



STAFF



1919 JAN

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Only one other helper last month: Sylvia Fulton

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The design for this month's cover, showing dancers in Shiqptar costume, is taken from a poster advertising the Branko Cvetkovic Yugoslav Dance Company who are appearing at the Royal Albert Hall on 7th May.

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SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman: Bert Price, London Guest House, Market Square, Cleethorpes, Lincs.

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

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

Membership Secretary: Roland Minton, 10 Benyon Court, Balmes Road, N.1.

Demonstration Secretary: Margery Latham, 14 Beechwood Avenue, Kew, Richmond, Surrey. Telephone: 01-876 7055 (Home)

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MATERIAL FOR PUBLICATION IN THE JUNE ISSUE  
MUST BE WITH THE EDITOR BY 15TH MAY

THE CHAIRMAN WRITES .....

Our Saturday Day Courses have over the past eight months been very well received by all and I am glad to tell you that many members, especially out-of-town members, have expressed their appreciation of this innovation. The object of these Day Courses is to establish all dances from the SIFD repertoire more firmly in the minds of all members, particularly those from out of town and from London who do not have the benefit of having learned them at first hand when they were originally taught by national experts. A firm knowledge of the style and the steps is essential to achieve full enjoyment of these dances at Socials and more so than ever today when we are seeing, and promoting, a proliferation of classes nationwide. The aim must be to keep our standard of authenticity very high indeed and to achieve it by regular revision classes.

The early Day Courses were run very much as a pilot venture to assess the support that might be forthcoming and were dependent on our being able to acquire the use of an ILEA hall. This has proved difficult more than once, giving the Committee many headaches due to last-minute alterations. Now that the full value is being appreciated and a reasonable attendance almost certain, we shall endeavour to book an outside hall over which we will have more control, on a regular 12-monthly booking. The date will always be the second Saturday in the month.

We have two more Saturdays to go in the present series; Saturday, 10th May, and Saturday, 14th June. The venue will be Hugh Myddelton School, the time 10.30 a.m. to 4.30 p.m., with a break for lunch.

The first of these two Saturday, 10th May, will be devoted to any dance from the repertoire and will be taken by Margery Latham and myself. We shall teach Vava Vadmal, Tuljak, Hopak, Der Gamboline Holtschutans, Bourree Pastourelle, and other more difficult dances, and also any dance that you may care to request. If you have any specific dances you would like to run through, this Saturday is definitely for you. Please let Margery know your request beforehand where possible, to ensure that the music is available. This May Course could be treated as a prelude to the June Day Course which will be devoted to Proficiency Badges.

All members with aspirations to a Silver Badge and Certificate denoting their proven ability to perform five or more dances of any one country in an authentic style will be welcome. Applications should be in writing - a postcard to me, naming the countries of your choice, will suffice - and should reach me before 7th June.

Note: The Spanish Regional Course tentatively booked for May has been cancelled at the request of the teachers. Irene Whitaker has kindly agreed to hold a further Spanish Revision Course in the new term.

After a bad start to the month, the weather up here in Grimsby is improving. I have seen a few hardy swimmers in the sea and a few hardy picnic parties on the beach, but my own gazing out to sea has been done while still walking

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to keep the circulation going. There are always a lot of ships to be seen making their way to and from the docks and nearer to the shore, and one or two water skiers.

I have had a good reception to my proposed Folk Dance Class which, all being well, should begin in September. I'll write more about that later in the summer.

BERT PRICE

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#### ARE YOU CLASS CONSCIOUS?

It was requested at the last A.G.M. in November 1974 that a Sub-Committee be formed to enquire into the status of classes and affiliated groups, with the possibility of changing the Constitution rules on this subject. The Sub-Committee has now been formed and consists of Les Avery (Chairman), Will Green and George Sweetland.

Any member who has any thoughts or opinions on what form any group association with the Society should take, in respect of classes, affiliation, finances and group assets etc. should write to Les Avery, 33 Thornton Crescent, Old Coulsdon, Surrey, before 24th May 1975.

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#### POLISH NEWS

It was a heartwarming experience to have, on the Polish Day Course, so many keen 'out-of-town' visitors in addition to those from London of course. Polish dancing isn't the easiest for general participation as we don't have simple circle or line dances suitable for uneven numbers of men and women. However, here we had a large group of people who really wanted to tackle some of our more difficult dances, and keep them alive judging by the number of requests for a 'follow-on' course or visits to teach groups outside London.

