

S.I.F.D.

NOVEMBER 1972

News



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This month's cover showing a Swiss gentleman, from Engelberg,
is by Caroline Thomas.

SOCIETY FOR INTERNATIONAL FOLK DANCING

Officers of the Committee:-

Chairman: Bert Price,
22 Sunnysdale Road,
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Secretary:

Dorothy Bryan,
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28 Rosebery Avenue,
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Treasurer: Harry Whitaker,
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Membership Secretary (Ex-officio member):

Roland Minton,
131 Holly Street,
London E.8.

Demonstration Secretary:

Margery Lathan,
14 Beechwood Avenue,
Kew, Richmond, Surrey.
Home: 01-876 7055
Office: 01-930 7022 Ext. 3447.

AFFILIATED GROUPS

MERTON PARK INTERNATIONAL FOLK DANCE GROUP meets every Wednesday from 7.30
to 9.30 p.m. at Rutlish School, Watery Lane, London S.W.20. Details from Charles
Steventon, 64 Erridge Road, Merton Park, London S.W.19. Musician: Wilf Horrocks.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP hold classes on Tuesday evenings during
the Autumn and Spring terms commencing 26th September 1972, from 7.45 to 9 p.m., at
the South Kent College of Technology New Hall, Folkestone. Secretary is Mrs. Evra
Jordan, 62 Marine Parade, Hythe, Kent. (Tel; Hythe 66779) from whom further details
of other activities can be obtained.

BARLOW INTERNATIONAL FOLK DANCE GROUP meet every Tuesday evening at Wilbrahan Road
Congregational Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further
information from either the Chairman, Alan Williams(061-881 7744) or the Secretary,
Mrs. Elaine Hailwood (061-439 7415). This group will be holding a Christmas Folk
Dance on Saturday, 16th December 1972, at St. John's Hall, Brooklands, Manchester.
Admission by ticket only: tickets from the Secretary.

THE CHAIRMAN WRITES.....

Well, the holidays are now mostly over and by the time you read these notes the Reunion Dance will be over and classes will be in full swing. Many of you will have joined the particular class you favour and some of you may still be debating as to which class to join. To those of you who are wavering or still undecided, I would say, "Please make up your mind and please join quickly" because if you don't you may well find that the class has been closed for lack of numbers. In particular, I am thinking of the Israeli class at Pinlico School. Jacob Barkan has left us with a wonderful repertoire of Israeli dances but, alas, he will not be there to teach this year. We are continuing the class without him; we shall be running as an Israeli practice group. We have the potential to create a strong Israeli Social Dance Group but we can founder for lack of support. So, if you have an inclination to practise some Israeli dancing, and are toying with the idea of joining this class, I would ask you to please show your face next Wednesday because if you wait much longer you may be too late.

I hope you all had good holidays. Shirley and I went to Scotland to get away from the noisy, overcrowded, ever-busy streets of London and from the traffic fumes, and we succeeded. We had a most enjoyable visit, staying in a small village and driving a few miles away from it every morning to park the car by the roadside and walk up into the hills, finding our own paths. My mention in the August NEWS of this proposed trip to the North brought an invitation from Dennis and Margaret Belford to attend the opening dance of the Edinburgh International Folk Dance Group. Unfortunately I was already back in London on the date of this event but I appreciated the invitation and perhaps Dennis will let us have a report of the dance, as well as some information of the Group, in the NEWS.

I should like to thank all members who, on rejoining the Society, kindly completed the questionnaire sent with the August NEWS, giving an indication of their preferences for Swansea '73. The response has been good and your views will be very carefully considered at the next Committee meeting. It is too soon at the moment of writing to give an indication of where your preferences lie, but I must say that your interest in Swansea '73 is so good that I fear we shall be oversubscribed next year, in which case I recommend you to book early because once again, to avoid the course being unwieldy, we shall be forced to limit the entry to approximately 80 persons.

