

SIFD NEWS



FEB 1998

SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR: Lily Avery (Mrs.), 16 Willow Drive, Little Common, Bexhill-on-Sea,
East Sussex TN39 4PX. Tel: 01424 845866.

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

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This month's cover is a sketch by Gideon Kalanit of a Debka Dance at a village
fête in Lebanon, fifty years ago.

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CHAIRPERSON: Jeanette Hull (Miss), 24 The Homefield, London Road, Morden,
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London SE5 0TQ. Tel: 0171 701 3785.

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PLEASE LET THE MEMBERSHIP SECRETARY KNOW IF YOU CHANGE YOUR ADDRESS.

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S.I.F.D. DEMONSTRATIONS, VICTORIA EMBANKMENT GARDENS, LONDON - 1998

At the moment, the following performances have been booked for the 1998 summer.
Please let me know if any of the details are incorrect.

Saturday, 23rd May 3.00 p.m. Martisorul Romanian Group
Sunday, 24th May 3.00 p.m. Balaton Hungarian and Philhellenes Greek groups
Sunday, 28th June Noon Doina East European and London Turkish groups
Sunday, 12th July 3.00 p.m. Merton Park, Woodvale and the Iberian groups

If any other groups would like to perform on this outdoor stage, do let me know
and we will see what can be arranged.

KAY KEDGE
Tel: 01923 262763

C.C.P.R.

One of the little jobs I do for the S.I.F.D. is to attend, on its behalf, the meetings of the Movement & Dance Division of the C.C.P.R. (Central Council of Physical Recreation).

At first I was somewhat confused as I was expected to attend two meetings, held within a few days of each other, and then nothing for months. The personnel at both was more or less the same, and they were often held at the same place. The letter-headings too were similar, one saying "C.C.P.R, M. & D. Division" and the other "M. & D. Division, South-East". I tried to make sense of this and was told the latter was an independent body, which was not really helpful. Eventually, I was able to elucidate the following:-

The C.C.P.R. is chiefly a voluntary organization of various bodies involved in "sport". It is organized into six divisions, of which Movement & Dance is one and this has over thirty corporate members ranging from several different groupings of Ballroom Dance teacher, through Keep Fit and Medau to Folkdance Societies such as ourselves and the E.F.D.S.S.

These meetings have no executive powers as they have no budgets which they can deploy, although of course the C.C.P.R. has funding for itself. The meeting does in fact act as a consultative body and as a disseminator of information. At present the C.C.P.R. is U.K. wide so that for the M. & D. D. meeting many of the members have to travel long distances.

The "other" Movement & Dance meeting is part of the Sports Council network and this works through several regions such as "South-East", "West Midlands" etc. Although, again, the meetings have no executive powers, the Sports Council is a quango, and has funding provided by the Government which it can allocate to suitable applicants, but I understand this list has been unchanged for several years. The regions did provide financial assistance, which is why the West Midlands Branch of the S.I.F.D. was formed, to take advantage of this, but unfortunately our membership there was insufficient.

I found it very difficult to attend both meetings so I asked Joan Rackham to cover the Sports Council while I continued with the C.C.P.R. It then became inconvenient for Joan, and Frances Horrocks kindly stepped into the breach, and I believe she still continues to do this work. I am not sure if we continue to have a representative in the West Midlands region.

As everything seems to operate on a rising curve of complications now, the Government is pressing, through its Sports Minister, for a re-organization of both bodies. One result would be that the Sports Council would divide into National Councils for England, Scotland, Wales and Northern Ireland. Whether this would mean an end to the regions and hence to the funding system, I don't know.

Rebecca Clear, the Press Officer of the C.C.P.R., has been of great help to the S.I.F.D. and she has just produced a short newsletter. The current issue covers such subjects as "Who Governs Sport?", "Music Licensing", etc. and she asks if copies could be made available to our teachers. While I don't think the points raised will affect us greatly, I will send them a copy if they let me have a stamped addressed envelope. One paragraph may be of interest. The E.F.D.S.S. is looking for a Chief Executive, so if anyone has ambitions in that direction they can telephone the E.F.D.S.S. on 0171 485 2206.

