

SIFD

JUNE NEWS 1972



Zagreb, Croatia

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This month's cover, showing Croation costumes, is by Caroline Thomas.

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SOCIETY FOR INTERNATIONAL FOLK DANCING

Officers of the Committee:-

Chairman: Bert Price,
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Demonstrations Secretary: Margery Latham,
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BADGES S.I.F.D. Badges for lapel, scooter and car, @ 17½p, 37½p, and 62½p respectively, can be obtained from our Membership Secretary, Roland Minton.

RECORDS Our records are available from Magnegraph Recording Co., Ltd., 1 Hanway Place, London W.1. Price 85p each plus postage, and also from Frances Horrocks, 112 Kingston Avenue, North Cheam, Sutton, Surrey.

BOOKS Our books are published by Pergamon Press and are available, to order, through any bookseller, price 50p each, or from Frances Horrocks.

Discounts are obtainable on records and books purchased by members for their own use when purchased direct from the S.I.F.D. (i.e. from Frances Horrocks), but not when purchased from Magnegraph or booksellers.

3. THE CHAIRMAN WRITES.....

I am sorry that the Chairman's pen ran out of ink last month and happy to assure you that it now is recharged and flowing freely. There is much to tell. First, I am happy to say that the coach Safari into Kent, which inspired Leslie Colegate to write a poem (see page 11), was indeed a most pleasant Spring outing. The gods were kind with the weather and Will Green's publicity, particularly the mention on the radio, gave us an appreciative audience at The Old Jail, Biggin Hill, and at Tunbridge Wells. At the end of the day there was general agreement that another such outing should be organized in the autumn, preferably by boat on the river instead of by coach on the roads, and enquiries are being made as to the feasibility of such a trip. The cost, however, will be rather high, say £1.50 per head provided we can muster 100 people; so before booking the boat it is essential to know what measure of support a trip up river would receive. In this connection, would everyone interested in the venture please say so, either to Roland Minton or to one of the Committee members, within the next month in order that the Committee can come to a decision at its July meeting. You have four weeks to influence the Committee and the ball is in your court.

The Children's Dance/Socials continue to arouse great interest and I am glad to learn of the possibility of one or two members inaugurating similar meetings in other parts of London. Naturally, the Committee will help where it can, particularly in regard to suitable dances, length of teaching time, and the advisability of including some games during the session. I trust too that we can co-ordinate the dates to avoid confusion.

My request in the April NEWS for a series of one-day courses has happily been taken up by Alan McLean, who is offering a Revision Course in those dances of Romania which were taught by Mme. Eugenia Popescu-Judetz last September. (See page 8). We are holding this one-day course on a Saturday to allow easy travelling for our country members and we will try to arrange accommodation for them as well - provided they advise Dorothy Bryan immediately of their requirements.

Your Committee is making arrangements for our Annual Reunion Dance in the autumn and I hope that an early announcement of the date will give us a good attendance. Last year, we invited all classes and group leaders to bring their dancers and to identify themselves by leading (not demonstrating) one or two dances of their choice during the evening, and I hope to see a similar arrangement at the next Reunion.

Swansea 1973. Now is the time to consider whom to invite to teach at our 1973 Swansea Summer School, so if anyone has any special request I should be pleased to receive it immediately. Since our publicity must be finalized by November it is essential that we make our approaches to possible teachers by September at the latest, so you see there is not a lot of time left before decisions have to be made.

Most of our classes will be coming to an end this month, but I would remind you that the Sunday Socials continue and I look forward to seeing more of you either at the Dance Centre or Cecil Sharp House before classes begin again at the end of September.

BERT PRICE

BILLINGHAM INTERNATIONAL FOLKLORE
FESTIVAL

This year the Billingham Festival will take place from the 12th to 19th August, and the following groups will be appearing:-

