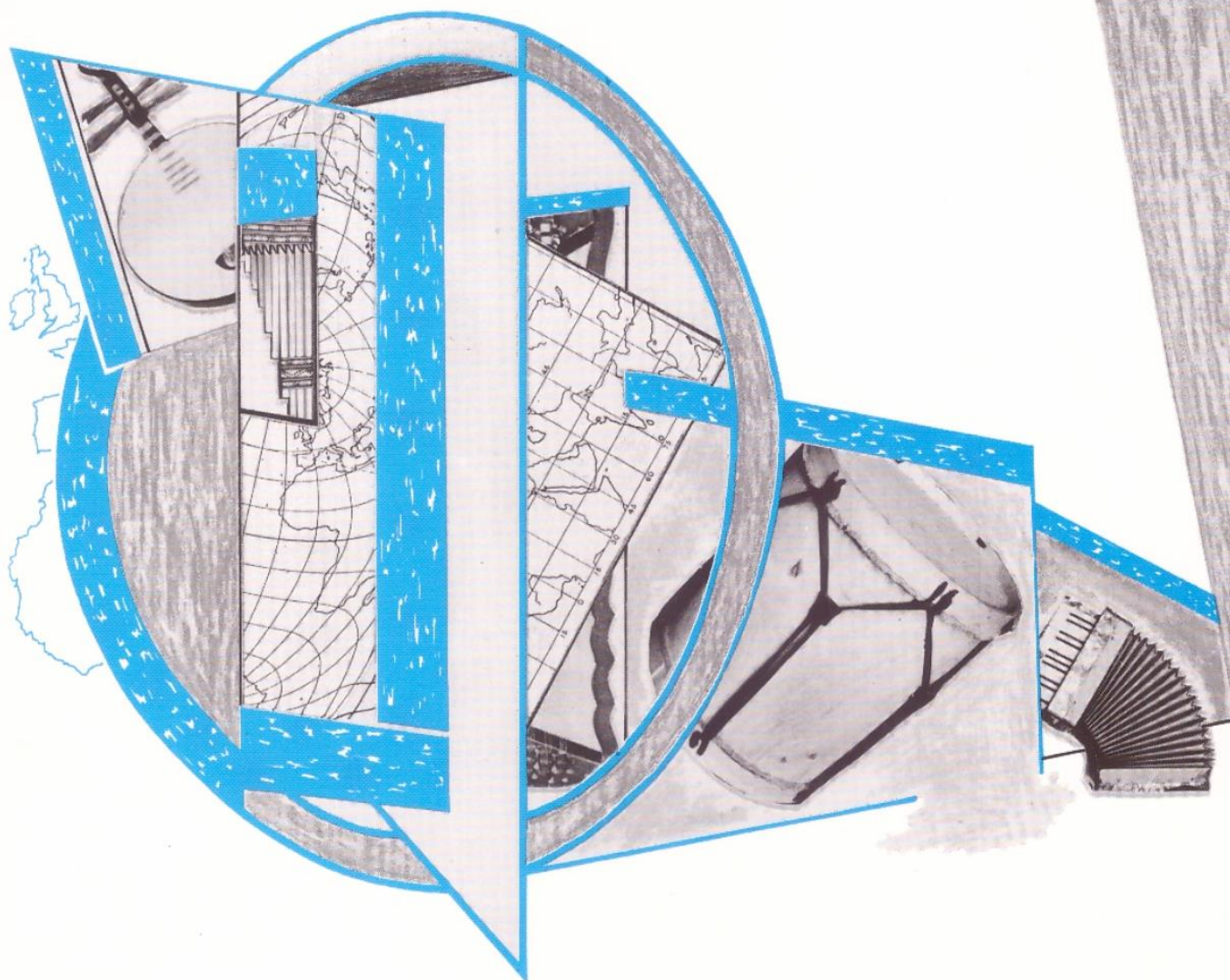


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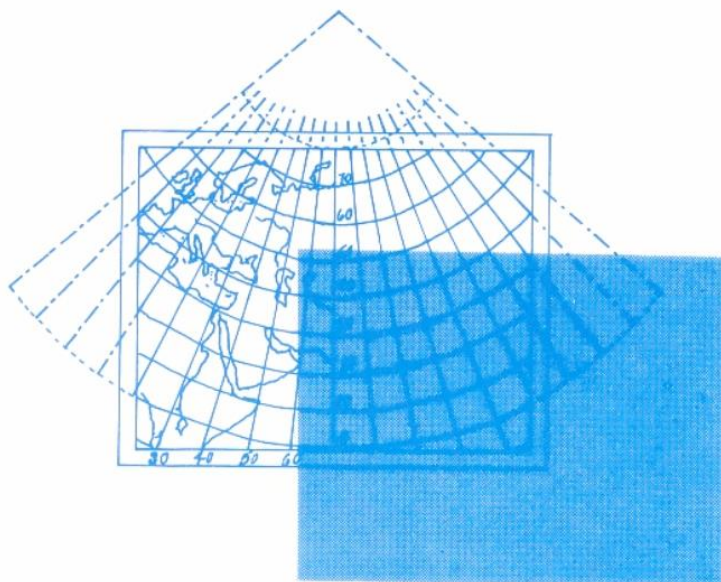
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SWEET HONEY IN THE ROCK

Cypriot Nights
LEFKOSIATIKI KOMPANIA

English Night
THE OLD WAY

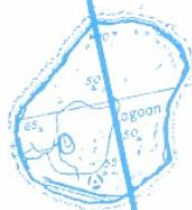
Chinese Night
LI WEN, LU ZHAOLI,
THE GUO BROTHERS

Bolivian Nights
LOS AWATIÑAS

Zairean Nights
LES QUATRE ETOILES

Irish Night
THE WILD GEESE

Indian Night
SURNAI



American Nights SWEET HONEY IN THE ROCK

Ysaye Barnwell
Evelyn Harris
Clarice Johnson
Iasha Kahil
Bernice Reagon



SWEET HONEY: A BACKGROUND NOTE

Gospel music is traditional Black church singing. Testifying to the Lord is a moment of abandon; emotional display in church is a sign of devotion. The greater the display, the greater the supposed devotion. Gospel music has finesse as well as excitement. Gospel singing has always been dominated by groups that sing in close harmony, though there have been exceptions in the case of soloists such as Mahalia Jackson and Sister Rosetta Thorpe.

Sweet Honey is certainly the best known group of gospel singers outside the Black American church going circle. The group sing a *capella* in their own unique style – the voices play with one another – when one drops the lead to harmonise, another grabs it and sings against a canvas of rhythmic, intricate harmonies. Each voice is equal within a song. The group constantly exchange parts, shifting phrasings and retunes to produce a vocal maze of slurs and bops and whoops and throaty whirrs.

It must be said that along with gospel the group sing jazz, blues, rhythm and blues, and African roots songs. In *Paycheck* a track from the *Good News Album*, they sing a calypso style that Harry Belafonte would be proud of.

The five members of Sweet Honey are founder Bernice Reagon, Evelyn Harris, Iasha Kahil, Ysaye Barnwell and Clarice Johnson.

Sweet Honey in the Rock sings fiercely of being fighters, taking its ever-growing audience through the historic struggle that is the Black American experience. With dignity, warmth, and determination they sing – always moving to that place inside where we believe in ourselves. They hurl their voices in resistance against racism, lynching, slavery, rape, occupational dangers, nuclear



energy and weaponry, sexism, discrimination, hunger and unfair housing. Their repertoire expresses the commitment of being Black... women... people... and of the world human family... they sing of home and beyond.

The concept and leadership of Sweet Honey in the Rock rests primarily with Bernice Reagon, who, as vocal director of the D.C. Black repertory Theater, founded the group in 1973. Ms Reagon began her work as an activist in 1961 during the Albany, Georgia, civil rights struggles. The musical and political groundwork set by Ms Reagon is constantly expanded by Sweet Honey's personnel. Nineteen Black women have lent their voices over the past years so that there could be a Sweet Honey in the Rock.

Sweet Honey's music is as daring as their lyrics. Part of the words of *Chile your Waters Run Red Through Soweto* goes, "Chile your waters run red through Soweto

If you heard about Chile
then you heard about Soweto
There the blood of oppression runs deep as the mines."

It is no secret that Gil Scott-Heron is a close friend and inspiration to the group. Apart from living in the same town, they are both equally committed to using music as a tool to effect change. Maybe the nation's capital has quite a lot to do with these artists' strong emphasis on protest tunes and political themes.

To date the group has released six albums, they are:

Believe I'll Run on Early
Sweet Honey in the Rock
Good News
We All Every One of Us
The Other Side
Feel Something Drawing On

Cypriot Nights

LEFKOSIATIKI KOMPANIA

Panayiotis Charalambous
Miltiades Hadjioannou
Georgiou Michalakis
Periklis Perikleous
Miria Vassiliou
Tefkros Xenophontos

FOLK SONG IN GREECE AND CYPRUS

By the term folk song we understand a poetic statement in connection with music, this functioning as a means for expressing the inmost feelings of the human being.

Poetry is in general the personal expression of the spiritual and aesthetic experiences and feelings of the individual poet. This can also be folk poetry when it expresses feelings which move the soul of a people without the personal style of the individual occupying the foreground. The term community poetry can be used to describe this phenomenon justly. From this results the fact that the folk songs are the unpersonal and common property of a country in which the spiritual and musical life of this people is reflected.

