

ROYAL ALBERT HALL

Manager: C. R. HOPPER

On SATURDAY, MARCH 26th, 1955

PROGRAMME - ONE SHILLING

FOLK DANCE RECORDS

WITH INSTRUCTIONS

-
- No. 1 { KARAPYET (RUSSIA) & TARANTELLA (ITALY)
WRONAGAPA (POLAND) & MEITSCHI PUTS-DI (SWITZERLAND)
-
- No. 2 { SWING DANCE (ESTONIA) & KREUTZ KOENIG (GERMANY)
HAKKE TOONE (HOLLAND) & FYRTUR (NORWAY)
-
- No. 3 { SWEDISH SCHOTTISCHE & SNURREBOCKEN (SWEDEN)
JOOKSU POLKA & SADALA POLKA (ESTONIA)

PRICE 7/- EACH

Available in the MAIN FOYER
or
RECORDED SOUND LIMITED
6a Whitehorse Street, Piccadilly, W.1

THE SOCIETY FOR
INTERNATIONAL FOLK DANCING

presents

See How They Dance

A FESTIVAL OF
NATIONAL DANCES

§

Directed by

H. J. PRICE L. HOWELL
Mrs. M. LATHAM K. J. WARD
of the Society for International Folk Dancing

Press Representatives

WORTH NEWS
17 Fleet Street, E.C.4
CENTral 3992

Demonstration Secretary

Mrs. M. LATHAM
381 St. John Street, E.C.1
TERminus 6382

Secretary, S.I.F.D.

MARIE J. LE FORT
3 Selwyn Road, E.13
GRAngeWood 2337

Programme

PART I

1. **Call to the Dance.**

× 2. **Ukraine.** *Kolomyka* Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING

3. **Norway.** *Norwegian Mazurka*
Gammel Reinlender
Norwegian Tantoli Danced by HARROW GREEN FOLK DANCING GROUP

4. **Poland.** *Krakowiak* Danced by POLISH Y.M.C.A. DANCING GROUP

5. **England.** *Helston Furry Dance—Processional On*
Never Love Thee More
Chelsea Reach
Sellinger's Round Danced by "GREENSLEEVES".
MEMBERS OF THE ENGLISH FOLK DANCE AND SONG SOCIETY
Violin: ELSIE AVRIL

× 6. **Austria.** *Der Lustige*
Die Woaf
Der Paschade Flugs-ummi
Das Hiataamadl
Das Spinnradl
Die Veitscher Masur (Ochsengalopp)
Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING
Accordion: FRANK HAWKINS

7. **Estonia.** *Jooksu Polka*
Räditants
Vändra Polka
Setu Kargus Danced by ESTONIAN DANCERS

8. **Jugoslavia.** *Gankino Oro*
Vranjanka
Luznicko Kolo Danced by SLAVJANSKA BESEDA GROUP
OF SOCIETY FOR INTERNATIONAL FOLK DANCING

9. **Manx.** *Car Juan Nan—Eight hand reel*
Fathaby Jig—Eight hand jig
Eunysagh Vona—Eight hand reel Danced by THE MANX FOLK-DANCE SOCIETY

10. **U.S.A.** *American Squares*
Danced by the BRITISH ASSOCIATION OF AMERICAN SQUARE DANCE CLUBS
Caller: Mrs. MILDRED R. BUHLER

11. **England.** *Rapper Sword Dance* Danced by THE BEAUX OF LONDON CITY

× 12. **Spain.** *Jota (Aragón)*
Fandanguillo de Huelva (Andalusia)
Seguidillas Sevillanas (Andalusia)
Danced by THE SPANISH AND PORTUGUESE FOLKDANCE GROUP
(Marylebone Women's Institute)
Directed by: LUCILLE ARMSTRONG

—
I N T E R V A L
—

PART II

13. Call to the Dance.

- X 14. Hungary. *Bevonulás* Processional entry
Fokostánc
Cigándi Kemény Csárdás

Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING

(Marylebone Women's Institute)

15. England. *Morris*—
 Hey-Diddle-dis Processional, Longborough
 Leap-frog Bledington
 Beaux of London City Adderbury
 Bonny Green Garters Morris Off, Bampton

