

# S.I.F.D. NEWS

FEBRUARY 1983



WALLACHIA  
CZECHOSLOVAKIA

SOCIETY FOR INTERNATIONAL FOLK DANCING

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

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This month's cover is by Caroline Thomas  
and shows costumes from Wallachia, Czechoslovakia.

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

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01 543 1891.

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Avenue, London, EC1. 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 for 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.)

SECRETARY'S NOTES

Owing to domestic problems I was unable to write notes for the January NEWS, so I take this opportunity of reporting that 40 members attended the Annual General Meeting at Cecil Sharp House on 5th December 1982. The Minutes of the meeting will be circulated in due course.

The existing officers and Committee Members were re-elected unopposed and are as follows:-

Chairman	Charles Steventon
Secretary	Joan Rackham
Treasurer	Judith Holloway
Committee Members	Dorothy Bryan, Frank Flanagan, Kay Leighton, Alan McLean, Audrey Whiteley, Janet Woolbar.

Members will be interested to know that the Holiday Fellowship Brochure is now available giving details of this year's Holiday in International Folkdancing. The leaders for the course will be Steve and Joy Steventon, and this year's Centre will be Portinsdale, near Keswick in the Lake District. The dates are 27th August to 2nd September 1983. This holiday will, we hope, attract newcomers to international folkdancing but of course existing members will be equally welcome. The brochure and booking form can be obtained from:-

H.F. Holidays Ltd., 142-144 Great North Way, London, NW4.

JOAN RACKHAM,  
Hon. Secretary

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S.I.F.D. DAY COURSE

The next S.I.F.D. Day Course will be on SATURDAY, 12TH FEBRUARY, and will be Transylvanian.

Place: Cecil Sharp House, 2 Regent's Park Road, London, NW1.  
Time: 10.30 a.m. to 4.30 p.m.  
Tutors: Alan McLean, with Peter Siptar from Hungary.  
Fee: £3 for SIFD members, £4 for non-members.

Alan and Peter will be teaching dances chosen from the following list, and recording of music will be permitted.

DEALUNGUL	HATEGANA	SZEKI TANCOK
BATUTA	SZEKI LEGENYES	MEZOSEGI TANCOK
MARIOARA	MAROSSZEKI VERBUNK	SZATMARI TANCOK
CA LA BREAZA	SZEKI DALOK	SZEKELY VERBUNK
SOMESANA	KARIKAZO	INAKTELKI LEGENYES
INVIRTITA DE LA SIBIU	MAROSSZEKI FORGATOS	

Refreshments available at Cecil Sharp House, including lunches.

## HUNGARIAN FOLK DANCES (by Gyorgy Martin (Contd.))

The last of three articles sent to us by Alan McLean, in conjunction with the Day Course of Transylvanian dances this month.

### Transylvania

The Csango of the Seven Villages (Hosszufalu, etc.), south-east of Brasso, are organically linked to the Southern, Haromszek branch of the Szekeleys. A number of 19th century reports tell of their famous Borica Dance. It is linked to the Winter Solstice, a fertility rite danced at carnival time after prolonged preparation and practice. This is most unusual among Hungarian dancing customs and is linked with Balkan winter solstice customs, more directly with the Romanian Calusar.

