

S.I.F.D.

NEWS

MARCH
1972



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This month's cover of Georgian dancers is by Caroline Thomas.

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SOCIETY FOR INTERNATIONAL FOLK DANCING

Officers of the Committee:-

Chairman: Bert Price,
22 Sunnydale Road,
London S.E.12
Home: 01-852 0509

Secretary: Dorothy Bryan,
Flat 1, Braunton Mansions,
28 Rosebery Avenue,
London E.C.1.
Home: 01-837 2438

Treasurer: Harry Whitaker,
29 Sherbrook Gardens,
Winchmore Hill,
London N.21
Home: 01-360 4965

Membership Secretary (Ex-officio member);
Roland Minton,
131 Holly Street,
London E.8.

Demonstration Secretary: Margery Latham,
14 Beechwood Avenue,
Kew, Richmond, Surrey
Home: 01-876 7055
Office: 01-930 7022 Ext.3447

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AFFILIATED GROUPS

BIRMINGHAM INTERNATIONAL FOLK DANCE GROUP now meet every Thursday evening in the Church Hall of St. Mary Magdalen, Hazelwell, at 7 p.m. More news of this group is on Page 3. Further details from The Secretary, Miss Christine Butler, 76 Headingley Road, Handsworth, Birmingham B21 9QD or Bob Kimmins, 62 Granton Road, Kings Heath, Birmingham B14 6HQ.

KENSINGTON SLAVONIC GROUP meet at Fox School, Kensington Place, Notting Hill Gate, London W.8., from 7 to 10 p.m. every Wednesday and Thursday evening. They learn and perform Czechoslovakian dances and are taught by Mrs. Hedda Jolly-Klingerova, 69b Grange Road, London W5 5BU.

HARROW GREEN FOLK DANCE GROUP - details from George Sweetland, 28 Hayes Court, Camberwell New Road, London S.E.5.

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AFFILIATED GROUPS Contd..

GUILDFORD INTERNATIONAL FOLK DANCERS meet on the first Thursday in each month from 8 to 10 p.m. at St. Nicolas Small Hall, Millmead Terrace, Guildford, Surrey. Secretary: John Driver, Kilndown, 11 Mary Vale, Godalming, Surrey. Tel: Godalming 6259 (Home), Wormley 2122 (work). Any offers in the way of local musicians and/or M.C.s would be welcome.

News of the INTERNATIONAL FOLKDANCE GROUP OF BIRMINGHAM. First, the Bad News; The head of our Evening Institute Centre "gave us the chop" on the first Thursday of term when he saw our numbers. We ourselves had strong doubts as to our ability to maintain the regular attendance of ten that the Education Authority requires. Badminton had claimed two of our numbers, others who come quite a distance either couldn't guarantee regularity or couldn't rely on their transport. Like all good groups, we called a General Meeting and it was agreed that the full turn-out signified a willingness to continue dancing, without the pressure of having to turn up every week to maintain numbers. With our changed circumstances, we formed a new Committee and considered an alternative meeting place. So, the Good News; We now meet on Thursday evenings in the Church Hall of St. Mary Magdalen, Hazelwell, at 7 p.m. For any visitors, this is on the Outer Circle bus route between Kings Heath and Cotteridge. While the hall is not as palatial as the Evening Institute Centre, it suffices us for our general activities at the moment. After a children's session, our attention transfers to adults from around 7.30 p.m. Our basic charges at present are 5p for children and 20p for adults. With the active participation of the Church Choir (practice finishes at about 8 p.m.) some very warm and enthusiastic publicity by the Vicar (who wants "to get some activity going in the hall") and local advertising, our numbers shot up to beyond 30 the first and second evenings. Any further details about the Group can be obtained from the Secretary, Miss Christine Butler, 76 Headingley Road, Handsworth, Birmingham B21 9QD - or - Bob Kimmins, 62 Granton Road, Kings Heath, Birmingham B14 6HQ (Tel: 021 444 6668).

