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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 Dalila Heath.

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This month's cover showing a Polish dancer was produced by Simon Guest  
from a photograph he took at a Polish Day at Bletchley Park.

--oOo--

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PROSPECTIVE S.I.F.D. TEACHERS

A while ago we held a day course for prospective teachers but because of  
various man-power problems we were unable to continue at that time. Those  
who expressed an interest seem to be widely dispersed around the country  
and therefore it could prove difficult to get together on a regular basis.

We are trying to find a solution which may include part by correspondence.  
We should therefore like to know who is still interested in participating in  
the course.

Please drop me a line letting me have your name, address and telephone number  
so that we can try to find a way round the situation. I look forward to  
hearing from you.

HELEN EZRA  
On behalf of the Badge &  
Day Course Committee  
84 Farm Road, Morden,  
Surrey SM4 6RB

--oOo--

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

## The SIFD Teachers List

As I am sure many of you have noticed, examinations for the teachers badge (and also for dancers badges) have not been held for some years. As a consequence we have been unable to add new teachers to the teachers list for some time, even though there are a number of members who are well qualified and highly experienced. The committee has therefore decided that well suitable individuals can be added to the list by 'executive decision' (if, of course, they wish to be added).

The criteria the committee will use to decide who can be added in this way are the same criteria which were examined under the badge scheme. Briefly this means that a teacher should

1. have a sufficiently large repertoire of folk dances (for generalist teachers the dances should be from a sufficiently wide geographical. For specialists these dances should represent a deep understanding and knowledge of one or more traditions),
2. have an adequate knowledge of the music,
3. be able to teach the dances in their repertoire,
4. be able to plan a teaching programme over a period,
5. have some background knowledge of international folk dancing.

In many cases individuals have huge dance repertoires and have been running groups for many years, so there is no problem in establishing criteria 1,3 and 4. Criteria 2 and 5 are more problematic, but such knowledge would normally be apparent in experienced teachers.

So, if you know any-one who might fit the above criteria, please let a member on the committee know (we have several people in mind already).

Mike Gilbert (Chairman)

On behalf of the committee.

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### SPECIAL NIGHT AT HEART OF ENGLAND!

Wednesday, 13th December 2000. Heart of England Group end of term and party night. But not just any party night! This one was special because it was when Jack Steele was made an Honorary Life Member of the group in recognition of his sterling support in providing live music on so many occasions. Even though he and his wife, Celia, moved to Worcester some years ago, Jack still comes whenever he can, his presence attracting other musicians, including a young couple (also from Worcester) who played for a Ukrainian group at the 1998 Eisteddfod. Indeed, at the start of some evenings the band outnumbers the dancers! His dedication is shown by the fact that the night of the presentation was when the floods around Worcester were at their highest, but despite the lower end of his road being closed and having to make a big detour, Jack still found a way through to us.

The opportunity was also taken to present flowering house plants to two other stalwarts who tend to be taken for granted; Jean Goodman, our "tea lady" who makes sure we never go short of a cuppa, and Audrey Steele, our treasurer. Another plant was given to Maggie Kaye as a "thank you" for the frequent occasions she leads us in addition to her key role at Selpar. Thank you all!

MAVIS LOWE

LETTERS TO THE EDITOR

Dear Lily Avery,

In the December SIFD NEWS, Mike Gilbert noted ". . . and sometimes we do not even communicate the vast knowledge that we have acquired. More articles for the newsletter would be a start . . ." - a sentiment that I gladly endorse.

I should like to draw on members' expert knowledge on the origins of the various National Folk Dance Movements in Europe. The general impression that one gets from reading the diverse literature on the collecting, recording and subsequent revival and promotion of English dancing is one of a nurturing of Heritage (to use a current in-word). However, the more I delve into the foreign literature, admittedly at a more superficial level, the more I am becoming convinced that the motivation behind much of the promotion was more one of Nationalism (perhaps not the best word to use today, with its current overtones of xenophobia and racism).

The mainstream of collecting seems to have developed in Europe during the latter half of the 1800s. Why? Some (the majority?) feared that the dances, at least as performed in the rural communities, were in danger of being lost under the increasing industrialisation. But no matter the reasons, descriptions of dances were recorded on paper for future generations. This collecting phase could not have been an end in itself. The records could have remained in private archives, in museums, in University libraries etc. to be added to from time to time. But they did not. They spread nationally. Why and how? It could not have happened by chance.