- CONGO - Folk Ballet "Les Diaboua", Brazzaville.
- CZECHOSLOVAKIA - Folk Ensemble "Vysocan", Jihlava.
- FRANCE - Folk Song & Dance Group "La Ciamada Nissarda", Nice.
- GERMANY - The Accordeon Orchestra of Rheinhausen
- GREECE - The Folk Dance Ensemble of Serres.
- HUNGARY - Folk Ensemble of the University of Economics, Budapest.
- ITALY - Folk Ensemble "Citta Di Nuoro", Sardinia.
- PORTUGAL - Folk Song & Dance Group "Porto Rancho de Gulpilhares",
Villa Nova di Gaia.
- ROMANIA - Folk Ensemble "Alunelul", Alexandria.
- SPAIN - Folk Dance & Song Group of "Educacion y Descanso", Valencia.
- WEST INDIES - Carnival Steel Band.
- YUGOSLAVIA - Folk Ensemble "Kud Filip-Devic", Split.
- ENGLAND - Billingham New Silver Band, Danelaw Country Dance Band, The Fettleers,
Band of the Royal Regiment of Fusiliers, "Garde Loo" Folk Song Group,
Mike Harding, Stockton E.F.D.S.S. and Blue and Golds, The Taverners,
- SCOTLAND - The McCaimans.

Programme and tickets from the Festival Director, Arts & Recreation Department,
Municipal Buildings, Billingham, Teesside.

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A WALK IN THE COUNTRY

On Sunday, 25th June 1972, Stephen Ward will be leading a walk in Effingham Forest and North Downs. Walkers interested in joining the party should meet at HORSLEY STATION at 11.10 a.m. There are trains from Waterloo at 10.32 and Wimbledon at 10.43, and as trains to Horsley only run about once an hour, it will be necessary to catch either one of these to arrive at Horsley by 11.10. The walk will start from there and return to the same place, so those going to Horsley Station by car may collect their vehicles from there in the evening. The distance to be covered will depend largely on (a) the weather and (b) the people who turn up, but will probably be about nine miles. Please bring sandwiches. In the event of a rail strike or go-slow, and for any queries arising therefrom, please ring Stephen at 01-390 0727.

Some thoughts on folk dance

Folk dance is inseparable from peasant life. Through music and dance many peasant people sustained themselves and developed a form of expression that could ride the harshness of everyday rural life. They were closer to one another in village communities and closer to nature in their work than we tend to be. Village people sought togetherness and communion, and it is this close friendship that can be found in folk dancing that is the chief attraction for ourselves in the Society and one of the considerations that must have brought the Society into formation.

However, once folk dance is performed by people who live a different way of life, other motives come into play and the original dance begins to suffer. It becomes the subject for the stage, the academic, and the collector, and loses its natural life. When performed for other considerations than the emotional expression and sustenance of the dancers, it quickly becomes mechanical and visual - just a watered-down version of its former self. So many sponsored groups now perform with an eye to please the audience, or to compete, or to display the outward trimmings of national peasant life, that they end up destroying the original impetus and shape of folk dancing. They dance without soul.

The main thing surely is to be part of the dance in spirit, no matter how proficient you may be. Being good or bad at the steps does not matter so much as approaching the dance in a natural way. When the dance movements are traditional you partake of something that is part of a living heritage, and it is possible to feel so much more, in comparison with performing the choreographed suites of dances that quickly lose their interest and were devised for an audience and not the dancer anyway. People on the outside of a dance (the spectators) are not part of it, and ultimately nothing they say or feel matters at all. Dancing must be for the enjoyment of those participating and everything else is incidental.

Peasant people who see their dances collected and performed on stages in the interests of national politics, profit or academic prestige, must laugh at the stupidity and hollowness of those who wax sanguine over their 'folk' art. They rarely recognise either the spirit or the style of what is presented. People of a 'higher' standard of life never capture the full-blooded style of a local performer, and indeed they often go out of their way to make folk dance clean, neat, and pedestrian. The conventional musician and academic find it difficult to understand and accept improvisation, impromptu performance and the disregard for form, which in many areas is the very stuff that folk dance is made of. They want it all pinned down and clear-cut, which it can seldom be.

A folk dance group concerned with stage presentation always has to stereotype the dance and predetermine the music, and so destroys the very heart of expression, unless it is willing to be disinterested in general audience reaction. To the superficial eye much good folk music and dance appears ragged, repetitive and cacophonous, although this does not necessarily follow.

It is a tragedy that so much that has been done in the name of preserving folk culture has led to its harm and distortion. Certainly the national groups bear a lot of the responsibility here, particularly those that are often most respected, because they have made the whole thing respectable, professional, and divorced from natural creativity. The artistic director takes over from the inspired individual dancer.

Consequently the vast majority of people are no longer moved by folk dance as they now see it, because in their heart of hearts they detect the lie behind the put-up job.

