



S
F
D
W
S

April 1983

SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR: Lily Southgate, 33 Thornton Crescent, Old Coulsdon, Surrey,
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.

o oo O oo o

This month's cover is by
Lesley Boorer, and shows
a Swiss costume.

o oo O oo o

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

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

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

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

DEMONSTRATION SECRETARY: Kay Leighton, 9 Barnes Rise, Kings Langley, Herts.
Tel: Kings Langley 62763.

o oo O oo o

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.

o oo O oo o

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

o oo O oo o

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).

We are very sorry indeed to announce that Donald Campbell, our loyal and devoted pianist, has died. We were all shattered by the news and shall miss him terribly. He has been such a true friend to the SIFD and has given his services so willingly over the years, at classes, summer schools, demonstrations, parties, that it will be difficult to imagine the Society without him and he will be impossible to replace. We shall always remember not only his gifted piano playing and ability to pick up tunes and rhythms and reproduce them immediately, with style and feeling, but also his politeness and civility and gentleness of manner. Our sympathy goes to his sister. He will be greatly missed by all who knew him.

There will be a Thanksgiving Service at East Croydon United Reformed Church, Addiscombe Grove, Croydon on Friday April 15th at 7.30 p.m.

ED.

+ ++ +++++ ++ +

THE LAST WORD

I had decided not to publish any more articles relating to the Armenian performance at the Albert Hall as I felt this subject had been given enough coverage already. However, I have reversed my decision in the case of the following (slightly edited) letter as I feel that what Dani has to say is of interest generally. Thank you to all those people who have contributed to the discussion on this topic. I propose we now bring it to a close. ED.

Dear Lily,

I have read with interest the correspondence about the Armenian performance at the Albert Hall, which I also saw. It seems to have brought to the surface problems about folkdance in general, rather than those relating to the actual performance.

For purists, folkdance performed outside the original village environments by people who are not native to the village ceases to be folkdance. However, a definition as narrow as this is of little value, for folkdance - or the folk arts - then exist only in a few remote areas, and hardly at all in Europe. Folkdance involves a continuum from the original native village, through the gipsy semi-professional musician and dancer, through the semi-professional and professional collectors and teachers, in the notebooks and videos, on to the worst excesses of choreographers and music arrangers (and note that these excesses are not confined to any one time, country or regime). What we are talking about in this last instance is either bad choreography or choreography which does not fit our preconceived notion of what the dances should look like.

For example, does Philip Thornton think that Kolo, and the Bulgarian State Ensemble are not choreographed and the music not arranged? Of course they are, but with sensitivity to the original material, and great artistic skill. Unfortunately, I have seen many Yugoslav and Bulgarian groups where the reverse is the case, and I am certain that dancers with expertise in other areas can think of other examples.

The statement "the folk arts are the peoples' arts" is difficult in that it involves value judgements. I remember a concert in Skopje when a village group of old men performed a ritual dance in totally authentic costume and were received in a pathetic silence, while a theatrical group performed suspect dances in inaccurate flashy costume to rapturous applause. Should I define what a Macedonian audience

Cont..

should like, and what the "peoples" taste should be? The authenticity of costume and dance is also an area of great difficulty. I have Macedonian costumes which carry at least three successive generations of embroidery. The simple but heavy geometric embroidery of the grandmother, the glass beads and coins and lace of the daughter, and the sequins and toothpaste-like impasto of the granddaughter. Which is authentic? I prefer the oldest, but who am I to judge?

Dance and dance steps are also beset with the same problems. Much of European folkdance was invented or heavily modified by dancing masters. I have seen examples of this process in recent times in the Balkans. The total purist would find it difficult to find dances to dance or costumes to wear.

I think we must accept that in the SIFD we are a minority interest, often looked at with bewilderment by the natives of those countries we are interested in, and we are involved in dance for a variety of different reasons. I would not even try to suggest that my reasons are superior to any other involved person. I think we all have in common a regret that the folk arts are changing under the influence of general progress as well as commercialism and tourism. The picturesque hovels of the English countryside have disappeared, re-appearing as country retreats with all modern conveniences. This has also happened in Bulgaria, where deserted villages now have electricity, running hot and cold water, and are now summer homes for industrial and professional workers. The hand-made costume has been replaced by factory-made goods, the result being that there are few barefoot ragged children and presents for our cameras, to bolster our romantic view of peasant life. Few peasants, in my experience, regret the passing of the old ways. The reason why there are so many fine collections of costume in the West is because they were only too glad to get rid of reminders of the past.

