

SIFED NEWS



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SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR: Lily Avery, 16 Willow Drive, Little Common, Bexhill-on-Sea, East Sussex
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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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I hope you like the special April cover by Lesley Boorer. It shows the famous
dance of the Alpine herring fisherman, L'Alpofiro!

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

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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 SW19 3AE.

Car stickers are available from Judith Payling (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 Kedge (address above).

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

S.I.F.D. DAY COURSE - WELSH

Place: St.Paul's Centre, Rossmore Road, Marylebone, London N.W.1. (off Lisson Grove and near Marylebone and Edgware Road Underground Stations.)

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

Date: SATURDAY, 7TH APRIL 1990
(Not the 2nd Saturday of the month)

Tutor: Dawn Webster

Fee: £3 for S.I.F.D. members, £4 for non-member:

Bring packed lunch; squash available on site. Kitchen will be open for making tea or coffee, and tea-bags, instant coffee and U.H.T. milk will be provided at a nominal charge.

The dances to be taught will be taken from the following list:-

Ferwel Marian	Llanthony Abbey
Fanniglen	Ali Grogan
Castell Penhryn	Sawdl y Fuwch
Lord of Caernafon's Jig	Ty Coch Caerydd
Rhif Wyth	Dawns Blodau

Only official video recording will be permitted.

The next S.I.F.D. Day Course, on 12th May, will be Greek.

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A REMINDER

JACY TACY DAY! - SATURDAY, 28TH APRIL 1990
POLISH DANCING AT KINGSLEY HALL, BRUCE ROAD, LONDON E.3

Nearest Underground Station: Bromley-by-Bow (4 minutes' walk).

'Buses: 8, 25 & 108 to Bow Church.

Parking alongside the hall.

Further directions to Kingsley Hall available on request with ticket orders.

1st session: 2.00 to 5.00 p.m. Tuition/Revision. Plus tea 5.15 to 6 p.m. £3.00

2nd session: 5.15 to 6.00 p.m. Tea, plus 6.15 to 8.15 p.m. Social Dancing £2.50

THE LOT, 2.00 to 8.15 p.m., both dance sessions plus Tea £4.50

Tutors: Betty Harvey and Tony Latham. Accompanist: Enid Luff.

The hall will be open from 1.30 p.m. for a prompt start. Bring your cassette of Jacy Tacy music with you if you have one and would like to leave it to be returned to you later with new dances added for a nominal charge.

For tickets in advance (to facilitate catering) please send s.a.e. to:-

Betty Harvey,
30 Regent Square,
London E3 3HQ
Tel: 01 980 9650

- or -

Tony Latham,
Flat 9, 118 Avenue Road,
London W3 8QG
Tel: 01 992 9445

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MUSICIANS PLEASE NOTE

Did anyone spot last month's deliberate mistake by me in the music for Jesusita en Chihuahua? I'm sure you all did but, just in case, please note that in the third, seventh, eleventh and fifteenth bars of Section D - all the notes 'C' to be played in those bars should be 'C-natural'.

WILF HORROCKS

LETTERS TO THE EDITOR.....

Dear Lily,

All too often at S.I.F.D. events my potential pleasure in doing a particular dance is spoilt by the horrible quality of the music from a tape which is an umpteenth-generation copy. I am not concerned here with the question of copyright, which I know has been discussed before in your pages, but just with the quality of the sound.

With every generation of copying the quality falls slightly, even on the best equipment. When the equipment is not of the best, high frequencies are soon lost entirely, giving a muffled effect. If the recording machine has automatic level control, as most cheap ones and some better ones do, then the loud parts become quieter and the quiet parts louder. In extreme cases, after several generations of automatic level control, it becomes almost impossible to discern the rhythm of the music which one is supposed to dance to, and what should be silence before the music starts is filled instead by loud rumbles or hisses.

Obviously this sort of thing bothers some people more than others and some even seem entirely unaware of it. On the other hand, though I am by no means a hi-fi freak, poor quality sound certainly discourages me from participating in a dance, and the worse the sound the stronger the discouragement.

