

# S. I. F. D.

-NEWS-

MAY 66



ADY

1.  
Editor: Ken Blackwood, 523 Commercial Road, E.1. Tel. STE 6237, MUS 3644 Ext. 999  
Assistant Editors: Lily Southgate and Stephen Ward.

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CLASSES 1965/66

AT HUGH MYDDLETON SCHOOL, Corporation Row, Clerkenwell Green, E.C.1.

1.	Monday	Spanish	Beginners	7.00-8.00	Margaret Colato
2.	Monday	Spanish	Intermediate	8.00-9.30	Margaret Colato
3.	Tuesday	Balkan	Beginners & Intermediate	6.30-8.30	Kenneth Ward
4.	Tuesday	Balkan	Advanced	8.30-9.30	Kenneth Ward
5.	Wednesday	International	Intermediate	7.30-9.30	Margery Latham

AT CHRISTOPHER HATTON SCHOOL, Laystall Street, Rosebery Avenue, E.C.1.

GLC	Monday	International	1st Year	6.30-8.30	Margery Latham
6.	Monday	Polish	General	8.00-10.00	Betty Harvey
7.	Thursday	Spanish	Advanced	7.00-8.00	Margaret Colato
8.	Thursday	Spanish	Flamenco	8.00-9.30	Margaret Colato

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In 1966/1967 there will be a class to teach dancers how to teach folk dances. The certificate that will be awarded on satisfactory completion of the Course will be recognised by the G.L.C.: People and Groups interested should apply direct to the Chairman, Mrs Margery Latham.

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If you haven't yet tried Polish dancing - and even if you have - why not come along on Monday to Christopher Hatton School, where Miss Betty Harvey will introduce you to the Polish style of dancing and you can spend a very enjoyable two hours, from 8.00 to 10.00.

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ARE YOU AN EFFICIENT AND RELIABLE TYPIST? If so, how would you like to help our team of Ken Blackwood, Lily Southgate, John Hughes and Stephen Ward to produce the 'News' by typing the stencils for us each month? Our present typist, Maureen Weight, has been doing this job for quite a long time now and feels the need of a break. We can provide the typewriter, but need someone to provide the time and energy to type the stencils. If you are willing to help us, please contact the Editor.

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If you can't type, can you baby mind? Either will do me, (Maureen).

SECRETARY'S NOTES

First let me correct any misunderstanding that may have arisen from last month's Notes, wherein I said that Ian Willson, as Social Secretary, will be responsible for organising social events within the Society. This is not exactly correct as I now understand that Ian will not necessarily organize the social events but will be responsible for collating dates and keeping a 'diary of social events' both within the Society and connected with the Society and to try, where possible, to avoid any clashes in dates. He will also help in taking bookings, hiring halls etc. Ian has already booked a hall for our next big dance - Porchester Hall, on the 2nd July.. The dance will be organized by Peter Lilley and Roland Minton, who will be letting us have more details at a later date.

We made a small surplus on our dances at the Dance Centre during March but as we are now faced with a very large increase in the charge for hire of this hall, it is more essential than ever that members support these dances if we are to carry on with them. In particular, don't forget our May Day Dance, on Sunday, 1st May.

Finances as at 27th March:-

Cash in Bank	£861. 2. 7	Deposit a/c
	£358.11.10.	Current a/c.
Cash in Hand	£18.10. 4	

Membership: 256 members, and 6 affiliated groups.

On 1st April, our Spanish Group, Los Ibericos, gave a very colourful and lively show at York Hall, displaying a lovely collection of costumes and a variety of Spanish dances. The Show was somewhat marred by a very late start and, unfortunately, the audience was very sparse, which must have been disappointing for the group after all the work that had been put into publicising this event. However, undaunted, Los Ibericos are now planning three shows for Toynbee Hall Theatre in September, which they hope will be better attended.

The programme for our Royal Albert Hall Show is in the process of being put together but it is difficult at this stage to give any details as there are many items still to be confirmed. Affiliated groups are being asked what costumes they possess and this will be of assistance in deciding what items to include. Several guest teams have been approached and we hope to make the programme as varied and colourful as possible<sup>x</sup> (x). See later notice on back page.

