

# SIFD NEWS



JAN 1999

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 a Tunisian dancer. Tunisian men often wear skirts for folk dancing or if they are musicians in a folk band. The man on the cover is a folk dancer whose act involves balancing items - a popular combination for male dancers. He wears a bright red skirt with a white stripe at the bottom, a bright red waistcoat with white embroidery, a white shirt and white headscarf. Note the trainers! Male Tunisian dancers wear them a lot. The drawing is by Deolinda Caldóira, based on a photo by Christine Hall. (Copyright Christine Hall).

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All material for the February issue of SIFD NEWS must reach the Editor  
IN WRITING by 17th January. Please print in BLOCK CAPITALS all names  
of dances, people and places, unless typewritten.

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PLEASE NOTIFY THE MEMBERSHIP SECRETARY IF YOU CHANGE YOUR ADDRESS.

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S.I.F.D. books and cassettes are available from Eleanor Gordon, 70 Chestnut  
Grove, New Malden, Surrey KT13 3TS. Other S.I.F.D. goods are available from  
Claire Steeley, 34 Broadwater Avenue, Letchworth, Herts. SG6 3HF.

MUSIC. Two more tunes from Wilf Horrocks on p.11. If you would like the music for any particular dance, please let Wilf know, on 0181 642 3629.

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### ALAN HUMBERSTONE – A PERSONAL TRIBUTE

Alan was always there. I've been going to Cecil Sharp House Sunday dances since I was about 11 and Alan has always been playing the piano in the band. I drifted into the band with my trusty clarinet in about 1975 and have been there ever since! I'm sure one of the main reasons for that was Alan's friendship and his infectious love of music – he was such a great person to be with – you couldn't be sad when he was around.

Alan had hundreds of friends in the folk dance world. For those of you who thought he might only be playing International music – he also played Scottish, English and Irish. Alan was committed to whatever he did. He played regularly for the Irish dancers, once a month for the S.I.F.D., once a week on Thursday evenings at Cecil Sharp House to help other English musicians, and he played all over the UK, Channel Islands and even into Europe, with McBains – a well loved Scottish band of which Alan was a founder member some 50 years ago. He also played with some local schools for their children's country dancing. He even played the organ at church – and earlier this year played at our church to help us out.

With the S.I.F.D. Band we played together on many occasions but I shall always remember our appearances with the C.C.P.R. at the Royal Albert Hall. Those of you that knew Alan well can just imagine what he had to say about all those ladies in their leotards!

Once a year Alan would go to Shetland for a huge Scottish folk festival. Every year he would come back with tales of the young violinists and accordianists who would venture to play with this old man at the piano and stay all evening so as not to miss the fun! He was a natural – there will never be another folk music pianist like him. He could listen to a new tune and know immediately what he had to play to go with it.

My sons, Robert and Andrew, grew up knowing Alan – and I know they are better people for that. When he reached the grand old age of 70 I started driving him up to Cecil Sharp House and back – but he always complained that I was fussing too much. I used to enjoy those hours in the car every month. Alan had tea at our house before the dance but he insisted on bringing cakes for us all and treats for the boys.

Alan didn't want to be any trouble - he hated being ill. He was only in St. Georges Hospital for a month. The nurses joked that they would have to sell tickets as he had so many visitors. Alan knew he was dying but he didn't tell anyone. Roshan visited him every day and I went as often as I could, arranging to give Roshan a night off. Stella and I were his last visitors – by then he was very ill – he died a few hours later.

Alan was a deeply religious man. At his funeral he requested a sung Catholic Latin mass. Nearly 200 people came to the church – some coming down from Scotland to be there. There followed a short service at the Crematorium where members of McBains played some tunes written by Alan, and then in the church hall - "a gathering of friends – with no sad faces".

Representatives of all the bands Alan played with were there, and all played some music. We played Reinlender from Norway – he went there on holiday every year - and Russian Lyrical – one of Alan's favourites. After all the bands had played all the musicians got together. It was great – just what Alan would have wanted. Brenda Godrich is arranging a dance at Cecil Sharp House in late January / early February in Alan's memory. This will probably be Sunday afternoon on February 7<sup>th</sup> before the S.I.F.D. dance.

Alan leaves no immediate family – his only relations are three distant cousins. His many friends will miss him dearly especially his lodger of many years, Roshan.