GEORGE SWEETLAND
Publicity Officer

All material for publication in the March issue of SIFD NEWS must be received by the Editor IN WRITING BY 17TH February.

LOOKING BACK TO 1967

Some people will certainly remember that during 1967 Harry Whitaker (then Chairman of the S.I.F.D.) persuaded the Assistant Editor of SIFD NEWS to take over the role of Editor, which she agreed to do on a temporary basis. In this way, Lily Avery (née Southgate) entered upon her thirty-year-long "temporary" editorship, with only a few breaks. Members of the S.I.F.D. have been very lucky to have had the benefits of Lily's outstanding editorial qualities. She has set and maintained very high standards, producing every issue on time - any lapse in this respect being due to conditions beyond her control. The various news items, articles, letters, What's On etc. have been impeccably arranged and, where necessary, grammar discreetly corrected.

Lily stands at the starting post of the great monthly relay race to get the NEWS out to our members. She herself thanked the other runners in January's NEWS and, reading that tribute, I felt that a special mention should also be made of the tremendous work and dedication to duty of Lily, our Editor.

Many, many thanks to you, Lily! We are so fortunate in having you as our Editor, with your high ideals, tolerance and tact. Long may you continue in a role which you admit to enjoying, even though some of us may be addicted to over-running your deadlines!

KAY KEDGE



BALKANPLUS, 14th February 1998, at Cecil Sharp House, 2 Regent's Park Road, London N.W.1. 7.00-10.30 p.m. £3.00. M.C.: Dave Carter.

Look forward to a lively evening with Dave and listen out for some unexpected tunes. From 7.00 to 8.00 p.m. there will be a walking-through/teaching session to help our newcomers including "Dans Cu Sucituare", the Romanian stick dance. Paper "sticks" (tightly rolled Radio Times) will be used for teaching because of the noise factor.

The next Balkanplus will be on 14th March, and the following month will be on 4th April to avoid the Easter weekend. The 9th May will be a T-shirt special, when anyone wearing a Balkanplus T-shirt will be admitted at half-price and season-ticket-holders will have their ticket extended for a month thus giving them a completely FREE evening. T-shirts, in black, green, burgundy, sizes M, L and XL, are £6.50. (Burgundy and green XL are now sold out). Season tickets are £25.00, on sale at the Dances.

FRANCES HORROCKS



COSTUMED DOLL COLLECTORS

Would anyone collecting dolls be interested in a few handmade Chinese dolls (female) in different local costumes? They are most unusual. Boxed, 11" high, standing on a little wooden stand. Little earrings, neck decoration and hair/hat decoration. Not the sort you can buy in the shops. In fact, they were brought back from fairly remote areas (not by me, unfortunately, I hasten to add). I'll bring them to Balkanplus etc. £9.50 + £1 p. & p. Further details from:-

DIKI GLEESON
Oak Lodge, Theobalds Park Road,
Enfield, Middx. EN2 9BN
Tel: 0181 363 1506

RESEARCHES IN MOROCCO WITH "THE BIZARRE CAMEL" - PART 2

As you may remember from last months "NEWS", we had made some interesting contacts in Morocco but felt that our trip would be incomplete without going to Marrakesh, even though the trip would be a long one. We hired a car, set off and took our time over the Atlas Mountains with its beautiful scenery. We stopped for some time at a Berber stall, delayed by the stall-holder's enthusiasm and seemingly endless store of goods. Later, we had good cause to think of him with heartfelt thanks; his enthusiasm had caused us to miss a terrible storm right in the mountains. We could have been swept away with no-one the wiser! We had been aware of lightning which seemed to be always ahead of us but were only aware of the danger we had missed when we had to stop because of a massive landslide which totally blocked the road. Luckily, the road was still there and after a couple of hours all the trapped vehicles were able to move.

