

SIJID NEWS



NOV
1997

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.

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This month's cover shows two sketches by Christine Hall of a Mongolian folk
dancer observed in July 1996 in Ulaanbaatar. He is wearing a short yellow
del with black, red and gold trimmings, wide sleeves gathered at the wrists,
asymmetrical fastening; black and gold hat with red headscarf; red sash at
the waist; red silk trousers, white boots. His female partner (not sketched)
wore a pink dress, yellow trousers, white boots and a yellow and red hat.

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S.I.F.D. WEEKENDS AWAY, 1998-99, ORGANIZED BY ROY CLARKE

As I have been asked for the dates and venues for future weekends away, here
are those I have planned. They are additional to those organized by Jack
Richardson at Halsway Manor and Dunford House and, like them, can be applied
for on the sheets published with the SIFD NEWS.

1998 20th-22nd March Charney Manor, Charney Bassett, nr.Wantage, Oxon.
16th-18th October Abbey House, Glastonbury, Somerset.

1999 1st/2nd-5th/6th Apr. (Easter) Alison House, Cromford, nr.Matlock, Derbys.
18th-20th June Ammerdown House, Radstock, nr.Bath, Somerset.
15th-17th October Glenfall House, Cheltenham, Gloucestershire.

ROY CLARKE

APPALACHIAN CLOGGING

On 13th September 1997 the S.I.F.D. held its first day course of the new season at Cecil Sharp House. The subject was Appalachian Clogging. The teacher was Rosie Davis, who is a very experienced dance teacher with a specialist knowledge of Appalachian Clogging. Her musician supporting her was the violinist, Rick Townsend.

Appalachian Clogging is essentially a free style stepping. Free style dancing in the S.I.F.D.? Is that an oxymoron? In the S.I.F.D. almost all the dances we do are treated as fixed dances, with a fixed sequence of steps and figures to a fixed length of music. Free style dancing is almost absent. I have sometimes puzzled over why this should be, and my theory is that free style dancing is harder to do and needs a different mental approach which we do not cultivate in the S.I.F.D. Good free style dancing requires close familiarity with the steps and movements and the music, so that they become natural to one, and it also requires the mental aptitude to vary the steps easily as the mood and music and situation permits. That requires a great deal of practice and experience which we are not likely to get in the S.I.F.D. where we like to spread our interests over such a very wide variety of dances. Only those clubs that concentrate and specialise (e.g. Hungarian) could comfortably manage to free style. I have been told that even professional dancers used to doing fixed complex displays often have great difficulty in switching their minds to a free style mode. I should be interested to hear other members' views on this subject.

Rosie is well aware of this problem. She said some teachers teach Appalachian as a fixed sequence of steps but she did not want to do this. She taught various steps deliberately trying to inculcate a frame of mind that would treat those steps in a free style way. She made several comments on points of style. She gave us practice in social dancing as done in the Appalachian mountains, where a caller would control the dance and dancers would move using clogging steps and sometimes show off their own solo step dance before the other dancers. She distinguished between the stepping that might be done in a social dance and the more exuberant stepping that would be employed in displays. A lot of background information was given as Rosie and Rick have had much experience of Appalachian clogging in its home setting.

We are so used to living with taped music that it was a marvellous luxury to have Rick Townsend provide excellent live music. We drew up our chairs around him and he gave us a fascinating short talk with many musical illustrations on Appalachian music. While we were still seated, Rosie then spoke to us about shoes and costumes and then gave us an illustration of display dancing, with different types of footwear, where we could see the steps she had taught us. Like many solo step dancers, she would free style when displaying.

Caspar joined in the teaching for a few seconds. He demonstrated what a very elderly Appalachian dancer had taught him. I find I am becoming more and more interested in how pensioners dance(!).

This was a very interesting and enjoyable day course on dancing that has become very popular at festivals. Because of this popularity, the Committee was puzzled and disappointed by the very poor attendance by S.I.F.D. members. Do not tell the Committee, but I liked the small numbers. The noise of a vast crowd stamping with hard shoes on a sprung floor might have been unbearable.

A notice will appear in SIFD NEWS when a tape from Rick Townsend becomes available for sale. Judging from the day course, it will be well worth having.