How we define folk art is the problem. Does folk creation stop at 1900, 1930, or where? Are the dances of an eighteenth-century dancing master authentic, and those of a choreographer from the twentieth century not authentic?

I don't know the answers, but I am saddened by the narrowness of some of your contributors.

Yours faithfully,

DANI LUMLEY,
Joint Leader, Vasil Levski Group

* * * * *

VISITING IS FUN

For some time now I have noted in the list of Affiliated Groups, the group called "Interdance" at Worthing and wished that they met at weekends, so I was delighted to see from the January issue of SIFD NEWS that they were starting a class on Fridays. From time to time my husband and I visit Worthing to see the family and on our last visit we met up with Interdance and had a wonderful evening. Iris Birch and her group made us very welcome, and we will certainly meet up again whenever possible. Meanwhile, much nearer home, I have been visiting Hilda Sturge's group in Bristol. For years now we have enjoyed their Christmas parties but this week took us to an ordinary class night which we enjoyed just as much. Each group has its own identity and own repertoire and this adds to the pleasure of visiting. We hope to get along to some other SIFD groups in due course.

SUE CLARK,
Newport, Gwent

This weekend is now confirmed. There are a few vacancies left. Would anyone interested in going please write to Roy Clarke, 33 Cedar Park Road, Enfield, Middx. Estimated cost £35. Deposit £5.

* * * * *

AT AN ETHIOPIAN TEJ BEIT

Ethiopia is a fascinating country of surprises and contrasts. Climatically it is a cold country with a hot sun, if you are in the highland area; though if you are down in the plains near the coast, or in the Rift Valley area it is considerably hotter. Addis Aababa, the present capital, is a city with fantastically wide streets and some fabulous modern buildings, yet round the corners in the side streets there are dirt tracks and little tin-roofed shacks. The village houses are mostly round thatched huts known as tukuls, and it was to a tukul that we went when we were invited to a "tej beit".

A tej beit is a place of entertainment; tej is the name of the local beer, a kind of honey mead, quite pleasant and quite potent. We drank it from narrow-necked flasks like miniature carafes and these were constantly refilled.

There is no separate folk dancing in Ethiopia; at all times, song and dance go together, in both religious and secular festivities. At our tej beit where about twenty of us - Ethiopians, French and English - were sitting round the sides of the tukul, we were entertained to the traditional song and dance known as the zafan. While a male musician played a masengo, which is a one-stringed, goat-skinned box fiddle, with now and again a drummer accompanying him, a girl danced to him, and to us. But in this traditional dancing only the shoulders are moved; they are shaken backwards and forwards vigorously, usually both together but sometimes only one or the other, and the rest of the body is kept still, with the hands on the hips. The whole assembled company claps and the musician sings. The songs are always improvisations in the folk idiom, never being written down, and they relate to the everyday life of the people, and to jokes about the assembled company. As the girl danced she responded to each line of the song with a high-pitched la-la-la-la-la-la-la-la. Not knowing the language, we didn't know what was being sung, but some of it was interpreted for us and that much at least was not uncomplimentary! But the Ethiopians found it mostly very amusing.

Sometimes a man and a girl dance to each other, or two men or two girls can dance to each other, but there is never any dancing as a group. At one point in the evening I was draped in a shamma, the traditional white cotton shawl worn by all Ethiopians and made to get up and take a turn with the girl dancer. I learned that though I could use my feet to move backwards or forwards round the hut with my partner - always facing each other - I must not make any movement between my knees and my waist. (That is frowned upon, especially in women, I read later. Men, however, could flex their knees and dance to each other in a kneeling position, as we saw on another occasion).

After a couple of minutes of shoulder-shaking, I was completely out of breath and far more exhausted than at the end of a fast Polish Oberek, and yet our young girl dancer kept up her performance for almost the entire evening, which had to end at 11.30 so that everyone could be home before the midnight curfew. But I guess practice does count, as well as age!