Wherever you are Alan - keep smiling and tinkling those ivories. Brenda and I shall miss you terribly – we all will – a big bright friendly light has gone out in the world and life will never be quite the same again.

*P. J. Steventon.*

Philip Steventon, Merton Park International Folk Dance Group

ALAN HUMBERSTONE

It is with great sadness that I have to inform readers of SIFD NEWS of the death of Alan Humberstone, the pianist of the S.I.F.D. Cecil Sharp House Band - some of you will have heard already, of course. He was overcome by a form of cancer which seemed to strike him quickly, and a few weeks ago he was taken to St. George's Hospital in Tooting, South London, where he was visited by many of his friends, including members of Merton Park group and me.

The Cecil Sharp Band have enjoyed his wonderful playing for years; he was such a cheerful person and we always looked forward to meeting up with him. You never thought of him being seriously ill, even though he was not a youngster, and yet suddenly it happened and in a couple of weeks, on 22nd November, he was gone.

Alan had been playing the piano for years with various groups - English, Irish, Scottish and International. He was an excellent musician and always merged in well with whatever group it was. He loved the variety of music and after many years he had come to express the hope that any possible funeral would be attended by all the dancers and musicians he had met up with, and so it was! The Church played a major part in his life, as attested by the Requiem service which took place at St. Thomas Aquinas Catholic Church at Ham in the Richmond area. All the singing by the choir was in Latin, as were the prayers, and then followed his cremation. Afterwards there was a get-together in the church hall, where the one hundred and fifty or more people who attended the service including relatives and personal friends from Scotland were invited to a musical remembrance with contributions from several bands and there was a vast amount of food and drinks for everybody. As Alan had stated in his will, he did not want people to be sad on such an occasion but to enjoy themselves thoroughly, and they did positively!

All the necessary arrangements for the funeral had been made by the executor of the will and Roshan Ranasinghe, who comes from Sri Lanka but has been a resident at Alan's house in Kingston-upon-Thames for about fifteen years and had got on so well with Alan; as he said to me, he felt as though he was Alan's son. He was very pleased to be so helpful with the arrangements for the funeral but for him it will remain a sad occasion. It will also, of course, be a very sad occasion for all those dancers and musicians who have known Alan for so many years and who have loved to hear him enjoying himself, playing the piano. And it will be even more sad for the Cecil Sharp Band because we will never sound the same again. Goodbye, Alan.

WILF HORROCKS

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Meeting up with Alan was always a great delight. He greeted you with such enthusiasm you felt he had been waiting just for you to make his evening complete. He was a great linguist and traveller, and receiving post-cards from him when he was on holiday revealed his own special brand of humour, especially those from Tunisia with belly dancers on the front and saucy remarks on the back.

We knew Alan best as the most versatile musician, unfazed by any rhythm, so of course his funeral was attended by friends and musicians who came from close at hand to hundreds of miles away. Alan requested, "No sad faces, please". He didn't want people to mourn his death but to celebrate his life, and everyone there certainly did their best. The S.I.F.D. and all the many other groups Alan played with will feel not just a gap but a gaping hole in their midst.

FRANCES HORROCKS

## Use of Dynamics in Folk Dance Music

Dynamics in music refers to the variations in volume that musicians use in their playing. Its effect is to give the music extra interest and shape – in fact, to make it more dynamic. Music is sound and the volume of a sound can have a significant effect on those who hear it quite apart from any other characteristic it may have. If the music is subdued and has very little dynamic range the mood of the evening will become subdued and soon the movements of the dancers will follow suit. This fact is often used by rock groups who aim to get the audience excited just by turning the amplifier up a few notches, but more subtle uses of dynamics are also possible.

In English dance music, exaggerated variations in volume can become theatrical and irritating and not help the dancers at all. However, giving a lift at the end of the phrase helps move dancers into the next phrase – and a subtle crescendo is a good way of doing this. In general, following the contour of the music suffices. Giving a slight emphasis to the climax of a phrase wherever it may lie makes the music more interesting. Playing a complete tune once through softly is a device commonly used, but this can also be distracting for dancers, especially if it is too soft. The music can seem to disappear altogether, which is most disconcerting.

By contrast, some American music demand a laid back approach and this implies a limited dynamic range. This is much trickier than it sounds. Being deliberately relaxed without becoming limp or stodgy is surprisingly difficult.