After this, we definitely were out to enjoy Marrakesh. The market, the famous square, were all part of the excitement, particularly as we danced with the Gnawas (famous round the world) in the square and managed to find a Fantasia folkdance evening. Our hearts sank when we saw the vastness of what seemed a commercial enterprise but we were pleasantly surprised that the eight or so folk groups seemed free to wander round and dance naturally in their own styles. We were lucky to sit with a young Moroccan couple, which encouraged the dancers to be more natural and to involve us more in what they were doing. Each group seemed to come from a different area of Morocco and had quite distinctive styles of costume and dance.

We decided that our return to our base would be a little more sedate so we drove back by the quicker, less scenic route, with just enough time to collect our interpreter from our apartments, then drove to a Berber village where we had been promised a treat. A treat it certainly was! The young girls and women from the village had been allowed a break from their tasks to show us their village dancing. We were warmly invited into a spotless, attractive home and the girls greeted us shyly, never having performed before. We had a wonderful session of listening to them all drumming and singing, being invited to dance with them. They all seemed quite excited at being photographed and video'd. As usual, mint tea was offered and many smiles and "thank you"s exchanged as we left. We then had one evening left to take a final trip to the local souk, pack, and prepare to leave the next day, feeling quite sad to leave new-found friends behind. However, next September is the date for the holiday in Morocco that we are organising - not too long to wait.

Moroccan dance is mainly Berber dance, as most Moroccans have Berber blood. There are still different tribal areas there in which the dance styles differ markedly, as we saw at the Fantasia. Some of the tribes (like the girls we saw in the village) did a lot of jumping and stamping steps (horse style) while others were more contained, restrained, sometimes holding hands, close together in "wall" style, using a knee tremble and shudder so that the whole effect was so much like some of the Pontic dances we have done that we were quite taken aback! However, as the root of many Berber dialects is mainly Indo-European, perhaps we should not be surprised at anything we see that is similar to somewhere else (particularly among horse peoples)!

Obviously, we would be very pleased to teach on these dance forms, as well as others we have learnt from the native dancers in their own countries, and are available to travel anywhere to pass them on. If anyone is interested, please contact me - Toni Page - on 01225 448979.

Our main incentive in our researches and teaching is (as much as folk dancing does) to encourage a sympathy with and understanding of the cultures of other peoples - what makes them tick? We are learning so much about the human race that we realise we are also learning about ourselves. Can that be bad?

By the way, many thanks to S.I.F.D. and the team for letting us know about wonderful events like the Pontic dance day. Thorough enjoyment!

TONI PAGE

36 Eastfield Road
Westbury-on-Trym
Bristol
BS9 4AD

14th January 1998

Dear Lily,

I would like to add my support to the points made by Christine Hall in last months issue.

The what's on page is very important, especially to country members, as it is the only way to keep in touch with what's happening in other areas. It is the main reason that many people are members of the SIFD. I am sure that I would not be alone in preferring an increase in the subscription rates to a decrease in advertised events. Payment for advertising would without doubt mean this. As Christine stated, it would not be worthwhile for organisers to pay for advertising, especially when selective mail shots and word of mouth would do the job. The organisers of festivals and tours would gain little from advertising in a publication with such low circulation numbers.

There are already a large number of events that are not advertised because no one sends the information in. Instead of decreasing the number of events being advertised I think that a new committee post should be created for person who would belong to any mailing list that might be relevant, sift the information and send relevant things to the newsletter, thereby improving the completeness of the what's on page.

