the Mezőség between the Szamos and Maros rivers with numerous small villages of mixed population. In addition to what used to be part of the counties of Kolozs and Szolnok-Doboka, areas in the former counties of Besztere-Naszod, Torda-Aranyos and Alsó-Fehér must be reckoned part of it from the point of view of dancing and music.

The dances are archaic indeed; there are areas where they can still be said to be in a medieval state. In Mezőség everyone still knows the old dances, and just about everyone dances them equally well. In what is called "pair" or "one-pair" there is a dancing section that lasts from pause to pause, danced with the same partner to uninterrupted music. Dancing is highly organized. The Boss Lads or "kezes" direct the Ball. They hire the band, arrange the course of the jollification, and collect what has to be paid to the band and for the hire of the "hall", sometimes in money, sometimes in kind. They "offer" the best dancer amongst the girls to "guest-strangers". Dances connected to work are important. Various work activities: harvesting, building, spinning and others, are accompanied by dances. When a hall is paid for by mowing, the Gypsy standing at the end of the meadow fiddles "a-pair", that is a dance, at the end of every row.

The Mezőség breaks up into several minor units as regards dancing. A number of male dances are common in the valleys of the Szamos and Borsa. The "Lads' Dance" is known there as the Sűrű Magyar (Fast Hungarian); there are two slow male dances (Ritka tempo and Slow Hungarian) and a fast Recruiting dance. The asymmetrical Lassú (Slow) or Cigánytánc (Gypsy Dance) is danced to the tune of richly embellished old melodies (Szek, Magyarszovat). This is followed by a rhythmical Csárdás-like couple dance, and the dance really gets going in what is called the Sűrű Csárdás); they hold each other close in the Csárdás at Szék, right through the dance, continuously turning this way and that. Elsewhere (Feketelak, Vajdakamarás) teasing and display figures are frequently varied, producing a dance of great virtuosity, even by Transylvanian standards. The "Szásztánc" (Saxon dance at Magyarszovat) danced in threes, and the Korcsos, the local name of a Whirling dance, make the local dance even more colourful.

The Magyar (Hungarian) or Négyes (Foursome) is chiefly in small circles made up of two pairs each (Szék). Couple dances and slow male solo dances to special Recruiting Dance instrumental music are also common. In addition to the usual dances of jollifications there are the Wedding Candle Dance, the Magpie Dance, Stick Dance and the dance pantomime telling of the Shepherd in Search of His Sheep. Older bourgeois social dances (the Seven-Step, Polka, and Waltz) are adjusted to the style of traditional dances and enriched thereby.

The Pontozó (Dotting Dance) is the lads' dance of Hungarians scattered between the Maros and Küküllő rivers, from Nagyenyed to Dicsoszentmarton. A slow male dance is known as the Regies (old-fashioned), Szegényes (poor) or Lassu pontozó (Slow Dotting Dance at Magyarlapad-Magyarozd).

The tunes of the Slow or Oldish Csárdás are old, sung 6/8 melodies. This is followed by a slightly faster Csárdás and then by the Swift. The Twirling Dance of Marosazék which has lately become fashionable is known as the Féloláhos (Semi-Vlachico) along the Küküllő river. The singing Maidens' Round Dance which is rare

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in Transylvania appears in this area, at least traces of it do (Magyarlarad, Lőrincréve). Processional Wedding Dances are there danced to the tune of the Székely Recruiting Dances.

The Eastern Mezőség, that is the area of the Upper Maros (the environs of Nagysarmás), is already linked to what is called the Marosszék as regards dancing. The Recruiting Dance and the Lads' Dance there appear mixed, the two are often used together, the Recruiting Dance being followed by the Lads' Dance (as at Marosbogát). Slow, asymmetric couple dances are generally only danced by Romanians in this area. The Csárdás is faster and is danced to a newer style of music. The Korcsos or Turning Dance is the most characteristic dance of the area.