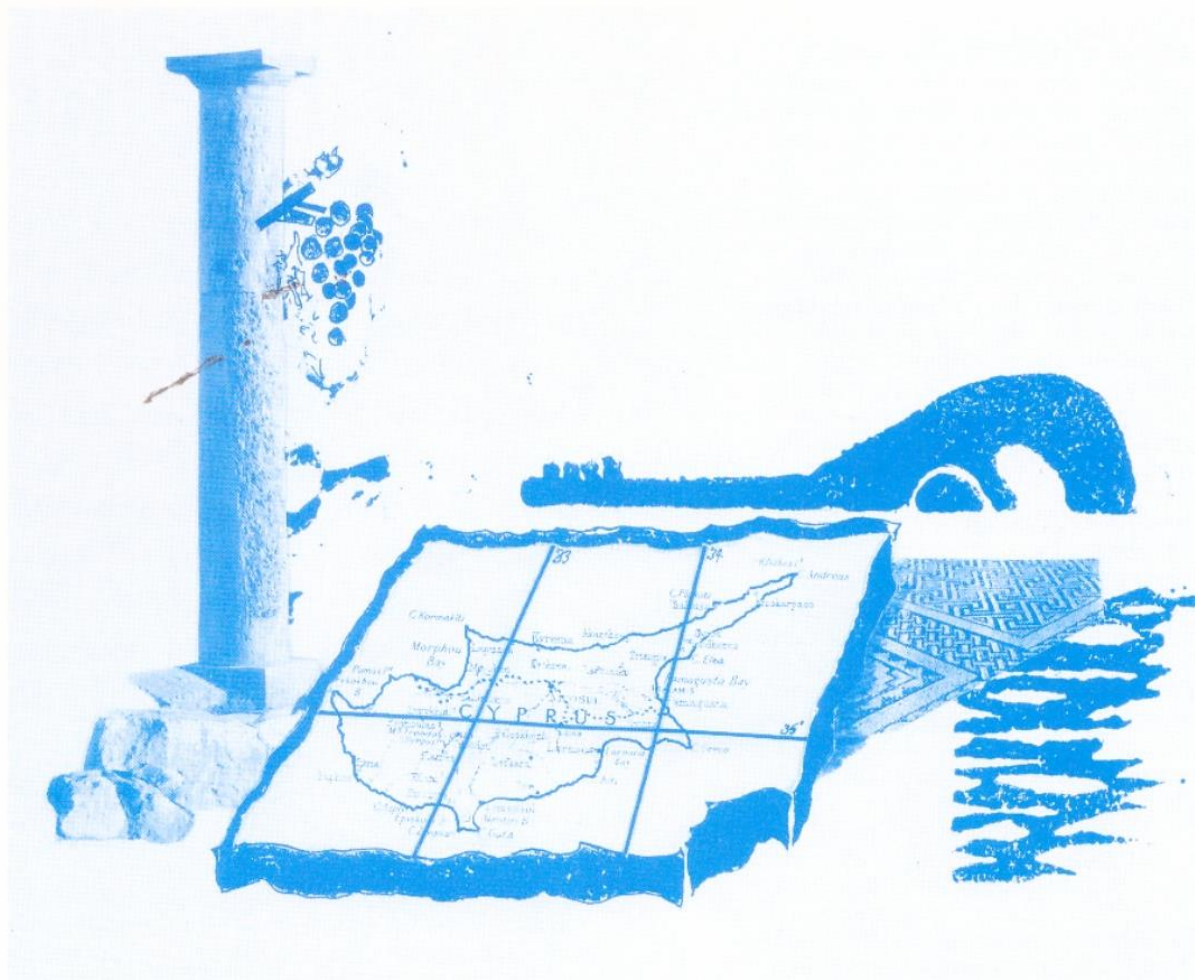
Characteristic features of the folk song are spontaneity, simplicity, formal tersity and natural expression. The themes and contents of folk songs are always of a concrete nature. Every form of abstraction is foreign to them. The images with which they represent the internal and external world of human beings have a plastic power of expression. That is the reason why with folk songs the animate and inanimate nature is constantly represented with vivid expressiveness.

Melody and rhythm, together with the poetically formed text, exercise a magic effect on the hearer and rouse feelings such as love or hatred, joy or sorrow.

Greek and Cypriot folk song can be divided into three groups:

1. THE CYCLE OF THE ACRITE EPIC
2. THE LYRICAL FOLK SONGS
3. THE LYRICO-EPIC FOLK SONGS

The most comprehensive group, which is of greatest relevance for the musical life of Greece and Cyprus, is that which has a lyrical content. Love songs, wedding songs, children's songs of work, playful and joking songs, laments ... can be heard even today during many feasts and panegyrics in the whole of Greece. In this group of songs the lyrical element is predominant and is distinguished by an imaginative elaboration with symbols and metaphors from nature. Frequently the lovers are compared with heaven and the stars, with the earth and its trees, with tender basil and marjoram, and even youths with falcons, a spring or the sun...



The song of the Acrite epic cycle form a very interesting and rich body of material in Cyprus and Greece. These songs, which according to science arose around 900–1000 A.D. tell of the heroic deeds of Digenes, Porphyres, Andronikos and Konstantas, the most important heroes and patrons of the Byzantine empire. The melody of these songs is usually syllabic and varies from one reciter to the next. The model and measure for them is the manner of recitation of street singers which is a kind of declamatory, recitative narrative form and is practised mainly during local holy feasts.

Songs of a lyrico-epic nature can still be heard on Cyprus and in Greece. They are normally recited by older people. These songs have arisen from tragedy in the form of the tragicomic pantomime. Mythical themes in a mixture of epic and lyrical elements were the preferred contents of such popular poems. Fauriel has observed that in these lyrico-epic songs the imagination of the people is expressed in all its variousness, freedom and power. Goethe was of the opinion that in songs of this kind lyrical, epic and dramatic elements were harmonized in a single form.

Regarding their themes one can classify these songs as ballads from myths and an antique view of the world, ballads with a Christian and religious motive and those from the family and social areas of life.

A particular poetic form of the Cypriot and Greek folk song is the iambic or trochaic fifteen syllable verse which is the norm from the 15th century onwards and which still demonstrates its autonomy and original form today in the distichon.

The formal shape of the Greek and Cypriot folk song is in either one part (A), binary (A+B) or ternary (A+B+C) with much imagination and variation of the melodic phrases present.

The rhythmical texture of the Cypriot and Greek folk song consists for the larger part of assembled rhythms. The most significant of these is the Kalamatianós, a dance rhythm in $2\frac{7}{8}$ beat which according to well-informed sources is the continuation of the dactylic hexametre of Homeric epic.

The majority of these songs are in Doric, Aeolic, Phrygian, Ionic or Hypoionic scale.

The variety of the Greek and Cypriot folk song in melodic development is its most prominent feature. Just as with Byzantine hymnology, the text is musically adorned. Certain effects which are typical for the Greek people are achieved by means of melismas, musical flourishes and final turns of phrase.

The common background for all folk songs from Greece and Cyprus is love and pain, the feelings and activities of man, the landscape, religion, history and society. These factors can all be subsumed under the term cultural unity of a people.

The old songs are the best preserved. In creations of a more recent date the infiltration of foreign elements is to be noticed. Nevertheless, antique Greek and Byzantine culture remain as the basis and point of orientation for the Greek and Cypriot folk song.

© Pieris Zarmas

AVANT-GARDE MUSIC IN GREECE AND CYPRUS

It may seem strange that, rather abruptly after World War II and especially since the early 60s, a broad movement of avant-garde music flared up in Greece: many series of contemporary music concerts and festivals were organized, with an impressive and enthusiastic attendance, several organizations for the promotion of avant-garde music and multi-media activities were formed, series of records of avant-garde music were issued, numerous lectures and seminars of all kinds were organized, a whole group of performing musicians specializing in the rendering of avant-garde works appeared on the scene and, above all, a large number of original composers, many of whom rapidly achieved international standing and recognition, gave life to this effervescent movement.

Could one speak of a 'New Greek School'? I believe one could, with certain limitations. In spite of the enormous variety of trends, systems and idioms used, certain unifying features are clearly discernible in the works of most of these Greek composers. Among these features I would mention first, a characteristic way of conceiving and treating the new building units, or 'block patterns' (usually multi-dimensional sound structures perceived as self-contained entities) that have replaced the 'traditional' simpler ones (single notes, melodies, chords, etc.) in the work of most Greek composers from Skalkottas, Christou, Xenakis, Logothetis down to Ioannidis, Antoniou, Aperghis; then, a turn towards Greek sources, e.g. use of elements or notions from Byzantine or Greek folk music in avant-garde works, or use of themes (mottos, myths, etc.) mostly from Ancient Greece, but also from Byzantine and modern Greek culture; and, finally, philosophical ideas and attitudes based on ancient Greek thinking and Byzantine philosophy (e.g. Xenakis, Christou, Logothetis, Sicilianos, Adamis). This characterization, I believe, goes beyond the mere setting to music of texts by Greek authors or poets (ancient, medieval, or modern), or using titles from Greek history or art. Other unifying features (certain types of treatment of rhythm, timbre, form, ornamentation, vocal delivery, etc.) would be too technical to be analyzed here. What is characteristic, in my opinion, is that there is a group of such features in the work of several of the composers mentioned above, which confers some unity or 'national flavour' on their works, without limiting the range of styles and idioms that individual sub-schools or single composers wish to develop.

Another important aspect of the output of this 'New Greek School' is the originality and self-sufficiency of the work of its leaders (and sometimes of other composers, too). What they produce is not a mere imitation of what is usually achieved in the West, maybe tinged with some kind of local flavour; in many cases it goes beyond that, claiming autonomy of conception and realization.

© John Papaioannou

LEFKOSIATIKI KOMPANIA means Group from Nicosia. It began three years ago when Cyprus TV asked Panayiotis Charalambous, popularly known as Panikko, a well-known singer and guitarist, to prepare a musical programme for its New Year's Eve Gala. It was a spectacular success, and Lefkosiatiiki Kompania has appeared every New Year since.

For its debut at the Camden Festival, this six-strong group will perform songs and other compositions by Cypriot composers including Marios Tokas and Nasos Panayiotou, as well as works by Greek composers, and Cypriot folk music.



English Night THE OLD WAY

Bob Copper *singer*
Walter Pardon *singer*
Sam Sherry *clog dancer*
The Holme Valley Tradition
Kathryn Tickell *small pipes*
John Kirkpatrick *accordion, melodeon*
Loftus Long Sword Dancers
Peta Webb *singer*
Bob Davenport *singer*
introduced by
Jim Lloyd

ENGLISH FOLK MUSIC: PERPETUATING OUR MUSICAL HERITAGE

"Music is the electric soil in which the spirit lives, thinks and invents" – Ludwig van Beethoven.

The present folk revival can be dated back to the time when the composer Percy Grainger persuaded the Gramophone Company to issue a number of singles of Joseph Taylor's singing, having first recorded him on a cylinder phonograph. This is the latest, and possibly the last, in a long line of folk revivals.

During the period between the wars a few older recordings of traditional music were released but it was not until the 1950's with the widespread use of tape and other electronic methods of sound reproduction that the music received widespread appreciation. This development has brought with it a much wider audience. In turn this post-war revival has achieved much more than previous revivals in terms of mass media acceptance. However, the very development that has led to greater awareness of the folk tradition could in turn mean that this is, in fact, the last of a series of folk revivals over many hundreds of years.

In the modern world of electronic communications we are now witnessing the flowering of a new tradition. Today's pop music and rock music are possibly the elements of a new tradition.

The current English Tradition or "The Good Old Way" is so well established in the folk revival that it is now unthinkable that the 'New Way' (or perhaps 'New Wave'?) could replace the 'Old Way'; it will only complement it. Tonight's presentation is an evening of music, song and dance from the English tradition. Some of the finest folk singers in England are appearing. Three men who between them have over two hundred years experience of English traditional dance and song appear in tonight's concert, organised in association with the English Folk Dance and Song Society.

