

**SOCIETY FOR  
INTERNATIONAL  
FOLK DANCING  
1946 - 1986**



**The Society For International  
Folk Dancing  
1946 - 1986**



Contributions by George Sweetland,  
Wilf Horrocks, Alan Humberstone,  
Cliff Beck, Janet Woolbar, and Others  
Foreword by Jack Richardson

Edited by Kay Leighton

Published by the Society for International Folk Dancing  
in 1986 on the occasion of their 40th Anniversary

**THE SOCIETY FOR INTERNATIONAL FOLK DANCING**  
**FOUNDERS: Frances Brown, Enid Walters**  
**CHAIRMEN OF THE SOCIETY**

Lawrence Thackeray  
31.7.46 to 4.6.47

Charles Fawkes  
4.6.47 to 10.10.51

David Rutter  
10.10.51 to 30.10.52

Bert Price  
30.10.52 to 5.1.61

Simon Guest  
5.1.61 to 17.11.62

Ken Ward  
17.11.62 to 4.7.64

Margery Latham  
4.7.64 to 7.11.64 (Acting)  
7.11.64 to 5.11.66

Harry Whitaker  
5.11.66 to 11.11.67

Bert Price  
11.11.67 to 16.11.75

Simon Guest  
16.11.75 to 7.12.80

Charles Steventon  
7.12.80 to 1.12.85

Janet Woolbar  
1.12.85 -

**COMMITTEE MEMBERS ELECTED ON 31st July, 1946**

Chairman - Lawrence Thackeray  
Secretary - Irene Hales  
Treasurer - Kurt Eisinger  
Music Secretary (provisional) - Kurt Eisinger  
Demonstration Secretary - Len Weller  
Standing Committee - Enid Walters, Mary Butterworth,  
Lawrence Thackeray, Len Weller, Eve Grant.  
Programme Committee - Win, Irene Hales, Alma

**COMMITTEE MEMBERS AS AT 31st January 1986**

Chairman - Janet Woolbar  
Secretary - Audrey Whiteley  
Treasurer - Judith Holloway  
Committee Members: Frank Flanagan, Uri Gerson, Kay  
Leighton, Alan McLean, Mike Ridout, Sue Tupper  
Membership Secretary - Roland Minton  
Publicity Officer - George Sweetland  
Books and Records - Joan Rackham  
Badge Sub-committee: Frances Horrocks (Chairman), Lily  
Avery, Kelsey Blundell, Brian Dowsett, Joan Guest, George  
Sweetland.

## FOREWORD

The Fortieth Anniversary of the formation of the Society for International Folk Dancing has provided the occasion for collecting together some personal impressions of the early years. We are indebted to George Sweetland and others who have drawn these together into the first 'potted history' of our Society.

From its early beginnings and emergence from the Folk Dance Group of the International Youth Centre at Chelsea until the present day, we have a story of successes and minor setbacks. We now have a far stronger and more widely recognised Society than years ago. We owe a great debt to those who have contributed so much to our development, and it is sad that so many of the stalwarts are no longer with us to see the fruits of their labours.

January 1986

JACK RICHARDSON



CHAPEAU à DEUX BONJOURS  
(BOURBONNAIS)

## PREFACE

We are most grateful to the very many people who have readily helped in the compilation of this small book of recollections of the early days of our Society. First and foremost, of course, is George Sweetland. In the autumn of 1985 he found himself agreeing to enlarge upon his reminiscences of some years ago, thus providing material for a booklet for our 40th Anniversary. I thank George very warmly for his labours, and for his co-operation in what seemed an endless task of checking facts again and again. As records in the early days were somewhat haphazard, it has not been possible to produce a completely accurate history, and I am sure that people will be able to find mistakes. But remember that, as George says, the booklet is **his** recollection of what happened.

We thank those who have provided additional material - our musicians Wilf Horrocks, Alan Humberstone, Cliff Beck, who willingly supplied their own remembrances; Jack Richardson who wrote the Foreword and corrected factual errors in the text; Janet Woolbar and Irene Fyffe who gave information about the Society's costumes. Special thanks must go to Irene Fyffe (Bert Price's sister), who has cheerfully answered many telephone calls and letters, and has sent much information about the early days.

For the art work we thank Lesley Boorer, and also Teresa Blunt who provided drawings in the midst of her wedding preparations. Photographs were supplied by Irene Fyffe and George Sweetland.

This little 'potted history' really only covers the first twenty years or so of the Society's existence, and inevitably there will be many of you who have information and anecdotes which do not appear in it. I hope you will be stimulated to write them down and send them to me, so that we can even now start thinking of our 50th Anniversary. The second instalment of our history will need compiling, and it is not too soon to start now, while memories are fresh!

THE SOCIETY  
A PERSONAL HISTORY

BY

GEORGE SWEETLAND

**BEGINNINGS**

These few lines are not intended to be a fully researched and annotated history, but are my view of the events which made up our beginnings, with dates and so on where I have written evidence, and filled out with reminiscences from early members. While I cannot vouch for its total veracity, I believe my story to be correct in outline.

The Society owes its existence to the establishment, during the war years, of a Government sponsored body, the International Youth Centre, which was given the use of a fine building in the expensive area off Sloane Street intended as a meeting place for young continental refugees and British students. When a young American G.I. - Nat Brown - arrived, his knowledge of international groups in the States and their dances was the catalyst which enabled the young Britons and Europeans with folk dance experience to get together for informal meetings, usually held on Sunday afternoons. Among those present were Bert Price and his sister Irene Weller (now Fyffe), Jack Richardson and Joan, Mourie Pfeffer, and a dozen or so others.

These meetings were very popular, and after the war it was decided in 1946 that an independent organisation should be created, and the inaugural meeting of our future Society took place in a house in Bloomsbury Square on 31st July, 1946. Lawrence Thackeray was appointed as Chairman, Irene Hales as Secretary, Kurt Eisinger as Treasurer, Len Weller as Demonstration Secretary, and Bert was among the committee members.

The hobby horses which have been trotted out at every subsequent AGM had their first exercise there, and in the discussion what has now become the accepted title of the Society (adopted September 1947) was rejected in favour of "The International Society for Folk Dancing", on the grounds that there was no such thing as an international folk dance.

Following a social dance in the same room, which had mirrors on all sides thus creating an illusion, still current, that the Society was much larger than it actually was, the newly formed members adjourned to a nearby restaurant, and during the meal a very large and hideous ornament was broken - by whom, I wonder?

The first home was a hired hall in the Carlyle School for Girls in Hortensia Road, Chelsea, where the precursor of many classes was held on 6th November, 1946. The programme consisted of a fortnightly Wednesday meeting only, but very soon became weekly with classes and socials alternating. Eva Grant, a former teacher at the school, and Mary Butterworth were the regular teachers for the first half of the evening, and after the interval there was a dance to relax with. Later, every Wednesday became a teaching session and specialists were invited to vary the programme.

We were able to recruit quite a few people from Imperial College and, through Jack, not only were given permission to use their facilities for meetings and duplicating, but could dance on the Rector's lawn in the summer months. One lecturer was very disturbed by the sound of the accordion and came to protest; Joan however swept it all aside and dragged him into the dance, so that Peter Heath has still not actually had time to complain.

Bert's connections with the Polish Community provided us with our accompanist, Madame Barbara Duleba and a Polish teacher, his good friend Kostek, from whom we learnt Raz Dwa and other dances including the beautiful Wedding Kujawiak, now alas almost forgotten.

Another important contributor to the Society's expanding stock of dances was Aili Eistrat. Following the aftermath of the War, she and many other Estonians settled in Britain, and Bert, after seeing a demonstration by their dance group, arranged for Aili to teach us these dances, which have remained very popular with members.