BERT PRICE

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

SUNDAY DANCES

From this month onwards we shall be having as many demonstration dancers as we can at Cecil Sharp House first-Sunday-of-the-month-dances. Almost every month in fact, and usually it will be possible to tell you in advance. We shall start on 5th November with a short performance of Indian dancing by Jayanti Kotiyan. This will be out of the ordinary for us, and I hope you will come to see her. On 3rd December, a Polish demonstration by our Monday class. Later, perhaps a Rapper team or Morris, or long-sword dancing; maybe the Ceylon dancers, the Czechs and the Hungarian teams; perhaps also Finland. But your own ideas will be welcome, especially if you can recommend a particular group of dancers who will dance for expenses only. Write direct to me, or 'phone me. (Address & telephone number below).

NEW YEAR DANCE

This year the New Year Dance will be the first we have been able to hold actually on New Year's Eve, till midnight, so we are going to town on it. A bar, demonstration teams, competitions, prizes, and a very full programme of dances, old and new. At Cecil Sharp House, from 8 p.m. to midnight, on 31st December. There will be a special appeal to come in costume and you will be given a good reason for doing so. See later announcements. If you can't come in costume, come in fancy dress of some kind. We want to make this occasion something different and more colourful than usual. Bring friends, bring some home brew, bring a little food, and come ready to stay till the end. Simon and Joan Guest will be the organizers. Out-of-town members, please do tell us soon if you want to come and stay the night in or near London. We can usually manage to accommodate a family, a few couples and some singles. If you have any ideas for making this Dance, or the Christmas Dance (on 17th December) more fun, just write to the Committee.

HUNGARIAN COURSE

The Hungarian Course held on 9th September was successful. A morning session with about 20 pupils and an afternoon session with about 26, learned five very good dances, all of which can be performed at the social dances. Arrangements are to be made for the music to be available and we should be able to add these to our repertoire. Csaba Palfi was a worker, a first-class teacher, and he made us work. He did not expect too much of us but drove us to our limits. He was patient, but very insistent, and his constant repetitions helped a lot.

THE BODIAM PICNIC

Not enough people booked to justify the hiring of a coach, though the intention to camp and to have a picnic remained.... 'til the rain came, and the camping was called off. However, Sunday dawned bright and sunny. Three of us set out by car and arrived at the castle soon after noon, to find a similar trio, two adults and a child, enjoying the sun. We went into the castle, but when we came out the other family had departed.... so we had a good picnic all on our own! It was a good day really. You should have come.

WILL GREEN
90 Wells Way, Camberwell,
London SE5 7VA Tel:01-703 4008

DIJON FESTIVAL 1972

My grateful thanks to Jean and Ian Willson, who first brought Dijon Festival to my notice in their article in the SIFD NEWS two years ago. This year I decided to follow their advice and go to see the Festival which is held there annually in September.

We arrived there five or six days before the official start of the Festival as one needs time to look around and discover what is going on and where to buy tickets etc.

The gathering together of all the groups at the reception centre at the Cellier de Clairvaux is quite a sight, with scores of dancers and musicians in a myriad of costumes, getting to know each other and trying to converse - Japanese with Sardinian, Polish with Portuguese - and inevitably breaking into informal dance sessions, with the Turks learning Portuguese jotas, and the Poles attempting Yugoslav Zykino - which Les and I joined in with enthusiasm.

The main part of the Festival takes place in Dijon but there are also several shows going on in surrounding towns and villages. The first show we saw was on the Thursday night before the Festival proper and was a performance by the Ensemble 'Koco Racin' Yugoslav group from Skopje, Macedonia. This was in the town of Nuits St. Georges, famous for the wine of the same name. We thought their 'Aranisko' was very good indeed, but the rest of their dancing was mediocre and their costumes not authentic.

Then, on the Friday, in the Grand Theatre at Dijon, we saw the whole of the competition items, which ran from 9 a.m. to 12 noon and then 3 to 5.30p.m. Almost all the groups took part to compete for the prize of Collier D'Or, Disque d'Or and Disque d'Argent. I am not sure on what basis this competition is judged but it seemed to be for not just authentic folk dances, with good costumes and music, but for the way the group behave generally throughout the Festival and their friendliness, and co-operation, with the other teams. Taking part were:-

"Uzunaki Pen" from Japan. Beautiful dancers in colourful costumes, and interesting musical instruments, but very difficult to judge from a folkdance angle as this type of dancing is completely unknown to me, but it was certainly a very enjoyable and interesting performance.

