

Copyright © 1999 by SIFD



ORLEANS

SIFD NEWS



LYONS

SEPTEMBER

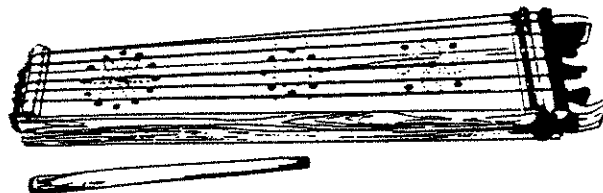
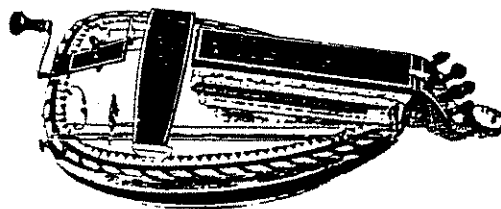
1999



PICARDY



ALSACE



SOCIETY FOR INTERNATIONAL FOLK DANCING

EDITOR for this month: Heather Edwards (Mrs.), 47 Sutherland Avenue,
Bexhill-on-Sea, East Sussex TN39 3QL

+++++

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

+++++

This month's cover shows French headdresses and instruments - vielle a roue,
fifre (Lo pifre in the Gascon language) and tambourin a cordes (or ton-ton) -
and is reproduced by kind permission of the Editor of "Folk Dance Scene".

+++++

S.I.F.D. ANNUAL GENERAL MEETING

The AGM will take place on December 5th 1999. Motions should be proposed and
seconded, and should be received by the Secretary (Alison Scrimshaw, 22 Sherwood
Park Road, Sutton, Surrey SM1 2SQ) on or before the last day of September.
Motions that involve constitutional change, or proposals for honorary membership,
must be received by that date for inclusion on the agenda, although other
motions can be accepted from the floor during the meeting at the Chairperson's
discretion.

We would very much like to hear from anyone who is interested in joining the
Committee for the year 1999/2000.

ALISON SCRIMSHAW

+++++

MEMBERSHIP REMINDER

ANNUAL SUBSCRIPTIONS become due on September 1st 1999. Many thanks to all
who have renewed promptly.

ALAN MORTON, Honorary Membership Secretary & Groups Liaison Officer
26 Durham Road, Harrow, Middx. HA1 4PG.

PLEASE NOTE!

Lily will be resuming editorial duties for the October issue of SIFD NEWS.
Please send all contributions IN WRITING to: Lily Avery (Mrs.), 16 Willow
Drive, Little Common, Bexhill-on-Sea, East Sussex TN39 4PX, to reach her
not later than September 17th

FRED WOOD

I was very surprised to hear of Fred's death. Having heard nothing to the contrary since his illness I had assumed that he was recovering.

It was very sad news indeed. Fred had been president and archivist of the Živko Firfov Group for a number of years, collecting information and writing up the history of the group since its inception. Despite his advancing years he was a very active member and, until recently, danced and took part in performances. Outside the group he will be remembered by people attending the annual Balkan Party. He took over the role as MC when I came to live in Spain. He came up from his home in Orpington most weeks and usually put away all the sound equipment at the end of the evening.

He was a charming and friendly person, I don't think I ever saw him ruffled. The group members will also miss his rather dry sense of humour.

KEN WARD
Živko Firfov Group

KAY LILLEY

I was very saddened when I heard of the death of Kay, as for a time I knew her and her good friend Dorothy Innes very well. Kay, (a shortened form of her full name) Modi was the daughter of a Parsee Indian diplomat, who held posts in South America and in Switzerland where Kay taught in a local school. There she met Dorothy, and later they both came to London where they shared a flat.

One evening, on my way to the Harrow Green class, I realised that sitting next to me on the tube were two girls discussing International Folk Dancing and our venue, Oxford House. I introduced myself and offered to show them where it was. They both enjoyed the evening and became regular members. Kay was a natural dancer and soon outgrew our repertoire and joined Živko Firfov and the French group, Les Escargots, although she continued to give us her support.

