



1996

MAY

SOCIETY FOR INTERNATIONAL FOLK 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 design was drawn by Lesley Boorer specially for our
Golden Jubilee Anniversary Year and we shall be using it every month
throughout the year.

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PLEASE INFORM THE MEMBERSHIP SECRETARY OF ANY CHANGE OF ADDRESS.

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S.I.F.D. GOLDEN JUBILEE DANCE, 12TH OCTOBER 1996

Can anybody help with a musical matter, please? As you know, our Celebration
Dance is being held at the Camden Centre, near Euston and King's Cross Stations,
but they do not have a piano available. Has anyone got a reasonably good
electric keyboard which we could borrow, so that our pianist, Alan Humberstone,
can join us in our celebrations? Alternatively, can you advise us about
hiring one? Please reply to me at the address below.

KAY KEDGE
9 Barnes Rise, Kings Langley WD4 8AN
Tel: 01923 262763

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S.I.F.D. DAY COURSES

There will be no S.I.F.D. Day Course in May. By popular demand, FRANK DOWLING
will be teaching some more of the dances of former Yugoslavia in June.

MAGGIE O'REGAN

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BEXHILL BULLETIN

Out of the wheelchair; thrown away the walking frame; now on three legs - my own two plus walking stick; not yet ready for Appalachian clogging, but making progress. Thank you for your enquiries and good wishes.

LILY AVERY

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INTERNATIONAL FOLKDANCE SUMMER SCHOOL, YORK 1996

The College of Ripon and York St. John at York has been booked for the summer school from the evening meal on Saturday, 27th July 1996, until after breakfast on Saturday, 3rd August 1996.

We have had far fewer applications than usual by this time of year. If you are thinking about coming, it would be a great help if you could let us know as we need more applicants in order for the school to be successful. If you have little or no experience of French, Irish and Turkish dancing, do not worry! Ask anyone who has been to a summer school and they will tell you that a desire to know more about the dances is all that you need!

Our three tutors have been highly recommended by S.I.F.D. members who have already been taught by Marie-Claire Viala, Timmy McCarthy and Ahmet Luleci. The college is only five minutes' walk from the city centre. York is popular with tourists from all over the world; the only problem is to decide where to go and what to see!

DAWN and PAUL WEBSTER
Greenacres, Broadstreet Common,
Nash, Newport, Gwent NP6 2AZ.
Tel: 01633 272 662

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S.I.F.D. SHOP

NEW STOCK - NOT TO BE MISSED - LIMITED EDITION. T-shirts with "Anniversary" design by Lesley Boorer, as shown on front of SIFD NEWS, printed in red, black and gold on natural 100% cotton. No side-seams, excellent quality, full cut, available in sizes Small/Medium/Large/Extra Large. Cost: £10 plus £1 postage & packing. Obtainable from me at 34 Broadwater Avenue, Letchworth, Herts. SG6 3HF.

Thank you, Lesley, for producing an excellent design for this special occasion.

CLAIRE STEELEY

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ERRATUM. For the last four months we have made an error on p.2 in the description of the cover design. It is of course to mark our Golden Jubilee, not Silver. Please amend if you keep your copies of SIFD NEWS. (My mistake, not Heather's; no-one seems to have spotted it!). Ed.

TURKEY COMES TO YORK

Some S.I.F.D. members will doubtless have their first exposure to Turkish dance this August at the Summer School at York. For those who view this with some trepidation, I can assure them that, under Ahmet Luleci's expert tutelage, it won't hurt a bit! Ahmet is a wonderful dancer and teacher, and has lived in America for some years where he has taught at many SummerCamps. The following extract from an article he sent me may be of interest to you.

MAGGIE O'REGAN

"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 1,000 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. 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.

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."

BULGARIAN DANCE WEEKEND IN BRISTOL, with Eddy Tijssen

The Bristol Balkan Group has invited Eddy Tijssen to teach a weekend course on Saturday, 31st August, and Sunday, 1st September 1996. There will also be a Balkan party on the Saturday evening. Details and booking forms will be available at the Ironbridge course, or from me from the beginning of May. Booking is essential as numbers will be limited. Members of the Bristol group will put people up for the weekend, or details of local Bed & Breakfast can be sent. Discount for bookings received before 1st July.