Bob Copper, Walter Pardon and Sam Sherry have each been awarded the Society's Gold Badge for their services to folk music, but this is the first time they have performed together.



LOFTUS LONG SWORD DANCERS feature their celebrated sword dance from Cleveland.

PRESENTED IN ASSOCIATION WITH THE ENGLISH FOLK DANCE & SONG SOCIETY

BOB COPPER is the senior member of the famous family of traditional singers from Sussex. The family's songs were first collected in 1897 and sung at the inaugural meeting of the Folk Song Society two years later. Since then the Copper Family has been a constant source of inspiration to the folk song revival and the family history has been chronicled by Bob Copper in books such as *A Song for Every Season*.

WALTER PARDON is a retired carpenter from Norfolk who has been described as "undoubtedly the finest living English traditional folk singer". He lives in the village of Knapton in North East Norfolk in the cottage that was his childhood home and where he learned many of his songs from his Uncle Billy.

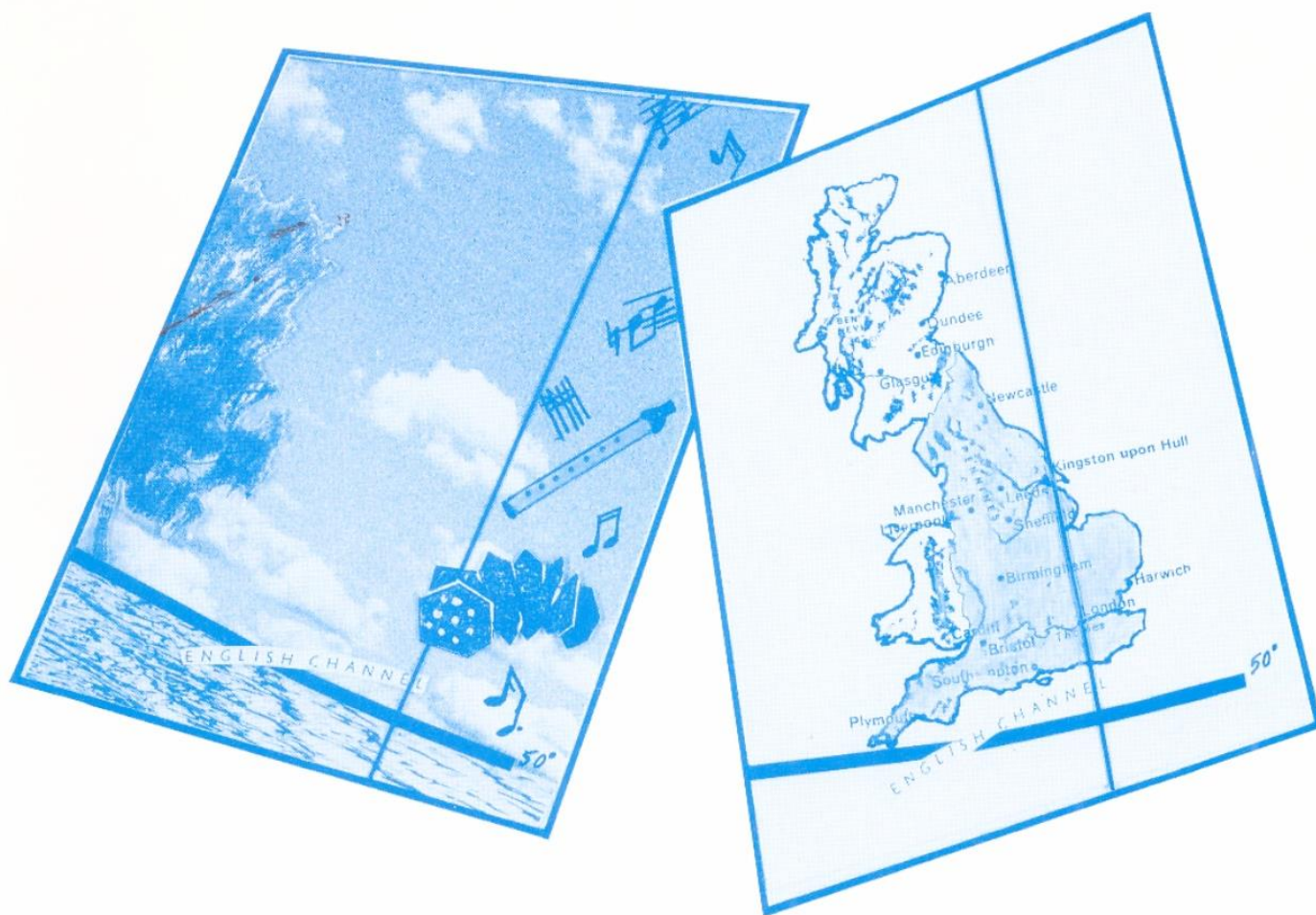
SAM SHERRY's father was a professional music hall artiste and he began teaching his son to clog dance when Sam was three years old. Sam joined his brothers in the family act which topped the bill at variety theatres all over the country and in 1932 The Five Sherry Brothers even made a record of "Actual Step Dancing – with vocal refrain

and instrumental accompaniment". Later the Brothers worked with 'up and coming' artistes like Max Bygraves. When they finally retired in the '50's Sam began to pass on his clog dancing skills to young folk enthusiasts and in 1982 this work led to him being awarded the English Folk Dance and Song Society's Gold Badge.

This evening of music, song and dance from the English tradition also features:

THE HOLME VALLEY TRADITION from the Pennine Valleys of West Yorkshire – long recognised as the home of some of the finest traditional singing to be found anywhere in England.

KATHRYN TICKELL was born in 1967 and lives in Newcastle-upon-Tyne, although her roots are very definitely in the North Tyne valley where her parents were brought up and where many of her relatives still play traditional music. When she was ten she began to learn the Northumbrian small pipes and fiddle. Since then she has won many competitions and played in North America, 1981-1986



France, Hong Kong and Thailand. In 1984 Kathryn was appointed official piper to the Lord Mayor of Newcastle-upon-Tyne, becoming the first person to hold that office for 150 years.

JOHN KIRKPATRICK is one of the most experienced and accomplished musicians to have emerged from the English folk scene. His skill on free reed instruments – accordion, melodeon, Anglo-concertina – is recognised world-wide and his playing has been featured on more than sixty albums. In addition to his own albums he has recorded with The Richard Thompson Band, Steeleye Span, The Albion Band and Brass Monkey. "Virtually single-handed he has freed the accordion from the domain of Jimmy Shand, helped make it respectable as a solo instrument, and integrated it authoritatively into the rock context". *Patrick Humphreys – Melody Maker.*

PETA WEBB, a Londoner, formed her highly acclaimed individual vocal style through the influence of traditional singers – especially Margaret Barry, Sarah Makem and Rita and Sarah Keane. Peta believes firmly in the importance of learning directly from traditional sources and over the years she has taken part in many collecting trips, ranging from Suffolk to Kerry and Fermanagh.

In the first part of the evening **JIM LLOYD**, Director of the English Folk Dance and Song Society, will introduce artistes demonstrating their individual skills. The second part takes the form of a Come All Ye, led by **BOB DAVENPORT**, with all the artistes swapping songs, tunes and dances. The last time Bob appeared at the Shaw Theatre was in the 7:84 production of *Six Men of Dorset*. This evening he is back among the music with which he is normally associated.

Further information on traditional music and the work of the English Folk Dance and Song Society can be had from Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. 01-485 2206

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Chinese Night

GUO BROTHERS

LI WEN

LU ZHAOLI

Programme

Lu Zhaoli	Dance
Li Wen	Folk Songs
Guo Brothers	Instrumental Music
Lu Zhaoli	Dance
INTERVAL	
Li Wen	Operatic Arias
Lu Zhaoli	Dance
Guo Brothers	Instrumental Music

Fly to the Sky

Cheu bar gie

Mongolian Dance



The Guo Brothers, Yi and Yue, came to Britain in 1984 to study Western musical styles. Before their arrival in Britain they were highly respected and well-established musicians in China. Their father played the Chinese violin and Yi, the elder of the two brothers, took up the instrument when he was seven. He also learnt to play another traditional Chinese instrument, the sheng. When he was seventeen he successfully auditioned for the Peking Film Orchestra. After three years he became a soloist, and travelled throughout China. Since his early days in the Peking Film Orchestra he has played on the scores of over 200 films in China. Yue, the other brother, also began training on the Chinese violin when he was very young. The erhu, as it is called in China, has only two strings.

Yue soon graduated to playing the European violin and then the Western flute. When he was seventeen he successfully auditioned for the Orchestra of the Army of the Peoples' Republic of China. There he played both the Chinese and Western flute.

In China there is a tradition of "making music" in the home. Consequently folk music and folk songs are widely known. Unlike the West there is no great division between folk and classical music. The Guo Brothers learnt many different styles of music including what they call very ancient "classical" Chinese music. Musicians in China today are beginning to blend the styles they play and Western popular music is played on traditional

instruments, and Western instruments like the guitar are used to play traditional Chinese songs.

In China there are 54 cultural minority groups. Each has its own distinct cultural and social outlook; there is a sense of belonging and people hardly travel outside their group. As a result an orchestra in a particular area will play only its local style of music and if a Chinese composer wants to write about a particular place he has to travel there to do so. Yi, for instance, has been to Yunnan Province in South China in order to write about the area and compose in its style. He also spent two years in Mongolia where he lived in tents with the people of that province. He says that the music he composed there has a feeling of openness and vast space.

Unlike many Chinese musicians, the Guo Brothers can play music in several different styles and moods. Some of their compositions have their origins in the North of China; these songs evoke the feeling of harvest and mountain scenery. There is also what they call "our romantic music" which originates from the South of China where there are many hills and lakes.

Instruments and technique

The Chinese flute has six notes and is played in only one key. Considerable fingerwork is used to get the required tone and pitch. Yi makes most of his own flutes.

The sheng is a very old instrument, (about 3000 years) and originated in the South of China. It is a wind instrument made from bamboo shaped like a pipe organ, with reeds.

It is normally played in an orchestra, but is also used as a solo instrument. When the instrument was invented it had five notes and no keys. Today it has been modernised and developed because of its popularity as an orchestral instrument.

* The Guo Brothers Yi and Yue have recently been joined by Xi Lei.



Lu Zhaoli began studying dance in 1956 in Peking at the China Singing and Dance Institute. She spent seven years there before moving to the Ballet Institute. Lu has danced in over twenty countries, including most European states, the USA and South America. As stated above, there are 54 minority cultures in China and she can dance in the style of each one. She has always danced solo and for the performance at the Camden Festival she will perform three of her best known pieces.