MARGARET JOYNER

S.I.F.D. SUMMER SCHOOL, SWANSEA, 23RD-30TH JULY 1983

Dances from Greece, Switzerland, Mallorca. Suggestions welcome for a fourth course if numbers justify it. Full details from Jack Richardson, Dept. of Chemical Engineering, University College, Singleton Park, Swansea SA2 8PP.

IN MEMORY OF MARGERY

Ever anxious to keep you informed about the Memorial Dance of 7th May, I assure you that it will probably be the biggest gathering of SIFD in 1983. I know I've said most of it before, but to remind you:

Porchester Hall is most attractive - even sumptuous. Over 200 dancers can find plenty of room to move.

A dozen Groups have promised to take part actively; many helpers have accepted responsibility for preparations for the event; lots of musicians will be playing; a wide-ranging programme of dances will fill the four hours from 7 to 11 p.m.; good multi-ethnic food is being planned; a low-priced Memorial Programme will have a photograph of Margery; scores of costumes will be worn; an exhibition of costumes and photographs of Margery's life will be on show; there will be a licensed bar; dancers from many parts of Britain will be there; tickets are going well, though donations to Leukaemia Research are rather slow. Get tickets early please, to help those who are providing food.

Overnight accommodation is offered, though many non-Londoners have made their own arrangements.

HOW TO REACH PORCHESTER HALL

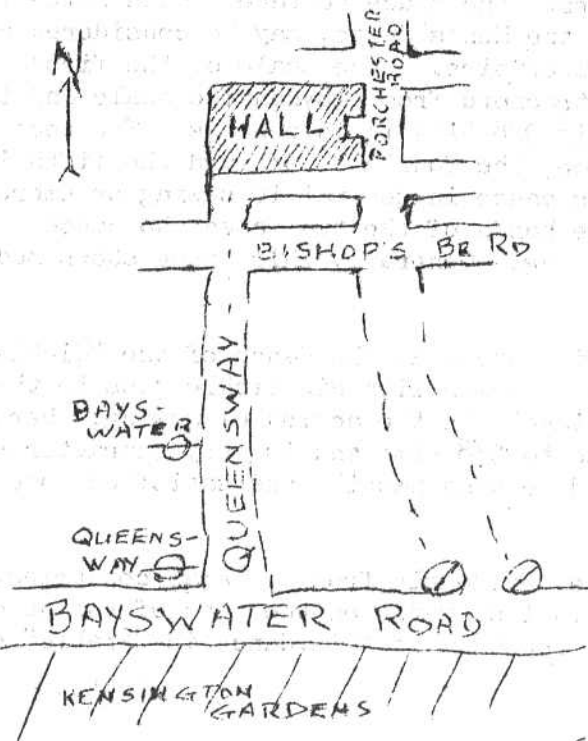
By British Rail to Paddington, then 10 minutes' walk along Bishops Bridge Road, westwards.

By Underground, Queensway (Central Line) or Bayswater (Circle or District Line). Leave station, turn left, 10 minutes' walk.

By Car, from Bayswater Road, up Queensway. Park as soon as you can and walk.

Everyone. Go to top of Queensway, turn right, then left. The hall entrance is in Porchester Road.

Queries to Will Green, 90 Wells Way, Camberwell, S.E.5. Tel: 01 703 4008.



WILL GREEN

It is wellknown that folk music generally consists of melodies, dances and songs which are traditionally conveyed from one generation to another and so exist to our days. I shall try to give you briefly a specific aspect of the Folk Music of Cyprus, the folk, or popular, dances, and to point out as much as possible their remote origin as well as some other resources and influences upon them.

A listener to the melodies of some of the Cypriot dances will realise that the scales on which they are based differ from the usual European major and minor ones. These scales have their origin in the ancient Greek modes or Byzantine scales or to a combination of both. Also the rhythms of the dances have unusual times such as $9/8$ $7/8$ $5/8$ etc. and this shows an Oriental influence. Of course, some other dances are based upon European major and minor scales and have the common times of simple, duple, triple or quadruple time.