We were lucky on this occasion to have just as many men as women attending and, as it happens, to have been refused the use of Christopher Hatton School as this wouldn't have been large enough for our comfort!

We were lucky also to have had such excellent help with the teaching from Ann Bartlett and Denis Wood, plus Janet Woolbar in the afternoon. My thanks also to Margery Latham from the SIFD Committee, and to Will Green, who came along to help and to dance with us.

BETTY HARVEY

## SECRETARY'S NOTES

A Committee Meeting was held on 7th April and was attended by all members except Wilf Horrocks who was delayed by car trouble. Roland Minton was later in attendance with Will Green.

Balance in hand as at 31.3.75: £2814.07.                      Membership: 351.

Some good news on the Sunday Social Dances. Over the last six months the Social Dances at Cecil Sharp House have picked up and we have made a profit of £36.08. The Dances at Trevelyan Hall over the last six months have made a small profit of £4.05.

As instructed at the A.G.M., the Committee has now formed a Sub-Committee to discuss the question of classes. The members of the Sub-Committee are Les Avery, Will Green and George Sweetland, and they have already got their discussions under way (see page 4).

Teachers' Certificate: The badges have now arrived, also the bronze badges that will be on sale to members for 25p.

The Day Courses were discussed and it was proposed and agreed that these should continue in September. It would be better if we could find a permanent hall to hold the Day Courses in, and this is being looked into.

Dates for the next Children's Dances are 17th May and 21st June.

The question of postage was discussed and it was agreed that on advertisements we should add "Please send stamped addressed envelope". This is also a point for members to remember when writing for information. A stamped addressed envelope is a big help as the cost of postage is fast outweighing the cost of membership.

DOROTHY BRYAN  
Hon. Sec.

The Polish Group will be holding a Children's Polish Dance on 7th June, probably at Hugh Myddelton School. It would be helpful if we could have some idea of how many children will be coming, so if you think you will be bringing the children could you please let me, or Betty Harvey, or some other member of the Polish class know.

DOROTHY

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## RECORDS

Sue Clark would be pleased to hear from anyone who can tell her where she can obtain the "Balkan & Israeli Folk Dance" records Nos. 7EG 8955, 8956, and 8957. They are apparently out of production and E.M.I. are unable to help. Good quality secondhand ones would do. Write to Sue at 31 East Grove Road, Newport, Gwent, NPT 9QH.



## DANCING AT THE 'HORNIMAN'

### Tuesday Yugoslav Dance Class - Zivco Firfov Group

Following our successful appearance at the Horniman Museum just over eighteen months ago, we were again invited to provide a concert for the official opening of a second exhibition from Yugoslavia, and a public concert on 15th March. In addition, we had a full run-through to get used to the small 15' x 15' stage, and also a full performance for a reception given by the British Yugoslav Society, which I think was probably the best and most lively performance of the bunch.

The concert in connection with the exhibition of jewellery and embroidery from Bosnia and Herzegovina, was planned from the beginning as a portrayal of village dancing. It was intentionally informal and largely unchoreographed, and, for the first time, it was to be performed entirely without recorded music. For six months we worked hard on learning new material, absorbing new members into the group and the performance. New instruments were introduced, like the bagpipe (gajda) and long open-ended flutes (kaval). Joe, our piper, had to return to the States for a while; nevertheless we decided to take a gamble on the whole project. New songs from Croatia were studied and as far as possible the rustic atmosphere reintroduced to both songs and dances. The accordion was substituted at the last minute as it was not possible to get the bagpipe accompaniment ready in time. It is hoped eventually to form a tamburitza band for the Croatian dances.

The Yugoslavs, both those here in London and the visitors from Sarajevo, were delighted with the result. The audiences received us very well, and managed to survive an hour and twenty minutes without an interval. The reception on the 8th March finished with some very nice singing by the group in the tea room, before I dragged them away to change and repack. Jean Jenkins, the museum's folk-musicologist, was very pleased, as was the curator.