Her first dance is called *Fly to the Sky*. This is an Asian classical dance. The dance depicts the famous Ton Huan painting, which is over 1000 years old. This painting is famous all over China because it is painted on a huge wall in the north west of the country.

Her second dance is called *Cheu bar gie*. The dance tells the story of a pig who loved women and would carry them on his back whenever they asked. The monkey realised this and dressed in female attire and fooled the pig into carrying him all over China.

Her final dance depicts life in inner Mongolia. Because of the vast area of the region most people travel on horseback. To depict and reflect this aspect of inner Mongolian life, most of the movement in this dance is above the waist. There is very little foot movement.

Li Wen was brought up on Chinese folk music in the province of Hunan in the heart of China. When he was fourteen he joined the Peoples' Army and found himself in Pyongyang in North Korea. While in Pyongyang he met a Korean singing master who had a collection of old 78 RPM records of Caruso and Gigli. It was very difficult to get singing lessons in opera at this time, but by a stroke of luck he met a Bulgarian opera singer at the Academy of Music in Shanghai who introduced him to the celebrated



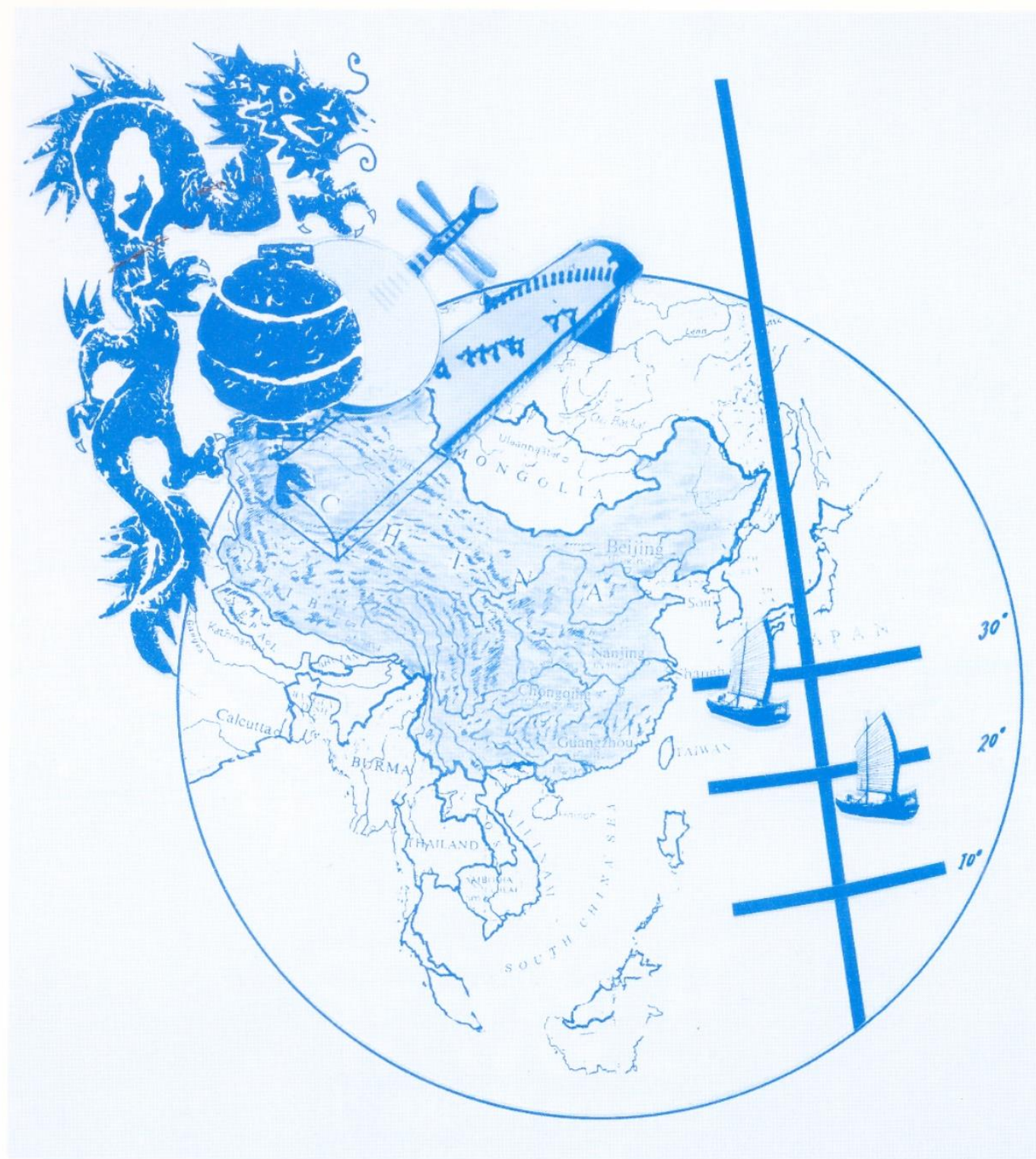
European tenor Jussi Björling. He devoted himself to learning the Slavic repertoire provided by his Bulgarian teacher, including the work of Tchaikovsky and Mussorgsky.

On rare occasions complete operas would be performed with Chinese singers. Two operas that had a lasting effect on Li were Verdi's *La Traviata* and Tchaikovsky's *Eugene Onegin*. Although the singing was in Chinese the backdrops and scenery remained European.

Politics cast a shadow on Li's singing career when he least expected it. In the sixties the Red Guards had begun to frequent the streets of Peking; Soviet engineers were summoned home and the East European teachers followed, leaving Li without a singing teacher. Western music was banned and Li was sent to a correction camp. He was later sent back to his home district in Hunan but had to work as a carpenter, and later on a farm where he stayed until the Cultural Revolution ended.

In 1975 he met a piano teacher and was encouraged to renew his interest in music. Since that eventful meeting the Gang of Four have been ousted and in 1979 Li joined the Ensemble of Music and Dance in Peking. Shortly afterwards he met a Swedish librarian who was studying at Peking University. They were married in China and now live in Sweden, where he has performed at the Folkoperan (The Peoples' Opera House), at the Stockholm Opera House and he is now based at Gothenburg Opera House.

For tonight's performance he will sing traditional Chinese folk songs and opera. Different aspects of China are expressed through folk songs. Songs from Hunan Province have quick tempi and the soft use of the voice is very striking, contrasting with the compressed singing style of other parts of China.

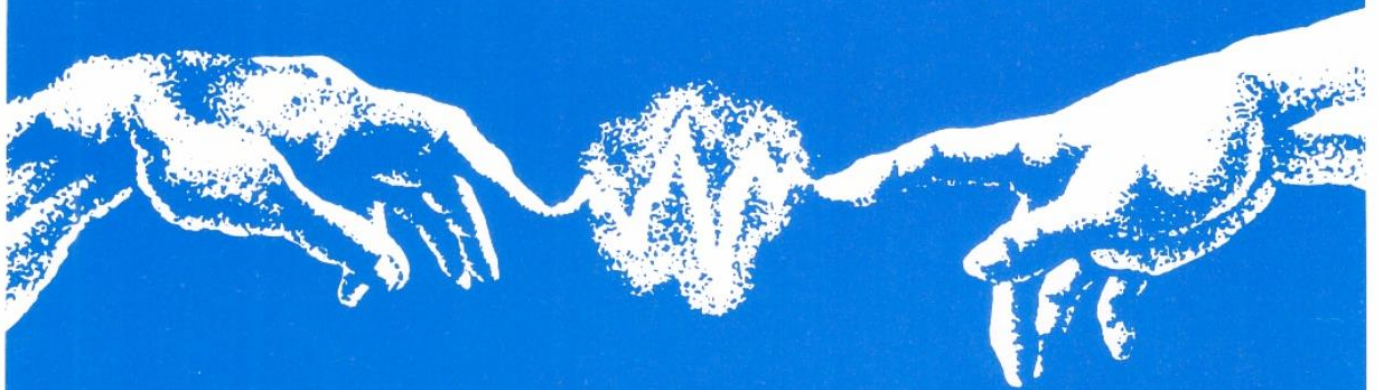


MUSIC IN CHINA

During the Cultural Revolution, the playing of music was virtually stopped in China, the only music allowed being revolutionary songs. These were special songs for Chairman Mao and it is true to say that the music produced was of very poor quality. The rhythm was always the same – a marching rhythm. It is a miracle that traditional music survived the Cultural Revolution, but it did, and today there are many Music Schools in China. To enter a Music School one has to be both gifted and dedicated, for standards are high.

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edited and presented by Melvyn Bragg



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Bolivian Nights LOS AWATIÑAS

and the Los Awatiñas Dancers

THE MUSIC OF THE BOLIVIAN INDIANS

Occupying one third of the territories covered by the great Aymara and Quechua civilisations, Bolivia still lives its traditions and customs as a normal part of everyday life. Among this stands out an authentic folklore, a true and vital force with its roots in the Killasuyu, an Andean territory wrought by a solid Indian race with a remote and mysterious look, a race which, rediscovering its roots, has come forward from the anonymity of the colonized masses with its vigorous music and an unshakeable will to survive. Unfortunately, in the years in which Europe has come to appreciate the captivating sounds of the *queña* and the *zampoña*, the majority of records put on the market, while bearing titles as evocative as *Indian Flutes* only present a pseudo Indian music.

Los Awatiñas is a group composed of authentic descendants of the Aymaras from the Bolivian Andes, legitimate heirs to one of the most developed civilisations in the world. Their intention is to remove any ambiguity in interpreting the songs received from the very mouths of their ancestors thus revealing a faithful image of a living people which has resisted centuries of colonialism and attempts at cultural liquidation. Los Awatiñas reveal a music authentically exotic and from time immemorial, intimately linked to a rich humanity. This shone out from every feast or ceremony dedicated to the Sun God or to Pachamama, the Goddess of the Earth and Abundance, and from every social or family event. At these the appropriate popular melody gives rise to a music where the sound of feverish percussion (*lek'eña*) and the ceaseless breathing of flutes (*sicuña*) mingles together to the rhythm of the wind whistling over the high Andean plateau of Bolivia. Mention must also be made of another type of Bolivian music – the folkloric melodies played in the cities – a crossbred musical form influenced by the life of the Spanish colonists, but with the rhythms of the 'Valles' and the tropical regions. Perhaps it is this brilliant music with its joyous themes which has so appealed to the tourists wandering those areas that it is the source of the 'pseudo Indian' music so widely heard in Europe. Los Awatiñas, by their depth of traditional experience and diligent research, are uniquely able to present the full spectrum of Bolivian folk music. Characteristically, 'Awatiñas' is an Aymaran word meaning 'watch over' or 'protect'; this perhaps symbolises their attitude towards their culture and its music. The group was formed in Bolivia, and won the major award at the Cochabamba Festival in 1974. Los Awatiñas have, however, been based in Europe for several years, and have come from Lille for this performance.