The Székely Land is a large area covering a number of pre-World War 1 counties (Udvarhely, Csik, Haromszek, Maros-Torda). It therefore divides into a number of smaller dance dialects. The Székeleys live in a connected area and their dance folklore is not as archaic as that of scattered Hungarian settlements. It adjusted more quickly to the new style that spread from the central area, and to the bourgeois dances (Polka, Seven-Step, Stork). The more archaic spots are the Nyárád reaches, the Eastern part of Udvarhely and Upper Csik. The characteristic Szekely male dance is called the Csűrűngölő (Stamping Dance) or Recruiting Dance (at Szentegyházfalva, Korond, Csik-taploca). The old Lads' Dance is either absent or a simpler version called Félolahos (Semi-Vlachico, Csikdanfalva). The Marosszek Turning Dance or Korcsos is at home in the Western area along the Nyárád (Nyaradmagyaros, Jobbagytelke) and in Marosszék. A simpler version has lately spread amongst the Szekelys of the East (Gyergyormete). Two separate kinds of turning dance, differing in tempo and music, the Sebes Forgató (Fast Turning Dance) and the Korcsos are to be found in Marosszék. In the Székely Csárdás the simpler Slow or Jártatos (Walking Dance) is followed by the faster and more ornate Ugros (Leaping), Szökös (Bounding), Sebes (Speedy) or Gypsy Csárdás. The dance cycle at Marosszék shows the greatest variety in Transylvania; Székely Recruiting Dance, Slow, Korcsos, Swift (Mezőband), in other places Recruiting Dance, Fast Turning, Slow Korcsos and Gypsy Csárdás (Marosmagyaró, Marossárpatak).

To be continued next month.



A RARE CONCERT OF TRADITIONAL MUSIC & DANCE
FROM EAST EUROPE, NEAR EAST & THE MIDDLE EAST

On SATURDAY, 15TH JANUARY, at CONWAY HALL, RED LION SQUARE, HOLBORN, LONDON W.C.1, the above Concert will be given by Robert Mandel's East European Folk Group from Budapest. Featuring Hungarian Hurdy-Gurdy, Bagpipes, Bulgarian Bagpipes and many other traditional instruments. Also in the programme is Selwah Rajaa who performs the folk belly dance of the Middle East in its purest traditional form. Concert starts at 8 p.m. Tickets from Conway Hall on the 15th or in advance by post from Chris Gunstone, 7 Nesbit Close, London S.E.3. £2 and £3. Please send s.a.e.

FRIDAYS ARE FREE FOR EVERYONE

Have you ever missed a Day Course and wished you had been able to attend?
Have you ever wished you'd made notes on a new dance?
Have you ever found you couldn't understand the notes you wrote?
Have you ever seen a dance you wished you knew?

If you answer "Yes" to any of these questions you should be coming along to Kingsway Princeton College (formerly Hugh Myddelton School) on the Friday before the Cecil Sharp House Dance each month. Here you have the opportunity to rectify any of the shortcomings in your repertoire, and apart from a minimal donation to cover the expenses of visiting teachers, it will cost you only your fare to get there.

Our usual practice is to go over the dances taught at the previous Day Course, or to go through any dances that have been specifically requested.

You may feel that such a class must be heavily over-subscribed but in fact it is not, and if we do not make use of these facilities offered to us by the Central London Institute we will lose them. So do yourself a favour and support us by coming along - 6.30 to 9.15 p.m. on the Friday before the Cecil Sharp House Dance each month. KINGSWAY PRINCETON COLLEGE (formerly Hugh Myddelton School), SANS WALK, CLERKENWELL GREEN, LONDON E.C.1 - on the top floor.

Next Class: FEBRUARY 4th. Revision of French Bourrees. See you there.



BEGINNERS' DANCES, CECIL SHARP HOUSE

The first two of these Dances in October and November were so well supported that two further ones have been arranged. They will be in addition to the regular Sunday Dances and will be on:

Sunday, 13th February 1983.	M.C. Hugh Wood
Sunday, 20th March 1983.	M.C. Fiona Howarth

Hugh Wood teaches at one of the Beginners' Classes at Merton Park Group and has been M.C. at many local dances. Fiona Howarth teaches an Israeli class and also a General class, and also is an experienced M.C. I understand her programme will include many line and circle dances.