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WEEKENDS AWAY

- 5th /7th May HALSWAY MANOR. A weekend of dancing and walking in Somerset. Cost £4.20, with reductions for children. For further details, or bookings, write to Michael Clark, 14 Weldon Close, Church Crookham, Aldershot, Hants. Please send deposit of £1 with booking.
- 12th/14th May SURREY CREST WEEKEND. A weekend of dancing and walking, near Godstone, Surrey, organized by Stephen Ward. Details from S. Ward, Flat 4, 37 The Avenue, Surbiton, Surrey.
- 16th/18th June UPLANDS WEEKEND. A weekend of dancing and walking organized by Jack Richardson at this very comfortable country house, near High Wycombe. Bookings to Prof. J. Richardson, University College of Swansea, Singleton Park, Swansea, Glam. Total cost of weekend £5.75.

THE CHAIRMAN WRITES.....

It was a pleasure to read Peter Oakley's article in the February NEWS and I am sure all members appreciated such an informative address. With regard to your query, Peter, as to what English dancing has been done in the past, I must first remind you that a majority of our founder members were English folkdancers. These included Frances and Enid, Victor Korner, old Jack (who used to bring his granddaughter regularly to our Cecil Sharp House dances), Philip Thornton, John Armstrong, Kenneth Clark and so on. English country dances were performed regularly, as were Scottish and some Irish. The dances included such wellknown favourites as Steamboat, Circassian Circle, La Russe Quadrille, Morpeth Rant, Bonny Breastknot, Highland Schottische, Eightsome Reel, Petronella, Siege of Ennis, and many more. These dances were included in our early Royal Albert Hall Festivals as was English Square Dancing which was first taught us by John Armstrong. Later we were taught by Thora Jaques and a special English team was trained for a Royal Albert Hall Festival; special costumes were made, the girls' being not unlike those in current use by the Harrow Green team, but the men wore corduroy trousers with strings tied below the knee. We have never attempted Morris dancing within the Society but for the Royal Albert Hall we invited either the Beaux of London City or the Folkestone team with their hooden horse. They also gave us (twice) a charming handbell ringing performance. We had a Welsh team in the Royal Albert Hall show twice and we brought Lily Cumerford's Irish dancers from Dublin. I regret that we have discontinued the Royal Albert Hall shows because I am sure that your present Ivinghoe group would give an item worthy of the place and of as high a quality as was achieved in those early days.

This month, February, is proving a good month for festivals. I was invited to the Tower Hamlets Festival on Friday last (February 4th); on the following day was our own See How They Dance festival in Chatham, and at the moment of writing I am looking forward to seeing the E.F.D.S.S. festival on February 18th. What did I think of the Tower Hamlets festival and the Chatham Show? Well, the predominant thought in each case was how good it was to see so many people dancing; the secondary thought was that in both cases the audience was disappointingly small. There seems to be little advanced appeal to the man in the street in all these dance festivals; the enjoyment and appreciation shown by those who do come is heartening but the question remains - how to get more of them in?

As mentioned in last month's NEWS, our ramble in Kent is fixed for the third Sunday in March i.e. March 19th. See details on page 5.

Also, we are arranging a Coach Safari, with stops for dancing, in Kent for the last Sunday in April, i.e. April 30th. Final details to be announced in the April NEWS but early bookings can be made now. The cost will be 50p to members, children 25p. Only two coaches will be booked so the number of places is limited to the first applicants. The proposed journey will allow for stops at Biggin Hill, Godstone Green, Bodiam Castle and Meopham Green, subject to confirmation. We expect this Safari to be as enjoyable as was last year's trip into Essex and once again I recommend an early booking by everyone. All applications to Roland Minton (address on page 2).

BERT PRICE

INTERNATIONAL SONG, MUSIC AND DANCE CONCERTSaturday, 18th March, at 7.45 p.m.

This concert will be sponsored by the London Borough of Ealing Entertainments Officer in conjunction with the Festival of London. It will take place at the Greenford Hall Theatre. (Trains to either Ealing Broadway Station and then by No. 375, 374 or E1 bus, or to Greenford Station (Central Line) and then by No. 92 or 120 bus.) Groups taking part in the concert:-

Kensington Slavonic Dancers
 S.I.F.D. Polish Group
 Balaton Hungarian Group
 Gravesend Scottish & Irish Dancers (Clan Clinton)
 The Rostovs (Russian vocal and music duo)
 Dunav Band

Tickets, 20p, 30p, 40p, 50p, from the Town Hall, Ealing or from Bill Merrick, 2 Hillbeck Way, Greenford, Middx.

