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Editor: Lily Southgate, 52 Banbury House, Banbury Road, London, E.9.
Telephone: Home 01-985-0428. Office: CITY 1212 Ext. 552.

Assistant: Sylvia Fulton, 22 Landseer Road, London, N.19.
Telephone: Home 272-5827. Office: MAN 7800 Ext. 263.

Typist: Barney Salmon.

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

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This month's cover is by Jill and Philip Durne, to complement the article on Japanese Dances, on page 7.

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Officers of the Committee:

Chairman: Bert Price,
22 Sunnydale Road,
London, S.E.12

Secretary: Dorothy Bryan,
Flat 1, Braunton Mansions,
28 Rosebery Avenue, E.C.1.
837-2438.

Treasurer: Marjorie Bracey,
30 Cygnet House,
Belsize Road,
London, N.W.6.
328-1592

Membership Secretary:
Roland Minton,
131 Holly Street,
Dalston, E.8.

Demonstration Secretary:
Margery Latham,
14 Beechwood Avenue,
Kew, Richmond, Surrey.
Home: PRO 7055
Work: WHI 9000 Ext. 523

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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 7/6.

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

IMPORTANT NOTICE

*
 * CONTRARY TO THE ANNOUNCEMENT MADE IN LAST MONTH'S "NEWS", WE *
 * SHALL, AFTER ALL, BE DANCING AT CECIL SHARP HOUSE ON THE FIRST *
 * SUNDAY IN AUGUST, AND NOT AT THE DANCE CENTRE. PLEASE PASS ON *
 * THIS INFORMATION TO YOUR FRIENDS AND BRING THEM ALONG TO SUPPORT *
 * THE DANCE. *
 * *****

" S E E H O W T H E Y D A N C E "

- at -

GRAND HALL, OLD HAMMERSMITH TOWN HALL, FULHAM ROAD,

- on -

Saturday, 5th October, 1968

at

7.30 p.m.

Admission: 7/6 reserved, 5/- unreserved.

Tickets from: Tony Lathan, Flat 9, 118 Avenue Road, W.3.

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The above Show is being organized by our Demonstration Secretary, Margery Lathan. Christopher Hatton School has been booked from 2 p.m. to 10 p.m. on Saturday, 14th September, for the purpose of a rehearsal, which all participants are requested to attend. (Team leaders will book times for their respective teams). All teams are asked to take part in the Finale, which will be rehearsed on the 14th September from about 4 to 6 p.m. PLEASE MAKE A NOTE OF THE DATE OF THE SHOW AND OF THE REHEARSAL. ALL ENQUIRIES REGARDING PROGRAMME ETC., SHOULD BE ADDRESSED TO THE DEMONSTRATION SECRETARY (Address on page 2).

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THE CHAIRMAN WRITES.....

It is midnight, Sunday 7th July, and I have just got home after a most enjoyable day at Cecil Sharp House. The article I had already written for the News - a dry appeal for support of our new classes - is hereby postponed until August while I think about the success of our Hungarian day.

When, at Jack Richardson's request, and with his help, I commenced organizing this Hungarian revision course, I was worried that the attendance might be poor but how wrong I was! 26 people arrived at 11 a.m. prepared for a day's work and a day's enjoyment in revising those dances taught by Magda Ossko at the last Swansea course, and it was most enjoyable.

What a magnificent job Catherine Tribe made of the teaching, and what memories it evoked of Magda at Swansea and how nice it was to be dancing again to the accompaniment of Donald Campbell. Even the Swansea rain came to add to the memories. We owe a big Thank You to Catherine and to Donald, as well as to everyone who assisted in the organization and to Marjorie Bracey who produced most of the picnic lunch. Yet these people do not need Thank You's. They enjoyed it so much themselves that some even thanked me!