Ensemble "Kud Branko Radicevic" from Belgrade, Yugoslavia. Very poor performance and terrible satin costumes but the audience loved it!

Ensemble "Koco Racin" from Skopje, Yugoslavia. A much better group than that from Belgrade but still not of high standard, except for their men's dance, Aranisko. The music was quite good and they had an excellent kaval player.

Rancho Tipico da Anorosa de Leca da Palmeira from Portugal. Very good item indeed. A young, very friendly group performing authentic folkdances, with lovely peasant costumes and good folk instruments. The dances they performed would be ideal for our social dances and I recommend to the Committee that they try to get a Portuguese teacher for Swansea.

Ensemble Karagouna from Greece. Unfortunately the leading dancer sprained his ankle just at the beginning of their performance and had to drop out, which seemed to put the whole team off and, of course, spoilt their item.

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Dijon Festival Contd....

Izmir Turiza Ve Folklor Dernegi from Turkey. A student group from Izmir, performing mostly dances from the Black Sea area. A very friendly group, with lovely costumes but we didn't think the standard of their dancing compared with other Turkish groups we have seen. This group, however, won the supreme prize, the Collier d'Or.

McCoy Traditional Dance Group from Belfast. An excellent group, with very good costumes, and very skilful dancers.

Warsaw Polytechnic Ensemble from Poland. This group really swept the board in the numbers of dancers, colourful and varied costumes (no less than 14 different sets of costume) and their flamboyant dances.

Ensemble "Martisorul" de Cluj from Romania. A very good group indeed, but concentrating mostly on music; not so much dancing as the others, but what they did was very lively and enjoyable.

Anici de Folklore from Sardinia. In our opinion the best group of all. Beautiful dancing and costumes. Absolutely authentic.

Other groups who took part in the Festival but not the competition were a very good English group of rapper sword and Morris dancers, a very large jazz band from Triton College, USA, an impressive group of Swiss medieval military musicians, pikemen, infantry etc., and an orchestral group "Mlada Boleslav" from Czechoslovakia.

We also saw two French groups, Cercle Celtique Gal Ar Vro from Brittany, who were very good indeed with beautiful costumes, and one from Chateau-Chinon.

On the Saturday evening, we saw a concert of all groups at the vast Salle des Expositions at Dijon; and then on Sunday there was a very impressive procession of all groups parading right through the town. All traffic was stopped and the streets were lined with enthusiastic onlookers, cheering each group that passed and particularly those who stopped to give a short performance, as most of them did. (On reading the account of this procession in the French newspapers the following day, I was amused at the journalist who enthused about the "curious English walking nonchalantly with gardens on their heads" - a reference of course to the English Morris team).

From the Monday to the following Friday, performances were given at the Grand Theatre by two or three groups each evening, so we were able to see again, for a longer time, those dancers we had particularly liked. Also, there were other performances being given in surrounding towns, so there is certainly plenty going on.

All in all, I would say that the Dijon Festival is well worth a visit to anyone interested in seeing a wide variety of folkdances within a period of five or six days. Apart from this, as Ian said, Dijon itself is a fascinating town and full of interesting buildings. There is a good camp site just on the edge of the town, and frequent buses into the centre. The organization of the Festival is very good indeed but the publicity

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Dijon Festival Contd...

sadly lacking, so one does need to run around to ask everywhere to find out what is going on and where. The Committee Headquarters at the Cellier de Clairvux in Rue de Tremouille is the place to start enquiries, and a knowledge of French helps. We shall certainly be going agin.

(I haven't touched on the viniferous side of the Festival, but that is another story).

LILY SOUTHGATE

SECRETARY'S NOTES.....

A Committee Meeting was held on 1st October 1972 and attended by all Committee members except Angela Dell and Will Green.

Membership - 162

The Treasurer has been working very hard to get the accounts out and to the auditors in time for the A.G.M.

We have been asked if we could review the book "Teaching Folk Dances" by Audrey Bamba and Muriel Webster. We have replied that we would be very pleased to do so in our SIFD NEWS.

