

SIED NEWS



**JAN
1994**

Bulgarian

SOCIETY FOR INTERNATIONAL DANCING

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

This month's cover, showing a Bulgarian couple, is by Audrey Steele .

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1994 COMMITTEE

Jill Bransby - Chairman
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Judith Payling - Treasurer

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Ex-Officio: George Sweetland, Alan Morton, Lily Avery

LIZ MELLISH

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TWO NEW CLASSES FOR 1994

KINGSTON. International Folk Dancing for Beginners. Fridays, 7.15 to 9.15 p.m.
Ten weeks starting 14th January 1994 - £31.50. At North Kingston Adult Education
Centre, Richmond Road, Kingston, Surrey. Tel: 081 547 6700. Tutors: Brenda and
Philip Steventon.

SUTTON. Folk Dances from Around the World, for Beginners. Thursdays, 10.30 a.m.
to 12 noon. Nine weeks starting 20th January 1994. £18.35 L.B. of Sutton;
£20.15 non L.B. of Sutton. Concessions available. At Sutton Adult Education
Centre, St.Nicholas Way, Sutton, Surrey. Tel: 081 770 6901. Tutor: Brenda
Steventon, Tel: 081 397 9649.

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CHANGE OF VENUE - AGAIN!

From 13th January 1994, the Bristol Group will be meeting at St.Ursula's School,
Brecon Road, Bristol 9. Day and time as before.

HILDA STURGE

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ZIVKO FIRFOV FOLKLORE GROUP (Songs and dances from Serbia, Macedonia and Croatia)
announce their dates for the Spring Term 1994:- 10th, 17th, 24th, 31st January;
7th, 14th, 21st, 28th February; 7th, 14th, 21st, 28th March. The group meets
on Mondays at Abbey Community Centre, 34 Great Smith Street, London S.W.1. from
6.30 to 9 p.m. A mixture of general dancing, work sessions and some singing.

A NOTE FROM THE CHAIR

A Happy New Year to all members. Thank you to The West Midlands for hosting the A.G.M. and the Dance on 27th November. The latter was a very pleasant occasion and very well led by Alf Garton. All the cups of tea and the refreshments were most welcome. The "entertainment" in the interval, sliding 10p coins at a bottle, made £5.30 for S.I.F.D. funds; the Dance also made a profit. Thank you again to The West Midlands Branch.

The S.I.F.D. will be participating in an event at the Barbican called "Dance World '94" which will be held on 4th to 7th February. If you live in the U.K. you should receive, by a separate mailing, a Newsletter about this. We will be having a stand and giving displays and workshops to publicize the Society. Janet Woolbar's schoolgirls will be dancing on Friday, 4th February, at 4.30 p.m. and will be including some of the dances from the new CB ("Dancing Into Europe"). On Sunday, the 6th, at 12.30 p.m. the Martisorul Group will be performing Romanian Dances.

The S.I.F.D. sent a donation to Raynaud's and Scleroderma Association in memory of Kelsey Blundell, in lieu of flowers at her funeral. I received a letter of thanks from the Director of the Association, Anne H. Mawdsley M.B.E. She wrote:

"I still can't believe that someone with her determination and zest for life should have died so suddenly. We had a wonderful weekend at our Conference in September, where Kelsey showed everyone the video of her new leg. In the evening she was leading the dancing and we all had great difficulty in keeping up with her!

Kelsey has been a good friend for ten years and I feel very privileged to have known her. She will be sadly missed by all those who knew her. She contributed so much to life.

Please pass our thanks on to the Society for International Folk Dancing for their donation."

Yes, we do miss her.

JILL BRANSBY (Chairperson)

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FOLK INSTRUMENTS - THE DAIRE, DEF (TAMBURIN)

In some parts of Yugoslavia - Bosnia, Macedonia, and South Serbia - the def or daire is very often used. It is a frame drum with jingling rings all around the frame. The only difference between def and daire is in the jingling rings; def has convex and daire flat rings. The instrument is mostly used without the accompaniment of other musical instruments, for the marking of the rhythm.