The dances needed dedicated individuals or groups of individuals to promote the dances. And in due course, National Folk Organizations were established to further the work. This would appear to describe the processes in England and Sweden. Is this what happened in other countries? But why did they do it? Heritage? Perhaps in part. I suggest, however, that there was a strong Nationalistic element present motivating some of the activists. Heritage is clearly a component of this. By Nationalism, I mean the desire to identify oneself with one's own country, through symbols recognisable to outsiders, such as dance, music and costume. I am not suggesting for one moment that there was an underlying xenophobic/racist sentiment, as has been apparent in the use of the term "Nationalism" by the extreme Right Wing political parties.

Thus we noted in the history of the South African Folk Dance Movement, Dr. Pellisier set out to create a South African Folk Dance to further Nationalistic aims. The motivations behind the Swedish student organization Philochoros is not clear to me, but we note that it was not too rigorous in sourcing its dances provided they had a Swedish folk quality. And one senses a strong feeling of Englishness in the writings of Cecil Sharp.

There are broad generalisations drawn from a few examples. I invite members to contribute their views, backed up with examples where possible. It would also be interesting to hear from historians of the Victorian era. Was there a widespread flowering of Nationalism, as defined above, across Europe, leading to the development of National dances, music and costume?

Yours,

G.D.TOWNER  
7 Woolven Close, Poole  
BH14 0QT

Contd...

Dear Lily,

Sailors' Dance

May I please request the help of fellow S.I.F.D. members? I am trying to do some research into sailors' dance but have not found anything except an occasional reference in Bligh's diaries to exercising his crew by getting them to dance on deck. This is in striking contrast to the very well documented sailors' singing, perhaps because most shanties were working songs in everyday use and have been collected by people such as Stan Hugill whose book "Shanties from the Seven Seas" is a definitive work. So far as I know, Cecil Sharp did not record any. I suspect that the Sailors' Hornpipe as occasionally seen today might have been a stage production in celebration of Trafalgar but I may be wrong. Perhaps the rolling deck of a ship is not the best place to dance!

Can anyone tell me more, or point me in the direction of documented sailors' dances or useful references? Please write to me at the address below or 'phone me on 023 9238 4632.

With many thanks. Yours sincerely,

SAM BAYLISS  
1 Lansdowne Avenue, Portchester,  
Hants. PO16 9NN

Ed.Note: One immediately thinks of the English Sailors' Hornpipe, and the SIFD NEWS does not usually report on English dances (we haven't the space) and refers enquiries to the E.F.D.S.S. However, I am sure there are other countries with "Sailors" dances; Nigel Allenby Jaffe refers to sailors' dances from France and from Yugoslavia in his book, "Folk Dance of Europe", and sailors' dances from Provence are referred to in "Dances of France - Provence & Alsace" in the Handbooks of European National Dance series. So, if anyone can add to our knowledge of sailors' dances from other countries, we should be pleased to hear from you.

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Dear Lily,

Janet Woolbar's day course, on 10th March, on some of the Swedish dances introduced to the Society by Dr. Pug Cyriax was a tour-de-force. There must have been at least forty people attending for all or part of the day, much to Janet's (unwarranted) surprise, many of whom, like myself, rarely get to a day course now. Not only did she cope with uneven numbers and greater or smaller sets than the norm, but she coaxed us through seven dances, five of which comprised numerous figures - a feat of memory.

The figure dances were Daldans, Ränningen, Fryksdalspolska, Vastgotapolska and Fryksdalsdans, with two delightful dances in waltz time for light relief, Waltz from Vinön and Födelsdagvals.

It was lovely to see so many familiar faces and to take part in dances infrequently performed these days so thank you, Janet, for making it such an enjoyable and informative day for everyone. It was also good to see that couple dancing is not dead yet - and there were plenty of couples too, only about two pseudo-men needed!

In view of the highly successful day, perhaps there could be more refresher courses.

HEATHER EDWARDS  
47 Sutherland Avenue,  
Bexhill-on-Sea, East Sussex  
TN39 3QL

Contd...

Dear Lily,

I have started to dance again with the Fleet group. One of the members there had the enclosed leaflet about Dvorana (seep.11) which he was handing round to anyone who was interested. The gentleman has been to two of Dvorana's courses and thoroughly recommends them. He would be willing to talk to anybody who is interested in attending.

