

AUGUST

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This month's cover is by Dorothy Bryan. We have chosen a Polish costume to coincide with the visit of the Mazowsze Dance Company.

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ALL MATERIAL FOR PUBLICATION MUST REACH THE EDITOR BY THE 15TH OF THE MONTH PRECEDING PUBLICATION.

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SOCIETY FOR INTERNATIONAL FOLK DANCING

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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.

THE CHAIRMAN WRITES.....

At last, the sun has condescended to show its face and to give us the promise of a few hot days. I hope it lasts and that you all enjoy your holidays wherever you may be spending them. Shirley and I hope to go to Scotland to escape the crowds, but if the weather changes will head in a different direction because a wet mountain is really fit only for sheep. Might I suggest that you all send a card to the editor while you are away so that in the September NEWS we may all read, not necessarily what you have been doing but at least your good wishes from wherever you may be sunning yourselves. It will give us all a fleeting share in your enjoyment and will be a conversation opener when we meet again, most likely at the Reunion Dance at Chelsea Town Hall on the 30th September.

Yes, we are returning to Chelsea for our Annual Reunion Dance, and I look forward to a big attendance. Full details will be given in the next issue by the Reunion Dance Sub-Committee but make a note now of the date - 30th September. I hope that once again all groups will be asked to lead a dance or two of their own choice in order that they may identify themselves and also so that we may be assured of a representative programme of dances. I am not suggesting, in fact I do not want, a demonstration from every group but merely that they choose one or two suitable dances which they can dance in the centre of the ballroom while all other groups dance it around them. There will be no teaching sessions; it is a Reunion Dance we shall be enjoying, not a class.

Apart from being a holiday month, August marks the end of our financial year during which we have reached a membership total of 328 people, and it is my hope that you will all re-join promptly in September. I think it would be a legitimate use of our funds to send you all a prepared envelope to assist in a quick re-joining, and above all I should like to see a small questionnaire included, asking how you first came to hear about the Society and what made you join. I should particularly like to know how you came to hear of us because knowledge of this could have a direct bearing on the monies we spend in advertizing and publicity. Up till now we have, over the last 25 years, spent some hundreds of pounds in advertizing, probably thousands, and I think it is time we assessed the effectiveness of the various channels we have used. For your general interest, I can tellyou that some of these channels have been as follows:- advertizing in the E.F.D.S.S. Journal, in the Youth Hosteller, in theatre programmes, on the hoardings on the Underground, in What's On In London, in leaflets at demonstrations, and so on. There is also publicity from demonstrations, courses, and shows, and there is free publicity in the fact that our classes are advertized in the I.L.E.A. Evening Institute booklets. Finally, we gain new members from introductions by existing enthusiasts and maybe this is the most profitable channel, but I do not know, and neither does anyone else, until some research is done. It seems to me that a simple questionnaire could provide all the answers.

In the past year, one of our healthiest new activities has been the introduction of Children's Dance/Socials on one Saturday afternoon every month at Millbank School. These have been greatly enjoyed, not only by the children themselves but by everyone who has helped in the running of them, and we shall continue these Socials in the autumn term (see page 15). Not only that, but the efforts of Wilf and Frances Horrocks to inaugurate a similar activity in the Kingston area may well give us a second Children's

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Dance every month. If so, I am sure they will receive the same support and good wishes for success that we have received at Millbank.

I find that the Bibliography of Folk Dance Instruction Books which is currently appearing in the NEWS makes very interesting reading and indeed a copy of each of these books would provide a very substantial reference library to any keen folk dancer. What I do wonder, however, is how many of these books are currently available? To the best of my knowledge, all the books published by the Ling Physical Education Society - Folk Dances from Many Lands, Scandinavian Folk Dances, etc. - as well as the Max Parrish books, are long since out of print and unavailable except by chance from a secondhand bookstall. Perhaps I am wrong, but while talking of instruction books I should like to draw your attention to a new volume which has just appeared this year. It is called "Regional Dances of Europe" and is by Helen Wingrave and Robert Harrold, both longstanding friends of the Society. The book deals with six regions of Europe - Basque, Portugal, N. Spain, Turkey, Italy, and Finland. Three dances are notified for each country - one traditional, one a group dance, and one a solo dance. Some background notes are included as well as the written music, and taped music is available separately. Copies of this excellent handbook are available at £1.50, plus 10p postage, from The Dancing Times, The I.S.T.D., The Physical Education Association or direct from 33 Warwick Square, London S.W.1.

