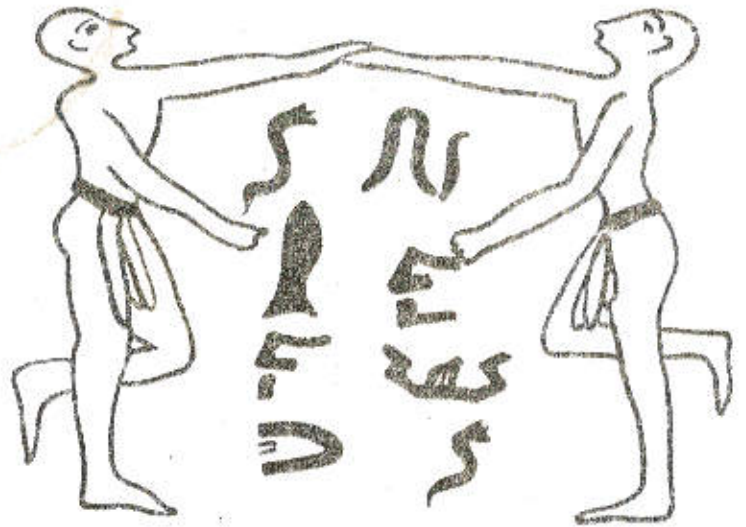
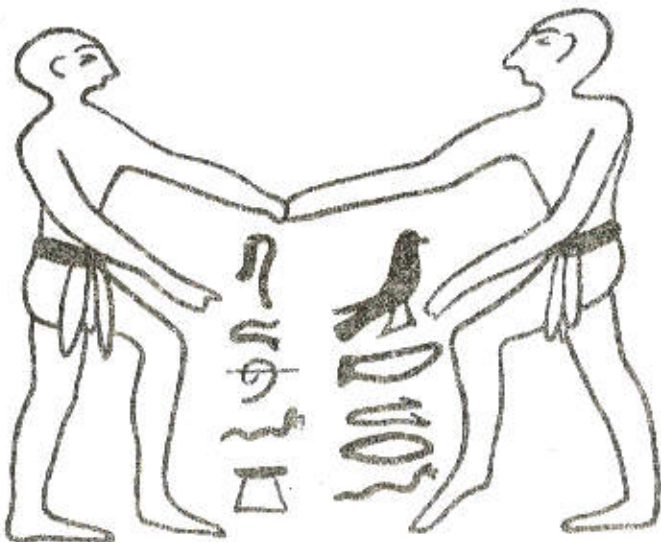




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MATERIAL FOR PUBLICATION TO BE WITH THE EDITOR BY THE 15TH OF THE MONTH
PRECEDING PUBLICATION.

This month's cover is by Christopher Green, from an Ancient Egyptian dancing manual.

Officers of the Committee:

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Membership Secretary:
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Margery Latham,
14 Beechwood Avenue,
Kew, Richmond, Surrey.
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Work: WHI 9000 Ext. 636.

BADGES

S.I.F.D. Badges for lapel, scooter, and car, at 3/6, 7/6 and 12/6 respectively, can be obtained from our Membership Secretary, Roland Minton (address above).

RECORDS

S.I.F.D. records are available from Recorded Sound Ltd., 27-31 Bryanston Street, London, W.1.

BOOKS

Our books are published by Pergamon Press and are obtainable, to order, through any bookseller, price 7/6d.

Discounts are obtainable on records and books purchased by members for their own use. Full details from Marjorie Bracey (address above).

Dear Readers,

Many thanks to those members who completed the forms regarding Sunday Dances sent out with last month's issue. The complaints and suggestions made will be considered by the Committee at a special meeting for this purpose to be held in March, and the results made known in the next issue. It is hoped that the suggestions made by members for the improvement of Sunday Dances will prove helpful, but, inevitably, many of the suggestions cancel each other out, e.g. "More dances for experienced dancers", "Less dances for old-hands, more for beginners"; "More teaching on Sundays", "No teaching on Sundays"; which once again proves that you can't please all the people all the time. However, the Committee will do their best.

Will members who change their addresses, please be sure to notify me and so prevent news-sheets being sent to old addresses and complaints about non-receipt.

Ed.

CONGRATULATIONS to Beverly Pascoe and Brian Maton on their recent engagement. Our best wishes for their future happiness.