If poor recorded music is bad at an evening dance or a class, it is far worse at a demonstration, where it is an extremely poor advertisement for the Society. I wonder how many potential recruits to international folk dancing turn up at an S.I.F.D. event, hear the rotten sound, and decide to go elsewhere. If the teachers and M.C.s concerned cannot obtain decent recordings, they should think seriously whether to do those dances at all, and they should certainly never include them in a public event.

Yours sincerely,

RICHARD G. MELLISH
15 Lancaster Road, North Harrow,
Middx. HA2 7NN.



CAD (Computer Aided Dancing) HITS BALKAN-PLUS

A new technological breakthrough has arrived in the world of Balkan dancing. Developed from American methods for aiding the recovery from major injury, the device uses the latest computer techniques to help learn new dances. Sound waves are transformed through a lightweight microprocessor unit into electrical pulses. Sensors, attached to the leg muscles by micropore tape are plugged into the unit, which is worn around the waist rather like a Sony Walkman. The electrical pulse, which is transmitted at a microwave frequency, is not felt by the brain, but only the muscle, thus the legs move to the rhythm of the music.

There is a style setting which can be varied from Croatian to Dobrudzan. It is hoped to introduce an Armenian version which will include an arm and hand enhancement.

The unit will be available for appraisal at the April Balkan-Plus day course, held at Swiss Chalet, Campden, together with technical support from Bert Bindex.

To complement the computeraided dancing unit, the day course music will be available on CD, with full dance notation on 5.1/4 floppy disc suitable for all IBM or compatibles. An added feature of this can be seen to its fullest effect when used with a ceiling mounted plano-convex mirror. This converts the VDU output into moving footprints on the floor as a further aid to dancing.

Finally, in response to many requests, we shall include full dance notes including style to the Sbojenka warm up. There will also be notes on the correct navel (sic) costume.

DATES FOR YOUR DIARY

BALKANPLUS is holding a workshop on 19TH MAY 1990, during the day before the Balkanplus dance in the evening. Tutors to include Linda Swanton and Brian Dowsett. Further details next month.

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TURKISH FOLKDANCE SEMINAR AND TOUR 1990, organized by "Anadolu".

Seminar: 7th to 13th July 1990. Dances from different regions of Turkey will be taught to live music. At Bursa-Uludag.

Round-trip: 14th to 28th July 1990, visiting Ephes, Pamukkale, Bodrum, Marmaris, Fethiye, Kas, Alanya.

Bookings can be taken for just the Seminar, just the Tour, or for both. Full details from: Anadolu, Dorette & Bahri Ertek, Hinterdorf 31, CH-9043 Trogen, Switzerland. Tel: 071/94 11 87.

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DUNAV BALKAN GROUP recently played at Cranleigh Folk Club, which was a great success, and they have now been asked to play at a Folk Club in Dorking. S.I.F.D. members in that area may like to go along. There will probably not be room for dancing, but there will be lots of Balkan music and songs. The date for your diaries is WEDNESDAY, 19TH SEPTEMBER 1990, 8.15 to 11 p.m. The club is Chanticleer Folk Club, who meet in the Social Club of Dorking District Hospital, St. Paul's Road West, Horsham Road, Dorking, Surrey. Entrance fee will be "up to about £3.50".

Dunav would also like to remind members that their Jubilee Cassette is on sale through Caroline Thomas, 77 Forest Road, London E17 6HF. Tel: 01 527 4896, £6.00 plus 50p postage. Cheques payable to Dunav Balkan Group.

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PALESTINIAN COSTUME EXHIBITION

Until October 1991 there is an Exhibition of Palestinian Costume at the Museum of Mankind, London. I urge members with any interest in costume, but especially Balkan costume, not to miss it!

The exhibition is comprehensive, very well presented and documented, covering this and the last century; village, group and regional traditions and outside influences, even the modern, although the costumes are almost entirely those of the villagers and Bedouin who were the main population of Palestine prior to 1948. The embroidery is magnificent.