ANNE MARSHALL
44 Church Rd., Westbury-on-Trym,
Bristol BS9 3EQ.
Tel: 0117 950 9889

Dear Friends,

Preparations are well in hand for our special celebration on Saturday, 26th October 1996, but it needs you with us for the occasion to be a success. Some of you, those with a direct connection with our group, will be receiving a personal invitation but I stress that all S.I.F.D. members are invited.

The evening, including a wonderful buffet washed down with wine or fruit juice, will be free. Accommodation can also be free for those who let us know early enough, and for the rest of you there is a wide selection of places to stay, from a top-grade Y.H.A. Centre via B. & B. to some very smart hotels. All this can be arranged for you by our Jeannie. Some of you may want to come on the Friday or perhaps stay a little longer. This too can be arranged for you by Jeannie.

Pembrokeshire International Folkdance Group is such a small group, only eight of us on a regular basis, but we do know how to put on a party. Our selection of dances will be wide and varied and will certainly include plenty of serious dances as well as some fun ones. Hopefully, nearer the time, we will publish a possible programme.

We've had a busy year, giving many demonstrations in hospitals and residential homes as well as the usual W.I. events. We also had great fun running a Barn Dance when I persuaded our Sheriff and immediate past Sheriff to do a "Little Oxdans" for us. The pre-dance rehearsal was a closely guarded secret and the result was hilarious to say the least.

As I said at the outset, we've been busy with our preparations and so far this has resulted in our raising over £500 in jumble sales etc. Just think of all the food and wine we'll have for you to enjoy, so please make a note of the date and please either write or 'phone me (I'll be away all of May and all of August).

Best wishes and happy dancing.

SUE CLARK and members of the
Pembrokeshire International Folkdance Group
22 Church Rd., Roch, Haverfordwest, Pem-
brokeshire SA62 6BG. Tel: 01437 710261



"DANCE WORLD", 17TH TO 19TH MAY AT WEMBLEY EXHIBITION CENTRE

An exhibition for all amateur and professional dance organizations. There will be performances and workshops in a very wide range of dance styles. The S.I.F.D. will be represented by a performance by Tetry Polish Group and a workshop led by Jeanette Hull and Anne Leach.

The S.I.F.D. also has a table in the "C.C.P.R. Village" within the exhibition, where dancers from other disciplines will be able to find out what we do, and buy tapes and books. We have a small allocation of free passes for people working on our table. If you have a day to spare and would be willing to spend half of it working (and half watching dance performances and visiting other stands) please 'phone me on 0181 640 5267.

JEANETTE HULL

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ALL MATERIAL FOR THE JUNE ISSUE OF SIFD NEWS MUST REACH THE EDITOR
IN WRITING BY 17TH MAY 1996

WHAT IS A REAL FOLKDANCE? THE PROBLEM

What is a Real Folk Dance? I asked a similar question in the S.I.F.D. NEWS some 20-30 years ago, but never got an answer! Today, I am prepared to advance the answer that it is based on a concept that is ill-founded, and hence open to all sorts of interpretation and thus argument. At the risk of oversimplification, I will attempt to summarize my reasons.

Three fundamental postulates have dogged the study of folklore from the early 1800s when they were formulated by the Grimm brothers in Germany, and their followers:-

- 1) There exists a homogenous folk population.
- 2) The various folk elements have existed largely unchanged for hundreds or more years.
- 3) The folk elements handed down to us have come about by a process of communal creation.

These postulates have been taken as axiomatic, for there has never been any justification for them. One can of course select a particular population for study, but that is a far cry from equating it to the population at large (but see later). It is true that some customs, songs, etc. may be very old, but this is not universally true. The idea of a communal creation is surely a romantic idyll? The fertile mind can perhaps imagine it occurring in the case of charms, superstitions, customs etc. but hardly for that of a highly structured activity such as dancing.

Going back to basics, we can define folk dances as being those danced by the folk. If we restrict our attention for the moment to the 18th and 19th centuries and Western Europe, we can identify "a folk", or even "the folk". During this period, a small educated (so-called upper class) had diverged socially, economically and culturally from a much larger, mostly non-educated (so-called lower class). The latter constituted some 80% of the total population. The educated "upper class" became interested in collecting and noting the customs, songs etc. of this "lower class", referring to them as folksongs, folkdances etc. Thus the folk were unambiguously identified. This class was also largely rural. Hence dances collected during this period can be classified as folkdances, with the proviso that they may only belong to a particular region and to a particular time in history. They are often referred to today as "traditional" folkdances. I prefer the term "historical" because the word "traditional" implies ageless.