Danced by THE BEAUX OF LONDON CITY

- X 16. Basque. *Espatadanza*—Biscayan Sword Dance
 Binaksa (two by two)
 Makil Dantza (Stick Dance)
 Txonkorinkia (The dead man—hoisting of the captain)
Arin-Arin Danced by THE SPANISH AND PORTUGUESE FOLKDANCE GROUP

17. Italy. *Neapolitan Tarantella*
Sicilian Tarantella Danced by HARROW GREEN FOLK DANCING GROUP

18. Poland. *Mazur* Danced by POLISH Y.M.C.A. DANCING GROUP

19. Mexico. *La Jesusita*
Fantasia Michocan
Ranchera (Argentine) Danced by MEMBERS OF THE
 BRITISH ASSOCIATION OF AMERICAN SQUARE DANCE CLUBS

- X 20. Sweden. *Ränningen*
Daldans
Västgötapolska Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING

21. Scotland. *Arrangement of jig, strathspey, reel*—
 Argyll Broadwords
 Duke of Gordon's Welcome to Aberdeen
 Miss Forbes
 Foursome Reel and Tulloch

Danced by ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Bagpipes—PETER QUINN
 Puirt-a-beul (mouth-music)—Singers from the LONDON GAELIC CHOIR con-
 ducted by WALTER ROSS
 Produced by JOHN ARMSTRONG

22. Portugal. *A Gota, Minho*
Real das Canas, Vilafranca de Xira Clarinet—S. H. HAWKINS
Corridinho, Algarve Danced by THE SPANISH AND PORTUGUESE FOLKDANCE GROUP
 (Marylebone Women's Institute)

- X 23. Russia. *Polyanka* Danced by SOCIETY FOR INTERNATIONAL FOLK DANCING

THE QUEEN

THE SOCIETY FOR INTERNATIONAL FOLK DANCING
 acknowledges with thanks the valuable co-operation
 of the Leaders and Groups who have assisted in the
 presentation of this programme.

CANFORD SUMMER

Patron: CHARLOTTE, LADY BONHAM CARTER.

Director: NOE

COURSES IN FOLK DANCING will be a prominent feature at this year's Canford, in addition to English members, the nationals of many other countries will spend a enjoyable week or fortnight's holiday together.

"They do not beat each other; they pace each other towards perfection"—The late Sir Walford

August 7th to 14th

INTERNATIONAL FOLK DANCING

(In association with the Society for International Folk Dancing)

Under the direction of

HERBERT PRICE

Chairman and Founder Member of the Society

Instructors:— (with Partners)

ANNA KELLGREN-CYRIAX

M.R.C.S., L.R.C.P., Dip.Phys.Ed.Stockholm.

Hon. Life Member and Accredited Teacher of the Svenska Folkdansens Vannere.
(The dances of Sweden, Norway and Denmark)

AILY EISTRAT

Ex-Student of Folk Dancing at the University of Tartu, Estonia.
Leader of the Estonian Folk Dance Group in London.
(The dances of Estonia, Lithuania and Finland).

BARBARA SLAWINSKA

Ex-Student of Folk Dancing at Warsaw Physical Institute.
Assistant to Jan Cieplinski, Choreographer and Ballet Master,
former Director of the Polish State Ballet.
(The dances of Poland, Silesia and Carpathia).

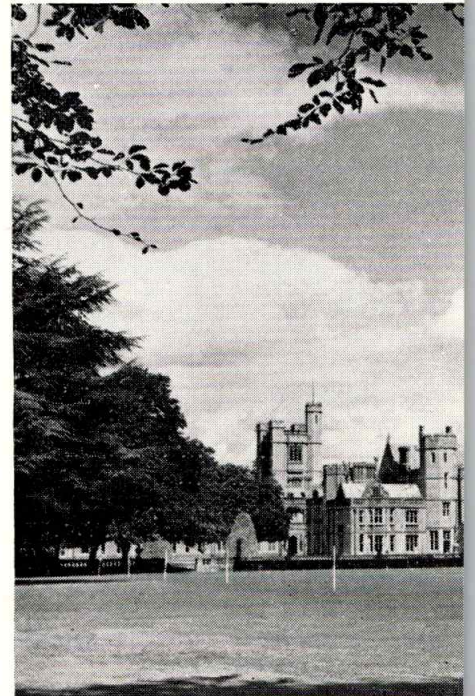
★ Special Lectures and Recitals by:

Sir Steuart Wilson, Bernard Shore, Carl Dolmetsch, Martin Lindsay, Antonio Brosa, Douglas Cameron, Charles Groves, Antony Brown, Ronald Chesney, Dobson and Young

AND FOLK DANCE PARTIES

EVERYONE IS WELCOME — BEGINNERS TO

Prospectus and full particulars from:— F. JACKSON, Organising Secretary, C



SCHOOL OF MUSIC

President: CHARLES GROVES.

