

SIFD

JULY  
1988

NEWS



SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR: Lily Avery, 16 Willow Drive, Little Common, Bexhill-on-Sea, East Sussex  
TN39 4PX. Tel: Cooden (04243) 5866.

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The typing is done by Lily Avery. The printing, packaging and posting is done by  
Doug and Maureen Wells.

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This month's cover is by Arthur Parry and shows Welsh costumes. The dancers were  
part of a group demonstrating Welsh national dances at the St.Fagans Folk Museum,  
Cardiff. The man wears black waistcoat and knee-breeches with red tie, cummerbund  
and garters. The woman has a red dress over white blouse and apron, with a grey skirt.

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CHAIRMAN: Janet Woolbar, 34A Prestwood Avenue, Kenton, Harrow, Middx. HA3 8JZ.

SECRETARY: Audrey Whiteley, 16 De Vere Walk, Watford, Herts. WD1 3BE.  
Tel: Watford 221696.

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

MEMBERSHIP SECRETARY: Alan Morton, 26 Durham Rd., Harrow, Middx. HA1 4PG.  
Tel: 01 427 8042.

DEMONSTRATION SECRETARY: Kay Leighton, 9 Barnes Rise, Kings Langley, Herts. WD4 8AN  
Tel: Kings Langley 62763.

PUBLICITY OFFICER: George Sweetland, 28 Hayes Court, Camberwell New Rd., London  
SE5 0TQ. Tel: 01 701 3785.

GROUPS LIAISON OFFICER: Alan McLean, 6 Epsom Close, Northolt, Middx. Tel: 01 422 6498.

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WOULD ANY MEMBERS WHO CHANGE THEIR ADDRESS PLEASE NOTIFY THE MEMBERSHIP SECRETARY.

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Enquiries and orders for books, records and cassettes should be sent  
to Joan Rackham, 16 Bathurst Avenue, London S.W.19

Car stickers are available from Judith Holloway (address above), 30p.  
(please send s.a.e. 4" square)

S.I.F.D. T-shirts in various designs and sizes, S.I.F.D. Mugs, Notelets,  
Shopping Bags, and also copies of "The History of the S.I.F.D.", are all  
available from Kay Leighton (address above).

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

SECRETARY'S NOTES

The Committee at its June meeting were very concerned to hear that contributions to the Lucile Armstrong Memorial Fund were negligible. This matter has been mentioned in these columns for the past three months, and I am sure it is just inertia which prevents members from writing a cheque or putting some money in a box at your local group meetings. If we are to make a really worthwhile Memorial Prize possible, we must have the funds to do so. No-one will deny that Lucile's dedication to the cause of international folk dancing was outstanding - she had been a judge at Llangollen for about 30 years. So PLEASE write a cheque NOW and send it to the Treasurer (address on page 2).

AUDREY WHITELEY  
Hon. Secretary

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DEMONSTRATIONS - VICTORIA EMBANKMENT GARDENS

At the time of writing, there have been three performances in these delightful gardens. I was not able to attend those given by the Balaton and Maritsa Groups but have been told they went off well and were good demonstrations. Very many thanks to all dancers in these groups for giving their time and expertise for the benefit of publicity of the S.I.F.D.

I attended the show on Sunday, 12th June, which was given by the Merton, Woodvale and Watford Groups. It was a thoroughly enjoyable afternoon's entertainment, and everyone dancing had obviously practised very hard. The results were extremely good, and the audience were most appreciative. There was a great variety of costumes, all very colourful in the summer sunshine. Music was either on tape, or provided by our wonderful musicians, Wilf Horrocks and Tina Stone. We are very grateful to them both for coming, and adding zest to the show. A member of the audience commented to me that he thought the continuity was outstanding, and praised all concerned.

We still have one more demonstration here, on Sunday, 17th July, at 2.30 p.m., which will be given by Janet Woolbar's Wednesday I.L.E.A. class. Do come and see it.