In addition to this concert, Ealing Council hopes to erect an open-air stage on Haven Green (opposite Ealing Broadway Station) during the week of June 5th to 10th, where they hope to present a series of international music and dance concerts with different groups.

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A WALK IN KENT, on SUNDAY, 19TH MARCH 1972Led by Bert Price and Shirley Rogers

We propose to meet at The George & Dragon in Farnborough village, Kent (near the bus terminal) at 11 a.m., to have lunch between 1.00 and 2.00 at Downe or Cudham, and to get back to Farnborough by dusk at about 5 p.m. Farnborough can be reached by Green Line bus No.704 from Victoria, or by train to Bromley South, also from Victoria. From Bromley South, buses Nos. 47, 51 and 402 all go to Farnborough. The walk will cover about nine miles, with a shorter version of five miles if required. Come and join us in what promises to be a very pleasant walk. Everyone welcome.

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VISIT OF A UNIQUE GROUP

The Royal Lichtenstein Navy Folk Ensemble is visiting London for the first time and will be giving a performance at 06.30 on the 1st April at the Albert Memorial, Hyde Park. The music will be live and includes rare instruments such as the Serpent, Dingwratler, Cymbeline, and Sniztlerhorn (ancient nose flute). Tickets: £1.00 (top four steps facing out). 50p (lower steps facing in). Members wearing crossed-lally badges half-price. Available from Lichtenstein Embassy or Horniman Museum. Bring your own cushion.

Two reviews, one from a dancer and one from a member of the audience, on our Show last month.

"SEE HOW THEY DANCE", Chatham, 5th February 1972.

Everyone I spoke to was generally very pleased with the Show, and thought the standard of dancing for all taking part was high this year. Understandably, the evening performance was far more alive than the matinee, and the programme, despite relatively late alteration, was well balanced. For myself, it would have been nice to hear more groups singing.

The atmosphere backstage was relaxed, and the reasonable amount of space for changing gave us the chance to do a little informal dancing and singing between stage calls.

During the day I saw most of the groups on stage, and I particularly liked the choreography of the Polish items, the spirit of the English dances, and the simplicity of the Breton group accompanied by the bagpipe. It was a pity that the Breton item only had girls dancing, because the impression left was one of incompleteness. However, it was marvellous that they were able to appear with us. It was good to see the ability of the Woodvale Group's young members, and also the dramatic involvement of the Sinhalese, who were very popular with the schools' audience in the afternoon. For me the evening performance of the Macedonian dances felt natural and spirited, and I thought we achieved a sense of togetherness throughout the ten songs and dances. Altogether the whole show was very enjoyable.

Looking at the overall impression of us there were four points of criticism:-

- 1) People should not have moved from backstage to the circle through the side exit during items. This must have interrupted the show for the paying audience.
- 2) The printing was disappointing. Costs probably dictate quality, but there was no need for the serious literal mistakes that marred advance publicity handouts and programmes. Printing is an essential part of any theatrical production because it determines the public's impression before and to some extent during the show.
- 3) The two performances did not run to time. I believe they extended to $2\frac{1}{2}$ hours, which may not worry those devoted to folkdance but is wrong for the public you wish to attract to future productions.
- 4) There was not enough time before the show to brief the electrician and discover the idiosyncrasies of the house amplification system. During the Israeli item the electrician played both tracks of a double track tape together because he did not know which was required. Also we danced hesitantly in the matinee performance because the tape ran surprisingly slowly and could not be heard clearly. Luckily, tapes were not used much.

However, these things did not spoil the performance as a whole and, of course, it is easy to find fault with ourselves after the event. With the standard that is possible with the groups that danced at Chatham the Society should feel confident to organize a show in town sometime. If this is done we should put a lot into publicity and attract a fuller audience to do justice to the preparation and effort of those taking part.

"SEE HOW THEY DANCE", Chatham, 5th February 1972

Without any doubt at all, the calibre of performance, costumes, presentation and organization at the Central Hall, Chatham, on the 5th February, was practically beyond blemish and all credit should go to the producer and dancers.