However, as we move into the 20th century, and this is where the problem arises, we can no longer identify two clear-cut distinguishable classes. The educational and cultural differences have largely disappeared and the urban population has grown at the expense of the rural one. Thus, now, we are the "folk". We, the folkdance enthusiasts, are observing ourselves. Yet we are blind to the dances of today. We expect contemporary folkdances to be in the style of the "traditional folkdances". But, if we retain the definition that folkdances are the dances of the folk, then we should be embracing the ballroom dances promoted by Victor Silvester and others. A vastly greater proportion of the population, i.e. the folk, were dancing these dances during recent decades than were dancing the so-called folkdances.

Thus, in summary, the PROBLEM lies in the term "folk" which, at least as far as Western Europe is concerned, is an historical concept that has little meaning and even less relevance in today's world. It is certainly still valid in other cultures today, though with modification and qualification. I would like to suggest a SOLUTION in a follow-up contribution (the Editor allowing). In the meanwhile, perhaps members would ponder on the following dance(form) in relation to the question: Israeli dances; American Square dances; U.S. Country Line Dancing; Cajun and Zydeco; CEROC; Daldans; Bugg; Miserlou; the Veleta; etc.

G.D.TOWNER

IS IT REALLY FOLK?

I write in response to Jenia Graman's question, "but is it really a folk dance?". For me, there are four main things that create the essence of folk dance - community, locality, spontaneity and either joyousness or ritual. "Folk" therefore covers a wide variety of dance. The nature of peoples is to be ever dynamic, changing as their circumstances change. For instance, in cultures who still have (or once had) a living contact with nature, the dance expression would be to "pray" for, or celebrate, the fertility of crops, animals, or indeed ourselves; to honour the sun, moon, wind or rain. This is a dance born to express a community's needs and loves, and danced more as a ritual - and would not have "boy meets girl" as a main objective.

Yet another aspect is the sheer love of rhythm and movement inherent in the human race which bursts into being through joy of itself, particularly in common with other people. Favourite movements and steps get copied and danced for the sheer joy of repeating them, and social activities become organized around them, so boy and girl find a formalized and acceptable way to meet.

The more spontaneously a dance "evolves" in a community (and this means it is likely to change over time, though based on the original), the more it would appear to be genuine "folk". Yet, if Igor Moiseyev, out of his joy of dance, "dances for" the Kalmyk people, and they love what they see, copy it, and dance it down the years, how can one say that this is any different from villagers copying the steps of the most able village dancer? The only difference is that the "catalyst" for the dance came from further afield. As we become more modern, mobility becomes a key issue. Likewise, modernity shortened the Hopak girls' skirts - so spontaneously they began to compete in their own way with the boys, thereby adding to the dance but not destroying the original.

Most of us in S.I.F.D. do not live in small communities and rarely have the tradition of our own locality. But we can choose to learn others' folk dances. At which stage of that dance's "development" we choose to prefer, is a matter of choice. If we prefer to dance a fixed style of a certain era, that is fine, but it is also "folk" to dance the same dance from a later era, when some steps and movements will have evolved and changed. It is all "folk".

However, dances deliberately created for an international stage are self-conscious and usually require intensive training with people of considerable ability. These dances may be based sincerely on folk dance steps, but are adapted for stage work and would not naturally fit into a local village gathering. Some stage companies, however, mix the genuine folk dance (as in a demonstration) together with choreographed pieces. In both cases, the original base from which the dance was taken should always be acknowledged.

True ongoing folk dances can be danced by anyone with average ability (though there will often be one or two spectacular dancers who do more "advanced" movements or solos); can be learned by children, and enjoyed by the elderly. For it to be folk dance, it needs to fulfil that irresistible joyous urge to move and share with others. I am fearful that with passive T.V. watching of today there will no longer be musicians playing spontaneously, or singers singing for the joy of it, so that people may no longer even know that they have that joy within them.