HENRY LEE

LETTERS TO THE EDITOR

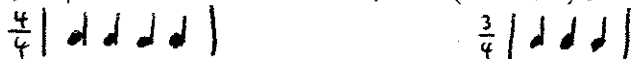
Dear Lily,

On looking through my file of correspondence with Philip Thornton - which is bulky and still emitting smoke and controversy - I am reminded, sadly, that it will soon be 5 years since his death. I enjoy the SIFD news each month, especially as I can only participate every couple of years, but I have to say I miss that adrenalin feeling on opening the envelope that some of us used to have up to five years ago, wondering if Philip had contributed and who was due for the chop that month.

Yes, Philip was a great purist, a stickler for style and authenticity, and a great battler in the tradition of Conan Doyle's Professor Challenger. He certainly enlivened the Bulletin. Don't they make them like that any more?

But what I'd like to address is one of his main interests - Balkan rhythms. I have not seen any discussion of this subject recently and I have one or two questions that perhaps some of our members can answer.

May I just summarise? Most of our Western music is in 4/4 (or 2/4) time, apart from some 3/4 (Waltz).



In the Balkans they are more ambitious, and use 5, 7, 8, 9, 10, 11, 12, and 13 time. I will not include more exotic times, so beloved of Philip, like Posednica in 15/8, because in my opinion they are just combinations of the basic times, just as these basics are simple permutations of 2s and 3s.

Here is a list of the rhythms I am aware of, together with an example or two of corresponding dances. There are some gaps and I would be most interested if anyone can fill them, or can confirm that they do not exist. I'd also be pleased to have any errors corrected.

18-
[isa minim)

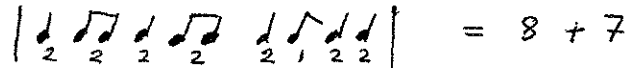
- 2/4 - Syrtos, Greece. *sometimes* (short, short, long)
- 3/4 - Tsamikos, Greece. - Drăgaicuța, Ro.
- 5/8 - Paidușca, Balkans. ?? *Does it exist?* - Ali Pașa.
- 7/8 - Kalamatianos, Gr. Sej Sej Bop, Bg.
- 8/8 - Berati, Gr. - some Syrtos, Gr.
- 9/8 - Sfarlis or Omal, Gr. - Struga.
- 10/8 3 2 2 3 - Aramska Čoçuk, Al. Does anyone know any others, e.g. 2 3 3 2 ?
- 11/8 2 2 3 2 2 - Osogovka, Mac. 3 2 2 2 2 - Patrunicino, Mac.
- 12/16 3 2 3 2 2 - Devollice, Al. 2 3 2 2 3 - Briful per Șapte, Ro. 2 2 3 2 3 - Dolgoto, Mac. 3 2 2 3 2 - Berance, Mac. 3 2 2 2 3 - ?? 2 2 3 3 2 - ??
- 13/16 4 4 2 3 - Eleno Home. Is it still considered right to play this dance in 13, or is everyone playing it in 7/8 these days? It is interesting to note how little difference there is, 13/16 being long long short medium and 7/8 being long long (here 2 2 1 2)

short long. 2 2 2 3 2 2 - i.e. 6 + 7, - Postupano, Mac. ?? Other combinations?

Does anyone know the dance Posednica? Pece Atanasovski, another old friend who regrettably died recently, insisted that this dance was in 14 time. I hesitate to argue with the doyen of

Contd...

Macedonian music, but it seems a quite straightforward 15 to me, 8 + 7, and I play it with no difficulty that way on the tapan. An English musician who was with us in Macedonia agreed with me.



Now what could be the explanation? Do Macedonians hear the same rhythms differently to us? Were these exotic rhythms getting a bit exotic even for Pece? Or was he being a typical Balkan man, meant to say 15, and felt it beneath him to admit a slip of the tongue!

Then there is the well known family of dances Poustseno or Leven-dikos, from around the Gr-Mac border. Some musics appear to be in 12 (3 2 2 3 2) and some in 9 (2 1 2 2 2). I find it very difficult, as ^{an} amateur musician, to distinguish between them - both rhythms can be danced (the steps) as "1 & 2 3 4 & 5" - and I wonder if the SIFD has these in its repertoire, and if so to which rhythm they are taught.