MALE, F.R.A.M.

Summer School. The Organisers hope to have the opportunity of welcoming to us those who are now resident in England, or who may be visiting us in August, for an

experience on Musical Competition Festivals. *Herein lies the secret of true international understanding.*

August 14th to 21st ENGLISH FOLK DANCING

Country, Morris and Sword.

(In association with the English Folk Dance and Song Society)

Director: DOUGLAS KENNEDY

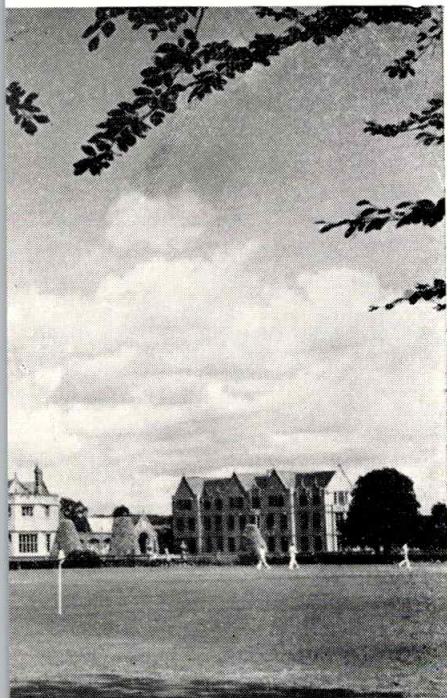
Instructors:—

THORA JACQUES
& MICHAEL BELL

Members of the Headquarters Staff of Cecil Sharp House

OTHER COURSES INCLUDE

Madrigals and Motets	- - -	Cyril Knight
Violin (Master Course)	- - -	Antonio Brosa
Violoncello (Master Course)	-	Douglas Cameron
Wood-Wind and Brass Ensemble	-	Archie Camden Ernest Hall
Conducting	- - - - -	Leslie Russell
School Music	-	Sydney Northcote, Gordon Reynolds Margaret Williams, Mary Wauchope
Pianoforte	- -	Sidney Harrison, John Hunt
Recorders	- - -	Margaret Donington
Choral	- - - - -	Leslie Woodgate
Full Orchestra	-	Trevor Harvey, John Russell Charles Groves, Malcolm Arnold
Organist and Choirmaster	-	Antony Brown
Music for the Ordinary Listener	-	Dobson and Young



ADVANCED — ALSO NON-DANCER FRIENDS

WORD SUMMER SCHOOL OF MUSIC, 20 Denmark Street, London, W.C.2

Programme Notes

CALL TO THE DANCE

The inhabitants of the Munti Apuseni, the Central Highlands of Transylvania, still play the wooden horn called the Bucium—the descendant of the ancient Roman Bucina. In happier days these horns were played to send signals from village to village over the mountain passes to assemble the peasants before a great dance gathering.



Photograph by J. S. Markiewicz

SLAVJANSKA BESEDA GROUP OF THE S.I.F.D.

The wooden horn is, of course, known to many mountain communities, e.g., the Swiss, the Norwegians and the Tibetans. Tonight, through the kindness of Dean & Dawson Ltd., who have loaned us the instrument you will hear, the programme will be opened with a rallying call that has been in use for hundreds—possibly thousands—of years since the first Romans played their Bucina to the ancient Dacian inhabitants of what is now known to us as Rumania.

UKRAINE

Kolomyka is one of the oldest couple dances of the Eastern Carpathian region. It has no connection with *Kolos* or chain dances. The name comes from a town called *Kolomyja* on the River *Prut*. The main distinguishing features of the *Kolomyka*, which being a lively dance has many steps and variations with modern "figures" included, is the simple small basic step and the many turns executed with an old apparently clumsy step, but well suited to dancing on grass. Note the wheel figure in tonight's presentation, representing the wheel of the wine press.