Then, in the evening, the Bodrog Folk Dance Ensemble, who happily insisted in coming some 35 strong, with three changes of costume, with complete band, and in giving a genuine display instead of the uncostumed appearance that their organizers originally offered. What an evening, with that exciting orchestra, those strangely dark Gypsy faces, that clarinet player, the leading violinist, the cymbalon, and those dancers, the swirl of colour and the vibrations from the music! A glorious evening, and one that makes sense of all that the Society stands for; friendship with, and some understanding of, other nations, their similarities and their differences, and a feeling that perhaps here lies, in some small way, the key to international understanding.

I am sorry for those members who could not come; they missed a superb evening and one which all those who were present wished could have lasted longer.

.. .. .

Monday night, midnight again. This evening I took some Basque friends to Ashford, Kent, to see a performance by the Basque team Andra Mari, on their way to the Eisteddfod.

A very good evening and some lovely costumes and dances to remind me of the time when, with Peter Warwick, the S.I.F.D. danced the wine glass dance in the Albert Hall and also when, with Simon Guest, we performed the *Makil Txiki* and later the Big Sticks.

I am sure that a fuller report on the Eisteddfod will be written, so I'll not say a lot about the dances, except to say that this Basque Group performed with such verve and expertise and were so well accompanied musically that I feel they will get high marks at the Eisteddfod. (Ed. note: They were awarded 1st Prize). I did not approve of their so-called ancient Basque dance,

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performed with smudgy black faces and greasepaint beards (I even suggested they should not try it on at Llangollen, 'pure theatre' I told them) but for the rest it was superb stuff. The dance de St. Michel (Christians triumphant against the Moors), the dance with hoops, the dance where the men had to honour the ladies, one by one, until all were dancing, and so on; superb. But how even more interesting to listen to their music and to wonder how much it might owe to the English martial music from the Peninsular War? and also to wonder how much some of the steps in our Scottish Highland dancing might not owe to the same excursion?

It was said that they could not incorporate (for political reasons) their Basque national colours in their dresses and sadder to hear some stories of oppression, but at the same time, how heartening to know that their pride in their race and their culture (which is not Spanish) lives on and grows stronger under difficulties.

I wish them well at Llangollen and turn now to think of the organization of the hospitality we are preparing for the Spanish group from Burgos on their way home from the Eisteddfod.

.. ..

Sunday, 14th July. It is midnight again. We have been given a private demonstration this afternoon by the Spanish dancers from Burgos (they came third at Llangollen) and since so many of you may regret not having seen them I will tell you the history of this venture and at the same time of how the Society has helped some visiting folk dancers.

It was on Thursday, 4th July, that Lucille Armstrong telephoned me to say that she had learned that this group would appreciate being accommodated in London on their return from Llangollen and that they would be very willing to dance, as it were, for their supper.

I thought immediately, what an excellent chance for us to live up to our aims and at the same time to be privileged to see a private demonstration by this group. I had no means of finding out quickly exactly when they would be arriving in London, nor when they would be leaving, and therefore when they would be able to dance. Nevertheless I telephoned around, and especially to our Spanish Group, to find out whether in fact we could arrange accommodation and also a demonstration. I 'phoned, amongst others, George Sweetland, and asked him if he could root around for me to find enough people to board them for Saturday night, supposing the venture came off, and George did this very nobly. We found that Margaret Colato could take three people, Lucille would be taking the musicians, Alex Beauclerc could take two dancers, Freddie Gore could take two, Alec Osbourne seven, your Secretary Dorothy Bryan would take seven, and if any were left over, Lawrence Howell promised to take two or three. It looked as if the project was possible. Then I asked George, since he was going to Llangollen, to check with the Spanish their times of arrival and departure from London, to 'phone Harry Whitaker from there, and if all was well to advise him of the final arrangements so that he could put a notice in the Evening

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Standard, (as was announced at Cecil Sharp House) to let members know where and when the demonstration would be. This was done, and at 6 p.m. on Saturday all the hosts and hostesses awaited the arrival of the Spanish Group at the chosen rendezvous-Charing Cross station. It took an hour there to sort things out but finally the hosts left with their charges. How well they looked after them was evidenced by the happy Spanish faces the following day, Sunday, at 4 p.m. at Floral Street. (A private word with Lucille confirmed their praise and gratitude for the kind reception they had experienced).