There are two kinds of beating - in the middle of the skin or near the frame. If the beating is in the middle of the skin, this sound is called "dum", and if it is near the frame, the sound is called "tek". From the dynamic point of view it corresponds to the intensity of forte/pianissimo (dum/tek).

It is considered that the daire came to Yugoslavia from the Near East where the Oriental girl-dancers exhibit their physical charms to the accompaniment of this instrument. Also in Yugoslavia the daire is the instrument mostly used by women (very seldom by men) performing various changes of complicated rhythm during the dances, some of which reflect the inherited Oriental influence.

ANDRIJANA GOJKOVIC
Acknowledgement to "The Folklorist" 1958

THE ZIVKO FIRFOV JUGOSLAV FOLK DANCE & SONG GROUP
Its origin and times

Written by Fred Wood in 1986 and detailing Philip Thornton's massive contribution in introducing Balkan dance in this country.

Continued from last month:

In 1958 Ken (Ward) decided to go on an extended stay to Macedonia to learn directly about dancing in the region. Philip provided him with a letter of introduction to Zivko Firfov, a renowned Yugoslavian composer and folk expert whom Philip had met. Firfov, though nationally acclaimed as a composer of choral works, song cycles, instrumental music and music for films and theatre, is known "first and foremost as a folklorist and ethno-musicologist, a collector and student of Macedonian folksong, its interpreter and propagator". Between 1949 and 1953, he helped found, and became artistic director of, the professional folk song and dance ensemble "Tanec". Ken recalls, "Zivko was charming, and arranged for me to work with Jonče Hristovski, a lead dancer in Tanec. We worked every day after he had finished working with the group on rehearsals. He was an exacting teacher and I had to work very hard. I was allowed no music or rhythmic sounds. I had to watch, follow and work it out for myself. In the end, I did not hear some of the music until I got home. He took me to see dancing and I also listened to archive music at the radio station and folklore institute".

Philip had painted "an appalling picture of what I would find in Macedonia", Ken tells. "In part this was true. I travelled over excruciating roads, in decrepit 'buses, arriving covered in dust, and I did suffer abit, but the journeys I recorded still fill me with excitement. I was glad that I went when dancing and traditions were still very much a part of their life, even in the towns. I saw a lot of spontaneous dancing - in the streets for weddings and other celebrations; on railway stations while people waited for trains; in the markets. I was able to join in. The dancing was of high quality and I felt the emotion and the strong, rhythmic movements of the dancers. I also began to appreciate the regional differences when dancers were not wearing an identifiable costume. Macedonia was the first region to fascinate me but in later years I went to Serbia and Croatia". As a postscript to that initial journeying, Ken says "Everyone was so kind to me. I was an Englishman!".

As well as a "nice costume which the bagpiper with the Folklore Institute in Skopje, Nikola Svetkovski, found for me", and a man's jacket, "a lovely pre-war Skopje man's jelek" as a present from Zivko Firfov, Ken returned with some dances "quite unlike any we had seen before, including Nevestinsko Oro, Kaladziskoto, Berovka, Ratevka, Sadilo Mome and Makedonska Oro".

Philip Thornton's reaction to Ken's travels was, at the least, unexpected. In recalling it, Philip dubbed Ken a "touristicki putnik", a tourist traveller! "Ken offered me this material and dances and I tried some out at Hortensia Road, It was not popular. Sadly to relate, he could not communicate what he had learned to the class. Much of what he had learned was totally new to me, i.e. post-war styles of dancing and Macedonian "pop" music (figuratively) was part of it". As Ken sees it, "there was a strange re-action to the dances. The class was interested but Philip was a bit reluctant to my doing them. He seemed to find them difficult for some reason! They were so different! A kind of atmosphere began to creep into the class; the relationship between us became a little strained. Before my visit to Macedonia I was a good friend and his No.2. Now there was a kind of barrier."