Related books are available, one "Palestinian Costume" by Shelagh Weir both complements the exhibition and expands on detail. It is very readable and interesting, and at £15 it is excellent value. A cassette of Palestinian music may be available, but sadly it is not that of the background music.

The Museum of Mankind is in Burlington Gardens, W.1. (off Bond Street, near Piccadilly). Tel: 01 437 2224 or 01 580 1788 for recorded information. It is open Monday to Saturday 10 a.m. to 5 p.m., Sunday 2.30 to 6 p.m. Closed Good Friday, First Monday in May, Christmas period and 1st January. Admission free. There is also a free teacher's pack; for this and details of school (both primary and secondary) workshops, telephone 01 323 8043 or ask at the information desk. Also, some items are on sale at the Museum Shop.

ROY CLARKE

GREEK DANCES

Archeological finds, Byzantine icons and frescoes, texts and inscriptions of classical and post Byzantine Roman antiquity indicate the important position of dance in almost all expressions of the social life of Greek people, as well as the close relationship between the dances as represented in these finds and descriptions and the common circular dances in the Greece of today.

The 7/8 time signature of the most common circular dance, "Kalamatianos" is none other than the heroic hexameter in which the Homeric epics were recited.

To start with, we could distinguish the dances into those danced in the islands of the Aegean and Ionian Seas and those danced on mainland Greece. Ballos, Syrtos and Sousta, in many different variations, dominate the islands. Their obvious common feature is that they are all danced in a joyful, bouncing and jumping style and that they offer a wide possibility for improvisation and bold showing-off through their simple steps.

On the other hand, we have a large variety of styles, steps and music in mainland Greece, which variety can be easily explained if we bear in mind that the geography of the country did not facilitate exchanges between the several communities in different regions which, after all, did not share the same ethnic tradition.

Everywhere in the Hellenic lands, the steps and dancing movements are simple without any exaggeration, exactly like the movements of our everyday life. There is a special word in the Greek language that signifies exactly the way the dancers should move: lygeros or vergolygeros, and it would be useful here if we used a metaphor - the body of the dancer has the flexibility of a tree blown by the wind. By this we mean that the dancer moves as a solid whole and should not bend his waist. The uniformity of the movement is evidenced, not only individually in the movement of each dancer, but also collectively in the movement of the circle.

Each dancer has his own style, but his expression of feelings through dance is submitted to the group with which and for which he dances. It is only the leader of a circle dance who stands out by improvising within the rhythm of the music and sometimes the others try either to copy his steps or follow with the basic step of the dance, according to their dancing ability and mood.

There are dances danced strictly by men only and others by women only. Men, because of their position in Greek traditional community, and of their costume, have more freedom in their movement and greater capability for improvisation and individual demonstration of their competence. Their steps are big, heavy and triumphant. For the same reason, women's steps and movements are always more subdued, reserved and modest; in some dances, they are obliged even to have their eyes lowered.

Most of the dances are danced in an open circle or in a chain that moves across the floor forming helicoid patterns. Often we have couple or face-to-face dances and in many cases, mainly on the mainland, couples are of the same sex. Occasionally, in Greece we can come across straight lines or closed circles. Usually we start a dance with the right foot and travel to the right because, as they say, the Greeks and other Balkan peoples are superstitious. Of course, there are many exceptions which may be due to influences of various Western conquerors or for ritual reasons.

As in the case of many other countries, in Greece we have dances that carry a special significance, such as wedding dances, mourning dances, Spring dances, work dances, dances portraying the emigration of their peoples, etc. Dancers hold each other in a V hold, a W hold, a belt hold or T hold, or they have their hands across (left arm over neighbour's right) or with their arms, or hands and arms, tightly linked. Very often the leader waves his free hand, sometimes holding a handkerchief, sometimes not, or he rests his hand on his waist.

