

JOURNAL OF THE SOCIETY FOR INTERNATIONAL FOLK DANCING.

<u>CONTENTS.</u>	<u>PAGE.</u>
Editorial	1.
Catalan Folk Costumes	1.
See How They Dance	2.
Iberian Group	4.
Notices	5.
Programme	5.
News Sheet Editor - Mrs Irene Fyffe, 16. Lock Chase, Blackheath, S.E.3.	
Chairman - Bert Price Esq., 70 Meadowcourt, Blackheath, S.E.3.	
Secretary - Miss Marie Le Fort, 3 Selwyn Road, Upton Manor, E.13.	
Treasurer - Richard Beckfor Esq., 66 Drakesfield Road, Upper Tooting, S.W.17.	
Demonstration Secretary - Mrs. Margery Latham, 381. St. John Street, E.C.1.	
Membership Applications - Ken Ward Esq., 4 Robertson Street, S.W.8.	

Deadline for News Sheet - the fourth day of each month.

EDITORIAL

This month's edition of the News Sheet brings home to me with a shock the fact that I have now been doing this job for exactly one year. It has been a pleasant year of editorship, made so firstly by having a real interest in the job, and secondly by the large amount of encouragement and praise which I have received from many members. Starting off with my New Year I have of course made many resolutions, and since they all have the good of the News Sheet as their basis, I shall try very hard not to break them.

It is also the start of 1959 for all of us, and I am fortunate to have the opportunity to wish all members of the Society for International Folk Dancing a year of good health and happy folkdancing. Since it is also the time for making good resolutions, may I also exhort everybody to make a few for the benefit of the Society, and to ask that they may be kept?

We start off with a blank page in our diary. The Albert Hall show is successfully over and the year ahead lies uncluttered, let us go forward into the future determined to make 1959 a golden dancing year.

CATALAN COSTUME.

Men. The breeches, which may be either baggy or tightly fitting, reach to just below the knee. Blue, white, or black are fairly typical colours. If the breeches are baggy, they should be of a soft, heavy cotton, or light linen. If tightly fitting, a smooth firm wool is usual. White stockings are worn, and either black shoes or rope soled sandals.

A white shirt is worn, buttoned up to the waist with a fairly deep turn-down collar. The sleeves gather into a cuff which has a frill on the edge about 1½ " deep.

A wide sash is worn around the waist, with fairly short ends hanging at the left side.

The costume consists also of a jacket or bolero - or both - in blue, green, or purple. The jacket is often of velvet, and reaches only to the waist. It has a small stand-up collar 1½ " wide, and wide revers, held back in place with gold or silver filigree buttons.

Sometimes the revers are faced with a contrasting colour. The sleeves are long and fairly tight, with the frill of the shirt cuff pulled out to show below the jacket sleeve. Just occasionally the jacket is sleeveless.

The bolero is mostly made from linen or smooth wool, and is of similar colours to the waistcoat. It does not fasten, and falls loose, leaving the shirt front exposed.

The girl wears a skirt reaching to the lower calf, which is flared and also slightly gathered to give extra fullness without making a bulging hipline. It is usually made of cotton with a floral design on a background of a pastel shade. It may be trimmed around the hem with a band of coloured ribbon, and a further band may be added 6" up from the hem line.

A very pretty apron is usually worn over the skirt, light in colour, and dainty in weight and design, edged with a small frill. This may be of light colour, or of black lace.

A sleeveless white blouse with a big frill for a collar is covered by a close fitting bodice in a dark colour. It has tight sleeves reaching to the elbow.

Black mittons reaching well up the arm are also a special feature of the costume, ideally they should be made of lace.

The hair is covered with a loose black snood, with a ribbon bow tied in front. A wide, embroidered shawl, edged with a wide fringe or a wide border of lace, is folded into a triangle and draped around the shoulders, with the point at the back. The front corners of the shawl are folded across the front and the ends are tucked into the apron waistband. Sometimes the shawl is thrown round the head and fastened under the chin.

White stockings and footwear similar to those worn by the men complete the costume.

SEE HOW THEY DANCE.

This News Sheet has been held over for a few days in order that I might report the success or failure of the Albert Hall show, and it is with great thankfulness of heart that I can confidently announce - success.