It seems from the questionnaire sent to members that over 60% of our new members come from personal recommendations.

The tape of Polish dances has now been completed and delivered to Betty Harvey. The tape will be launched at Cecil Sharp House when the Polish group will be demonstrating there in December. Betty is going to teach at the Barlow Group on the weekend of 22nd October.

Also discussed were: Children's Section, Demonstrations, the A.G.M. and matters relating to it.

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I am now sitting back and hoping that nominations for Secretary, and the other Committee members, will soon come pouring in. I am beginning to feel that my job as Honorary Secretary is not a very honourable one, as nobody else seems to want it. I'm sure there are people who don't always agree with Committee policy and decisions but why are they not prepared to put a little time and effort into the Society? So many people say what enjoyment they get out of the Society; why not try to put something in for a change? It isn't a lot to ask; the load is shared amongst us. We do need new Committee members with new ideas. Sit and have a think; how many dances, classes, courses, walks, demonstrations, weekends have you attended? Wouldn't you like to take part in helping to organize, arrange, and make all this possible?

DOROTHY BRYAN,
Honourable Secretary,
(Feeling not very honourable)

THE PROBLEMS OF NOTATING FOLK DANCES

Anyone conscientiously attempting to reproduce dances from other parts of the world as authentically as possible, using the many available dance instruction books, will realize the inadequacy of most if not all of them. As the American dance expert, Lloyd Shaw, has said, "I have read many dance books and have had to take many dances from the printed page. I have never found one that told me more than I wanted to know and I have found hundreds that did not tell me enough".

Several notational systems have been devised over the centuries, often using symbols rather than words. The earlier ones, such as those by Beauchamps (more usually associated with Feuillet) and Stepanoff, have fallen by the wayside and have therefore proved unsatisfactory presumably, although one cannot rule out the possibility that one or other may have been before its time. However, there are several notations available today which we will introduce later in this article.

The obvious notation for most of us is one based on the use of our own language to describe how the dance should be performed; in fact that used in the majority of the books that we encounter. The need to devise symbolic notations implies an inadequacy of plain language, but to some extent I believe that this might be a mistaken conclusion since quite often it is an inadequate use of the language rather than any basic deficiency in it. For example, our dance description might tell us to take "eight walking steps forward in open-waist hold". We all know how to walk, but later we have the opportunity of seeing the dance performed by nationals and we discover to our horror that it looks quite different. We note that the dancers keep their feet close to the ground; their bodies very upright; heads high with a haughty air....etc. All this information could have been given in the original dance description, so that we could have attained a closer reproduction (although still far from exact?). It is not therefore very difficult to improve our descriptions within our present framework, but many words may be needed. Too many words may in fact be self-defeating in the long run. Whether we can ever make the description absolutely complete and unambiguous is another question. A definite disadvantage of plain language is when it is a foreign one!

A simple improvement on the use of the plain language is the inclusion of illustrations, diagrams, and photographs. We all remember learning in our elementary science lessons that one good diagram is worth a thousand words, and this still holds good for our subject. We have the added complication of trying to depict a three-dimensional dynamic activity by a series of two-dimensional static pictures. A few books have actually included a sequence of photographs taken off a cine film. No doubt many more authors would like to do this, but the cost would probably be prohibitive. More often, line illustrations are given to depict holds, and diagrams to indicate the floor patterns described by dancers and sometimes their feet. More rarely, a sequence of illustrations have been presented to illustrate a series of steps and figures. Line illustrations are usually close representation of people, but the so-called "pin-men" have been used.

The systems devised by Laban, Benesh, and Eshkol and Wachmann, attempt to

describe the movements and positions of the various parts of the body and limbs in all three dimensions by means of symbols. They can be used to represent all types of physical activities, such as gymnastics and athletics as well as dance. The relation of the movements to music can be simply shown. The systems are necessarily complicated, although, like learning languages, they are probably easier to read than write in the first instance. They seem to solve many of the difficulties associated with the use of plain language. It is outside the scope of this present article to describe these systems, but some books have been listed at the end for further study. However, if there is sufficient interest, the author would be very willing to prepare further articles on Labanotation. (In any case he would be pleased to correspond with interested members, especially with a view to the preparation of dance descriptions in this notation).