I agree with Philip that the subject is full of interest, though not really as difficult to explain to beginners as he was wont to make out - once one has understood the basic division into permutations of 2s and 3s*. Personally I would love to see more mention of individual dances and their rhythms in the News from time to time.

**(where 3 sometimes is divided 1+2)*

Yours sincerely

David M.R.-Roberts

La Chaumille,
74380 Lucinques, France.

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Dear Lily,

I have started a new International Folkdance Group in Stratford upon Avon, Warks. I am Dutch and I have danced in Holland for ten years, and most dances I teach at the moment are the dances I learned during that time. I have six to eight members but I desperately need some more. Anybody who would like to join the group, beginners or experienced, would be most welcome.

The classes are held on Mondays, from 7.30 to 9.00 p.m., at St. John's Ambulance Hall, Western Road, Stratford. For more information, you can 'phone me in the evenings on 01789 205465.

Yours,

JOSÉ SUMMERTON (MRS.)
42 Orchard Way,
Stratford upon Avon, Warks.
CV37 9QE

Dear Lily,

I have recently read an excellent book, on longsword dance, which I feel would be very useful to some of your readers, either for themselves or as a present to friends from abroad.

The book is "The Longsword Dances from Traditional and Manuscript Sources" by Ivor Allsop, edited by Anthony G. Barrand Ph.D., Northern Harmony Publishing Company. It is in a very attractive green and gold hardback cover, with four of the different sword locks depicted. The dimensions are approximately 10" x 8" x 1 $\frac{1}{4}$ ", with 368 pages, and it is printed on top quality paper. The book is well laid out, with photos and drawings, with about 29 notations on different longsword dances, each well set out, with easy to follow notes, along with maps showing the location of where each dance comes from, the type of costume worn, the type of sword used and their lengths.

Where applicable, the text of the play associated with the sword dance is also included and these in themselves make good reading, especially if one has a liking for English history and enjoys making comparisons between the different plays. The songs associated with the plays are also noted, and singers too will find it well worth the effort to obtain a copy. Some of the songs are more like a ballad, telling a story, with wonderful tunes.

This book is a must for anyone at all interested in folk dancing, very good value for money, and very hard to put down once started; along with a friend who is mainly interested in international folk dancing and also has a copy, we stayed up till four o'clock in the morning, reading and comparing notes, and only wish we had other books which were so clearly laid out. So, come on those of you who are writing books, let's hear from you!

The book costs £15 + £3.80 p. & p. It can be obtained from Ivor Allsop at 36 Green Spring Avenue, Birdwell, Barnsley S70 5RY. Tel: 01226 821146. Ivor is leader of Barnsley Longsword Dancers, and dances with Handsworth Longsword Dancers. He is also an excellent teacher and would be happy to hear from you regarding the book or teaching.

Yours sincerely,

PETER OAKLEY
Ivery Lodge, Pencraig,
Ross-on-Wye, Herefordshire
HR9 6HP

Ed.Note: I'm afraid I cannot usually accept articles on English folk dance as (a) we are an international Society and English folk dancers do have their own magazines and sources of information, and (b) I haven't space to extend our coverage anyway, but I have made an exception here as I know some members do collect a library of books on folk dance generally and like to hear of a well-written, recommended book.



FOR SALE. Five sets (each set comprising two cassettes of 90 minutes each) of the Zivko Firfov 1996 Christmas Party. Price: £10.00 per set plus £1 postage. Cheques payable to Zivko Firfov Folklore Group. Available from Irene Keywood, 133 Third Avenue, Dagenham, Essex RM10 9BD. Tel: 0181 592 4427.

CHINESE DAY COURSE WITH CHEN SHAN, 22ND NOVEMBER 1997, at Hope Valley College

Registration: 10.00 a.m.-10.20 a.m. (please be prompt)
Dancing: 10.30 a.m.-4.30 p.m. with breaks for drinks and lunch.

Fee: £10.00. Concessions: £7.50.

Enquiries/bookings to Community Education Office, 01433 620662.

Shan will take us on a tour of China and give us a taste of the dance styles of different nationalities. She herself is of the Han nationality and we will do two Han dances from Central China. Other regions covered will be Yunan, Guizhou, Tibet, Mongolia and Xinjiang, and Shan will show us original regional costumes and demonstrate the Peacock Dance.