The audience at the matinee performance, which contained a very large proportion of school children, was very quickly enthralled by the first item on the programme, consisting of a group of Swedish dances - "Oxdans", depicting a quarrel between boys from rival villages being a particular success. This group was followed by the Israeli dances, whose choreography was outstandingly professional, and then came the Yugoslavian dancers with their beautiful costumes. Item followed item with the absolute minimum of delay and each with the same high quality of execution and polish. It was obvious from the response of the children seated nearby that the faster-moving, gayer dances, particularly the Polish, with highly coloured costumes, had the most appeal, and I did feel that one or two of the groups whose dances appeared rather similar and repetitive, were on stage for rather too long at one spell. The drum which accompanied the Yugoslav dancers, whilst exciting for a short time, became almost ear-splitting after a while.

The children were very responsive to the youngsters performing in the German dance group, with whom they were able to identify, and it might be a good idea if they could be incorporated in some of the other more simple items on the programme. The dancers from the Ceylon Cultural Society were extremely popular and their performance of the Kandyan dance and "Malu-Karayo", a fisherman's dance in ballet form, received a great ovation.

It was a little unfortunate that the programme ran about thirty minutes over time, which meant that a lot of the parties in the audience with coaches meeting them had to file out as quietly as possible before the end. If some of the items were reduced slightly, a repetition of this could easily be avoided.

Apart from the few small criticisms I have mentioned, the whole programme from an audience point of view was an unqualified success and the fact that the participants were thoroughly enjoying themselves was, I think, a very important factor in the show as a whole.

J. SMITH

WOODVALE FOLK DANCE GROUP presents an

INTERNATIONAL FOLK DANCE

at The Village Hall, High Street, Borough Green, Kent,

on

SATURDAY, 29th APRIL

7.30 to 11 p.m.

TOTORAS
INCA MUSIC

Columbia
Worldwide

"MUSIC OF THE INCAS"

Tickets 30p (including eats), half-price under 18,

Musician: Wilf Horrocks.

POLISH

Some members will perhaps have noticed a dearth of Polish news in the last few months. This has not been because there hasn't been any, but because I, having the complications of yet another house move, have held back in the hopes that perhaps one of our group members might take up a pen. However, it seems that though they are keen dancers they are not literary minded!

So - the Polish dancers have been pursuing their normal course, practising, doing demonstrations, and of course going to the pub! In addition, we have two special projects in hand this year. The first is forming a Polish folk music ensemble, and this I'm happy to say is going well. It consists of Lee Dyer, the accordionist, who is wellknown in E.F.D.S.S. circles, with an excellent double bass player and violinist, and at the moment we are working on a tape which can be used for general dancing. This will have all Zbigniew's Swansea Course dances on it. The S.I.F.D. Committee have been very co-operative financially with this project as it is too costly for us to carry out ourselves. When it is finished we would like it used at a Cecil Sharp House dance and would then, if the Committee agrees, come along in force and help everyone to dance to it. We would also be happy to go out to any out-of-town groups and take a copy there as well if we are invited.

Our other project is a visit to Poland by group members for the first time. Originally, Zbigniew asked us as a group to go over and dance in a Festival. This sounded very exciting, but apart from the problems of getting enough of us to present a really good team at the exact time, we decided on reflection that we would learn far more if we took it more gently for the first time, attending practice sessions with groups who are keen to help us, and watching others rather than trying to show the Poles how clever we are! Incidentally, we have a request from our friends in Poznan to teach them some Scottish dancing, so if any expert in the latter would like to join us please get in touch with me or any member of the group. Our visit is planned for June.

I write this on the eve of the Chatham Show amidst the usual welter of head-dresses to be perked up, beads to be mended, and shirts to be ironed. Let's hope for a good Show. We are also hoping to dance well on the 18th March when we are taking part in an International Concert at Greenford New Hall. (See page 5)

BETTY HARVEY

PLEASE NOTE: Betty Harvey's new address is:-

30 Regent Square,
Bruce Road,
London E3 3HQ

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AZTEC DANCES

Experiment in recreating Aztec dances - masked drama based on mythology. Amateur help needed as dancers, musicians (wind & percussion), mask-making, lighting choreography. Enquire: John Town, 01-387 4737, 2-5 p.m. Monday or Wednesday.