Our Publicity Secretary, Peter Lilley, has changed his address and now lives at:-

68 Tilehurst Road,  
Reading, Berks.

Telephone: Reading (ORE4) 51452

In the last two issues of the 'News' we have asked for a volunteer to take on the typing of the stencils for the magazine and so relieve our present typist, Maureen Weight. We have had only one offer. In a membership of 256, there must be surely several people who can type. I presume you still want a magazine. If so, how about a little co-operation?

LILY SOUTHGATE  
Hon. Secretary.

3.

BALKAN DIARY

Two items of note come to mind. Following their appearance at the Commonwealth Institute, the men of the group were invited to dance at the annual concert of 'Education in World Citizenship' which was held at Central Hall, Westminster, organised by the United Nations. The audience were, as usual, wonderful, and the reception, if not up to the "Beatle" standard, was terrific.

Later, on Saturday, 6th February, the whole group danced again at the Central Hall at the invitation of Mr. Soric, head of the Yugoslav Travel Office, in a programme organised by a group of travel agents. The main item of the evening, in a packed house, was the performance of Moreska by a group of islanders from Korcula, off the Dalmatian coast. Moreska is usually performed on the 27th of July each year, and in dance and mime portrays a battle. There appear to be several ideas as to who the participants are, and the following are noted, of which the first is the one given at the performance. 1) Between the Venetians and the Moors, 2) between the King of the Moors and the Sultan of Turkey, (which might explain the costume of the princess), 3) the King of Spain and a Negro King named Bulba, whose wife has been abducted. The dancers' costumes are theatrical, symbolic replicas of mediæval origin. The dance, thought to have been introduced into Korcula by sailors returning from the East, is of great vigour. As a matter of interest, Korcula was the birthplace of Marco Polo.

The Macedonian dances performed at short notice by the Balkan group were well received, even by many of the Yugoslavs present, and on the following Wednesday members who performed were asked to a cocktail party at the Yugoslav Embassy given by the Cultural Attache, at which the 'islanders' sang with great emotion and gusto.

IGRAC

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THE CECIL SHARP HOUSE DANCE IN MAY WILL BE ON THE 22ND, NOT THE 29TH.

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Dear Editor,

Sunday Dances and Me

Will someone please tell me why very few people ever want to dance with me at the Sunday dances? Since I first started going to these dances some three or four years ago, I have sat out for almost the whole evening several times, and last night was yet another of those occasions. Near the beginning of the evening I was asked to dance twice, and that was my lot! Imagine how I felt when, time after time, all the girls around me vanished onto the floor and I was left, to watch, yet again.

If only someone would tell me why. It may hurt me, but it hurts even more to feel absolutely unwanted as a dancing partner.

Yours faithfully,

WALLFLOWER

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KULJUS - TALLINN

Is anyone interested in Estonian Dancing?

In Tallinn (formerly Revel), capital of Estonia, there is a very proficient group of over sixty folk dancers. They are amateurs, but as Estonia has no professional State ensemble they often tour the USSR and occasionally other neighbouring countries, giving concerts and demonstrations of Estonian dancing and music. On tour they show only Estonian dances, but at home they are working on an international programme, which so far includes only a few Finnish, Russian, Polish, Czech, Rumanian and Israeli dances. When I was there a few days ago, I showed them Eleno Mome, as danced on the Black Sea and in Oxford, and they are very keen to learn other Balkan and also English, French, Scottish etc. dances. They would be delighted to exchange records, tapes, or printed music, with instructions.

A few comments on the practice I saw there. They meet three evenings a week and practise from 8 p.m. to 11 p.m., beginning with an hour's warming up exercises, then practising elementary steps and set dances. They are divided into three groups, 'younger, girls', and older, each with about twenty dancers, the oldest of the older group being about 26. The Estonians are related to the Finns and the Hungarians, and their dancing is lively and cheerful, almost always in couples and usually based on a polka or a waltz rhythm. As the basic dances are very simple, the leaders of this group - a husband and wife who have been dancing and collecting dances all their lives - have accepted the need for choreography, and have put together a number of dances, some very effective, based on Estonian folk stories, or on typical episodes of Estonian life. Some of them have been published. I have one hefty tome in Estonian, and one slim one, with five of the most popular dances, in Russian. They could be translated without much trouble.