KAY LEIGHTON

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INVITATION TO A WEDDING CELEBRATION

On Saturday, 20th August 1988, the marriage of Frances Painton to Alfred Richard Garton will be celebrated at The Warwick Suite in the Solihull Conference and Banqueting Centre, Solihull, and a cordial invitation is extended to all S.I.F.D. members and friends to attend the International Buffet Dance to be held in the evening, 7.00 to 11.30. Dancing to the Dunav Balkan Group. M.C. Rod Perkins. Costume dress preferred. No charge.

The Solihull Conference & Banqueting Centre is within easy access from Junction 5 on the M.42, and is located in the centre of Solihull near the prominent St. Alphege Church spire and adjacent to the library and a very large car park. (The Warwick Suite is a large comfortable room capable of holding in excess of 400 people, and the floor is ideal for international folk dancing).

ALF GARTON

Congratulations Alf. We all wish you and Frances every happiness. Ed.

Last month, we published information about a new Dance Notation by Syd Chapman. Robert Harrold has now kindly sent us a review of the notation :-

"A.D.N." - A DANCE NOTATION BY S.G.CHAPMAN

The writing down of movement is a problem. Music is easy; there is a worldwide recognized system, but when it comes to notating dance, then difficulties arise.

There are two major systems in use today, Benesh and Labanotation. Both are excellent, very thorough, and take quite a long time to learn. Benesh Notation is based on a five-bar stave, similar to music. The various symbols are added to the lines, and as in music it is read from left to right. Labanotation is also created on lines but these start at the bottom of the page and the symbols and line move upwards to the top. There is also a folkdance notation used in Bulgaria and Romania which is different again. This system also travels across the page as in Benesh but uses different symbols.

A.D.N. has recently been created by Syd Chapman from the Hursley International Folk Dancers, more for use as an "aide memoire" and as a quick reference. His system borrows heavily from Labanotation in its use of the vertical stave but the symbols are different and A.D.N. has been developed for speed and ease of use rather than a complete description in detail of a movement. A.D.N. is very basic and easy to follow; the step by step learning process is very clearly set out; a couple of evenings and a bit of practice and you would have mastered it. Syd Chapman has purposely kept it simple, leaving space at the side to add one's own comments on any details not recorded. Trying to keep it simple and easy, however, means that you also miss out on some very important movements that are essential to that particular dance. In the Balkan system of notation mentioned above they stipulate if the step is small, large, on the toes, heel, height of lifted leg, carried or swung round, body upright, lean forward or back, etc. True, you can write all this in beside the A.D.N. notation column, but then this defeats the purpose. One so often records a dance and then comes back to it in a couple of years' time only to find so many gaps; a bit more detail in the A.D.N. would have been helpful.

A.D.N. is useful to record Balkan and Israeli type dances, provided you add more detail as required, but I am not too sure how it would work out in some couple and figure dances. As in other systems, it would then become fairly complicated.

Syd Chapman has done a great job; it is good, but it does not reach where other notations do!

If you are interested, why not have a go? Write to Syd Chapman, 2 Oaklands, South Wonston, Winchester, Hants. SO21 3HZ. Please send £3.50 for printing and include a large stamped addressed envelope.

ROBERT HARROLD



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

Dance Groups: "Selper", Classes on Tuesday evenings, 7.15 at Selly Park School, Pershore Rd., Stirchley, Birmingham. Tutor: Sybil Chapman.

"Heart of England" International Folk Dance Group, Wednesday evenings at 7.30 at Lyndon School, Daylesford Road, Solihull.

"Arden" International Folk Dance Group. Tuesday evenings (except the 2nd Tuesday of each month) at 7.30 in the Village Hall, Station Road, Balsall Common, near Coventry, Warwicks.

Further details of these activities from: The Secretary of West Midlands Branch S.I.F.D., Dennis V.Hunt, 27 Baginton Road, Styvechale, Coventry CV3 6JX. Tel: 0203 413854.

LETTERS TO THE EDITOR

Dear Lily,

I thought it was high time I produced a short burst of information on the international folkdance scene "down under", or at least the small part of it I am aware of in Melbourne.