Some dances need accessories, and to appreciate the full movements it would be helpful if course members could try to bring the following:-

- 1) A piece of light material (traditionally red) long enough to tie round the waist and be held out at arm's length. About 24" wide.
- 2) Something to represent small metal wine cups, two for each hand, used in Mongolia to emphasize the rhythm. (Finger cymbals?).
- 3) Something to represent the long sleeves of Tibet, which hang right down, well over the hands. (Ribbons?).
- 4) In Xinjiang the man dances with a small drum hanging over one shoulder, struck with a stick which also strikes a metal piece on the drum side.
- 5) In Guizhou the men need something to hold across the body to represent a stringed instrument which they pretend to play during the dance.

Tapes. Shan will bring tapes to sell.

Notes. An opportunity will be given to people to make their own notes.

MARINA WOLSTENHOLME



REPORT ON THE INTERNATIONAL/ENGLISH BARN DANCE

The combined International/English Barn Dance held at Cecil Sharp House on 27th September was a great success, with more than ninety people in attendance. The Dance was well supported by both English and International dancers. The M.C.s, Anne Leach and Brenda Godrich, taught a nice mixture of dances, ably supported by the band "Cloudburst", demonstrating their versatility by playing both International and English tunes. In addition, I should like to thank Anna Huston for preparing the posters and Richard Mellish for running the sound, a job made more difficult than usual by an intermitting amplifier.

The money-collecting was ably handled by Noel Janice of the Friends of Cecil Sharp House, and it was nice to have the S.I.F.D. Folk Shop open, provided by Claire Steeley. These last two functions organized themselves with no input from the organizer. Also, thanks to those from several groups who provided posters advertising the group activities and giving some slight decoration to the walls.

Finally, thanks to all those who supported the event by coming to dance. Brenda Godrich, in her role as representing E.F.D.S.S. and the Friends of Cecil Sharp House, was very pleased with the Dance, so there may be some more joint Dances.

CASPAR CRONK

S.I.F.D. DAY COURSES

Appalachian Clogging Day Course, September, with Rosie Davis

As a beginner to Appalachian clogging, I would like to say how enjoyable the day was, especially with the live music. Rosie showed us a few steps and then let us practise until we felt comfortable, then added a few more. We then chose our own sequence of steps to form a short routine. The outcome may not have been "performance standard" but we all learnt more about the origins of the dance and music, and had fun in the process. It was a shame that only about seven or eight S.I.F.D. members attended. Where were you all?

Day Courses

If you felt that clogging was not for you, please come along to the A.G.M. in December. Let members of the Committee know whether you think that day courses are a good idea. If so, how often they are required.

Do you want teachers from abroad? (this may cost more). Are there any particular countries which spring to mind? Are you happy with courses run by the S.I.F.D. teachers? Do you feel we need a change of venue? Do you know of any other venues we may use?

If you don't tell us what you want, how can we try and organize it for you?
Hope to see you at the A.G.M.

HELEN EZRA

BALKAN DANCE MUSIC BOOK - A new compilation of music for many of the Balkan and Armenian folk dances taught in the U.K. over the last fifteen years-plus. The book contains 87 pages with 183 melodies and many song words. All are computer printed, checked by MIDI playback and have suggested chording in an easy-to-read A4 format. £8.50 including p. & p.

Also available:

"BULGARIAN FOLK DANCES" - background information on dance, history, costume. £5.00 including p. & p.

"CUNUNA DE PE SOMES" - Romanian music and dances from Transylvania on tape. £6.00 including p. & p.

Soon to be produced: "ROMANIAN FOLK DANCES", background information on dance, history and costume.

All available from Eliznik Publications, Liz Mellish, 10 Parkview House, Eastbury Road, Watford WD1 4PZ. Cheques payable to E.S.Mellish.

For further information or contents listing, please contact us at Eliznik@aol.com

LIZ MELLISH

A NEW VIDEO. "Popeluc" have produced a VHS video of their recent tour. The video lasts 83 minutes, is priced at £12.00, and centres around the final concert of the tour at the Old Club House in Buxton, where they were joined by Opanka Dance Group; also includes footage of other venues (including two with Nutbrook Group); and of Maramures, and an insight into how "Popeluc" work. Available from Popeluc, 190 Burton Road, Derby DE1 1TQ. Tel: 01332 346399. Cheques payable to "Popeluc".