CHILDREN'S DANCES

Some information about the dances we now run regularly for children:-

In April about thirty youngsters attended the dance at Millbank School from 2.30 to 5 p.m. They were all girls on this occasion, apart from Timothy Guest (the ratio varies monthly) who wasn't inhibited by this from demonstrating a dance with his mother! The children enthusiastically joined in Mayim-Mayim as an opening dance, then went on to learn Haaka-Toon, "New Kolo", Duga, Alunelul, Tupa, Hora Mare and many others. As Alan McLean taught these dances he gave a little background information.

After a break for the drinking of squash, Joan Guest taught Neapolitan Tarantella, Djatchko Kolo and Polka Sextur. At previous dances Frances Horrocks has taught a selection of dances - so whilst getting obvious pleasure and enjoyment from dancing, these children are acquiring a foundation for a wide repertoire - we hope!

Mothers present, Eileen Begbie, Elaine Pennyfather, Kathleen Martin and Fiona Howarth, all with their daughters and Fiona also accompanying a party of children from her school, gave directional help where necessary.

Talking to individual children afterwards, they seemed to feel that it had been "a good dance". Questioned further, they said they liked the smaller number of people present than on some previous occasions - once we had seventy children! I think thirty was a large enough number for them not to feel conspicuous and sufficiently small for them to have individual help from an adult when necessary. But, the more the merrier; we can always have an additional room and then have two classes of comparable size.

The dance for May is only a fortnight after the April one, so it will be interesting to see who comes again, how much they remember, and how many friends they have enticed along! For our dance in June - on the 17th - we are very fortunate that Jacob and Judith Barkan have accepted an invitation to come and teach Israeli dances.

SHIRLEY ROGERS.

ED. NOTE: I am also informed by Alan McLean that plans are being made for regular Children's Dances to be held on the Churchill Estate, Pimlico, and also in Hammersmith schools.

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CONGRATULATIONS: to Marjorie Bracey and Roy Corner who announced their engagement last month. Both Marjorie and Roy are wellknown to most members of the Society, who I am sure will join me in sending our congratulations and very best wishes for the future. ED.

SIFD POLISH GROUP AT THE CORK FESTIVAL

Our Viscount landed at Cork airport approximately an hour and a half late, in brilliant sunshine which lasted exactly fifteen minutes; by the time we reached the City Hall to receive an official welcome from the Mayor the sky was overcast and grey and the first shower of many was well under way. After we deposited our costumes we all trooped into the Main Hall, together with two German choirs, to hear a short speech and then each leader replied and the choir sang. We then realized the Committee was looking expectantly at us. Betty Harvey acknowledged the welcome and very wisely excused us from dancing as we were unprepared. A rapid survey of the stage made us doubly glad we had avoided that obstacle. The floor was covered with a sort of asbestos board which made turning somewhat difficult, with the extra hazard of steps up just offstage, so that our first run-through produced somewhat strange results. Apart from paling a little and gritting her teeth, Betty took it very well, but as we got used to the conditions our performance improved and by the end of the rehearsal we felt quite at ease.

In all, we were booked for five shows, two with two spots each and a performance in the public park on the bandstand. (By the size of the floor Cork must have a very small band). It was fairly hard work but Lee, our accordionist, must have been more tired as he was also playing for the Balalaika Group who were at the Festival for the whole week.

In many ways a visit to Eire is a strange experience; not, I hasten to say, anything to do with the Ulster situation as we saw very little evidence of it so far South, but in everyday things. The fact that it is a foreign country completely at contrast with the essentially British way of life, the numerous priests and nuns, excellent coffee and gateaux, and a slightly offhand attitude to hygiene, give the place a Continental atmosphere. The very liberal licensing hours were welcomed by the more thirsty members of the group who also found the Irish-brewed Guinness and whiskey very much to their taste.

Nigel, who is normally fated to find any traffic jam, transport holdup, or other disaster within a 10-mile radius of his destination and can therefore be relied upon to arrive within minutes of our appearance on stage, thus giving us all palpitations, was free from that trouble on this trip. But at a social gathering of all the participating groups, he did attract the roving eye of a German lady chorister of ample proportions whom he afterwards, with justification, referred to as "Brunhilde". Nigel obviously had the greatest difficulty in freeing himself from her Valkyri-like arms. "You dance - yes?" - not so much a request as an order; but desperation lending him strength he finally got away and was very relieved to see that before the dance was over a diminutive Pole, with an expression of sheer panic on his face, was being subjected to the same treatment; and so she continued all night, her gaze on a series of reluctant partners ever more adoring and full of Teutonic promise.