NORWAY

Nowadays folk dancing in Norway is performed on Saturday evenings as a relaxation after the week's work, and advantage is taken of the opportunity

for enjoyment, and particularly flirtation, afforded by the dances.

The women's costumes are very beautiful and varied. Most are embroidered in rich colours and designs. Even the men in some districts have embroidered jacket and shirts. In Hardanger, every girl is expected to embroider her husband's wedding shirt.

The Harrow Green Folk Dance Group since its formation five years ago has grown in strength so that this year it has approximately 150 enthusiastic members. This flourishing membership attend their classes at Forest Gate for the purpose of learning, performing, teaching and demonstrating the folk dances of the peoples of the world. The group has close ties of friendship with the Society for International Folk Dancing (to whom it is affiliated), and with groups abroad.

For the authenticity of dance and costumes of the Norwegian item the group owes much to Mrs. Dorethy Hadjisky, a Norwegian member now living in London.

POLAND

Krakowiak. Since olden times this has been the regional dance of the city and district of Cracow (Krakow), the ancient capital of Poland. This dance is very popular all over Poland, and is accompanied by gay, boisterous and colourful movements. Danced in couples, it is often accompanied by songs. The music played tonight has been composed by Stanisaw Moniuszko.

The *Mazur* is one of the most typical Polish National dances. It originated on the plains of Masovia, whose capital is Warsaw (Warszawa).

Mazur as a dance has three main forms—folk dance, dance of the old country gentry, and ball-room style dance. The dance you will see tonight will be the *Folk Mazur*. The music has again been composed by Stanisaw Moniuszko.

The Polish Group are all amateurs from the Polish Y.M.C.A. in London, and they are under the guidance of Jan Cieplinski, Choreographer and Ballet-master.

Their music arranged by Z. Faczynski, is played by a Quartet:

B. DULEBA Piano
Z. FACZYNSKI Cello
L. KWIETNIOWSKI Violin
R. PUSTELNIK Clarinet

ENGLAND

Playford. During his reign, Henry VIIIth introduced some of the English Country reels and horn-pipes into his Court Masques. These "Country" dances quickly gained favour and established themselves in the Court repertory. By the time of the

Programme Notes

Stuarts, Country dances figure extensively in the ballroom programmes and the first printed Collection of such dances was published in the year 1651 by John Playford.

"Flora" Day or "Furry" Day is still annually observed at Helston in Cornwall in May, and the opening dance shown tonight is a ceremonial traditional processional dance incorporated in those May Day celebrations.

The other dances are from the Playford Collection. *Sellenger's Round*, thought to have been a May-pole dance, has a very old tune. It is well-known as a hymn tune and was possibly originally a Dance-Carol.

Rapper Sword Dance (Figures from North Wal-bottle). The "short" sword dance has been maintained in North-East England and belongs to a death-and-resurrection ritual of the winter solstice. The Rapper is a short flexible steel sword with a handle at each end which probably derives from a trade implement. The dancers are attended by a Captain, who sings the calling-on song, and a Man-woman, ancient symbol of the interdependence of the sexes.

The English *Morris Dance* is a survival of an ancient fertility ritual of unknown origin. Through the centuries the dance has lost its semi-religious significance but retains something of the ancient magic formerly associated with the coming of Spring.

The *Morris* is a living tradition rather than a survival, and whilst in one or two places it has been danced annually through the past 400 years it is probably very much older.

"The Beaux of London City" is a club which follows traditional practice by meeting privately throughout the Winter and appearing in the villages of the Home Counties in Spring and Summer.

AUSTRIA

Instead of one or two long and complicated dances, a series of short and simple ones has been chosen for this programme as contrasting examples out of the great variety of dance forms found in Austrian folklore.

Der Lustige is a gay and lively dance, its name meaning "The Merry One". It is known and practised throughout the country.

Die Woaf (Weifentanz) is a simple and graceful dance originating from Schönhengst in the former Sudetenland. It received its name from the "Weife", a utensil for winding yarn.

Der paschade Flugs-ummi comes from Ybbsitz, a small town in Lower Austria, but it is also known, with slight variations, in various parts of Upper Austria. The name of "Clapping Quickturn" re-

fers to the movements which accompany the last bars of the melody.