Ken has stated that "visiting groups left a doubt in my mind about the authenticity of most of Philip's material". Philip writes of such performances as "horrible presentations of pseudo folk groups". Standing back, though, we can readily see a gap of over twenty years between Philip's and Ken's experiences. There is surely some justification in Philip's statement above, viz. "Much of what he had learned was totally new to me, i.e. post-war styles of dancing" etc., not

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to mention memory playing tricks. Nevertheless, it was a bone of contention which, when added to the other elements - the costumes, upsets at demonstrations and rehearsals, dances emerging in different versions, the transition to the I.L.E.A - led to acrimony and discontent that could not be concealed. Over and above all this, though not beyond it, was the S.I.F.D. now finding its own difficulties in handling Philip. There was talk of Philip setting up once again an independent group. Margery Latham had been instrumental in the transition of the S.I.F.D. classes to the I.L.E.A. umbrella and she now arranged for Ken to be interviewed as a teacher on the I.L.E.A. staff, a position for which he was duly accepted.

FRED WOOD

Ed.Note: This concludes Fred's interesting record of the origins of the Zivko Firfov group and the valuable part played by both Philip Thornton and Ken Ward in bringing Balkan dancing to the S.I.F.D.

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A NEW PUBLICATION

"Dance Studies, Vol.16, edited by Roderyk Lange, obtainable from Centre for Dance Studies, Les Bois, St.Peter, Jersey, Channel Isles, price £6 plus p. & p.

Always welcome, Dance Studies Vol.16 has now been published and follows very quickly after the previous edition which came out at the beginning of this year. This latest in the series contains three studies on Greece. Each of the authors approaches the problems connected with dance folklore from a different position. Greece is a country so full of interest - the dance, music, folklore, history - and these three studies were rather disappointing. It seemed a wonderful opportunity to have a Dance Studies book on Greece, but these three studies are rather trivial, which is very surprising.

The first study by Elias Demas is on The Social Factors and the Folk Dance Forms in Metsovo and Melia, two towns in Epirus. It contains some very interesting observations on the changing aspects of the dance culture both in the past and the present day, but all a little brief.

The second study by Alkis Raftis deals with the Dora Stratou Theatre in Athens and he writes about the very remarkable lady, Dora Stratou, and her many achievements through to the present-day structure and various developments. Much has been written about Madame Stratou in different folkdance magazines, but if you don't know about her, although it is hard to believe that people would not know, then you will find this study of interest.

The third and largest of the studies deals with the dance Zeimbekiko and how the film director, Michael Cacoyannis, adapted this dance for the film "Zorba, the Greek". The author, Katia Savrami, has researched her subject matter extremely well but why compare the two, a choreographed item in a film with a traditional dance? Was it Zeimbekiko in the first place? This is a dance in 9/8, and Zorba is in 2/4 and is linked much more strongly to a Hassapiko. The few pages on the origins of Zeimbekiko are interesting but the whole analytical process becomes dull. However, the methods that Katia Savrami used have made a good contribution to the field of choreology.

There is always something to learn and of interest in these series, but this was perhaps not one of the best.

ROBERT HARROLD

BESKYDY DANCERS' TOUR TO MORAVIA, 1993

By Hedy Fromings

Way back in January 1993, Beskydy Dancers received an invitation to the Rožnov Folk Museum (Skansen) Summer Festival in the Czech Republic, to perform as one of several expatriate Czech and Slovak Folk Groups. As we didn't quite fit this description - our group consisting mainly of English people - we thought we might not be accepted, but the organizers assured us that they had seen our dancing and heard from several sources about our work and were keen to have us. So, after some in-depth discussion, remembering the hard work and dedication required from all who committed themselves to the last tour to Slovakia in 1987, we accepted and some time during the Spring started preparing the programme. The performances required of us within the Festival timetable were not too strenuous and we chose six dances (two from each region) to prepare.

Around the Rožnov Festival, 1st to 4th July, we planned a few other events to make it an enjoyable holiday. Our departure from England was timed to attend the Strážnice Festival in S. Moravia, hitherto the largest annual Folk Festival in Czechoslovakia (24th/25th June). For the period between the two festivals we stayed in Brno, capital of Moravia, where the dance group "Polana", whom we hosted in London two years ago, returned our hospitality.