The people or groups advertising items such as books and tapes have already put considerable time and effort into producing their items. Most of these people are not professional and are prepared to give up their time and money to try to improve our knowledge and standards. I think that to penalise them would be wrong and, in the long term, detrimental to the society. They may make a profit on their items but this is rarely great and does not properly compensate the cost of the trips and purchases required to collect the information and the technical equipment required to produce them. For example, the recently advertised music book is being sold at cost price despite the fact that it required investment in computer technology. I also understand that Ken Ward is producing a book which would be of interest to many members. Should this not be advertised in the SIFD news in case he makes a modest profit on it?

If the newsletter needs to be more cost effective then here are a few cost cutting suggestions:

- 1) Remove the front cover. The month and year can be indicated in a heading at the top of the first page.
- 2) Remove some of the repetition currently found in the newsletter. For example the stream of letters that sometimes are printed after a course all saying what a wonderful time they had. These people should thank the organiser directly. This applies to all the letters that appear after a death in the society. An official obituary should be adequate.
- 3) Stop printing holiday stories unless they contain information relevant to society members and then limit them to no more than one page.
- 4) Send the newsletter out in bulk to a central person who could hand deliver issues saving on envelopes and stamps.

If these measures were employed, then it would mean that some issues would be quite short but given the amount that I don't bother reading already, I do not think that I, for one, would be complaining. However, if the suggestions made by Simon are employed then I am sure a decrease in membership would follow since there would be very little useful information left in the newsletter.

Yours sincerely,

 (JACKY WEBB)

Ed.Note: Thank you for your suggestions, Jacky, which will be given due consideration.

Dear Lily,

As someone who can cope with 7:8 and, on a good day, 5:8 rhythms I cannot add to David M. R-Roberts comments on Balkan rhythms, but I do feel he is selling our Western music short when he describes it as only using 4:4 (or 2:4) and 3:4 for the occasional waltz.

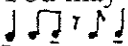
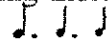
4:4 (four beats in a bar) and 2:4 (two beats in a bar) are different. It is true that some dances can be done to either, but this is not always the case. Four beats in 4:4 will go something like loud, soft, medium, soft whereas four beats in 2:4 (two bars) would go loud, soft, loud soft. This may not seem much, but extended over a whole dance can give a quite different effect and, more importantly from a dancers point of view, a different type of movement.


The other major time signature is 6:8. Like 2:4 it has two beats in the bar, but each beat is split into three rather than two sub-beats. There are many dances in the English repertoire which can go equally well to a jig (6:8) or a reel (2:4), but the feel of the music is quite different and the rhythms cannot be described as basically the same. The slip-jig time signature 9:8 (three beats each divided into three sub-beats) is also not uncommon and even 12:8 is not unknown.

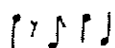
However, these classifications refer to time signature rather than rhythm. Not all dances with the same time signature have the same rhythm. Waltzes it is true are written in 3:4, but so are Mazurkas, Horas, Bourrees and Hambos. Musicians rash enough to play a Hambo as though it were a waltz would soon find plenty of dancers only too eager to put them right. Just to confuse matters, waltzes in 5:4 (or even 7:4) are not unknown in the French and Russian repertoires.

The basic waltz rhythm (as opposed to the time signature) is the well known oom-cha-cha (loud, soft, soft). In fact many waltzes are considered to be one beat in the bar rather than three, so strong is the first beat in comparison with the other two. The mazurka step involves a hop on the third beat, and unless the music supplies a slightly emphasised third beat, the dance becomes very heavy and difficult to perform. In the Jewish Horas with which I am familiar this is taken even further. The second beat is missed out altogether from the rhythm and the third beat given almost as much emphasis as the first, giving a dum, de-dum, de-dum effect (rather like the Greek Tsamikos). To make it more interesting, it will often be split into four bar phrases each with the rhythm pattern of

♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

The most common rhythm associated with the 4:4 time signature is possibly oom-cha, oom-cha, oom-cha, oom-cha, but you are unlikely ever to hear this throughout a dance. Variations will be introduced at the end of each phrase (normally eight bars long) and sometimes in the middle as well. You may also encounter totally different rhythms going on under a simple melody. For example,  where the underlining indicates emphasis is a typical klezmer freylach rhythm and is reminiscent of the calypso beat  (also found in rock and roll and the Rumba). The distribution of quavers in this rhythm is the same as that Mr R-Roberts quotes for some Greek Syrtos, but here the rhythm goes across the (implied) regular beat whereas in the Syrtos the beats themselves are irregular.