Several thousand Roman Catholic Csangos of Gyimes live beyond the Carpathians, on the Moldavian slope, in the Gyimes Pass and in the mountains rising above it. Gyimesfelsolok, Gyimeskozeplok and Gyimesbukk are their most important settlements. They are a late offshoot of the Szekely drive eastwards, towards Moldavia, one that did not get too far. Their idiom and music, and the Hungarian part of their customs link them to the Szekeleys of Csik, their clothes however have proved most receptive to Carpathian and Moldavian Romanian influences. Three layers can be distinguished in their dances: (1) Their traditional Hungarian or Transylvanian dances have an unregulated structure; the Recruiting Dance, the Semi-Vlachico, the Slow and Fast Magyar, the Csardas, the Walk and Turn of the Kettos (Double); (2) They have taken another part of their dances from the Carpathian and Moldavian Romanians. These have a formal structure and are either open or closed circular chains, including the Hejsza, the Regi (Ancient Hejsza), Csufos (Mocking), Hosszuhavasi (Long Mountain), etc.: (3) The third layer is made up of formal couple dances acquired from the urbanising Szekeleys, the Saxons or the Romanians from Moldavia. Within this group one can therefore distinguish between Hungarian (Sormagyar, Row Magyar), German (Hetlepes, Seven-Step), Haromsirulos, Three-Turn; Egytoppantos, One-Stamp; Haromtoppantos, Three-Stamp; Santa nemetes, Lame German etc. and Romanian (the Moldavian and his Polka, Italian Polka and Fast) dances.

The music is provided by the typical two-man band consisting of a fiddle and a percussion violincello, sometimes a shepherd's pipe is used. The percussion string instrument is actually an adaptation of the Renaissance viola da gamba used as a percussion instrument, perhaps replacing an earlier drum. The Csangos of Gyimes most faithfully preserve the old Szekely dance music; a large number of dance types, and the amplitude of occasions for dancing make them stand out amongst Hungarians. Thirtyfive separate occasions for dancing, and as many dances have been recorded.

A number of Szekeleys who settled in Bukovina in the course of the 18th century and founding five large villages (Andrasfalva, Hadikfalva, Istensegits, Joszeffalva, and Fogadjisten) moved back within the Carpathians in several waves. They now live at Deva in Hunyad County in the Pancsova area (Hertelendyfalva) opposite Belgrade in Yugoslavia, the largest number of them however are to be found in the Bonyhad area, in what is known as Volgyseg in Tolna County. The 200 years spent in Bukovina had a significant impact on the way they dance. Foreign elements have a larger role than traditional Szekely ones. Formal couple dances of bourgeois origin learnt from the Germans and Poles in Bukovina, such as the Hetfeles (Seven Kinds) cycle, (Csattogtatos, Cracking; Fenyeketus, Threatening; Hetlepes, Seven-Step etc.) Romanian dances (Hora, Sirba) and Ukrainian ones (Huzulenka, Ruseasca) are all part of their

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stock in trade. The 6/8 girls' round dance and the solo and couple variants of the Silladri are dances of Hungarian or Szekly origin. The new Recruiting Dance and Csardas have not developed with them as they did elsewhere.

As a result of the permanent eastward drive of the Hungarian population to Transylvania, which started as early as in the Middle Ages, the Moldavian Csangos found themselves across the Carpathians. We know of several tens of thousands of them; they are Roman Catholics and not all of them speak Hungarian. They live near the towns of Bako and Roman between the valley of the Siret and the Eastern Carpathians (Leszped, Pusztina, Klezse, Gajcsana, Labnik, etc.). They can be divided into a Northern and a Southern Group and are of considerable linguistic and ethnographic importance since, as a result of their isolation, they have preserved traditions which barely survive within the Carpathians. Some of the features of their culture go back to the Middle Ages since they found themselves right outside the mainstream of Hungarian development. New-style folk songs, for instance, only reached them lately. Their language and folk poetry, as well as their folk songs have kept the Hungarian character, but their instrumental music and dances are replete with Romanian influences. Their stock of dances has all the Trans-Carpathian Balkan features. Many, sometimes 20 or 30, formally simple dances are in use in every village. They are of a strophic structure and differ in name and tune. The majority are open chain dances or closed circular ones (Oves, Belt; Kezes, Hand; Korogyaszka, Tulumba, etc.). Their couple dances are also of the Moldavian Romanian semi-regulated character (Baraboj, Ruszaszka, Romanka). The Ardeleanca, the Magyaros and the Lapos Magyaros (Flat Magyar) show certain links with Transylvania. Here and there a formal simple Csardas is danced to the tune of composed melodies. Male solo dances, as a rule called Tiganeasca, are rare. Their dances are archaic in many ways, just like those of the Moldavian Romanians. They are accompanied by a shepherd's pipe or a cobza, a plucked string instrument.