As September marks the beginning of our new financial year, I would like to ask all groups and societies who are renewing their affiliation to send the editor full details of their meeting places so that she can complete here new list of affiliated groups for publishing in the October issue of the NEWS. Please give the name of the group, its meeting places, and name and address of the secretary. To appear in the October issue, this information must be with the editor by the 15th September and the affiliation fee paid by that date.

Next year is Swansea year, and once again we are actively considering which countries to specialize in. Would you like Polish and Israeli again? Or would you prefer to recap on the Spanish or the Hungarian? Or would you like a change to, say, Indian or Chinese dancing??? Please let me know quickly if you have any strong preferences or antipathies. Your wishes can influence the Committee if you shout loudly enough.

BERT PRICE
Chairman

MIDHURST, SUSSEX

There are vacancies at Dunford, Midhurst, and they would be pleased to have a folkdance party. We have been there on several occasions a few years ago. The cost for a weekend is about £6. Would anyone interested please let me know and say which of the following dates can be managed:

Weekends of 1st/3rd or 8th/10th September 1972
8th/10th or 15th/17th December 1972
13th/15th or 20th/22nd July 1973.

J.F. Richardson (Address on Page 7)

Each year the Eisteddfod seems to be dominated by one particular group, and this year it was the Sardinians. One seemed to see everywhere the swarthy countenances and the brilliant red and black costumes of the Sardinian dancers and the group of singers that accompanied them. To me, the polyphonic singing of these male Sardinian folksingers is absolutely fascinating and absorbing to listen to. It is also a perfect accompaniment to the folkdances of Sardinia, which demonstrate very small, controlled, intricate steps, starting off in a closely linked line of male and female dancers, breaking into smaller groups and performing smaller patterns with no set choreography but controlled figures. I thoroughly enjoyed the Sardinians, in their impromptu outdoor performances, their competition item, and their natural, spontaneous singing in the pub. They came second in the competition, with 86 points. The group's name is Enal Citta D'Fonni.

The team that beat them into second place was the Killingworth Sword Dancers, England, who came first with 87 points. This team produced an item of Morris and rapper sword dances that could not be faulted. Their execution and performance of the dances was perfect.

The team that came third, with 85 points was a group from Belgium called Volkskunstgroep "Lange Wapper" from Antwerp. This group performed a dance that is very rarely seen outside, or even inside, Belgium. It is performed only by a peasant group in the village of Westerlo, who jealously guard their dances and refuse to allow them to be copied. The leader of "Lange Wapper" secretly filmed it and painstakingly reconstructed the steps. The dance was most impressive.

Other groups taking part were:-

Frederiksborg Statsskoles Folkdansere from Denmark
 Eaglais a Chnoc Scottish Dancers from Scotland
 Great Indian Dancers (London)
 Loftus and Manley Dancers, Yorkshire
 De Schaddenrieders, Enschede from Holland
 Cwmni Dawns Werin Aelwyd Caerdydd from Wales
 Gruppo Folk del Centro Universitario Musicale from Sardinia
 Group Dionysos Greek Dancers (London)
 "Orlyk" Ukrainian Folk Dance Group (Manchester)
 Volksdansgroep "De Beiaard" Mechelen from Belgium
 Seven Towers School of Irish Dancing from N. Ireland
 Groupe Olivier de Clisson, Nantes from Brittany

On the whole, I thought the standard of dancing was good and I enjoyed the whole programme but was very disappointed that the Yugoslav Group listed in the programme had withdrawn, and the Turkish Group, owing to a motor accident en route, did not turn up until Saturday, after I had left.