Travelling further afield, just playing loud (but unforced) can give the right feel to some tunes. Sharm el Sheik is a good example of this. It is a slow tune with a busy accompaniment and playing it quite loud can give it a real edge. Another option with this and other tunes is to start softly and get gradually louder throughout the dance. A steady crescendo over two or three minutes is difficult, but remarkable effective when it works (Ravel's Bolero is a well known example).

Somogyi Karakazo from Hungary is a good tune for dynamics of a different kind. Try putting a very exaggerated crescendo and diminuendo on the three bars phrases as shown. For me, this brings out a shape to the tune (which is played four times and risks becoming dull) and doesn't detract from the movement at all (or do any dancers disagree?)



A 'Rossini crescendo' – where an exciting effect is achieved by adding instruments (or when there aren't many instruments in the band to add, getting everyone to play more elaborate chords and harmonies) - is something not often heard, but can be useful if you need to add something to the music but can't allow it to get any faster.

One final thought. Dynamics need not be confined to a single dance. A whole evening can be made to go with a bang if it is planned so that the end is louder and wilder (but not necessarily faster) than the beginning. I am not advocating turning the amplifier up to extreme volumes, but am suggesting that a general awareness of the effect of volume can be built into programme planning.

Mike Gilbert

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### MILTON KEYNES INTERNATIONAL FESTIVAL

A one-hour video, showing highlights from the Saturday evening gala concert from the 1998 International Festival, is now available. Of particular interest to S.I.F.D. members will be the Croatian Folkdance Ensemble from Zagreb and "Vagonar" from Poprad in Slovakia. Copies cost £14.00 including postage. Please make cheques payable to "MKIF" and send them to Don Allison, 30 St. John Street, Newport Pagnell MK16 8HJ. Any profit goes towards funding the Festival.

So far for 1999, we have booked "Koco Racin" from Skopje in Macedonia and the Jung Je Man Dance Company from Seoul in South Korea. Dates for 1999 are 2nd/4th July.

DON AND JILL ALLISON

## S C A N D I A

How do you promote your Club? How do you promote it if it has a special form of dancing? Well, it seems that the Day Course is out. What you do is to have "an open day". You ask the outside world to come along and see what you would do on a club night and offer to teach them the dances you would normally do. This is what "Scandia" did on Saturday, 21st November 1998, at Cecil Sharp House. I went along to find out.

I was a bit surprised by what they did not do. In my club we seem to spend our Scandinavian time on the fixed dances which have several figures and several couples. None of these was attempted and I forgot to ask why not. The dances done were couple dances with endless turning, turning, turning, and they went on as long as the musician played. The exception was "Långdans", a line dance, with which the day started and which introduced us to the concept of the right step taking a longer length of time than the left step. The couple dances were "Schottis", with many variations, the "Polska" (Sweden), the "Stegvals" (Norway), the "Sønderhøning" (Denmark), and, of course, the "Hambo" (Sweden). No polkas, though they are so prominent on the other side of the Baltic.

These dances look very simple and easy, but they are anything but easy. They are much harder than line and circle dances. One's partner keeps getting in the way, even if he/she is doing it right and one is not. I can see no solution to the problem except lots of practice, expert advice and, if possible, the help of a partner who is dancing correctly. This is where going to "Scandia" was very helpful. For instance, I have been in the past to many good Hambo workshops and I thought I could get by in the dance, but sensed I was not doing it correctly. Hambo was meticulously explained by "Scandia" members and, for the first time, I received an excellent detailed analysis of what I was doing wrong and I was then able to rehearse at length with different experienced Hambo dancers.

Many S.I.F.D. clubs are dominated by one personality, and rightly so or the club would not have existed without that person. "Scandia" is quite different and very democratic in its operation. Many of its members have had dancing experience in Scandinavia. The teaching was undertaken by more than one person, and any member who felt they had something to contribute did so. The democratic nature exhibited itself in various ways. It led to that statement, "What shall we do now?". I usually dread hearing that but this time I responded and asked for a "Røros Pols", a complex dance from Norway. Unabashed, Richard Mellish and Anna taught us a regional version introduced to the S.I.F.D. in 1987 by Alix Cordray. (mention of Alix reminds me of her telling us how Norwegians describe their music. "When one plays on a violin one plays on the gut of the cat but when one plays on the Hardanger fiddle one plays on the whole cat".) I also asked for guidance on the correct Hambo tempo. I quoted Liz Mellish from the 1991 SIFD NEWS when she stated that opinion in Sweden was saying the speed was now too fast and should slow down to what used to happen in the past. I also quoted Elsche Korf Schroder who thinks it much easier to dance Hambo to a speedy tempo than a slow one. There was lots of discussion with many "Scandia" members partaking. The consensus of opinion seemed to be that Hambo tempos keep changing up and down in Sweden itself, that the current trend is for it to get slower, and that it is their, the Swedes', music and dance and we will follow what they do.