The architect of the City Hall must have been somewhat hazy about the requirements of stage performers as not only were there no dressing rooms, there were no toilets or even running water. To counter this, the festival authorities had the brilliant idea of parking caravans for our use near the

rear entrance, but "Security" ordained that the door should be kept locked and even Janice (Wrench) could not talk them into an arrangement that really worked. Our appearance nearly resembled an aqua ballet as we were so wet, huddled in the doorway with the rain pelting down and making frantic signs to anybody who passed to open the door. We were eventually allowed in, but during our entire stay we could not be sure which door, if any, would be open. This, in addition to the problem of finding an appropriate toilet, caused some tricky moments. At one point, due to pressure of time and circumstance, I was obliged to make use of a convenient corner and then embarrassed to see a car parking beside me. I apologized (it was, thank Goodness, a solitary male official) and explained the problem. I was rewarded by an expansive gesture and an invitation, "Don't worry, be the guest of the City!"

After some further problems associated with transport and the non-appearance of our liaison officer, we finally boarded our 'plane and arrived back at London Airport at about 8 p.m. on the Sunday. I am sure I can speak for the rest of the Group in stating how much we enjoyed our stay, and that we received nothing but courtesy and kindness from our Irish hosts.

GEORGE SWEETLAND

NEWS FROM THE SIFD HUNGARIAN CLASS

The Hungarian class, taught by Alan McLean, will be appearing in the following festivals during June:-

- 3rd June Westminster Festival, Trafalgar Square; also at Chiswick Festival in Acton (Bedford Park).
- 4th June Pimlico Festival, St. George's Square.
- 10th June Ealing Festival, Haven Green
- 24th June Enfield Festival
- 30th June Islington Festival, Highbury Fields.
- 1st July Harlow Festival.

The group will also be appearing at the Cedars Hospital, Nottingham, in the autumn and for the North London Progressive Synagogue, International Friendship League, in Ealing.

A ONE-DAY COURSE OF ROMANIAN DANCES

On Saturday, 15th July 1972, at Millbank School, Erasmus Street, London, S.W.1., Alan McLean will be holding a refresher course of the Romanian dances taught by Mme. Popescu. The morning session will be from 10 a.m. to 12.30 p.m.; the afternoon session from 2 to 4.30 p.m. Please bring your own refreshments. Cost of whole day - 50p.

It would help us to assess numbers if people wishing to attend would let Dorothy Bryan know in advance.

CROATIA - YugoslaviaA Beginner's Notes on its Songs and Dances.
(See an example of Croatian costume on this month's cover)

In Croatia one can find in the folklore which survives, and quite a lot has survived, extreme contrasts in music, dancing, and costume. It is the largest Federal Republic in area and stretches across the North of the country adjoining Hungary, and swerves from the West around the inland mountains of Bosnia and Herzegovina like an enormous pair of callipers, taking in most of the magnificent Adriatic coastline with its thousand islands. In the Northern region the land is flat and richly fertile, but along the coast, with the exception of a narrow strip of land between the sea and the huge mountains, it is rugged and mostly barren.

To a lesser degree than Slovenia, which adjoins Austria, it has maintained contact with the West, and was before the First War part of the Austrian-Hungarian Empire. It had a comparatively short period of contact with Turkey, and therefore one would expect a continuation of Austrian or Hungarian traditions. True there are traces, but what one finds is a culture that is very Slav, and which still retains startling connections with the distant past. Here, perhaps more than in any other part of Yugoslavia, one is aware of obvious links with the past, for there are many symbolic movements connected with long-dead rituals. The Croat dances abound with jumping, kicking, trembling, shaking and stamping, and the most common formation is the closed circle. The dances along the coastal areas which are of great antiquity, are monumental, in the way one usually thinks of some of the men's dances of Macedonia.

In the North the dances are *gay* both musically and in performance. The circle formation can move in either direction, and the men and women are either in pairs or half and half, linked by crossed arms. The dances usually alternate between severe vibratory steps on the spot or covering a minute progression, and a swiftly rotating circle which sometimes becomes a snakelike formation. The accompaniment now is usually by the tamburitza string band with the addition sometimes of violin. The bagpipe seems to be making a comeback with some success. One of the major characteristics of the Croat dances is the singing which invariably accompanies it, and for which the words are often improvised.