LETTERS TO THE EDITOR

Dear Lily,

As one of the dancers in the Chatham "See How They Dance" last Saturday, 5th February, I wish to say how much I appreciated the organization of the Show. In particular, this year, a hearty thank you to Harry Whitaker for his painstaking and successful handling of the catering arrangements, the running buffet of light refreshments and the food between shows.

All in all, and I'm sure I speak for all who took part and not only on behalf of the Polish group, a very enjoyable day.

Yours sincerely,

LIONEL COSHAN (Leo)

3 Marlborough Road,
London SW19 2HF

Dear Lily,

As I am sure Will Green knows very well, I live just a few miles from Castleton and the Conference Centre he mentions in his article in the January issue. I can only think that he intended to provoke me into accepting a challenge when he stated that the Society has no-one to organize a week or weekend there!

I am certainly willing to do the work, if someone will tell me what to do. If enough people are interested I will try to book the Centre, and make some suggestions for interesting walks and excursions. Castleton is famous for Peveril (of the Peak) Castle, the Garland Day, May 29th, which is the Spring Holiday this year, Mam Tor, the Shivering Mountain, the old lead mines, which can be toured by boat, and the great caverns, which are the only source of the lovely Blue John spar. Throughout the summer the wells in many Derbyshire villages are "dressed", and there might be an opportunity to visit some well-dressings. Derbyshire's High Peak is famous walking country, but be warned - all our walks seem to consist of much more "up" than "down".

I should certainly like to repay the Society in some way for all the enjoyment I have had since becoming a member, and perhaps in this way I could say a small "thank you". Near-London members get more opportunities to dance than country members, but they also do more work for the Society. If country members would organize "country" weekends, they would get more dancing too!

Best wishes,

MARINA WOLSTEMHOLME

"Sunnybank", Upper Padley,
Grindleford, Nr. Sheffield.

(The above letter has been passed to the Committee for their attention)

BEGINNER'S NOTES ON SERBIAN FOLK DANCES

Most Serbian folk dances are performed in an open circle, but in some regions lines, quadrilles, couples and solo formations are found. The most important dancers are the kolovoja, who leads the dance, and the kec, who is at the end of the line; both must be good dancers as they control the direction and ground pattern of the dancing. The general name for the dance is 'kolo', which also means a wheel.

The dances are purely rhythmical, the music being solely decorative to heighten the atmosphere, and the length of the dance melody is often not related to the length of the dance sequence of steps, so that one overlaps the other. The dances generally progress to the right, but many have a pattern of unequal number of steps in both directions. The footwork is usually compact and neat and the dance does not progress very much. There is a saying in Sumadija, near Belgrade, that the best dancers "knit with their feet"! The body usually vibrates and there is much scope for individual variation of footwork.

The following are typical dance 'families' :-

- U sest - Zikino kolo, Moravac, Senjacko, Luznicko, Kokonjesta.
- Devojacko kolo - Setnja, Srba, Sarajevka.
- Tasino - Sumadinka, Stara Vlahinja
- Cacak - Many regional variations, but all based on one pattern of steps.
The Cacak danced in the Society for many years is not Cacak.

In Eastern Serbia, dances are often similar to their Bulgarian counterparts, but are distinguishable from them. The following are typical :-

- Lile, lile - Bulgarian 'Dajchevo'
- Katanka - Bulgarian 'Rechenitza'
- Sopsko - 'Sopsko'!

Around Vranja in Southern Serbia, the style of dancing for men begins to approach that of Macedonian dances; Tesko Vranja, for instance, which has the long slow leg movements and balance which is typical of Macedonia. In some villages a strong gipsy flavour is found, the legs and shoulders being used in a very free style. In Northern Serbia, there are many minority groups who have been established for generations. Around Novi Sad can be seen dances of Slovak, Hungarian, Ukrainian and Ruthenian origin. Other surprising oddities are due to a shift of population from poorer to richer areas, and the Dalmatian silent kolo, or Montenegrin double kolo (where one circle of men stand on the shoulders of the other) are found in Vojvodina.