Their demonstration was a joy and you will be pleased to know that we also made a silver collection from the audience to show our appreciation (also that your Society donated £5 to help them on their way). I regretted very much that it was not possible to get a notice posted to all members advising them of this venture but, owing to the short notice, it was impossible to do more than we did, which was to send a few letters to group leaders, to telephone others, and to ask Margery Latham to announce it at classes, and the Spanish class to do likewise, and to put the announcement in the evening paper. Next year I hope to learn at least two months in advance which groups we can help in this way and to so organize it that we really have a ball!

In concluding, I am very pleased to give you advance notice that we are now preparing for your next Swansea Course - August 1969 - that Jack Richardson has kindly consented to organize this event once again, and to ask you to please let me know your preferences for the dances to be included. Shall we try to bring Magda over again? or the leader of this Burgos group? Or a Swedish or French expert? If any of you have preferences, or a particular wish for a certain country's dances to be included, I should be glad to learn of them, for only then can your Committee give you the course you really want.

BERT PRICE

DEMONSTRATIONS

On the 14th June, we provided a general demonstration for Catholic Children at the Guildhall, Ilford, and on the 29th June for the Marie Curie Cancer Research Centre, both of which were very well received.

Margery Latham will be taking a team of dancers to Dillington House, Somerset College on 13th December, to give a teaching session to students there.

N.B. MARGERY LATHAM WOULD LIKE ALL MEMBERS TO NOTE THAT THE NUMBER OF HER TELEPHONE EXTENSION AT HER OFFICE HAS BEEN CHANGED TO 523. THE NUMBER IS NOW WHITEHALL 9000, EXT.523. (EDUCATIONAL DEPARTMENT).

CONGRATULATIONS! to Pat Root and Stan Dillon who were married on the 29th June. Our very best wishes for your future happiness together.

REPORT ON JAPANESE FOLKLODIC ART DANCES, CAMBRIDGE ARTS THEATRE
 SUNDAY, 9TH JUNE

Having both just returned from a week's family holiday (separately), we hoped the "Japanese Folkloric Art Dances" advertised for the Sunday evening in the local Arts Theatre would prove worth a visit.

The dancers were students from Tamagawa University, Tokyo. They were accompanied by their President, Dr. Obara. In his greetings, Dr. Obara stated that the performance we were to watch represented a phase of traditional Japanese culture as apprehended with new sense and candidly accepted by young Japanese people.

Before the folk dancing, we had to sit through an hour's play all in Japanese. This was summarised in our programme and we were well able to follow the story. Our main interest, of course, was in the dancing and we were relieved when it did start.

The first dance "Viewing Cherry Blossoms", signified an opening ceremony. Three kimono-clad girls, carrying branches of cherry blossoms, entered with a simple sliding walk, first on the heel and then toe-down. They were joined by two other girls to make a pleasant dance dedicated to the gods. The next item, "Kuroda Bushi", signified a celebration of events in the period of the samurai. Brandishing fans instead of swords this item was danced by three men, and originated in the Hakata district of Kyushu island. "Wisteria Maidens" is a famous Kabuki dance adapted from "Otsue", picture of Charm Against Evil Spirits. The maidens, carrying wisteria branches, danced so gracefully with lovely movements of the head and hands.

The next item was obviously one of the most popular for many in the audience. "Hachijo Drum" apparently dates back to the 16th and 17th centuries when the island of Hachijo was a place of exile and the warriors were deprived of their arms and trained themselves by beating drums. The exciting rhythmic beat increased and increased in tension, the men drummers replacing each other without so much as a missed beat, sometimes one or two drumming at one time and sometimes all together, with fantastic speed of rhythm. A lovely scene came next, eight girls, all carrying floral hats for the "Flower-Hat Dance". Twisting and turning the hats in two lines, then in a circle and many other fascinating patterns, this was very effective and celebrates the rich harvest in Yamagata. The men then had their turn, all carrying large beautifully decorated umbrellas with tinkling bells. With much leaping, hopping, twisting, and twirling the umbrellas, they depicted the peasants praying for rain. We wondered just how many umbrellas were damaged at each performance, so quick were their movements and the tempo of the dance.