DIDI CROOK

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MUSIC for three more dances from Wilf Horrocks on p.12. Please let Wilf know if you would like music for a particular dance. His number is 0181 642 3629.

ISRAELI COURSE AT FRESHWATER, ISLE OF WIGHT

"A series of meals with interesting things to do in between" was Cathy Meunier's introduction to this weekend. The H.F. Centre at Freshwater certainly provided very comfortable accommodation, with some lovely walking, but Cathy's superb organization and Fiona Howarth's inimitable fun moulded this weekend into a memorable and successful event.

Who would have anticipated that shouts of "queueing up for fish and chips, reaching to the counter, then right for the salt and left for the vinegar" could have encouraged the General Class to perform Klezmer with such relaxed accuracy? But then, those who know Fiona's style realise she is a master of mnemonics and other aids to memory.

Thank you, Cathy and Fiona, with David and Alan, for a very enjoyable weekend course.

JANE and MICHAEL CLARK
with coat hangers in our mouths!

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A DAY OF BALKAN COSTUMES, MUSIC AND DANCING IN HALIFAX

On Saturday, 25th May 1996, the Bankfield Museum in Halifax will open an exhibition of traditional costumes and textiles from Albania and the countries of former Yugoslavia collected by a traveller between 1900 and 1914. To celebrate the occasion, the museum has asked Dunav Balkan Group to present an afternoon of music from these regions. Dunav will invite the audience to join in some simple line dances. Entrance is free, doors open at 10 a.m., concert and dancing 2.00 to 4.30 p.m., and the address is Bankfield Museum, Akroyd Park, Boothtown Road, Halifax HX3 6HG. Tel: 01422 354823 or 352334. No restaurant.

Further information from Caroline Thomas (Dunav) on 0181 527 4896.

CAROLINE THOMAS

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NEW SYLLABUSES BEGUN AT HOPE VALLEY COLLEGE

On 30th March a group of enthusiasts met at Hope Valley College, not just to have a reunion and enjoy ourselves, but with the serious purpose of making a start on the new syllabuses for the Greek and Macedonian S.I.F.D. Bert Price Proficiency Badges (see SIFD NEWS for January and February).

We devoted three hours to each style, and with careful tuition by Janice Wrench and Maggie O'Regan we made an excellent start to the study of the two contrasting styles. By skilful demonstration and explanations, they coached us in the relevant style points. By the afternoon, fatigue was setting in to brain and body, so Maggie, having drawn the short straw and teaching second, found her class wilting slightly, which was a shame for her and which is something we must correct next time!

It is now up to us to practise amongst ourselves, and when we have had a chance to learn the rest of the dances we can make our choices and invite the examiners to come up North to do the tests. Many thanks to Maggie and Janice for careful teaching (and good notes) and to those who supported the day course and made it cover the expenses.

MARINA WOLSTENHOLME

NEWS FROM THE ZIVKO FIRFOV GROUP

We are again taking part in the Society's programme at the Embankment Gardens - on 18th May - and again prayer mats are out for good weather. The programme of songs and dances from Croatia will take about an hour, including an interval. The show starts at 2.30 p.m.

In arranging the programme, we have taken the opportunity of not only revising some dances but in researching original notations, including those published in former Yugoslavia. Croatian dances are currently neglected in the current wave of all things Macedonian, which is a pity. To dance them in the appropriate style is perhaps not always easy, but the dances themselves are generally quite easy to do, are charming, and the music is very tuneful and lively.

Our Croat costumes will be taken out of store and given one of their rare airings. The women's are especially attractive - multi-pleated white garments with large blocks of red embroidery. These were collected about 20 years ago when some of the group were travelling in a mini-bus. After making some enquiries about costumes, we went to the village of Posavski Bregovi near Zagreb, and in one of the attractive large wooden houses, and laced with local cider, we negotiated with the women who still make traditional costumes, not only for local use but for dance groups, notably the professional Croatian group "Lado", still one of the greatest and most traditional groups around.

It has been a busy year. Some new members have been welcomed, and we have moved into the large airy hall at the Community Centre. We have been invited to participate in social gatherings by the Macedonian and Serbian communities in London and have recently invited the adult dance group from the Serbian Church to a very successful evening at the Centre.

