



S.I.F.D.
NEWS

March 1973

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

SOCIETY FOR INTERNATIONAL FOLK DANCING

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SUNDAY DEMONSTRATIONS

On the 4th March, at the Cecil Sharp House dance, the Dunav Band will be playing for us after the interval.

The demonstration spot for the Dance on 1st April will be filled by one of our own speciality groups - Alan McLean's Hungarian Class. This group is progressing well year after year and probably gives more demonstrations than any other group. After the successful Hungarian Course last year, many SIFD members will be looking forward to seeing Alan's dancers in April.

In May, Hamdi Ataoglu will be playing and singing Turkish folk music for us.

There are several more demonstrations arranged, but a few dates are still available. If you wish to offer a demonstration by your own group, for a spot at any Cecil Sharp House Dance, or if you can recommend a group you have seen, please get in touch with me.

WILL GREEN,
90 Wells Way, Camberwell,
London SE5 7UA.
Tel: 01-703 4008

THE CHAIRMAN WRITES.....

Last Friday (9th February), I spent a most enjoyable evening at the opening night of the London Borough of Tower Hamlets 23rd Annual Dance Festival. The opening night is devoted to International Folk Dancing. It is a competitive event and is followed by three weeks of dance competitions for amateurs: a day of Scottish dancing, an evening of English folkdancing, eleven evenings of Irish dancing, seven of stage dancing, and one of ballroom dancing. I am amazed at the predominance of Irish dancing, but what matters is that one of our London boroughs is doing such good work to encourage folk-dancing of all kinds.

It was a pleasure to see so many teams taking part in the International opening night and regrettable that we, the S.I.F.D., did not field a side. I am not going to comment on individual performances, except to say that all teams danced well; each was good in its own way, but what I must add is that nearly all could have made a greater impact by a better presentation of their item. To enjoy a good dinner, it is not necessary to be starving; you need appetizing food, yes, but this alone does not get a restaurant five stars in the Michelin guide. You need first a nicely laid table with freshly laundered tablecloth and napkins; then each dish must be colourful to look at; the natural flavours of the food must be enhanced with suitable relishes; the dinner must be adequate but not gargantuan; the waiters must be efficient and the right background music must be added. Now similar embellishments are required when putting a dance team on the stage for a public performance, and I suggest that if dance leaders would consider some of the following small points they could probably improve their team's performance by as much as 100%.

- 1) The item should not be too long; seven minutes is sufficient for any one item in any festival.
- 2) Sound is equally as important as sight, and so equal care should be lavished on the music as on the dances. If tapes are used, and regrettably many teams are reduced to tapes, then the tape must be very carefully made; melody and beat must be clearly audible; extraneous sounds must be eliminated.
- 3) It may not be possible to wear museum pieces, but whatever the costume, it simply must be clean and well-laundered. Girls' skirts must be of a traditional length. Mini-skirts are simply not on. An abbreviated Swedish skirt is an abomination. Kilts (if girls must wear them) should never be mini-kilts. Further, when short skirts are worn by a team they should be made so that all are of a uniform length from the ground.
- 4) Dancers must be relaxed and seen to be relaxed. Some occasional whoops are good, especially when involuntary, as are a few smiles, but, please, no fixed grins, and don't over-do the whooping.
- 5) If your item requires you to leave the stage and then to come back, keep your music going to cover the gap while the stage is empty.

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- 6) Tie your shoe-laces securely before going on, and never show exhaustion at the end of even the most exacting of dances.

As I said at the beginning, I was very glad to see so many dancers participating in this enjoyable evening, but I was also saddened to observe that none showed an interest in the other teams' dances! Most teams, before coming on, chatted noisily amongst themselves in the side aisles and, on completion of their own contribution, either stayed to continue chatting or disappeared to their changing-room. At the end of the show probably only 25% of the dancers were present to hear the comments of the adjudicator, some still chatting (audibly), and many of the winning teams had to scramble to find their dancers in order that they might be presented with their medals.