The whole show was in reality a project to expedite the establishment of live music and singing, and impromptu dancing, into the group's weekly meetings. The numbers attending on Tuesdays are larger than last year, and the larger number of men enables the use of a variety of instruments. Additional items were included to enable a group of costumes from those collected mainly by Diane Waller and Danny Lumley during their stay in Macedonia, from the Mariovo region, to be used, and all the girls helped to make copies of costumes from the Lika region of Northern Croatia, which have yet to be completed.

We are now developing a means of translating our material into stage terms, without having to resort to choreography and phoney stage patterns. The policy of re-creating a village 'sabor' or 'fair' atmosphere will be developed. Yugoslav dances provide a flexible means of doing this. Dance, music, and singing are closely linked, and often inseparable. It is right therefore to dance, and also to learn, in this kind of atmosphere. The

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use of language for communication in the class and on stage is another aspect of development.

Many people commented on the happy, relaxed atmosphere of the performance, and several preferred it to the 'Prolet' group who appeared at Greenwich recently. Prolet was a stage group, with highly choreographed material, which destroyed the atmosphere that many of its items should have had, and music which was apallingly arranged and blatantly 'showbiz' in execution. Prolet to me was a dead duck, even allowing for the hard work and the physical tiredness of the dancers; it was really a waste of their time and effort. When will Yugoslavia begin to realize the quality of its folk culture and produce a few more able choreographers and music arrangers? When will they stop copying the Russian ballet; when will they stop sugaring every piece of music that is used? Thank God that there are Yugoslavs who do care, and perhaps very slowly may be moving to a more dominant position.

The problem is that a folkdance performance, to Yugoslavs, is like going to the music hall, or 'Talk of the Town'; folkdancing is something that happens in the villages and at weddings. The public therefore unwittingly encourage a complete sell-out by group leaders and often any attempt at authenticity goes by the board.

We want to create and maintain a social approach. Dances that people can learn relatively easily, and join in at parties. To produce simple and workmanlike performances on folk instruments, and to get people to realize the enjoyment that there is in singing. Quality in music is desirable, but not absolutely necessary, and will improve in time. The gain in the enjoyment of the dance compensates for the lack of virtuosity on the instrument.

Everything takes time and effort. How much time are people prepared to give? How much effort are they prepared to make? Does our Society encourage the research, and look at standards as it should? This is not a purist attitude, just a realistic one. What is the point of collecting dances and music from all over Europe, if in the end everything is reduced to one common denominator? Year by year I see standards slowly going downhill, and fine traditions from the past, lost. True, folkdancing is for enjoyment, but should we not try to keep to some of the rules of the game? After all, most of the dances we do belong to someone else's cultural heritage. We should have some respect for them.

KEN WARD  
Tuesday Yugoslav Class

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#### BOOKS & RECORDS

It is regretted that the "Package Deal" of books and records previously advertized is no longer available as Books 1 and 2 are out of print.



## DEMONSTRATION NOTES

On Saturday, 1st March, we paid a return visit to the City Literary Institute for the Italian Language Club Social Evening. We shared the programme with the Club Secretary who sang Italian songs. They are a very friendly and enthusiastic group and join in the dances with apparent enjoyment.

On Saturday, 8th March, we went again to St. Philip's Church Hall, Battersea, to provide the entertainment for the local Community Social Evening. Food and wine was provided at a running buffet all evening, so there was a very convivial atmosphere and the audience needed no pressing to join in the dances. My thanks to Donald Campbell who played for both these demonstrations.

On Saturday, 22nd March, we were invited by Donald Barnett, a former member of the Wednesday class, to run an evening of International Folk Dancing for his Scottish Dance Club at Burgess Hill. We had to do this one to recorded music as no musician was available, but with Donald's records and my tapes, we managed a full evening's programme. It was a pleasure to run a dance for people who know how to dance, and they picked up our dances very quickly.

My thanks to the teams who came along for these demonstrations.

MARGERY LATHAM  
Demonstration Secretary

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### POLISH DAY COURSE, 22nd MARCH

We had a very good attendance for this Course - over 40 dancers from some distances, Birmingham, Southampton & Folkestone etc. It was a stimulating day and we all worked very hard. Betty Harvey aimed at getting the dances taught thoroughly and she was very ably supported by Denis Wood, Ann Bartlett and Janet Woolbar. We were able to use the canteen as a special favour, and it made all the difference having hot drinks with our lunch and at break. I think everyone present enjoyed the day and will look forward to a follow-up course as soon as possible. Thank you Betty for a very good Course.