Further examples of different 4:4 rhythms include the tango (one, two, three, four AND), the 'Fiddler on the Roof' rhythm of  (found for example in the dance 'Zemer Atik') and the Habanera



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I could go on (I have hardly mentioned syncopation for example) and I am sure many members can add to (and correct) the above examples.

I accept that Balkan rhythms are interesting and challenging, but there is also a great deal of subtlety and variety in "Western" rhythms, and if we lose sight of this we will fail to understand a great deal of our own music and our dancing will be in danger of becoming dull and lifeless.

Yours sincerely,

MICHAEL GILBERT
85 Fen Road, Chesterton,
Cambridge.

Dear Lily,

I read Christine Hall's letter about charges and would like to say that I agree with her. I rely on the Newsletter to find out about events, and fear that charges might discourage people from publicising their events, and this would be a pity.

SALLY FLETCHER
106 Westerfield Road,
Ipswich, Suffolk.

Dear Lily,

At Llangollen last summer I bought the video of the Folkdance Competition. Soon afterwards, I lent it to someone and I have forgotten whom! As I have not seen it myself, please can I have it back! There are no hard feelings.

Yours sincerely,

ROY CLARKE
33 Cedar Park Road, Enfield,
Middx. EN2 0HE
Tel: 0181 367 2649



LAURA SHANNON has issued her programme of workshops for 1998, which include Armenian, Balkan, Near East, Middle East, Rom, at various venues in France, Switzerland, Germany, Ireland, Scotland, Australia, U.S.A., Argentina, as well as Bisley (Gloucestershire), Wallingford (Oxfordshire), Chichester (West Sussex). For details, contact Laura at 82 Galba Court, Augustus Close, Brentford, Middx. TW8 8QS. Tel: 0181 560 8082 (Answerphone).



MUSIC. Two more tunes from Wilf Horrocks on p.12. If you would like to have the music for a particular dance, please let Wilf know, on 0181 642 3629.

LECTURE ON GREEK COSTUME, BY IOANNA PAPANTONIOU
7 P.M. AT HELLENIC CENTRE, 5TH FEBRUARY 1998

A unique opportunity is being offered by the Lykion ton Hellinidon. They have invited Ionna Papantoniou to give an illustrated lecture on "The Development of Greek Costume". She is the acknowledged authority. At a later date, Lykion hope to hold an exhibition of traditional Greek costumes (watch this space).

Ionna Papantoniou is the Founder and Director of the Peloponnese Folk Lore Foundation which was honoured in 1981 as the European Museum of the Year, shortly followed by an individual honour to her from the Academy of Athens. She is also the Director of the National Archive of Traditional Greek Costume in Athens and Nauplion. Additionally, she is Editor of the very prestigious, special periodical "Ethnografica". This is a thick volume produced about every other year which is a must for any research or detailed reference on Greek costume. It is written in Greek but always includes a very good summary in English. Obtainable from any good library the world over. (It could be ordered from the Greek shop in Denmark Street, Tottenham Court Road end of Charing Cross Road, but this would be very expensive; better to come along to the lecture, where Natassa Lemos will bring along her own collection. Lykion certainly has some copies too, if only the ones Natassa bought for their library during the magic, wonderful years when she was teaching for Lykion).

You may be interested to know that Ionna Papantoniou acquired her initial inspiration and skill at Wimbledon College of Art, where she specialised in Theatrical Design. Her professional debut in Greece was 1971 when she started designing the set and costumes for many prestigious productions, including a collaboration with Michael Elliot at the Manchester Royal Exchange - a very special innovative theatre often in the news.