The Australian Association for Dance Education magazine, "Kinesis", has absorbed a sort of umbrella group called The Recreational International Dance Association as a multi-cultural group within A.A.D.E. There should be a multi-cultural page in the magazine. The Sydney Branch of A.A.D.E. has a strong and flourishing multi-cultural (that word again!) branch.

The Greek classes taught by "Margarita" (advertized in the magazine) are good. "Shenanigans" Social Saturday Dances are fun. They are well attended by families and kids, and consequently are on the simple side. Sheffi Shapira's classes are by far the best value, although, I think, a largely commercial enterprise. The dances are well taught and the people who attend are friendly. Sheffi seems to have an infinite fund of dances. We dance for three hours without a break, except for some teaching, and we get about one new dance every week. (Not being very strong on conversation, I used to find the intervals between dances at Harrow Green rather difficult to cope with). A lot of the Israeli music and dances taught here are very beautiful - a lot of solo dances, some joining hands, and some with Greek origins with shoulder hold; some partner dances, but unfortunately there are many more girls than boys. I spent a few weeks in Israel and noticed that there were about as many men as women in the classes there. It was sometimes difficult to get a partner. Strangely, they danced a lot of partner dances to Western music - Blue Tango, Greensleeves etc. I prefer the Middle-Eastern music.

I had been in Australia for about 20 years before becoming aware of these international dance groups. There are several ethnic specialist groups but they do not advertise themselves. International Dance Workshop is probably the closest thing to the classes I knew in London but the Workshop is too far away for me to attend regularly.

I cannot rouse any interest in a subscription to SIFD NEWS, but I will keep the copies I have been given as useful contacts for anyone I hear of coming your way.

Yours sincerely,

RON EWINGTON  
16 Marama Drive, Frankston, Vic.3199  
Australia.

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Dear Lily,

May I comment on the performance given by the Balaton Hungarian Dance Group at the Victoria Embankment Gardens?

The audience were treated to a show which was polished, well-presented, and uncompromisingly authentic. The repertoire ranged from such classics of the State Ensemble as Csardas Csapas, to the Szeki, a modern Tanchaz dance, to the Delalfoldi Ugros, choreographed for the group by Hilary Boulton. Praise is also due to Leslie Haddon and Tony Rider for their stick dance, a bold venture which worked very well. Incidental music was provided in their usual most professional way by the Rostovs, our friends Pat and Jack.

Well done, Leslie, for your tutorship, hard work and organization, and the Balaton dancers for giving us such an enjoyable afternoon.

Yours sincerely,

WENDY KIRK  
35 Harpenden Rd., Wanstead E12 5HL

Dear Lily,

On 6th June we enjoyed a wonderful evening of Hungarian folk music by the "Makvirag" Folk Trio from Budapest. This was at the "Theatre Muldan", Cardigan. Next month, they have a Czech dance group booked, and it seems there will be other similar groups throughout the year. I have placed you, as Editor, on their free mailing list so that you may publish relevant information in SIFD NEWS for our West Wales members. In these remoter parts of the country we miss out on the large theatres and large companies, and as a result will travel considerable distances for cultural stimulation.

I'm not in the least surprised to read of Kay Leighton's success in selling S.I.F.D. goods as she is so enthusiastic and so helpful. Recently I approached her for a possible supply of goods on a s.o.r. basis for the day course I was attending in Newport, Gwent. A selection came by return, and between the course and my own group I've almost sold out; a cheque is about to go to Kay. Judith Holloway also sent car stickers, and they've all gone, including some to the Welsh Folkdance Group!

A thought for the Committee; sending these cheques to three addresses for the various S.I.F.D. goods is a fag and can be expensive. Is there any way round it? Does the S.I.F.D. have only one base for goods, or are stocks held at various points around the country, i.e. Birmingham or Bristol?

Best wishes, and happy dancing to all.

SUE CLARK  
22 Church Rd., Roch, Haverfordwest,  
Pembrokeshire SA62 6BG.