In the lunch hour we had a video show. It was entirely of the famed Hambo competition in Sweden, one of the extraordinary sights of the folk world. The impression I got was that if "Scandia" members would diligently practise their Hambo on a wet grassy meadow and then on hard tarmac they would, if they entered the competition, have a very good chance of getting through to the final.

The Open Day had its high and low points. "Scandia" had a real live musician, Tanya, playing on her violin. This was marvellous. The low point was to have more men than women. This was a dreadful situation, but "Scandia" are very

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resourceful and one of their men solved the problem by dancing as a lady, with a skill that would surely have excited the admiration of Dame Margot Fonteyn, the late Patron of the S.I.F.D., if only she had been alive to witness it.

"Scandia" have led the way. What other club is going to have an Open Day?

HENRY LEE



#### VANCOUVER INTERNATIONAL FOLK DANCERS

Beryl Sawyer, a member of the Society way back, recently visited London for a few days, and while at Janet Woolbar's class gave me a programme of her group's 40th anniversary celebrations. I thought the following extract might be of interest to our older members and give others some idea of the S.I.F.D.'s far-flung connections.

"My dance roots go back to 1948. My best friend discovered that in the evenings the Society for International Folk Dancing met at our school in Chelsea, London. There I learned many dances, joined the demonstration teams, danced in village halls at weekends when I joined friends spending a weekend at a Youth Hostel just outside London and met and married Len. When we came to Canada in 1957, Len and I missed dancing and, finding no international group in Vancouver, we joined Lekstugan, a Swedish demonstration group. In 1958 Patricia Paice (Treadwell) who had been a member of S.I.F.D., and Irene Howard came to Vancouver from Toronto. Patricia suggested that as we knew many dances and as Irene had some records we should invite a few friends to, what else, dance. As Len had finished our basement floor we issued invitations and Vancouver International Folk Dancers was born, although not named. We learned of folkdance festivals being held in the States and went down to Anacortes on weekends. That was a revelation. There we met Marcia and Bob Snider, joined forces, and taught each other the dances we knew. In 1961 we were asked by the Parks Board if we could run a summer programme. We said we'd try. Many people since then have given their enthusiasm and hard work to the club. Happy 40th anniversary to Vancouver International Folk Dancers."

BERYL SAWYER

Apart from Beryl's own contribution, in the programme there were several others in which members related their introduction to international folk dance. A calendar of events was also included covering such items as their first "demo" in 1961, via festivals, workshops, sessions with guest teachers, ranging from one given by the Society's old friend, Hugh Thurston, in 1967, to one by a more recent visitor, Jaap Leegwater, in 1985, and finishing with the 40th anniversary this year.

I, and I am sure all of Len & Beryl's and Pat Treadwell's old friends, as well as the rest of the Society, send the Vancouver International Dancers our greetings on this wonderful achievement.

GEORGE SWEETLAND

### MIDDLE EASTERN DANCE WEEKEND FOR BLIND PEOPLE

Landmark Tours, working for Guide Dogs for the Blind Association, is organizing a dance weekend for blind people, their carers and their dogs. The teacher is Christine Hall, who will teach basic Middle Eastern dance movements. There will also be a hand drumming session during which students can learn to play goat-skin drums, finger cymbals, wooden spoons, ghost drums and other Middle Eastern percussion instruments. In addition, students can enjoy and compare a variety of authentic Middle Eastern incenses, such as frankincense and myrrh. There will also be time to explore the medieval town.

Friday, 26th, to Sunday, 28th February 1999. For details and prices, contact Landmark Tours, Burgh Hill, Etchingham, Sussex TN19 7PE. Tel: 01892 548274.