The Moiseev Company presents at least one Estonian dance "Jumping Polka" (my translation) and I believe SIFD International Classes do use some, but if anyone is interested in learning more about Estonian dancing, this group would be a very pleasant and useful contact.

ANNE PENNINGTON, Moscow.

( Past Correspondence )

Since the S.I.F.D. Shoe 'Folkweave' last year, there have been several letters published in this magazine. We have received yet one more from Ken Ward, the teacher and leader of our Balkan Group. Ken's letter points out that it is his belief that Margaret Colato's letter is incorrect and that Kathleen Munroe James' statement that Peter Colato was on the Stage is true. Peter states that he was 'on stage' and 'back-stage' before and after the show, and during the interval, but not during the performance. It appears to us, as independent observers (we were not present at the Show), that there is room for confusion on both sides, and that almost certainly neither of the two principals is completely right or completely wrong.

We refuse to accept any more letters on this subject, which we feel is a discussion that is not benefiting the S.I.F.D. at all. We would recommend to the principals that they publicly abandon this profitless argument and accept that after some six months it is impossible to be certain exactly when Peter was on the stage.

KEN BLACKWOOD, Editor.

SHORT HISTORY AND DESCRIPTION OF THE FOLKLORE GROUP-  
"PAULITEIROS DE MIRANDA"

Description of town and setting:

In the North-eastern corner of Portugal, on the Spanish border, hidden behind high mountains and on a rocky ledge overlooking the Douro river - whci gives it the name of Miranda do Douro - is a large, primitive village, in which are preserved vestiges of ancient folkdances and the associated costumes. The people are suspicious of foreigners and even of strangers from other parts of Portugal. They have a curious language which is a degenerate Spanish. A large, ugly, Renaissance church dominated the town with its old houses - the door lintels carved with roses or thistles, signs of the passing of British regiments during the Peninsular wars. As in all of Portugal, the darkness and suspicion of all that is foreign has kept alive the gay and sad, peaceful and belligerent, folklore of this lost corner of the land.

The group was founded and established in the Mirandan village of Duas Igrejas by its present director, Father Antonio Maria Mourinho, in 1945. It is made up of local peasants which helps to preserve the folklore authenticity. In 1946 it was recognised nationally as having ethnographical merit on the occasion of the concourse held by the National Secretariat of Information in the city of Porto. From 1948, it has participated in national and foreign folklore festivals and won four first prizes in 1953 in Spain. The group has danced in several festivals abroad, among the most important being in France, Belgium, Italy, Austria, Holland, and Germany.y

The traditional musical instruments are:- the bagpipes ( the body made of the skin of a sheep or goat) made by the owner, a 'war - drum' and bass drum, a pastoral flute, different sized tambourines, triangles, conch shells, producing deep, moaning notes, castanets, and a high pastoral whistle, still used by the mountain herdsmen today.

The group performs male dances ( these are the actual 'pauliteiros' or stick dances), mixed dances, and dances for women. The male dances are only performed by men during religious festivals. They have the character of war-dances, dances representing the hunt, or dances of love or religious significance. They are generally performed during processions in honour of St. Barbara and the Virgin Mary.

The mixed dances, with or without choruses, are performed by men and women in typical folk- costumes in various villages, either on Sunday afternoon or on secular occasions

The women's dances, which are more modern than the male dances ( for originally) in primitive mountain communities the women were not allowed to dance- presumably it would have aroused the men too much) and the themes are generally of local little stories and scenes.

The principal dances performed are the following:-  
Carmelita - danced in honour of St. Mary.

Campanitas de Toledo - a dance with geographical motifs.

Ponte - a dance which describes the journey of 25 storks across the bridge at Digolondera on the plain of Leon

Caballero - a dance representing the teaching of horse-riding.