Sarafan



Izar

Jack informs me that the Cecil Sharp House dances actually pre-dated the formation of the Society which was still in its chrysalis stage at Pont Street. This would account for my feeling that a traditional pattern had already been set by the time of my first visit.

I had joined the IYC in 1947, some time after the separation, but many people still retained membership at the Centre, and once I had settled in I found myself under pressure from such people as Joan Riley, Eddis Thomas and Stephanie Beer to try their folk dancing. Until then my experience of dancing was confined to quick-steps and waltzes at the local Town Hall where everyone wore their best clothes. Imagine my amazement when I saw lots of young people whizzing round and round at great speed with the men dressed in the 'uniform' of the time - white shorts, long white socks and tennis shoes. I am afraid that I was not initially impressed and it was some time before I was thoroughly 'hooked'.

The Cecil Sharp House dance was not enough to fill the demand. A monthly social soon became a weekly event. The Inns of Court in Covent Garden, colloquially known as 'The Cellars', was about as different from the newly refurbished Cecil Sharp House as could be.

It was frankly scruffy; before we could start the dance the floor had to be swept clear of cigarette ends, sweet papers and the odd dilapidated plimsoll. But for three Sundays a month, initially in the afternoons but later in the evenings, it was packed, largely with hostellers still bursting with energy after the week-end's walking and cycling. Music was provided by Jim Titheridge and Mourie, who liked nothing better than to lead Cherkassia in an unending snake playing the mouth organ at the same time. Another favourite was a strange Dutch dance which involved a great deal of grovelling on the unhygienic floor. Alternative venues were then tried for the 'other' Sunday dances - Queen Alexandra's Nurses Hostel, very popular with the male dancers, one hall near Sloane Square, and the Dance Centre at Floral Street which in those days was not such an expensive area as it is now. This last was well attended for some years, but the falling membership in Central London had its effect, and we were forced to find a cheaper hall near Victoria, where these dances had to be finally abandoned.

Philip Thornton was among the first to join the Society and his pre-war experience of folk dancing was invaluable. In the thirties he had travelled all over the Balkan area and North Africa making a study of their folk culture, and in 1937 was instrumental in bringing to this country a Romanian Calusari



group which had an immense success at the English Folk Festival. He had also written three books which were required reading for anyone interested in these regions. From time to time Philip arranged classes in Balkan dancing at the Chenil Galleries (near Chelsea Town Hall) which were well supported and later were transferred to Hortensia Road on a fortnightly basis.

By 1950 the number of people interested in international folk dance was substantial, and it became necessary to amend the Constitution in order to bring a newly formed group into the fold. The additional clauses allowing for affiliation were duly added, and Harrow Green became the first of many. With the Society in West London, Harrow Green in the East was able to draw on a new pool of talented people. Among them were our News editor, Lily Southgate (now Avery), Margaret Colato (now Webb and née Harris) and Roland Minton, all of whom have used their different abilities for the Society's benefit.

### **ROYAL ALBERT HALL SHOWS**

Demonstrations both large and small now formed a prominent part of our busy schedule. Membership continued to climb, and by 1951 there were probably about 120 members mostly in the London area, and they were dancers with a fair degree of expertise. So when Bert, who had been Chairman for some years, was approached with the idea of staging a full scale show for the United Nations Student Association at the Albert Hall in 1951, he accepted, albeit with some apprehension. Our efforts were well received, and following the subsequent success of the 1952 show the SIFD Committee agreed to hire the Albert Hall for the first of our own shows in April 1953. That it was a courageous decision for such a young organisation, and that it required detailed planning and hard work was obvious to everyone, and it was largely due to Bert's flair and Larry Howell's business acumen that it was successful both artistically and financially. The programme for that event shows that Polish and Estonian groups appeared, Lucille Armstrong produced the Spanish and Portuguese section, there was a guest appearance by the City of London Beaux Morris side, and the Society and Harrow Green staged all other items.

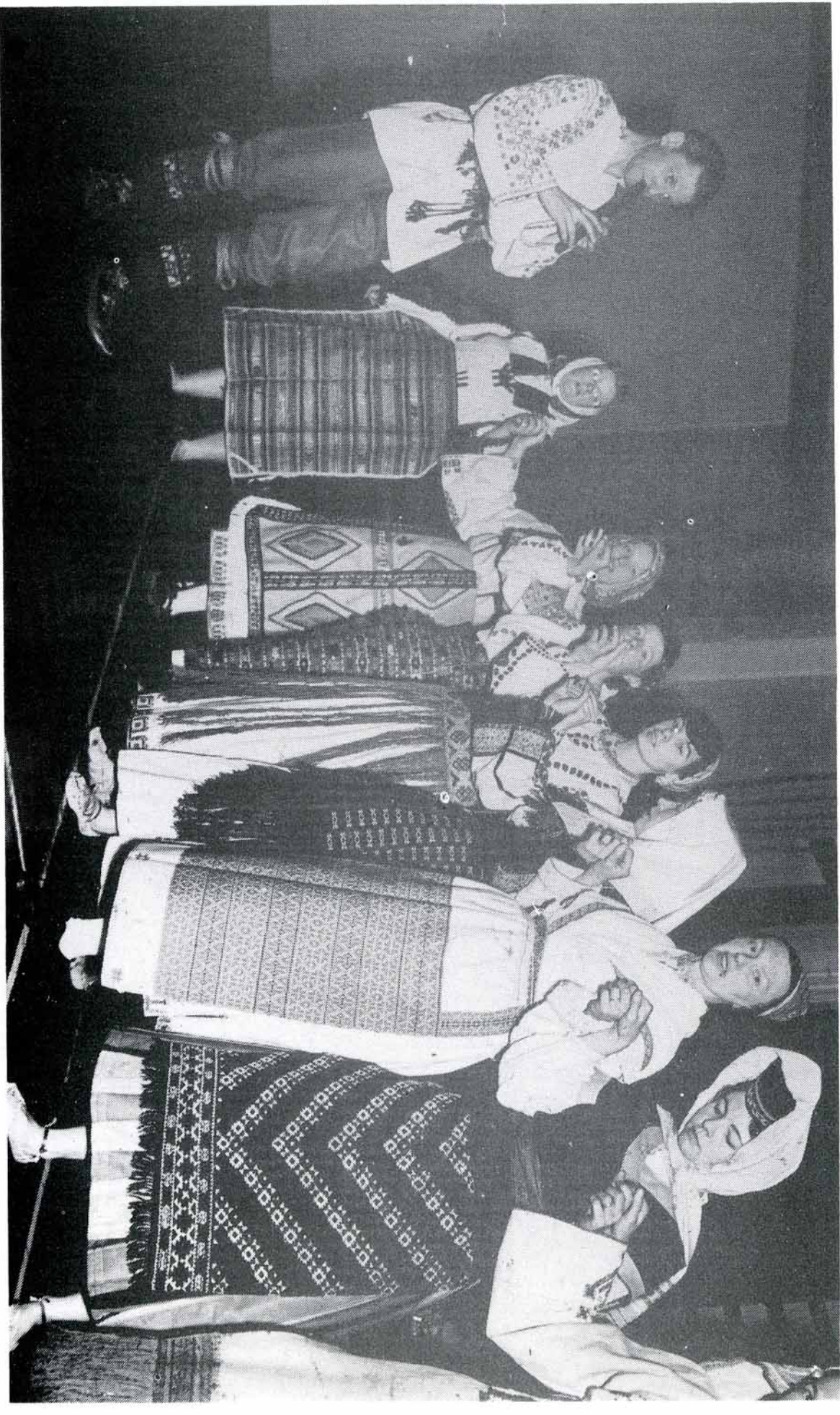
On a personal note, in the early years my contribution was as a humble Italian or Portuguese fisherman in the chorus, but by 1956 I reached the heights and was accepted for the English item. We danced Nonsuch and the Ribbon Dance and



SWEDISH DEMONSTRATION TEAM  
Foreground; Margery Latham, Ken Ward.