In conclusion, it might be noted that Labanotation is the only system that seems to have gained any following among folk dancers. I am not aware of any folk dance books in the Benesh dance notation and only one in the Eshkol and Wachmann (see below) but several in Laban. Not only are there several booklets published by the Dance Notation Bureau of New York (the principal promoters of Labanotation); but the recent edition of Dutch dances by NEVO includes Labanotation descriptions, and Hungarian folk dance books now often do so.

For Further Study

Historical. The publishers, Dance Horizons and Gregg International are currently producing facsimile copies of early dance books including a number using the Feuillet system. For example, "Orchesography" by John Weaver (originally published 1706); describes the system in detail. Other books give dances of the time in the system (Try Ballet Book Shop, 9 Cecil Court, London W.C.2.)

Dance Horizons also publish a translation from the original French edition of 1892 of Stepanov's method, entitled "Alphabet of Movements of the Human Body".

Eshkol and Wachmann Notation.

"Movement Notation" by N. Eshkol and A. Wachmann (Weidenfeld and Nicholson, London 1958). A comprehensive description of the system. "Folk Dances of Israel" by M. Shoshani and S. Zeidel (Israel Institute, Tel Aviv 1972) - describes the system, and gives notations for Yeminite and 17 modern Israeli folk dances.

Benesh Notation

"Introduction to Benesh Dance Notation" by R. and J. Benesh (Black, London 1956) - introductory text for dancers.
 "Benesh Movement Notation" by M. Causley (Max Parrish, London 1967) - covers more ground than the above, with reference to all forms of physical activity, but still only introductory.

Labanotation

"Labanotation" by Ann Hutchinson (2nd edition, Theatre Arts,

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New York 1970) - a very complete and comprehensive treatise. "10 Folk Dances in Labanotation" by L. Venables and F. Berk (Witmark, New York 1967) - an introduction to the notation for steps and leg gestures. "Dances from Israel" by L. Venables and F. Berk (Dance Notation Bureau, New York 1967) - ten Israeli dances in Labanotation.

There are a number of other books covering ballet, ballroom, jazz, tap, folk etc. Book list from the Dance Notation Bureau, 8 East 12th Street, New York, N.Y. 10003, U.S.A.

G.D. TOWNER

JUMBLE SALE AND CHRISTMAS FARE

Organized by the SIFD Polish Group

SATURDAY, 4TH NOVEMBER 1972

at 2.30 p.m.

at BROMLEY PUBLIC HALL, BOW ROAD, E.3.
(by Bow Church)

Jumble, Bric-a-Brac, Christmas Gifts, Special Dior Corner, Books and Records, Raffles, Refreshments

Entrance 3p. Children and O.A.P.s 2p.

Underground to Bow. Turn right, walk towards Bow Church. Bromley Public Hall is on the right. Or No. 25 bus.

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FOLK DANCE COURSES AT EASTBOURNE

Mrs. Korth, of Chelsea College of Physical Education, Eastbourne, has asked me to announce the following Days of National Dance Instruction to be held at the College which is at Denton Road, Eastbourne, Sussex.

Sunday, 26th November	Estonia	Teacher: Aily Eistrat
Sunday, 28th January	Hungary	Teacher: Alan McLean
Sunday, 18th March	Czechoslovakia	Teacher: Hedda Jolly-Klingerova
Sunday, 13th May	France	Teacher: Simon Guest

Ken Ward was teaching Yugoslav on the 22nd October, but the information was received too late for the NEWS.

National Dance is an important part of the curriculum and Mrs. Korth has asked me to say how grateful she is for help provided through the Society. SIFD members would be very welcome to attend the day's courses. The charge is 50p for the day but if lunch is booked in the college dining-room, this is extra. Starting time is 11 a.m. Closing date for entries is on the Thursday, ten days before the date of the course, if lunch is required. If lunch is not required, booking is not necessary and it is all right just to turn up on the day. Further details from Mrs. Korth, Chelsea College of Physical Education, Denton Road, Eastbourne, Sussex. Tel: Eastbourne 22571.

LETTERS TO THE EDITOR....