Cyprus, an island surrounded by many different nearby countries, with easy and frequent communication with them, quite naturally has been influenced by them in many aspects, including dancing. Therefore, in the Cypriot dance repertoire we find dances which are clearly from some of the surrounding countries. These dances have been adopted, arranged and modified, and naturalized as Cypriot. The people loved them as their own, establishing them into their repertoire.

Dancing in Cyprus took place in every happy manifestation of life, such as festivals, holidays, Christmas, Easter, carnivals, etc., but the full expression and application of all kinds of dances were the Wedding Festivities in the country which lasted for four days. During this period all kinds of dances were used. Dances for men, to show strength, vigour and skill; dances for women, to show modesty and grace; Symbolic dances, such as the dance of the sickle or the knife, and Comical dances such to create a joyful and happy atmosphere. It is interesting to mention that the main instruments on which to perform the dances and the folk music generally in Cyprus were the violin accompanied by the lute and sometimes by a percussion instrument in the shape of a tambourine called Tampoutsia, to keep a steady time and rhythm.

Some practical and characteristic items: First, the "Face to Face" dance suite for women in five movements, which together with the Men's Suite, may be considered as the spinal cord of the whole Cypriot dance repertoire. The scale of the first movement is a compound one with the first Tetrachord from a Byzantine scale and the second from the Dorian mode. The rhythm is in $9/8$ time in four beats. The second movement is in $7/8$ time, the third in $2/4$ time, the fourth in $9/8$ and the fifth in $7/8$ time on three beats. The meaning of this dance in general is sewing or embroidering, and is expressed by the movements of the hands of the two women who dance opposite each other and by the words of the song. Generally this dance shows modesty and grace.

Another example is the Symbolic dance of mowing known as the dance of the "Sickle". It is in Ternary form. In the first movement the man with his sickle goes to the field; in the second movement he occupies himself in the action of mowing; here, the rhythm of the music changes from $2/4$ time to $5/8$ time and is very characteristic; in the third movement he takes his sickle and returns happily and satisfied home under the light tempo of the $2/4$ again.

An example of a dance with Oriental influence, evidently from the Arab countries, is danced as Solo, with one or more glasses full of water on the head of the dancer and has the characteristic Oriental rhythm. The name of this dance is "Arabic" or the Dance of the Glass.

Cont...

A lot of the Cypriot dances have their origin in Greece. These dances, together with the verses of the corresponding songs, are the result of the very natural connection of Cyprus and Greece, as in the language, the religion and in many other aspects of the people's social life. These dances are mainly the Syrtos and Kalamatianos which derive from the ancient Greek dances called "circle or chain dances". They may be danced by groups joining hands in the form of a chain and dancing round forming a circle. They may be danced also as Solo or Duo, by two men of whom one is dancing and the other either holding the handkerchief for him or clapping his hands to keep time. All these dances have names which show either their origin or dedication. The Syrtos for example, which are in 2/4 time, bear names such as Politikos, Sylivrianos, Boghazianos, Thessaloniki, but also Mavromatis, Flogera, Organakiet.

Regarding the Kalamatianos, which are all in 7/8 time, I emphasise the Panhellenic as one which is known everywhere in the world where there is a Greek community, and many others with names such as Vangelio, Samiotissa, etc. All the foregoing, the Syrtos and Kalamatianos, may be danced by men only, by women only, or as mixed.

Another kind of dance which is very popular in Cyprus is the Zeimpekikos. They have their origin from Zeimpeks, a tribe which lived in the North of Thraki and from there they spread to Greece and to Asia Minor. Consequently these dances reached Cyprus. Most of them came from Greece, some others from Asia Minor and other places. Their names sometimes show the place from which they have come; for example Piraeobiko Zeimbekiko, Smirneiko, Ataliko, Aivaliotiko etc. These dances are all in 9/8 time in four beats.

It is not possible, in this brief article to go round all the kinds of dances which exist in the Cypriot repertoire, but as a final example of one of the dances which has been imported and adopted is the Karrotsieris of The Chariot Man. This dance has a Romanian origin and George Enescu, the Romanian composer, has included it almost identically in his Romanian Rhapsody. This vigorous dance was originally performed by one or two dancers but now the dancing groups use it as a mixed group dance.