'PUG' CYRIAX, BERT PRICE



PHILIP THORNTON & 'SLAVJANSKA BESSADA'  
Carlyle school c.1950.

were directed by Thora Jacques, a wonderful teacher. She was the first to make a break from the EFDSS Festival costume, those dreadful felt skirts and black waistcoats. Our girls were dressed in becoming Edwardian costumes with poke bonnets and the men wore corduroys, collarless shirts and studded leather belts which conveyed the right bucolic atmosphere. A memorable year was 1956, the year of the Hungarian uprising, and since we were featuring a Hungarian item we made it an opportunity to collect for the refugees and raised a considerable sum. Our patron was obliged to cancel an engagement in Moscow and so the Society had the honour of the presence of Margot Fonteyn.

Each year a different design was used for the programme, but in spite of much thought no central motif could ever be agreed on. However, one year no practical ideas at all were suggested and time began to run out. In desperation Bert and Larry went to the printers to rummage through their old stock. A couple of plates for a sock advertisement turned up, were juggled about, printed in different colours and hey presto, we had our motif. Although it is usually suggested that it depicts one dancer with crossed legs, it was intended to represent the back leg of one person and the front leg of another. So you see, it does not indicate any embarrassment due to the cold corridors of the Albert Hall!!

“See How They Dance”, as our festival was named, continued to be held up to the mid-sixties, but increasing costs became a burden on our limited finances and it was necessary to find less expensive venues. Perhaps unwisely we attempted to stage two shows in 1971 - at the Commonwealth Institute and at Chatham, and they proved to be the last because of the losses incurred. These shows did, I think, fill a real need. Perhaps it may be considered that for a folk dance society such presentations are not important, but I believe we learnt a lot from these shows, and certainly they encouraged a corporate spirit and every member felt part of a genuine movement.

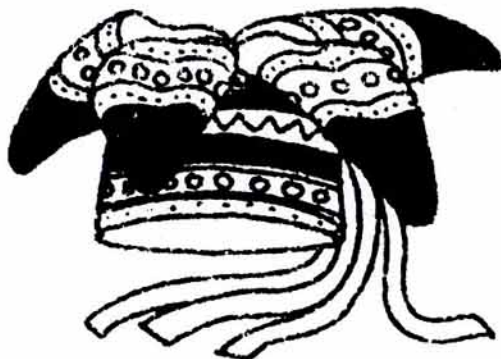
## **CLASSES AND GROUPS**

In 1954 we were still in Chelsea, and in the programme for the Spring term, for example, there were Balkan classes on Tuesdays alternating with members' social dances, the Wednesday class with Heinz and Ilse Striegl teaching Carinthian Landler, the music played by Madame Barbara. All this was for the princely sum of one shilling a class.

We were not used to coping with inflation, and although the amounts now seem ludicrously small, by 1956 because of the high cost of hiring the hall it was decided at an Extraordinary General Meeting that we should become part of ILEA'S Adult Education scheme. As Margery Latham was already involved in the Central London Institute management, Hugh Myddleton School became our main centre from 1958 onwards. It was not realised that the move would make such a fundamental change in the Society as it did. Before 1956 the Committee arranged a rota of teachers for the classes, but this was not possible under the new arrangement, as each teacher was a permanent appointment. This had the advantage of ensuring a consistent approach to the teaching of folk dancing and enabled newcomers to be more easily integrated.

### SWEDISH

Well before this it was apparent that there was a trend towards specialisation, and although the Balkan group already existed in embryo, the first real 'demo' team resulted from the advanced Swedish classes given by Dr. 'Pug' Cyriax. These dancers were selected from the Society as a whole, and to be chosen for a demonstration indicated that you had 'arrived'. Pug was a hard taskmaster, and older members must remember her authoritative tone ("Keep those lines straight!") when the set drifted a little, but she did produce wonderfully precise teamwork which was a joy to watch. Sad to say, strained relationships between Dr. Cyriax and the Society resulted in a parting of the ways and the group, renamed 'Linnea', became an independent body. This posed problems for the Committee, as a Swedish team was an essential part of our shows. At some cost they were able to obtain a new set of costumes from Sweden, and Margery Latham undertook the task of forming a new team.



Cap of The  
Four Winds  
(Lapland)



Dolman

## LOS IBERICOS

Amongst others, Margaret Colato had been interested in Spanish dances for some while, and in 1955 she determined to found her own group. In this I was a founder member, not because I was particularly interested in Spain, but because it was impossible to resist Margaret's combination of cajolery and flattery! The group first met in the basement of a coffee bar in the Kings Road, where more than six people was a squeeze. However, Margaret's unbounded enthusiasm was infectious, and it wasn't long before larger premises were needed. A number of halls and large rooms were inspected, and caretakers and vicars interviewed, and eventually I found a hall in the Chelsea Community Centre (an ex-police station). We then moved to a church hall near Sloane Square, where we remained for two years before joining the Society in the ILEA in 1958. It is interesting that, as the group was not at Carlyle School, it was never under the jurisdiction of the Committee, and it was not considered to be part of the Society. Margaret was convinced it should be, but she and her husband took some time to persuade the Committee to agree, and even then there was a requirement that the Treasurer should inspect our accounts each year.

Because we performed Portuguese as well as Spanish dances, the group was known as the Iberian group of the SIFD, but this was subsequently changed to 'Los Ibericos'. By the time we arrived at Hugh Myddleton School, the popularity of the group could be judged by the fact that we were able to completely fill the large hall with lines of dancers, all murmuring to themselves the ritual chant "Point, twiddle, twiddle, stamp, stamp, flick".

During their existence Los Ibericos put on several full-length shows at Eltham, King George's Hall, the Central YMCA (1960), Hammersmith Town Hall (1964) and Toynbee Hall (1966) plus numerous demonstrations and two group holidays in Spain. There were many hilarious episodes, but one which may illustrate the situations which Margaret's persuasive tongue could create was for the Albert Hall show when she decided a comic bull fight was needed. Some marvellous matador costumes with parade capes were made, and I was asked to get a bull's outfit together. I made a new head for an old body, and suspected I would be inside it. I was proved right. What I had forgotten was that since most of the men would be matadors, I as the only one left could only be half the bull. The audience was somewhat surprised to see Valerie's very feminine legs in fishnet tights at the front, and my masculine legs at the rear.

Unfortunately, in the mid-60's Margaret had a period of ill health which was not helped by a nasty fall during the Toynbee Hall production. She decided to resign as leader, but although she appointed a successor, the new teacher, although a superb technician, was perhaps not so interested in the group or the Society, and Los Ibericos simply faded away, and the laboriously acquired costumes disappeared.

## THE POLISH GROUP

Some readers may recall Bert's articles in the News a few years ago, when he remembered his love of Polish dances as fostered by his membership of the YMCA group. Margaret Colato also joined them later, but a new director was appointed and he felt it inappropriate that English people should be part of a national group. This was a great blow to Bert and Margaret, and it was their intention to form a new group of Poles and Britons. The opportunity came when the Artistic Director of a visiting company from Łódź decided to remain in England, and Bert was able to give assistance in various ways. I was not party to the early negotiations, but I do remember a meeting with Józef Walczak (Ziutek) on a cold and miserable Easter Monday when Margaret, Pat Regan and I took him for a typical Bank Holiday row on Regents Park lake. At what date the idea became reality I do not know, but when Opoczno was founded it consisted of many of the Society's most accomplished dancers (with myself and one or two others acting as a sort of roving backdrop). Ziutek's professional class direction and style were a revelation to us. Once again the Albert Hall show gave a group a chance to show its paces. In 1957 a suite of dances with a staging of the Easter folk customs, Smigus Dyngus, from the Opoczno region, were put together to make an entertaining and lively item. This included jumping over a barrel, and I must have been inspired, as I was surprised to see my picture, taken at the rehearsal, in the Evening Standard the next day.