I have given to Tony Latham, for the archives, loads of sheet music gathered by Mum over the years, some from Swansea courses, many torn from old S.I.F.D. newsletters, some going back to 1961. My suggestion - if people would still like printed music in the newsletter, perhaps some of the very old music from the early years could be repeated. My congratulations to Wilf Horrocks for his hard work over many years. I can remember when he first started to play with Barbara(?) at Margery Latham's Monday classes.

With my best wishes,

BEVERLY MATON  
8 Andrew Close, Wokingham,  
Berkshire RG40 2HY

Ed.Note: Beverly's maiden name was Pascoe, daughter of Len and Pearl Pascoe whom many of you will remember.

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Dear Friends,

I have recently read an article in the E.F.D.S.S. magazine by the new Director, Phil Wilson, concerning the growth, or lack of it, of folk clubs, in which he raises some interesting points, some of which are also relevant to the dance scene.

He maintains that marketing and advertising are not the same thing. Briefly, advertising is announcing an event, but marketing is the efficiency and quality provided by the organizers and the appeal and entertainment value enjoyed by the participants and that word of mouth is the cheapest and most effective form of marketing. However, an event that is boring can also be killed off by the same word of mouth.

Classes can benefit or suffer from the same process. To promote growth in membership or attendance, Mr. Wilson emphasises that newcomers should be encouraged to join in and made to feel welcome, as cliques, in-jokes and so-called "experts" pushing newcomers around can put people off. Newcomers can quickly become outgoers if they are made to feel outsiders.

A point I found most interesting was the suggestion that one should try to get rid of those people who drive away promising newcomers. Easier said than done. I have heard of, and experienced, this dilemma, but in a local authority evening class this is difficult, whereas in a club one could exercise the right of the management.....etc. It seems to be a heartless attitude but he maintains that being discriminating on the grounds of quality can improve attendances and the enjoyment of the majority.

I found it a thought-provoking article.

Best wishes to all,

FRANCES HORROCKS  
53 Southway, Carshalton Beeches  
Surrey SM5 4HP

Contd...

Dear Lily,

I should like to assure any musicians who attend the music workshops at the Eastbourne International Folk Festival that the sessions are very relaxed and are in no way a form of "contest". (Ed.Note: This refers to the fact that in her article Julie Korth inadvertently referred to a "folk contest"). Instead of a kind of "Duelling Banjos" session, which I'm sure I'd lose, the sessions are an opportunity to share ideas and discuss ways of playing dance tunes.

The "Cloudburst" music session will be held on Sunday morning when we will try to play some of the Alsace Waltzes - Valse à cinq temps, Valse à huit temps, Valse à onze temps. Martin Butler has notated the music for these tunes - see p.12. The session will probably be called "Fascinating Rhythms" and, to add to the fascination (or perhaps frustration), we shall be tackling some French Renaissance Branles - Branle Charlotte and Branle de Guerre. The "Cloudburst" dance session which ties in with this will be on the Saturday afternoon, when Anne Leach has offered to teach the Alsace waltzes to those ready to mutter "pineapple, apple; pineapple, pineapple, apple" etc. and Martin will lead the Branles. With any luck I won't have to do anything!

This is a very small part of the Festival that offers so many dance forms. Julie and I hope that you will come because; a lot of work goes into the planning of this Festival, it's the only one that the S.I.F.D. takes a very active part in organizing, and it's going to be good! We think that it's a great coup to get Hennie Konings to Eastbourne so we hope you will come and support us.

JILL BRANSBY  
Red Gables, Benslow Path,  
The Avenue, Hitchin, Herts.  
SG4 9RH



#### PALM SPRINGS, CALIFORNIA

Finding myself in this desert resort town for three weeks this past Christmas, I remembered Oscar Haycock's article in the SIFD NEWS last year. Sure enough, I found the ex Arthur Millar (sic) (Murray? Ed.) Studio, 312 North Palm Canyon Drive. Unfortunately the Palm Springs International Dance Class had a Christmas break, but on Monday, 8th January, I turned up and had a most enjoyable session led by Helen Smith and Dwight Fine (who managed the tapes). It was a bit daunting to be faced with a wall of mirrors (revealed far too much of my holiday indulgences!).