There could not be found a greater contrast than the dances of the Southern and coastal region. Generally speaking it is a region of old traditions but in the towns Venetian influences are found. The barren interior has provided the isolation for the dances to survive virtually unspoilt, and they probably represent much of the original Slav dance culture. The main characteristics are the primitive, often brutal, and impressive quality of the dances which affect both participant and onlooker. Many are traditionally silent.

The women dance as vigorously as the men, and throughout the coastal area are spun like tops and flung into the air. The locals say it is to test the strength and endurance of the girl for marriage, and this no doubt has earlier fertility connections. The dances often alternate between a sort of promenade, an ancient six-step walking sequence, and various figures based on this six-step pattern. The dances of the Northern area are lighter and skippy in performance, but often quite tricky

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footwork is noticed. Good examples are 'Balun', 'Tanac' from the island of Krk, and 'Susak'. The instrument used to accompany the dances is the sopila (shawm) which are played in pairs. The musical style is extremely unusual and somewhat archaic, a kind of grotesque 'hej, nonny, nonny'. Sometimes the double pipe (Dvojnica) is used.

Further down the coast the dances become more energetic, and Lindjo or Poskocica from the Dubrovnik region are wellknown examples. The most famous of the inland silent dances is Vrlicko Kolo from Vrlika, but Licko from the Zadar region and Sirocko from the Split area are also good examples.

Croatian folk music is an astonishing mixture of styles and traditions, and the harmonic structure is often curious. Old church choral music has had some bearing on the choral-like structure of the songs, and there is a remarkable affinity between the music and the word pattern of the text. In our own attempts on Tuesdays to learn the songs, the Croat texts and the musical syncopations are the most taxing. Some music has Magyar elements, but is not Hungarian. Some of the music in the villages around have a resemblance to 18th century classical music, and if suitably instrumented could be mistaken for a Haydn composition. Haydn did live in what was part of Croatia, so it is possible that he was to some extent influenced by the village music that he heard.

Much work has been done in collecting folk songs and dances, and we are fortunate that there have been people like Gavazzi, and Dr. Zganec, and more recently Professor Ljevakovic (who is the artistic director of the famous group LADO) and Ivan Ivancan, whom I had the pleasure of working with on a teaching course a few years ago. These people have not only collected original material but have evolved a successful formula for performing Croat dances as a programme item. I prefer Ivancan's approach as having the fire and earthy feeling of the original material. The style of 'Lado' is softer, perhaps to enable foreign audiences to appreciate and enjoy what is an ensemble. The peasant organisation 'Seljacko Sloga' has also done much to help the preservation and continued development of Croat folk music, dancing, and costume. We should perhaps put our trust in their work as being a continuance of authenticity rather than copy what has been arranged for folk dance groups.

Croat dances are difficult to learn because the style is tiring to acquire, but they are nothing without style either for the dancer or onlooker. This applies also to dances of other regions, but with Croat material the regional differences are what matter as the basic steps are often so similar. From a teacher's point of view they perform a useful function in that they hold the key to the development of other styles, Serbian or Macedonian, because the vibrating and undulating movements which are so precise in Croat dances are softened and become more subtle when transferred to other material, and are then controlled more easily than if one started with Macedonian or Serbian. However I would not recommend only Croat dances to start with, the painful results would deter any enthusiastic beginners!

FOLK SAFARI

On 30th April the S.I.F.D. went
 On their annual safari to the county of Kent.
 First stop the Old Jail t'was at Biggin Hill,
 We danced there gaily till we'd had our fill.

Quite a few locals were there on the scene,
 For to see us dancing they were very keen;
 To Tunbridge Wells we went next such a crowd was there
 We danced at the Pantiles; How the folk did stare!

What a merry gathering; everyone was happy
 But we must move on, so have to make it snappy.
 Tonbridge was the next stop - a really ancient place -
 Once it was a castle full of stately grace.

The grass was soft and green, good for our poor feet
 How happy we all were this lovely place to greet.
 Here we had a long stop, time to rest awhile
 Before resuming dancing in International style.

Now we're on our last call - Meopham Village Green.
 When we arrived, we made a colourful scene
 Lots of persons came by, at us all to stare;
 Most delightful happening for some time there.