I am now looking forward to the English Folk Dance Festival at the Royal Albert Hall on 17th February and after that to our own Israeli Day Course on the 24th. We, the Israeli class, have put a lot of work into ensuring that this will be an enjoyable and a valuable course and I hope that many of you will come. The dances will be taught exactly as shown by Jacob and Judith Barkan during their two-year stay in England, which is according to the official Israeli (original) instructions. I hope that these dances will be taken into the Society's repertoire and will be danced regularly at future social dances. To set the ball rolling, and since I am M.C. on the 4th March, I can promise that all ten of the Course dances will be performed at Cecil Sharp House on that date. I propose to start the dance bang on time at 7 p.m. and to devote the first half-hour to these dances, and since many of the Course members have promised to be present, assimilation should be easy. I am hoping to be able to provide tapes of the music for sale at an economical price and later I hope that these ten dances will form the basis of our next book.

Also, on Sunday, 4th March, we have arranged a guest performance of the Dunav Band so you have a double reason for turning up in strength. To those of you who come, and I hope you all will, I have a request to make - bring a friend. The Committee works hard on your behalf; I work hard on your behalf; I don't expect any of you to come just to please me or the Committee, but I do ask those of you who are coming to bring one of your friends or acquaintances with you. It's going to be an enjoyable evening, an opportunity to introduce your friends to International Folk Dancing and to the S.I.F.D., so here's your chance to do a little bit for the Society - bring a friend, pay for his entrance if you like - he'll thank you afterwards and will, I am sure, demand to come again.

BERT PRICE

TURKISH DANCING

Classes in Turkish dancing are held every Friday, under the tuition of HANMIDI ATAUGLU, at the Gateway School, Lisson Grove, London N.W.1., from 7 to 9 p.m. The Gateway School belongs to the Marylebone Institute and is under the auspices of the I.L.E.A. All are welcome to join.

Further details from Hamdi Ataoglu, 133 North End Road, N.W.11. Tel: 01-455 7597.

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* * * * * "S L A V A" * * * * *

Folk dances and songs from Poland and Yugoslavia

SUNDAY, 18th MARCH 1973 at 7 P.M.

at

THE PLAYHOUSE, HARLOW, ESSEX

Admission 80p. 60p, 40p. Children, Students, O.A.P.s 60p, 40p, 25p.

Tickets from The Box Office, Cross Street, The High, Harlow, Tel: 31945.

The Polish and the Yugoslav groups of the S.I.F.D. are combining to produce the above Show of Polish and Yugoslav dances and songs. We hope all readers, and their friends, who live within the area of Harlow will not miss this opportunity to see what should be an enjoyable and exciting performance.

A WALK IN HERTFORDSHIRE

On Sunday, 18th March 1973, David Rasbash will lead a walk starting from Harpenden Station at about 10.50 a.m. Harpenden is on the railway line out from St. Pancras Station, and the appropriate train leaves St. Pancras at 10 a.m. and stops at all intermediate stations including West Hampstead (10.09), Cricklewood (10.12), Hendon (10.16).

The walk will be about ten miles and perhaps a little muddy in places where there are bridle paths rather than footpaths. Lunchtime drinks will be available at pubs en route, and participants are invited to recover from the walk at the Rasbash abode in St. Albans in the evening. If you wish to come, please 'phone St. Albans 52921 beforehand if possible.

CALLING ALL MUSICIANS

May I make yet another appeal to any member, or friend of a member, who can play a musical instrument to come along to the Monday or Wednesday classes and to play with the class musician. Anyone at the last Cecil Sharp House dance will appreciate just how much we need more musicians, especially musicians who know the dances. What better way to ensure this than to play at the classes, with the dancers. The class musicians, Caroline Thomas and Donald Campbell, are very patient and helpful.