She then qualified at Guy's as a physiotherapist, and during this time she and Peter became close and were married, moving to the Reading area soon after. Following the birth of their two children, apart from appearances at the Society's reunions, she gave up dancing. She had an attractive personality and was kind and intelligent. She will be much missed by everyone who knew her.

GEORGE SWEETLAND

+++++

S.I.F.D. DAY COURSE - GOLDEN OLDIES

Date: Saturday, September 11th 1999 Place: Cecil Sharp House, Trefusis
Fee: £6.00 members, £8.00 non-members

If you know of a dance which has not been taught for some time, bring it along and share your knowledge with some of us newer members. If you want to brush up on a particular dance, please let me know and I will try and include it, but it depends if I can find a teacher who is an expert in that field.

Sorry to give you such short notice, but the planned course has had to be postponed until another date. Please contact me as soon as possible.

HELEN EZRA
Home (evenings) 0181 648 4118
Work 0181 392 4105

VICTORIA EMBANKMENT GARDENS

Firstly, many apologies to any S.I.F.D. members who missed the performance of the Balaton Hungarian and Philhellenes groups on July 11th which was originally timed to start at 3.00 p.m. This was unfortunately changed by the Park Manager, with only short notice, and took place at 12 noon.

The last performance for the 1999 season by the S.I.F.D. was given on July 18th by Merton Park and Woodvale (Kent) International Folk Dance Groups, together with the Iberian Folk Song and Dance Society. This occasion was greatly saddened by the absence of Alan Humberstone, who died at the end of last year. The grand piano belonging to the stage used to be rolled out for Alan to accompany Wilf, and this always made the Merton Park/Woodvale show a special one. This year the dancers did a selection of General International folk dances, with Wilf Horrocks on the accordion. Thank you to all concerned.

The Iberian Folk Song and Dance Society still meets to carry on the tradition of dances taught by Lucile Armstrong, and ten dancers showed some old favourites from Portugal which used to be in the S.I.F.D. general repertoire. A second session showed Spanish dances mainly from Andalusia. Many thanks to the Iberian Folk Song and Dance Society for taking part.

KAY KEDGE

+++++++

LEG OF LAMB SMUGGLERS' COSTUME

Referring to George Sweetland's report of the Llangollen International Eisteddfod 1999 I'd like to give a little background to George's puzzlement over the "odd" costumes the Slovak men ("Polienko" group) were wearing.

The dance came from Detva, Central Slovakia, and is unique to that region. As George describes it, the men's dance involves lots of leaps and jumps with twisting of hip, knee and foot in what appears to be an unstructured pattern. The role of the women in the early dances is often subdued, even subservient; that's why they have a lot of their own dances. Where these settlers in that valley between steep mountains came from is not really clear, even to the ethnic researchers. They believe they may have come from the South, (Romania, the Balkans) but developed their own "style" of dance in isolation. We must remember that communities in such valleys had little contact with each other till early this century. When Beskydy Dancers last visited the folk museum in Nitra, a couple in that costume was shown to us. The explanation for the costume was that these were shepherds working for the local nobleman. Because of their poverty they would often smuggle a leg of lamb in their trouser legs on their way home. The count therefore ordered their trousers to become loose culottes. (These are actually similar to those of North Hungarian peasants and the winegrowers in Moravia). The shepherds then smuggled the meat in their shirtsleeves, so the count ordered wide sleeves to be worn. When the shepherds then hid the meat in their shirts just above their massive belts, the count ordered cropped shirts: result, bare midriff. Tongue in cheek? You decide.

With regard to "Ondráš", yes, this is a Moravian group, but being close to the Slovak border, includes a lot of dances from Slovacko, the region bordering on Slovakia.

HEDY FROMINGS

+++++++

MUSIC Please contact Wilf Horrocks on 0181 642 3629 if you would like the music for any particular dance. See p.12 for two more pieces.

STYLE CONCEPTS

Ever since I began International Folk Dancing I have been fascinated by the differences in dances from different countries and by what constitutes the style of a particular region. How could I copy this style myself? More importantly, as a non-native teacher, how could I teach a dance style to other people?