In her costume research, she pays particular attention to the typology and enjoys making comparisons of the different types of costume pieces, e.g. chemise and its geographical distribution and variations. She is noted for her open-mindedness. For an example, were she to find that a comparatively modern, even plastic, little extra had been added to a village costume which now had become a regular feature, she would not criticise that being included as part of the traditional costume of that particular village. I am sure we are glad to hear that she is encouraging and helpful to those keen to copy traditional costumes for their own group use. In fact, Natassa is sure that she would willingly offer good advice on materials and how to overcome any problem in copying costumes as authentically as possible.

SO PLEASE MAKE A NOTE OF THIS LECTURE AND COME ALONG. NATASSA LEMOS SPECIALLY RECOMMENDS IT TO YOU ALL - and there's no higher recommendation. Incidentally, the Lykion is generously inviting all S.I.F.D. members interested to come along FREE, so don't miss it (I am going to have to, unfortunately - fireballs of frustration and regret!). The Hellenic Centre is at 16-18 Paddington Street, London W1M 4AS. Tel: 0171 487 5060.

DIKI GLEESON
(Tel: 0181 363 1506)

"MACHOL EUROPA 1998" - Israeli Folkdance Seminar, 2nd to 7th August 1998, organized by Israel Folkdance Institute at De Montford University, Bedford. Seminar costs will include food, accommodation, tuition and music on cassette for the dances taught. Advanced and intermediate classes, free time for recreation/swimming in the afternoon, evening dances etc. Guest teachers: Gadi Bitton, Shmulik Govari, Moshe Telem, Moshiko Halevy, Schlomo Maman. Full information from Israel Folkdance Institute, Balfour House, 741 High Road, London N12 0BQ. Tel: 0181 446 6427 (day), 0181 455 6765 (evening).

DATES FOR YOUR DIARY

Mar.7th A PROGRAMME OF FOLK TALES, MUSIC & DANCE FROM BULGARIA performed by "A Spell in Time", 7.00 p.m. at The British-Bulgarian Friendship Society Rooms, c/o Finsbury Library Basement, 245 St. John Street, London E.C.1. Dancing will be to the music of the Dunav Band. Entrance by donation.

Mar.7th ISRAELI DAY COURSE, 10.30 a.m. to 4.30 p.m. Tutor: Roberto Haddon. £4.00 for whole day, £2.50 for one session. Organized by Barlow I.F.D.G. at St. Ninian's U.R. Church Hall, corner of Wilbraham & Egerton Road South, Chorlton, Manchester. Bring packed lunch. Further information from Joan Wood, 0161 881 1077.

Mar.7th MUSIC & DANCE WORKSHOP with Nutbrook Group. Swedish and Finnish dances. 10.00-11.20 a.m. Musicians' Playalong; 11.30 a.m. - 4.00p.m. Dance Tuition. Tutor: Janet Woolbar; 4.15 - 5.15 p.m. Social Dance to live music. At Stevenson Junior School, Wadsworth Road, Stapleford, Notts. Prices: Music only £1.50; Dance Tuition £4.50; Combined £5.00. For further information, ring 0115 917 1831.

Mar.7th BELLY DANCE WORKSHOP in Sittingbourne. All levels. With Christine Hall. (Adult Education, Tel: 01795 425124).

Mar.7th/8th ROMANIAN DANCE WEEKEND with Silviu Ciuciumis at Bealings Village Hall, near Ipswich. £25.00. To book, please send £10.00 deposit and s.a.e. to Sally Fletcher, 106 Westerfield Road, Ipswich, Suffolk IP4 2XN. Tel: 01473 252824. It may be possible to find overnight accommodation with local dancers for those travelling from a distance.

Mar.13th DANCING AT WITNESHAM, near Ipswich. Mainly Balkan plus Israeli and others. 7.30-10.30 p.m. £2.00. Contact Bruce Barbour on 01473 749091, or Sally Fletcher, 01473 252824.