An important date in the Polish diary is 'Dozynki', or Harvest Festival. This all-night celebration of eating, drinking and dancing in the 1950's was well attended by veterans of the 1939-45 war, and held at the Festival Hall. The energy of those men and women recalling their youth with hour after hour of Obereks, Mazurs and Krakowiaks will remain with me for ever. Every Polish group in London danced in the display, and the British dancers in Opoczno did not disgrace the SIFD.

But sad to say, problems within the group arose, and although several meetings were held, what the difficulties were was not clear. In the stress of the moment our Polish members would revert to their native language, and inevitably these meetings ended in confusion with, I suspect, no one any the wiser. Eventually Opoczno split up, and I decided I could not face the possibility of another such dramatic event. But a number of members did become part of another of Ziutek's groups which had been originated at Slough, and later became 'Syrenka', which has been directed for many years by Joan Guest. After a while Ziutek was persuaded to start another class in connection with the Society, and when in 1965 he finally resigned as a Society teacher, Betty Harvey stepped into the breach. Her high standard of achievement can best be demonstrated by the superb sets of costumes for many regional and national dances which the group - latterly Jacy Tacy - possesses.

In spite of some misgivings on joining another Polish group, for very personal reasons I was persuaded to attend Betty's class, and I must say I found it exhilarating to dance Mazurs and Krakowiaks again after such a long interval. Apart from fund-raising jumble sales, Betty ensured that the group was well supplied with demonstrations. Those at the Festival Hall, the British Council, and one that was absolutely mind-blowing in all ways, a week-end appearance at the Cork International Festival, I especially recall.

Betty retired from leading the group in 1983, but fortunately is still in touch with us and the Society. Tony Latham has taken over the reins and the sound of Polish music continues to echo down Rosebery Avenue.

## **FRENCH DANCES**

The French team, 'Les Escargots', conceived by Simon and Joan Guest, was composed almost entirely of Society members, but was not a group in the strict sense of the word, as it was brought together especially for particular demonstrations. Interestingly, one of the most important of these was when Les Escargots were needed to dance as the guest item in the EFDSS Festival. From time to time performances are still given.



## MARGERY LATHAM AND PHILIP THORNTON

But to return to the move to the Central London Institute, Margery Latham was invited to take over the Wednesday class, and although it was only one of her many activities on behalf of the Society, it was perhaps the most important, since the General class was, and is, the core of our existence. Apart from the Swedish team already mentioned, Margery later developed both Swiss and Italian teams, complete with authentic costumes.

Although I was not a regular member of her class, I had the privilege of dancing with her at various demonstrations, and one which I recall was when her Swedish team appeared in a stage show preceded by an energetic African group. It was soon obvious that the Africans were completely entranced by the rhythm of the drums and as the clock ticked well beyond their allotted time, Margery became more and more agitated. I do not know who was more astonished, the Nigerians or the audience, as she led us on stage, right through the middle of a tribal dance.

Philip Thornton also brought his Balkan group 'Slavjanska Bessada' to Hugh Myddleton School, but he soon left, restricted by the various rules judged necessary by the ILEA, and the class was taken over by Ken Ward. Ken was especially attracted by the whole of Yugoslav folklore, and it naturally followed that the class specialised in that country, with a bias towards the complex rhythm of Macedonia. The group successively adopted several names, 'Sava', 'Opanki', but finally settled on 'Zivko Firfov' in honour of that doyen of Macedonian teachers.

## SUMMER SCHOOLS

The Biennial Summer School, which has been a regular feature for many years, had its origins in 1955 when the Society was asked to provide teachers for folk dance classes to be included in the curriculum at Canford Summer School of Music. The College was situated in a pleasant setting near Bournemouth, and Bert and Dr. Cyriax were appointed Course Directors. Our participation was well received by teachers who until then had been unaware of the Society's existence.

By 1962 the number of pupils had increased sufficiently to have the Summer School entirely devoted to folk dance, and the venue was moved to Swansea University where it came under the management of Jack Richardson. Since then these courses have always been held at Swansea, with the exception of one in Hertford and one in Edinburgh. In addition to greatly enlarging our repertoire, these Schools have enhanced the standing of the Society.

### **DANCING WEEK-ENDS**

In our younger days, Kemsing, Holmbury St. Mary and Crockham Hill Youth Hostels were often the scene of a folk dance week-end with a Saturday night 'hop' in the village hall. Since a large proportion of our members at this time were also keen YHA types, there was quite a lot of hard walking on the Sunday morning, but we still found the energy to go back to the 'Cellars' in the evening.

Confronting the mature members of the Society with the rules of YHA had its dangers. This is hearsay, but seemingly Heinz (Warden at Crockham Hill) ordered them to bed at the usual early hostel hours. Pug promptly told him to 'Shut up!', and Heinz, not known for his easy temper, gave voice to a few well-chosen phrases, the most repeatable being 'I will not have that woman in my hostel again'. I can vouch for the fact that there were at least two establishments where some members kicked over the traces and we were never allowed back.

Hostelling discipline was followed by the hardly less Spartan conditions at Surrey Crest, near Godstone. It had been built some time around 1936, and by the time we went there had the appearance of a combination of a prisoner-of-war camp and Tennessee Hill-billy shacks. It was usually cold and damp, but it was immensely popular, probably due to the total freedom we were allowed. Accommodation was in dormitory buildings on either side of the hall, and each room had two bunks. Hot water had to be carried in jugs. After the evening meal we began to dance at about 8 to 8.30 p.m. and continued up to midnight, when there was a break for refreshments. Small parties assembled in the various accommodation rooms and a jolly time was had by all. Folk dance romances began and sometimes ended in those small rooms. At any rate, by 1.30 a.m. or so, people drifted back to the hall and dancing, mostly Balkan, began again. The

majority dragged their exhausted bodies to bed around 4 a.m. leaving a dozen or so stalwarts to chat for another hour - great days! Anecdotes abound, of course, but I won't try to do them justice. However, I am sure Roland will relate the episode of the Disastrous Moon Rocket Launch if encouraged.

In addition, week-ends were held at slightly more comfortable premises. I have only the haziest memory of the first at Godalming, organised by Bert, and it was followed by many others at Henley-on-Thames, Bisham Abbey, Uplands at High Wycombe, and of course Dunford House near Midhurst. Most of these enjoyable occasions were arranged by Jack, and altogether it must have entailed a tremendous amount of work. The original visit to Henley was the responsibility of Michael Clark.

### STRUCTURE OF THE SOCIETY

Returning to the 1960's, by this time a number of the Society's most experienced dancers had established their own independent groups, and it became very difficult to distinguish between those who, because of their long association with the Society, considered their groups to be automatically part of it, and those who wished to tread their own paths. Les Avery was asked to head a small sub-committee composed of Will Green and myself to clarify the position. To be brief, it was decided in the end that the long-standing Wednesday General class, and the Yugoslav and the Polish groups should become part of a new category to be called 'associated'; the essential change was that they would now be required to simply register annually that they wished to continue the connection. This system has worked very well, and means that group details can be kept up to date.