Dance at Debrecen

Attendance at an international conference on the way to a holiday in Romania found us in Debrecen, Hungary, with a day to spare which coincided with the local flower carnival (on Hungary's national day, 20 August.) Rather than watch the procession pass in the street, we chose to sit in the hot sun all morning in the stadium to see them all arrive and the groups perform for the jury. We were well rewarded in spite of the preponderance of majorettes -- group after group of varying quality, few coming anywhere near the standard of the first, a smartly turned out and stylish ensemble from the University.

It took about three hours for the whole parade to pass the judges. About ten floats decorated with flowers were interspersed with a range of groups. Apart from the majorettes and bands there were two mediaeval ensembles, with some courtly dancing and a lot of energetic flag throwing. But the main attraction for SIFDers was the folk dance groups. As well as two fine local Hungarian troupes there were a number of international visitors. The Swedish group were of mature years, the Poles from Lublin were pre-teens; there were two groups from Israel whom we think must have been Yemeni (advice please, Fiona -- we have photos), a beautifully attired Russian group complete with a small balalaika ensemble, and a magnificent Anatolian group from Samsun on the Turkish Black Sea coast. Unfortunately, with our limited Hungarian(!), we did not get the names of all the groups.

The troupes all performed briefly for the jury and at intervals around the stadium, but later in the day all the foreign dance groups gave a full performance in a pleasant outdoor theatre elsewhere in the park. This was a real treat. We were sad the Hungarian groups did not perform, but the six foreign groups had about 30 minutes each -- so we certainly got our money's worth. The Russians were disappointing. In the morning they had done an attractive dance for the judging, but in the afternoon it was all show, ranging from heavy choreography to totally balletic numbers, including girls in trousers doing a ballet based on men's Hopak steps. This was skilfully presented, although accompanied by canned music, and certainly not to our taste! The live music during costume changes was much more to the point. The other group that disappointed was one of the Israelis, Kabul al Assad; they did quite an interesting wedding re-enactment, but were otherwise unmemorable apart from the rather nasty electronic keyboard music. The older Israeli group was delightful, with men and women dancing separately, accompanied by a powerful solo woman's voice. To our untutored eyes and ears it had a satisfying ancient feel to it.

The children from Lublin were a delight, neat and accomplished. Their full and varied programme included a lively Krakowiak which they had done for the judges in the morning. Well worth watching out for. Two older children did a graceful and impressive Polonaise -- in appropriate courtly costume; very different from our formation marching party pieces at home!

The Swedes also performed well accompanied by traditional instruments, fiddles and the extraordinary keyed fiddles. The highlight was the Anatolian group, complete with all the silver "fish" emblems dangling from the men's costumes, and the shimmering fishy movements. It was a credit to the audience as well as to the group that it was they who gave the only encore of the afternoon; a truly magnificent performance -- one enthusiastic Brit. in the audience gave them a standing ovation.

Hilda & Roger Sturge

DATES FOR YOUR DIARY

Dec.6th ZIVKO FIRFOV FOLKLORE GROUP PARTY at Moorfields Primary School, London E.C.1. (nearest Underground: Old Street). 7.00-10.30 p.m. Dances from Croatia, Serbia and Macedonia; also from Bulgaria, Greece, Romania. £5.00 including refreshments. ADMISSION BY TICKET ONLY, available from Irene Keywood, 133 Third Avenue, Dagenham, Essex RM10 9BD. Tel: 0181 592 4427. Cheques payable to Zivko Firfov Folklore Group (s.a.e. please).

Dec.7th S.I.F.D. ANNUAL GENERAL MEETING at Cecil Sharp House.

Dec.8th HIGH WYCOMBE FOLKDANCE CLUB CHRISTMAS PARTY from 8.00 p.m. at Manor Farm County Middle School, Rose Avenue, Hazlemere, High Wycombe, Bucks. £2.50. All welcome. More details from Alison Whisker, 01923 778547.

Dec.12th BARNET CHRISTMAS PARTY, with music by Dunav, at Church House, Wood Street, Barnet, Herts. 8.00 p.m. £4.00.