As before, the dances will be fairly simple and will be demonstrated and walked through first before being danced. Please bring these dates to the attention of new members in your groups. It is a good opportunity to get together with other beginners for general international dancing.

CHARLES STEVENTON

OUR SOCIETY: A PERSONAL RECOLLECTION

These few lines are not intended to be a fully researched and annotated history, but are my view of the events which made up our beginnings, with dates and so on where I have written evidence, and filled out with reminiscences from other early members. While I cannot vouch for their total veracity, I believe them to be correct in outline.

The S.I.F.D. owes its existence to the establishment, during the war years, of a Government-sponsored body, the International Youth Centre, which was given the use of a fine building in the expensive area off Sloane Street, London, intended as a meeting place for young Continental refugees and British students. When a young American G.I. arrived, his knowledge of international groups in the States, and their dances, was the catalyst which enabled the young Britons and Europeans with folkdance experience to get together for informal meetings. Among the founder "fathers" were Bert Price and his sister Irene, Jack Richardson and Joan, Mourrie Pfeffer, and many others. These meetings were very popular and after the war was over, in 1946, it was decided that an independent organization should be created and so the S.I.F.D. was in being.

Its first home was a hired hall in the Carlyle School for Girls in Hortensia Road, Chelsea, and the programme consisted of a Wednesday meeting only, each week with a different teacher for the first half of the evening and after the interval there was a social dance to relax with. Also at about this time, the Cecil Sharp House monthly Dance was inaugurated, which was my first experience of the S.I.F.D.

I had joined the International Youth Centre in 1947, some time after the separation, but many people still retained membership at the Centre and once I had got settled in I found myself under pressure from such people as Joan Riley, Eddis Thomas, and Stephanie Beer to try their folk dancing. Until then, my experience of dancing had been confined to quicksteps and waltzes at the local Town Hall, where everyone wore their best clothes. Imagine my amazement when I saw lots of young people whizzing round and round at great speed with the men dressed in the 'uniform' of the time, white shirts and shorts, long white socks and tennis shoes! I am afraid that I was not initially impressed and it was some time before I was thoroughly 'hooked'.

The Cecil Sharp House Dance was not enough to fulfil the demand, and the monthly Social soon became a weekly event. The Inns of Court in Covent Garden, colloquially known as 'The Cellars' was about as different from the newly refurbished Cecil Sharp House as could be. It was frankly scruffy; before we could start the Dance, the floor had to be swept clear of cigarette ends, sweet papers, and the odd dilapidated plimsoll. But for three Sundays a month it was packed, largely with hostellers still bursting with energy after the weekend's walking and cycling. Music was provided by Jim Titheridge and by Mourrie Pfeffer, who liked nothing better than to lead an unending snake to Chekassia, playing the mouth organ at the same time. Another favourite was a strange Dutch dance which involved a great deal of grovelling on the unhygienic floor.

Philip Thornton was among the first to join the Society, and his pre-war experience of folkdancing was invaluable. In the thirties he had travelled all over the Balkans and North Africa, making a study of their folk culture, and in 1937 he was instrumental in bringing to this country a Romanian Calusari group which had an immense success at the English Folk Festival, as the guest team. He had also

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written three books which were required reading for anyone interested in these regions. From time to time Philip arranged classes in Balkan dancing at the Chenil Galleries (near Chelsea Town Hall) which were well supported and were later transferred to Hortensia Road on a fortnightly basis.

By 1950 the number of people interested in International Folkdance was substantial, and it became necessary to amend the Constitution in order to bring a newly-formed group into the fold. The additional clauses allowing for affiliation were duly added, and Harrow Green became the first of many. With the Society in West London, Harrow Green was able to draw on a new pool of talented people. Among them were our hard-working editor, Lily Southgate, Margaret Colato (nee Harris), and Roland Minton, all of whom have used their different abilities for the Society's benefit.