After all this dancing then, we had to have a drink
 For t'is thirsty work so we all did think!
 Finally we must go home we've had a marvellous time
 But first 3 cheers for the musician, he was really fine.

He played the long day through oftimes in a breeze
 Moan he did not though often he did freeze!
 I think we're all agreed though, more safaris we would like
 'Cos this one in our memory will ever remain bright.

Leslie Colgate,

Member of Charles Steventon's
 Merton Class.

Summer Term ends: 30th June 1972

Fees: For one class a week .. £2.15 For two classes a week £2.40
 For three classes a week £2.90 For four or more classes a week £3.40

MONDAY

6.00 to 8.00	International Advanced	Christopher Hatton School	Margery Latham
7.00 to 8.00	Polish, Beginners	"	Betty Harvey
8.00 to 10.00	Polish, General	"	Betty Harvey

TUESDAY

6.30 to 8.30	Yugoslav, Beginners & Intermediate	Hugh Myddelton School	Ken Ward
8.30 to 9.30	Yugoslav, Advanced	"	Ken Ward
7.30 to 9.30	European National	Greenwich Institute	Bert Price

WEDNESDAY

6.30 to 7.30	International, Beginners	St. Albans Hall	Margery Latham
7.30 to 9.30	International, Intermediate	"	Margery Latham
7.45 to 9.45	Israeli	Pinllico School	Jacob Barkan

FRIDAY

6.30 to 9.30	Hungarian & Romanian	Millbank School	Alan McLean
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CHRISTOPHER HATTON SCHOOL, Laystall Street, Rosebery Avenue, E.C.1.

HUGH MYDDELTON SCHOOL, Corporation Row, Clerkenwell Green, E.C.1.

GREENWICH INSTITUTE, Charlton Manor School, Hornfair Road, S.E.7.

MILLBANK SCHOOL, Erasmus Street (off Vauxhall Bridge Road), S.W.1.

PIMLICO SCHOOL, Lupus Street, Chelsea, S.W.1.

ST. ALBANS HALL, Baldwin Gardens, Grays Inn Road, W.C.1.

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. Secretary; Miss Christine Butler, 76 Headingley Road, Handsworth, Birmingham B21 9QD.

KENSINGTON SLAVONIC GROUP meet every Wednesday and Thursday evenings from 7 to 10 p.m. On Wednesday they meet at Fox School, Kensington Place, Notting Hill Gate, London W.8., and on Thursdays at Isaac Newton School, Lancaster Road, W.11. (50 yards from Ladbroke Grove Underground). They learn and perform dances from Czechoslovakia and are taught by Mrs. Hedda Jolly-Klingerova, 69b Grange Road, London W5 5BU. Everyone welcome.

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

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.

PROGRAMME FOR SOCIAL DANCES

			<u>Musicians</u>	<u>M.C.</u>
Sunday,	4th June	Cecil Sharp House	C.S.H. Band	Wilf Horrocks
	18th June	Dance Centre	Caroline Thomas & Cliff Beck	Ian Willson
	2nd July	Cecil Sharp House	C.S.H. Band	Margery Latham

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

- Now until 3rd June CHHAU, Warrior Dancers of Bengal, at Sadler's Wells Theatre, 7.30 p.m. (Sats. 5 & 8.15 p.m.) Tickets from Sadler's Wells, Rosebery Avenue, E.C.1. 01-837 1672.
- 9th June 2ND FESTIVAL OF ARTS OF INDIA. A programme of songs, music, drums, and dances from North and South India. 7.45 p.m. at Queen Elizabeth Hall, London. Tickets 50p to £1.30. This is the first of six different programmes; other dates, 10th June, 7, 8, 9 & 10th July.
- 16th/18th June UPLANDS WEEDEKEND. A weekend of dancing and walking 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.
- 17th June CHILDREN'S DANCE at Millbank School, Erasmus Street, S.W.1. at 2.30 p.m.
- 22nd June SURYA KUMARI in an Indian Music and Dance Drama. 7.30 p.m.
to 24th June at Purcell Room, London. Tickets 50p to £1.25
- 25th June A WALK IN EFFINGHAM FOREST AND NORTH DOWNS (See page 4)

Members are particularly asked to spread the word and help support our last Children's Dance of the season, on 17th June, so that we have a really good turn out.