It is important to mention music in an article on dancing, as the two should always be connected even when collecting in the 'field'. The music and relationship of the musicians with the dancing is very important, and has a profound influence on the performance of the dance. A trend to modern instruments has changed the character of many dances and dance styles, and sacrificed deep feeling for a superficial flighty manner of dancing. A marked emotional feeling produces not only solemnity but also excitement of a kind which is wonderful to see and experience. Many Serbian folk instruments have fallen out of use, or will become

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extinct if some action is not taken on a larger scale than at present. Most folk groups in Serbia seem more intent on 'tarting up' the music rather than showing some interest in their musical heritage. Of course, if one has to adapt dances for the stage, and no doubt this in some way has helped to stimulate interest in folklore, some concessions have to be made, but for some mysterious reason group leaders are afraid, or cannot be bothered, to include at least some traditional material. Modern instruments have transformed folk music in Serbia more than anywhere in Yugoslavia. I must confess that at a party I enjoy dancing Zikino to accordion or violin, but I get more satisfaction dancing Cacak to the bagpipe. Dancing to traditional instruments comes as a revelation. The frula, or shepherd's pipe, has survived and is still very popular and widely played. The dvojnica or double pipe is also quite popular and both instruments have been combined with accordion or orchestra on gramophone records. A very interesting instrument from Eastern Serbia is the 'dipla' which is a double pipe like the dvojnica, but has a cup over the blowing end containing two single bamboo reeds. I found this instrument very hard to play as the cheeks have to act as the bag of the bagpipe. Two types of bagpipe (gajda) remain - the 'jedovcedna gajda', which has the conventional mouthpiece, and the 'dude' or 'gajda s mehom', which is inflated by a bellows under the arm.

The most famous instrument of all, not used for dancing, is the 'gusla', which was used by wandering minstrels throughout Serbian history to keep alive nationalism under oppression by accompanying epic poems and the latest news. Another rare instrument, the cemanca, a three-stringed fiddle, is similar to the Turkish 'kemance'. In a great many instances it is possible to reconstruct the playing on traditional instruments, so close is the adaptation of melody and style of playing to the adopted modern instrument.

Although most dances are performed in regular rhythms, the following are also found :-

9/16 - 1,2/1,2/1,2/1,2,3 7/16 - 1,2/1,2/1,2,3 - or 1,2,3/1,2/1,2
 11/16 - 1,2/1,2/1,2,3/1,2/1,2

or a combination of these in regular or irregular patterns.

One is faced with a problem when considering the value of old collections of folk melodies; early collectors were professionally trained musicians who were unable to accept the existence of these strange rhythms and so notated them in conventional rhythms with accented beats (i.e. 3/4 instead of 7/8). Melodies and rhythms were also mutilated by fashionable town bands. Comparison of existing material in one area with graphic records and documentation in an adjoining one can help. Thus, the old aprons worn in Vranja, and the folk instruments used, were similar to those in adjoining Macedonian villages, so perhaps one can take the liberty of deciding on 7/8 against 3/4. The latter was in use in the town and was no doubt adapted by the 'proper musicians'. Certain dance steps feel wrong to the experienced dancer in the wrong rhythm, whatever the dance.

There is much to love in Serbian dancing; even the use of modern instruments has not killed the continued enjoyment of performing them. As far as our class is concerned, we hope to set about reconstructing the older traditions in our dancing and music, as soon as the necessary material is to hand. Constant listening to 'pretty' versions is perhaps becoming a little tiresome. We have discovered the freedom of dancing to real Macedonian instruments, and the satisfaction it brings. We must now do what we can with Serbian instruments.

KEN WARD

S.I.F.D. Tuesday Yugoslav Class, Hugh Myddelton
 School. E.C.1.

A meeting of the Committee was held on the 6th February and attended by all Committee members.

Balance as at 31.1.72 £1651.66 Membership: 306 (20 more than at this time last year).

Matters Discussed.

Publicity. Will Green worked very hard on publicity for the Chatham Show and even succeeded in getting Radio Medway to mention the Show in eight programmes of about four minutes each.

French Course. Details of this Course to be held in London were finalised.

Safari. A sub-Committee of Bert Price, Will Green and Peter Oakley was formed to arrange this folkdance tour, which will take place on 30th April, probably in the Biggin Hill district.