We travelled in various ways; in two cars and a superbly converted minibus which took the majority of our members including the heaviest of them, our cimbalon. The journey across Europe was very much part of the holiday, packed with the usual trials but also tribulations. Amazing, how people often get a real spirit of friendship and goodwill going on such trips! A good mix of personalities with a sense of humour also helped. We did not have too many crises, and certainly none that our flexibility and quick thinking couldn't overcome.

The first crisis came on our very arrival in Strážnice! Our friends in Brno had booked chalet accommodation for us (at £2 per night!) in a village five miles beyond Strážnice in the beautiful Carpathian Mountains. On the arrival of the advance party in a car, we discovered there were five such chalet Recreation Centres, and only the patient help of the village Post Office lady supervisor located the right one for us. But how was the minibus to find us in the dead of night, when its arrival was expected? With the help of the locals, improvised posters went up in strategic places around the village and, sure enough, with the help of other locals, (this time in the village pub!) and the posters, they found us - orienteering wasn't in it!

Strážnice, the Festival, was somewhat disappointing this year. The shortage of funds for all things cultural in the new Republic was noticeable. There were fewer groups, much smaller crowds, fewer stalls, no decorations in the town and, some of us felt, a dampened spirit. However, the dancing was good and the main local group, "Vsacan", who celebrated their 50th anniversary with a special programme, were superb. Of special interest was the set of dances which their "oldies" presented. These were grannies and grandpas, who danced with such gusto, experience and grace; a joy to watch - and proof for all those of us who are no longer in our prime that folk dancing can go on and on for as long as we enjoy doing it.

Foreign groups participating were from Finland, Greece, Austria, Peru and Slovakia, as well as the "Ancient Men" Morris group from Oxford, one of whose members changed his hat from Morris to Bohemian after Strážnice and proceeded with us to Rožnov. In the smaller stadium, specialized concerts took place for Verbunk competitions, workshops, musicians and smaller groups.

On the morning of our transfer to Brno, another crisis occurred. Our leader, Hedy, collapsed and was whisked off to hospital in Hodonin, 50 miles from Brno. Viral gastro enteritis was later diagnosed. The group came up trumps in sorting out all arrangements and Peter, our accordionist, found that so much Czech came back to him (having worked for a time in Prague many years ago) that even the interpreting was taken care of.

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In Brno our members were accommodated in the families of dancers and musicians of "Polana" and this was a very pleasant and warm experience. "Polana" organized a teaching session for us to learn steps from "Starodávny", a Wallachian dance, and a visit to a workshop where the ancient craft of blue-printing was still in operation and where we bought blue-print material for new aprons for our group. There was sight-seeing and shopping and a final party with our own and their musicians playing solidly for three hours and the dancers enjoying themselves.

We arrived in Rožnov with plenty of time to get the feel of the place. The accommodation was in very generous student quarters; all meals were provided, and even pocket money given. Food and drink are so very cheap in the C.R. that our members often stopped for extra snacks and especially for the excellent Moravian wine and beer (at 10p a glass!). There were rehearsals on both days before the festival, and the programme kept changing frequently. We met the other groups, expatriate Czechs from Texas, Switzerland and Romania, visited the Skansen shop and stalls with beautiful handicrafts.

On the Saturday the Big Day had arrived and it began with the procession of all groups through the town, with stops at the main square for a dance from every group and a full programme on the open-air stage in the Skansen. The atmosphere in Rožnov was wonderful. In brilliant sunshine, smiling people were milling around in the leafy park, dressed in costume, and music sounded everywhere. Tom, our cimbalist, had never seen so many cimbalons in one place! The two auditoria are set into the countryside, with timber cottages on either side of the stage.

All the many groups from Valašsko (Wallachia) who performed at the main concerts were brilliant. The highlight was a competition for the best Odzemek dancer - Odzemek being a shepherd's dance with axe, starting very slowly and building up both the speed and skill in leaps and figures and ending with the axe being driven into a piece of tree-trunk. A real inspiration for our men!