SPRING DANCE

on Sunday, 3rd March,

at Cecil Sharp House,

6.30 to 10 p.m.

Two M.C.'s: (Lily Southgate & Ian Willson). Bulgarian Demonstration.
Malaysian Demonstration.

No extra admission charge. Special price reductions for junior members in parties of six or more.

Members and friends are asked to wear costume, to make this a colourful occasion.

SOME YUGOSLAV INSTRUMENTS

Yugoslav folk music is remarkable for its variety and the large number of different instruments used in the various parts of the country. Among percussion instruments, one of the most interesting and widely played is the Tapan, struck with two sticks, which, unlike many drums, often serves as a solo instrument. In Macedonia, the Tapan always accompanies the Zurla for men's dances, such as the Teskoto.

By far the most common of the wind instruments is the Sirvala, or pipe. It is an indispensable feature of all village dances and festivities. The Sopile and the Zurla, which are considered ancestors of the oboe, are also found over a fairly wide area. The Zurla used to be played as Macedonian warriors went into battle.

The most interesting and characteristic of the stringed instruments is the Gusle, which can have one string or more, and for centuries accompanied songs of hope, and resistance to Turkish subjugation. The Tamburica, somewhat similar to the mandolin, has many forms and every region of the country has its own version of the tambura. Notable among them are the long-necked Citelija, reminiscent of Turkish instruments, and the Sarkija, or Cargija, since they are probably the only types of Tambura that have retained their original form.

There is also a bagpipe, the Gajde, made of animal skin.

The instruments used for folk music in Yugoslavia are mainly made by the players themselves and often display a high level of craftsmanship.

DORITA E PEPE

What a professional couple this is. They really have made a profound study of the folk music of Latin America, and the two-hour recital they gave at Hackney Town Hall on the 6th February was performed with the ease and fluency which comes with a thorough knowledge of their subject. The fact that they are English (Londoners in fact) and not South American makes their performance all the more commendable as Dorita's singing and Pepe's guitar-playing really captures the spirit of the Latin-American countries, covering the different styles and rhythms of Mexico, Colombia, Venezuela, Peru, Uruguay, Bolivia, and Argentina. The folk music of Latin America has been very much influenced by the Spanish Conquistadores and the Negro slaves they took with them and although it is impossible to know what the true Inca and other Indian folk-music was like before the Spaniards arrived, it is still possible to find, in the more unsophisticated villages, traces of American-Indian rhythms, and it is the Indian, Spanish and Negro influences, together with later infiltrations from Europe that make this a most ethnologically interesting area.

I am not an aficionada of folk-singing, with the exception of the Balkans, but after two hours of Dorita and Pepe, I came away wanting still more, and so can thoroughly recommend listening to them should they come your way, for their singing, guitar-playing, and the very interesting explanatory lecture which accompanies their songs.

L. S.

HUNGARIAN DANCING

A new Hungarian group has been formed, under the tutelage of Alan McLean, who has recently spent some time in Hungary collecting choreographies of the more popular Hungarian dances. The group meets every Monday from 8 to 10 p.m. at Marlborough School (Chelsea & Westminster Institute), in Sloane Avenue, S.W. This is a short walking distance from both Sloane Square and South Kensington stations.

The group has plans to put on public performances and eventually hope to exchange dance visits with one or more Hungarian groups, and invite teachers and choreographers here; but first the group has to get established, and would welcome new members - both complete beginners and more experienced dancers, and especially male dancers.

Further enquiries from Alan S. McLean, 6 Epsom Close, Northolt, Middx. 422-6498.

A NEW FOLK DANCE GROUP

A new folk dance group has been formed at Borough Green, near Wrotham, in Kent. An Inaugural Dance will be held in the VILLAGE HALL, HIGH STREET, BOROUGH GREEN, on SATURDAY, APRIL 27TH 1968, from 7.30 until 11 p.m. All Society members are cordially invited to come and help the group off to a good start.

Tickets at 5/-, and further details, available from Ian Willson, 55 Lewis Court Drive, Boughton Monchelsea, Maidstone, Kent.