Dear Lily,

Having enjoyed four weeks in Hungary and one in Romania which included daily attendances at different festivals, performances, rehearsals and classes to acquire new choreographies, I feel sure that many members will find the following information useful if they are contemplating holiday or other visits to those sunny, musical countries.

There are, of course, many thousands of dance groups in both Hungary and Romania, amateur and professional, which means, quite naturally, that you are always assured of seeing groups rehearsing and performing, if you know where to start looking. So here is a list of some of the very best ensembles in Hungary and their rehearsal meeting places, and you may rest assured that, with or without any official introduction, you will always receive a very warm welcome to any of their rehearsals and possibly learn something if you are sufficiently interested.

- 1) The Hungarian State Song & Dance Ensemble normally rehearse at Corvin ter. Budapest 1, when they are not touring the rest of the world. This is quite close to the Chain Bridge (Lanzid hid) on the Buda side of the Danube. Other groups also occasionally rehearse at the same building, entitled "Nepmuvelesi Intezet".
- 2) Budapest State Dance Ensemble rehearse and perform at the Folk Centrum, Fehervari ut. No.47, Bp.XI. At this theatre, one is always assured of watching either a professional or top amateur ensemble performing every evening of the year. In the same building are also exhibits of folk-craft items and costumes.
- 3) "Volan" Dance Group meets every Monday, Wednesday and Friday from 6 to 9 p.m. at Poser Janot utca No.6. Magda Ossko is the choreographer of this ensemble, from whom we have been privileged to learn some of their simpler dances on more than one occasion at Swansea and elsewhere.
- 4) Bihari Janos Group meet Mondays, Wednesdays and Fridays from 6 to 9 p.m. at Akacfa u.32 Bp. VIII - choreographer Ferenc Novak. They carried off first prize at Llangollen some years ago.
- 5) Vasas Kozponti Group - choreographers Karoly Szigety and Katalin Gyorgyfalvay, - meet at Guttenbergter Korfarago u. Bp.VIII, on Mondays, Wednesdays and Fridays.
- 6) Kozponti Group. This group performs the dances of the various minorities in Hungary including their own national dances. They meet on Mondays, Wednesdays and Fridays, 6 p.m. at Rozsa ter., near Keleti Station. Choreographer, Antal Kricskovics.
- 7) Torekves Group (who danced at Billingham last year) meet at the junction of Hungaria Korit and Kobanyai ut.

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- 8) "Rajko" Ensemble - professional Hungarian gypsy group - meet at Rottenbiller u.20, Bp.VII. Choreographer, Bela Szirmai. Occasional performances are given in their own theatre.
- 9) University of Economics Student Group, who were at Billingham this year, meet at Dinitrov 8, Bp.IX, on Wednesdays and Fridays from 6 p.m. Choreographer, Laszlo Nafradi.

The following groups have already done tours in England in recent years:-

Tatabanya Group - who meet at the "Nephez" Community Centre on Tuesdays and Fridays from 6 p.m. Choreographer, Gyozo Hubay.

Sarospatok Group - who meet at Tanifokepzo Intezet. Choreographer, Gyorgy Sipos.

Kapos Group from Dombovar, who meet at the Kulturhaz. Choreographer, Jozsef Bodai.

For the finest exhibition of folk costumes, instruments etc., one must go to the Neprajzi Museum, Konyves Kalman korut No.40, Budapest. The best gramophone record, sheet music, and book shop in all Hungary is situated at Martinelli ter. No.5, close to the new Elisabeth Bridge, named "Rozsavolgyi".

For further information about festivals or dance groups, write or call at Nepmuvelesi Intezet, Corvin ter, Budapest 1 (either Laszlo Vasarhelyi or Maria Keszler). All folk activities are organized from this centre.

If your visit is to Romania, the Folklore Institute is situated at Str. Nikos Beloiannis No.25, Bucarest, from whom one can get fullest information about festivals and dance groups. Ask for either Mr. Andrei Buscan or Emanuela Balaci. The Folklore Theatre is at Strada Lipscani No.53, where performances are given every evening of the year by either the professional "Romanian Rhapsody" Ensemble or top amateur groups.