The reception of our dances on both days was very good indeed. There was clapping (to rhythm) even at the beginning of the dance, never mind at the end. There were interviews on stage by M.C.s as well as off-stage by reporters. We performed a suite of dances from South Bohemia and the Doudlebská Polka with the men's hat-passing, a suite of dances from S.Moravia, which includes a Verbunk. This won our men extra praise regarding the character and authenticity of it. Also dances from Myjava, including the Uklakonana, with the girls being lifted on to knees and even shoulder. We had decided not to offer our rather tame suite of dances from the Beskydy mountains, because so many were performed by the local groups; chicken perhaps, but wise we thought.

On Sunday evening, the Festival finished with a grand dance-party on stage, when any group could teach a dance or two for all to join in. The atmosphere throughout the Festival was warm and friendly, and with the balmy nights, the music, the wine, and our helpful hosts, we all felt very much at home. When it had all finished at the old Skansen village, our group returned to base and carried on the party in one of our rooms, hilariously trying some of the tricky shepherds' games (acrobatics really!) we had seen on stage. Next morning, alas, we had to leave that pretty place, in brilliant sunshine, and head back to England. We did, however, briefly renew that wonderful feeling of Moravian music and dance when, a few weeks later, the "Polajka" group from Rožnov came to London and we hosted them for three days. During their hectic sight-seeing schedule we arranged for them to give two concerts, one in Covent Garden and an all-evening one in Wakefield Street, Central London. A fair number of S.I.F.D. members were present and enjoyed with us not only their programme but many "small" dances they taught us in the second half.

Now that term has begun again we shall be learning a new dance from Valašsko, thus keeping the Rožnov experience alive in our memories.

HEDY FROMINGS

Ed.Note: My apologies if there are any errors in the names of places and dances but, as I have said before, unless these are printed in BLOCK CAPITALS I cannot guarantee to decipher the hand-writing correctly!

TURKISH FOLK DANCE AND MUSIC

Brief Cultural History

When trying to understand Turkish folk culture, one may be surprised by the close connection between the present Anatolian culture and the ancient one of Central Asia, from which the people moved a thousand years ago and which is the origin of the Turks' first religion, Shamonism. The shamons believed that the elements - fire, water, earth and sky - were sacred. The devil and other evil spirits were contained in the drum. The shamon would drive away these evil spirits by playing the drum and making rhythmic movements, sounds and facial expressions. The drawings on rock and bas-reliefs from Shamonistic times which have been found depict men and women sitting, standing and dancing together. Even amidst modern Moslem culture, one can still find traces of these ancient beliefs, especially in folk dances.

After the Turks moved to Anatolia, the Ottoman Empire came to power. The growth of this empire over the course of five centuries influenced many other cultures, just as these cultures influenced the Turks. Throughout these changing times, the Turks never completely lost their Shamonistic heritage. Strong cultural beliefs and close kinship ties kept the ancient ideas and values alive from generation to generation. Even today these traditions and customs are respected as if they were law in some remote villages.

Across modern industrialized Turkey, a general folk culture of common beliefs and traditions can be recognized. Yet certain regional variations within the general culture have developed due to regional differences in geography, history, and daily living conditions. This heterogeneity is most apparent in the folk dances which reveal distinctions in both subject and style.

Subject and Styles

There are four general subjects in Turkish folk dances: man's labours, real or mythical events, man's relationship with nature, and religion. There is no single national style of Turkish dance. Although attempts have been made to popularize certain dances on a wide scale, each region, even each village, maintains its own dances. While remarkably diverse in character and origin, Turkish folk dances may nevertheless be classified into six broad categories according to their geographic areas, which may overlap. They are: Halay, Horon, Hora (Karsilama), Bar, Zeybek and Kasik. These represent the different dance styles found in the country's numerous ethnic provinces.

Turkish Folk Music

Two basic structures make up Turkish folk music: Kirik Hava and Uzun Hava. Kirik Hava ("broken sound") has a definite melodic structure with regular measures and rhythm. Uzun Hava ("long sound") has no regular melody, rhythm or measures because the musician is a shepherd who plays whatever he feels. Most Turkish folk music begins as Uzun Hava, then changes to Kirik Hava. The shepherd's song characteristically begins very high and shrill, then slowly winds down to a low pitch.