* * * * *

G. Averof gave demonstrations of all the above at the Billingham Festival, August 1982.

* * * * *

FRIDAY, JUNE 3RD. 6.30 - 9.30 P.M. OPEN EVENING WITH GREEK DANCES AT COMMONWEALTH INSTITUTE, KENSINGTON HIGH STREET, ORGANIZED BY LYKION TON HELLINIDON. MEMBERS OF THE DANCING GROUP WILL PERFORM DANCES FROM ALL OVER GREECE IN TRADITIONAL COSTUMES WITH TRADITIONAL MUSIC. THERE WILL ALSO BE A SESSION FOR EVERYONE TO JOIN IN. TICKETS £2.50 INCLUDING FOOD - DRINKS EXTRA. PLEASE APPLY FOR TICKETS EARLY IN ADVANCE FROM MRS. MARY ROSS, 7 PALACE COURT, LONDON, W2.

* * * * *

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

Those of us who have dealings with any of the Balkan countries will know that, however much effort we may put into making arrangements with them, the outcome always depends on the Almighty, or on whichever saint responsibility for Balkan affairs has been delegated to. Given much labour by all parties, it now seems as definite as it can be in the nature of things, that "Dunav"'s opposite numbers, the "Pirin" Group from Bulgaria, will be coming over from Blagoevgrad at the end of April. They will arrive on 30th April and leave on 7th May.

As the moment we don't know for sure the make-up of the group, but it will include some singers, probably both male and female, and a number of tambura players. During our visit to the Pirin region last April we heard some outstanding tambura players, including the nephew of the man generally regarded as the "god" of tambura playing. Though the latter is not coming, his nephew is, and is well worth making an effort to hear. We would expect too, a darabuka player, and perhaps an accordionist. There will be eight people in all.

We have not finalized all the details of their tour yet, but the definite arrangements are:

- Sunday 1st May A short performance in the early afternoon in Victoria Park, London, followed by a concert and Social in County Hall in the evening (please contact any Dunav member for precise timings later this month).
- Monday 2nd May All day at the Eastbourne Folk Festival.
- Wednesday 4th May All day visiting Cambridge, with a performance at 8 p.m. at the Cambridge Centre for Languages, Sawston Hall, near Cambridge.
- Friday 6th May A farewell party in the evening at the Barnet Folk Club, address on page 13.

We would, of course, be delighted to see any members and friends of SIFD at any of these functions. The Pirin style of music is both distinctive and attractive, and our visitors will be amongst the best of their region, so you are sure to enjoy listening to them!

JOHN BALDWIN, for the
'Dunav Balkan Group'

* * * * *

BULGARIAN SCHOLARSHIPS

The British Bulgarian Friendship Society is offering one-month annual scholarships for those studying the Bulgarian language (at all levels), folklore, literature, history, the library movement etc. A further variety of short scholarships are available as well as other study courses of a longer duration.

Travel expenses to and from Bulgaria are not included but the Society is able to negotiate much reduced fares.

Details are available from the Secretary, the British Bulgarian Friendship Society, 69 Upper Street, London, N1 0NY. Tel: 01 359 0507.

"EAST EUROPEAN FOLK GROUP" - ROBERT MANDEL

A new LP record (GB.004) of songs and dances from Hungary, Romania, Bulgaria, Greece and Turkey, played on traditional instruments.

A review by Lucile Armstrong.

- 1) Transdanubian Dance Tunes. A bagpipe (duda), hurdy-gurdy (tekero), with tamburitzza, tambura and double-bass, are typical of the region. The tune starts slowly - it is a bridal dance. The second tune is the famous Jumping Dance - quick, so one feels like joining in as it has the exhilarating uplift of a real folk dance.
- 2) Moldavian Songs. The sorrowful chant, accompanied by the Transylvanian lute (koboz), is entrancing. The second tune is a lively dance in 7/8 time (said to be of Romanian influence) and is typical of Moldavian style.
- 3) Transylvanian Songs. The first one is a love song from the central region, revealing a breaking heart. The second tune is a typical Hungarian dance rhythm, both revealing their true origins, from the folk.
- 4) Heissa. This men's dance from the Gyimes Valley gives you the opportunity of hearing the famous string drum, the hit-gardon, with tambura and bass. Typically the tune accelerates, to enable the men to show off their dexterity in keeping up with the rhythm.
- 5) Hurdy-gurdy from Alfold. This instrument is from south-western Hungary, and is beautifully played by Mandel, who keeps to the regional style.