Membership continued to climb, and by 1952 there were probably about 120 members, mostly in the London area, and they were dancers with a fair degree of expertise, so that when Bert Price, who had been Chairman for some years, was approached with the idea of staging a full-scale Show for the United Nations at the Royal Albert Hall in 1953, he accepted, albeit with some apprehension. Our efforts were well received, and the Committee agreed to hire the Albert Hall for our own Show in (I think) the following year. That it was a courageous decision for such a young organization, and that it required detailed planning and hard work, was obvious to everyone, and it was largely due to Bert's flair and Larry Howell's business acumen that it was successful both artistically and financially. I do not appear to have a programme for that year, but if the pattern of later Shows was adopted, the Polish YMCA and Estonian groups appeared, Lucile Armstrong produced the Spanish and Portuguese section, there was a guest appearance by the City of London Beaux who performed Morris, and the Society and Harrow Green staged all the other items. On a personal note, in the early stages my contribution was as a humble Italian or Portuguese fisherman in the chorus, but by 1956 I reached the heights and was accepted for the English item. We danced Nonsuch and the Ribbon Dance, and were directed by Thora Jacques, a wonderful teacher. She was the first to make a break from the Festival costume, those dreadful felt skirts and black waistcoats. Our girls were dressed in becoming Edwardian costumes with poke bonnets and the men wore corduroys, collarless shirts and studded leather belts which conveyed the right bucolic atmosphere.

A memorable year was 1956, the year of the Hungarian uprising, and since we were featuring a Hungarian item we made it an opportunity to collect for the refugees and raised a considerable sum. Our Patron was obliged to cancel an engagement in Moscow and so the Society had the honour of the presence of Margot Fonteyn at our Albert Hall Show.

Each year a different design was used for the programme, but in spite of much thought no central motif could ever be agreed upon. However, one year no practical ideas at all were suggested and time began to run out. In desperation Bert and Larry went to the printers to rummage through their old stock. A couple of plates for a sock advertisement turned up, were juggled about, printed in different colours, and presto, we had our motif. Although it is usually suggested that it depicts one dancer with crossed legs, it is intended to represent the back leg of one person and the front leg of another. So you see, it does not indicate any embarrassment due to the cold corridors of the Albert Hall!!

"See How They Dance", as our festival was named, continued to be held up to the late

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sixties but increasing costs became a burden on our limited finances and it was necessary to find less expensive premises than the Albert Hall. Perhaps unwisely, we attempted two Shows in the same year, 1971, at the Commonwealth Institute and at Chatham, which proved to be the last, due to the losses incurred. These Shows did, I think, fill a real need. Perhaps it may be considered that for a Folk Dance Society presentation is not important, but I believe we learnt a lot from these Shows and certainly it encouraged a corporate spirit and every member felt part of a genuine movement.

(Written by George Sweetland; to be continued next month).



SWANSEA COURSE TAPE 1981

The videotape made at Swansea in 1981 was made during the last two days of the Course, when the equipment became available. It was intended primarily as a record so that teachers could check on details of dances of which they were uncertain, and was made in such a way that the Course classes were disturbed to the minimum extent, and therefore no special lighting was installed. Furthermore, the dances recorded were those which were being taught in the particular room during that period. The tape is not edited in such a way that it is suitable for showing straight through to an audience, but may be borrowed by any member who needs it for reference.

SWANSEA COURSE 1983

I would like to thank those who have already indicated their interest, and for their suggestions for the programme for 1983. No clear message has come through, however, though there is some interest in a General International class. The present position (as at 10th December) is as follows:-

SWITZERLAND. Karl Klenk is already suggesting items for his programme and translating notes in readiness.

GREECE. Natassa Drossou has now accepted our invitation to teach.

MALLORCA (now the third country). An invitation has been sent to the leader of the team from Inca. The dances and the music are very attractive, and we hope to have an affirmative reply.

JACK RICHARDSON,
Dept. of Chemical Engineering,
University College of Swansea,
Singleton Park, Swansea SA2 8PP.

SATURDAY - 7TH MAY 1983

Preparations for the Margery Latham Memorial Dance are well in hand and every group, class and individual member must by now be aware of it. A report on plans is due to you all.