Article sent in by Ahmet Luleci (See "What's On in January").

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DATES FOR YOUR DIARY

- Feb. 4th/7th "DANCE WORLD '94" At Barbican Centre, London. Exhibition and displays in a celebration of Dance. Further details will be sent separately.
- Feb. 5th DAY OF DANCE, led by Laura Shannon, featuring dances new to the network, with a focus on Gypsy, Armenian, Kurdish and Assyrian dances. 10.30 a.m. to 5 p.m. at Bealings Village Hall, near Ipswich, followed by an EVENING SOCIAL DANCE, 7 to 10 p.m. Cost £12 to £15. £5 deposit and enquiries to Sally Fletcher, 106 Westerfield Road, Ipswich IP4 2XN. Tel: 0473 252824.

AN EVENING WITH DENVER INTERNATIONAL FOLK DANCERS

It was strange how it all started. Peggy and I were nearing the end of a three-week walking and touring holiday in Colorado and were walking up Wilder Gulch in the direction of Ptarmigan Pass. We had stopped to drink some lemonade when three dogs appeared from nowhere and started to make friends. The dogs' owners, Kathy and Greg McKulick, soon caught up with them and we all started talking. Suddenly Kathy noticed my S.I.F.D. sweat-shirt and asked whether we were international folk-dancers. When we replied that we were, she became quite excited and said she had been dancing international dances for several years. Greg was not a dancer but appreciated Balkan music - just as well since Kathy was also a member of "Planina" Balkan Women's Choir.

We walked together, incidentally climbing Ptarmigan Hill, a mere 12,150ft. above sea level, and talked folk dancing. Kathy then gave an invitation - why not spend our last night at their home in Denver and go with Kathy to the International Folk-dance Club which met that evening? It did not take long for us to accept!

Denver International Folk Dancers meet on the University Campus, in Mary Reed Building, in a hall with a beautiful floor. It is also lined with mirrors - shades of Floral Street! From 7 to 8 p.m. is a teaching session, and from 8 to 10.30 p.m. is open dancing. When we arrived a Russian dance called Lebedushka was about to be taught, so we joined in. The teaching was very good and easy to follow. We were a little worried that we would not know any of their dances, or that they would be danced differently, but when the open session started with Setnya and was followed with Karamfil, exactly as we knew them, our fears melted. A few of the dances we had not met before, but most we had met, mostly at Solihull, Barnet or High Wycombe, and there was even "Mayim Mayim" from Harrow Green days. Music was by tape, a vast collection of cassettes with a correspondingly huge index. There were about 30 to 40 dancers that night, age groups from 20s to 60s, ladies in the majority, and, looking round, we could have been at any British S.I.F.D. affiliated club. The programme likewise - La Bastringue, Ciuliandra, Stern Polka, Erev Ba, etc., with a minimum of gaps (or announcements). Makedonska Devojce appears to be the traditional last dance with this club, after which a bunch of us repaired to a nearby ice-cream parlour for sustenance. We finally got to bed sometime after 1 a.m., which helped us to sleep during the 8-hour transatlantic flight the following night.

In concluding, we must record our thanks to Kathy and Greg and the very friendly Denver International Folk Dancers for a wonderful last night in the U.S.A.

ROY (OSCAR) HAYCOCK

P.S. If anyone is interested, we also have a list of clubs and classes for the Denver/Boulder area - everything from Hungarian to Morris via Appalachian Clog!

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JACY TACY Polish dancers and friends have sent a cheque for £150 to Raynaud's Society in memory of Kelsey Blundell, who danced in earlier years with them.

BETTY HARVEY

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MUSIC. Another tune from Wilf Horrocks on page 10. Please let Wilf know if you would like a particular tune. Tel: 081 642 3629.

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ALL MATERIAL FOR THE FEBRUARY ISSUE OF SIFD NEWS MUST BE RECEIVED BY THE EDITOR
IN WRITING BY 17TH JANUARY.

TANCUJ "DANCE WE!"

(Czech)

♩ = 120 Intro. MELODY

Chords: G, D7, G, D7, G, G, D7, G, D7, G, Em, Am, D7, G, G, D7, G, C, D7, G.