Salto de Castelo - possibly one of the earliest examples of folk-ballet, in which the dancers, to the sound of castanets and bagpipes, form towers of a castle and the others, with a complex series of leaps, twists, and somersaults, assault the 'castle'.

Bicha - a solo flute accompanies a scene between a shepherd and a wolf which has taken the best lamb of the flock.

Dansa Das Flóra - a street dance for the festival of St. Barbara on the 4th December.

Perlimpinchim - a dance song, the joy of a mother on seeing her sleeping son.

Galandum - a wild dance with accompaniment of choruses and all the instruments described.

In the stick dances, the costumes and the hats are adorned with ribbons and flowers. My theory is that these costumes are corruptions of the original Celtic kilt (still worn today in Scotland, and parts of Ireland) a garment worn by warriors, as seen from early paintings and sculptures all through the Mediterranean, the mountain areas of Spain, and Portugal and Brittany; the development of this dress in folklore is deserving of great research. Notice the similarity between the costumes of Miranda and certain English groups. The decorated hats may be a vestige of primitive camouflage - branches and flowers, worn to conceal the movements of attacking groups as they crossed the land under the survey of the castle watchmen.

In the Flower Dances, the men wear brown suits with black hats and sashes, while the women wear clothes each of a different colour.

Apart from the typical Mirandan cloak and the traditional cloak of honour, the other clothes used are those which have been worn by shepherds, peasants and villagers since the last century. These are made of locally made material woven and worked by the women - 'burel'. Also, a thick, brown serge is used - the 'saragoca'.

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#### WEEKENDS AWAY

From the 16th to 18th September there will be another folk dance weekend at Uplands, near High Wycombe. It is in good walking country in the Chilterns and has a good dance-floor, and other amenities. Visitors have single rooms. Cost £5. 5s.

The next weekend at Bisham Abbey has been fixed for 13th to 15th January, 1967.

Bookings and enquiries for both weekends should be sent to:- Prof. J.F. Richardson, Dept. of Chemical Engineering, University College, Swansea, Glam.

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#### HARROW GREEN PROGRAMME

4th May	Eve Economidou - Greek	1st June	To be Arranged
11th May	Visit to Chingford Group	8th June	Henry Goldstein - Israeli
18th May	To be Arranged	15th June	Narendra Kotiyan - Basque, Catalan & Argentine.
25th May	Dr. Cyriax - Swedish		

The 11th May meeting will be held at Wellington Avenue School, Old Church Road, Chingford. Other meetings at Oxford House, Mape St., E.2. (off Bethnal Green Rd), at 20.00.

ROSSLI SCHOTTISCH

Couple Dance. Facing L.O.D., inside hands held, free hand on hip. Beginning with outside foot - man L, lady R.

- I
- 1) Heel, toe, step, close, step.
  - 2) With other foot, repeat above.
  - 3) With outside foot, tap toe on floor, crossing it towards partner, then tap other toe on floor, crossing it away from partner
  - 4) Taking both hands, turn partner in a small circle with four walking steps.

Repeat this three more times.

II Waltz hold. Man L. foot, lady R.

- 1) Tap heel, toe, step, close, step, in L.O.D.
- 2) Repeat against L.O.D.
- 3) Four spring-waltz steps, turning and progressing slightly in L.O.D.

Repeat three times more.

III Waltz hold.

- 1) Four slipping steps in L.O.D., turning on the 4th, so that lady has back to centre of room
- 2) Four slipping steps in L.O.D., turning to own side on 4th.
- 3) Four spring-waltz steps, turning and progressing slightly.

Repeat once more

Repeat whole dance.

Recordings of music for this dance are available.

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## 20% DISCOUNT

The chance now exists to buy Society records and books at reduced rates.