The only qualifications needed are:- an ability to read music, a real enjoyment of our dances, and no expectation of monetary rewards! We do pay small fees for demonstrations, and of course for the social dances, and every now and then we make records; but we would like you to join us for the fun of it - and we do have fun.

MARGERY LATHAM

Continuation of article in previous months' issues:-

Holiday in Yugoslavia - 1972

On a beautiful sunny morning at the end of July, Christopher and I left Skopje for a visit to Eastern Macedonia, a region that I had wanted to visit for many years as it contains much of interest. Our destination was Radovis, a small town not far from Stip and we were interested in visiting the village of Topolnica who had sent a group to participate in the Ohrid festival. Zivko Firfov gave me a letter of introduction to 'Simo', although we had already met him in Ohrid. We were struck by the relaxed and jolly atmosphere that one finds in the country as soon as we had boarded the bus in Skopje, and this was to persist throughout our visit.

The journey was very pleasant, through rolling, fertile hills, and some time after we left Stip we saw a sight that is now all too rare - shepherds tending their flocks, fully dressed in the regional costume. The white skirted tunic and trousers, offset by the brilliant red jacket and beautifully knitted stockings reflected the brilliant sunshine, and if we had experienced nothing else the sight of these shepherds would have made the journey worthwhile.

We went to the small hotel and decided our next move. However, after a few minutes Simo arrived, having seen us through the hotel window. He had expected us earlier but said that he could arrange something. He introduced us to Vange, who spoke English and other young people of the town, and everyone was so curious that two 'folklorists' had arrived - Christopher's beard as usual was the centre of attraction. After coffee and lemonade we were taken around the little town which, despite the destruction of many of its buildings during fighting between the partizans and Germans during the war, was very charming. Its orthodox church was large, and contained a finely carved iconasis, pulpit, and throne, and many icons. There was also a rebuilt 'Methodist' church.

Vange took us back to her parents for lunch, and while it was prepared all the family arrived, from all over the town. Dad brought out his 'Mastika' (rakija distilled from grapes laced with anis) which was topped up, despite protests, every time your glass was half full. Lunch was eaten in a daze, and the journey to the first village by car is remembered only by its turbulence. By the time we reached the village I had to some extent regained my composure, but was thrown into doubt when I became aware of a great many people in costume. Simo had sent word ahead and the young people had changed to receive us. As we moved through the village I noticed the older men and women at several houses were also in costume.

We spent over half an hour taking photographs (some of the slides were projected at the Horniman Exhibition) and then dancing commenced to the gajda (bagpipe). This was really excellent, and of a type quite unfamiliar to me.

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The girls' dances had very complicated patterns of walking, hopping and running, and the sequences and patterns irregular. The mens' dances were slower in tempo, more elegant, but still having some of the irregular timing. I recorded the young gajda player, and listening to his playing at home I must say it is impressive. The singing of the young girls was also staggering in that it was in the old tradition. The intervals between notes were very close, giving a sharp discordant sound. Only the men, boys, and young girls dance in this village. Girls do not dance after marriage.

We left by car again for Topolnica, we had hoped to take some photographs here of the winter costumes but light was failing, and the road, or lack of it, was a great drawback. On the return journey later the same evening we had to get out of the car and walk a considerable distance because of boulders, and ruts. We had refreshments at the house of the headman, who was Simo's uncle, and who now lives in a small modern house. But the interesting fact was that he had left the two preceding houses intact around a sort of courtyard, and so one was able to see examples of building and planning techniques that were traditionally used in this part of Macedonia.