Dec.13th S.I.F.D. WEST MIDLANDS BRANCH CHRISTMAS PARTY, 7.30 p.m. at the Downing Hall, Knowle. M.C.: Elisabeth Hobro. Bring and share supper, so please bring food. The hall is situated between the Tesco precinct and the High Street; turn off High Street by the pedestrian crossing, then right again by the bottle banks; the hall is on the right-hand side. No price given.

Dec.13th BALKANPLUS CHRISTMAS PARTY at Cecil Sharp House, 2 Regent's Park Road, London N.W.1. 7.00-10.30 p.m. £3.00. M.C.: Frances Horrocks, with Dunav.

Dec.31st S.I.F.D. WEST MIDLANDS BRANCH NEW YEAR'S EVE PARTY, from 8.00 p.m. at the Downing Hall, Knowle. (See instructions as for 13th December). M.C.: Grace Pittman. Please bring food for bring-and-share supper. No price given.

Jan.17th S.I.F.D. DAY COURSE, Armenian.

Jan.24th CROXLEY GREEN INTERNATIONAL FOLKDANCERS NEW YEAR'S PARTY, 7.30-10.45 p.m. at St.Oswald's Church Hall, Malvern Way, Croxley Green, near Watford, Herts. Come in costume if you can. £3.00 including refreshments, payable at the door. Enquiries to Joyce Sharp, 01923 228080.

Jan.31st OXFORD BALKANSKO ORD NEW YEAR PARTY, 7.00-10.45 p.m. at St.Margaret's Parish Institute Hall. No price given.

Feb.8th NEW ISRAELI DANCES from 10.30 a.m. to 5.30 p.m. for experienced dancers at Stone Cross, near Eastbourne, with Anat. £12.00 (£7.50 concessions). Details/bookings to Rowena Martin, 01323 503991.

Mar.7th/8th ROMANIAN DANCE WEEKEND with Silviu Ciuciumis at Bealings Village Hall, near Ipswich. Cost in the region of £25.00. It may be possible to find overnight accommodation with local dancers for those travelling from a distance. For more details please send s.a.e. to Sally Fletcher, 106 Westerfield Road, Ipswich, Suffolk IP4 2XN. Tel: 01473 252824.

/15th

Mar.13th S.I.F.D. WEST MIDLANDS BRANCH SILVER JUBILEE WEEKEND at the Paddocks Hotel, Symonds Yat, in the Wye Valley. The hotel has a spacious ballroom and all rooms have en-suite facilities. Marina Wolstenholme will be teaching a varied selection of dances and there will be the usual range of social activities and evening Dances. Cost £80.00 per head. Bookings with £30.00 deposit and s.a.e. to Yvonne Hunt, 27 Baginton Road, Styvechal, Coventry CV3 6JX. Tel: 01203 413854.

Mar.27th-29th/30th BULGARIAN AND GREEK DANCE WEEKEND at Malhamdale, with Eddy Tijssen and Maggie O'Regan. For details, send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

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Apr.24th-26th ISRAELI DANCE WEEKEND at Freshwater Bay with Fiona Howarth. For details, send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

June 7th ISRAELI DANCE DAY from 10.30 a.m. to 5.30 p.m. for experienced dancers at Stone Cross, near Eastbourne, with Anat. £12.00 (£7.50 concessions). Details and bookings from Rowena Martin, 01323 503991.

FELTHAM BALKAN GROUP 10TH BIRTHDAY PARTY, FRIDAY, 21ST NOVEMBER 1997
8.00-11.00 P.M. AT HANWORTH YOUTH CENTRE, HOUNSLOW ROAD, HANWORTH.

Yet another anniversary! We plan to celebrate by having a Balkan Dance Party at our Hall and we shall be joined by our local Greek group, the Surbiton Hellenic Dance Group. We should very much like to make it an Open House for that evening so that all our fellow Balkan addicts can feel very welcome to join us, to help us celebrate. No entrance fee.

For further details, please 'phone Philip or Mary Dobison on 0181 384 9001.

PAULINE WELCH

BALKANPLUS - 22nd November 1997 at Cecil Sharp House, 2 Regent's Park Road, London N.W.1., 7.00-10.30 p.m. (Songplus at 6.00 p.m. See below). £3.00. M.C.: Dave Carter, with Dunav.