MARGERY LATHAM

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### WEEKENDS AWAY - DUNFORD 16th/18th MAY, 1975

Although there are no vacancies at the moment, there may be last-minute cancellations and I will be pleased to add the names of anyone who is interested to the waiting list.

JACK RICHARDSON,  
Dept. of Chemical Engineering,  
University College, Swansea,  
Glam.

## MORAVIAN FOLK MUSIC

I have just read the English Translation of a Czech novel, "The Joke" by Milan Kundera, published by Penguin Books in 1970. Although it is basically a novel about how political conditions in Czechoslovakia after 1948 affected the lives of ordinary people, it does contain a lot of information about Moravian folk music and folklore, its origins and development, and about the way folk groups have been used and misused in the service of that particular kind of regime. The author studied music, and is wellknown as a writer, although apparently this book is now banned in Czechoslovakia. In case it might be of interest to members, I give below most of one chapter from the middle of the book. I have been told, incidentally, that it was omitted from the Macdonald hardback translation.

"The musicologists have long been of the opinion that European folk songs date from the baroque age. Village musicians played and sang in castle orchestras and brought the musical part of the castle culture back to the life of the people. In this way folk song is not an art form which arose of itself. It was taken from a synthetic form of music.

"In Bohemia, folk songs are indeed related to the artificial baroque music; but which came first? The chicken or the egg? I don't know why the folk song alone should be made to look like the debtor. But, however things were in Bohemia, the songs we sing in Southern Moravia cannot by any stretch of the imagination be explained as deriving from artificial music. This is clear at first glance. Take tonality for instance. Artificial baroque music was written in majors and minors. Our songs, however, are written in modes undreamed of by the castle minstrels. Take the Lydian. This is the one with the augmented fourth. It always makes me pine for the ancient pastoral idylls. I see the pagan Pan and I hear his pipes playing.

"Baroque and classical music paid devout homage to the orderliness of the major seventh. They knew how to reach the tonic only via a disciplined leading note. They were horrified at the minor seventh, which stepped up to the tonic over a major second. And it is precisely this minor seventh which I love in our folk songs, whether it sounds as Aeolian, Dorian or Mixolydian. I like it for its melancholy and pensiveness, and because it abjures the foolish scamper towards the key note with which everything, song and life, finishes. But there are also songs in modes so extraordinary that it is impossible to label them as any of the so-called ecclesiastical modes. They take my breath away.

"Moravian songs are, in terms of tonality, unimaginably varied. Their thinking can be mysterious. They may begin in the minor and end in the major; they may waver between different keys. Often when I have to harmonize them I just do not know how I am to understand their tonality. And they are as variegated rhythmically as they are in tonality. Especially the long-drawn-out ones which are not used for dancing to. Bartok labelled them 'parlando'. Their rhythm just cannot be written down in our notation system. Or, to put it another way; from the standpoint of our musical notation all folk singers sing their songs in a rhythm which is imprecise and wrong.

"How are we to explain this? Janacek said that the complexity and indefinable quality of the rhythm was caused by the varied and transient moods

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of the singers. It depended on where they were singing, when they were singing, how they felt when they were singing. The folk singer uses his song to react to the colour of flowers, to the weather and the countryside around. But isn't this a rather over-poetic interpretation? It was during my first year at university that our lecturer acquainted us with an experiment of his. He got several different interpreters of folk song to sing, independently of each other, the same rhythmically indefinable song. By using very precise electronic equipment he ascertained that their singing was exactly the same.

"The rhythmic complexity of the songs is therefore not due to any imprecision or imperfection or to the mood of the singer. It has its own secret laws. In a certain type of Moravian dance song, for example, the second half of a bar is always a fraction of a second longer than the first half. How is such rhythmic complexity to be incorporated in musical notation? The metrical system of art music is based on symmetry. A whole note is divided into two halves, the half into two quarters, and the bar divided into one, two, three or four beats of equal length. But what about the bar which is divided into two unequal halves? For us today the problem of writing down the original rhythm of Moravian songs is an extremely tough nut to crack. But an even knottier problem is the actual origin of all the complex rhythmic thought. One scholar proposed the theory that the long-drawn-out chants were originally sung by riders on horseback. The horses' and riders' movements remained imprinted in the strange rhythms of the chants. Others saw the most likely prototype of these songs in the slow swinging step with which the young people used to stroll around the village green in the evenings. Others saw in it the slow rhythm of the villagers as they scythed grass.