MUSIC TO BE PERFORMED BY LOS AWATIÑAS WILL BE SELECTED FROM:

Kantu: a slow piece played on the pan pipes
Sicuriadas: a dance played on the pan pipes
Huaynos: a pre-Colombian dance with a trotting rhythm
Yaravi: a lament
Cueca: a flirtatious dance from the valleys
Taquirari: a sensuous dance from the eastern lowlands
Carnival: a fast dance from the eastern lowlands
Tonada: slow instrumental music from the north of Potosi
Morenada: an Oruro carnival dance portraying black slaves brought to mine silver
Saya: music of the black slaves of the Yungas



A NOTE BY LOS AWATIÑAS

Our performance is made up of two parts. In the first part, we dress in the costumes of the native population of the Altiplano and represent the traditional music of Bolivia, our main object being to faithfully convey the authenticity and cultural identity of our country of origin. The second part evokes the folklore of the tropical regions. Songs of fiestas and sorrow, carnivals and compositions by the group will be performed. Awatiña means 'pastor' in Aymaran. Aymara is the language of Indians originating from the area by Lake Titicaca and is still used in the Altiplano region of Bolivia. The other Indian language, Quechua, is used by the Indians of the tropical valleys. The national language of Bolivia is Spanish. For the first time in Britain, we introduce to you the Los Awatiñas Dancers, who add a further dimension to the performance.

A description of the instruments we use

Bombo: a percussion instrument, made of light wood and covered with goatskin.

Bombo de Italaque: similar to the bombo, it is much more voluminous and because of its resonance, can evoke the lashing of the elements (wind, thunder, torrential rain).

Charango: a typical Bolivian instrument with twelve strings, made from the shell of the quirquincho, a small armadillo-like animal which lives in the sandy banks of Lake Titicaca.

Quena: an Indian flute, without mouthpiece with seven fingerholes. Made of bamboo.

Tarka: a flute of a coarser shape than the others. It can be cylindrical, square or octagonal, and exists in four different sizes. It has a mouthpiece and six fingerholes.

Sicu or Zampona: a flute made of two rows of reed pipes with fine and resistant walls, arranged in decreasing sizes, to produce sounds from low to high pitch. It is a form of pan pipes.

Wankara: a low pitched drum of wood and leather or variable diameter. A thread bearing cactus thorns crosses the cylinder giving it a particular sound recalling a storm.

Pinquillo: an Indian flute in bamboo. It has a mouthpiece and five fingerholes.

Mokolulu: an Indian flute without mouthpiece, with four fingerholes, in bamboo. It may be in different sizes.



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 Producer **Joachim Herz** Designer **Wolf Münzner**

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Zairean Nights

LES QUATRE ETOILES

Nyboma Mwan Dido
Wuta-May
Syran M'Benza
Bopol

ZAIREAN MUSIC – THE BACKGROUND

The sound of Les Quatre Etoiles (The Four Stars) originated in the 1930's and 40's. At that time Cuban music was very popular among guitarists from the Congo, who began copying the style of Cuban musicians and developed their own idiosyncratic style of playing. In the 1960's this was pushed further by relying on local techniques and imitating the bass line of the rumba. The rumba had several important influences on African pop music. Its improvisatory quality gave the lead guitarist a chance to shine. Also the music had a rhythmic feel that had its roots in Africa.

Today, bands playing 'Soukous' play the guitar in an intricate web of overlaid patterns. Most songs are divided into two parts which conveniently fit on side A and side B of a single. Part one is slower, more romantic. Part two is more serious dancing music, and more flamboyant. Somewhere in part two there will be a "drop-out" which is where the rhythmist comes to the fore. The classic "drop-outs" were developed in the 1970's by bands such as Orchestre Kiam and Orchestre Lipua-Lipua.

The major recording centre for modern Congolese music is now Paris. A "studio Mafia" of guitarists play on most albums enabling the distinctive sound to survive.

One of the best is Souzy Kasseya. Born in Shaba he started playing at an early age. He played in many bands in Zaire, the best known being UX Afrique and Sam Mangwana. He moved to Paris in 1977 and is in much demand as a record producer and session guitarist. Another important centre for Congo musicians is Nairobi where the local Kenyan music industry is dominated by Congo music. The most popular bands sing in Swahili as opposed to Lingala and often other Kenyan characteristics are introduced.

A band that is well known to followers of African music is Somo Somo. The band was founded in Britain by the Zairean master guitarist Mose Se Sengo Fon Fon. The band use some European talent to play Zairean music. The band consists of six white Europeans behind a front line of three African vocalists.

Les Quatre Etoiles (The Four Stars) are exactly what they claim to be. Nyboma Mwan Dido, Wuta-May, Syran M'Benza and Bopol are brilliant musicians and singers, who also happen to be household names on the African continent. Given their track record, the expertise of the Etoiles should surprise no-one. Nyboma made his name in the seventies with Saki Vangu in Orchestre Bella Bella, he left to form Lipua Lipua and, finally Orchestre Les Komale Dynamiques Du Zaire. Wuta-May moved from the popular youth band Orchestre Continentale to Franco's T.P.O.K. Jazz, where he spent eight years. Syran left Orchestre Louy Du Zaire for Sam Mangwana's African All Stars playing lead on the killer "Maria Tebbo" album.



"When Les Quatre Etoiles came on stage off went reality and, in an instant on went one gigantic orgasm of pulsating musical abandonment" New Musical Express

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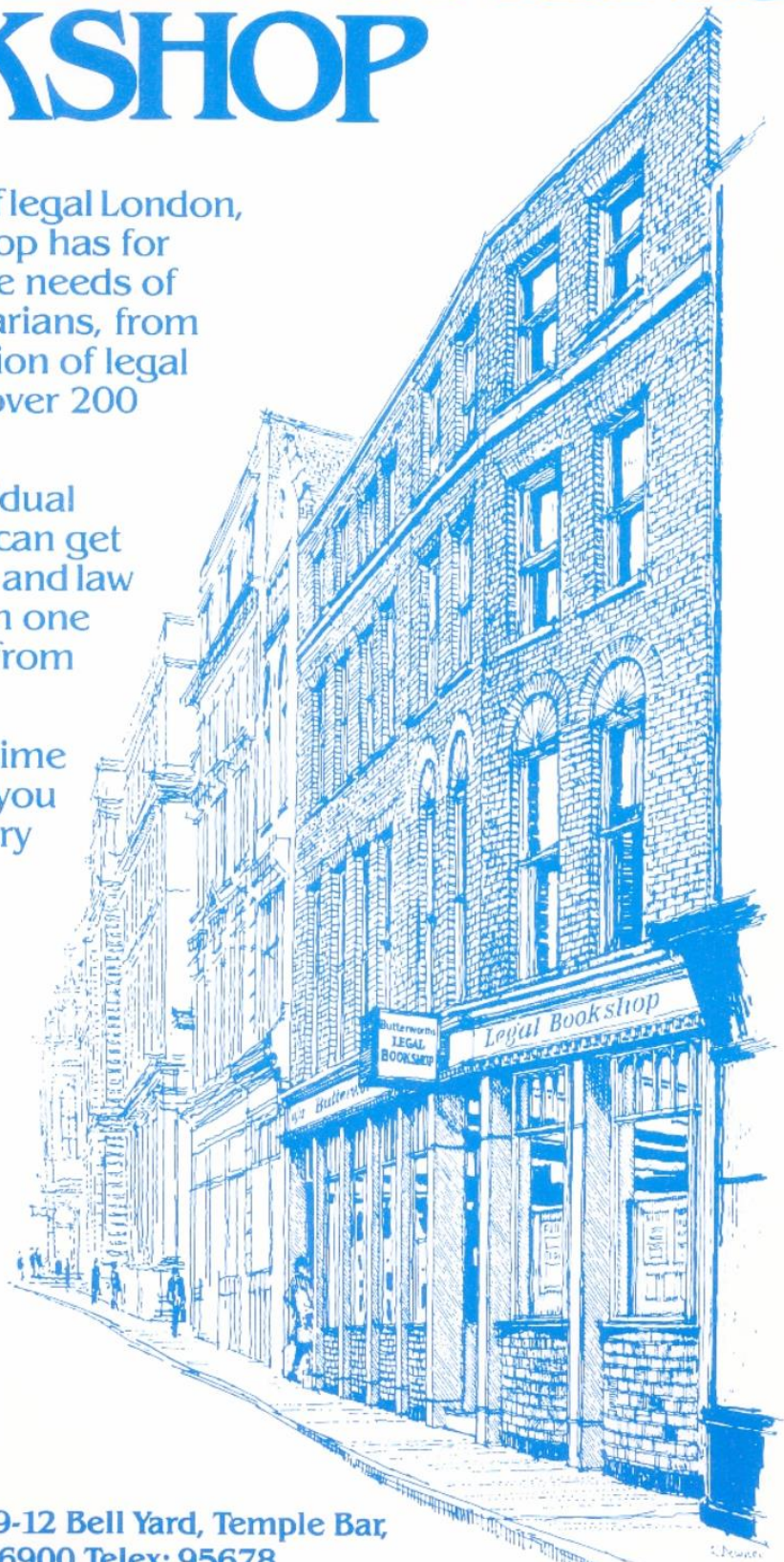
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Irish Night THE WILD GEESE

THE WILD GEESE – THE HISTORICAL CONTEXT

The performance features readings, music, song and dance set around the romantic theme of the flight of the Irish leaders to Europe in the 17th century. The two centuries from 1600 to 1800, from the Thirty Years War to the French Revolution, are now only the dry subject matter of history books. Apart from a few names – Louis XIV, Cromwell, the Hapsburgs – few of us could give more than a sketchy account of what wars of that age were about. We can only glimpse through the smoke of the Industrial Revolution, a Europe that was measured in terms of great estates and great families. We can hardly comprehend through the 1789 cry of "Liberté – Fraternité – Egalité" the kind of deference and loyalties that bound the common people to nobles and chieftains, whose own lives were shaped by a shifting pattern of marriage and military alliances.

The story of the Wild Geese is such a fragment, for it is about the dispersal of the Irish nobility, Gaelic and Norman into the armies of Europe after their own cause in Ireland was lost.

The story begins with the departure, after the Elizabethan conquest, of the two Northern Earls, Hugh O'Neill and Rory O'Donnell to fight for the armies of Spain in Flanders. A further major exodus of Irish soldiers and leaders came after the defeat of James II and the Stuart cause in 1691. That flight of Irish chiefs and leaders in the 17th and 18th centuries was remarkable in the effect it had on the shaping of modern Europe, and their story has proved an enduring subject for song and story. The descendants of one of them, Marshal MacMahon, became President of France in 1860.