AN EASTER DANCE

Watford International Folk Dance Group are holding an Easter Dance on FRIDAY, 5th APRIL 1968, at 7.30 p.m. at THE MEMORIAL HALL, LETCHMORE HEATH, WATFORD, HERTS, at which the DUNAV band will be playing. Admission: 6/-. (Letchmore Heath village is two miles East of Watford).

BIRMINGHAM

The International Folk Dance Group of Birmingham has moved from King's Heath to the centre of Birmingham and now meets every Thursday at 7.30 p.m. at the British Council, 120 Colmore Row (1 minute from Victoria Square). All enquiries should be made to the Secretary, Mr. John Crawshaw, 144 Moor Hall Drive, Sutton Coldfield, Warwickshire. (Tel: 021-308-0614).

CHANGE OF ADDRESS: Fred Sneed's new address is:- 34 St. Christopher's, Handsworth Wood, Birmingham 20.

FROM LITTLE ACORNS.....

In the United States, mixed (non-specialist) folk dance clubs, similar to ours, have been in existence for many years; but here, in spite of isolated attempts to interest the general public in international folk dancing and music in the pre-war years, it remained very much a minority taste. It is of interest that one of these early attempts was in 1937, when Philip Thornton brought a Roumanian team here to appear in the E.F.D.S.S. Festival at the Royal Albert Hall.

Early in the war, the Government sponsored the establishment of the International Youth Centre at Port Street, to provide a meeting place for English and foreign refugee students. At this time, there were many American G.I.s stationed in London, among them Nat Brown, who had been a keen folk dancer at home. He joined the I.Y.C. and got some of the members, including Bert Price, Irene Fyffe, Mourie Pfeffer etc., to join him in starting a dance group at the Centre. It was very successful, and in 1946 they formed the S.I.F.D. as an independent body.

In 1947 I joined the Centre and after a while various friends who were members of both organizations tried to persuade me to go FOLK DANCING! With my usual sense of time and direction, I inevitably went to Cecil Sharp House when the Dance was at Drury Lane, and vice versa. When I eventually found the right place on the right day, the sight of all those people capering about, most of them dressed in the folk dance "uniform" of the day, white shorts, white shirt, long white stockings and tennis shoes, almost put me off for good and I swore I would never try it. Somehow I did in the end, and I'm still hopping about after 20 years.

At this time, the Society held two regular weekly classes at Carlyle School for Girls, Chelsea. Beginners had two hours of tuition, followed by a short social dance, on Wednesday, and the advanced were taught on Fridays. Philip, a very early member, had occasional Balkan meetings at Chenil Galleries, which finally became a fortnightly event at the School. Attendance was very small at first; the steps and rhythms seemed far too difficult for the average dancer in those days, but nevertheless, these meetings were largely responsible for the present widespread interest in Balkan music. Ken Ward, Margaret Colato and Ken Coultrup were among Philip's pupils at this stage. About then, Ken, feeling that a dance group based in East London would gain support from people unable to reach Chelsea, together with his brother, founded Harrow Green.

The first Albert Hall Show was in 1948, held at the request and under the auspices of UNESCO. Bert Price was chiefly responsible for the direction, and it was sufficiently popular for the S.I.F.D. to put on their own Show in the following year.

In 1958, the Society entered its third phase as a part of the Central London Institute; Margaret Colato's Spanish Group joined fully fledged as an S.I.F.D. class, and the programme became much as it is now. For a short while at this period the Society embraced what I think was the most enthusiastic and hard-working Group of all, the Polish "Opaczno". Unfortunately, internal difficulties persuaded them that independence would answer their problems, and they no longer exist as such.

Last year the Society celebrated 21 years of dancing and, to point out the old adage (slightly modified) once a folkdancer, always a folkdancer; Nat still comes along to the Society Socials whenever he can.

▲NON.

ROUMENIAN DANCES

MARIOARA
(MH-RHE-O-~~AH~~-RH)

This is a Czardas-like dance for couples, from Transylvania, an area which previously belonged to Hungary and the Hungarian influence upon the dance is strongly noted.

Formation: Double circle, couples, M on inside facing out, W on outside facing in; M hands on W shoulder blades, W hands on M shoulders. (Shoulder-waist position may be used). Or, anywhere on the floor.