Serbian girl from  
Sumadija region



Polish (Lowicz)

During this period the number of groups coming into the Society began to grow. An independent folk dance club in Manchester, which had been started by Lt.-Col. H. R. Baldrey about 1954, became moribund when he retired. It was rescued from oblivion by Alan Williams and the Barlow group was affiliated to us in 1965. Since then he has been succeeded as leader by Philip Lloyd with, in the early stages, Veronica Hartt as teacher, plus some assistance from Mary Thompson, an 'emigrée' from London. This enthusiastic band of dancers, far from the Home Counties, helped to set a new pattern for the Society's development.

It is my understanding that the concept of branches as an element of the Society arose when the Committee approached the Sports Council with a view to obtaining some assistance from them, as do organisations with similar aims. It would seem that such aid is given through their regional committees, and the Sports Council commented that our request would be more sympathetically received if we ourselves had regional branches with an adequate membership.

With the important co-operation of Sybil Chapman as its Chairman, the Birmingham branch was instituted as an ad hoc committee to fill this need. In spite of some vicissitudes, the Branch, now West Midlands, contributed a great deal to the Society's work, and continues to do so.

## THE SIFD NEWS

With the spread of membership throughout the United Kingdom and as far away as Australia, Canada and the USA, the strongest link which binds all these dancers is the monthly magazine "The News". It is impossible to overstate the part that Lily Avery (née Southgate) has played in placing The News at the centre of the Society's activities. As Editor for eighteen years, producing every issue on time, impeccably arranged, and where necessary grammar discreetly corrected, she has given much to the SIFD. Kelsey Blundell, her chief assistant, is also a major factor in this fine record.

The magazine, like Topsy and the Society itself, 'jest growed'. Originally a single typed sheet in the 40's, it contained only the basic information on who was teaching on Wednesdays, and the dates of the Cecil Sharp House and Drury Lane Sunday dances, and similar essential matters, and if I am not mistaken, Marie Le Fort was responsible for its production at this time. Very soon, however a more ambitious format was needed as members' letters,

descriptions of dancing holidays, etc, were included. The magazine then passed through the hands of several editors in fairly quick succession. Around 1962 I enjoyed holding the position for two or three years. Although membership at that time only stood at 200 to 250, it was quite hard work, as the editor then was expected to print, collate and post each issue, the only 'outside' help being the typing of the stencils. I was able to get the duplicator housed at the Community Centre where Harrow Green met at that period, so it was easily accessible, and members would lend a hand with the various jobs, as indeed they continued to do until Doug Wells took over the machine.

As all editors of such publications know, a major problem is the erratic nature of contributions, one month nothing, the next a flood of eager correspondents. To even this up a little, I always included an editorial on serious issues concerning the Society, and a gossip column covering engagements, weddings, births, and other items of social interest, shortening or enlarging them as necessary.

One month, I particularly remember I was in despair, as I had received no material whatever, so I fell back on the old editor's trick of writing a letter under a pseudonym to fill some space.

As 'M. Douxpays' (sic) I wrote that I had noticed that our members did not look at ease when dancing in their costumes, and I thought they might get more used to them if they wore them at work - e.g. Spanish frills and shawls at the office, Balkan opanki and aprons behind the counter, and Russian boots and embroidery at the drawing board. I assumed it was a transparently obvious joke which might raise a smile or two, but to my horror it was taken seriously. I received a number of letters pointing out the dangers to the peace of the office and to the costumes. Certainly, since then I have never again been facetious, as there can be deplorable results.

The following three pages show the exact texts of the  
first two Newsletters of our Society

## THE SOCIETY FOR INTERNATIONAL FOLK DANCING

13.12.1947

Dear Member,

The Committee wish to tell you some of the activities planned for the coming year.

From Sunday 4th January, 1948, we shall be holding a number of dances on Sunday afternoons from 3.0 p.m. until 6.0 p.m. in the Inns of Court Mission, Broad Court, Drury Lane, W.C.1. (nearest Underground Station - Holborn). On Sundays the 4th and 18th the dancing will be general and all are welcome. On the 11th a special class will be held and invitations will be given for this. Our Chelsea activities for January will be as follows:-

Wednesday 7th and Wednesday 21st General Dancing  
Wednesday 14th and Wednesday 28th Classes for  
revision of old dances and teaching of new ones.

Sunday January 25th General Dance at Cecil Sharp House. A demonstration on January 1st will be given in the Central Hall, Westminster at 7.0 p.m. This is under the auspices of a branch of U.N.O. and has been arranged for young people.

Please remember that you must let the Treasurer have your application accompanied by a P/O or cheque for £1, if you wish to come to the week-end party at Goldalming on February 6th to 8th.

Yours sincerely  
M. LeFort, Hon. Sec.

P.S. On Dec. 28th at Cecil Sharp House we have a special favour in store for you. A number of Estonian people will be showing us some of their national dances in costume. We hope you will be able to come on this occasion and bring as many friends as possible.

PLEASE NOTE THERE WILL BE NO DANCE HELD AT  
CARLYLE SCHOOL ON DEC. 24th and 31st.

# SOCIETY FOR INTERNATIONAL FOLK DANCING

February 1948

## MEMBERS' NEWSHEET No. 2

### DEMONSTRATIONS

The New Year began with a flourish. We demonstrated on Jan. 1st at the Westminster Central Hall to a gathering of several hundred Grammar School Pupils. It was the most important demonstration that we have ever undertaken and I for one was terribly nervous.

To give ourselves extra glamour, we hired real Swedish Costumes and our men were almost unrecognisable. Irene Hales very kindly supplied us with our music and Charles announced our dances.

The evening was felt to be a great success by everyone. All our dances went down very well, but Kreuz-König, Krakowiak and the "New Kholá" proved particularly popular.

On Jan. 17th we demonstrated at the Institut Francais Du Royaume-Uni, S.W.7. Once again Irene and Charles assisted us, and this was also very successful.

We have been asked to dance in February for the Ealing Parent-Teacher Association. Details of this will be in the next month's Newsheet.

We need help with our music for these demonstrations, which play a very important part in the growth and publicity of the society — Any offers.

Irene Weller

### LEAFLET

We would like to draw the attention of members to the new printed leaflet advertising our activities. If you think you can usefully distribute some of these among your friends, we shall be glad to let you have some.

There is one small error in the leaflet;- Carlyle School is in the borough of Chelsea and not Fulham.

### PROGRAMME FOR FEBRUARY, 1948

A General Meeting will be held on Sunday 1st at Inns of Court Mission, Broad Court, Drury Lane, at 3.30 p.m. A provisional agenda is as follows;-

- 1) Minutes of previous meeting and matters arising
- 2) Brief reports from the various secretaries
- 3) Discussion of dances and advanced classes being held at the Inns of Court Mission,
- 4) Any other business.

## **DANCES**

General dancing will be held at Inns of Court on Sunday 1st (after General Meeting) and 15th at 3.30 p.m. Cecil Sharp House on 29th at 6.30 p.m. and at Carlyle School, Hortensia Rd. on 11th and 25th at 7.0 p.m.

## **CLASSES**

These will be held at Carlyle School on Wednesdays the 4th and 18th at 7.0 p.m. There will be an advanced class (admission by invitation only) at Inns of Court on 22nd at 3.30 p.m.

N.B. The class on the 4th Feb. at Carlyle School will follow only one week after the class on Jan. 28th.

## **GODALMING**

If you have not booked for Godalming Feb. 6th-8th hurry up and do so by sending the necessary cash to Bert Price (he assures us, that he will not spend it all on beer). The cost has unfortunately increased from 10/- to 15/- per day, but this includes all meals as well as accommodation, and the continuous use of the dancing hall. You can book for one or two days; most of the party is going down on Friday night. If you have to make your own way there, the address is: Hillside Guest House, Farncombe, Nr. Godalming. A good way to get there is from Victoria Coach Station (5/9 return to Farncombe). The journey takes 1hr. 39 min. but it is essential that you book your seat well in advance.