This evening's programme will feature dialogue and poetry linking the theme together. Janet Harbison and Maire Ni Cathasaig, two celebrated harpists from Ireland will sing notable songs from this period like:

Mo Róisín Dubh – 17th century:-

"There is wine from the royal Pope upon the ocean green,
And Spanish ale shall give you hope my dark Rosaleen."
Ireland is personified as "My dark Rosaleen". It is a love song with political connotations.

Suil Aroon – late 17th century:-

"But now my love has gone to France,
If he returns it's but a chance
Go dé tú mo mhuirín slán".

Séan O Duibhir a Gleanna – ca. 1650 (Cromwellian wars):-

"For the morning will wing us across the seas and bring us for to take a stand
And wield a brand amongst the sons of France".

The Green Linnet – (another name for Napoleon) is a much later song. The ideals of the French Revolution gained wide acceptance in Ireland and so Napoleon was a folk hero there. This song laments his downfall.

The musicians will play tunes reminiscent of those times including

The March of the Kings of Laois – Rory O'Moore's march, the clan march of the O'Moore's ca. 1650

Laments for Rory O'Donnell and Eoghan Rua O'Neill – ca. 1607 commemorates the flight of the earls to Spain at that time.

"*The Rights of Man*" is a much later dance tune to commemorate the ideals of the French Revolution.

"*The Downfall of Paris*"

"*The Lowlands of Holland*" and many more.

The cast includes many of London's finest young Irish musicians and dancers, most of whom have received distinctions at All Ireland Championship competitions. Their performances exhibit all the rhythmic vitality of Irish dance music. This dramatic change from the slower songs to the tempo of dance music and the fast and intricate footwork of the dancers, adds tremendous excitement and variety to the programme.

Irish music and song belongs to a living tradition with a universal appeal. It is the expression of a rich and varied culture, evolved to a high degree of beauty and finesse, by generations of devoted and talented musicians.

MUSICIANS

Janet Harbison	harp, vocals
Maire Ni Cathasaig	harp, vocals
Bonnie Shaljean	harp, vocals
Kevin O'Connor	pipes
Declan Masterson	pipes
Tomas O Canainn	pipes
John Carty	banjo
Andy Martyn	chromatic button accordion
Ann Conlon	fiddle
Sean O'Shea	fiddle
Brendan Mulkere	fiddle
Paul Gallagher	flute
Goretti Anglim	flute
Eamonn Burke	flute, whistle
Siobhan O'Donnell	flute, whistle, vocals
Michael Garry	bouzouki, piano
Mark Green	bouzouki
and others	

DANCERS

Rose Marie Sorohan
Mary Cosgrave
Tina Gallagher
Marion O'Loughlin
and others

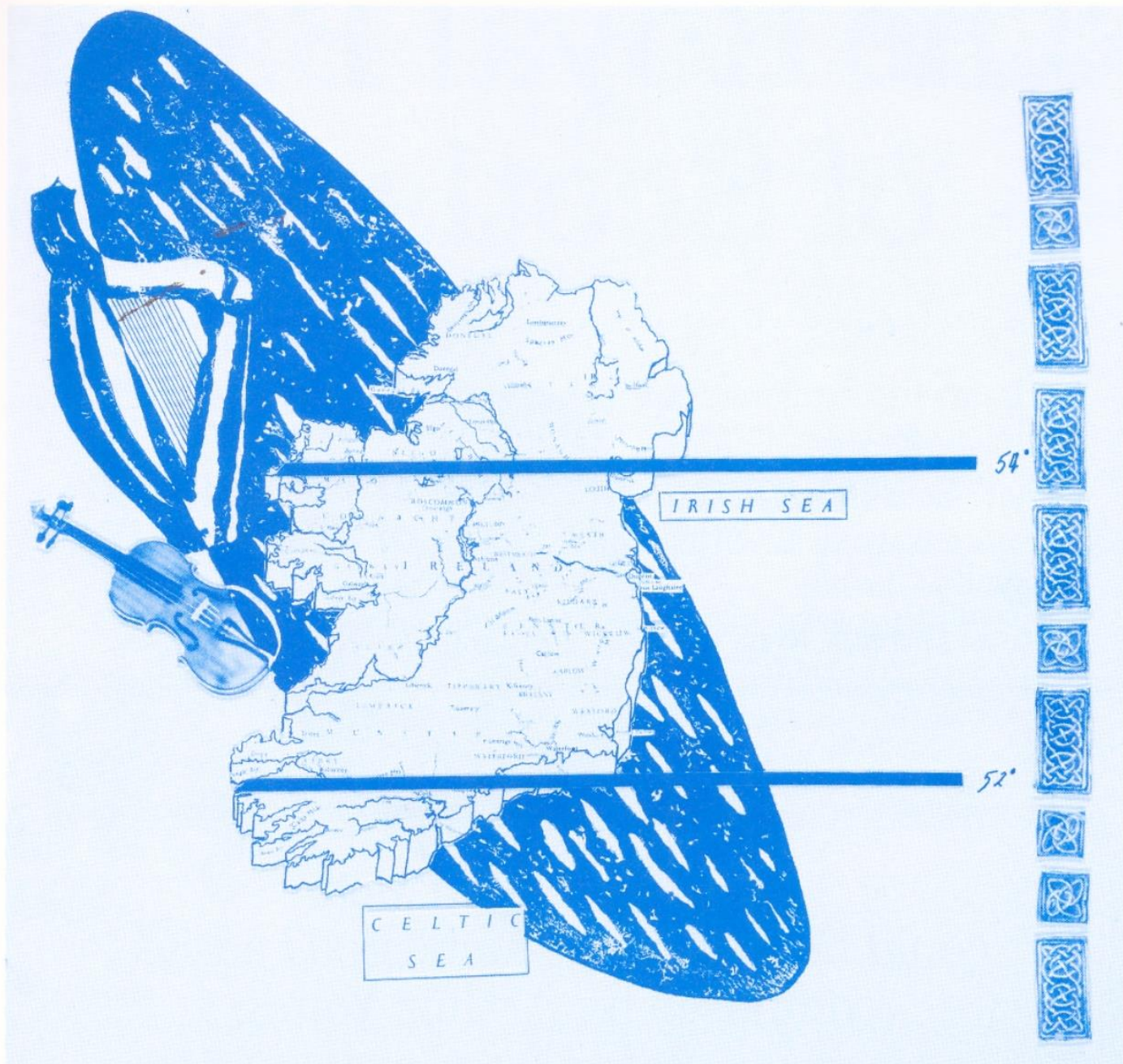
READINGS & DIALOGUE

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Ellen Cranitch
Shane Connaughton

RESEARCH

Bernard Canavan
Brendan Mulkere
Sean Cranitch
Seamus MacMahuna

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A NOTE ABOUT SEAN NÓS SINGING AND TWO FAMOUS IRISH INSTRUMENTS:

The Harp

The music of this instrument is said to ennoble. The history of this instrument fades back into story and legend. We do know that the harp held pride of place in Ireland, among other musical instruments. Harpers were the associates of poets and kings. With the breakdown of the old Gaelic order the harp and harpers lost sway, and Turloch O Carolan was the last of the great harpers of that era.

The Pipes

Pipes of some description were in use in Ireland dating back to pre-history. The present instrument, called the Union Pipes or Uilleann Pipes, is a development unique to Ireland. This instrument, latterly, has enjoyed the privilege and acclaim once accorded the harp. Though the instrument is extremely complicated to play, Irish pipers

have become renowned for their subtlety and innovative rendering of both the fast dance tunes and the more beautiful slow-moving ancient melodies.

Sean NÓS singing

The term Sean NÓS denotes an old and stylised form of singing. It is a highly personal vocal art form which has been passed on from generation to generation of traditional Irish singers. The number of singers in this style declined in step with the decline of the Irish language but the art form, however, still survives and has an ever increasing following. In this solo performance words and music are equally vital and are only completely at ease in the Irish language. The Sean NÓS repertoire of songs is full of personal statements of love and misfortune.

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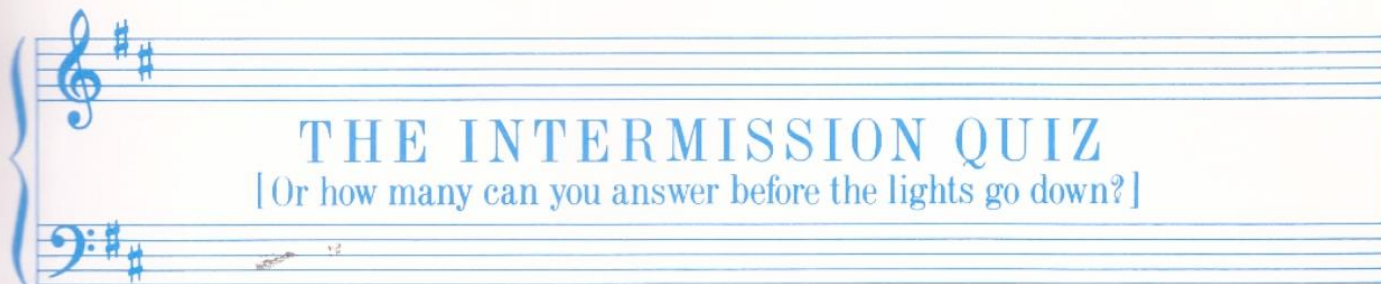


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THE INTERMISSION QUIZ

[Or how many can you answer before the lights go down?]

WHO?

1. WHO COMPOSED THE OPERAS ARIANNA; ARIANE ET BARBE-BLEUE; ARIADNE AUF NAXOS?
2. WHO WAS THE MOST RECENT SINGER TO BE KNIGHTED?
3. WHO IN OPERA LIVES AT AGUASFRESCAS; RAVENSWOOD CASTLE; PALAZZO FARNESE?
4. WHO IS THE NON-OPERATIC TITLE AMONG ENRICO DI BORGOGNA; EMILIA DI LIVERPOOL; ELVIRA DE HIDALGO; LINDA DI CHAMOUNIX?

WHAT?

5. WHAT OPERAS FEATURE A QUEEN OF NIGHT; QUEEN OF SHEMAKHA; QUEEN OF SPADES?



6. WHAT FAVOURITE OPERA WAS HEARD AT GLYNDEBOURNE FOR THE FIRST TIME IN 1985?

7. WHAT OPERAS HAVE SCENES SET ON THE COASTS OF (A) NORWAY; (B) SRI LANKA; (C) SOUTH CAROLINA?

8. WHAT OPERA GIVES THE ORCHESTRAL STRINGS AN ENTIRE ACT OFF?

WHERE?