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S.I.F.D. SUMMER SCHOOL - SWANSEA

23RD TO 30TH JULY, 1983

We now have confirmation from all our invited teachers, and the teaching programme will be as follows:-

Switzerland	KARL KLENK
Greece	NATASSA DROSSOU
Mallorca	JAIME SERRA BELTRAN

Full details and registration forms will be enclosed with the February NEWS. Please return your forms as soon as possible as this will help with planning, and will ensure that you have a place on the Course. In 1981 it was possible to take everyone who wanted to come only by running three streams instead of two. This may not be practicable this year, and in any case can be done only if we know our numbers well in advance.

JACK RICHARDSON



LETTERS TO THE EDITOR ....

Dear Lily,

I read with interest the letter in November's NEWS from Jacqueline Lewis of Liverpool and the responses to it.

All concerned are correct in what they say. Jacqueline has a problem because she wishes to take part in our activities; please let us not blind ourselves to that. You and your helpers have a problem, a regular and sizable one in producing the NEWS on time; please let us thank you and them for undertaking it. Organisers have a problem in getting members to attend events, as Sue Clark points out; but without the regular appearance of the NEWS it would be worse for all concerned.

The solutions to these problems are not easy, as people are involved, but we need their help and, if that cannot be given, their membership - especially the ones who are prepared to travel and are interested enough to write to the NEWS. What would it be without letters and articles! What would our Day Courses and Dances be without dancers!

Yours sincerely,

ROY CLARKE,  
33 Cedar Park Road,  
Enfield, Middx.

ED. NOTE: I am not sure that Roy has made his point clear, but I understand he was prompted to write by a feeling that we had been rather unkind in our responses to Jacqueline Lewis's letter. This was certainly not our intention, and we realise that her letter was intended to be constructive.

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DUNFORD - SUMMER, 1983

Regrettably, Peter Hayman has not recorded our August booking on his chart, as a result of a "slip of memory". There will therefore be no summer visit to Dunford this year. Roy Clarke is kindly trying to plug the gap for us at short notice, as you will see from the following note.

JACK RICHARDSON

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MICKLETON HOUSE: WEEKEND 10th/12th JUNE 1983

A weekend at Mickleton House - a hotel in the village of Mickleton, on the Cheltenham to Stratford-upon-Avon road - is being investigated. If you are interested in going, please will you send me a deposit of £5 by 11th February. Should it not prove possible to arrange the weekend, all deposits will be returned. Mickleton House, with accommodation for about twenty-eight people, is smaller than most of the houses used for our weekends. The accommodation is in single and double rooms. Bed and breakfast accommodation in the village can be arranged if necessary. The surrounding area is attractive. Chipping Campden, Hidcote, and Snowhill Manors are nearby. Mickleton is quoted as being two hours from London, one and a half hours from Bristol, fortyfive minutes from Birmingham, by car. Honeybourne and Stratford-upon-Avon are the nearest railway stations. I expect the cost to be in the region of £35.

ROY CLARKE,  
33 Cedar Park Road,  
Enfield, Middx.

THE ARMENIAN STATE DANCE COMPANY  
at the Royal Albert Hall, 2nd December, 1983

Any dancer who has not seen this brilliant colourful company, as perfect in lyrical dances as in heroic ones, in mass-dances as in solos, who can, especially the girls, convey a vast range of expressions by miming and the use of hands and arms - that dancer has lost something in life.