Das Hiataamadl (The Shepherdess). This quick and gay dance is found throughout Styria, Salzburg and Bavaria in a great number of variations. The basic idea, namely the alternating putting forward of the feet and the subsequent turning, are the same everywhere, but the number of steps and the way of turning vary greatly from one place to the other. Even the tune is slightly different according to the region and with it vary the words which, in some instances, are sung with the second half of the dance.

The form shown at this demonstration is practised in the province of Salzburg.

Das Spinnradl. This old dance is found in Upper Austria and the neighbouring regions and is believed to have developed from the Styrian Landler. The name of "Spinning Wheel" comes from a song that formerly accompanied the dance.

Die Veitscher Masur is a mazurka danced in Styria. Because of its heavy and somewhat clumsy jumps and hops it has been nicknamed "Ochsengalopp"—the oxen gallop.

The apparel worn by the team are not authentic regional costumes, but the modern simplifications of these, as worn in the alpine countries on everyday occasions.



Photograph by Gainsborough, Tiverton

BEAUX OF LONDON CITY
at Dulverston, Somerset

ESTONIA

The Estonians, together with the Finns and Hungarians, belong to the Finno-Ugric race and they possess a great treasure of folk-songs and folk-lore. In olden times, when Estonia was under foreign rule, the peasants were not encouraged to move

Programme Notes

from one rural district to another, thus every district made up their own dances and costumes, and Estonian mothers kept the old traditions alive by teaching their children their own language, songs and dances.

Even today, when love of freedom has taken Estonian people to other countries to begin life anew, they carry with them the culture of an ancient race who are entitled to their place in the modern world.

Jooksu Polka—The Running Polka.

Räditants—A dance with Hankies.

Rändra Polka—comes from a wooded district in southern Estonia where wild bears still live. The first part is an imitation of these big animals dancing.

Setu-Kargus—comes from the very south-east of Estonia and shows a slight eastern influence in the steps. It is a shy story of courtship which nearly ends in a quarrel.



Photograph by J. S. Markiewicz

PORTUGUESE DANCERS

JUGOSLAVIA

The Slavjanska Bessedra Group of the Society for International Folk Dancing specialises in the Folk Dances of Yugoslavia, Bulgaria and Rumania. The dancers are dressed in authentic national dresses from these various regions.

The three dances shown tonight are very different in character and style. The first, *Gankino Oro* is quite unlike any dance form found in Western

Europe, being in phrases of eleven rapid beats to each bar, i.e., 4 + 3 + 4. The footwork, though not very spectacular, is extremely subtle and intricate in form, as the dancers move continually against the beat.

The second dance, common to both Bulgaria and the Vranje area of Yugoslavia, is in a rapid seven rhythm; it is performed either as a solo or as a group dance. There are 35 known variations of footwork for this dance. In the very short space of time allowed for this programme, you will see at least a dozen different variations of steps.

The third dance is typical of the rich and fertile Slavonian countryside from which it comes. The rhythm is straight-forward, vigorous and full of robust energy. Notice the curious trembling known as the *Drmes* step; unlike any others shown in this dance. In the *Drmes* the whole body shakes, ankles to shoulders. This is a type of dance that literally goes on and on until the dancers cannot move any faster.

MANX

Car Juan Nan.—Juan Nan (John the son of Ann) was a famous fiddler and dancer who lived near Laxey. He owned a barn in which the folk met for singing and dancing, and this reel was pieced together there by him.

Fathaby Jig.—Danced chiefly in the North of the Island, especially the parish of Bride where it was always a feature of the Mheillia or Harvest Home, and of the Christmas and New Year festivities held during the Kegeash Ommidagh, or Foolish Fort-night (December 21st to January 6th). During this period most of the population gave themselves over to singing, dancing and story-telling in the big barns, the parish fiddlers going from one to another and being paid by a public fund. This dance is referred to by the Manx Poet, T. E. Brown, in his letters.

Eunysagh Vona or Mona's Delight. This dance is popular all over the Island, and is sometimes called "The Fisherman's Game". Dancing was at one time frowned upon by the strict Methodists, a strong sect in the Island, and those dances which survived were often called "Games". They were performed on the country roads after chapel tea-parties, etc., generally to singing of the tune played on a mouth-organ, but sometimes without any music at all. It was during such performances that the dance was first recorded.

U.S.A.