9. WHERE WAS MARIA CALLAS BORN AND WHERE DID SHE DIE?
10. WHERE MIGHT YOU HEAR THE SONG OF A MERMAID; A LAUREL TREE; A WATER-SPRITE?
11. WHERE AND WHAT WAS THE ONLY BRITTEN OPERA PREMIERED ELSEWHERE IN EUROPE?
12. WHERE WAS SIR MICHAEL TIPPETT'S "KING PRIAM" FIRST PERFORMED?

WHEN?

13. WHEN WAS THE RAKE'S PROGRESS FIRST PERFORMED AT SADLER'S WELLS (A) AS AN OPERA; (B) AS A BALLET?
14. WHEN ACCORDING TO MISTRESS QUICKLY IS IT CONVENIENT FOR FALSTAFF TO CALL ON ALICE FORD
15. WHEN MADAM BUTTERFLY SINGS "ONE FINE DAY," WHAT DOES SHE ANTICIPATE?
16. WHEN WAS WAGNER'S "RING OF THE NIBELUNGS" FIRST PERFORMED AS THE 4-OPERA CYCLE?



ANSWERS:

1. Richard Strauss; 2. Sir Peter Pears; 3. The Flying Dutchman (Wagner); 4. Elvira de Hidalgo was the teacher of Maria Callas; the others are all operas by Donizetti. 5. The Magic Flute (Mozart); 6. Bizet's Carmen; 7. (a) The Queen of Spades (Cocktail); 8. King (Ballet); 9. Born New York 1923; died Paris 1977; 10. In Oberon (Weber); Daphne (Tippett); 11. Coventry Cathedral (Richard Strauss); Rusalka (Dvorak) or May Night (Rimsky-Korsakov); 12. Coventry Cathedral Festival, 1962; 13. (a) Stravinsky's opera, 1962; (b) De Valois's ballet, 1935; 14. Between two and three o'clock ("Dalle due alle tre"); 15. The return of Pinkerton, whose son she has; 16. August 1876, Bayreuth.

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Indian Night SURNAI

An evening of Rajasthani folk music & theatre

RAJASTHANI FOLK MUSIC

Rajasthan holds a special significance in the world of Indian folk music. Its conflicting past and contradicting landscape have enriched the musical tradition. Rajasthanis learnt to take everything with music – hard work in summers, hunting in the desert, parting with a lover and of course, alcohol. Just as the life in this area, the folk music has two distinctive features – Royal and Rustic.

Royal music flourished in the forewalls of Palaces and Maand found a special patronage in the royal court. It was there only that Maand acquired a semi-classical status even though it was sung both by the court singers as well as by the traditional musicians of the villages. The lyrics of Maand came from the local dialect and they catered to the royal mood. Maand singers inspired the king for wars, encouraged him for martial sports like hunting and allured him in to love pursuits.

Not only that, Maand singers expressed the feelings of lonely royal women when their husbands were away for a long time. There were ceremonial occasions when the orthodox royalty allowed the princesses to dance and celebrate the occasion. Ghoomer emerged as a royal dance, its elegant costumes and swift movements reflected the grace of royalty. The dance can be witnessed in all Rajput families during a wedding time. These royal beauties sang and danced on a special festival like Gangaur when they worshipped Shiva and Parvati for marital bliss.

But as folk music flourishes in an uninhibited atmosphere it is in the open space of the timeless desert where the folk music of Rajasthan has reached its climax. With the landscape becoming colourless and harsh towards the western region the atmosphere becomes more melodious and mystic. It is here only that the sound of the satura, a double flute instrument emerges out of the silent dunes. It is here when in the quiet of night echo the drum beats. It is here when the desert man creates rhythm with simple wooden pieces-kartal and the earthen pot – mataka. There are a number of other instruments like surnai, kamaycha, sindhi sarangi, gujarati sarangi, morchang, surinda, murla and nad. The sound and the rhythm that this region offers is just incredible.

Music and cattle raising are two major professions in the desert area. People sing to entertain and to earn livelihood. Langas and Manganiyars are two clans who have been living on music for centuries. They are Muslims by religion but wear traditional turbans of Rajasthan. While Langas sing with sarangi, Manganiyars sing with kamaycha. Their songs are in Sindhi and Marwari. Apart from these clans the other communities where music has been the major source of income are kalbelias (snake charmers), bhats (puppeteers), bhopa-bhopi (pad singers), bhawai (balancers) and sansi kanjars. Then there are spiritual performers like Kamads, who perform Terah Tali to revere Baba Ramdeo, and Naths of Bikaner, who dance on blazing embers.

Another dimension has been given by the fairs and festivals. There are special songs and dances for each of them e.g. ger and dhap are the special dances for Holi. Lastly there are special dances and songs of the various tribes giving them an individual character.

There has been a very conspicuous difference between folk and classical music. Classical music was patronised by the ruling classes for centuries but folk never found any kind of patronage. Fortunately in Rajasthan the ruling classes and the elite Rajputs actively encouraged folk artistes. Apart from Jaipur, there was no other state which took to classical performances.

Perhaps due to the lack of patronage and increasing urbanisation, folk music of India started stagnating but in today's Rajasthan, seeing the interest in folk music, the situation is heartening. The little birds of this generation are already reviving the rhythmic past of the desert. Particularly in Western Rajasthan, the music traditions are alive and flourishing.

Now the question of presentation of folk music for the urban audience comes up. It is always good for our diverse culture to arrange folk shows for cultural exchange but what I fear would affect folk music are the academicians and the 'culture vultures'. When folk music is arranged for an urban audience it has to be tailored. I don't suggest playing around with folk music but it has to entertain the audience and you have to get them to appreciate our heritage. Certainly, I don't agree with the kind of use that has been made of a very popular folk song 'Hichki' of Rajasthan by one film music director. My very humble plea to the commercial music directors is that they should take folk tunes but they should not murder them. But, too much insistence on performing the way it is performed in a particular area without considering the entertainment value would make folk music unpopular. However, worst are the 'culture vultures' who exploit the folk performances and they are the ones who are rewarded by our elite society! For any good presentation one has to know and feel the folk music.

RAJASTHANI FOLK THEATRE

Folk theatre in Rajasthan has the concept of total theatre. It has perfect balance of dance, drama and music. Khayal form of folk theatre is credited to two leading groups headed by Ugam Raj of Kuchaman and Dhuliya Rana of Chidawa. It is a life time experience to have an encounter with these folk performers. The actors have full command of dance and mainly on the foot-work which quite reminds one of the foot-work of Kathak. Their foot-work on the beat of Nagada can surprise the best of classical dancers.

Realism is an inherent feature of the folk theatre in Rajasthan. To depict his journey from one village to another, the artiste tries to be as realistic as he can. Initially his movements make him appear fresh, gradually signs of fatigue emerge and finally he is tired as he reaches his destination. Of course, the journey of folk theatre is rhythmic. As in many other parts of India, folk theatre of Rajasthan is dominated by men so much so that even the female roles are played by the male performers. But they master their roles so well that even their love scenes are tender and romantic. After seeing Ugam Raj's Khayal, which was presented by Habib Tanvir, I can bet that many of our female artistes of theatre will feel that they have a lot to learn from Ugam Raj who plays the female lead. These performers perform regularly in famous fairs and festivals. Their costumes are perfect to suit the characters.

MUSICIANS, THEIR MUSIC AND THEIR INSTRUMENTS:

LANGAS

These are professional and traditional folk musicians (both vocalist and instrumentalist) who are Muslims by religion and are found in North West parts of Rajasthan, namely the districts of Jaisalmer, Jodhpur and Bikaner. These folk singers have a unique style of singing which comprises the gutsy rhythm of the rural folk form and the sophistication of the Indian Classical music which is based on Ragas.

Their musical instruments are as follows:

Sarangi: a stringed instrument played with a bow in the opposite way to a violin – i.e. the mushroom part being away from the player.

Murla: an instrument similar to that used by snake charmers, but due to the tonal difference in the reeds this instrument sounds totally different to the less sophisticated "snake charmer's flute".

Morchang: an indigenous version of 'Jew's Harp'.

Satara: an eight-stringed instrument played by a bow which has a string of jingle-bells attached to it – these in turn give added rhythm.

Surinda: a similar instrument to the Satara except that there are 7 strings and the shape of the base is smaller than the Satara.

Khartal: comprises of 4 wooden pieces, well seasoned and hardened to create a sound when played during a song by striking the wooden pieces in parts in a rhythmic manner.

Dholak: a common percussion instrument shaped like a barrel or a keg of beer ($\frac{1}{4}$ size) and played in horizontal position by striking by hand on both sides.

DANCES;

These divide into two groups – rural and urban

RURAL

Kalbelia: is a form of folk dance performed during celebrations by the nomadic tribes of snake charmers, who are also 'snake catchers/trappers'. It has two dancers with covered faces (veiled faces) and is accompanied by a flautist and a percussion instrument.

Bhopas: dancers-cum-story tellers, comprising of a team of a couple (male and female) – who narrate folk tales in front of a 'cinemascopic' canvas painting (depicting the entire tale frame by frame). While male singer-cum-dancer tells the story, the wife throws light with a lantern on the specific frame relating to the part of the story.

Kathputli (The Puppeteers): The world's only hand stringed puppets – where during the shows their fingers manipulate the wooden puppets to enact historical sagas. Each puppet has 6 to 8 strings attached to them.

Holi: A form of folk dance to celebrate the festival of "Holi" in Rajasthan which is celebrated differently in different parts of India, with dancers playing 'Dhup' (a sort of percussion instrument) with colourful handkerchiefs tied to their hands.

Tereh-Taali: A folk religious and devotional dance unique and authentic in style, performed by two female devotees in temples of 'Baba Ramder' – where the dancers have 40 tiny cymbals tied onto their legs and hands. By rhythmically striking each cymbal in turn while sitting on the ground, they create an attractive devotional sound.

URBAN

Chirmi: The dancers have fire pots on their heads. These are mainly celebration dances.

Bhavai: a dance of balancing; dancers sometimes dance on swords, or broken pieces of glass while balancing pots on their heads.

Ghoomer: This dance used to be popular in the Royal Palaces of Rajasthan – traditional, authentic and very graceful. It has fascinating and rich costumes.

WATCH OUT!

CAMDEN FESTIVAL isn't the only notable event organised by Camden's Arts and Entertainments Section. There is a wide range of year round activities threatened by ratecapping including:

CHILDRENS LIBRARY SHOWS
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Camden's policy is to make the arts easily accessible to everyone, so tickets are very reasonably priced and many events are free.