- Fig.1 1. Step to R on R (ct.1); touch L next to R, no weight (ct. &); step to L on L (ct.2); touch R next to L, no weight (ct. &).
2. Step to R on R (ct.1); step L behind R (ct.&); step to R on R (ct.2); touch L next R, no weight (ct.&).
- 3-4. Repeat above with reverse action (i.e. starting to L instead of R).

- Fig.2 1-4. Place R shoulders adjacent, L hand on partner's upper R arm, R hand on partner's upper L arm; turn clockwise, stepping fwd on R, slightly flexing R knee (ct.1); step L behind R (ct.&); rep. for 8 counts (both starting with R leading). On the last "&", instead of stepping L behind R, swing L fwd pivoting on R $\frac{1}{2}$ -turn R so as to place L shoulders adjacent.
- 5-8. Rep. above figure, turning anti-clockwise and starting with L. On the last "&", partners face.

Rep. dance from beginning.

ALUN&LUL

Formation: Circle, no partners, hands placed on each other's shoulders, or in low 'V',

- Fig.1 1-2 All move R. Step R to R (1), step ^L/behind R (and), rep. that much again; step R to R (1), stamp with L heel twice near R foot (and, 2); pause (and).
- 3-4 Rep. above in reverse, to L.
- 5-8 Rep. all of above, once in each direction.

- Fig.2 1. Move R. R to R (1), L behind R (and), R to R (2), stamp L near R (and).
2. Rep. above in reverse, to L.
- 3-4 Rep. all of above, once in each direction.

- Fig.3 1-2 In place, step R (1), stamp L near R (and). Step L with L (2), stamp R near L (and); step R with R (1), stamp L near R twice (and, 2), pause (&).
- 3-4 Rep. above starting with L.
- 5-8 Rep. all of the above.

Repeat entire dance.

THE SCHUHPLATTLER

The Schuhplattler dances are uniquely Alpine. They originated with the Bavarian woodcutters; they grew in the Bavarian villages and cities; they are preserved and taught chiefly by Schuhplattler societies in Bavaria today. There are two ideas concerning the origins of the dance, each idea supporting actually rather than opposing the other. Both agree that the dances were originated in the Bavarian-Tyrolian Alps by woodcutters in their free time in the mountain forests. One idea is concerned with the rhythmic slaps on the shoes and thighs by the performers of the dance. These slaps imitate the sounds of the forest, particularly of some of the hunting birds, such as the woodpeckers. Woodcutting crews used to stay all summer in the forest cutting wood for construction, forest conservation and winter fuel. These men had to entertain themselves and in course of time became good imitators of birds and animals they saw and heard.

A second idea concerns the strutting walk used in most Schuhplattlers. These original dances imitated the Auerhahn, a grouse-like wild bird of the forest clearings during its mating season. The Schuhplattler for men originally was to imitate the fighting between two male birds to demonstrate their prowesses to the female; the plattler for men and women in love again imitating the male bird strutting and showing off with the female appearing impressed while moving in circles around the male.

The initial growth of the Schuhplattler saw nearly every village and club adding variations or originating new versions until there were as many Schuhplattlers as there were villages with woodcutters. The second growth period was one toward quality and standardization of the steps of many of the more popular patterns of versions.

An example of a man's dance in imitation of two male birds fighting is the RUPOLDINGER or REHBACHER, with repeated plattlers serving as a chorus to verses of pretended arguments, threats, shoving, slapping and hitting. Some facts are reminiscent of the Scandinavian Ox Dance.

Style notes: In Bavarian plattling, when the thigh is being slapped it is raised so that it is parallel to the floor; the leaping motion in good plattling comes when the man shifts his weight to alternately raise one knee and then the other in order to slap the thighs or soles of his shoe. The slap of either foot behind the body should be done with the body held upright. Hands are held at shoulder level, elbows down, when they are not slapping a thigh or a foot. The women twirl flat-footed, the head held erect, left hand on left hip, right hand holding lower right corner of apron is also on left hip near left hand. It is a two-step pivot turn, not a waltz. When the men move clockwise around the inside of the women's circle they are in a slightly crouched position. As the men pass the women, they can flick the skirts in playful gesture while emitting loud shouts. They "catch" their girls around the waist with the left arm as they join them in the waltz at the end of the Plattle music, and the man's left and girl's right arms are held straight and pointed down at an angle towards the floor. This is a tricky catch and requires practice. There is no bounce, and the knees are kept fairly stiff when waltzing.