In the Instrumental Folk Solo or Group of Not More Than 6 Musicians' competition there were only three entries:- a group of two musicians from Brittany, a group of six musicians from Poland; and Hamdi Ataoglu, who is well known to some of our members, and who performed a solo item singing and playing the Turkish saz. All three items were absolutely authentic and well performed. To our delight, Hamdi was awarded first prize.

The Polish group, M. Sklodowska-Curie University Folk Song & Dance

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Group from Lublin, who arrived too late to take part in the competition, came on the field in time to perform in the evening concert of Wednesday, and again on Thursday. I did not see the Wednesday performance but thought that that given on Thursday was very enjoyable - colourful and lively - and, although choreographed, seemed to me to be much more "folk" than most Polish professional groups I have seen. It would have been interesting to see what their entry would have been in the folkdance competition which strictly demands two well-contrasted traditional folk dances performed in traditional manner.

The standard of the Eisteddfod continues to be high, and it is one of the few places where one can see pure unadulterated folk dancing. This is due to the strict rules and adjudication which, in the face of so many professional stage shows of "folk" dancing, struggles to keep alive the truly traditional style of dance and costume, as well as singing and instrumental music.

I am always sorry when we come away from the Eisteddfod and it is over for another year, but this time there was a bonus. When we arrived home on the Saturday, by chance I discovered that the group of Bulgarian dancers trained by Honor Levine (Gordon Girls' School) were appearing at Crystal Palace that evening. We dropped everything and dashed off to Crystal Palace to enjoy one of the finest performances of Bulgarian dances I have seen for a long time. There were about 26 girls dancing in perfect Bulgarian style, with complete understanding of the complicated rhythms and steps - and some of them only 11 years' old. These girls really become Bulgarians for the twenty minutes or so of their performance. All credit must go to Honor Levine who trains these girls - a different set of girls each year as the older ones leave school at 15. She is a perfect example of what can be done with a flair for teaching and a love of the particular country's music and dancing. I have seen this group countless times and am continually amazed.

I was about to say that this was a fitting end to Eisteddfod week, when I realized I had not mentioned the opening concert of the Eisteddfod. This was given by a group of Tyrolean dancers from the Stubai Valley and it was everything that the above-mentioned Bulgarian performance was not. It was a collection of Austrian dances and songs performed woodenly, without feeling, and, to me, flat and uninspiring; but maybe it is better to start with a whimper and finish with a bang than the other way round.

LILY SOUTHGATE

THE ROMANIAN COURSE

What a pity the sun shone for the first weekend for months, just on the Saturday chosen for the one-day course in Romanian dancing. We had only nine adults and two bright little children. But we went through twenty dances, including several of the "standards" like Alunelul. Only the children and their mother were quite new to Romanian.

Not a great success numerically, but we made some progress, and it is likely that Romanian dances will begin to show up in Social Dances from time to time. Alan McLean worked very hard to get us forward.

WILL GREEN

RECORDS

Frances Horrocks has had two requests for information about records, and wonders whether any of our readers can help.

The first concerns an old Columbia DB.1654 "German Peasants' Dance" (Folk Dances from Many Lands). Has this been re-recorded under a different label and number?

The second is also a request for label and number of an Israeli record, sleeve title "Dansez la Hora" by the Oranium Zabar Troupe with Geula Gill. Side 1: Mechol Ovadia and Mayeem Mayeem. Side 2. Harmonica and Hora Mechona.

If any member can help in any way to trace these records, would he or she please get in touch with Frances direct, at 112 Kingston Avenue, North Cheam, Sutton, Surrey.