This is a very special evening as Tina and Jeff Stone are celebrating their 10th wedding anniversary and would like all their friends to join the party. (See p.6 last month's issue). Everyone is welcome to come and wish them well. The next Balkanplus will be on 13th December.

FRANCES HORROCKS

BALKANPLUS SONGPLUS. On Saturday, 22nd November 1997, we will be starting the evening at 6 o'clock with an hour of singing. The Songplus workshop will be led by Susan Jordan, who will be taking us through a selection of popular Balkan hits like "Hora Mireseii", "Kriće, Kriće, Tiček", "Alulnelul", "Ivanitsa" and "Makedonsko Devoјče". Dancing will commence at 7 o'clock.

TINA STONE

CHANGE OF ADDRESS

Please note that Ken Ward now lives at:-

Carrer Del Garraf 27 1-1
08870 Sitges
Barcelona, Spain.

(He will be back visiting England for the Zivko Firfov Balkan party!).

SOCIETY FOR INTERNATIONAL FOLK DANCING

Dancing and Walking Week-ends Away 1997 - 1998

Our week-end visits to comfortable houses in the country provide the opportunity for you to enjoy a mixture of folk dancing, country walks and informal social activities. If you are relatively new to the Society, it gives you the chance to make friends more easily than at classes and dances, and you need not worry that you will be out of your depth in the dancing. There are usually walks in the mornings, dances in the evenings and on the last afternoon, and informal activities on the other afternoons. We start with dinner on the Friday evening and finish after tea on the Sunday; the cost is expected to lie in the range £65 to £78. At Halsway Manor, we have an extra day and leave after a cream tea on the Monday; the cost for the three days is about £105.

Many of the week-ends quickly become fully booked and you are therefore recommended to return your booking slip as soon as possible to avoid disappointment. You may assume that your booking has been accepted unless you are notified to the contrary but, if you would like confirmation of your booking, please enclosed a stamped and addressed envelope. The names of unsuccessful applicants will be put on a waiting list.

Full details of each week-end will be circulated 3 to 6 weeks before the event by the organiser, Roy Clarke (RPC) or myself (JFR). If you need further information, write on the back of your booking form or make contact with Roy or myself, as appropriate. Roy's address is 33 Cedar Park Road, ENFIELD, EN2 0HE (tel: 0181 367 2649)

Dunford, Midhurst, Sussex. 19-21 December 1997 and, provisionally, 18-20 December 1998 (JFR)

The house, formerly the home of Richard Cobden, is of considerable interest and lies in a secluded position at the foot of the South Downs in good walking country. As this is a pre-Christmas week-end, traditional fare is provided. (Twin, double and single rooms, en-suite except for a few singles)

Charney Manor, near Wantage, Oxon. 20-22 March 1998. (RPC)

This is one of the oldest inhabited houses in the country, situated at the edge of the village of Charney Bassett in the Vale of the White Horse. Visitors find the atmosphere pleasant and relaxing. (Twin and single rooms)

Halsway Manor, Crowcombe, West Somerset. 1-4 May 1998. Bank Holiday w.e. (JFR)

The Manor which is a Folk Music and Dance Centre is at the foot of the Quantocks which are directly accessible from the house. On the Sunday, there will be a full day's walk on Exmoor or the north coast of Somerset or Devonshire, with coach transport providing opportunities for setting-down and picking-up points for walks of different lengths. (Double, twin and larger rooms)

Abbey House, Glastonbury, Somerset. 16-18 October 1998 (RPC)

The house, which was built in the mid-nineteenth century, adjoins and overlooks the ruins of Glastonbury Abbey. (Twin and single rooms)

Home: 01792 403153

Work: 01792 295194

Fax 01792 295701

JACK RICHARDSON

Chemical Engineering Department,

University,

Swansea, SA2 8PP

To: Jack Richardson, Chemical Engineering Department, University, Swansea, SA2 8PP

I wish to book for the following week-ends:

Dunford, 19-21 December 1997..... Charney, 20-22 March 1998..... Halsway, 1-4 May 1998.....

Abbey House, 16-18 October 1998..... Dunford, 18-20 December 1998.....

Name.....

Address.....

.....

.....

Telephone:

Daytime.....

Evenings etc.....

Would you kindly return this slip as confirmation even if you have already made bookings