But let me get a little grudge out of the way first; any similarity between the dances in the programme, and the ones actually performed was purely coincidental. I feel it would have been far more interesting, at least for the English audience, to be told exactly what we were seeing, for the Company did not only show Armenian dances but also those of the neighbouring Georgia and Azerbaidshan, the former being recognisable by the men rising on their toes; and in the "Dance of Friendship" there were also "Russian" girls wearing long red Sarafans, doing a Russian Khorovod (Round Dance) and "Humoresque", a couple dance, was to represent Moldavia. The Armenian style is much freer than the Georgian one; the girls bend and turn their bodies and arms, and use their hands and elbows more than the Georgian and Azerbaidshanian girls do. The girls' steps are simple, hidden by the floor-length skirts, while the boys' steps are short, sharp and quick, with more hops and jumps than in the Georgian style. Many of the costumes, especially the girls', are based on paintings found on the walls of ancient castles and palaces, and the silver embroidery is traditionally Armenian. The girls always wear veils, mostly white, only in one instance did I see a red veil. The colours are: for the men mostly red and black, for the girls red, green, blue, reddish mauve, white, pale pink - for some reason yellow does not seem popular in Armenia.

To help a bit with identifying the dances, here, for those who bought a programme, are some explanations. "Stronghold", the first dance, showed warriors climbing a 'fortress' in three tiers. "Ouzoundara" is a traditional folk dance depicting a bride's farewell to home and friends (bride in red dress with green bodice, six friends vice versa). Not in the printed programme was "Dance of Old Yerevan"; the "older" couple, woman in red skirt with black border, man with moustache. Left out were "Poppy", "Monument" and "The Slumber of the Shepherds" and "WINTER". "Invitation to the Dance" had dancers wearing Edwardian costumes with especially delightful characterization of the different personalities. "Images of Old Tbilisi" (Georgia's capital city) had one man with a barrel-organ, six citizens in baggy black trousers and one girl in a white dress with a parasol, who in the end goes off with a rich man.

It is of course impossible to explain all the dances here, so I will just mention two more. "The Yearning of the Exile" (not in the printed programme): severe looking girls in pale pink and black, representing cranes, and one man who dies in the end. This dance is based on the song "Cranes" which Armenians sing all over the world, expressing pain and homesickness of exiles for their homeland. The last dance "Festival Suite" to Katchaturian's music shows warriors fighting for their country, joined by the "Spirit of Freedom".

These dances are of course light-years away from the simple ones shown to the SIFD by Tom Bozigian. All these were circle or line dances, hands held, feet executing tricky little steps. Fun to do, but of course quite unsuitable for a 2-hour performance. But in case anyone thinks that the State Dance Company was altogether too "stagey", the following dances are authentic folk dances, but executed by

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professional dancers instead of on the village green: The Stronghold, Zankazour, Sardanabad, Dance with Pitchers, The Maid from Zankazour, Shalakho (this is similar to the Georgian "Dshairani"), the Gazelle (one girl with six men), Ousoundara, The Poplars, and Caravan (girls in blue with silver embroidery).

To end with, I would like to give a little cultural history: Armenia was many hundred years ago a State, widespread from the Balkans to all over the Middle East, but today forms the Southern part of the Caucasian Mountains, as one of the Republics of the USSR. Tragedies, catastrophes and massacres dispersed many thousands of Armenians all over the world, but they have always retained their identity, and with a strong sense of unity try to preserve their own culture, wherever they are. I am sure we all hope to see more of their dances and music, especially as this performance has proved that they can fill the Albert Hall to capacity with an increasingly enthusiastic audience.

JENIA GRAMAN

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I have just received the January NEWS and would like to answer Philip Thornton's review of the Armenian State Dance Company's performance.

He is obviously one of the out-and-out FOLK dancers, who feel his way is the one and only one, i.e. dances should be done by untrained (professionally) amateurs, be easy to learn and to follow, and give enjoyment to those who do them. Nothing wrong with that. There are, of course lots of people who like and enjoy that sort of thing. BUT, fortunately, we are not all made from the same mould - how dull that would be! So, would Philip, for instance, forbid any trained singer or choir to sing folk songs in concert, professionally arranged, and - horror - "artificially" accompanied by piano or orchestra? Would he forbid writers and poets and musicians to use folk tales as bases for books, plays, operas - just because some granny in some village does not tell them this way?