Many helpers are working to make the Dance a worthy event to honour a very special person. It is hoped most groups and classes will be involved, including some outside London, in making an exciting programme for the evening; food, which will be included in the ticket price, is being planned by several people (and if you know the catering reputation of such people at Balkan, Israeli and other parties.....!); a memorial programme is to be printed; an exhibition of Margery's costumes, photographs, books, is being arranged; there will be a bar; former members are being invited; all the musicians we can gather will play for us. This means the ticket price has been raised to £4. It will still be a bargain price, especially as a sizable donation to Leukaemia Research is intended.

As parking near Porchester Hall is not too difficult; as overnight accommodation can be arranged; as we have a large hall with plenty of space, it is going to be very convenient for a big crowd of old and new members to make it an evening we shall remember for a long time.

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EASTHAMPSTEAD PARK - 12TH/14TH NOVEMBER

Thank you, Roy Clark. What a friendly group of folk met at Easthampstead for the weekend. The programme was a masterpiece; the groups all hard working and everywhere a smile. The dancing facilities were excellent, if a trifle slippery, but what matter with teachers like Marina Wolstenholme, Hedy Fromings, Janet Woolbar et al? The weather was foul, but the spirits uplifting and the whole weekend was a warm and happy one. So long after Swansea, it was an excellent idea to revise and revitalise so many dances which should surely find their way into the regular repertoire of the Society. Thank you everyone for a lovely weekend.

SYBIL CHAPMAN

MAGDA OSSKO

Magda Ossko asks that her new address be published to save her sending it separately to those in contact. It is:-

B/p 1124,
Kiss J. altb.u. 55,
III 1. IIem. 37,
Hungary.

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We send our VERY BEST WISHES to our dear friend, Lucile Armstrong, who is in hospital following a hip operation. We hope everything went well, Lucile, and that you will soon be out and about again, as good as new.

We also send VERY BEST WISHES and COMMISERATIONS to Sylvia Fulton, who has been a loyal member for many years, and who is unwell at the moment with kidney trouble. We all wish you well, Sylvia, and hope you will soon be fit again.

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THE ARMENIAN DANCE GROUP AT THE ROYAL ALBERT HALL

The last time I saw some real live genuine Armenian Folk Dancers was in Tabriz (Iran) some ten years ago. Tabriz has a huge and prosperous Armenian colony and has had its own version of the EFDSS for over fifty years, i.e. a flourishing folk song and dance society entirely supported by non-professional folk membership. I was taken to spend an evening with them, and do some recording and notation, by an Armenian friend from Teheran.

The performance at the Royal Albert Hall on 2nd December by the Armenian State Dance Group bore little or no resemblance to what I saw that evening. The programme had been "arranged" almost out of recognition, though nobody could deny that it had moments of great dignity and interest. Nor can anybody be blamed for this evisceration of the folk atmosphere in any Soviet-run dance company - whose first aim is to put on a pretty, theatrical spectacle.

Superficially, in costume and, at times, movement, this Armenian group instantly reminded one of the Georgians and their dancing. But their music was totally different and special; in fact, it could only have been Armenian; it was eerie, sad, totally remote, very special and sensitive. Nor is it so surprising that the dancing of these two totally different ethnic groups should bear some resemblance to each other; they are, after all, literally next-door neighbours in the Caucasus, though their alphabets and languages are vastly different.

What was so typically Armenian, was that the printed programme bore relatively no relationship to the performance! The order was all hashed up and completely new items introduced.

The cardinal differences between the Armenian and Georgian dances were (1) the carriage of the body - totally erect at all times; (2) the plasticity of the leg movements - occasionally like Bulgaro-Macedonian steps, and (3) the complicated and very 'oriental' hand movements of the women, who barely ever had anything interesting to do with their feet. But we were spared the Georgian women's characteristic moving across the stage "as though on well-oiled castors", with feet invisible under voluminous heavy dresses.

There was one dance, not mentioned in the programme at all, for ten men, that was really breathtaking; exact, polished, fabulously neat footwork, moving like a Horo, but both to the right and left with unpredictable sudden speed. The male dancers were dressed all in black, except for their very ornate waistcoats.