The evening was divided into an hour of easy dances followed by a short break and then a further hour of "intermediate" dances. All the dances were walked through first - great to find such dances as Sevilla se bela loza, Miserloo, Vrapceto, Adjon Istan, Sulan Ya'akov and Karamfil in the repertoire. There were twelve dancers present; I had the impression that many of these were visitors like me. Helen immediately said did I know Barbara and Malcolm Shaffer and Pat and Harry Phillips from the Alaskan dancing cruise? A very small world! She sends you all her regards. I can heartily recommend a good evening's dancing here, if you find yourself in Palm Springs; and thank you, Oscar.

JULIE KORTH

## SVETI SAVA

It was lovely to share in the annual celebration of St. Sava at the Serbian Church in January. The welcome there is always immeasurable. Everyone shows such delight and pleasure in seeing us again and our continuing interest in all things Serbian is appreciated. As usual, the programme was varied and lively, including a feast of dances from all over Serbia, mostly performed faultlessly and with huge vigour and heart by Nada's group of handsome, enthusiastic, talented young people, all beautifully attired traditionally. An added pleasure was to see the mums' and dads' group performing with such enjoyment and skill. A heart-warming feature of the audience's attentive reception is the spontaneous applause so often given to a particular phrase of music or song, or a dance step, and always the loud appreciation for a difficult variation or well-executed step. Dunav band received a standing ovation for their finale and it was lovely to see them all there, including Dragan pairing with Caroline Thomas. He is their master accordionist, totally indefatigable, unflappable and willing. As Naren Kotiyan underlined in his introduction, Dragan has long been an enduring friend as well as such an engaging talented musician.

Dunav's performance was enhanced by Dessislava Stefanova's singing, which included the haunting "Tamo Daleko" (Far away is my village over the sea) which obviously strikes a chord with the Serb audience and received tumultuous applause. It certainly recalls the Salonika Front in the 1st World War when for so long Serbia outside her own country fought on to re-enter it. The "Mars na Drina" which Dunav also played recalls their march back to their homeland. Their stubborn bravery and enduring courage always strikes a sympathetic and admiring chord with old "British Bulldogs"!

In customary open-hearted hospitality, the "buffet snack" materialised as a feast of homemade goodies, washed down with attentive refills of wine and juice. Faultless hosts! For those not bothered about London transport and able to dance the night away, there was non-stop Zikinos, unless you preferred to sit and chat and drink. A fab evening. Congratulations and huge thank-yous to everyone, Nada and her husband in particular. (Nada is a longstanding friend of Zivko Firfov group and Dunav. She is the driving force behind the evening's entertainment and the teacher par excellence for the various groups based at the Church). Why not come and see if you can squeeze in, another year?

NOTE: In case it is of interest; Sveti, or Saint, Sava is the Patron Saint of Serbia and in lots of ways the founder of their religion who made sure it was linked with Eastern Orthodoxy, their first Archbishop and founding father of their national religion which is and has always been of fundamental importance to them as a nation. He was born in 1174 and died on 14th January 1237 (visiting Bulgaria - Turnova near Sofia to be exact), so his feast day is 14th January and celebrated in England on the nearest weekend, usually.

He was part of the great Nemanje Royal Dynasty and enjoyed quite a privileged upbringing but, early on, spiritual things featured large for him and as a young man he went off to become a monk in nearby Mount Athos (Greece). His father, Stephen, joined him and together they established the Monastery of Hilandar. Later, Sava's brother, also Stephen, was crowned King of all Serbia in 1216. His reign was very enlightened and he it was who started establishing schools nationwide and the beginnings of Serbian literature. A golden age for Serbia and no doubt recalled in the patriotic songs and recitations always a feature of the Sveti Sava celebrations. Not sure about the accents, but Dunav and some of Zivko Firfov group do usually join in the National Anthem.

DIKI GLEESON

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ZIVKO FIRFOV PARTY (DECEMBER 2000) VIDEOTAPES FOR SALE. Approx. 1hr.40mins.  
£5.00 including postage. Available from Irene Keywood, 133 Third Avenue, Dagenham,  
Essex RM10 9BD. TEL: 020 8592 4427.



# Money to Give Away

As anyone who has been following the accounts recently will know, the Society has more money now than it has had for some time in the past (and, in some ways, less opportunity to spend it). We have therefore decided to try to rectify this by offering subsidies to affiliated and associated groups to enable them to carry out activities which they might otherwise not be able to afford.