When I was training students to go out into schools to teach Folk Dancing, both they and I had been trained in Modern Educational Dance following the principles of Rudolf Laban, so to convey differences in style, as well as trying to demonstrate them in my own dancing, I could draw on previous experiences of effort actions, differences intension, of space, time and flow. Nowadays my work is with quite different groups of people. Many have had no previous dance experience at all, and this is the sort of clientele with which new aspiring teachers will probably have to deal.

At the Teaching Forum held earlier this year I hear that there were some people wishing to come forward for training to become S.I.F.D. teachers. I want to pass on to them, and to anyone else who is interested in the learning process, some work which was done during our teacher training course with Jan Knoppers, the chief teacher trainer for the Dutch Folk Dance organisation. We were asked to take some region with which we were familiar and to "brain-storm" ourselves to bring into our minds the essential points of the style we wished to convey, plus and "helping words" ("Hulp-text") we could use during the teaching to help the class members to understand the effect they were trying to achieve. We also noted any other things which might influence the style, such as the type of shoe worn and the influence of costume.

I recently taught a few Serbian dances during a Day Course and at Eastbourne, and there were also Serbian workshops at Eastbourne by the "Opanka" group from Manchester, so I am starting with some style concepts from that region. Remember that these are just my own mind-jottings to illustrate the process of accumulating style concepts for yourself. I have been very impressed by the work Michael Gilbert has done on finding the right style for playing folk music from different areas, and I think we should apply the same thought and care to our interpretation of the steps. Feel free to disagree with, or add to my ideas. This is not a thesis on Serbian style, but a model to show you what you might do as a teacher when you prepare your lesson. Without style, a dance is nothing.

SERBIA

General Style Concepts (Note form)

Poised, upright, proud, ankle-knitting, dance from knee, upper body straight, still except when bouncing, up-down, bounce-bounce, shaking, vibrating, symmetry-what done to R often rep. to L, very small steps, close to ground (flat shoe), control, kolo-līne, leader led, basic + development, improvisation.

Regions

Central Serbia Šumadija + Pomorovje

Above concepts apply. Dances like: Šećnja, Moravsko, Šumadinka, Tasino, Ruzmarin, Cent. Serbian Suite, Devojačko Kolo, Žikino.

East Serbia Niš, Pirot, Leskovac

Close to Bulgaria. Bulgarian rhythms. X-hand hold ("Lesa"), fast small steps, sways, quick changes direction, often asymmetric. Shouts. Dances like: Što mi Omilelo Nane, Pošla Rumena, Lile, Lile (Šop rhythm 9/8 ♪♪♪♪· Dajčovo, Čačak.

South Serbia Vranje

Turkish influence-music, dance, costume. Women baggy trousers, scarf, arm + hip movements. Tambourines (men + women). Dances like: Vranjanka, Duj-Duj (gypsy), soft feet.

continued.....

North-East Serbia. Banat + Vojvodina

Banat. Close to Romania. Very small steps, virtuoso, acrobatic male contests, implements, bottles, daggers, sticks, much shaking, Ukrainian-type steps. Couples, turning, trios. Twisting, plaiting legs, tension.

Vojvodina. Close to Hungary + Romania. Mixed population, Serbs, Slovaks, Ruthenes (from Ukraine), Hungarians, Romanians. Women's costumes silk, Hungarian-style. Men, boots, spurs, bells. Intricate twists in figures for trios. Men compete, women support. Dances like: Bunjevačko Momačko, Logovac. Tension, shaking.

I hope that some of the other teachers who did the course of training will offer to share with members some of the work that they did on "style concepts for other regions."

MARINA WOLSTENHOLME

NEWS FROM LOIDIS INTERNATIONAL FOLK DANCE GROUP

Once again Loidis members will be dancing at the Otley Folk Festival (West Yorkshire), which takes place during the weekend of September 17th to 19th and is an annual event of growing popularity.

International dancing is taught by Lorna Ramsden at Scholes School at an after-school club, and the children will be joining us again this year. They were very well received last year which was the first time they had performed at the Folk Festival. Ian will be kept busy as he is our musician for this event.