I'm sure that all the many friends of Magda Ossko will be delighted to hear that she won first prize at the Szekszard Dance Festival with her choreography of the "Csango" dance which is a very exciting Transylvanian mixed dance accompanied by drum and violin. (Balkan dance enthusiasts, I'm sure, would love it). She now has a very fine dance group and orchestra, very young and energetic, with a very high standard of performance. This summer, they were selected to give eleven performances at the Folk Centrum Theatre, which is a reflection of their standard.

In complete contrast, I was very sad to discover on visiting Eugenia Popescu (from whom we learned all those fine Romanian dances last year) that her husband had suddenly died two weeks previously. He was at one time choreographer of the Romanian State Ensemble and a very eminent teacher and writer of numerous books on folk dancing. I am sure that those

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of us who knew her extend our deepest sympathy in her bereavement. She informs me that she expects to be teaching in the U.S.A. next summer and would welcome another opportunity of teaching in England immediately after that, before returning to Romania. Interested parties, please write to her at Luterana 5, Sc.A, Ap. 4, Bucarest 45, Romania.

Finally, would any beginners to Hungarian and Romanian dancing please come initially to Pinlico School on Tuesday evenings from 7 p.m. The Friday class at Millbank is basically for those who have been performing for quite some time and are rehearsing for future public performances.

Now that we have two regular centres for our children's dances, would members or sympathisers please look into the possibility of developing something for children in their own area. I personally feel that initially it would be better to approach the local Inspector of Education in your district and get his or her blessing for regular inter-school dances in a suitably situated local school and then contact the Committee for further practical help if necessary. Wherever you start, I'm quite convinced that you will find it very rewarding and enjoyable. It is a great delight to introduce children to the pleasures of folkdancing and they certainly don't hide the fact that they love it. So good luck to you in your efforts.

Best wishes,

ALAN McLEAN

6 Epsom Close,
Northolt, Middx.

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IN MEMORIAM

As some of you already know, our friend of many years, Charlie Lowe, passed away on Sunday, 24th September. He was involved in a car crash on 7th September and did not gain consciousness. His wife, Mary, had slight injuries.

Charlie will always live in our memories, and having been on holiday with him several times, my memories (shared by others who also have been on holiday with him) are of a very adventurous companion. He had a remarkable ability to tackle difficult sports at first attempts, be it rock-climbing, skiing, sailing, water-skiing and, I am told, bullfighting.

Charlie's easy flair for making friends was a very useful asset. He had a very good eye for a picture, and thus his holiday colour slides always made an enjoyable show. In the mid-50's, during the early Folk Song Revival at Cecil Sharp House, Charlie was ever ready to contribute a folk song. He had a very pleasant voice which did justice to many an operatic aria as well as folk songs.

Charlie will be sadly missed and I hope that Mary will gain some comfort in knowing that her loss is shared by so many friends.

Sincerely,

EDDIS THOMAS

TURKISH FOLKDANCING

Classes in Turkish folkdancing are being held - as last year - on Fridays at Gateway School, Lisson Grove, Marylebone, from 7 to 9 p.m. Gateway School is part of Marylebone Evening Institute. Instructor: A. Hamdi Ataoglu, 133 North End Road, NW11 7HT. Tel: 455-7597. All are welcome.

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S.I.F.D. CLASSES

Autumn term: 25th September to 16th December.

Fees: For one class a week £2.15 For two classes a week £2.40
For three classes a week .. £2.90 For four classes a week £3.40

MONDAY

	<u>Institute</u>	<u>Tutor</u>
6.00 to 8.00 International Advanced	Christopher Hatton School	Margery Lathan
7.00 to 8.00 Polish, Beginners	"	Betty Harvey
8.00 to 10.00 Polish, General	"	Betty Harvey

TUESDAY

6.30 to 8.30 Yugoslav, Beginners & Intermediate	Hugh Myddelton School	Ken Ward
8.30 to 9.30 Yugoslav, Advanced	"	Ken Ward
7.30 to 9.30 European	Greenwich Institute	Bert Price
*7.00 to 9.00 Hungarian & Romanian (Beginners)	Pimlico School	Alan McLean

WEDNESDAY

6.30 to 7.30 International, Beginners	St. Albans Hall	Margery Lathan
7.30 to 9.30 International, Intermediate	"	Margery Lathan
7.45 to 9.45 Israeli	Pimlico School	Bert Price

FRIDAY

*6.30 to 9.30 Hungarian & Romanian (Intermediate & Demonstration Class)	Millbank School	Alan McLean
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*There is no fee payable for the classes marked with an asterisk. Attendance is free.