A JOLLY GOOD WALK

The walk in Surrey led by Stephen Ward and Caroline Thomas was one of the most pleasant interfolk activities I have taken part in. From Horsley station going South through scrubland, woodland, under shady trees, through narrow paths, across the North Downs, and down the hill to Gomshall. Tea at a lovely Mill Cafe; back up the hill, and a stop to admire the view, then a slowly decelerating walk North between growing crops, looking at wild flowers, flushing the odd baby birdlings, peering into old barns..... till the train ran into the station exactly at the right moment to make everyone use up their last ounce of energy with a stumbling run.

Lunch stop was in a clearing with a couple of benches and a climbing tree with springy branches. Fourteen people - five of them lovely children.

Thanks, Stephen and Caroline. We'll come again.

WILL GREEN

HUNGARY 1973

Following my announcement that I shall be organizing a trip to Hungary next year, I now have some further information: I have heard from Magda Ossko and she will be delighted to meet us and make contacts for us in Budapest if we go next Easter. We can go to rehearsals of some folkdance groups. The cost would be about £48 for the flight to and from Budapest and nine nights bed and breakfast in a twin-bedded hotel room. All enquiries and bookings to be sent to me:

Prof. J.F. Richardson,
Dept. of Chemical Engineering,
University College of Swansea,
Singleton Park, Swansea, Glam.

DEMONSTRATION REPORT

We had a busy day on 24th June. The Enfield Festival Committee asked me to arrange two concerts for their London Festival programme, one in the afternoon and one in the evening. The Estonian, Ceylon, Hungarian and Harrow Green groups took part, and George Sweetland acted as coordinator for me on the day as I had a previously arranged demonstration at Eynsford Castle, Kent. The Festival Committee were very pleased with the shows and I hear that the evening show went particularly well in the Summer Theatre.

The general team at Eynsford Castle had a good evening despite the cold and windy June evening. We were well fed and wined before the dancing; the setting was ideal, lovely views and the old castle walls as a background and the crowd only too willing to join in the dancing to keep warm. The audience were very enthusiastic and they would like to start a group there.

At the Islington Festival, from 26th to 30th June, the weather continued to be inhospitable for our week of dancing. Monday started at least dry and there was an audience of some 150 people including 70 children who all joined in the dancing at the end! The Polish and Austrian/German teams were the pioneers; the Polish team improvised changing in very cramped and primitive conditions behind stage and were wonderfully slick with their complicated changes of costume. On Tuesday we were "rained off". The Yugoslav team, with their heavy and precious costumes, hung around until 7.30 to see if it would clear up and then decided to call it off. Some of the Swedish group had already changed into costume and decided to dance to warm up, so we trudged across the grass (400 yards) under umbrellas to the stage. As soon as we started, an audience emerged from the refreshment kiosks and stood for over an hour, some under umbrellas but many children just getting wetter and wetter in the pouring rain. They joined us in some Israeli dances up on the stage at the end of the show. Thursday, the Czech and Ceylon groups gave a nicely contrasted programme which went very well - again cold and cloudy weather but dry. Friday started disastrously, with the tape recorder refusing to work and the Hungarians standing around waiting to dance. The Beaux of London dancers arrived half an hour late, having got lost on the way, and they nobly went straight on and danced for threequarters of an hour non-stop and gave some excellent entertainment. The hobby-horse cantered around on the outskirts of the crowd, followed, like the Pied Piper, by some 50 to 70 children. The tape recorder was eventually replaced by one owned by a local dancer in the group and the Hungarians were able to dance a contracted programme. The show obviously ran a bit late and there was no time for general dancing.

So ended a hectic week. The organizers were very happy with the events and felt that despite the unhelpful weather it had all been very well worth while. To crown our saga of frustration, a small team went to Therfield Village Fete in Hertfordshire on the 8th July in pouring rain and danced in a crowded village hall instead of the lovely garden which should have been the venue.

May I thank all the dancers and musicians for the hard work they have put in on these events and wish them a happy break until September.