The gajda player arrived, and played for dancing in the courtyard. Unfortunately my microphone had packed up; it must have had a knock during the journey, and I could not record any of the singing and music that went on for quite a while. However I did have some examples recorded at Ohrid at the rehearsal so it was not too much of a disaster. This player was even better than the one in Injevo, a real traditional village piper, with a tyle that was both lyrical and frenzied. It was very enjoyable dancing with the villagers, even when the steps were unfamiliar or tricky, and how far removed it all was from the staginess of even good amateur folk dance groups. Here the elements of emotion, freedom, and excitement were combined to a degree which is impossible to recreate here in London, although I think that on occasions we do come very close. I have been invited back next year for the Ilenden Day festivities, when people from several villages in the neighbourhood go up into the hills and celebrate the first big uprising against the Turks on St. Elias Day in 1903. The mountain town of Krushevo was captured and a provisional government set up. The new republic lasted only ten days, and although all the great powers were represented at a conference in Istanbul, it was forty years before the Macedonians were recognised as a people. The celebrations go on all night with eating, dancing, and singing, and sheep are sacrificed, and eaten.

We returned to Radovis and were invited to stay the night at Vange's home. I notated some songs with Simo who asked us what we would like as a souvenir of our visit as both villages wanted to give us a present. The following morning I received an apron from Injevo, and Christopher a man's ceremonial scarf, and from Topolnica we both received a pair of Opanki (sandals) made from wild boar, with the hair left of the outside.

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We had a marvellous send off from the bus station at Radovis, and returned to the oppressive heat of Skopje, to discuss our visit with Zivko. Simo wishes to bring dancers and musicians from both villages to England, and I hope that one day this will be possible.

In my next article I shall write about the course in Macedonian dance and song at Otesevo.

KEN WARD
Tuesday Yugoslav Class.

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NEWS FROM THE TUESDAY YUGOSLAV CLASS

There has been much activity since the Horniman concerts, and apart from the joint Polish/Yugoslav show with Betty Harvey's class at the Playhouse Theatre in Harlow on the 18th March, and a short demonstration in June, we have time to relax, work on our dances, songs, and music, and arrange a big party (the date of which is still to be fixed).

We have welcomed a number of new members to the class, including some Yugoslavs, and also Jo and Marsha (American). Jo we met through the curator of the Horniman Museum, and he is an excellent bagpiper and clarinet player, and has an impressive collection of instruments. Marsha plays the accordion and violin, so our hopes of establishing live music have been fulfilled. We plan to reinstate the bagpipe in its traditional place for the dances of Serbia and Croatia, where we have reason to believe it existed, and old melodies for the instrument have been discovered, in books which I already possessed and in material collected by Jo in Yugoslavia. There is a possibility of another violin player coming and so we can also create an 'urban' orchestra. Later we plan to organise a 'calgi' or turkish type band which was, and still is to some extent, found in some Macedonian towns. The zurla and tapan will not be neglected, and the singing will be developed to cover material from Croatia and Serbia.

These joint projects will mean fewer demonstrations, and those we do will be as a result of much research and work. As a result, we will have the means of creating the ideal atmosphere for dancing, and the freedom which tape and gramophone records deny. It will be an interesting experiment in which everyone can participate.

KEN WARD

Tuesday Yugoslav Class

FESTIVALS

THE INTERNATIONAL EISTEDDFOD at Llangollen, N. Wales, will take place this year from 3rd to 8th July. The Festival opens with a concert of folk dancing on the Tuesday evening and continues throughout every day until the Sunday evening. Quite a lot of the time is taken up by singing competitions and from the folkdance point of view the best day to be there is the Wednesday, when the folkdance competition takes place - although there is also a certain amount of folkdancing included in the concert each evening and the first evening is usually all folkdancing. The standard of dancing is usually very high and the Eisteddfod is one of the few places where one can still see authentic folkdances, performed in a natural way with no choreography. The folk music competition on the Thursday is also usually well worth attending. Tickets and information from Llangollen International Eisteddfod, Eisteddfod Office, Llangollen, Denbighshire.

THE FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL will take place from 23rd to 29th June, starting with a Grand Procession and Official Opening on the 23rd and finishing with an International Farewell Barn Dance on the 29th, with events on every day between. See separate article on page 14. For further information and booking write to Barnett Field, "Schlupfwinkel", Cannongate Road, Hythe, Kent.