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#### MUSIC

Wilf Horrocks has given us the music for three more dances this month, on page 10, all requested by members. Don't forget to send your requests to Wilf, at 53 Southway, Carshalton Beeches, Surrey SM5 4HP. Tel: 01 642 3629.

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#### CONTACTS OVERSEAS

For the past year I have been collecting quite a number of foreign addresses. Anyone interested in obtaining records or books from abroad, or contacting societies and course organizers, should contact me, Liz Mellish, 15 Lancaster Rd., North Harrow, Middx. HA2 7NN. Tel: 01 863 7807.

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Les and I have just returned from a marvellous holiday in the U.S.A., covering more than 3,000 miles from Los Angeles on the West Coast to New York on the East. The scenery was fantastic and tremendously varied, from the Mojave Desertlands to the giant Hoover Dam, the awe-inspiring Grand Canyon, through Navajo Indian Tribal territory and Monument Valley, following the trails of the Settlers. Across rolling plains of Western Kansas to the cowboy capital, Dodge City (Long Branch saloon and high-kicking can-can girls!). Rocky Mountains, Blue Ridge Mountains, Mississippi Valley, St. Louis, Kentucky, Louisville, St. Louis - all of which had just been names to us from cowboy films. Magnificent panoramic views en route, plus the exciting experience of the larger towns - Los Angeles, Las Vegas, Washington, New York.

On such a "whistle-stop" tour, we were not able to fit in much folkdancing. Vytz Beliajus and Nadine Gast, folkdancers in Denver and Colorado Springs, very hospitably suggested holding a Dance especially in my honour for the one evening we were at Colorado Springs but unfortunately our schedule was too tight and we couldn't accept. But we enjoyed Bluegrass and Country & Western music along the way, as well as Navajo Indian chanting, and we did dance with the "Rocky Mountain Cloggers"! - and we enjoyed some modern folkdancing - break-dancing in Times Square, New York! Also, we are grateful to Ian Price, one of our members living in Los Angeles, who very kindly escorted us for a whole day and took us to a Cajun Festival and also a very lively Greek Festival where we were able to do some dancing. The Cajun/Zydeco Festival included a Workshop, so I was able to have a go at the Cajun Waltz, Two-Step and Swing, all of which I hope to revise at the Sidmouth Festival, where I believe there will be a Cajun band and workshop.

Sue Chipp (who has now become yet another Haddon in the S.I.F.D.) and I were just a little apprehensive about going to a Dance Course in the middle of nowhere (North Bavaria). We had received pretty minimal instructions and had paid money into some account, in the vague hope that when we turned up something was going to take place. At least we knew that one other British party was also heading towards Obersteinbach by car. Nevertheless, we were somewhat relieved when we discovered that the 5-day course at the local boarding school (i.e. bunk beds) was indeed going ahead.

We learned that Obersteinbach had been a venue for folkdance courses for the past ten years or so, with two events each year, at New Year and at Easter. In fact, various participants who live in Germany assured me that this was perhaps the best known regular course in the country. The Easter course regularly involved Bulgarian dancing, since both the teacher and dance form are very popular. The Bulgarian is then paired with some other national dance which involves couples, such as Czechoslovakian, in order to complement the Balkan style of line and circle dances.

Despite the fact that the course usually attracts one or two participants from outside Germany (the Moroccan man and Indian lady who attended are now living in the country), the event is not actually advertised abroad. In our case, Galina Toker had initially found out about the course through Stanev Belčo, from Varna. So this year a British group of 7 (plus one Norwegian) gave the meeting a slightly more international flavour. The German speakers seemed impressed that so many British dancers had turned up, and were sometimes somewhat relieved that several of us could communicate in the language.

The Bulgarian dances were taught by Stanev Belčo. He covered about 12 or 13 dances, representing both older and newer (for example, 50 years old) dances. These included a range of styles within the national idiom, some of which - such as Lomsko Horo - were really quite complex even for Bulgarian, as well as requiring nifty feet. Stanev's approach to teaching was clearly very popular, since he could convey his intentions and good humour with relatively little (German) language. The accompanying accordionist was also very talented and had good rapport with Stanev. The only surprise was perhaps when the pre-prepared taped music sold at the end of the course was slightly faster than the live music used in the lessons. Stanev also organised a singing session in which we practised "Kamišica" and "Devojče Tenko Visoko". The Doina Group in London may well keep on one or two of the dances, and Roberto Haddon may teach some, but they are more likely to find a home in Galina's Maritsa Group.