Mar.13th/15th 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. £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.14th VEIL & BELLY DANCING in Faversham. All levels. With Christine Hall. (Adult Education, Tel: 01795 534770).

Mar.21st WORKSHOP IN TUNISIAN FOLK & BELLY DANCING in Rochester. With Christine Hall. (Adult Education, 01634 845359).

Mar.27th-29th/30th BULGARIAN AND INTERNATIONAL 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. Please apply as soon as possible in order to secure a place.

Mar.28th S.I.F.D. INTERNATIONAL BARNDANCE at Trefusis, Cecil Sharp House. Newcomers encouraged. 7.30-10.30 p.m. M.C.s: Simon & Joan Guest. Music by "Cloudburst". £4.00 (£3.00 for S.I.F.D. and E.F.D.S.S. members).

Apr.18th S.I.F.D./E.F.D.S.S. INTERNATIONAL/ENGLISH BARNDANCE at Cecil Sharp House (Kennedy Hall). newcomers encouraged. 8.00-11.00 p.m. International M.C.: Jeanette Hull, English M.C.: Brenda Godrich, with music by "Jacob's Ladder". £4.00. (£3.00 for S.I.F.D. and E.F.D.S.S. members).

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.

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May 8th BULGARIAN WORKSHOP with Corry Verheijen, at Witnesham, near Ipswich.
7.30-10.30 p.m. Cost: £5-£6. Telephone Sally Fletcher on 01473 252824.

May 22nd/25th INTERNATIONAL FOLKDANCE WEEKEND in North Devon, with Bert van-den-Meer. For information contact Mecki Testroet, Manor Cottage, Burrington, Umberleigh, North Devon EX37 9LZ. Please send s.a.e. Tel: 01769 560479.

May 30th GUJARATI FOLKDANCE DAY COURSE AND PARTY in Harrow. Gujarati teachers will be teaching Raas (a stick dance) and Garba (line dances). Dance beginners and experienced dancers welcome. The party will include dancing and a full Indian meal. This will be a charity event and all money raised will go to MIND in Harrow. Further details nearer the time. Enquiries to Susan Jordan, 0181 452 4174.

June 7th ISRAELI DANCE DAY, 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 from and bookings to Rowena Martin, 01323 503991.

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"BARN DANCES"

This is advance notice of two events suitable for beginners and others. On 28th March 1998 there will be an S.I.F.d. International "Barn dance" at Cecil Sharp House, 7.30 to 10.30 p.m. The M.C.s for the evening will be Joan and Simon Guest possibly with some assistants. The band will be "Cloudburst". Fliers will be available at the March Sunday Dance.

On 18th April there will be an S.I.F.D./E.F.D.S.S. International/English "Barn dance" at Cecil Sharp House, 8.00 to 11.00 p.m. Jeanette Hull will be the M.C. for the international part of the programme and Brenda Godrich for the English part of the programme. The band will be "Jacob's Ladder". Fliers will be available at the April Sunday Dance and possibly at the March Dance.

Please be thinking of newcomers and others who can be introduced to International dancing at these events. We all need to do our part to attract newcomers.

CASPAR CRONK

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CURRENT POSITION RE S.I.F.D. WEEKENDS AWAY

Charney Manor, 20th-22nd March 1998. Possibly some vacancies.

Halsway Manor, 1st-4th May 1998. Just a few vacancies still available.

Abbey House, Glastonbury, 16th-18th October 1998. Short waiting list.

Dunford House, 18th-20th December 1998. At present full, but names will be taken for waiting list.

Further information from Jack Richardson, Chemical Engineering Dept., University, Swansea SA2 8PP, Tel: 01792 295194, for Dunford and Halsway;

from Roy Clarke, 33 Cedar Park Road, Enfield EN2 0HE, Tel: 0181 367 2649, for Charney Manor and Abbey House.