Intro. HARMONY

Chords: G, D7, G, D7, G, G, D7, G, D7, G, Em, Am, D7, G, G, D7, G, C, D7, G.

Play AB four times - C is played, slower and with emphasis, only at the very end so that the dancers can finish with a flourish and acknowledgement.

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

Jan.2nd M.C.s The S.I.F.D. Committee. Please wear costume. Beverley Wexler will be organizing a Raffle. Please bring unwanted gifts. Proceeds half to S.I.F.D., half to Raynaud's Association.

Feb.6th M.C.s Woodvale International Folkdance Club

7 to 10 p.m. Admission: £3 for S.I.F.D. members, £3.50 for non-members.

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WHAT'S ON

Jan.8th S.I.F.D. DANISH DAY COURSE with GayeSaunte at St.Paul's Centre, Rossmore Road, London N.W.1. No other details received. Contact: Liz Mellish, 081 863 7807.

Jan.12th THE BESKYDY DANCERS (Czech and Slovak Folk Dance) will be holding an OPEN EVENING at Imperial College of Science & Technology, Holland Club, Callendar Road, off Prince Consort Road, S.W.7. Entrance through iron gates off Prince Consort Road. 7.30 p.m. All potential dancers and musicians welcome.

Jan.15th TURKISH DAY COURSE with Ahmet Luleci, 11.30 a.m. to 5.30 p.m. at Highbury Grove School, Highbury New Park, London N.5. Nearest Tube: Highbury & Islington - Victoria Line. Price: £8.50 in advance, £9 on the day, £7.50 for Balkanplus Season Ticket Holders. Tickets and enquiries: Maggie O'Regan, Flat 1, 317A Caledonian Road, N1 1DR. Tel: 071 609 7098 (evenings), 071 388 2444 (day). SOFT SHOES ONLY MUST BE WORN.

Jan.15th BALKANPLUS, 7 p.m. at Working Men's College, London N.W.1. M.C Dave Carter. Enquiries to 0702 207447.

Jan.20th ERIK BENDIX will teach an evening of mainly Bulgarian dances at the White Waltham Circle Dance Group, 8 to 10.30 p.m. Contact Laura Shannon on 081 560 8082 to reserve your place.

Jan.21st ERIK BENDIX AT BARNET. The popular Balkan dance teacher from U.S.A. will choose dances from his new tape in this workshop which is part of a short British tour. 8 p.m. at Church House, Wood Street, Barnet, Herts. £4. Enquiries to Irene Nicholls, 081 440 1366.

Jan.22nd CROXLEY GREEN INTERNATIONAL FOLKDANCERS NEW YEAR PARTY at St.Oswalds Church Hall, Malvern Way, Croxley Green, near Watford, Herts. 7.30 to 10.45 p.m. Entrance £2 including refreshments. Payable at the door. Enquiries to Joyce Sharp, 0923 228080.

Jan.23rd NEW YEAR'S "FAMILY" EVENING DANCE organized by Barlow International Folkdance Group at St.Ninian's U.R. Church Hall, Egerton Road South, Chorlton, Manchester. 7.30 to 10.45 p.m. Further information from Joan Wood, 061 881 1077. The group invites you to come and celebrate the new season with them.

Jan.29th OXFORD BALKANSKO ORD 1994 NEW YEAR PARTY at St.Margaret's Parish Institute Hall, Polstead Road, Oxford, 7.30 to 11 p.m. Live music with Dunav and friends. Refreshments. Tickets £5 in advance from Roger Wicksteed, 47 Jordan Hill, Oxford OX2 8RU. Cheques payable to Oxford Balkansko Gro. Please send s.a.e.

Jan.29th WEEKEND WORKSHOP OF IRISH SET DANCING at Cecil Sharp House, Saturday & 30th 11 a.m. to 5 p.m. and Ceilidh 8.30 to 11.30 p.m. Sunday 11 a.m. to 5 p.m. Tutor: Timmy McCarthy. Day Ticket £5, Ceilidh £4, Weekend £13. Tickets and details from Pat Cardis, 071 254 3998.