DUBROVNIK FESTIVAL of Music, Drama, and Folklore will take place from 10th July to 25th August and includes some performances of folk songs and dances of Yugoslavia. Enquiries to Dubrovnik Summer Festival, Od Sigurate 1, Dubrovnik, Yugoslavia.

SIDMOUTH INTERNATIONAL FOLK FESTIVAL will take place this year from 3rd to 10th August. This is organized by the E.F.D.S.S. and is a Festival for folksingers, dancers and musicians with many different events for adults and children. Visiting groups are expected from America, Turkey, France, Greece, Yugoslavia and Germany. For information and bookings, write to The Administrator, E.F.D.S.S., 3 Barnfield Crescent, Exeter EX1 1RD.

DIJON FESTIVAL (Fetes Internationales de la Vigne) at Dijon, in Central France, will take place this year from the 6th to 10th September. This is a Festival of folk dance groups from a dozen or so different countries, and although the main part of the Festival and competition takes place in Dijon, there is also plenty to be seen in the surrounding villages. A very colourful and exciting Festival to visit - for more details see Lily Southgate's article in last November's issue, and Ian Willson's in 1970. Enquiries to Comite "Bourgogne", Cellier de Clairvaux, Dijon, Cote d'Or, Bd. de la Tremouille, France.

A MUSICAL PROBLEM

How long have you been dancing? Six weeks, six months, six years? When you set off to the Dance Centre or Cecil Sharp House, do you ever stop to think where the music is coming from? "I've often thought about it", you reply promptly, "and a horrible racket it is sometimes!". On the other hand, you may enjoy the music just as much as the dancing. Have you ever really considered, though, who supplies the music? I suppose you have a vague notion that someone will be there to churn it out; if there weren't you would probably be most annoyed and blame the mysterious THEY (the Committee, the Chairman, me, the Government?) who get blamed for everything.

Of course, we all tend to take things for granted - myself as much as anyone - but the time has come, as that wellknown character said, to think of many things - one thing at any rate, and that is the Society's supply of musicians.

As you know, the band generally play at Cecil Sharp House, and the Dance Centre is catered for by a rota of accordionists. The band, however, is only a small group consisting of two violins, a flute, and the piano. Sometimes I join in with them. If one person or more are away through illness or whatever, the effect can be serious. The accordionists for the Dance Centre are down to two regulars - Cliff Beck and myself. (Caroline Thomas has just told us that she is very busy and will have to give up playing regularly at the Dance Centre). So there will only be the two of us, and although this will not worry me personally because I shall always enjoy playing folkdance music, time marches on and we must prepare for the future. We need now anyone who has at least a basic knowledge of a musical instrument to come and join in with the accordionists at the Dance Centre. This will be the easiest way for you to start and once you become proficient it's just a step to playing at Cecil Sharp House.

I can think of three men and three girls who play the accordion (I won't give them away!) and I've nagged them many times in the past to join the happy band. That could virtually double our playing members at one stroke, even allowing for the fact that they may be beginners. You may know members yourself who play an instrument. For all I know we may have an entire orchestra sitting around just waiting for the tap of the conductor's baton! Accordions, of course, are ideal because they can be played by individuals or in a group. Our invited player could join the regular musicians, playing first the simplest tunes that have a fairly regular beat and retiring quietly to a corner when the difficult pieces are being played. This is such an easy way to start because it means you can make a noise when you feel like it and then when some complicated rhythm is involved you can make the excuse, "I think I'll dance this one; it's my favourite!". This, in fact, is the way I started, under the wing of Mourrie Pfeffer, and although it cost me much blood and sweat (and him many tears, I've no doubt), I eventually got into the swing of it. Incidentally, I started with a melodica, a thing which looks and feels as though you have a slice of piano keyboard in your mouth and I was glad to change to the squeeze-box.