STOP PRESS NEWS. We understand from Enid Walters that our visitor from U.S.A. Mr Herman, will be teaching us some of his native dances (Polish) and we offer him a very warm welcome.



## GROWTH OF THE SOCIETY

The foregoing notes, with some additions and modifications for this edition, were written as a series of articles for the 'News'. However, when I was approached by Kay Leighton with a view to their publication as a booklet to celebrate our 40th Anniversary, I concluded that the original aim of sketching in the early history and conveying something of the atmosphere of those days was insufficient, as I had deliberately left out all the more or less contemporary developments in order to keep it reasonably short. These extra paragraphs are intended to fill that gap.

Perhaps a simple way to look at the growth of the Society is to regard Bert Price and Margery Latham as its 'father' and 'mother'. Both in their different but complementary ways, put the Society first, instead of favouring one group or individual view against another, and these common traits of fairness and humanity enabled them to work together successfully, in spite of their sometimes otherwise opposing characters.

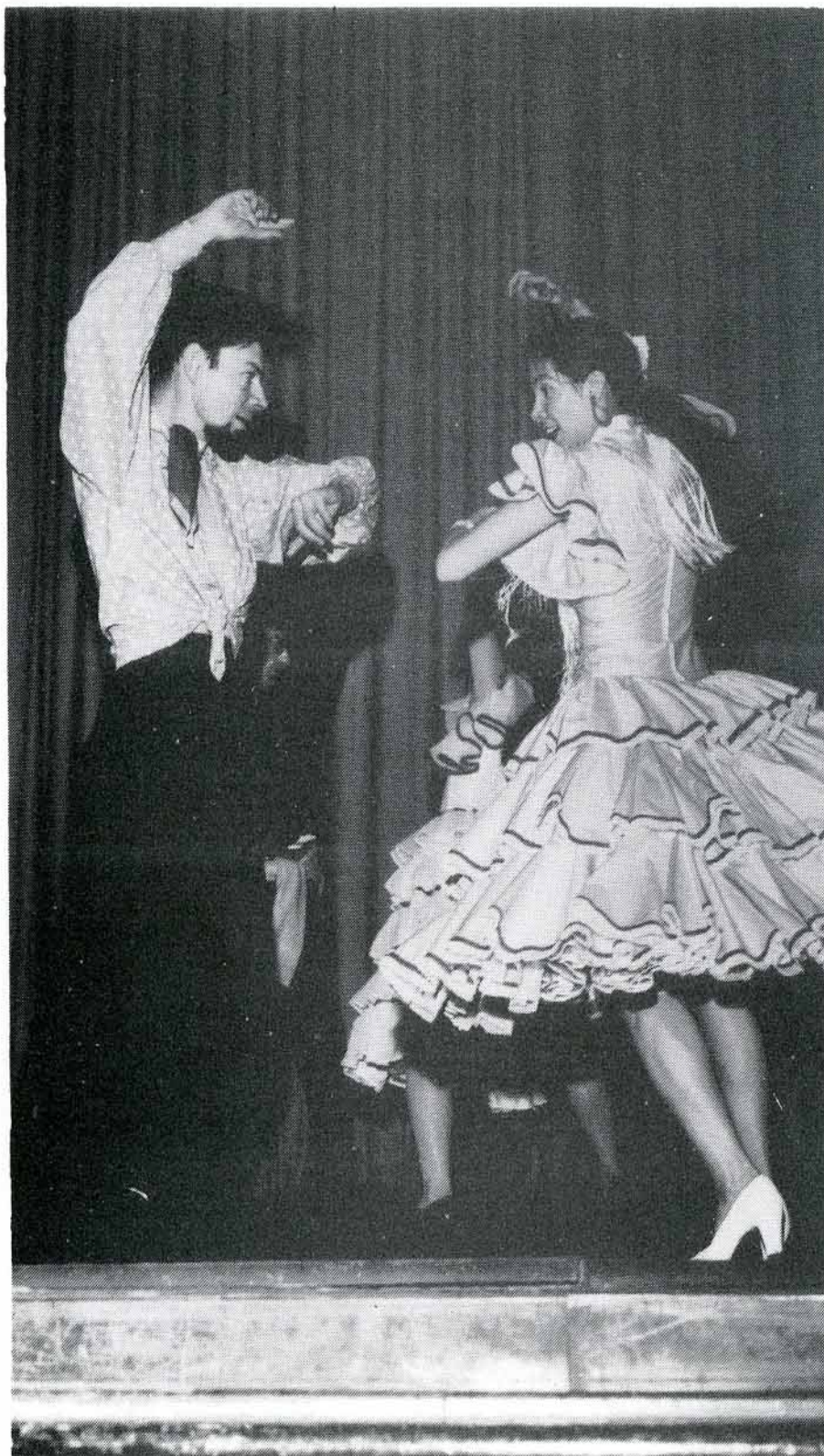
Bert died suddenly while in office as Chairman (Simon Guest took over the difficult role in mid-session), not long after he had initiated what has now become an important part of our efforts to maintain and improve our standards of dance - the Silver and Gold Badge awards.

All things have to start somewhere, so the teachers who had already attended a training course initiated by Kathleen Monroe James, together with others with an established reputation, were the basis from which the Badge Subcommittee was formed. Bert himself, Simon, Steve, have been its past Chairmen, and now the post is in the capable hands of Frances Horrocks.





SURREY CREST  
c.1970



"LOS IBERICOS"  
TOYBEE HALL - MARGARET COLATO AND GEORGE SWEETLAND

The amount of work required to arrange a series of teaching sessions, booking the hall, contacting the specialists, together with the examinations, with the agonising moment when the adjudicators have to decide who has failed, is enormous, and full credit must go to Frances and her colleagues for their dedication.

The loss of Margery so soon after Bert, both as a friend and as a worker for the Society, was deeply felt by everyone, but I am sure she would have fully approved of the way in which Janet Woolbar has followed in her footsteps.

### **COSTUMES**

Apart from ensuring that the Central London class continues to assimilate the newer dances entering the repertoire, Janet is always in demand by groups everywhere to teach both the new and the older favourites. She also took over the exhausting and exacting work of keeping our wardrobe in order, and this may be the point at which to say something on this particular asset.

From the first little numbers in ex-blackout material decorated with zig-zag braiding, run up with more enthusiasm than knowledge, to our latest set of Italian costumes, carefully researched by our backroom expert Dorien Bates, is a long story with many hiccups, some of which have already been related.

We have no permanent home of our own in which to store this large collection of costumes, and it is usually, by the good grace of the Central Institute, kept at one of their schools in the area. Bolt Court, the headquarters of the Institute, was extremely inconvenient. Not only was it not possible to park anywhere near it, but our storeroom was at the top of a four-storey building and access was only possible when the offices were functioning. Careful timing and a lot of exertion was required under such conditions to get the costumes out of the Institute, checked to see if they were complete, perhaps sent off to a group at the opposite side of the country, and eventually returned to the store.

In 1984 the costumes were moved to another school, Chequers, that has some parking space. I was able to give a little help to Janet and Frank Flanagan, but even that made me think that when it was over my arms and legs were going to break off.

## RECORDS, MUSIC AND INSTRUCTION BOOKS

Although an early set of records for the Estonian dances were pressed, they were not of sufficient quality to be adopted permanently. The first instruction book was printed in 1956. I am told that the music for the first two 78 rpm discs was provided by a group of musicians hastily assembled and led by a gentleman whose experience was largely in the operatic field! When the third record was conceived they were replaced by a band led by Willy Wallace (hence The Wallace Collection), a Scots Fiddler, who continued to play for Dr. Cyriax's group until the mid-70's. He was a fine musician, and the recording equipment of that time did not do him justice. The second book appeared in 1959, and included several Austrian dances, with accompaniment by Josef Maier, a wonderful old man who seemed to have stepped out of a picture from the pre-1914 Austro-Hungarian Empire.