Walk in Kent. This has been mapped out. Details on page 5.

Junior Section. The Junior Dances were discussed and the hall at Millbank School has been booked for 18th March.

Hollowford. A weekend at Hollowford has been pencilled in for 30th Sept./1st October. £2 per day.

Easter Weekend. The possibilities of a weekend in France were discussed. Alex Harris is enquiring into costs etc.

Envelopes for the NEWS. The question of buying an Addressograph machine to help make out the envelopes each month was discussed and it was agreed that this would be the ideal solution. We shall be looking into this further.

Other matters discussed. The Polish tape that Betty Harvey is having made; demonstrations; and a complaint from a member about dancers going in and out of the auditorium whilst the dancing was in progress at the Chatham Show.

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Well, Chatham is all over now. From various remarks I have heard, it seems that it is generally thought that the standard of performance was high, and that the Show was very good. It seemed to me that the Israelis had worked very hard indeed on both their costumes and their dancing, and there were a few people dancing who had never danced in shows before. Their debut was very good and it all looked lovely. As I find difficulty in expressing my enthusiasm about various groups, I'll just say I thought everyone did very well and they all seemed to be enjoying themselves.

Don't forget the Safari. If you have any suggestions, do please write or 'phone Bert Price, Will Green, or me.

Please write or 'phone Alex Harris if you are interested in the weekend in France at Easter (31 The Hordens, Barns Green, Horsham, Sussex; Tel: Southwater 723) or, if it is cheaper, 'phone me.

DOROTHY BRYAN, Hon. Sec.

PROGRAMME FOR SOCIAL DANCES

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 5th March	Cecil Sharp House	C.S.H. Band	Ian Willson
19th March	Dance Centre	Harry de Caux & Cliff Beck	Peter Oakley
Sunday, 2nd April	----- NO DANCE -----	----- EASTER SUNDAY -----	

Time: 7 to 10 p.m. Admission: Cecil Sharp House, 25p members, 35p non-members.
Dance Centre, 20p members, 25p non-members.

Cecil Sharp House: No.2 Regents Park Road, N.W.1. (Nearest Underground: Camden Town)
Dance Centre: 12 Floral Street, W.C.2. (Nearest Underground: Leicester Square)

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WHAT'S ON

- March 4th BALKAN PARTY. An evening of Balkan music and dance, 7-11 p.m. at the Royal College of Art, Kensington Gore, London S.W.7. (Entrance in Jay Mews, next to the Royal Albert Hall). Please wear national costume if you have one. Admission 40p including refreshments.
- March 5th *ALL NATIONS CARNIVAL OF SONG & DANCE. Songs, dances, and music from 36 countries, in a concert to commemorate the 21st anniversary of the Ivor Novello Memorial Fund, at Theatre Royal, Drury Lane, London W.C.2. 7.30 p.m.. Tickets 50p to £2.50. **STOP PRESS: *This concert has now been postponed to 14th May.**
- March 6th to 11th WON-KYUNG CHO, Korean classical dancer whose programme will include court dances, folk dances, a sword dance and a monk's dance derived from Buddhist temple ritual. At The Place, 17 Dukes Road, London W.C.1. at 8 p.m. Tickets from 50p to £1.50.
- March 18th CHILDREN'S DANCE at Millbank School, Erasmus Street, 2 to 5 p.m.
- March 19th UKRAINIAN DANCE COMPANY. 80 Artists direct from C.S.S.R. Royal Albert Hall, 7.30 p.m. Tickets 50p to £2.00.
- March 19th A WALK IN KENT. See page 5.

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As announced last month, an EXTRAORDINARY GENERAL MEETING will be held at Cecil Sharp House on Sunday, 5th March, at 7 p.m. for the purpose of adopting the accounts for the last financial year.
ALL MEMBERS ARE REQUESTED TO ATTEND.

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MATERIAL FOR PUBLICATION MUST BE RECEIVED BY THE EDITOR BY THE 15TH OF THE MONTH PRECEDING PUBLICATION.

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Omitted from "WHAT'S ON" above:-

- March 18th INTERNATIONAL SONG, MUSIC AND DANCE CONCERT at Greenford Hall Theatre. See page 5.