Plans are already afoot for another of our renowned Balkan parties, this year on 7th December. The same formula of Croatian, Serbian and Macedonian dances plus an input from the Greek, Romanian and Bulgarian enthusiasts, who each have around 20 minutes, will continue. The usual lavish buffet, considered the best in London dance circles, will again be laid on. We have an average attendance of around 90 people, but to comply with fire regulations we have to sell tickets in advance, so first come, first served.

I still have some copies of a book of Macedonian Folk Music for sale. The book is well produced and has music for 91 dances, together with an introduction and explanation of rhythms. The price, including postage & packing, is £6.50 for one copy, £12.60 for two, available from me.

KEN WARD
3 Pipers Court, 80 Beulah Hill,
London SE19 3ET

SWEDISH MUSIC & DANCE

Yorkshire Dales Workshops in Folk Arts are presenting a PROGRAMME OF SWEDISH MUSIC AND DANCE, 11th to 12th May 1996, at Ilkley, Yorkshire.

Saturday: Dance workshops, 10 a.m. to 5 p.m. including Polska, Bakmes, Snoa, Pariser Polka, Schottis, Mazurka, Hambo, Bingsjo and the Orsa Polskas. At the same time there will be separate instrumental workshops. Ceilidh 7.30 - 11 p.m.

Sunday: Events include instrumental workshops, informal dance, evening concert by "Groupa" who play "modern Swedish folk music".

For more information, contact Yorkshire Dales Workshops in Folk Arts, 14 Oakburn Road, Ilkley LS29 9NN. Tel: 01943 609393.

DANCING AT DOVEDALE

Well, not exactly in Dovedale, but at Newton House, the HF Holidays centre high above Dovedale on the main road between Ashbourne and Buxton, where West Midlands Branch's weekend was held in March. A magnificent turnout of members old and new, plus some of our S.I.F.D. friends from further afield, and the lasting memory is of such a happy weekend. We danced - a lot, we laughed - a lot, we talked - even more! We even walked a little, despite pretty unpleasant weather outside on Saturday, but with such a warm, friendly atmosphere inside, the weather didn't really matter.

The mix of dance workshops, evening social dancing, crafts tuition and singing sessions, and the comfortable armchairs in which to relax, meant there was always something for everyone. Grace Pittman and Rod Perkins looked after the workshops, with a great mixture of new dances from Grace and revision by Rod of West Midlands favourites of days gone by which we were in danger of forgetting and so losing. Rod did introduce some new dances as well, and the Danish square set "Hamegal" which he attempted (and, amazingly succeeded!) to get us doing was something to see, especially the cross-hand mill which the ladies and the men did in turn; in their first practice one set seemed to be trying to combine it with the tatting from Audrey's craft session! But we all got it right in the end - once we'd stopped laughing.

The evening social dances, ably overseen by Nibs Hobro and Maggie Kaye, were just as much fun. This is where our "in-house" band, led by David Bradley, came into their own. Numbers varied according to whether someone wanted to play or dance, but the overall effect of live music as well as tapes is something we all enjoyed. It's invidious to mention names when everyone is so good but I still marvel at the way Gordon Taylor not only played his fiddle in the centre of the circle for Djatchko Kolo but danced most of the steps at the same time.

The Estonian men's dance "Konnatants" which Grace "persuaded" all the men to do on Saturday night was an event in itself, right from the first step when they were told to leap like frogs! Grace had said the ladies could do the dance afterwards if they wished, but we were so impressed by the remarkable verve and agility of the men's performance we unanimously (and very wisely) declined her offer and let the men keep their well-earned laurels!

And the singing was just as good - old sing-along favourites, plenty of rounds and learning the words to some of our regular dances like "Erev Ba". (Is it really true, Rod, of your "black socks, the longer you wear them the stronger they are?").

As I said at the beginning, a very happy weekend, over far too quickly, and helped to no small extent by the welcoming atmosphere generated by the friendly and efficient management and staff. A lot of hard work went into making the weekend such an outstanding success and thanks are due to everyone who contributed, not forgetting Yvonne and Malcolm for making it happen - and, without wishing to frighten anyone off: Roll on the Next One!