CHRISTINE HALL



### EASTBOURNE INTERNATIONAL FOLK FESTIVAL

Having been thrilled to be asked to teach at Eastbourne next year, I was slightly taken aback to be asked (in December!) to write a few words about what I would be teaching. The new management, i.e. Jill Bransby and Julie Korth, is certainly super-efficient. To be perfectly truthful, as far as the two Greek sessions I will be teaching are concerned, I haven't got further than mulling over which of the little "treasurers" learnt in various far-flung places I will produce. I have decided, however, to try and make sure to cover the wide range of different styles which are typical of the various regions of Greece and to revise a couple of "standards" taught originally by Natassia Lemos which seem to have slipped from our grasp. In addition, Marina Wolstenholme and I will be teaching workshops specifically on some of the dances which will be included in the Evening Dance at which Dunav will be playing, so there will be no excuse for not joining in. We look forward to seeing you.

MAGGIE O'REGAN



FLEET INTERNATIONAL FOLK DANCERS have continued to enjoy their dancing this autumn, and even put on a display for Jane's (Clark) 60th birthday. In October George Sweetland and Alex Beauclerc kindly paid us a visit and taught four dances. Sirto and Yedid Nafeesh are already popular and we are still working on Bourree Pastourelle and Levi Jackson. Thank you, George and Alex, for your efforts.

MICHAEL CLARK  
Church Crookham, Fleet, Hants.



Events covered by S.I.F.D. insurance are marked "S.I." in the margin. All other events are included for information, and any enquiries should be directed to the organizer.



DATES FOR YOUR DIARY

Feb.6th "MAGICAL DANCING" WORKSHOP with Christine Hall, exploring some of the traditional connections between dance, spirituality and magic. Focus will be on traditional Middle Eastern dances including the Zaar trance dance and the Whirling Dervish spins and how ancients believed that dance rituals could bring much-needed rain. Hastings College of Arts & Technology, 10.00 a.m. to 3.30 p.m. £14.00.

S.I. Feb.6th S.I.F.D. WEST MIDLANDS BRANCH SPRING DANCE, 7.30-10.30 p.m. at Solihull Methodist Church, Blossomfield Road, Solihull. "Bring & Share" supper. The hall is in Blossomfield Road (B4102), close to 'bus and railway stations. £1.50.

Feb.15th INTRODUCTION TO BELLY DANCING - Egyptian and Turkish. 2-hour workshop in Ashford, Kent. Suitable for beginners and intermediate students. Details from Ashford Borough Council/Arts Development, or from Christine Hall, 01580 580687.

Mar.6th VEIL DANCE WORKSHOP with Christine Hall at Whitstable, Kent. Veils available to borrow. All levels. Approx. £15.00. 10.00 a.m. to 4.00 p.m. Whitstable Adult Education, 01227 261345. Early booking recommended.

S.I. Mar.6th S.I.F.D. WEST MIDLANDS BRANCH SPRING DAY COURSE, Mainly Balkan, with Frances Horrocks. 10.30 a.m. to 4.30 p.m. at Langleys Road Methodist Hall, Selly Oak. £6.00 for non-S.I.F.D. members, £5.00 members, all day; pro rata for half day. Contact: Malcolm Cox, 0121 783 8517.

Mar.13th BELLY DANCE WORKSHOP with Christine Hall. Complete dance routine "Banat Iskandaria". All levels. 10.00 a.m. to 4.00 p.m. Adult Education Centre, Ashford, Kent, 01233 621768. Approx. £15.00.

Mar.13th ISRAELI DANCE COURSE. Return visit of Roberto Haddon by popular request. 10.30 a.m. to 4.30 p.m. at St.Ninian's U.R. Church Hall, corner of Wilbraham and Egerton Road South, Chorlton, Manchester. Organized by Barlow I.F.D.G. £4.00 all day, £2.50 one session. Bring packed lunch. Details from Joan Wood, 0161 881 1077.

Mar.20th HISTORICAL DANCE COURSE (English & European) organized by Nutbrook I.F.D.G. at Stevenson Junior School, Wadsworth Road, Stapleford, Notts. 10.00-11.00 Music Playalong £1; 11.00-1.00 Dance Tuition £3; 2.00-4.00 Dance Tuition £3; 4.15-5.00 Social Dance £1. Combined Ticket £6. Tutors: Paul and Ann Kent. Further information from 0115 917 1831.

Mar.20th VEIL DANCE WORKSHOP with Christine Hall at Tunbridge Wells, Kent. Approx. £15.00. Early booking recommended. Adult Education, 01892 527317. (No times given).