Ferenc and Juli Biró, who now live in Cologne, taught the Hungarian dances. Their repertoire included some choreographed elements and semi-structured arrangements whereby dancers progress through a series of steps but not all at identical times. However, the emphasis was on free dancing, where partners improvise around a set of figures. This reflects the way in which dance courses and social folkdance are organised in Hungary. Ferenc and Juli covered two suites of dances, one from the Western dance dialect, Dunántúl, and (more quickly) one from Szék in Transylvania - the latter style being currently very fashionable in Hungary. Numbers diminished slightly in his sessions, reflecting the fact that Bulgarian was, as in the U.K., far more popular. Yet, at least some German cities have occasional Táncház (for social folk dancing) and this was shown in the fact that quite a few dancers were familiar with the Transylvanian items. Rather than singing, we made a less sustained attempt at practising dance shouts, and also viewed an early film of folkdance, of which Ferenc was very proud. The dance figures from this part of the course are most likely to be taken up in the Balaton and Doina groups in London.

The course itself was organised in terms of three sessions - morning, afternoon and evening. In addition, there were two streams, slow and fast tempo. Stanev taught slightly different dances in each, while Ferenc and Juli simply did not cover so much of the material in the slower paced group. In each stream, one morning would be devoted to Bulgarian, with Hungarian in the afternoon. Then the next day the order would be reversed. Both types of national dance were practised in the evening.

Contd....

After breakfast we would have 2½ hours of dancing followed fairly quickly by lunch. The following afternoon rest period came increasingly to be used for sleep. We awoke to a break of coffee and cakes, followed immediately by 2½ hours more dancing in which some of us could regret the food we had just eaten! After dinner, we were finished off by (sorry, I mean that we finished with) 2 hours more dancing. A slight break then, during which we could fall into a heap, and then an evening of general international folk dancing into the early hours (for those who could take it). I am reliably informed that this was a fairly "light" course compared to some of those in Eastern Europe.

On the whole, the standard of dancing was fairly high, with at least 10 German teachers of dance attending the course. Compared to some of the S.I.F.D. courses which I have visited, the overall age range was younger. The ratio of women to men among the 60-odd participants was about 2:1. One final observation, in relation to the evening dances; apart from having a slightly different core repertoire of well-known dances compared to the S.I.F.D. (albeit an overlapping one), the Germans had often standardised some of their repertoire around different versions from the ones you might find in Britain. Presumably this says something about the relativity of dance, reflecting, for example, variations introduced by the particular teachers who have been invited to teach in our two countries.

LESLIE HADDON



#### SALES ITEMS

- Calico Bags. These have proved very popular, so a few weeks ago I ordered another 100. However, I heard recently from the firm that there will be a delay in delivery owing to a break-in at their premises. The bags will be £2.20 when available.
- S.I.F.D. Badges. I mentioned these a month or two ago. They are bronze badges, selling at 90p each, and available to any member of the S.I.F.D. They can be obtained from me by post, by sending 90p and a small stamped addressed envelope.

KAY LEIGHTON  
(address on page 2)



#### DATES FOR YOUR DIARY

- Sept. 24th. BLOWZABELLA WORKSHOPS DAY & EVENING DANCE. Day workshops 10.30 a.m. to 5 p.m. Evening Dance 7.30 to 11.30. At Bath. Dancers will concentrate on some of the more interesting dances and variations from Europe. Musicians will work with band members and then form a Dance Orchestra to play for part of the Evening Dance. Book in advance, but some tickets will be sold on the door. Day only - £5 (Age 11-16 and concessions £3.50). Evening only - £3.50 (Age 11-16 and concessions £2). All day & evening - £8 (Age 11-16 and concessions £5). Under-11, free. Cheques payable to Nicki Cawthorne. Large s.a.e. for details of music, map, camping, B & B lists, to Nicki Cawthorne, 119 Locksbrook Rd., Bath BA1 3EN (Tel: 0225 332025).