"Perhaps all this is merely guesswork. One thing, however, is clear. Our songs cannot be derived from baroque music. Czech songs possibly can. Possibly. Ours certainly cannot. Our country is composed of three lands; Bohemia, Moravia and Slovakia, but the frontiers of folk culture divide it into two halves: Bohemia with Western Moravia, and Slovakia with Eastern Moravia, where my home is. Bohemia had a higher level of civilization, greater contact between town and village, and between villagers and the castle. The East had its castles as well. But the countryside was far more remote from them by reason of its sheer primitiveness. No country folk went to play in any castle orchestras. Here, within the Hungarian cultural sphere, the functions of the Czech castle bands were taken over by the gypsies. But these did not play minuets and Italian sarabands to the yeomen and barons. They played their csardas and dumkas, and these again were folk songs only slightly modified in their sentimental and ornate Romany interpretations.

"In these conditions it was possible for folk songs in our parts to be preserved from the earliest times on. This explains why they are so enormously varied. They date from different phases of our long slow history. And so, when you stand face to face with the whole of our musical folk culture, it is like having a woman from the Thousand and One Nights dancing before you and gradually throwing off veil after veil.

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"Veil number one! It is of coarse material and printed with trite designs. These are the most youthful songs, dating from the last fifty or seventy years. They came to us from the West, from Bohemia. They were brought by the brass bands. The schoolmasters taught our children to sing them in the schools. For the most part they are songs in major keys, of a common European type, and only slightly adapted to our rhythms.

"Veil number two! This one is a lot more colourful. These are songs of Hungarian origin. They accompanied the encroachment of the Magyar language into the Slavonic regions of the Hungarian empire. Gypsy bands spread them throughout Hungary during the 19th century. Everybody knows them. The csardas and recruiting songs with their characteristic syncopation in the cadence.

"As the dancer throws off this veil we see the next one. These are the songs of the local Slavonic populace dating from the 17th and 18th centuries.

"But the fourth veil is more beautiful still. These are even older songs. They go back as far as the 14th century. This was when the Wallachian shepherds journeyed across the Carpathians from the East and South-East. Their shepherd and brigand songs know nothing of chords or harmonies. They are purely melodic compositions in archaic tonal systems. The fife and the larger fujara lent a special character to their melodies.

"And when this veil falls there is no other beneath it. The dancer is dancing completely naked. These are the oldest songs of all. They stretch back in origin to ancient pagan times. They are based on the oldest musical thinking. On the four-note system, the tetrachordal system. Mowing songs; reaping songs; songs that are intimately connected with the rites of the patriarchal village community.

"Bela Bartok showed that at this most ancient level the Slovak, South Moravian, Magyar and Croatian songs were similar to the point of being indistinguishable. When you imagine this geographical territory, before your eyes there rises the first Slavonic empire, from the 9th century. Its frontiers were dismantled a thousand years ago but they have remained imprinted to this day in this most ancient stratum of folk songs. The folk song or the folk rite is the tunnel through history in which has been preserved much of what, above ground, has been destroyed by war, revolution and a heedless civilization. It is a tunnel through which I can see far back into the past. I see Rostislav and Svatopluk, the first dukes of Moravia. I see the ancient Slavonic world.

"But why go on speaking about the Slavonic world? That period had its internationalism too! For long we were puzzled by the mysterious text of one of the folk songs. It sang about hops in some unclear connection with a wagon and a goat. Someone was riding the goat and someone else on the wagon. Hops were praised for making brides of virgins. Even the singers who interpreted this song did not understand the text. Only the inertia

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of ancient tradition had preserved in this song a cluster of words which had long ago lost all intelligibility. Suddenly one possible explanation occurred; the ancient Greek festival of Dionysus. The satyr on his goat and the god grasping a hyrsus entwined with hops."

MARY FERGAR

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AFFILIATED GROUPS

HAVERING INTERNATIONAL FOLK DANCE GROUP meet every Thursday during term time at Harold Wood Primary School, Recreation Avenue, Harold Wood, from 8 to 10 p.m. Secretary: Miss Doreen Grew, 31 Marlborough Road, Brentwood, Essex. Tel: Brentwood 222051.