But there are gifted people who are able to take folk dances as a base and transform them into a work of art, which needs professional training, and which gives them the enjoyment of training for, learning and performing these dances, and also - not a mean point - who bring these dances and the enjoyment of them to a great public who is not interested and/or capable to dance themselves.

People on the performing side are very tolerant of the efforts of "do-it-yourself" dancers, and I can see no reason why this should not be mutual - there is room for all of us.

A Happy New Year to all of us,

JENIA GRAMAN

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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.



DID YOU KNOW MARGERY LATHAM?

Those who did will probably need no encouragement to attend the Dance being held in her memory. However, those more recent members of the Society, like myself, who perhaps have only recently heard her name, may wonder why they should support the Dance on 7th May 1983.

Those who knew her say that she was the driving force behind the S.I.F.D. She spent her time teaching, preparing for demonstrations, writing the Society's instruction books, organizing the costumes and running Dances. She was a founder member of the Society, Demonstration Secretary and Chairman for several years. In fact, the S.I.F.D. would not be as it is today without the time and energy she gave to it.

I feel that had it not been for Margery's dedication I would not be able to learn and dance the dances that I enjoy so much, which is why I shall be supporting the Memorial Dance. If you want to show your appreciation too, then come along on 7th May.

BARBARA HARRIS

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DAY COURSE - COUNTRY DANCES

On SATURDAY, 5th FEBRUARY, the Oxford Historical Dance Society are organizing a Day Course of a selection of country dances from mid-17th to early 18th centuries, from English & French books of that time. 10 a.m. to 5 p.m. at WESLEY MEMORIAL HALL, NEW INN HALL STREET, OXFORD. Tutors: Christine & Ellis Rogers. Notes provided, live music by a baroque ensemble. Cassettes available. Members of O.H.D.S. £3.50 at the door, non-members £4.50. Tea/coffee/biscuits provided. Bring packed lunch or eat out. Bring 17th/18th century costume if you like. Soft-soled shoes.

Further details from Diana Jean Porteus, Tel: Oxford (0865) 57543.

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Would anyone like to have my collection of the following folkdance magazines? They all contain very informative articles (particularly VILFIS) and would be of value to anyone interested in the history of folkdance, costume, music, etc. The ideal home for them would be the archives of the SIFD along with films, records, tapes, books, costumes, pictures of costumes, music, instruments, etc. if only we had our own permanent office/building/hall, but alas we haven't, so if anyone would be interested in taking them off my hands, perhaps they would let me know.

"FOLK DANCE SCENE" - an American publication. Years 1976 to 1982, with some earlier incomplete years, 1973 to 1975.

"VILFIS" - an American publication. Years 1968 to 1978, with some earlier incomplete years, 1956 to 1967.

"FOLKDANCER" (later FOLKLORIST) - an English publication. Years 1954 to 1964.

"ONTARIO FOLKDANCER" - a Canadian publication. Years 1976 to 1982, with some earlier incomplete years 1974 to 1975.

LILY SOUTHGATE  
(Address on page 2)

In 1954 we were still in Chelsea and in the programme for the Spring term there were Balkan classes on Tuesday, alternating with Social dances; the Wednesday General Classes had Heinz and Ilse Streigel teaching Carinthian Landler to the piano played by Madame Barbara Duleba. All this, for the princely sum of one shilling a class.

We were not used to coping with inflation, and although the amounts now seem ludicrously small, by 1956 because of the high cost of hiring the hall it was decided at an Extraordinary General Meeting that we should become part of ILEA's Adult Educational Scheme, and as Margery Latham was already involved in the Central London Institute management, Hugh Myddelton School became our main centre. It was not realised that the move would make such a fundamental change in the Society as it did. Before 1956 the Committee arranged a rota of teachers for the classes but this was not possible under the new arrangement and each teacher became a permanent class leader. This had the advantage of ensuring a consistent approach to the teaching of folkdancing and enabled newcomers to be more easily integrated.