MARGERY LATHAM
Demonstration Secretary

LACOCK FOLK FESTIVAL

During the Spring bank holiday, I went to a Folk Festival for the first time. In past years, a lot of 'folk' music and pop has been indistinguishable, so that visions, implanted by the popular press, of teeming hordes of unwashed, fornicating, drug-crazed pop-fans flashed through my mind. These thoughts must also have occurred to the villagers of Lacock, for whom a Folk Festival was also a novelty, and their trepidation was exemplified by the fact that the landlord of the Red Lion, the nearest pub to the Festival site, had apparently decided that this was the best time to close his public bar for redecoration! Also, the number of coppers, albeit discreetly positioned, at the start of the Festival was greater than the village had seen in its long history. We need not have worried. The atmosphere during the Festival could only be described as terrific, and under the sponsorship of the E.F.D.S.S. the accent was on traditional folk and country music that bore no influence from our colony across the Atlantic. Even the Red Lion re-opened its bar and was subsequently drunk right out of beer by Monday morning!

The Festival programme provided for a choice of several simultaneous events throughout the weekend, so that those whose interests lay in dancing rather than singing, for example, could enjoy almost continuous square or barn dances. One of the best features of the Festival was the £3 season ticket which gained access to all events, allowing the opportunity to come and go as we pleased - an excellent arrangement, since individual admission charges were up to £1 a time.

Our arrival at noon on Friday, six hours before the start of the three-day programme, was met with empty streets of slumbering cottages and no apparent signs of the activity scheduled to take place. Had we come the wrong week? Then we noticed a sign saying "Camp Site", pointing to a gap in a hedge around a large level field containing a dozen tents, and nearby the marquees on the Festival site. By Saturday evening, the free camp site contained nearly two hundred tents and Dormobiles inhabited by all types ranging from guitar-toting folk groups in modern gear to families in more conservative garb (and thirteen S.I.F.D. members as well).

The large marquee, capable of seating several hundred people, was used mainly for folk concerts, and when big names such as Steel-Eye Span and the Ian Campbell Folk Group were on, it was packed to capacity. Dances and other concerts took place in the 14th-century tithe barn and the small village hall next to it. Additionally, there were sing-alongs in the Carpenters' Arms every night and several displays given by Morris dancers and Mummers in the street, particularly during the medieval street fair. When it wasn't raining there were other performances in an arena next to the marquee by English and Scottish dancers, and even a local Polish group, the Kujawy Polish Dancers. Betty Harvey's group could have shown them a thing or two!

The Festival started, for the affluent at any rate, with a medieval banquet in the tithe barn, at £4 a head. I was told that an organizational slip caused the food to match the cold draught that whistled through the gaps in the medieval stonework; perhaps they will have better luck next time! For the rest of us, there was a "Six-Hour Folk-In" in the marquee (chilly) or a boozy sing-song in the pub (nice and warm). It was the folk concerts that I enjoyed

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most. The highlights were:-

a terrific concert given by the Yetties to a packed village hall;

a foot-stomping jam-session by Diz Disley (guitar) and Brenda Wootton, who used to sing blues early in her career, with backing on piano and slapped belly;

a hard-working West-Country Group, the Stonegallows, who were grand entertainers throughout the Festival.

For those who wanted a change from Folk, it was possible to squeeze in a visit to Lacock Abbey, with its 16th-century brewhouse, and the interesting village church. Of course, the village itself is worth a visit in its own right, as it is beautifully preserved by the National Trust, which has taken care to ensure that no television aerial or telephone pole mars the scene.

All of us who attended the Festival agreed that the success of this first attempt warranted a return visit next year, so why not pencil the date in your diary if you want a Spring Bank Holiday with a difference? Perhaps we can organize a larger SIFD contingent, with a musician, and muscle in on this street dancing!

IAN WILLSON

DAY COURSE IN HUNGARIAN DANCING

Sponsored by Alan McLean's Balaton Dance Group.

Date: SATURDAY, 9th SEPTEMBER 1972
Place: MILLBANK SCHOOL, ERASMUS STREET, LONDON S.W.1.
Time: 10.30 a.m. to 12.30 p.m. 2.30 to 4.30 p.m.
Fee: 50p for the whole day.