A delightfully simple dance for children followed. "Children in the Snow Countries" consisted mainly of simple movements, warming hands, skipping, jumping, and at one time in a formation extremely like the "Conga". "Echigo Jishi" was a very spectacular scene by the girls and men this time, based on a belief underlying the magic of driving off diseases and calling in happiness. The girls danced with large dragon heads on one hand, puppet-fashion, and the

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other hand supported the body and tail of the dragon in the form of a flowing piece of material. The men were very acrobatic and this dance was a very colourful and lively performance. The dragon heads were removed and placed backstage and, we supposed, happiness was then called in with each dancer gracefully waving, in wide circles, long loops and patterns, very very long narrow strips of white material. This was very effective, more so because of the skill of the dancers.

"Renjishi", another Kabuki Dance, consisted of two dancers with huge wigs representing the manes of fierce lions. These manes, which nearly touched the floor, were white and brilliant orange. The dancers pranced around the stage throwing their manes about with wide circular movements of their heads and bodies. Apparently there is a lot of training and skill before dancers can participate in this dance. A touch of comedy was added for us when, near the end, they faced backstage and their manes and gorgeous costumes were adjusted by two attendants, and they then completed the dance.

The whole troupe were on next in a spectacular and most energetic "Wild Horse Dance". The girls were leading the men with red and white striped reins, and the men, enclosed in the frame of a horse, and obviously enjoying the bright and quick tempo, galloped and pranced all about the stage. This dance represents the livestock-raising in North Japan.

Finally, the "Awa Dance", from Tokushima City, West Japan, where a whole week of dancing in the Festival is dedicated to the memory of remote ancestors. The basic rhythm is simple, and the dancers were free to arrange the beats according to their liking, which produced a colourful scene with much arm waving and rhythmic beating, and the whole troupe openly displaying their enjoyment.

The music was surprisingly easy to listen to, with very little traditional Japanese music; some was orchestrated, some with traditional instruments (all, presumably, on tape). It was arranged by Yoshiji Nagata, Shigekiyo Koyama, Michio Kikukawa and Sakichi Kinoya under Yoshihumi Takanori. The choreography was imaginatively arranged by Junko Okada and Setsuko Kayazumi.

The costumes were delightful and very colourful; and we noticed particularly in the play and in the more gentle dances that the women hid their hands in the very wide sleeves of the kimonos, giving them a deformed appearance for we could not see the bent elbow. We wonder if this is perhaps because of the primitive dislike of physical contact, or of the humbleness of the woman in Japan?.

JILL DURNE and AVRIL DRING.

POLISH NEWS

On Monday, 17th June, the Polish class held a farewell party for Angela and Tony Zuger, who left us last month for Switzerland, to wish them luck and express the hope of seeing them again in the not too distant future.

While our class leader was holidaying and searching out dances and costumes in Poland, the rest of the class were seeking inspiration in Regents Park Zoo. This was a class visit arranged at the invitation of one of the members during a special evening for zoo staff and friends, and was greatly enjoyed by all who attended.

S.I.F.D. CLASSES - 1968/69.