Well before this, it was apparent that there was a trend towards specialisation, and although the Balkan group already existed in embryo, the first real team resulted from the advanced Swedish classes given by Dr. 'Pug' Cyriax. These dancers were selected from the Society as a whole, and to be chosen for a demonstration indicated you had 'arrived'. Pug was a hard taskmaster and older members must recall her authoritative tone ("Keep those lines straight") when the set drifted a little, but she did produce wonderfully precise teamwork which was a joy to watch. Sad to say, strained relationships between Dr. Cyriax and the SIFD resulted in a parting of the ways, and the group, renamed 'Linea', became an independent body. This posed problems for the Committee as a Swedish team was an essential part of our Shows. At some cost, they were able to obtain a new set of costumes from Sweden, and Margery Latham undertook the task of forming a new team.

Amongst others, Margaret Colato had been interested in Spanish dances for some while, and in 1955 she determined to found her own group. In this, I was a founder member, not because I was particularly interested in Spain but because it was impossible to resist Margaret's combination of cajolery and flattery! The group's first home was in the basement of a coffee bar in the Kings Road where more than six people was a squeeze. However, Margaret's unbounded enthusiasm was infectious and it wasn't long before larger premises were needed. A number of halls and large rooms were inspected and caretakers and vicars interviewed, and eventually I found a hall in the Chelsea Community Centre (an ex-police station). We then moved to a Church Hall near Sloane Square where we remained for some years before joining the Society in ILEA in 1958. It is interesting that as the group was never at Carlyle School it was never under the jurisdiction of the Committee and it was not considered to be part of the Society. Margaret was convinced it should be, but she and her husband took some time to persuade the Committee to agree and even then there was a requirement that the Treasurer should inspect our accounts each year. Because we performed Portuguese as well as Spanish dances, the group was known as the Iberian Group of the S.I.F.D., but this was subsequently changed to "Los Ibericos". By the time we arrived at Hugh Myddelton School the popularity of the group could be judged by the fact that we could muster three lines of dancers stretching the length of the hall, all murmuring to themselves, "point, twiddle, twiddle, stamp, stamp, flick".

During their existence, Los Ibericos put on several full-length Shows at Eltham, King George's Hall at the Central YMCA (1960), Hammersmith Town Hall (1964), Toynbee Hall (1966) plus numerous demonstrations and two group holidays in Spain. There

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were many hilarious episodes but one which may illustrate the situations that Margaret's persuasive tongue could create was for the Royal Albert Hall Show when she decided a comic bullfighter was needed. Some marvellous matador costumes with parade capes were made and I was asked to get a bull's outfit together. I made a new head for an old body, and suspected I would be inside it. I was proved right. What I had forgotten was that since most of the men would be matadors, I as the only one left could only be half the bull. The audience was somewhat surprised to see Valerie Steele's very feminine legs in fishnet tights at the front, and my masculine legs at the rear!

Unfortunately in the mid-60s Margaret had a period of ill-health which was not helped by a nasty fall during the Toynbee Hall production. She decided to resign as teacher, and although she appointed a successor, the new teacher, though a superb technician, was perhaps not so interested in the Group or the Society, and Los Ibericos simply faded away and the laboriously acquired costumes disappeared.