The teacher will be Csaba Palfi, who was a founder member of the Hungarian State Folklore Ensemble and for 15 years was leading soloist with this company. He has also worked as choreographer and soloist with the professional RAJKO (Gypsy) Dance Ensemble who were at the Festival Hall in 1971. He has a degree in ethnography from Budapest University and has completed his doctoral thesis in the same field. He has produced two L.P.s of Hungarian dances for the American Folkcraft series and has been teaching for the past few years all over America, Australia, Japan, Europe etc. He speaks fluent English.

As there are no restaurants adjacent to the school, people are invited to bring their own lunch. We should have no problem in making teas and coffees at the school and there are public houses nearby.

Pimlico Station on the new Victoria Line is scheduled to open in the autumn and may be in operation at the beginning of September. If not, the nearest stations are Victoria and Westminster. Buses from Victoria Station along Vauxhall Bridge Road. The school is situated a short distance behind the Tate Gallery.

JUST ONE BIG BORE?

Almost three years on Committee has taught me a lot about the world of international dancing. Some of the ideas I had before were either confirmed or even encouraged; a few were abandoned or changed. I shall retire from the Committee at the next election, so now may be a good time to tell my thoughts.

Start with a question: Why do we dance? For fun. Everyone will agree there, though there are many secondary motives - the social atmosphere, love of demonstrations, picking up the girls or boys you fancy, the costumes, educational and cultural aspects, the energetic exercise. Just anything could be a secondary motive.

But why join the S.I.F.D.? What has Interfolk to do with all this? Quite a different matter. I won't try to answer that. Answer that question for yourself before going on reading. I simply raise the question because it affects the future of the S.I.F.D. Do we regard the Society as essential to our motives? Are we a nucleus of the international folk dance fraternity, with a need to grow, much, if at all? Do we look on it as the germ of a larger society, perhaps rivalling the E.F.D.S.S. maybe even international in structure? We should make up our minds; and soon; for change is on the way. If we make the wrong decisions in the next year or two the S.I.F.D. might be a very different animal when the next generation comes in. You are perhaps one of those who say "and quite time, too". But you must help as well, or things might not change the way you want.

A nudge to my presentiments came during a Committee meeting when a curb was foreseen on certain advertizing, with the implication that if it were effectual we might get more results than we could handle, more members than we could deal with; the demand for more news-letters than we could prepare; answers to enquiries would be overwhelming; we couldn't meet the demand for demonstration teams. In short, it might be successful. Or would that be success? I put the question seriously, for we may not want the kind of success that effective publicity could bring.

Let me stick a long neck right out; I believe that the market for international dancing is growing fast; the potential market far vaster than we can appreciate at the moment, and it is largely due to the fact that the S.I.F.D. is almost unknown to those already interested in international dancing that we are still a tiny organization. The world is ready for us, but not us for it. I could foresee an explosion in interest and growth. I can foresee this Society so overrun by new groups and classes that we cease to exist. The Committee would be invaded by new activists, people with bigger ideas, and present Committee members would be edged out; our books and records would be poo-pooed as amateurish and feeble. Our courses and teachers would be ignored and new courses would form, perhaps new and less authentic versions but probably more "popular", efficient organization but less "folk". Musicians, of varying types, would turn up. EVERYONE would be doing international. Even discos would try it. I don't mean a plague like rock-n-roll or skiffle, like hula hoops or clackers. I mean a real wave of mounting interest going up our river just like a tidal bore. Going our way, but faster than we anticipate. What control would the S.I.F.D. have over this surge? Could we deal with a mass movement? Do we want to? Could we just cream off the quality?