The American Square Dance traces its parentage back to the Kentucky Running Set and the New England Quadrilles, which in turn represent the early form of the English Country dance and the more stylized form polished off by the dancing

Programme Notes

masters for use in the English and French Courts during the 17th and 18th centuries. Added to that of course are the many influences of the European folk dances which were carried to America by the early and also later day settlers. In the vast reaches of North America, and mainly in the United States and Canada, various forms developed, dictated by the mode of living and other existing conditions in the early days. As the years passed many changes took place and the Caller, born of necessity, became a vital part of the movement. It was from his "special jargon" that the dancers received their directions. Once they had learned the simple basic movements they could dance most of the many hundreds of figures, led by the dictates of the Caller.

The Square Dance of today, particularly in the far western states, is a combination of the lusty cowboy dance, steeped in western tradition, blended with the smooth, polished form of the stately quadrilles, to which many modern frills and innovations have been added.

The British Association of American Square Dance Clubs was formed two years ago for the purpose of sponsoring a good form of Square Dancing in this country. The Association has now tripled in size—but still welcomes new member clubs at all times. Their widespread activity and sincere desire to serve is now receiving recognition throughout the British Isles. Mrs. Mildred Buhler, formerly an outstanding leader in the Folk Dance movement in California, serves as sponsor to this organization, and she has trained their demonstration group.

SPAIN

As in all folk dances, many variations exist. Although the *Jota* is danced in most parts of Spain, Aragón claims it as her own. (She is probably wrong.) The *Jota* is a mountain dance for individual couples. In the originally ritual figures like the ring, the man shows off his dexterity and endurance in the dance, and tried to win the favour of his partner. During the chorus he tries to catch her, but she slips away from his grasp. He dominates the dance but she keeps up with him so in the end he accepts her dominion and kneeling down submits to her will.

The music should be performed by a "Rondalla" of guitars and mandolins.

The *Fandanguillo de Huelva* is a modernized version of the Fandango. The present version comes from Seville, though the original dance came from Huelva on the coast. This couple dance has been stylized so that few of the original figures are left. The sung versions vary from the dances versions. The accompaniment should be played on guitars. The *Seguidillas Sevillanas* is the popular dance of Seville. "Seguidillas" means couplets that follow

in quick succession. Other Andalusian towns have their own forms of Seguidillas. This social dance can have as many verses as desired and innumerable variants exist, partners choosing the order of the verses they prefer. New Seguidillas come to life every year, although the frame-work and rhythm of the dance remains the same, retaining still the all important ritual figures of the half-moon, the circle, the lozenge and the square.

HUNGARY

Fokostánc.—The dance seen tonight consists of some of the many steps which make up the numerous axe-stick (*fokos*), stick and broom dances of the shepherds and herdsmen of the Hungarian Plains, the Magyar Puszta.

Cigándi Kemény Csárdás.—One of the more difficult variations of this well-known type of dance, which is singularly characteristic of the Magyar spirit, and goes far back into history.

BASQUE

Espatadanza (The Biscayan Sword Dance)—In the Basque provinces this sword dance is still very much alive. It consists of 7 figures, only three of which can be shown tonight. This fertility and spring dance shows the death of the Captain, who is sacrificed, and then comes back to life, presumably representing the death and re-birth of the year. Before the *Binakoa* the dancers kneel down bowing to the ground and are blessed with the flag. The flag must not touch the ground.

Arin-Arin—Meaning very fast. This is usually a couple dance. The square formation of 16 dancers, multiples of the sacred figure 4, represents the archaic form of a ritual dance, which has now become a social dance. The couples outside the square show variants of the steps.

ITALY

Tarantellas are perhaps the liveliest dances from "a land of wine and song, of love and laughter". They are danced on any and every occasion often being accompanied by hand clapping, singing, or the beating of a tambourine. The traditional meaning of the name is a cure from the bite of the Tarantula, the dance being performed by and for a bitten person.

SWEDEN

Ränningen.—This dance from Häverö in Uppland is of much later origin than *Väva Vadmal*, a Swedish weaving dance performed at earlier festivals. It is more of a dance-play, symbolizing the working of a weaving loom. Beginning with the thread (warp) on the spinning wheel, this is wound on to and off a bobbin, whereupon the weaving commences. The shuttle passing between the threads of the woof. The last movement shows the striped cloth being wound off the loom.