CHRISTOPHER HATTON SCHOOL, Laystall Street, Rosebery Avenue, E.C.1.
HUGH MYDDELTON SCHOOL, Corporation Row, Clerkenwell Green, E.C.1.
GREENWICH INSTITUTE, Charlton Manor School, Hornfair Road, S.E.7.
MILLBANK SCHOOL, Erasmus Street, (Off Vauxhall Bridge Road), S.W.1.
PIMLICO SCHOOL, Lupus Street, Chelsea, S.W.1.
ST. ALBANS HALL, Baldwin Gardens, Grays Inn Road, W.C.1.

PROGRAMME FOR SOCIAL DANCES

			<u>Musicians</u>	<u>M.C.</u>
Sunday,	5th November	Cecil Sharp House	C.S.H. Band	George Sweetland
	19th November	Dance Centre	Cliff Beck & Wilf Horrocks	Roland Minton
	3rd December	Cecil Sharp House	C.S.H. Band	Roland Minton

Time: 7 to 10 p.m. Admission: Cecil Sharp House: 30p members, 40p non-members.
Dance Centre: 25p members, 30p non-members.

Cecil Sharp House: No.2 Regents Park Road, N.W.1. (Nearest Underground: Camden Town)
Dance Centre: 12 Floral Street, W.C.2. (Nearest Underground: Leicester Square)

AT THE CECIL SHARP HOUSE DANCE ON SUNDAY 5TH NOVEMBER, A PERFORMANCE OF INDIAN DANCING WILL BE GIVEN BY JAYANTI KOTIYAN.

WHAT'S ON

- November 1st MANOLO AND HIS FLAMENCO SINGERS & DANCERS. Assembly Hall, Shoreditch (Old Town Hall), London E.2. 8 p.m. Admission free; tickets obtainable from Hackney Library.
- November 4th JUMBLE SALE, organized by SIFD Polish Group. See page 10.
- November 5th A WALK IN HERTFORDSHIRE. To be led by Jack Richardson. Meet at Bayford Station at 10.48 (Grid ref: 315 084 O.S. Sheet 160). 10.05 train from Kings Cross. Bring picnic lunch.
- November 6th/18th IRANIAN NATIONAL DANCE COMPANY. Sadler's Wells Theatre, Rosebery Avenue, London E.C.1. First appearance of this folkdance company outside Persia.
- November 6th THE LITTLE ANGELS OF KOREA. Group of Korean child folkdancers. Fairfield Hall, Croydon, 7.45 p.m. Tickets 50p to £1.50.
- November 11th CHILDREN'S DANCE. Millbank School, Erasmus Street, S.W.1. 2.30 p.m.
- November 11th THE GAY TYROLESE. Austrian folk dancers & singers. Royal Festival Hall, London. 8 p.m. Tickets 50p to £1.75.
- November 20th/
December 9th THE LITTLE ANGELS OF KOREA. Group of Korean child folkdancers. Sadler's Wells Theatre.
- November 25th MACEDONIAN VILLAGE LIFE IN YUGOSLAVIA. Free lecture at Horniman Museum, London Road, Forest Hill, S.E.23. 3.30 p.m.
- November 25th HARROW GREEN ANNIVERSARY DANCE, Daneford School, Turin Street, London E.2. 7 p.m. Tickets 30p from H.G. members. All SIFD members, friends, and particularly old H.G. members welcome.
- November 25th/
January 31st FOLK ART IN MACEDONIA. Exhibition at Horniman Museum.
- December 1st MACEDONIAN DANCES & MUSIC FROM YUGOSLAVIA. Horniman Museum, 7.45 p.m. By Zivko Pirfov Group (SIFD Tuesday Class). Admission Free.