Come on, then, you budding musicians and bring your harp to the party - or accordion, or guitar, or violin, double-bass, tin-whistle, euphonium, clarinet, contra-bassoon (!), recorder (not tape), trombone, banjo, bouzouki or balalaika.

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All you want then is:-

- 1) the instrument (see list in previous paragraph)
- 2) the tunes (five minutes' practice per day at home)
- 3) the will (half a glass of sherry will work wonders)

WILF HORROCKS

SWANSEA COURSE 1973

28th July to 4th August.

Plans for the course are now being finalised and this year we are offering you courses by three wellknown groups of teachers.

First, in response to an overwhelming demand, we are arranging to bring Jacob and Judith Barkan over from Israel to teach us some more of their dances. We know that they will be enthusiastically received, both as friends of many members of the Society and as skilled teachers of folk dancing.

Then, how many of you remember Anders Kylin and his wife who some years ago taught us a variety of Swedish dances, including some of the quadrilles, at a course held at the Y.W.C.A.? They will be coming with the teacher of their own group in Sweden, Mr. Torsten Mansson, who is also an experienced violin player and will therefore be able to give an authentic rendering of the music.

Finally, but by no means least, Lucile Armstrong, who has lived for many years in Spain and is the leading expert in this country in Spanish and Portuguese dancing will be teaching us Portuguese dancing. She will be a great draw for people in the world of dance outside, as well as within the Society.

Then, of course, the success of any course is dependent on the musicians and, as last time, Donald Campbell and Caroline Thomas will be playing for us.

Unfortunately, all this costs money, but we are admitting anyone who is a Society member on 1st March at a fee of £25, against the standard rate of £28. By stipulating this qualifying date we are preventing people from joining the Society just in order to come to Swansea on the cheap! Again to keep the costs down, we are starting the course immediately after lunch on the Saturday - in effect putting the Saturday morning classes on the Saturday afternoon so that no dancing time is lost. Accommodation and informal dancing will, however, be provided for anyone who likes to come on the Friday evening at an additional cost of about £2.

It is hoped that full details and application forms will be ready for enclosure with this News Sheet.

JACK RICHARDSON

TOWER HAMLETS FESTIVAL 1973

The International Dance Evening which is part of Tower Hamlets Festival took place this year on the 9th February. Fifteen teams took part - eight junior teams and seven adult teams - and dances from Sweden, Ireland, Hungary, Lithuania, Scotland, Bulgaria, England, Czechoslovakia, Ceylon, the Ukraine, and the Basque country were shown. Dr. Cyriax adjudicated.

The standard of dancing in the Junior Teams was, I thought, good. Inevitably, first prize was given to Gordon School Bulgarian Dance Group (for the 7th time!). I have written about this group on several occasions and used all the superlatives I can think of; so I will just say that once again they put on a really excellent performance, with a true understanding and feeling for the rhythms and style of Bulgaria. The St. Angela's Convent Team, who showed Basque dances, were also very good and performed these not-so-easy dances with confidence and good dancing ability. They took second place together with the Irish dancers from St. Patrick's, who were also very good and put on a polished performance. The Lithuanian group were also quite good but their last dance, a flirting dance with four girls and one boy, rather let them down. Third place went to Braemar Highland Dancing School.

In the Adult Teams, I'm afraid the standard of dancing was, on the whole, poor. None of them came up to the standard of the junior Bulgarian group, and except for Harrow Green not much attempt was made to show the authentic folk dances of each country. Some items were badly choreographed, or over-choreographed; some had girls dancing men's dances; and the music was particularly bad, with no folk instruments other than the bagpipe and the Kandyan drums. I think it is a pity that some groups who have been in existence for quite a long time still do not make an attempt to find musicians to play for them, with the appropriate instruments. The results of the competition were: first, Balalaika Dance Group (Ukrainian); second, Bowler School (Irish); third, Clan Clinton (Scottish).