Mar.20th/21st GREEK MACEDONIAN COURSE. See p.10.

Apr.2nd/5th EASTER DANCE WEEKEND, BALKAN & OTHER DANCES at Beaford Arts Centre, near Great Torrington, Devon. For details, send s.a.e. to Mecki Testroet, Manor Cottage, Burrington, Umberleigh, North Devon EX37 9LZ. Tel: 01769 560479.

Apr.16th/19th RESIDENTIAL COURSE OF ROMANIAN DANCING with Silviu Ciuciumis at Newfield Hall, Malhamdale. For details and booking form, send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

Apr.30th/May 3rd EASTBOURNE INTERNATIONAL FOLK FESTIVAL. For details of international events, contact Julie Korth, 01942 831141. For booking, ring 01323 695680.

May 24th/31st ROMANIAN DANCE HOLIDAY with Silviu Ciuciumis at Tesna, nr.Suceava. For details send s.a.e. to Pamela Le Goaziou, 55 Mitchell Road, Bedhampton, Hants. PO9 3QA. Tel: 01705 641028. A few places still available.

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S.I.F.D. SUNDAY DANCES AT Cecil Sharp House, 2 Regent's Park Road, London N.W.1.

Jan.3rd  
Feb.7th (No information received about M.C.s)

7.00 to 10.00 p.m. Admission £4.00 for S.I.F.D. members, £5.00 non-members.

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WHAT'S ON IN JANUARY

- S.I. Jan.2nd S.I.F.D. WEST MIDLANDS BRANCH NEW YEAR PARTY, 7.30 p.m. at Downing Hall, Knowle. Please bring food for bring-and-share supper. (No price given).
- Jan.9th BALKANPLUS at Cecil Sharp House. 7.00-10.30 p.m. £4.00. M.C. Julian Sinton with "Vuhpross". We are delighted to welcome Julian as our M.C. once again. He will be presenting a programme of dances to both recorded and live music provided by the group "Vuhpross". Come along and start the New Year with great dances, great music and great friends. The next Balkanplus will be on 13th February. FRANCES HORROCKS.
- Jan.16th S.I.F.D. ARMENIAN DAY COURSE. See p.10.
- S.I. Jan.16th ROMANIAN, RUSSIAN AND ARMENIAN FOLK DANCES at St.Thomas a Becket Church Hall, Cliffe High Street, Lewes, from 10.30 a.m. to 5.00 p.m. £7.00 Hot and cold drinks provided; please bring packed lunch or vegetarian lunch to share. Booking essential due to size of hall. For bookings/enquiries/map 'phone Rowena Martin on 01323 503991.
- Jan.23rd OXFORD BALKANSKO ORO NEW YEAR PARTY, 7.00 to 11.00 p.m. at St.Margaret's Parish Institute Hall, Polstead Road, Oxford. £5.00 at the door, including live music and refreshments.
- Jan.30th BULGARIAN WORKSHOP with James Webb at Bealings Village Hall, near Ipswich. 11.00 a.m. to 5.00 p.m. Drinks provided, bring packed lunch. £8.00. Ring Sally Fletcher, 01473 252824, for more details.
- Jan.30th DANCE WORKSHOP "EARTHY EGYPTIAN", "TEASING TURKISH". Women's solo dances, to be taught by Christine Hall and a guest tutor at Thomas a Becket Church Hall, Cliffe High Street, Lewes, Sussex. 10.45 a.m. to 4.15 p.m. £15 on the door, £10 if booked and paid in advance. Cheques to C.Hall, Finchden, Sandhurst, Cranbrook TN18 5JS.
- Jan.30th CROXLEY GREEN INTERNATIONAL FOLK DANCERS NEW YEAR'S PARTY, 7.30 to 10.45 p.m. at St.Oswald's Church Hall, Malvern Way, Croxley Green, near Watford, Herts. Come in costume if you have one. £3.00 including refreshments, payable at the door. Enquiries to Joyce Sharp, 01923 228080.
- S.I. Jan.31st ISRAELI WORKSHOP with Anat at Stone Cross Memorial Hall, near Eastbourne. £12.00 (concessions £7.50). Hot and cold drinks provided; shared vegetarian lunch. For bookings/map, contact Rowena Martin, 01323 503991.