WEEKEND AT CHARNEY MANOR. There are still some vacancies for the weekend of walking, sightseeing and dancing at Charney Manor, Charney Bassett, Wantage, Oxfordshire, 23rd to 25th September 1988. Cost £46.50. Accommodation in single and double rooms. Bookings to Roy Clarke, 33 Cedar Park Rd., Enfield, Middx.



A further extract from Lucile Armstrong's article on Ritual Dances, continuing from last month on "Stick Dances" :-

Another stick dance of the Basques is called by them "The Dance of the Drunkard" because its origins and meaning have been forgotten. Eight men, facing partners in two rows, carrying two sticks each, hit their own sticks, their partner's and their side partner's, and also diagonally. They cross over to opposite places and then all hit the ground on the first beat of each bar as they "gallop" sideways, together in one direction, then back again to place. This act, they say, is to "keep contact with the earth" (quite correct, they contact the spirits of the earth to encourage them to make the seed grow). Suddenly a man bounces in between the rows carrying a pigskin on his back, whereupon the dancers proceed to hit the pigskin with rhythmic blows and the man falls to the ground. This seems to be a misunderstanding. Since wine is contained in a pigskin, the man carrying it is supposed to fall down drunk. But if we look beyond the immediate past, folk custom will tell us that in early Greek times, later in Roman times too, at the end of the old year the community and the fields had to be purified of all evil (famine, drought, disease etc.) ready for the new year and the renewal of nature and vegetation. In order to cleanse the atmosphere, all the evil was "beaten" into an animal which was later thrown over a cliff - or a fortress wall - and the animal used was normally a goat, hence the name "scapegoat". This "drunk" character of the Basques is really the traditional scapegoat whose purpose has been forgotten. But the dance itself is in fact a Morris dance, or a ritual dance by the bringers of spring.

Aragon possesses numerous Morris dances. The men's costume however seems to cling to the ancient Iberian (as some people call them) split breeches, very wide, with a cord laced from one flap to the other on the outside of the leg. White baggy underpants coming to below the knee, are held in place by white stockings and a criss-cross black tape from the rope-soled sandals (alpargatas). A white shirt is partly hidden by a dark or black waistcoat, and an enormously wide purple woollen sash is also worn. The wearers undoubtedly have an unusual look. A purple or red kerchief is tied round the head with a point on the right side, the tie on the left, if the man is unmarried. This is the normal Aragonese costume, but of course there are variants. Near Huesca towards the end of the dance little boys dressed in wide, starched, lace petticoats climb on the men's shoulders and are held in place during the dance by the men's arms around the boys' ankles. These boys are called the "angels".

Valencia, Murcia, Almeria and their respective provinces, also possess stick dances of a similar kind containing figures just like our English Morris dances, as well as other types of ritual dances.

In Santo Domingo de Silos, South of Burgos (Castille), for the festival of 2nd July, a stick dance is performed after Mass. The eight dancers dance backwards in church, clicking castanets, facing the statue of Our Lady which is taken out to the square. There they dance a stick dance, with the usual figures such as in our English Morris dances. They cross over to opposite place, hit sticks with partner and side partner, then form their lines at right angles to the first direction of the rows, where the figures are repeated before moving round to the next "point of the compass", i.e. making the double cross formation, till they are back in their original positions. This stick dance is followed by a maypole dance with the usual faultless plaiting of ribbons down the pole, then unwind, all at a brisk running pace. This is followed by another stick dance where each of twelve boy performers carry two long staves, the bark of which has been removed except for the "handles". The figure of the double cross is repeated, and for the stick hitting chorus in complicated rhythm, a final thrust forward past the opposite partner and hitting staves with side partner behind the back of their own partner, is something I have never seen elsewhere. The ground pattern of this figure is a lozenge - another feminine symbol of creation.