LILY SOUTHGATE

WEEKEND AT HALSWAY MANOR

Our next visit to Halsway Manor for a weekend of folkdancing and walking will be from 11th/13th May 1973. The charges are now £5.20 for each adult, and £3.60 for each child from 5 to 10 years and £1.90 for children from 2 to 5 years, for the full weekend from Friday evening to Sunday evening. Bookings to Mr. J.M. Clark, 14 Weldon Close, Church Crookham, Aldershot, Hants., with £1 per head deposit, stating whether you will arrive before or after 21.00 hours on Friday, 11th May. At the time of writing there are still some vacancies.

Halsway Manor is situated at Crowcombe, Taunton, Somerset, and is a modernized Manor House with sleeping accommodation for 44 guests in 18 rooms, most of which are fitted with hot and cold wash basins. There are three large public rooms - the ballroom, sitting room, and library. The Manor is situated in pleasant grounds, and surrounded by lovely walking country.

DEMONSTRATION 1973

Our first date this year was for the Waysgooze Club at Surrey Hall, Stockwell; a fairly new venture (or, at least, in a new, and very pleasant hall) run by English Folk Dancers. We gave them an International Evening, with Cliff Beck working hard on his two "squeeze boxes", one couple to demonstrate some dances, and myself as M.C. At the moment, it runs on a shoestring, but they have regular Friday evening meetings and looks as though it will grow.

MARGERY LATHAM

AFFILIATED GROUPS

BARLOW INTERNATIONAL FOLK DANCE GROUP meet every Tuesday evening at Wilbraham Road Congregational Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further information from either the Chairman, Alan Williams (061-881 7744) or the Secretary, Mrs. Elaine Hailwood (061-439 7415).

HARROW GREEN FOLK DANCE GROUP meet every Wednesday from 7.30 p.m. at Daneford School, Turin Street, London, E.2. First Wednesday in each month Swedish, other Wednesdays English/International/Norwegian. Details from George Sweetland, 28 Hayes Court, Camberwell New Road, London S.E.5.

WOODVALE FOLK DANCE GROUP meets every Tuesday at Borough Green Village Hall, Borough Green, Near Wrotham, Kent, from 7.30 to 10 p.m. All details from the Secretary: Mrs. Jean Willson, 55 Lewis Court Drive, Boughton Monchelsea, Near Maidstone, Kent.

MERTON PARK INTERNATIONAL FOLK DANCE GROUP meets every Wednesday from 7.30 to 9.30 p.m. at Rutlish School, Watery Lane, London S.W.20. Details from Charles Steventon, 64 Erridge Road, Merton Park, London S.W.19. Musician: Wilf Horrocks.

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.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP hold classes on Tuesday evenings during the Autumn and Spring terms commencing 26th September 1972, from 7.45 to 9 p.m. at The South Kent College of Technology New Hall, Folkestone. Secretary is Mrs. Evra Jordan, 62 Marine Parade, Hythe, Kent. (Tel: Hythe 66779) from whom further details of other activities can be obtained.

THE INTERNATIONAL FOLKDANCE SOCIETY OF SUSSEX meets every Thursday during University term time at 7.30 p.m. at the Old Refectory, Falmer House, University of Sussex. For further details contact the Secretary, International Folkdance Society, c/o University of Sussex Union, Falmer House, University of Sussex, Brighton.

HAVERING INTERNATIONAL FOLK DANCE GROUP meet every Thursday from 8 to 10 p.m. at Harold Wood Primary School, Recreation Avenue, Harold Wood, Essex. Full details from the Secretary, Mrs. Eve Wildy, 52 Slewins Lane, Hornchurch, Essex.

FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL, 23rd/29th JUNE 1973

How tantalising "publicity" can be! Frustrated at trying, almost in vain, to obtain a mention of Folkestone International Folklore Festival on television or radio in previous years, I find that, with no bother at all, they announced earlier this winter that the 1973 Festival has been cancelled! But it is not, by any means. We had qualms, it is true. The task of procuring hospitality for 200 from local residents has been becoming more and more difficult on account of rising costs. Folkestone Corporation, however, although relatively impotent and impecunious, were determined not to let the festival retire quietly, as my wife and I had hoped to do in our Schlupfwinkel, and they backed up a new accommodation committee by a special guarantee, so we decided to go ahead after all.