Some readers may recall Bert Price's articles in the NEWS a few years ago when he remembered his love of Polish dances as fostered by his membership of the YMCA group. Margaret Colato had also joined them later, but a new director was appointed and he felt it inappropriate that English people should be part of a national group. This was a great blow to Bert and Margaret and it was their intention to form a new group of Poles and Britons. The opportunity came when the Artistic Director of a visiting company from Lodz decided to remain in England and Bert was able to give assistance in various ways. I was not party to the early negotiations but I do remember a meeting with Josef Walzcek (Zutek) on a cold and miserable Easter Monday when we took him for a typical Bank Holiday row on Regents Park Lake. At what date the idea became a reality I do not know, but when "Opozno" was founded it consisted of many of the Society's most accomplished dancers (with myself and one or two others acting as a sort of moving backdrop). Zutek's professional class direction and style were a revelation to us. Once again, the Albert Hall Show gave the group a chance to show its paces, where in 1957 a suite of dances from the Opozno region was preceded by a demonstration of Easter folk customs 'Smingus Dyngus'. This included jumping over a barrel, and I must have been inspired as I was surprised to see my picture in the Evening Standard the next day.

Another important date in the Polish diary is "Dozynki" or Harvest Festival. This was celebrated at the Festival Hall in London and every Polish group in London danced. The English dancers in "Opoczno" did not disgrace the S.I.F.D. The all-night celebration was well attended by veterans of the 1939-45 war and the energy of these men and women recalling their youth with hour after hour of Obereks, Mazurs, and Krakowiaks will remain with me for ever.

But, sadly, problems within the group arose, and although several meetings were held, what the difficulties were was not clear. In the stress of the moment, our Polish members would revert to their native language and inevitably these meetings ended in confusion with, I suspect, no-one any the wiser. Eventually Opozno split up and, although I decided I could not face the possibility of another such traumatic event, a number of members became part of another of Zutek's groups which had originated at Slough, later becoming "Syrenka" (which has been directed for many years by Joan and Simon Guest). After a while, Zutek was persuaded to start another class in association with the Society, and when he emigrated to Australia Betty Harvey stepped into the breach. Her high standard of achievement can be illustrated by the superb set of regional and national costumes which the group - renamed Jacy Tacy - possesses.

(To be continued next month)



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 Cloase, 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.

NUTBROOK INTERNATIONAL FOLK DANCE GROUP meets every Thursday, 7.30 to 9.30 pm at Kirk Hallam Community School, Godfrey Drive, Nr. Ilkeston, Derbyshire (except Bank Holidays and August). Secretary: Gill Coulton, 14 Laurence Avenue, Awsworth, Notts. Tel: Ilkeston 303665.

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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 MARCH ISSUE OF SIFD NEWS MUST BE RECEIVED  
THE EDITOR, IN WRITING, BY 15TH FEBRUARY.



SELPAR - CHAIRMAN'S REPORT 1981-82

Hardly a year's report, as our last year's Annual General Meeting was held much later than expected. However, more than an average year's activity has been crowded into recent months. Our newest members are very much a part of the club scene - the littlest of all being introduced very early to "rocking music" and the caretaker of the Centre reluctant to ring the end of session bell lest he disturb her.

The Spring and Summer saw the usual rash of demonstrations and early Autumn found friends together at Selpar's weekend at Knuston Hall, where Joan and Simon Guest led us happily through French regional dances. It is some years since Selpar organized a dancing weekend, and this one was well supported - 50% attending from "home" and 50% from "other parts".

A lovely afternoon and evening was enjoyed on Yvonne and Denis Hunt's boat, where we danced in the open (not on the boat) for the Canal Association and were splendidly entertained by our hosts, "the boat people". We must come again!!

The Exchange Teachers Association was given a surprise by our demonstration, and an even greater surprise when they found themselves dancing afterwards. St. John's at Stour-bridge and then the Bromsgrove Townswomen's Guild hosted us very warmly and then just before half-term (leaving for me personally six hours' sleep before departure for Bulgaria) a new annual concert for the Wolverhampton Anglo/Polish Society. This performance was exclusively Hungarian - 11 items with costume changes and, as usual, very well received. Well done the team - a super effort. All this, of course, involves extra rehearsals and extra time, so the reader can see that the interest and the activity - and the standard - is being thoroughly maintained in the West Midlands. This term has brought about eight new members to the Tuesday class; the Wednesday class flourishes; costumes continue to be collected; instruments continue to be learnt and enjoyed. So now - what of next year? May we hope, particularly, for a good turn-out on 7th May when we meet and dance in memory of our great friend and sponsor, Margery Latham. To all Selpar and West Midlands friends who remember her - and to those who never had that pleasure - keep dancing.