The production of books, records, and more recently, cassette tapes, calls for a good deal of expertise if they are to prove popular, both in the choice of suitable dances and their translation into unambiguous instructions. The recordings, under Jack's guidance and with the use of more modern techniques, improved greatly on the later discs. Frank Flanagan, with experience in this field before joining the Society, has continued the good work, as well as concerning himself with the technical side of other SIFD affairs. As useful as it would be, books and records do not sell themselves, and those who have undertaken that task of dealing with the public know that it is not easy. Our healthy bank balance is largely due to them, and particularly to Audrey and Ed Whiteley who, until the AGM 1985, were for some years in charge of sales.

## CCPR ALBERT HALL SHOW 1985

Twenty-five years ago the number of 'prestige' demonstrations were at their peak, but in Spring 1985 we were given a splendid opportunity to refurbish our image when we were invited by the Central Council for Physical Recreation to stage an item in the Albert Hall. I did not take part, but as a programme seller and host to invited guests, I was able to watch the rehearsal and the two shows. There is no doubt that today's dancers are as good as those of the past when put to the test. Jill Bransby's choreography of a suite of dances for trios, and her clear and precise direction, produced an attractive item which the audience clearly enjoyed.

## ROY CLARKE'S WEEK-ENDS

When my original articles were first published, Roy Clarke had only just begun to organise dancing week-ends in addition to Jack's regular bookings. Roy's were aimed at attracting members from beyond the London region, located at centres more conveniently situated for country members, and included formal teaching sessions. The premises have ranged from the huge Victorian pile at Easthampstead Park to the pleasant little hostel at Bourton-on-the Water with the best cooking that I can remember - and with a nice pub right outside the front door. It is to be hoped that we will see many more new faces from outside London at these events in the future. Roy's other task for the Society - even more fraught with unseen perils - is to persuade members to face the music as M.C.'s at Cecil Sharp House.

## COMMITTEE, MUSICIANS AND OTHERS

Looking back, I cannot help but see that I have left out the names of many people from this saga whose efforts on our behalf have been invaluable.

It is perhaps impertinent to mention Charles (Steve) Steventon, who resigned as Chairman at the AGM in December 1985 - his excellent work throughout his tenure must be known to everyone; Joan Rackham, our indefatigable ex-Secretary, always diplomatic without loss of efficiency; Judith Holloway, meticulously and conscientiously keeping an eye on our finances; Kay Leighton, managing the celebrations for the 40th Anniversary; Alan McLean, with the special duty of co-ordinating relations with groups; Janet Woolbar, our new Chairman; Audrey Whiteley, our new Secretary; and recent members elected to the Committee, Uri Gerson, Michael Ridout, Sue Tupper and Frank Flanagan.

Others who deserve our thanks include Doug Wells and family, Magazine printers and collators extraordinaires; and Michael and Edwina Holdup who ensure that The News is put in envelopes and posted on time.

No one is indispensable but if anyone can be so called, that person must be Wilf Horrocks. No music - no dance! He has either played alone, or as the leader of a group of musicians at almost every event for the last twenty years or more, and has been unstinting in using his skill for our enjoyment. Alan Humberstone too, with his wide experience in the EFDSS and our own Society, has long been a pillar of strength in our little band. Most of Caroline Thomas's minimal spare time is spent with the 'Dunav' ensemble, but when she can play for us, her talent is much appreciated, and particularly so at the Swansea Summer Courses and on

dancing week-ends. Accompaniment for dance classes needs a special technique, and the late Donald Campbell's easy-going manner will be remembered by many of Margery's pupils and by Swansea veterans.

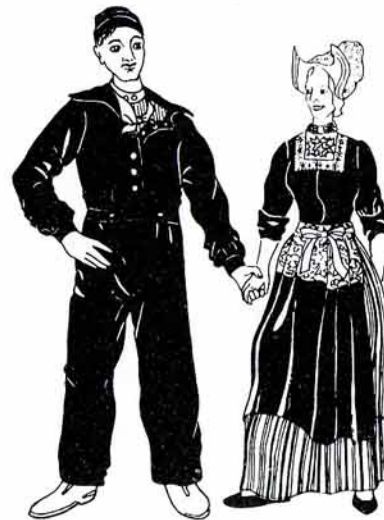
One more name - it is not easy to assign a role for this Society 'elder', perhaps fairy godfather or demon king might be equally apposite, but Roland Victor Royston Minton is a figure so well known to members past and present that an introduction is superfluous. In the past 35 years, amongst other duties, he has made costumes, filled the post of Treasurer, is currently Membership Secretary, and for most of these years he has also performed the important trick of extracting the admission fees at hundreds of our social dances.

Not even the most cursory view of the world of International Folk Dancing would be complete without mention of that most distinguished of folklorists, Lucille Armstrong. While not involved in the administration of the Society, her total commitment to its aims has made its mark on every one of our activities.

To those whom I have omitted to mention, I offer my humble apologies, but it is impossible to include so many names. I hope that they will see some recompense in that we would not now be celebrating our 40th year without their generous assistance.

To end on a personal note, I can only say that as a member of the SIFD for over thirty-five years, I have experienced some sense of achievement, some disappointments, many hours of pleasure, and most of all, the friendship of all sorts and conditions of folk dancers.

George Sweetland  
January 1986



Holland (Volendam)

## FROM THE OTHER SIDE OF THE MUSIC STAND

WILF HORROCKS

Folk dancing for me commenced in the Y.H.A. back in the year dot. One of the pretty girls there introduced me to International Folk Dancing by way of the Austrian Siebenschritt, and from there I never looked back. I was fortunate enough to become a member of Bert Price's group, and he always encouraged us to dance "with a bit of class". There was usually an equal number of men and girls, but on one occasion I was the odd **man** out, performing by myself in the circle of dancers, when suddenly the time came to make a tricky move which involved a waltz step with a partner. Without hesitation Bert grabs hold of me and says, "Come on, I'll do the girl's part!" and off we went together!

Over the years I danced at many places - Inns of Court, contending with those massive support columns in the middle of the room; the Dance Centre; classes at Russell Square and Bolt Court run by Margery Latham, and, of course, Cecil Sharp House.

I also remember occasions when I appeared at the Royal Albert Hall. One of these was an EFDSS annual festival. Because of an upset to their programme by a visiting team, the EFDSS asked us at extremely short notice to get a foreign group over here, and Simon Guest undertook the task of arranging a session of dancing by "genuine" French dancers. He had, in fact, only been able to get a very small number of dancers from France so we made up the rest! There was, however, a genuine *vielle* player and that exciting sound must have brought out the best in us, because the next day in the Arts column of the Guardian newspaper we appeared as "a fine contribution from France" to folk dancing.

Over the years the music of International Folk Dancing had a fascination for me and I began to pay more attention to the instruments. At the House we had the Wallace Collection, and at other dances that went on during the month the music was supplied by Mourie Pfeffer, Cliff Beck and Harry de Caux on accordions - Mourie even used to play the mouth organ for one circle dance, and lead the dance as he did so! I could knock out a sort of tune on the piano on various occasions when no proper musician was available, but often the pianos were awful. On one occasion a dance had to be cancelled because of the piano, and the next time we were at Cecil Sharp House someone said jokingly that I ought to take up the accordion. Then I happened to hear that one SIFD



member was leaving to go abroad, and unknown to many of us he had a piano-accordion. Needless to say, I bought it, and so I crossed the line from dancing to making music for dancers. That change I made wilfully!