Write or telephone us to get your name added to our Mailing List:

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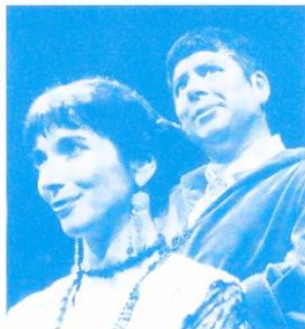


HAMPSTEAD THEATRE

Swiss Cottage Centre London NW3
Tel 722 9301



Susan Wooldridge
Marjorie Yates in
NIGHT MOTHER



Miriam Margolyes
Natasha Morgan in
GERTRUDE STEIN AND
A COMPANION



Cheryl Campbell
in
THE DAUGHTER IN LAW



Caroline Blakiston
in
PARTICULAR FRIENDSHIPS

These are just a few of the many actors and actresses that appeared at the Hampstead Theatre over the past year during which the theatre presented no less than nine productions ranging from *GRAFTERS*, a first play by Billy Hamon who subsequently won the prestigious 1985 Standard Drama Award for Most Promising Playwright, to a revival of D.H. Lawrence's *THE DAUGHTER IN LAW*, to celebrate the centenary of his birth. Further plaudits went to Martin Allen who won the Thames Television Award for the Best New Play of the Year for *PARTICULAR FRIENDSHIPS*. Plans for 1986 include artists such as Albert Finney, Mel Smith and Faye Dunaway appearing in new plays both from home and abroad.

Full membership of the theatre continues to cost only £2.00 and includes savings on normal ticket prices and the priority mailing list which ensures you receive advance information about each production. Members may also bring their guests.

To join Hampstead Theatre simply send a cheque payable to Hampstead Theatre for the above amount enclosing an SAE. Your membership will be forwarded to you by return. Membership is free to all Camden Library Card holders.

"Hampstead are doing excellent new work" Michael Billington, *The Guardian*, December 1985

"A new show at this address assails the reviewer's nostrils like a hot dinner" Irving Wardle, *The Times*

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The British Arts Festivals Association is a non-profitmaking organisation formed with the primary object of encouraging greater interest in British Arts Festivals both at home and abroad. The membership is limited in number with only Festivals fulfilling the Association's high standards and criteria being admitted into membership. The Camden Festival is the first in the year to take place. The list below gives the dates of the Festivals to be held by members in 1986.

Camden
Brighton
Newbury
Bath
Greenwich
Aldeburgh
Ludlow
Chichester
Cheltenham
City of London
Chester
Fishguard
Cambridge
Buxton
King's Lynn
Harrogate
Edinburgh
Three Choirs (Gloucester)
Salisbury
North Wales (St. Asaph)
Swansea
Belfast
Cardiff

March 1 - 22
May 2 - 25
May 7 - 17
May 23 - June 8
May 30 - June 15
June 6 - 22
June 21 - July 6
July 5 - 19
July 5 - 20
July 6 - 19
July 18 - 26
July 19 - 26
July 19 - August 3
July 19 - August 10
July 25 - August 2
July 30 - August 13
August 10 - 30
August 16 - 23
September 6 - 20
September 21 - 27
September 25 - October 18
November 12 - 29
November 22 - December 6

London (01) 278 4444 x 2526
Brighton (0273) 39801 x 349
Newbury (0635) 32421
Bath (0225) 63362/66411
London (01) 317 8687
Aldeburgh (072 885) 2935
Ludlow (0584) 2448
Chichester (0243) 785718
Cheltenham (0242) 521621
London (01) 377 0540
Chester (0244) 40393
Fishguard (0348) 873612
Cambridge (0223) 358977
Buxton (0298) 70395
King's Lynn (0553) 774725
Harrogate (0423) 62303
Edinburgh (031) 226 4001
Gloucester (0452) 29819
Salisbury (0722) 23883
St. Asaph (0745) 584508
Swansea (0792) 468321
Belfast (0232) 667687
Cowbridge (04463) 3474

Norfolk & Norwich Triennial Festival: next in 1988
York Quadrennial Festival: next in 1988

BRITISH ARTS FESTIVALS ASSOCIATION
Advance information on 1987 Festivals available
from November 1986 in free brochure from:
The Co-ordinator, BAFA, c/o 23 Orchard Road, London N6 5TR



BRITISH ARTS FESTIVALS ASSOCIATION



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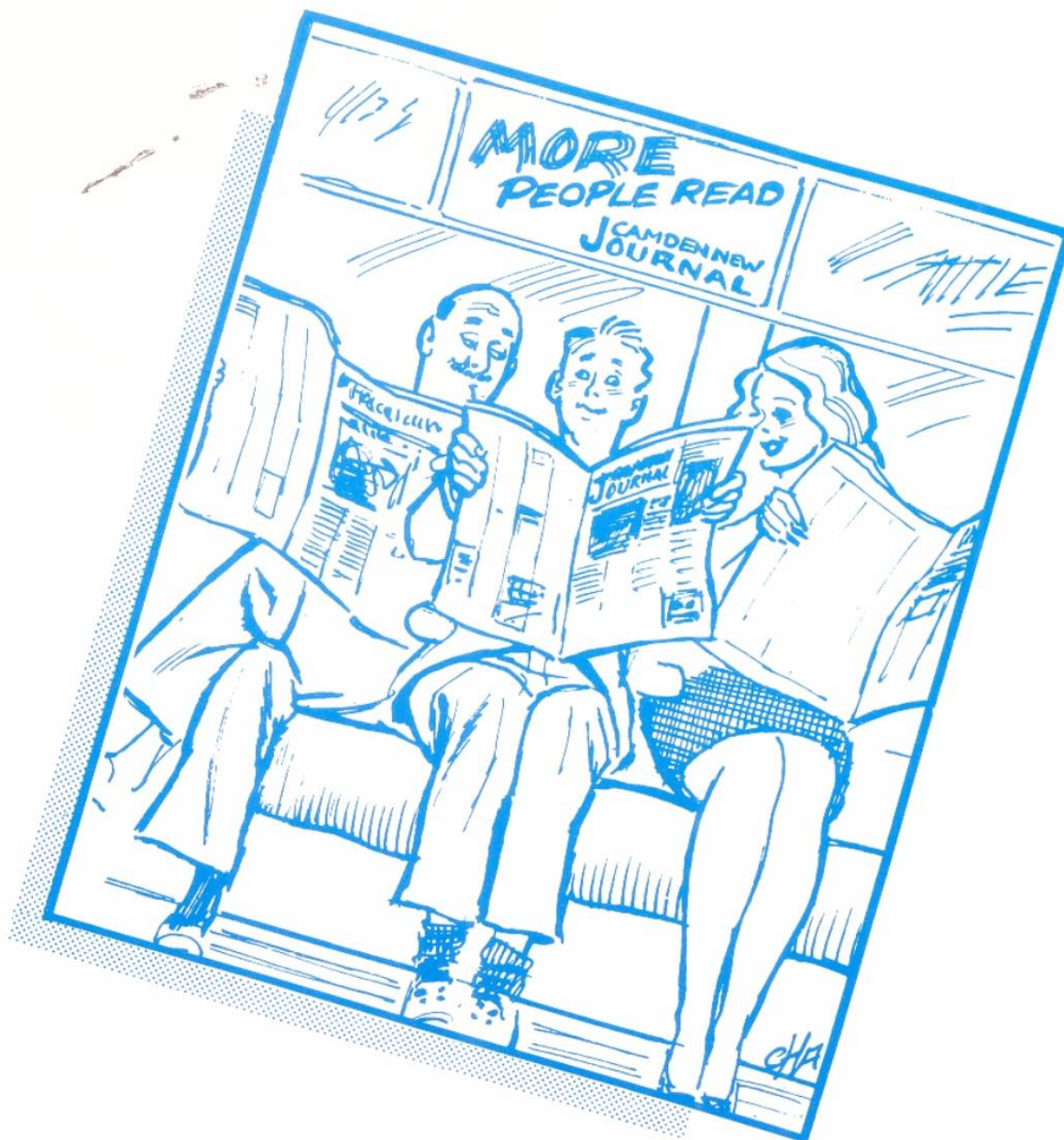
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	'Ham and High'.....	26%
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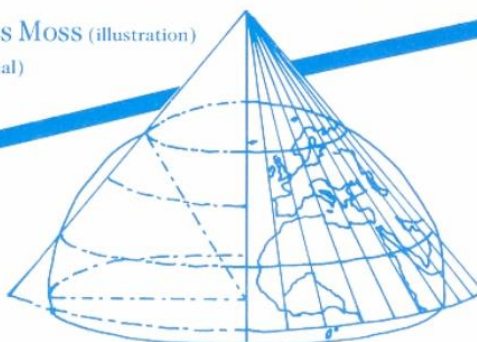
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Jazz Week John Cumming & Jean Davenport
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Opera James Miles & Dick Witts
Photography Exhibition Terry Bennett with Paul Collett & David Law
Street Levels Christopher Huxley & Dan Shaw
Young Festival Lucy Lowles & John Mothersole

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Box Office Management Deborah Jones
Festival Publicist Gill Green
Press Consultant Sandy Broughton

Festival Programme Design & Art, Miss Moss (illustration)
James Miles (editorial)

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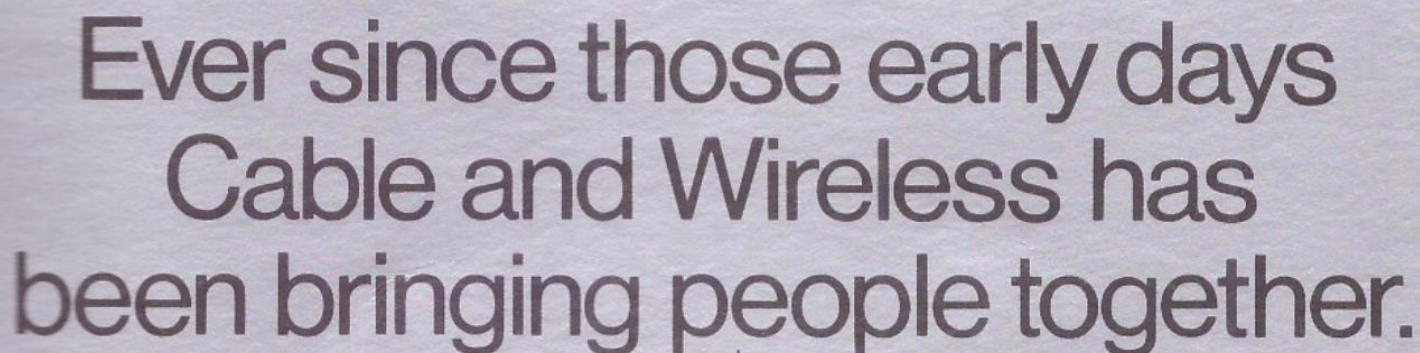
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