JEAN WILLSON

+++

Calling performers in the South East

I get often asked by events organisers to help them locate dance performers. I perform North African, Asian and Middle Eastern dances, as a soloist and with a troupe. Many venues put on annual, monthly or weekly events, each with a different theme. They may book me one month for a Persian Evening, and the following month they may have an Italian or Brazilian Evening. Some of these events are paid-for (e.g. annual dinners for clubs and societies, or themed evenings in restaurants). Others don't pay - such as amateur dramatic groups who need dancers making a guest artist appearance in their annual production, or charity fund raising events.

Organisers seem to think that I know performers of all kinds. Over the last year I've been asked to help locate Spanish, French, Caribbean, Burmese, Flamenco, Salsa, Scottish, South African, Schuhplattler, Can Can, Lion, Charleston and Sand dancers in the South East.. Who knows what they'll want next.

If you are based in Kent or Sussex, and if you are good enough to perform, and if you have colourful costumes to go with your act, get in touch. Tell me what you do, and if I may give your phone number to events organisers. I'd also need to know if you'd consider performing unpaid (amateur), or only for payment (professional).

Finally, if you put on a dance show, would you be interested in exchanging guest artistic acts? We perform in your show if you perform in ours, without payment. We would also be interested in exchanging videos with other dance groups, anywhere in the UK, to observe and learn from each other's strengths and weaknesses. We send you video recordings of our dance shows, and you send us videos of yours.

Christine Hall, Finchden, Sandhurst, Cranbrook, Kent, TN18 5JS, Tel. 01580 850687.

BESKYDY DANCERS IN ROŽNOV.

The invitation to Rožnov Folk Festival arrived late this year! 6 years ago the Beskydy Dancers took part in the bi-annual Festival in Rožnov, Moravia, Czech Republic. Since then we had regular invitations, but could not raise the numbers of dancers - only the musicians attended each time. When I presented this year's invitation to the group in April I again expected too few dancers to be able to go and was completely surprised to see nearly all hands raised.

Work on our programme began at once, but I was apprehensive that our standard wasn't going to be very high with barely 3 months' practice compared with the 6 months last time round.

We set off for the Festival - 2-6.July- in various ways; plane/train, coach and only one car, but all met miraculously at the right time in the little town of Rožnov nestling in the valley of the river Bečva (scene of the terrible floods 2 years ago). The central attraction of Rožnov is its skansen - a folk museum which has brought together traditional buildings and crafts, folk art and customs and placed them in a lush green environment. There are 2 open-air stages and large crowds of visitors. As a visiting team we are offered free accommodation, food and pocket money.

The framework for this Festival was for dance groups of Czechs living abroad to attend. Since we didn't quite fit this category, having very few Czech dancers, we felt privileged to be asked and were at the same time rather unique. The Moravians were very impressed with the fact that here are English people, who like dancing Czech dances and are actually (in their judgement) rather good at it!

Our dancing is greatly enhanced because we have live music, which was augmented for the main performance by 2 of our Czech friends - violin and double base. In fact the music was so fantastic that day that the tempo for the Myjava Czardas increased by 25%; no mean feat for our dancers in that heat!

The groups attending this year's Festival were:

Foreign groups: "Akrites" from Greece, Polykastro. Ancient warrior dances of Piricheoschoros and mountain dances. Very dramatic.

"Ma Tru" from Italy, Amitricia. Mountain dances similar to Wallachian dances.

A Belgian group who are twinned with Radhošt group. Very accomplished and pleasant.

The "Czechs living abroad" groups came from Croatia, Romania, Ukraine, Poland, Hungary and Canada.

And then there were the Beskydy dancers from England. We chose several Bohemian dances, a Myjava dance and a medley of Slovak dances including a girls' bottle dance, an Odzemok and Hajduch - a men's dance with axes which caused prolonged applause.

3 days of hectic but exhilarating activity - sometimes causing logistic crises because our hotel was situated 2 miles out of town and transport very difficult, - sometimes facing small mishaps such as during the first finale, after a perfect ending, girls having knee-jumped onto their partner's thighs, one man lost his balance and the couple collapsed in a heap, or another time when the group before us broke through a board on stage and we skilfully danced our whole Bohemian set of dances around that hole!