WOODVALE FOLK DANCE GROUP meet every Tuesday at Borough Green Village Hall, Borough Green, Nr. Sevenoaks, Kent, from 7.30 to 10 p.m. All details from the Treasurer, Mrs. Eileen Nolan, 16 Dryland Road, Borough Green, Nr. Sevenoaks, Kent. Tel: 0732-88 3380.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meet every Tuesday evening in term time at the South Kent College of Technology, Shorncliffe Road, from 7.45 to 9 p.m. Details from the Secretary, Mrs. Margaret Warwick, 32 The Crescent, Sandgate, Folkestone, Kent. Tel: 38338.

KENSINGTON SLAVONIC DANCERS meet every Wednesday and Thursday evenings from 7 to 10 p.m. On Wednesdays they meet at Fox School, Kensington Place, Notting Hill Gate, W.8, and on Thursdays at Isaac Newton School, Lancaster Road, W.11. They learn and perform dances from Czechoslovakia and are taught by Mrs. Hedda Jolly-Klingerova, 69b Grange Rd., London, W.5. Tel: 01-567 2346.

BARLOW INTERNATIONAL FOLK DANCE GROUP meet every Tuesday evening at Wilbraham Road United Reform Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further information from either the President, Alan Williams, 47 South Drive, Manchester, M21 2DZ, Tel: 061-881 7744, or the Chairman, Philip Lloyd, 268 Upper Chorlton Rd., Manchester, M16 0BN, Tel: 061-881 3613.

MERTON PARK INTERNATIONAL FOLK DANCE GROUP meet every Wednesday at Rutlish School, Watery Lane, London, S.W.20. 7.00-7.30 p.m. Spanish (Beginners); 7.30-9.30 p.m. General International, Musician: Wilf Horrocks. Details from Charles Steventon, 64 Erridge Road, London, SW19 3JD. Tel: 01-542 3831.

BARNET INTERNATIONAL FOLK DANCE CLUB meet every Friday at Hadley Memorial Hall, Hadley Highstone, Barnet, from 8 to 11 p.m. Details from the Secretary, Mrs. Janet Heathfield, 29 Cedar Avenue, East Barnet, Herts. Tel: 01-368 5345.

ED. NOTE: This is not necessarily a full list of affiliated groups but only those who have given me details of their meetings for the current year.

MERTON PARK INTERNATIONAL FOLK DANCE GROUP

Since our first meeting as a Merton evening class some five years ago, our numbers have steadily increased until now we have a regular attendance of about 30 people. This session there was a particularly large influx of new members so that we decided to split the class into beginners and advanced. My wife, Joy, takes the beginners for the first hour while I take the advanced. After tea (very vital!) we combine for an hour of general dancing.

We were fortunate indeed that Wilf Horrocks was able to join us at the very beginning. Wilf's accordion group also practise at the school where we meet so we are able to get together at intervals for combined practice.

Recently, we have introduced a separate half-hour of Spanish dancing before the general class begins.

As with other folkdance groups, we have a good quota of dance demonstrations. So far this session we have given seven and there are a further eight booked up to July. We usually reckon to have a mixture of teaching and demonstrating, with a bias towards as much audience participation as possible. Our last demonstration was at a youth club, where it was gratifying to hear afterwards that the 14-year olds preferred dancing with us to listening to the steel band item, also in the programme.

Members of the group will be demonstrating two Spanish dances at the 1st June Cecil Sharp House Dance and we will show and teach a simple Swiss dance "Niederscherli". The Spanish dances, "Seguidillas Malagueñas" and "Jota Aragonesa", were taught to me by Lucile Armstrong. At the same Dance, Wilf's accordion group will be joining in and providing some of the music. Hope to see you there.

STEVE (alias Charles Steventon)  
64, Erridge Road,  
Merton Park, S.W.19

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POLISH DANCE PARTY FOR CHILDREN  
SATURDAY 7th JUNE

As another celebration of our tenth year of dancing together, we plan a Children's Party; after all, it's time we started on some second generation dancers!

We have a hall booked at Hugh Myddelton School, 2.30 to 5.30 p.m. (with plenty of space out of doors if weather permits). We shall have some easy Polish dances, some games, and a good tea for the children, and hope to charge only 10p entrance.

It would help us tremendously if those interested in bringing children along would let any member of the Polish Group know, in order to help us plan the catering.