From where I sat, slap up against the Bechstein on the platform, I had a wonderful view of the Armenian orchestra. Their leader played a 4-stringed rebab-type instrument that I had never in my life seen outside a Museum. He permitted me to examine it after the show. Imagine two feet of polished broom handle fitted to the front of an enormous wooden teacup with no handle. The open face is covered with a fine tightly stretched vellum. The four strings, tuned at the 5th and 4th, pass over a minute bridge $\frac{3}{4}$ " high. He played it with a very sophisticated violin bow, and handled the instrument as if it were a 16th-century viol.

There was virtually no attempt to produce what SIFD members would call a "folk atmosphere", either in the costumes or the dance arrangements. But the audience loved very moment of it. After all, it was only due to the generosity of the

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Armenian Benevolent Society that we were able to see this first ever presentation of their dancing in the Albert Hall. It was an extraordinary experience to hear and see this music and dancing which has preserved its entity and changed very little in 1800 years, and one realised that it was only Khatchatourian & Co. who had introduced harmonies etc. into some of the Tribal music that we heard played by these Armenian musicians. I do so hope that some members of the SIFD managed to see the Show - it was an education and a revelation.

PHILIP THORNTON

ED. NOTE: I have also received a review of this Show from Jenia Graman, which I shall publish next month.



LETTERS TO THE EDITOR....

Dear Lily,

I was very pleased to read your answer to Jacqueline Lewis regarding her complaint about the late arrival of her copy of the SIFD NEWS. I am sure the lady has not been a member of the Society for very long, otherwise she would be aware that the SIFD has no paid officers and all the work needed to run the Society is carried out by members and is voluntary. To these hardworking and often maligned members, who themselves like to dance, we all owe a debt of gratitude. I for one enjoy my copy of the NEWS each month and appreciate what is done on my behalf by your goodself, Kelsey Blundell, Doug Wells, Caroline Thomas and all the other helpers who help to produce the NEWS and to make the Society successful. Carry on the Good Work.

Yours sincerely,

LEN PASCOE (member for 25 years or so)
45 Clover Rise,
Tankerton, Kent.

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Dear Lily,

I am writing to thank all the members of the SIFD for their Get Well cards, from Easthampstead Park and the class at St. Albans School, and the potted plant from the SIFD delivered by Interflora; also those very kind individuals who posted separate Get Well cards.

I am pleased to say I am now much better, and the operation was a great success.

With kind regards, Yours sincerely,

DONALD CAMPBELL
43 Stanley Park Road,
Carshalton, Surrey.

S.I.F.D. AFFILIATED GROUPS

BESKYDY DANCERS (CZECHOSLOVAKIA). Classes for Czech and Slovak dances take place every Wednesday from 7 to 9.30 pm at the Hammersmith & Kensington Evening Institute at Fox School, Kensington Place, London W8. Nearest Underground: Notting Hill Gate. Beginners 7 to 8, Advanced 8.30 to 9.30. Tutor: Hedy Fromings.

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

BARNET INTERNATIONAL FOLK DANCE GROUP meets every Friday, October to June, at Hadley Memorial Hall, Hadley Highstone, Barnet, 8 to 10.30 pm. Leader: Brian Dowsett, Secretary: Janet Heathfield, 29 Cedar Ave., East Barnet, Herts. Tel: 01 368 5345.

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

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

HAVERING INTERNATIONAL FOLK DANCE GROUP meets every Thursday in term time at Harold Wood Primary School, Recreation Avenue, Harold Wood, from 8 to 10 pm. Tuition by Eleanor Oakley. Hon. Secretary: Eve Wildy, 52 Slewins Lane, Hornchurch, Essex. Tel: Hornchurch 52146. Cost of class £9 per 10-week term (commenced 23rd September).

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meets every Tuesday evening during the Winter and Spring terms from 7.30 to 9 pm at South Kent College of Technology, Kingsnorth Gardens, Folkestone, Kent. Further details from the Secretary, Pat Clarke, 12 Somerset Road, Cheriton, Folkestone, Kent, CT19 4NP.