BUT the atmosphere was wonderful, the people so friendly, the farewell party so stimulating,
continued.....

that our group has returned inspired and means to get down to more dancing as soon as possible; maybe to do even better next time?!

BESKYDY DANCERS meet and dance every Monday from 7 - 9.30 at the Holland Staff Club, Imperial College of Science and Technology, Callendar Rd off Prince Consort Rd Kensington SW7. Nearest tube Station: Gloucester Rd and S. Kensington. Buses 9, 14, 30, 52
NEW DANCERS ALWAYS WELCOME Contact Hedy Fromings Tel: 0181 699 8597

+++

DUNFORD, December 17th - 19th 1999

I have now confirmed the booking for Dunford and would like to thank all those who have sent me their deposits. I have received all those that I was expecting.

There are two further vacancies and I am asking for a deposit of £45 per head, which is returnable only if it is possible to refill a place in the case of a cancellation - this is the amount I would be out-of-pocket now that I have paid Dunford their booking fee. The charges have risen steeply over recent years and the cost is £98 for this year's weekend. If charges continue to rise, this is likely to be our last visit there. If you are interested in coming, please let me know.

Jack Richardson, Department of Chemical Engineering, University, Swansea, SA2 8PP.

+++

MILTON KEYNES VIDEOS

The video of Milton Keynes International Festival's Saturday night Gala concert is now complete and has been sent out for copying. It gives excellent coverage of the Macedonian group "Koco Racin" which will probably be of particular interest to many S.I.F.D. members. There is also good coverage of the Korean group "Jung Je-Man", including the stunningly beautiful fan dance. The Scottish group "Corryvreckan" and the "Kiribati" group also feature.

This is a professional quality video mixed from the outputs of three high quality cameras and is 60 minutes long. The price is £12.95, plus £2.00 post and packaging. Orders to Jill Allison at 30 St. John Street, Newport Pagnell, MK16 8HJ, with a cheque made payable to MKIF please.

I hope that the thirty-fiveish S.I.F.D. members who attended the two workshops given by the Macedonians enjoyed them and will make good use of their notes and tapes to pass some of the dances on to others.

DON ALLISON

+++

BARNET INTERNATIONAL FOLKDANCE CLUB

It is not often that I write specifically about Barnet International Folkdance Club other than to announce a guest night or party in the "What's On" page. However, I feel it appropriate to announce that, as from 10th September, we are planning to meet just twice a month - on the second and fourth Fridays. The reasons for this change are more to do with demands on our precious free time than to physical failings or loss of interest. The quantity may fall short of some people's needs but the quality will be assured.

The Barnet club owes its existence to Henry Morris who, with Cliff Beck's later assistance, ran the Hendon Folk Music Club in the 1960s. Students, au pairs and folk music enthusiasts were drawn to the club, which combined singing with dancing to live music. I remember being warned that there could be a "little jiggling about" when I first considered going along for the singing only. Henry's relatively simple repertoire of Balkan and Israeli dances was exotic enough to fire the imagination and encourage the keener spirits to travel to the Balkans, join the specialist dance groups, and participate in wider S.I.F.D. activities. A highlight of the club's early years was an appearance on television in one of Arnold Wesker's plays, performing the popular Romanian dance, "Perinitza".

We were also present at the birth of Dunav Balkan Group, and have maintained friendly relations with the group over the years. Naren Kotiyan was another person to have helped the club develop its repertoire and "connections". The reins were passed to the young members when Henry needed to devote more time to Dunav. And so, with a small stack of reel-to-reel tapes and growing confidence, the club continued to thrive and eventually re-located in Barnet, where a number of the key people had settled.

The predominately Balkan repertoire is understandable, but we have always enjoyed the support and contributions from eminent dancers with specialities in other areas, including Lucile Armstrong, Simon and Joan Guest, and the best of the present crop of teachers. The Balkanplus format had had a long and rigorous testing period. Barnet International Folkdance Club has earned a reputation for friendliness towards all visitors, a virtue strangely lacking in some groups. I am confident that the cut-back in the number of meetings will not diminish the fervour of our welcome.