### **CLIFF BECK**

It was, I think, around 1951 that as a young and keen cyclist I was dragged back to London (from a delightful weekend trip Youth Hostelling) to a rather dingy cellar in Covent Garden. I was assured that I would enjoy it and that it was really great fun.

The bug bit after just one visit! I was amazed to see such a crowd of people, a complete cross-section of society, dancing, swirling and swaying to totally strange, but melodic and rhythmic music, played by an equally odd assortment of people. I can recall that the band consisted of Jim and Peggy Titheridge (later to be wardens of Milford Youth Hostel), Mourie and Ken Ward. Jim played a big, conventional accordion, but Mourie's instrument interested me more - he seemed to be able to get just as much sound from an instrument half the size of Jim's. A week or so later, I bought my first Höhner melodeon, and with the band's permission sat at the back every Sunday night, trying to follow the tunes. Gradually I found I was actually playing with them rather than against them. Mourie helped me a lot, and eventually the time came when we played a duet (Die Woaf, I believe) and Jim and Peggy put down their instruments and danced to us! What a milestone! In those days such was the crowd, that most dances had to be played twice through to give everyone a chance to dance.

I went along to "The Cellars" for about ten years, and by then most of the others had dropped out, leaving Mourie and me to carry the evening. Various other locations were tried after we left "The Cellars" but none had the same atmosphere.

### **ALAN HUMBERSTONE**

There are so many memories of past years! First of all the Wallace collection - Bill Wallace violin; Frank Hawkins accordion; and myself piano. I remember the Society's early 78 r.p.m. recordings, master copies made by kind permission of Imperial College (the old building) in Kensington, and with the help of a young member of staff - Jack Richardson.

I recall my trips with Pug Cyriax and members of the SIFD Swedish group - she was a real professional not only in regard to dances, but also the costumes. They had to be correct - no mixing of Swedish regions. Woe betide the man who turned up in a waistcoat belonging to, say, Norrland instead of Skåne. I remember an occasion when Pug cancelled a team's appearance because the costumes were not correct! We used to perform for Scandinavian people living here, particularly at Midsummer. Even I had to wear full costume to play the piano! Pug liked to speak to me in Swedish, as I had learnt Norwegian as a child, and I would answer her in Norwegian.

I remember too the Polish Group attached to the YMCA, of which Bert Price was an enthusiastic member. Who can forget Madame Barbara playing the piano with terrific gusto, helped out by fiddle and 'cello - Palm Court versions of Mazur and Krakowiak.

Even in those days we had visits from foreign dance teachers. One day Margery Latham ran a French day course with a French teacher. I had to act as interpreter, as well as play various roughly scribbled bits of music produced by him.

The Royal Albert Hall festivals 'See How They Dance', were very popular and very colourful, although the musical side was rather chaotic at times - trying to keep the whole show going more or less non-stop but having to slot in gramophone records and tapes with live musicians.

### **THE SOCIETY'S COSTUMES** by Janet Woolbar

Its costumes are probably the Society's most valuable assets, not merely in terms of their monetary value, but also for the richness and colour they bring to our displays, and the inspiration they give to the dancers.

I cannot claim to have been around in the Society's early days, but minutes of committee meetings in 1947 record that Swedish costumes were borrowed for several of the Society's early demonstrations, and everyone considered that these enhanced the performances so much that steps should be taken to make a set of authentic costumes for the demonstration team. Unfortunately there are few details of the costumes made as a result, though it is interesting to note that they appear to have been predominantly men's costumes. One thought-provoking entry in the Minutes for 1950 states: "We now have 12 pairs of breeches and 5 shirts, enabling 13 couples to dance suitably dressed".

Many of the early costumes were made for the Albert Hall shows which the Society produced between 1953 and 1966. The Swedish costumes were probably the first authentic set brought from abroad by Bert Price, as Swedish dances, under the guidance of Dr. Cyriax were some of the earliest dances in the Society's repertoire. The Swiss costumes were made after Margery Latham, Kathleen James and Marjorie Corner (née Bracey) attended one of Karl Klenk's dance courses in Switzerland, and returned with materials, braids and patterns. The Italian costumes, which were the latest set to be added to the collection, were the result of Margery's enthusiasm for the dances taught by an Italian group at the Billingham Festival.

From early days books and pictures have been collected as reference material for producing new costumes, but as foreign travel has become more common, we have taken opportunities to buy original costumes from which we can make copies, as this enables us to duplicate the authentic materials more accurately and to make up patterns which will give the correct cut.

Many of the festive costumes which are particularly attractive to wear for display, were originally the result of months of handsewing by young women preparing their 'bottom drawer', and can only be reproduced by similar hard work on the part of members of the SIFD today. However, since original costumes can now cost several hundred pounds each, it is the only practical method of building up the collection.

According to the Society's accounts for 1951 the cost of materials for the first set of costumes was £8 6s. Od. When the value of the present costumes was estimated for insurance purposes, their replacement value was reckoned to be over £4,000, which obviously represents considerable hard work by many members over the years. We are constantly refurbishing and adding to the collection, and as our contacts with foreign teams and visits to ethnographic museums increase, our ideals of acceptable reproduction rise and we strive to achieve higher standards of authenticity. However, most people would agree with those early members who set the idea in motion, that good authentic costumes add to the pleasure of audience and dancers alike.

### **Additional comments by Irene Fyffe (née Price)**

The first time we shared a demonstration with the Estonian group we were fascinated by their costumes, and with a surge of excitement we realised that we could wear something like that too. Sailors' trousers were purchased from an Army Surplus Store. These had the correct front fastenings and the legs were wide enough to allow them to be cut to knee breech length and pleated into a band. Another store provided long white socks, and the girls made their partners white shirts with full sleeves and embroidery. Pug speedily bullied us out of wearing soft shoes for Swedish dancing, and we soon got into the habit of wearing hard shoes for all demonstrations. I made a copy of an Austrian wedding dress, and this was followed by a beautiful Greek dress made by Jean Harding, now in Canada. After this lovely costumes popped up everywhere.



Breton Headdress

**SOCIETY FOR INTERNATIONAL FOLK DANCING  
ASSOCIATED AND AFFILIATED GROUPS  
January 1986**

**ASSOCIATED** (run by official SIFD Teacher)

- Mondays:** **Polish** - Rosebery Avenue, London (Tony Latham)
- Tuesdays:** **General** - Cheam, Surrey (Joy Steventon)  
**International** - Stanmore, Middx (Judith Holloway) Croxley Green, Herts (Joyce Sharp)  
Swansea University (Joan Richardson)  
**East European** - YWCA, London WC1 (Alan McLean)  
**Yugoslav** - Morley College, London (Ken Ward)
- Wednesdays:** **General** - Baldwins Gardens,  
**International** London EC1 (Janet Woolbar)  
Merton, London SW20 (Charles Steventon)  
**Israeli** - Oval, London SE11 (Fiona Howarth)
- Thursdays:** **General** - Croxley Green, Herts  
**International** (Audrey Whiteley)  
**Hungarian** - West London (Alan McLean)
- Fridays:** **General** - Croxley Green, Herts  
**International** (Joyce Sharp)

**AFFILIATED GROUPS MEET IN THE FOLLOWING PLACES**

- London Area:** Barnet, Bromley, Eltham, Euston, Kidbrooke,  
Notting Hill Gate, Swiss Cottage:
- Country:** Barlow (Manchester), Bradford, Bristol,  
Borough Green (Kent), Folkestone, Harrow,  
High Wycombe, Kirk Hallam (Derbys), Leeds,  
Oxford, Richmond, Romford, Stevenage,  
Whitley Bay, Wigginton (Herts), Winchester,  
Worthing.

**WEST MIDLANDS BRANCH**

Classes are held on Tuesdays in Stirchley; Wednesdays in Solihull;  
and on every other Tuesday in Balsall Common.