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S.I.F.D. CLASSES

1967/1968

Winter Term: 8th January to 5th April

Spring Term: 22nd April to 28th June.

Fees: For one year's classes (three terms) :-

30/-d	for 1 class per week
£2	for 2 classes per week
£2.10s.	for 3 classes per week
£3	for 4 classes per week.

The classes are as follows :-

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

Monday	7.00 to 8.00	Spanish: beginners	Felisa Victoria
Monday	8.00 to 9.30	Spanish: intermediate & advanced	Felisa Victoria
Monday	6.00 to 8.00	General European: advanced	Margery Latham
Monday	8.00 to 10.00	Polish	Betty Harvey
Thursday	7.00 to 8.00	Flamenco: beginners	Felisa Victoria
Thursday	8.00 to 9.30	Flamenco: intermediate.	Felisa Victoria

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

Tuesday	6.30 to 7.30	Balkan: beginners	Ken Ward
Tuesday	7.30 to 9.30	Balkan: intermediate & advanced	Ken Ward
Wednesday	7.00 to 9.00	General European: beginners	Margery Latham.

Light refreshments are available at both schools.

Our classes are open to members only, but anyone, whether a member or not, may try a class, which he has not previously been to, once without charge.

In order to enjoy our Sunday dances, and also put on worthwhile demonstrations, it is essential that members learn the dances properly. To do this one must have proper tuition by attending our classes. We hope that all members who are within distance will make the effort to attend at least one weekly class. You will obtain far more enjoyment from your dancing and you will be helping to raise the general standard.

Outrage at Clerkenwell

This month is the centenary of one of London's grimmest events - the Fenian outrage, as it was called, at the Clerkenwell House of Detention.

Michael Barrett and associates blew up the prison wall. No prisoners escaped but six people were killed and 120 injured. Barrett's execution in 1868 was the last public hanging in England. The Hugh Myddelton School in Corporation Row now occupies the site with the dungeons beneath.

PROGRAMME FOR SUNDAYS

		<u>Musicians</u>	<u>M.C.</u>
March 3rd	SPECIAL SPRING DANCE at Cecil Sharp House. (See page 3).		
10th	Dance Centre	Wilf Horrocks	Wilf Horrocks
17th	Dance Centre	Cliff Beck	George Sweetland
24th	Dance Centre	Caroline Thomas	Stephen Ward
31st	Dance Centre	Cliff Beck	Roland Minton
April 7th	Cecil Sharp House	Folk Band	Wilf Horrocks

Time: 7 to 10 p.m. Admission: 5/- for non-members, 4/- for members.
(N.B. The Spring Dance on 3rd March will commence at 6.30 p.m.)

WEEKENDS AWAY

22nd/24th March. HALSWAY MANOR WEEKEND. Details of this house, and how to get there etc have been given in previous issues. Response has been good but there are a few vacancies left. Applications for bookings should be sent to Michael Clark, 14 Weldon Place, Church Crookham, Aldershot, Hants. The full cost of the weekend will be £3 (plus 6/- for Friday supper, if required), with reductions for children. Cheap rail fare is available for travel on trains leaving London at 6.30 p.m. and later, saving 25/6

WHAT'S ON

- March 1st Spanish Fiesta, with Rafael de Sevilla, at Battersea Town Hall, 7.45 p.m. Tickets from Town Hall, 6/-, 5/-, 3/-.
- 1st An evening of music by DUNAV for Hoddesdon Folk Music Club, 8 p.m. at The Salisbury pub, High Street, Hoddesdon, Herts. Admission 5/-.
- 4th Manitas de Plata, flamenco guitarist, at the Royal Albert Hall, 8 p.m. Tickets 5/- to 30/-.
- 7th Musical Instruments of Turkey. A lecture by the Royal Anthropological Society, at 21 Bedford Square, W.C.1. 6 p.m.
- 21st The Social Position of Village Musicians in India. A lecture by the Royal Anthropological Society, at 21 Bedford Square, W.C.1. 6 p.m.
- 22nd/24th FOLKDANCERS' WEEKEND AT HALSWAY MANOR. Details above.
- April 5th An Easter Dance run by Watford International Folk Dance Group. Details on page 5.
- 27th International folk dance at Borough Green, Wrotham. Details on page 5.