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

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 pm (beginners), Fridays 6.30 to 7.30 pm (advanced). Enquiries: Tel: 01 937 0084, Mondays to Fridays 11.30 to 4.

OXFORD INTERNATIONAL FOLK DANCE GROUP meets every Monday throughout the year (excluding some Bank Holidays and 5th September 1983) at 8.30 pm at Blackfriars, St. Giles, Oxford. Further details from Diana Porteus, 105 Southmoor Road, Oxford, OX2 6RE. Tel: Oxford (0865) 57543.

INTERDANCE, WORTHING (General International Folk Dance Club) meets every Tuesday, 7.30 pm at Haverfield House, Conservative Headquarters, Union Place, Worthing (same road as Connaught Theatre) AND every Friday, 7 pm at Field Place Pavilion, the Boulevard (Southern end, next to Bolsover Road). Further details from Iris E. Birch, 11 Merlin Court, Littlehampton Road, Worthing, W.Sussex. Tel: Worthing 691651.

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. Tel: Borough Green 885048.

RAINMAKERS INTERNATIONAL FOLK DANCE GROUP meet every Friday, 8 to 10 pm at the Catholic Church Hall, Stevenage. Secretary: Sheila Leavy, 10 Orchard Road, Hitchin, Herts. Tel: Hitchin 52502.

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WYCOMBE FOLK DANCE CLUB meets on Mondays 7.45 to 10.15 p.m. (except during August and Bank Holidays) at Sir William Ramsay School, Rose Avenue, Hazlemere, near High Wycombe, Bucks. Contact: Uri Gerson, 14 Curlew Close, Downley, High Wycombe, Bucks. Tel: High Wycombe 23434.

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

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).

VASIL LEVSKI GROUP (Bulgarian Dance) meet on Thursdays, 7.30 to 9.30 pm at North Bank, Pages Lane, Muswell Hill, N.10. Tutors: Dani Lumley, Diane Waller and Moni Sheehan. Enquiries to Diane Waller 01 692 1424 (day), 01 348 6143 (evening).

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 pm 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.

NEWPORT INTERNATIONAL FOLK DANCE GROUP meets every Tuesday (with only short holiday breaks) at Brynglas House Community Centre, Brynglas Road, Newport, Gwent. 7.30 to 10 pm. (exit 26 off the Westbound M4). Extra meetings also arranged. Details from Sue Clark, 31 East Grove Road, Newport, Gwent. 0633/274514.

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Classes and Groups are reminded that they must send details direct to the Editor after they have been accepted by the Committee if they wish to be listed in SIFD NEWS.

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WEST MIDLANDS BRANCH OF S.I.F.D. - SELPAR

"SELPAR". Classes on Tuesday evenings in term time 7.15 to 9 pm at Selly Park School, Stirchley, Pershore Road, Birmingham. Teacher: Sybil Chapman. Also "LYNDON GROUP" on Wednesdays in term time 7.30 to 9.30 pm at Daylesford Infants School, Lyndon Road, Solihull. Further details of both from Mrs. Juliet Mackintosh, 501 Brook Lane, Moseley, Birmingham, B13 0BY. Tel: 021 777 4300.

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ALL MATERIAL FOR THE FEBRUARY ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR IN WRITING BY 15TH JANUARY (AT THE NEW ADDRESS).

S.I.F.D. ASSOCIATED CLASSES

EASTERN EUROPEAN

Thursday evenings 8 to 9.30 p.m. at Ealing Green High School, High St., Ealing (next door to Walpole Park Library). Tutor: Alan McLean. Tel: 01 422 6498.

Tuesday evenings, 7 to 9, at Y.W.C.A. Annexe, Gt. Russell St., Tottenham Court Rd. London. Tutor: Alan McLean. Tel: 01 422 6498.

GENERAL INTERNATIONAL

Monday evenings, Beginners 18-30s Club 7.30 to 9.30 at Wimbledon Chase Middle School, Merton Hall Rd., S.W.19. Beginners Over-30s Club 8.15 to 10 at Willows High School, Central Rd., Morden. Wednesday evenings, Advanced 7.15 to 9.15 at Merton Teachers' Centre, Whatley Ave., S.W.20. All during term time. Contact: Charles Steveton. Tel: 01 542 3831.