MUSIC

Along with singing and clapping, Greek people have, since early times, used every

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available combination of instruments to provide the musical accompaniment for their singing and dancing. We have certain instrumental combinations that came, in time, to acquire a definite status as instrumental groups typical of the music of particular regions (i.e. the pear-shaped lira with lghouto in Crete or pear-shaped lira with dahares (tambourine) in Macedonia). Of these popular groups, the best known throughout Greece are the island Ziyia of violin and lute, the ziyia of a shawn and a drum in mainland Greece, and the compania consisting of clarinet, violin, lute and dulcimer (sandouri).

Greek folk song, related to Byzantine music, is monophonic. Without any harmonic accompaniment, its melodies are based on a different sequence of intervals than that of the major and minor modes of the West. It is performed on the natural rather than on the Western tempered scale. As an exception to Greek monophonic folk songs, we have certain songs in northern Epirus sung in polyphony but without any instrumental accompaniment and a form of "primitive two-voice singing" in some songs in Karpathos.

Local musicians follow the oral tradition of their ancestors, play always by ear, and never have any notations for their music.

COSTUMES (After "I.Papantoniou: Greek Costumes" ed.1974)

The Greek women's traditional dress, made to impress rather than to show off the body, has deep roots in history, mainly in the Byzantine tradition. All elements borrowed from many and varied influences all along, have been always adapted to Greek life. As time went by, these elements - Greek and Byzantine traditions, alien influences and the physical environment - have created an incredible variety: in each district, town or village there are two or more versions of the same local dress. Practically all branches of popular handicraft - weaving, embroidering, silversmithing etc. - are manifest in a single dress.

The Greek traditional dress is generally divided into three categories: the type of clothes worn on the mountains, those worn in the plains, and the clothes prevalent on the islands. Each of these categories contains two types of clothes - the peasant dress and the town dress.

Most of the dresses are composed of the following elements:-

- the chemise (the "kamission" of the Byzantine woman), a constant item in all types of Greek costume.
- the anteri or sayias, a kind of coat-dress, usually made from expensive brocade.
- the sigouni, a type of coat made of woollen hand-woven material called "sayiaki", known in antiquity as "sayion".
- the braies, a part of the underclothing of almost every dress.
- the complicated head-dress, particularly in the case of the bride, often symbol of intimidating or of fertility etc., always meticulously arranged by a skilled professional.

The Greek dresses have bold colour-schemes and the different parts of a dress are often worn in an extremely imaginative way. Equally exciting is the great variety and invention of the many embellishments. Today, the Greek traditional dress, much simplified, is used only in certain places during public feasts and private celebration or in shows for the tourist.

The traditional dress for men in Greece is of ancient origin. It is of dark colour and simple detail so that the dress's basic shape remains clear. This is quite the opposite to what happens in the case of women's costumes, where bold colours and absurd details blur the outline. Men's dresses are mainly divided into land and marine dresses, while each of these categories is subdivided into peasant and town dress.

NATASSA LEMOS
(written in 1983 for I.S.T.D.)

YOUR CO-OPERATION, PLEASE.

There has been some discussion at Committee level about the question of trying to avoid clashing of events, i.e. two similar events occurring on the same date within the same "catchment area". This does not happen very often, but when it does I may be obliged to bring into force the guidelines which the Committee have set out, which would mean giving priority to the first notification of an event I receive, and not advertizing in SIFD NEWS any other events later notified which would clash with the first one by being on the same date and in the same area. In the event of a "tie", other factors may have to be taken into account, such as whether the event is to be organized by an official S.I.F.D. Committee or Sub-Committee, or by an S.I.F.D. group, or by an individual member, or by someone outside the Society.

It would be better all round if we did not have to operate this "priority" procedure and risk offending people, as my aim has always been to give publicity to all events of interest to members, so if you are planning to organize an event, could you please do your best to avoid dates which are already spoken for, either by having been announced in SIFD NEWS or in Liz Mellish's "Calendar of Events".

Many thanks. ED.