Make your enquiries to :- Miss Marjorie Bracey  
125 Reigate Avenue,  
Sutton, Surrey

Ed. Note:

The above is Marjorie's present address; the address given last month at Harrow is her parent's address. We apologise to Marjorie for any inconvenience

We welcome the following new members:

Miss Althea Richardson  
Miss Jean Calder  
Mr. & Mrs. J. Cott



NOTES ON DEMONSTRATIONS

During the first week of February 7th, the Women's Institute organised an English and International Folk Dancing Course at their college near Abingdon Berks. I acted as tutor for the international dancing, which proved extremely popular. Many of our books were sold to representatives of Institutes from Guernsey to Northumberland. I was present at a most enjoyable session of English folk dancing given by Miss Du Cane, well known to schools in Hertfordshire as an expert in teaching dancing and fiddling at the same time.!

On 5th March, I gave instruction at a training course for officers of the Girls' Brigade at Boxmoor in Hertfordshire. This meant more books and records sold.

The Second Folk Dance Concert was given at the International Students House on Friday, 25th March. The audience was most receptive. May I thank the members of the groups who contributed to the success of the evening:

Hornchurch - Dances from Germany  
 Los Ibericos - Spain  
 S.I.F.D. - France  
 Zivko Pirfov Group - The Balkans

Kenneth Ross, of the Gaelic Choir, gave a beautiful rendering of mouth music and folk songs in Gaelic - a pleasant contrast to our dances. An enthusiastic member of the audience introduced himself to me as a Yugoslav in this country to study music. He asked to meet the musician/dancer of the Balkan Group "for he is so very good, the style and atmosphere was perfect, it made me feel I was at home in Yugoslavia. Is English?". What better recommendation for joining Ken's Balkan class?

The S.I.F.D. dancers gave a demonstration of German dances at Lewisham on Saturday, 2nd April; and on Saturday, 16th April, The Croxley Green Mexican dancers will take part in a concert at Holland Park, for the Dawoodi Bohra Union.

The annual holiday dance course for young people will take place at Cromer, Norfolk, from 16th to 23rd April.

On Saturday, 30th April, an S.I.F.D. group will demonstrate dances at Gloucester Training College - a group created two years ago by an enthusiastic student and member of the Croxley Green Group.

KATHLEEN MUNROE JAMES.

SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman	Mrs Margery Latham 14 Beechwood Ave., Kew, Surrey,	PROspect 7055 WHI 9000 Ext. 701
Secretary	Miss Lily Southgate 52 Banbury House, Banbury Road,	AMH 0428 E.9. CIT 1212 Ext. 449
Treasurer & Membership Secretary	Mr. Roland Royston Minton 131Holly Street, E.8.	
demonstration Secretary	Miss Kathleen Munroe James, L4 Oakleigh Drive, Croxley Green,	Watford 24323 Rickmansworth, Herts.

AN IMPORTANT NOTICEROYAL ALBERT HALL 1966

There will be no report on preparations for the programme as there is certain legislation to be dealt with concerning a parliamentary Bill which may make charges for hiring the Hall too prohibitive for the resources of the Society. The members of the sub-committee have discussed the matter with the Management of the Royal Albert Hall and will report on this to the Committee.

KATHLEEN MURROE JAMES

THE CECIL SHARP HOUSE DANCE IN MAY WILL BE ON THE 22nd, NOT ON THE 29th

PROGRAMME FOR MAY

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 1st May	SPECIAL MAY DAY DANCE at Dance Centre	Cliff Beck & Wilf Horrocks	Ian Willson
Sunday, 8th May	Dance Centre	Cliff Beck	Cliff Beck
Sunday, 15th May	Dance Centre	Wilf Horrocks	John Dear
Sunday, 22nd May	<u>Cecil Sharp House</u>	Folk Dance Band	Wilf Horrocks
Sunday, 29th May	WHIT SUNDAY		

COMING EVENTS

7th May - London Highland Games, at Richmond Athletic Ground - Admission 4/-

2nd July Dance at Porchester Hall

5th to 10th July International Musical Eisteddfod, Llangollen.

26th November "See How They Dance", Royal Albert Hall.

As a member of the S.I.F.D., it is your privilege to have your say in the affairs of the Society. Your opportunity will be at the Half-Yearly General Meeting, to be held on Saturday, 11th June 1966, at Hugh Myddleton School, at 3 p.m.

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