The date - 23rd to 29th June 1973 - seems to be acceptable to the pole-raising Swedes, who never seem quite sure when mid-summer really occurs (neither are we!). They will raise the Pole at noon on Sunday, 24th June, and say they are bringing equipment for it (jealous of the Norwegians in Trafalgar Square?). St. John's Eve bonfire will be a week late (on Wednesday, 27th June); we hope he will not complain to the weather-man. Leas Cliff Hall evening performances will be on Sunday, Monday, and Thursday, with the International Barn Dance on Friday.

Applications have been forthcoming from various groups in Italy, Portugal, France, Sweden, Austria, Czechoslovakia, and Germany. The Production Committee expect others yet, but a headache always arises from the British representation in each programme. Hosts anticipating interesting, even romantic, foreigners are not over happy with a coconut dancer from Lancashire who, unlike the foreigners, will not even have paid his fare here. English teams are the most expensive for us. It is true that when we go abroad we work up good Morris, Sword, and Country items, as is expected, but apart from our East Kent Morris Men, we just have not time during festival week.

Festivals are unaccountable things, and so is folklore, come to that.

BARNETT FIELD,

"Schlupfwinkel",
Cannongate Road,
Hythe, Kent.

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BASQUE

The one-day course in Basque dancing held on 27th January was very successful. It was well attended, by about 30 people, and the teaching was excellent. As those of you who attended Swansea Course '71 know, Paulette Claisse is a first-class teacher, who gives careful attention to every detail of style, footwork, etc. The course was very worthwhile and most enjoyable. Dances taught were: Hegi, Zozo, Arku Dantza, Bastan Dantza and Fandango.

LILY SOUTHGATE

PROGRAMME FOR SOCIAL DANCES

			<u>Musicians</u>	<u>M.C.</u>
Sunday,	4th March	Cecil Sharp House	C.S.H. Band	Bert Price
	18th March	Dance Centre	Cliff Beck & Wilf Horrocks	Roland Minton
	1st April	Cecil Sharp House	C.S.H. Band	George Sweetland

7 to 10 p.m.

Admission: Cecil Sharp House: 30p members, 40p non-members.
Dance Centre: 25p members, 30p non-members.

Cecil Sharp House: 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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On the 4th March the DUNAV BAND will be playing for us during the evening at the Cecil Sharp House Dance.

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WHAT'S ON

- March 2nd Ken Ward will be teaching Yugoslav dances at the Barnet International Folk Dance Club, Hadley Memorial Hall, Hadley High Street, Barnet, Herts., from 8 p.m. onwards.
- 16th "ENTENTE CORDIALE" - a joint evening with Barnet International Folk Dance Club and the Barnet Anglo-French Club. Simon and Joan Guest will be assisting in teaching and demonstrating French dances; French songs, and a short talk are also promised. Hadley Memorial Hall, Hadley High Street, Barnet. 8 p.m.
- 17th CHILDREN'S DANCE, at Millbank School, Erasmus Street, S.W.1. 2.30 to 5 p.m.
- 18th "S L A V A" at Harlow. See page 5.
- 18th A WALK IN HERTFORDSHIRE See page 5.
- Date to be Fixed BALKAN PARTY. An evening of Balkan music and dance, 7 to 11 p.m. at the Royal College of Art, Kensington Gore, S.W.7. (Entrance in Jay Mews, next to the Royal Albert Hall). Please wear national costume if you have one. Admission 50p including refreshments.
- April 14th WOODVALE FOLK DANCE GROUP will be holding an International Folk Dance at the Village Hall, High Street, Borough Green, Kent. 7.30 p.m. Tickets 35p including refreshments. Half-price under 18.

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