EASTBOURNE INTERNATIONAL FOLK FESTIVAL

4TH - 7TH MAY 1990

As in previous years, the S.I.F.D. will be allowed to have a Sales Table, and the usual range of goods will be available, i.e. T-shirts, Badges, Bags, Mugs, Notelets, Car Stickers, Records, Cassettes, Instruction Books and so on. Any offers of help in manning the table would be very welcome. It would normally be for about half an hour between workshops. Please let me know if you would be prepared to do a stint or two.

KAY KEDGE
(address on page 2)



DEMONSTRATIONS AT THE VICTORIA EMBANKMENT GARDENS, LONDON

I have now sent out information and forms to a number of Groups/Classes who I think might be interested. However, if any Leader has not yet had the forms, and would like to arrange a performance, do please let me know. The authorities of the Gardens like our demonstrations, and have often commented that they are of a high standard.

In the May edition of SIFD NEWS I shall hope to give a list of fixtures, so that members of the S.I.F.D. can come along to see the various performances.

KAY KEDGE



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

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

"Heart of England" International Folkdance Group. Wednesday evenings, 7.30 at Lyndon School, Daylesford Road, Solihull. Leader: Alf Garton.

"Arden" International Folkdance Group. Tuesday evenings, 8.00, at Heart of England School, Gipsy Lane, Balsall Common, Nr.Coventry
Tutor: Grace Pittman. -8-

DAY COURSE OF EAST EUROPEAN DANCES

SATURDAY, 28TH APRIL 1990

The course will be held at Grays Inn Resource Centre, 1A Rosebery Avenue, Holborn, London, from 11 a.m. to 4 p.m. (lunch break 1 to 2 p.m.), when Alan McLean will be teaching dances selected from the following list. Fee: £2 for the day, and Alan will gladly make cassettes of the dances taught, for £2.

Soviet Union

Hopak (Ukraine)
Kolomeyka (Ukraine)
Lezginka (Georgia)

Poland

Polonaise
Krakowiak
Troyak
Mazur

Czechoslovakia

Tekov Kolesa (girls)
Valas (men)
Tancuj
Strasak

Hungary

Rabaközi Csárdás
Kapuvari Verbunk (men)
Kalocsai Körtanc (girls)
Dunantuli Ugros

Romania

Hora Mare
Murguleţul
Dealungul
Taraneasca
Haţegana

Bulgaria

Kyustendilsko Horo
Pravo Horo
Dunavsko Horo
Daichovo Horo

Yugoslavia

Zikino Kolo
Zabalka
Rumansko Kolo
Zarbarka

Greece

Hassapiko Servico
Teamikos
Syrtaki
Syrtos
Kotchary

* If any groups outside London would be interested in a Saturday workshop of general Eastern European OR Hungarian OR Romanian, Alan McLean would be happy to oblige. Please contact him at 6 Epsom Close, Northolt, Middx. Tel: 01 422 6498. *

Now this would be more like it for boildis!

AMENDMENT

Alan McLean apologizes for having given the wrong address for the Grays Inn Resource Centre, where his day course of Romanian dances was held on 24th February and where he is holding weekly Romanian classes every Monday, 7 to 9 p.m. FREE. The correct address is as given above - 1A Rosebery Avenue, and it is next door to Christopher Hatton School.

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A NEW GROUP IN INVERNESS

Brian and Elizabeth Smith have recently joined the S.I.F.D. and are trying to establish a group in their area. At present it is not really large enough to justify affiliation, so they would welcome new members. If any readers live near Inverness, or know anyone who might be interested, now is their chance to join a group. They meet at Kirkhall Community Centre, Inverness, on the 1st and 3rd Saturdays of the month, 7 to 9 p.m. Telephone enquiries to Drumchardine 651 (0463 83 651).

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MUSIC

An Israeli and a Swiss tune from Wilf Horrocks this month, by request. Don't forget to let Wilf know if you have any requests. His address is 53 Southway, Carshalton Beeches, Surrey SM5 4HP. Tel: 01 642 3629.