<u>MONDAY</u>	<u>Institute</u>	<u>Tutor</u>
6.00 to 8.00 European National, adv.	Christopher Hatton School	Margery Lathan
7.00 to 8.00 Spanish, beginners	"	Felisa Victoria
8.00 to 9.30 Spanish, inter. & adv.	"	Felisa Victoria
8.00 to 10.00 Polish	"	Betty Harvey
8.00 to 10.00 Hungarian	Kingsley School, Chelsea	Alan McLean
<u>TUESDAY</u>		
6.30 to 8.30 Yugoslav, beginners & inter.	Hugh Myddelton School	Ken Ward
8.30 to 9.30 Yugoslav, advanced	"	Ken Ward
7.30 to 9.30 European National	Bethnal Green	Peter Oakley
7.30 to 9.30 European National	Greenwich	Bert Price
<u>WEDNESDAY</u>		
7.00 to 9.00 European National, beginners	Hugh Myddelton School	Margery Lathan
7.30 to 9.30 European National	Sydenham & Forest Hill	Bert Price
<u>THURSDAY</u>		
7.00 to 8.00 Flamenco, beginners	Christopher Hatton School	Felisa Victoria
8.00 to 9.30 Flamenco, intermediate	"	Felisa Victoria
7.30 to 9.30 European National	Fulham & S, Kensington	Bert Price
7.00 to 9.00 Flamenco	Kensington	Sandra Escudero
9.00 to 10.00 Spanish	"	Sandra Escudero
<u>FRIDAY</u>		
7.30 to 9.30 European National	Paddington	George Sweetland

Christopher Hatton School is at Laystall Street, Rosebery Avenue, E.C.1.

Hugh Myddelton School is at Corporation Row, Clerkenwell Green, E.C.1.

Kingsley School is at Globe Place, off Kings Road, Chelsea. (5 minutes walk from Chelsea Town Hall in Kings Road; nearest stations Sloane Square, Earls Court, South Kensington.)

(Will the teachers of the classes in other schools please let me have the correct names of the schools and the addresses, for publication. ED)

SPANISH

Some of the members of the Spanish class feel there is no room, or need, for a second Spanish class within the Society, and one member has written to the Committee objecting to the formation of this second class. The Chairman has replied to the letter and the matter is being reconsidered by the Committee.

RENEWAL OF MEMBERSHIP

Membership subscriptions become due for renewal in September. For this purpose, we are enclosing herewith a Renewal of Membership Form which should be completed and returned, with your cheque or Postal Order, to the Membership Secretary.

If you live within reasonable distance of London, we hope you will decide to enrol for one or more of the many classes we shall be running next term, and to assist you with your choice of classes and to enable you to renew your S.I.F.D. membership and enrol at the same time, we shall be holding an -

ENROLMENT DANCE

- at -

CHRISTOPHER HATTON SCHOOL

Laystall Street, Rosebery Avenue, E.C.1

- on -

Wednesday, 4th September,

Dancing from 7 - 10 p.m. Enrolment from 6 p.m. onwards.

A list of classes is on page 9.

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PROGRAMME FOR SUNDAYS

		<u>Musicians.</u>	<u>M.C.</u>
August 4th	Cecil Sharp House	C.S.H. Band	Walf Horrocks
11th	Dance Centre	Caroline Thomas	(To be arranged)
18th	Dance Centre	Harry de Caux	Peter Oakley
25th	Dance Centre	Walf Horrocks	Roland Minton
Sept. 1st	BANK HOLIDAY WEEKEND - NO DANCE		

Time: 7 to 10 p.m. Admission: 5/- for non-members, 4/- for members.

IF YOU HAVE A COSTUME OR CAN BORROW ONE, WEAR IT AT THE CECIL SHARP HOUSE DANCES, TO HELP MAKE THE SCENE MORE COLOURFUL.

Cecil Sharp House is at No.2 Regents Park Road, N.W.1. (Nearest Underground, Camden Town)

The Dance Centre is at No.12 Floral Street, W.C.2. (Nearest Underground, Leicester Square).

WHAT'S ON

August 3rd DANCING AT THE COCKPIT, HYDE PARK, from 4 p.m to 6 p.m.

Up to August 4th Last few days of the Tees-side Festival (from 27th July to 4th Aug).

September 20/22 FOLKDANCERS WEEKEND AT SURREY CREST. Bookings and details from Roland Minton (address on page 2).