If we follow the bore we might utilize it, or it could leave us behind. If we dodge it, it could pass us by. If we try to bar its progress it would sweep us away. Could we ignore it? We might get some good out of it. A headquarters building; fulltime employees; a wardrobe of 5000 costumes, all properly stored; up to 250 new publications; 200 records, discs and tapes; prestige beyond our present vision; dancing every day, everywhere, any time you want; groups and classes to join in every town; children in every school. The important thing is that we have some control over when (indeed whether) the tidal bore will start. Careful and efficient publicity could start it rolling. £300 or £400 spent wisely would be enough. Three or four members working on publicity for a year or so could do it. I BELIEVE THE DECISION IS IN OUR HANDS.

WILL GREEN
Publicity Secretary.

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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. 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.

MANCHESTER - BARLOW INTERNATIONAL FOLK DANCE GROUP meets every Tuesday evening during normal school terms. Regular Saturday dances and other activities are run. Full details from Alan Williams, 19 Ellesmere Road, Chorlton, Manchester M21 1SG Telephone: 061-881 7744.

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CONGRATULATIONS! to Angela Dell and John Savill who became engaged on 16th June. We send our very best wishes for their future happiness.

POLAND 1972

This isn't going to be a blow by blow account of my holiday in Poland this year, but a little about what pleased me most, and which might be of interest to those of you who like Polish dancing, or who know Zbigniew Strzalkowski, or are perhaps contemplating visiting Poland for a holiday. To the latter I have been in the habit of saying in past years, "Well, if you have a passion for Polish dancing or have friends there, try it, but if not, don't". The reason for this advice has been that it hasn't exactly been a welcoming or comfortable, or easy to get about in, sort of place for the average tourist. Whilst trains are still slow, taxis hard to get, buses overcrowded, and directions often not given clearly, there has been such a reduction in petty rules and regulations, and such an increase in friendly and better service, that I now say, "Go ahead". Added to this is the fact that the Polish cost of living hasn't apparently increased over the last two or three years, and some things have actually gone down, so it is very cheap for us once we have got ourselves there. A Polish zloty is approximately equal to our 1p now, so when I tell you that for instance my hotel hairdresser for a shampoo and set cost 25p, a longish taxi journey 17p, and the best seats in the main Opera House in Warsaw 70p or 80p, you will know how reasonable things seem priced to those of us living in London.

Anyhow, this time I whisked through the airport formalities on arrival, and there was Zbigniew waiting for me with a large grin in a gloriously sunny Poland. He is making a film at the moment of the ballet of Pan Twardowski, a favourite Polish legend. Just before I arrived, Zbigniew had been filming a bit in Krakow where the chief character flies over the steeples of the city to the moon, and whilst doing this had slightly sprained his ankle. This meant that he was not going to be able to dance Don Quixote that week, which I had been looking forward to seeing. It was a great disappointment. However, I did get to several other performances at the Opera House. This great Opera House has the biggest stage in the world, excluding Festival stages, and to see what appeared to be about forty couples sweeping into the Mazur in the first act of "Hallea" was quite something. However, apart from the dancing - and there are a polonez and some mountain dances also - I must admit I found the opera, the production and the singing all a little corny.

Whilst in Warsaw I had been invited to go to rehearsals of several dance groups though there really isn't nearly as much interest there in folkdancing as you find in the provinces. I arrived at the first one full of eagerness and sat back whilst the pianist warmed up with some familiar oberek tunes. Imagine my horror when finally the students turned up, (all girls); the music changed to something vaguely musical comedy, and they broke into a rather dreadful modern dance called "At the Office", which they were going to perform next day at a student concert. What was worse, I had already accepted an invitation to attend the concert! I could do that dance right through myself still, it's so engraved on my memory!