After long recitations in praise of the Virgin by each dancer in turn, the statue is carried back to the church with the dancers dancing backwards along the street, as at the beginning of the ceremony.

# MARUSZKA

(Poland)

(Intro) Briskly

D A D A D

**A** Smoothly

D A D A A7

**B**

D D A D A D

A D G A7 D AB x 4

# SANDSVÆR-RIL

(Norway)

**A** (Intro - last two bars of A) Brightly.

A7 D A7 D A7 D

**B**

A7 D D Em A7

D Em A7 D AB x 2

# TRE TING

(Denmark)

C G C G C G C G C

F C G C G C

SUNDAY DANCES at Y.W.C.A. (Queen Mary Hall), Great Russell Street, London W.C.1.

July 3rd M.C.s S.I.F.D. Band

Aug. 7th M.C. Liz Mellish. Taped music.

7 to 10 p.m. Admission: £2.50 for S.I.F.D. members, £3.00 for non-members.

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WHAT'S ON

- July 1st/3rd, GREEK WEEKEND at Theobalds Park College. Details previously given. Enquiries to Diki Gleeson, 01 363 1506.
- July 2nd DANCES FROM THE IBERIAN PENINSULAR. A social evening, with some teaching, organized by the Iberian Folkdance & Music Society. Churchill Hall, 36 College Crescent, London N.W.3. 6 to 9 p.m. Entrance £2 (£1.50 for OAPs). Enquiries to Juanita Martin, 01 328 6631.
- July 5th/10th LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD. Details from Llangollen International Eisteddfod Office, Llangollen, North Wales LL20 9NG.
- July 8th SUMMER PARTY organized by Barnet International Folkdance Group at Church Hall, Wood St., Barnet, 8 to 11 p.m. Refreshments will be served; live music will be provided by Dunav Balkan Group. Admission £2.50. All profits will be donated to a memorial for Lucile Armstrong. For further information, ring Brian Dowsett, 0992 582717, or Kathryn Fuller, 01 203 5750.
- July 9th S.I.F.D. TEACHER'S CERTIFICATE EXAMINATION (SPECIALIST, SOUTH EAST EUROPEAN). Details have been sent to those involved.
- July 17th DEMONSTRATION OF GENERAL INTERNATIONAL FOLKDANCING by Janet Woolbar's Central London Group. 2.30 p.m. Victoria Embankment Gardens, London.
- July 17th BALKANPLUS Monthly Dance. 7 p.m. at Swiss Cottage Community Centre, 19 Winchester Rd., London N.W.3. M.C. Uri Gerson. Musicians: Dunav Balkan Group and others; visiting musicians welcome. Admission £2.50 including light refreshments. Further details from Liz Mellish, 01 863 7807. Future BALKANPLUS dates: Saturdays, 20th August, 17th September, 15th October, 19th November and 17th December.
- July 24th SUMMER PICNIC organized by Wycombe International Folkdance Club, 3 to 7 p.m. at Longbarrow Hall, Stokenchurch.
- July 29th/  
Aug. 5th SIDMOUTH FOLKLORE FESTIVAL. Details from Festival Office, The Knowle, Sidmouth, Devon EX10 8HL.
- July 29th/31st WEEKEND AT DUNFORD HOUSE, MIDHURST. Enquiries to Jack Richardson, 0792 403153.
- July 31st/  
Aug. 5th ISRAEL FOLKDANCE ASSOCIATION 11TH ANNUAL SUMMER CAMP at Hatfield Polytechnic. Teachers: Shoshana Kopolovitz, Menachem Menachem, Moshe Telem, Moshiko. Details from IFDA, Balfour House, 741 High Rd., London N12 0BQ. Tel: 01 445 6765 or 01 446 6427.
- Aug. 6th DANCES FROM THE IBERIAN PENINSULAR. Details as for 2nd July.
- Aug. 20th INTERNATIONAL FOLK DANCE & BUFFET at The Warwick Suite, The Conference Centre, Solihull, to celebrate the marriage of Frances Painton and Alf Garton. Details on page 3. Come and make this the dance of the year.