I'm sure I've missed out many details but this report is really intended to give everyone a general insight into our activities. Thank you, Committee, for yet another very hardworking year.

SYBIL CHAPMAN

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HOLIDAY IN TURKEY

Some people will know that I have spent a considerable amount of time in Turkey over the past two years, and have been involved with Turkish folklore both here in England and out in Turkey in one way or another during that time. I am now organising small group tours to Turkey for those people who want a little more from a holiday than just sun, sea and sand, more than just sightseeing and spectacular scenery but certainly do not enjoy being 'packaged'. My tours offer a combination of all these things along with the opportunity to meet people involved in folklore pursuits and village crafts, a chance to explore the countryside and to experience the friendly nature and hospitality of the Turks in an atmosphere of informality. For further details please contact Vivienne Smith Ord, 10 Baronsfield Road, St. Margarets, Twickenham, Middlesex. Tel: 01 891 5254.

VIVIENNE SMITH ORD

SUNDAY DANCES at Cecil Sharp House, 2 Regent's Park Road, London, NW1.

- February 6th M.C. Kelsey Blundell  
February 13th Beginners' Dance. M.C. Hugh Wood  
March 6th M.C. Uri Gerson  
7 to 10 p.m. Admission £1.80 for SIFD members, £2.30 for non-members.

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WHAT'S ON

- Feb. 4th FRIDAY CLASS. Review of French Bourrees. Kingsway Princeton College (formerly Hugh Myddelton School), Sans Walk, Clerkenwell Green, London, EC1 (top floor). 6.30 to 9.15 pm.
- Feb. 5th DAY COURSE OF COUNTRY DANCES 17th/18th century. See page 9.
- Feb. 10th & 11th CONCERT OF DANCE 350 children from Croydon schools present a varied programme of dances from home and abroad, at Fairfield Hall, Croydon, 7.30 pm. Tickets £1.50 to £2.50, half price for children.
- Feb. 12th S.I.F.D. TRANSYLVANIAN DAY COURSE See page 3.
- Feb. 13th DAY OF GREEK FOLK DANCE at Asa Briggs Hall, Falmer site, Brighton Polytechnic, 11 am to 4 pm, £3. Tutor: Natassa Drossou. For further information contact Julie Korth: 0273 606622 ext 217 or home: 0323 26078.
- Feb. 18th ENGLISH DANCES will be taught by Ray Goulding at Barnet International Folk Dance Club, Hadley Memorial Hall, Hadley Highstone, Barnet, Herts. 8 pm. Enquiries to Janet Heathfield, 01 368 5345.
- March 4th FRIDAY CLASS. General programme, including (if possible) a review of some of the dances taught at the Transylvanian Day Course. Kingsway Princeton College (formerly Hugh Myddelton School), Sans Walk, Clerkenwell Green, London, EC1 (top floor). 6.30 to 9.15 pm.
- March 4th/6th WEEKEND AT NEALE HOUSE, EAST GRINSTEAD. Enquiries to Roy Clarke, 33 Cedar Park Road, Enfield, Middx.
- March 12th DAY OF MACEDONIAN DANCING at Wilbraham Road U. R. Church Hall, Chorlton-cum-Hardy, Manchester M21. Tutor: Chris Gunstone. For further information contact Philip Lloyd, 061 881 3613 day or evening. Address as in "Affiliated Groups" under Barlow Group.
- March 13th DAY OF WELSH FOLK DANCE at Asa Briggs Hall, Falmer site, Brighton Polytechnic. 11 am to 4 pm £3. Tutor: Ian Roberts. For further information contact Julie Korth 0273 606622 Ext 217 or home 0323 26078.