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

HUNGARIAN (including Transylvanian)

Friday evenings 6.30 to 9.30 at Pimlico School, Lupus Street, London (Pimlico Station, Victoria Line). Tutor: Alan McLean. Tel: 01 422 6498.

ISRAELI

Wednesday evenings 7 to 9 at Henry Fawcett School, Bowling Green St., Oval, London, S.E.11. Tutor: Fiona Howarth. Tel: 01 460 0823.

Wednesday evenings 7.30 to 9.30 at Kidbrooke School, Corelli Rd., London S.E.3. Tutor: Gaye Saunte. Tel: 01 318 0237.

POLISH

Monday evenings 6.45 to 10. Beginners 6.45 to 7.45. General & Advanced 8 to 10. at Christopher Hatton Centre, Laystall St., Rosebery Ave., E.C.1. Tutor: Betty Harvey. Tel: 01 980 9650.

YUGOSLAV

Tuesday evenings. Beginners and Intermediate 6.15 to 8.15 p.m. Advanced 8.30 to 9.30 at West Square Branch of Morley College, St. George's Rd., London S.E.1. Tutor: Ken Ward. Secretary: John Micklem, 3 Grosvenor Rd., Richmond, Surrey TW10 6PE (01 948 2014).

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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.

SUNDAY DANCES at Cecil Sharp House, 2 Regent's Park Road, London N.W.1.

January 2nd M.C.s Joyce Sharp and Charles Steventon
February 6th M.C. Kelsey Blundell
February 13th Beginners' Dance. M.C. Hugh Wood

7 to 10 p.m. Admission: £1.90 for SIFD members, £2.30 for non-members.

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WHAT'S ON

- Jan. 8th SIFD DAY COURSE. See below.
- Jan. 15th NEW YEAR DANCE organized by Barlow International Folkdance Group at Old Trafford Centre, Shrewsbury St., Manchester 16. 7.30 to 10.30 p.m. Tickets in advance £1.50 adults, 75p children, from Philip Lloyd, 268 Upper Chorlton Rd., Manchester M16 0BN. Please send s.a.e.
- Jan. 15th CONCERT OF TRADITIONAL MUSIC at Conway Hall. See page 4.
- Jan. 16th DAY OF BALKAN FOLK DANCE at Asa Briggs Hall, Falmer site, Brighton Polytechnic. Tutor: Brian Dowsett. For further information contact Julie Korth 0273 606622 Ext.217 or at home 0323 26078.
- Jan. 28th BARNET INTERNATIONAL FOLK DANCE CLUB presents AN EVENING OF FRENCH DANCES taught by Simon Guest at Hadley Memorial Hall, Hadleigh Highstone, Barnet, Herts., 8 p.m.
- Feb. 4th FRIDAY CLASS (FRENCH). See page 5. (No Friday Class in January).
- Feb. 13th DAY OF GREEK FOLK DANCE at Asa Briggs Hall, Falmer site, Brighton Polytechnic. Tutor: Natassa Drossou. For further information contact Julie Korth 0273 606622 Ext.217 or at home 0323 26078.

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S.I.F.D. DAY COURSE

The next S.I.F.D. Day Course will be on SATURDAY, 8TH JANUARY, and will be FRENCH, taught by Simon Guest. We had announced that it would be Latvian, but unfortunately our Latvian teacher, Viktors Grigulis, has had to go into hospital. However, Simon has agreed to take the Course at short notice, and I am sure we will all be very pleased to have a day of French bourrees. We will arrange a Latvian Course for a future date.

Place: Cecil Sharp House, 2 Regent's Park Road, London N.W.1.

Time: 10.30 a.m. to 4.30 p.m.

Tutor: Simon Guest

Fee: £3 for SIFD members, £4 for non-members.

Refreshments available at Cecil Sharp House, including lunches.

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The February SIFD Day Course will be Hungarian, taught by Alan McLean. Alan will be assisted by PETER SIPTAR, who is a certificated teacher of folk dancing in Budapest and who is over here at London University for a year.