Each application will be considered on its merits and we hope to have no preconceived ideas about what would be or would not be acceptable. Anything which is relevant to the society's aims (and which we can afford) will be eligible. That said, examples of what might be supported include contributing towards the cost of a group representative to attend summer school so that the dances can then be taught to the rest of the group. Contributing towards the cost of engaging a specialist teacher not on the teachers' list, whether from this country or from abroad has also been mentioned as a possibility.

Obviously, these kinds of activities go on anyway. The purpose of the subsidy would be to enable them to happen more often.

If any groups have any projects which they would like to see supported, please contact me (address and phone number on page 2) or any member of the committee.

Individual members can also apply, if you can think of suitable projects

As a word of caution, this is a new scheme and we cannot be sure how well it will work in practice, or how quickly we can make decisions in individual cases. So please give us plenty of time to consider applications and plenty of information on which to base our decisions.

## Donations and Legacies

This scheme was made possible by a legacy left to the society. If you would like to leave a legacy to the society, or make some other form of donation, please contact Judith Payling or me (addresses on page 2).

Mike Gilbert (Chairman)

On behalf of the committee

LOIDIS, SS ✓

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## HOORAY FOR THE INTERNET!

As someone embedded in the last century, I don't know what a scanner is, or a mouse, or who Dot Com is, and even have trouble programming my video or altering my (analogue) watch to British Summer Time, but modern technology has come up trumps for me - thanks to Philip Lloyd and his introduction to Bibliofind on the Internet.

Over many years of calling in at any secondhand bookshop I've come across in the vain hope of finding Philip Thornton's book, "Ikons & Oxen", I was able to purchase it without moving from my chair within two days of Philip's conjuring up the title on Bibliofind which he "surfed" (I think that's the word) for me. So thank you, Dot Com whoever you are. Perhaps I will succumb to technology after all. One day I may even change my dial telephone to a digital model (but I need the time it takes for the dial to move round and return to base to remember the number I'm dialling!) and as for public 'phones, whatever happened to Buttons A and B?

I was dismayed to see that Julie Korth, in her article about Eastbourne Festival assures us that Hennie Konings will have "well recorded CDs" with him. Not for me, I'm afraid. It was a giant step for me to change from 78s to reel to reel tapes to cassettes, and for me "CD" still means "Corps Diplomatique"!

LILY AVERY

DATES FOR YOUR DIARY

May 4th/7th EASTBOURNE INTERNATIONAL FOLK FESTIVAL. Booking through Judy and Richard Wright, 01273 835759.

- S.I. May 4th/7th S.I.F.D. WEEKEND AT HALSWAY MANOR. For information contact Jack Richardson, Dept. of Chemical Engineering, University, Swansea SA2 8PP. Tel: 01792 403153 (home), 01792 295194 (work).
- S.I. May 10th ROMANIAN GROUP, "SALCIOARA" from Babadag will be joining the Derbyshire Dancers for an evening workshop at Gladys Buxton Centre, in Dronfield (between Chesterfield and Sheffield) 7.30 to 9.30 p.m. All are invited to join us for this special occasion. Fee for visitors will be £3.00 towards the group's expenses.
- S.I. May 12th S.I.F.D. DAY COURSE. Probably Spanish. Details next month.
- May 12th WOODVALE I.F.D.G. DANCE at Borough Green Village Hall, 7.30-11.00 p.m. £5.00 including supper. Bring your own drinks. Details from Alan Cant, 01732 883405.
- S.I. May 19th S.I.F.D. WEST MIDLANDS BRANCH EARLY SUMMER DANCE, 7.30-10.30 p.m. at Solihull Methodist Church Hall, Blossomfield Road, Solihull (B4102), close to both 'bus and rail stations. £2.00. Bring-and-share supper. M.C.: Maggie Kaye.
- S.I. June 3rd ISRAELI DANCE WORKSHOP with Anat at Stone Cross Memorial Hall, near Eaatabourne. 10.30 a.m. to 5.30 p.m. £12.00 (concessions £7.50). Shared vegetarian lunch. For bookings/information/map contact Rowena Martin, 01323 503991.
- S.I. June 9th S.I.F.D. DAY COURSE.
- S.I. June 24th S.I.F.D. WEST MIDLANDS BRANCH ANNUAL COTSWOLDS SAFARI. Details next month.
- June 24th HUNGARIAN AND GYPSY DANCES with Hilary Bolton at Imperial House, 22-26 Paul Street, London E.C.2. 10.30 a.m. to 4.00 p.m. £18.50. Organized by I.S.T.D.
- Aug.5th/10th ISRAELI FOLKDANCE INSTITUTE SUMMER SCHOOL, "MACHOL EUROPA 2001" at Bedford. Guest teachers: Gadi Bitton, Shmulik Govari, Moshiko Halevy, Moshe Telem, Yaron Carmel. Details from IFDI, Balfour House, 741 High Road, London N12 0BQ.
- S.I. Aug.24th/27th MINI FESTIVAL at Roedean School, Brighton. Some sessions taught, some informal, so bring your favourite folk and circle dances to share. Full board; mostly single rooms; swimming pool. £120 (deposit £20). Send s.a.e. for detailed booking form to Rowena Martin, 60 Anderida Road, Eastbourne, East Sussex BN22 0PZ.
- Aug.25th/Sept.1st HF HOLIDAYS RESIDENTIAL WEEK IN HAYTOR, DEVON, with Phil and Brenda Steventon. A course aimed at Beginner/Intermediate dancers; all dances will be walked through. To book, ring 020 8905 9558, or for further details contact Phil or Brenda on 020 8397 9649.
- S.I. Sept.8th S.I.F.D. DAY COURSE.
- S.I. Oct.13th S.I.F.D. DAY COURSE.
- S.I. Nov.17th S.I.F.D. DAY COURSE.
- S.I. Dec.14th/16th S.I.F.D. WEEKEND AT DUNFORD. For information contact Jack Richardson, Dept. of Chemical Engineering, University, Swansea SA2 8PP. Tel: 01792 403153 (home), 01792 295194 (work).