I expect that I shall be able to print more details, criticisms and comments in the next issue, but I should like to get in first with my congratulations to the producers, whose work, time, worry and troubles need to have been seen to be believed: to all the dancers and the musicians: to all the people who worked behind the scenes, teaching and arranging costumes, and to the people who sold so many tickets.

I also take off my hat to the following people -
To the Harrow Green girl in the German item who continued dancing with one shoe undone and a long piece of strap trailing the floor. Fortunately her footwork was extremely good, for many eyes were fixed upon her shoe, and any sloppy steps would have been noticed immediately.

To the coolheaded team spirit of two of the Kolo dancers who held up an end each of an apron which had come undone and thus saved the line and formation of their dance.

To the girl whose apron it was, for the gay manner in which she tossed the offending apron away at the end of the dance. It lay on the floor looking for all the world as though it had been placed there as a colourful part of the decor.

To the male dancers in the Hebridian Weaving Lilt who danced a very neat pas de bas wearing heavy rubber wading boots.

To the New Zealand Maori dancers for their pleasant, happy personality, which came over to the audience in waves of goodwill.

To the Russian team for their vivacity.

To the Indonesian Candle dancer who, in the middle of his intricate solo work was able to keep his eyes on the rest of the team, and spotting a damsel in distress sped to her with a light for her candle. This is the mark of the perfect demonstrator. If all dancers could use their eyes and thoughts for the rest of the team, there would be an end of bad spacing, crooked lines, and bulging circles.

My biggest query - what is the secret of the fantastic similarity between the Hebridian Weaving Lilt, and the Swedish Viva Vadmal?

IBERIAN GROUP.

The Iberian Group which was started by Margaret Colato and which is running so successfully, had an exhausting time the first weekend in December, with two demonstrations on Friday evening, the day before the Albert Hall show.

Their demonstration reporter Carol Wearn writes - 'The first one on Friday was at Northampton Engineering College, Clerkenwell, where we provided the Spanish item in a "Star Night Variety Show" (flattering!), given by their Union Society International Circle. We took a team of six dancers, led by Margaret Colato, and two guitarists. We danced three Andalusian dances, which were very much appreciated. When we came off the stage we found a casualty in the women's dressing room, with which the tame nurse in our team coped beautifully, but it rather frayed our nerves before our second show.

This was at Bedford Training College, Regents Park, where we danced the cabaret at 11.30 p.m., during their ball. We found we had a good audience there, although the ballroom floor was very slippery. The same dancers, - and a grey sombrero - danced five Andalusian dances, and then we made our way home, well after midnight, to snatch some sleep and press our costumes for the Albert Hall show, which found us surprisingly fit!'

The Iberian Group which is normally taught by Margaret Colato and Patricia Regan, have arranged a guest teacher for the New Year. Miss Chavita Navarro is to run a course for the Iberian Advanced Section, teaching Flamenco dances. The first class will be held on January 5th, from 8 p.m. until 9 p.m. and will continue weekly for six weeks.

This is a great opportunity, and all members of the Advanced Section are advised not to miss it.

Old Catalan Saying - 'Fa de mal ballar amb el ventre buid' - it is not good to dance on an empty stomach.

NOTICES.

THAMESFIELD, HENLEY-ON-THAMES. JANUARY 24th.

There has been a notification of this weekend in the last two issues of the News Sheet, and now is your last chance if you wish to participate in this weekend by the river. All details and bookings from Jack Richardson, 73. The Chine, N.21., but hurry, or there will be no room.

A.G.M.

The annual general meeting which was held last month was not noticeably over-crowded, although I think there was some improvement in numbers over the previous meeting. Looking around the room I was surprised to find that I knew everybody present excepting three people. Now this is really significant, because on the rare occasions when I am able to attend a Cecil Sharp House S.I.F.D. dance, I note that finding a familiar face is like finding a spot of sand among the pebbles on Brighton beach. Can one assume then, that the new - or comparatively new - members belong to the Society merely for the dances which are handed out, and that the dancers of long standing remain in the Society for the pleasure of administration duties?

It is an interesting theory, but I wish there were some way of fusing the two sections. Suggestions as to the solving of the problem will be most gratefully welcomed.

SUNDAY DANCES.

Cecil Sharp House	-	January 25th	M.C. Margery Latham.
Inns of Court -		January 4th	M.C. Ken Ward
		January 11th	M.C. Simon Guest
		January 18th	M.C. Mourrie Pfeffer
		February 2nd	M.C. Roly Minton.