MAVIS LOWE

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WEEKEND AT DUNFORD HOUSE, MIDHURST, WEST SUSSEX AUGUST BANK HOLIDAY, 23RD TO 26TH AUGUST 1996

YES, IT'S ON, a Balkan-orientated dancing and walking weekend. As I have, at the moment, fewer people than the required 36 to keep the cost down to £100, with the present number the price is £115. It would be nice to have a larger party; why not join us? If anyone else is interested, please send me a deposit of £50 (plus a s.a.e.) before the end of May. IRENE KEYWOOD, 133 Third Avenue, Dagenham, Essex RM10 9BD. Tel: 0181 592 4427.

DATES FOR YOUR DIARY

June 9th "DAY OF FOLK DANCE" presented by Bucks Regional Dance Council at Woughton Centre, Milton Keynes, beginning at 10 a.m. In addition to Rhythmic Tap and Line Dancing, the programme includes some folk, e.g. Cajun, Appalachian Clogging and Irish. Full information from B.R.D.C. on 01494 714188.

June 9th WEST MIDLANDS BRANCH ANNUAL COTSWOLDS SAFARI, starting at 11 a.m. at Moreton-in-Marsh. Details of the rest of the programme to be given next month.

July 5th/7th(?8th) FOURTH MILTON KEYNES INTERNATIONAL FESTIVAL OF FOLK ART. For information contact Jill Gourlay, The Festival Office, 30 St. John Street, Newport Pagnell, Bucks MK16 8HJ. Tel: 01908 610564. Fax: 01280 824200.

S.I.F.D.'s workshops for July have been incorporated into Milton Keynes International Festival on Sunday, 7th July. As last year, each of the three foreign groups will run two separate workshops. One will teach social dances and the second will concentrate on stage choreography. Sound tapes will be made available. Full details next month. DON ALLISON.

July 7th ISRAELI DANCE DAY with Anat at Stone Cross Memorial Hall, near Eastbourne, E.Sussex. Contact Rowena Martin, Tel: 01323 503991 for details.

July 20th BULGARIAN DANCE WORKSHOP with Galina Turker, 11.30 a.m. to 5 p.m. followed by OXFORD BALKANSKO DRO SUMMER PARTY, 7.30 to 11 p.m. £3 each or £5 for both. Pay on door. (No venue given; contact Roger Wicksteed, 01865 511898).

July 20th to 27th "SCHWEIZERISCHE VOLKSTANZWOCHEN" "LAUDINELLA". A Swiss Folk-dance Week at St. Moritz, combining Swiss folkdancing and a holiday in the Alps. For details contact Hans-Jorg Huber, Leigrubenstrasse 14, CH 8805 Richterswil. Tel: 01 784 2020 or 01 784 44 17.

July 22nd to 26th INTERNATIONAL FOLKDANCE COURSE with David Mowat. Line and circle dances, mostly Balkan and Israeli. The course forms part of the Oxford Summer School at Milham Ford School, Oxford. You can book for the whole, or just part, of the course. Contact: Richard Speed, Tel: 01367 710593.

July 27th to Aug.3rd YORK INTERNATIONAL FOLKDANCE SUMMER SCHOOL. Contact: Dawn and Paul Webster, Greenacres, Broadstreet Common, Nash, Newport, Gwent NP6 2AZ. Tel: 01633 272 662.

Sept. 7th to 14th BALKAN DANCE HOLIDAY in Dovedale, the Peak District. An HF Special Interest Holiday with Cathy Meunier teaching a selection of Balkan dances. Ring for a Special Interest brochure on 0181 905 9388 (24 hours).

Sept.28th DAY COURSE OF POLISH DANCING to be held in Leeds, organized by LOIDIS I.F.D.G. Tutor: Janice Wrench. Further details at a later date.

Oct.12th S.I.F.D GOLDEN JUBILEE DANCE.

Nov.1st to 3rd BIANCA DE JONG AT BRECON. Residential weekend with Bianca's superb teaching of Balkan dances and opportunities for walking in a delightful area. For details send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

Dec.7th ŽIVKO FIRFOV FOLKLORE GROUP PARTY at Moorfields Primary School, London E.C.1. Contact: Irene Keywood, 0181 592 4427.

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When sending in items for publication, please print in BLOCK CAPITALS all names of people, places and dances, unless typed. Ed.