HORA ZEMER

(Israel)

Intro. Fast

E B₇ Em Am Em

B₇ Em

Am Em G C G B₇

Em C G D₇ G C G D₇ G

Am Em B₇ Em C G D₇ G

C G D₇ G Am Em B₇ Em

Em (PP) B₇ Em

1st & 2nd times

Last time

Written from tape by W.H. Feb. 1990.

POLKA A SIX PAS

(Switzerland)

(Play ad lib finish on 1x A)

[A] mod.

G D₇ G

D₇ G

[B] C F C G₇ C

F Dm G₇ C

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

April 1st M.C.s Croxley Green and Watford Groups

April 29th M.C.s Central London Group. Interval dances will be led by Lillian Galatis, and there will be a short Greek demonstration.

No Sunday Dance in May.

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

Apr. 2nd SPRING DANCE organized by Wycombe International Folkdance Club at Sir William Ramsay School, Rose Avenue, Hazlemere, near High Wycombe, 8 to 11 p.m. with Uri Gerson. £1.50 with pooled refreshments.

Apr. 7th S.I.F.D. WELSH DAY COURSE. See page 3.

Apr. 8th TRADITIONAL MAORI PERFORMING ARTS. At Horniman Museum, 3 p.m. Free tickets from Horniman Museum, London Road, Forest Hill, London SE23 3PQ.

Apr. 21st WOODVALE INTERNATIONAL FOLKDANCE GROUP SPRING DANCE at Borough Green Village Hall, Borough Green, near Sevenoaks, Kent, 8 to 11.30 p.m. S.I.F.D. Band. £3.50 including buffet. Please bring your own drinks. Free prize draw for those in costume. Ring Heather Bevan, 0622 692937 to book tickets, or write to 45 Chillington St., Maidstone, Kent ME14 2RT.

Apr. 21st PORTUGUESE DAY COURSE organized by West Midlands Branch of S.I.F.D. at Oakenshaw Centre, Oakenshaw Road, Solihull, 10.30 a.m. to 4 p.m. £4.00 Tutor: Janet Woolbar. Followed by GENERAL INTERNATIONAL FOLK DANCE at 7.30 p.m. Further details from Dennis Hunt, 0203 413845.

Apr. 21st BALKANPLUS dance, usual times etc. M.C.s Galina Toker & Roberto Haddon.

Apr. 22nd DAY COURSE OF EARLY DANCE (15th/16th century Italian) organized by Worthing International Folkdance Club at Heene Road Community Centre, Heene Road, Worthing, West Sussex. Tutor: Diana Cruickshank. £2.50. 10.30 a.m. to 4.00 p.m. Other details given last month. Ring Iris Birch if you are coming. 0903 691651.

Apr. 27th YUGOSLAV DANCES, taught by Linda Swanton, at Barnet International Folkdance Club, Church House, Wood Street, High Barnet. 8 p.m. Enquiries to 01 368 5345 or 01 440 1366.

Apr. 28th "DANCES FROM THE AUVERGNE", a dance workshop at Newick Village Hall, 2 to 5.30 p.m. Newick is on the A272 between Haywards Heath and Uckfield, in Sussex. Tutor: Josiane Perrin. Musicians: Thierry Laplaud and André Hucq. £3.50. Followed by EVENING DANCE with Rosbif, caller Chris Shaw. Combined ticket £5.00. Further information from 0273 685434.

Apr. 28th POLISH DANCING DAY WITH JACY TACY. See page 3.

Apr. 28th DAY COURSE OF EAST EUROPEAN DANCES. See page 9.

May 4th/7th EASTBOURNE INTERNATIONAL FOLK FESTIVAL. Enquiries to Roy le Croisette, Tel: Eastbourne 32237.

May 4th/7th WEEKEND AT HALSWAY MANOR, Taunton, Somerset. Usual mixture of dancing and walks, with a full day excursion on the Sunday. If interested, contact Jack Richardson, Dept. of Chemical Engineering, University College, Singleton Park, Swansea SA2 8PP. Tel: 0792 295194.

May 5th/7th WEEKEND AT GREAT ALNE, Warwickshire. Details given last month. Enquiries to André Hobro, 0203 418949.