BRIAN DOWSETT

STUDIA CHOREOLOGICA VOL.1

Edited by Roderyk Lange, Centre for Dance Studies, Les Bois, St. Peter, Jersey. £10.00. P.& P. £2.00 (U.K.), £3.00 (Europe).

The excellent and valuable series of "Dance Studies" went into 20 vols. and these have been replaced by a new series, "Studia Choreologica". Very much in the same format and shape, this new look aims to present contributors from a wide circle of specialists on various aspects of dance.

In common with "Dance Studies", these books are aimed at the serious student of dance and those involved in various levels of dance degrees. Vol. 1 contains "The Position of Dance in Contemporary European Culture. An Overview" by Prof. Lange himself, which contains some wise and interesting observations. "Dance Costume in the Central Pacific Islands" by Allan Thomas is an in-depth study on this subject, of particular interest to costume researchers. The third article, "The Function of Dance and Ball in the Opera Spectacle" by Monika Fink, was a good idea but rather disappointing and didn't really lead anywhere.

It will be interesting to see how this series develops, and the material used.

ROBERT HARROLD

Rhythm for Dance Musicians

As a melody player, my knowledge of playing rhythm is more theoretical than practical, but I have encountered a number of ideas at various workshops recently and have noticed a few tricks employed by a variety of musicians which I feel may be of general interest.

I have in my tape collection a recording of a waltz where a drum gives the basic waltz rhythm of oom-cha-cha. There is nothing wrong with the drumming, but I find it very difficult to waltz to. There are I think two reasons for this. Firstly, the articulation is very crisp (it is difficult to see how it could be anything else on a drum kit), which forces the dance movement to be fairly jerky – not really right for a waltz. Second, the playing is very regular. Normally this might be taken as a good thing, but playing every bar exactly the same can give a very mechanical feel to the music – again not really right for most waltzes. Also my personal preference is for a slightly more emphatic (and longer) first beat – which leads me to think that rhythmic playing does not necessarily mean mechanically regular playing.

A basic variation this drummer could have tried is to alter the weight on the first beat of every other bar. Play bar one with a heavy first beat and bar two with a lighter first beat. A bass player would also change the note, but even here slightly altering the weight would be effective. The occasional alteration in volume would also have been welcome.

Varying the weight and the articulation and length of the note can be even more effective in the basic oom-cha, oom-cha rhythm. In four time, most players will naturally play the third beat of a bar more lightly than the first beat, but there are other variations which can be tried. I have been listening to various klezmer recordings dating from 1900 onwards and they have an amazing variety of subtle tricks.

Often the 'oom' and the 'cha' are played by different instruments - which is difficult, especially for the 'cha' players. The result is that the off beat is often not quite even. This can degenerate into bad playing, or it can lead to a dynamism similar to the Romanian fiddle playing described below. A second result is the musicians seem to get bored, add extra notes, begin to interact with each other and generally start to experiment. I have tried to annotate the kind of thing that happens, but this is only a very rough guide.



Another option is to put more weight on the 'cha' than on the 'oom'. This latter effect leads towards the Romanian style of second fiddle playing where the down beat is played (or almost not played it can be so soft) with an up bow, and the up beat is played with a down bow. The overall effect is that the beat has shifted a little bit and is not synchronised with the melody. The resulting tension gives a distinctive edge to the sound and a unique energy to the dance.

The melody is also important for giving a dance its beat. In fact there are some who would say that the melody should provide the basic rhythm and that rhythm players should provide counter rhythms and variations. The ideas suggested here do not go quite that far, but do still depend on the melody being played in a very firm and rhythmic manner.

An Apology

Some time ago I asked for any musicians who would be interested in forming some kind of network to contact me. Some of you did, but pressure of work coupled with ill health has prevented me pursuing this any further. I apologise to those who did contact me. I am hoping for a career change soon and if that goes ahead I may have time to do more. Until then, I would still like to hear from anyone who would like to write an article for the newsletter. I would like to hear from anyone who has any thoughts to share or any knowledge of any particular style of music.