Programme Notes

Daldans was originally danced as a solo by a couple from Mora in Dalarne, over 100 years ago, while the music from the same county is older still. Nowadays it is more often danced in small groups. There are 15 different turns.

Västgötapolska is a comparatively modern dance, 50 years old, from Borås in Västergötland. The main step is a variation of the mazurka.

MEXICO

Often referred to as the "Land of Fiesta" Mexico is rich in folk-lore. Bearing the marks of the ancient Mayan and Aztec Civilizations, many of the more primitive dances frequently displayed at the numerous religious festivals throughout the year are very colourful, spectacular and often fantastic. The costumes used by the Indians on these occasions depict all types of animals and birds and frequently the faces are covered with the most grotesque masks and headdresses. The music, dances and costumes are most intriguing, reflecting the early legends, myths and customs of those vanished civilizations.

With the invasion and conquest by Cortez and the Spaniards during the sixteenth century, a completely new influence appeared. In the Pre-Spanish period the dances were chiefly forms of prayer, for although special forms of dancing were frowned upon, everyone was required to learn to dance, in order to participate in the endless chain of festivals and ceremonials which played such a prominent part in their pagan religion. With the Spanish influence came many new forms of dance, done entirely for pleasure, and so today we find vast numbers of secular dances as well as the ancient ceremonial dances. Some of Mexico's folk dances are very gay and colourful, some are full of humour, others are full of passion and fire, but all are full of pantomime, telling a poignant story.

Although many of the dances will be found throughout Mexico, each and every village will have its own particular variation, a fact true of the folk dance movement all over the world. Throughout the ages the Mexicans have used their folk songs and dances to relate news or stories, and each one is meant to depict some special tale.

Las Mamanitas, used in the prologue, is one of many beautiful serenades, and is popular in Mexico as a love song. *La Jesusita* is a very flirtatious dance arranged to the Revolutionary song by that name, whose music has become familiar the world over. The dancers in this number are wearing the simple peasant costume of the Indian peon.

Fantasia Michocan is a delightful fantasy from the state of Michocan which tells a love story with the usual ups and downs of a lover's quarrel. Here the male dancers are wearing the elaborate costume

of the wealthy landowners (the Charros) and their ladies are wearing the even lovelier China Poblana, one of the more elaborate Mexican costumes. Although Rancheros are found in many parts of Mexico and other Latin American countries, this particular Ranchera comes from Argentine, a neighbouring country.

SCOTLAND

The jig, *Scottish Reform*, and the strathspey, *Glasgow Highlanders*, are old favourites which have been danced for many years in the Scottish ballroom. The reel, *Lucy Campbell*, taken from an old collection of Scottish-Irish dances, has been recently revived.

Argyll Broadsword, danced by four men, is nowadays associated particularly with the Highland Regiments who have been mainly responsible for keeping it alive.

The Duke of Gordon's Welcome to Aberdeen is one of the group of Canadian Scottish dances. It was collected in Hamilton, Ontario.

Miss Forbes, a lady's solo, comes from a group of solo dances composed by a dancing teacher in the Hebrides in the second half of last century.

The Foursome Reel is one of the oldest Scottish dances, and the *Reel of Tulloch*, though a dance in its own right, is often combined with the Foursome, as in tonight's version.

PORTUGAL

A Gota from the northern province of Minho, is a social peasant dance. The girls' red costumes belong to this region.

Real das Canas means the Royal Dance of the Reeds—reeds are still the symbol of plenty as they were in classical times. This version is preserved by the Fisherfolk along the banks of the Tagus, at Vilafranca de Xira. In race and tradition these Fisherfolk are akin to those along the sea coast. Both are quite different from the peasants and looked down upon by the latter. The *Real das Canas* probably represents the wheel of life and the integration of the individuals into the Community.

The *Corridinho* means the continuous dance. It is a social dance performed by the fishermen of the southernmost coast of Portugal.

RUSSIA

While the dances performed in Russia are regional, the feature most commonly associated with Russian dancing is the squat-fling step or *prziadka* (*prishetka*). Speed and gaiety are characteristic of so many of these dances and this is well illustrated in the *Polyanka* shown tonight. This is a social dance, a *Slav Polka*, in which male exuberance is well to the fore. In practice, variations of step would be left to the man's imagination, but for tonight's presentation a sequence (prepared by a Russian emigré group) is being followed.