BALKANPLUS, 21st April at Cecil Sharp House, 2 Regent's Park Road, London N.W.1  
7.00-10.30 p.m. £4.00. M.C.s: Roger Wicksteed and Sally Fletcher. Roger and Sally will be presenting a programme suitable for all tastes and abilities, with a wide variety of dances. Note the change of date from our usual second Saturday in the month, because of Easter.

The next Balkanplus will be on 12th May. Don't forget to reserve the weekend of 15th/16th September when Yves Moreau will be visiting us again. Yves lives in Canada but is frequently away touring the world, conducting Bulgarian folkdance courses. His last visit was a complete sell-out, so make a note of the date and await further details as tickets need to be booked in advance.

FRANCES HORROCKS



BALKANFOLK, 14th-27th JULY 2001, Pamporovo, Bulgaria

I have details and application forms for this year's seminar. Dances from Bulgaria, Romania, F.Y.R. Macedonia. Send 30p for photocopying and s.a.e. to me at Robin Cottage, Commercial Road, Grindleford, Hope Valley S32 2HA.  
MARINA WOLSTENHOLME.



FOLKDANCE CONFERENCE ON THE ISLAND OF CRETE, 16TH-29TH JULY 2001

This conference takes place in the remote 16th century mountain village of Roustika and features instruction in the colourful folk traditions of various Greek provinces and islands with instructors who are regional experts in authentic styles of Greek music, song and dance.

Daily folkdance sessions and evening gatherings; excursions; dancing at village festivals, comfortable facilities with swimming pool, traditional Greek-style cuisine.

For details contact Andreas Fragiadakis, 81A Egialias Street, Byron 162 33, Athens, Greece. Tel: (00-30-1) 7661 949.



DVORANA presents four days of Slovakian folkdance workshops and folklore programme from 1st to 4th August 2001 as complement to Summer Folk Dance Week 2001 in West Slovakia by Lake Sl'navá, with dance master Ervin Varga.

For details of accommodation, meals, transport etc. contact Dvorana, Spanielova 38/1275, 163 00 Praha 6, Czech Republic. Fax: (+420-2) 301 8267. Dvorana also organizes international tours and workshops of other dance kinds.



SEMINAR IN GREEK TRADITIONAL DANCES, 5TH TO 17TH AUGUST 2001 IN MACEDONIA

Dances from Macedonia, Epirus, Pontos, Minor Asia, Cappadocia, Crete and Islands Sarakatsans, Vlachika, Thraki, with local musicians. Teaching five hours a day. Traditional village festivals, excursions, Cafeneion parties. For full details contact Yannis Konstantinou, Griva Digeni, 41-17342 Agios Dimitrios, Athens, Greece.