The Balkans:-

- 1) Tsifteteli. To this Turkish tune a girl will perform a belly-dance, while men surround her clapping their hands. The tambura, bouzouki, tarambuka and double-bass, provide the accompaniment.
- 2) Pokatsila se. The bagpipe plays a typical Bulgarian tune from the Rhodope mountain. The song describes how a girl climbed a tree, but when the wind blew she fell down! In the song, an enchanting harmony is provided by the second voice, in the correct style of the district.
- 3) Hasapicos - Servico. Two bouzoukis, a guitar and bass, demonstrate the typical Greek style in music and dance rhythms.
- 4) Glava li ta boli. From the Rhodope mountains again, with Bulgarian instruments, the gadulka and kaval, a love-sick youth laments because his lady is marrying another man.
- 5) Shopska Rtsenitza. This Bulgarian dance tune is from the district of Sofia. The gajde (bagpipe), the gadulka, kaval and drum with the tambura, contribute (in solos and combined) to give us a truly traditional atmosphere.

This record is a good example of unspoilt folk music, played on the right instruments by musicians who follow the traditions of their ancestors and do not change the tunes in order "to make a work of art", modern style, thereby ruining the music as so many so-called "folk" groups from East European countries do nowadays.

LUCILE ARMSTRONG

The record reviewed on the previous page will be obtainable in May 1983, but it is essential for us to calculate how many LPs to make, from orders placed in advance. We need your financial support to issue this exceptional International L.P. so please pass on the information to members of your groups, and friends. Orders, with £5 (including package & postage) to me at 7 Nesbit Close, London, SE3.

CHRIS GUNSTONE

P.S. The "East European Folk" Group is the one you may have seen at Conway Hall, on BBC 1 Blue Peter and Pebble Mill at One, and will be returning to this country in August.



S.I.F.D. DAY COURSE - SATURDAY 9TH APRIL

The SIFD Day Course on Saturday, 9th April, will be Hungarian, and will be taken by Peter Siptar who some members had the pleasure of meeting in February. Peter is a qualified dance teacher in Hungary and is studying in London for the current academic year, so we are very pleased that he is able to come. He has provided the following notes on the dances he hopes to teach on the 9th.

- Kalocsai Mars - an easy couple dance.
- Szekely Verbunk - a fairly easy men's dance from Transylvania.
- Rezalas - a short and very easy girls' dance.
- Bundasbokri Csapas - a men's dance of intermediate level of difficulty.
- Szabolcsi Friss - a fast couple dance involving lots of turns and whirling.
- Sarkozi Karikazo - a somewhat longer but fairly easy girls' dance.
- Szatmari Forgeteges - perhaps the most difficult of all - a couple dance involving tap-dance-like elements.
- Forgates - a couple dance from Transylvania - not too difficult.
- Cineges - a very easy couple dance to round off the set of dances in a pleasant way.

Peter says he hopes this selection will give something to everybody; it contains elementary as well as advanced material and covers most types and styles of Hungarian folkdances. Some of the items are original sequences as filmed in villages, others are made up by original motifs in an easily learnable way.

The course will be held in the Main Hall at Cecil Sharp House from 10.30 to 4.30 as usual. Admission: £3 for SIFD members, £4 for non-members.

Wilf Horrocks will be helping with the music and recording will be permitted.

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 p.m. at Y.W.C.A. Annexe, Gt. Russell St., Tottenham Court Road, 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., SW19. 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., SW20. All during term time. Contact: Charles Steventon. Tel: 01 542 3831.

Wednesday evenings. Beginners 6 to 7. General & Advanced 7.15 to 9.15 at St. Albans School, Baldwins Gardens, London EC1. 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, SE11. Tutor: Fiona Howarth. Tel: 01 460 0823.

Wednesday evenings 7.30 to 9.30 at Kidbrooke School, Corelli Rd., London, SE3. 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., EC1. 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, SE1. Tutor: Ken Ward. Secretary: John Micklem, 3 Grosvenor Rd., Richmond, Surrey, TW10 6PE (Tel: 01 948 2014).