Mike Gilbert

85 Fen Road, Chesterton, Cambridge. CB4 1UN. 01223 425648.

DATES FOR YOUR DIARY

Oct.2nd S.I.F.D. WEST MIDLANDS BRANCH ISRAELI DANCE WORKSHOP with Roberto Haddon. 10.30 a.m. to 4.30 p.m. at Blakenhale Junior School, Homestead Road, Garretts Green, Birmingham. £7.00 S.I.F.D. members (£8.00 non-members) all day; £4.00 members, £4.50 non-members half day. Branch A.G.M. during lunch break. For details of how to get there, 'phone Maggie Kaye on 0121 608 1437.

S.I. Oct.9th S.I.F.D. DAY COURSE. No details.

Oct.15th/17th S.I.F.D. DANCING/WALKING WEEKEND at Glenfall House, Cheltenham, Gloucestershire. For information, contact Roy Clarke, 33 Cedar Park Road, Enfield, Middx. EN2 0HE. Tel: 0181 367 2649.

Oct.16th WOODVALE INTERNATIONAL FOLK DANCE GROUP AUTUMN DANCE, 7.30-11.00 p.m. at Borough Green Village Hall. Tickets £5.00 including excellent buffet; please bring your own drinks. Further information from Alan Cant, 01732 883405. Please let us know if you are coming; we love to see all our friends, old and new.

S.I. Oct.16th FRITH FOLK are organising a day when Frances Horrocks will teach a variety of dances from EASTERN EUROPE. 10.30 a.m. to 4.00 p.m., followed by a full tea (included). Town End Methodist Church, Chapel en le Frith, near Buxton, Derbyshire. Drinks provided; bring packed lunch or explore pubs, coffee shops, etc. in Chapel. Not more than £6.00, possibly less depending on numbers. Details from Pat Phillips, tel. 01298 24450.

Oct.22nd BRISTOL I.F.D. 25TH ANNIVERSARY PARTY

Oct.23rd READING TRADITIONAL & STEP DANCE GROUP ANNUAL CLOG & STEP DANCE FESTIVAL in Maidenhead, Berks. The 12 workshops include Pierre Chartrand from Canada on French Canadian step dancing, and Nigel Close & Woodfidley taking solo to 4-couple Manx dances. Information from Michele Vale, 0118 987 3901, or Anne Garrison, 0118 947 4244. Programme of events with application form from Lesley Gowers, 94 Hartsbourne Road, Earley, Reading, Berks. RG6 5SJ. Tel: 0118 987 4510.

Oct.23rd AFTERNOON COURSE with Roberto Haddon organised by Hursley International Folk Dancers at IBM Club House, Hursley Park, Winchester. 1.45 for 2.00 p.m. start, followed by evening dance. Price to be announced. Contact Eric Janke, tel. 01962 867140, for further details.

Nov.6th NUTBROOK INTERNATIONAL FOLK DANCE GROUP is arranging DANCE WORKSHOPS at Stevenson Junior School, Wadsworth Road, Stapleford, Notts. Israeli: 10.30 a.m. to 1.00 p.m. Teachers, Adrian and Jane Pointon. Bulgarian: 2.00 to 4.30 p.m. Teacher, James Webb. £7.00 all day; £4.00 one session; £4.00 children all day. Contact John or Gill Morral, tel. 0115 9171831.

Nov.12th/14th RESIDENTIAL WEEKEND COURSE OF ISRAELI DANCING with Fiona Howarth at Bourton-on-the-Water, Cotswolds. Non-dancing friends and family welcome. En-suite accommodation, plentiful choice of food. Full board and accommodation £82.00, weekend course £14.00. For details send s.a.e. to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

Nov.27th ZIVKO FIRFOV BALKAN PARTY at Moorfields School, London E.C.1. (N.B. The party will be a week earlier than in previous years).

S.I. Nov.28th ISRAELI DANCE PARTY with Anat at Stone Cross Memorial Hall, near Eastbourne. 10.30 a.m. to 5.00 p.m. Includes revision of this year's dances and requests. £12.00 (£7.50 concessions). Shared vegetarian lunch. For details/bookings/requests/map, contact Rowena Martin, tel. 01323 503991.

Feb.19th/20th 2000 ERSIN SEYHAN will teach a weekend course of TURKISH dances in Bognor Regis, Sussex. For information, contact Janet Douglas, 01243 265010.