BETTY HARVEY,  
30 Regent Square,  
London, E.3



CLASSES

MONDAY

		<u>Institute</u>	<u>Tutor</u>
7.00 to 8.00	Polish (Beginners)	Christopher Hatton School	Betty Harvey
8.00 to 10.00	Polish (General & Advanced)	"	Betty Harvey

TUESDAY

6.30 to 8.30	Yugoslav (Beginners)	Hugh Myddelton School	Ken Ward
8.30 to 9.30	Yugoslav (Advanced)	"	Ken Ward

WEDNESDAY

6.00 to 8.00	International (Beginners)	St. Albans School	Margery Latham
8.00 to 10.00	International (Advanced)	"	Margery Latham
7.30 to 9.30	Israeli	Kidbrooke School	Gaye Saunte

THURSDAY

6.30 to 8.30	Hungarian & Romanian (Beginners)	Pimlico School	Alan McLean
7.30 to 9.30	Israeli (Advanced)	Henry Fawcett School	Fiona Howarth

FRIDAY

6.30 to 9.30	Hungarian & Romanian (Beginners are asked to come at 6.30)	Pimlico 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.  
ST. ALBANS SCHOOL, Baldwin Gardens, Grays Inn Road, W.C.1.  
PIMLICO SCHOOL, Lupus Street, Chelsea, S.W.1.  
HENRY FAWCETT SCHOOL, Bowling Green Street, Oval, S.E.11.  
KIDBROOKE SCHOOL, Correlli Road, S.E.3.

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"FOLKWEAVE"

at

Sarah Siddons School, North Wharf Rd., London, W.2

on

SATURDAY, 31st MAY, 1975 at 7.30 p.m.

An evening of traditional songs and dances from England and Yugoslavia, performed by HARROW GREEN FOLK DANCE GROUP and ZIVKO FIRFOV GROUP (Tuesday Yugoslav Class).

Admission 75p (Children, students, OAP's 50p). Seats unreserved. Tickets (exchanged for programme at the door) from George Sweetland, 28 Hayes Court, Camberwell New Road, S.E.5. or Ken Ward, 39 Harpenden Road, S.E.27. Cheques/Postal Orders made payable to Ken Ward. Please enclose a stamped addressed envelope.

SUNDAY DANCES

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 4th May	Cecil Sharp House	C.S.H. Band	Margery Latham
18th May	Trevelyan Hall	- to be arranged -	
1st June	Cecil Sharp House	C.S.H. Band	Charles Steventon

7 - 10 p.m.

Admission: 40p members, 50p non-members, for Cecil Sharp House  
30p members, 40p non-members, for Trevelyan Hall

Addresses: Cecil Sharp House, 2 Regents Park Road, N.W.1.  
Trevelyan Hall, St. Anne's Lane, Great Peter Street, S.W.1.

At the Cecil Sharp House Dance on 4th May, the DUNAV BALKAN BAND will be performing as a guest item. On 1st June, the MERTON PARK GROUP will be giving a demonstration of Spanish and Swiss dances.

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WHAT'S ON

May 7th BRANKO CVETKOVIC YUGOSLAV DANCE COMPANY National folk dances and songs from Yugoslavia. Royal Albert Hall, London. 3 p.m. & 7.30 p.m. Tickets from 25p to £1.75.

May 10th SIFD ONE DAY INSTRUCTION COURSE See Chairman's article, page 3.

May 15th SURYA KUMARI Indian music and dance programme. Purcell Room, Festival Hall, London. 7.30 p.m. Tickets 50p to £1.25. Also on 16th May.

May 16th/18th DUNFORD WEEKEND

May 17th CHILDREN'S DANCE Millbank School, Erasmus St., S.W.1. 2.30 p.m.

May 31st YUGOSLAV & ENGLISH FOLKDANCE SHOW See page 14.

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REMINDER: FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL will be held this year from 21st to 27th June. Full details from Barnett Field, Hon. Festival Director, Schlupfwinkel, Cannongate Rd. Hythe, Kent.

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APOLOGIA: I apologize for any inconvenience caused by a mistake in last month's issue. The date for the Children's Dance should have been 19th April and not the 12th. I had not been given any dates for Children's Dances and wrongly assumed it would be the 12th.  
Mea culpa.

ED.