One of the most unusual and delightful things that happened to me this holiday was my visit to Nieborow for a few days much needed rest. One of my firends in Warsaw had arranged through an influential colleague in the art world for me to go and stay in this beautiful little 18th century palace in the country

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outside Warsaw. It is in fact a museum surrounded by miles of beautiful gardens and woods and lakes. The curator, the director, and one or two other officials live there, and they keep a few of the magnificent bedrooms for guests. All the way there Zbigniew was "pulling my foot" about the princess going home to her palace, making me wave to my people as we neared it (the cows looked rather astonished!), and speculating as to its possible sanitation horrors; the latter, I may say, was very modern, thank goodness, and housed in what couldn't possibly be called the small room. My bedroom had pale green brocade covered walls and curtains, magnificent pictures and crystal chandelier, beds set in recesses with tall candles in silver holders set on the carved mahogany potty cupboards. There was plenty of room to have a dance for quite a number of people as well as dine ten people round the larger of the occasional tables! There was no-one else staying in that wing of the palace and I haven't experienced such quiet for a long time. There were only the sort of country sounds we don't hear much here any more - a real cock crowing, cuckoos, and nightingales. I absolutely adored it. Though a museum, there was nothing frowsty about the place - everywhere smelt of fresh flowers and furniture polish, and I delighted in walking through its rooms after the day's visitors had gone. The vast old porcelain stoves with their different patterns and colours particularly fascinated me, as did the variety and beauty of the chandeliers and the ceiling ornamentations. I likewise delighted in wandering for hours in the grounds, picking wild strawberries in the woods and watching the five baby swans get into strict formation behind mum on the lake.

My last few days were kept for Poznau and dancing with Cepelia, the group I had first linked up with three years ago, and who came to the Folkestone Festival last summer. After the flowers and the curtseys and the rather terrifying news that Television was waiting for me, I got down to some work with their teacher of the special dances of Wiellcopolska, and with their musical director who recorded the tunes and songs for me himself. How I wished I had longer than a few days. However, I have promised to go back next year to learn more from this rich fund of folklore and dancing, and take at least some of the Polish group who didn't manage to get there this time. I have also been promised a visit into the countryside to see some of the small village groups and a village wedding - "Oh yes, we'll arrange a wedding for when you come!" It's a lovely thought.

BETTY HARVEY
(Teacher of the SIFD Polish Group)

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APOLOGIA

In the article I wrote last month about Harrow Green's visit to France, I inadvertently stated that the Britannia Coconut Dancers are from Bacup, Yorkshire. In fact, of course, Bacup is in Lancashire. My apologies, and thanks to Mimi Lena Baldwin (from Lancashire of course!) for pointing it out.

ALEX BEAUCLERC

PROGRAMME FOR SOCIAL DANCES

			<u>Musicians</u>	<u>M.C.</u>
Sunday,	6th August	Cecil Sharp House	C.S.H. Band	Ian Willson
	20th August	Dance Centre	Cliff Beck & Caroline Thomas	George Sweetland
	3rd September	Cecil Sharp House	C.S.H. Band	Bert Price

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 IN AUGUST

August 4th ANDRA MARI, Spanish dancers from the Basque region. Holland Park Court Theatre, London. 7.30 p.m. Ticket office open half an hour before performance. No advance booking. Admission: 35p, children 15p.

August 8th/26th MAZOWSZE Dance Company, from Poland. Royal Festival Hall. Tickets 50p to £2.20. Evenings 7.30. Saturdays 3.00 & 7.30.

August 12th/19th BILLINGHAM FESTIVAL. Details given in previous issue.

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SOME DATES FOR YOUR DIARY

The dates fixed for Children's Dances next season are as follows:-

Saturday, 16th September
Saturday, 14th October
Saturday, 11th November
Saturday, 9th December

All at Millbank School, Erasmus Street, S.W.1. as before. Time: 2.30 to 5.30 p.m.

The dates for the next folkdance weekends at Uplands are:-

19th/21st January 1973
22nd/24th June 1973

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CHANGE IN DATE OF ANNUAL REUNION DANCE

As the Birmingham Group is to run an enterprising weekend at Halsway Manor on 7th October, the date we first chose for our Reunion Dance, we have now brought the date forward to THE LAST DAY OF SEPTEMBER, SATURDAY THE 30TH at CHELSEA TOWN HALL, LONDON. More details in the next issue, but please note the date now.