RYDE FOLK FESTIVAL takes place from 7 p.m. on Friday, 3rd June, and all day Saturday, 4th June, and includes dances from various places in the U.K. as well as from Denmark "and the E.E.C."! For details ring the Festival Office on Ryde (0983) 66063.

LLANGOLLEN INTERNATIONAL EISTEDDFOD takes place this year from 5th to 10th July. International folkdance competition on the Wednesday, 6th July. Enquiries to the Festival Office at Llangollen.

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 9 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 Hall (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. Tel: 061 881 3613.

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.

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 - 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, W8, on Tuesdays 2 - 3 pm (adults), Thursdays 6.30 - 7.30 pm (adults, beginners and intermediate), Fridays 6.30 - 8 pm (adults advanced), Saturdays 10.30 - 11.15 am (older children) and 11.30 - 12.15 (younger children). Enquiries to Mrs. A. Malpas (Tel: 01 352 5261) or Mrs. G. Theodorakis (Tel: 01 997 4466).

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.

Cont...

WYCOMBE FOLK DANCE CLUB meets on Mondays 7.45 to 10.15 pm (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.

* * * * *

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.

o oOo ooOoo oOo o

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 OBU. Tel: 021 777 4300.

o oOo ooOoo oOo o

CONGRATULATIONS AND VERY BEST WISHES to Heather Dobson and Gordon Edwards who are to be married on 9th April. We wish them a long and very happy future together.

o oOo ooOoo oOo o

ALL MATERIAL FOR THE MAY ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR, IN WRITING, BY 15TH APRIL.

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

April 17th M.C. George Sweetland

NO SUNDAY DANCE IN MAY

7 to 10 p.m. Admission: £1.80 for SIFD members, £2.30 for non-members.

* * * * *

WHAT'S ON

- April 4th to 8th EASTER FOLKDANCE COURSE at Activity Centre, South Devon Technical College, Torquay. Details given last month. Enquiries to Joan Rackham, 01 543 1891.
- April 9th SIFD HUNGARIAN DAY COURSE. See page 11
- April 15th Uri Gerson will be the guest teacher at BARNET INTERNATIONAL FOLK DANCE CLUB, Hadley Memorial Hall, Hadley Highstone, Barnet, Herts., 8 p.m., teaching some of his favourite dances with "a Balkan and Israeli flavour".
- April 15th & 16th EXPERIMENTAL INDIAN DANCE. A programme of Indian Kathak, Odissi and Flamenco dance and rhythms showing relationship between Indian and other dance forms. By Pratap Pawar at the Commonwealth Institute, Kensington, London, 8 p.m. Admission £3.
- April 16th & 17th THE DALCROZE SOCIETY are holding a two-day course in Eurhythmics (Music & Movement) at The Place, Euston, London, for teachers and students of all kinds of movement and dance who wish to increase their knowledge of music in relation to their work, and also for teachers looking for fresh ideas in the teaching of children. Enquiries to The Secretary, Mrs. Althea Heron, The Dalcroze Society, 89 Highfield Avenue, London, NW11. Tel: 01 455 1268.
- April 23rd SPRING DANCE organized by Wycombe Folk Dance Club 7.45 to 11 pm at Sir William Ramsay School, Rose Avenue, Hazlemere (near High Wycombe). £1 including refreshments.
- April 29th to May 2nd WEEKEND AT HALSWAY MANOR, CROWCOMBE, SOMERSET
- April 29th to May 2nd EASTBOURNE INTERNATIONAL FOLK FESTIVAL. Enquiries to Festival Office 7 Victoria Drive, Eastbourne. Tel: 0323 35346.
- April 30th to May 7th Visit of Bulgarian PIRIN Group. See page 9.
- May 6th SIFD FRIDAY CLASS. Programme to be announced next month. Please note that there will be no Friday class at the beginning of April.
- May 8th DAY OF BULGARIAN FOLKDANCE at Asa Briggs Hall, Falmer site, Brighton Polytechnic. 11 a.m. to 4 p.m. £3. Tutor: Eddy Tijssen. Further information from Julie Korth 1273 606622 Ext. 217 or home 0323 26078.