

S I F D
N E W S S H E E T

March 1957

Journal of the Society for International Folk Dancing

Chairman: H.J. Price Esq. Hon. Secretary: Miss M.J. LeFort

Hon. Editor: J. Ungar Esq.

EDITORIAL

We must apologise for one or two pages of last month's News Sheet being upside down, but our usual "printing room staff" not being available, we had to apply for volunteers, and every machine has its little idiosyncrasies. Anyway, the exercise involved in having to read those pages standing on your heads probably did you all good, and limbered you up for dancing.

All our readers will be most interested to see this month the first of what will be another regular monthly feature in News Sheet namely a brief report on the business of the monthly committee meeting. It is now, of course, up to all members to show their interest in the Society's affairs by attending General Meetings, and by participating in the production of our News Sheet.

We are very grateful to all those who have been sending contributions to our Journal, and are looking forward to receiving many more communications. We hope that the present situation, where we have to keep some articles back for next month's issue, will continue!

The demonstration notes are again very heartening this month, and we must raise our hats to Margery, and also to Pug, who both do such a lot for the Society. The need for more volunteers for demonstrating work is again underlined, so come on all you "old hands" - and newer ones - contact Margery!

An even more crying need is for more musicians - and we repeat this every month! In this connection we are interested to note the proposed weekly music rehearsals, but hope that those responsible will continue to remember the need for preserving authenticity and will stamp hard on anyone trying to "jazz up" our music, or, horror

of horrors, who may try to alter or "improve" the melodies being used! Such things have been known to happen!

One more note of warning: there is again too much "back-biting" going on in the Society! What difference does it make if "old so-and-so" interests him- or her-self in something or other, even if you don't like him or her? All we want is for people to dance, to dance authentic folk dances, and with this aim we should try to curb our likes and dislikes in a sensible manner!

Once again, we must all praise the enterprise of the Committee with regard to their continued contact with our new friends from the Philippines Embassy and with this note, here's "Au revoir" from

The Editor.

The SIFD Committee.

At the February meeting of the Committee a number of interesting subjects were brought up and discussed. Larry Howell is to be asked to fill a vacancy on the Committee, caused by the resignation of Mary Guest. It was also announced that the Royal Albert Hall has been booked for Wednesday, Nov. 27th, for the presentation of "See How They Dance" 1957, while two Austrian and three general gramophone records are in the hands of Messrs "Recorded Sound".

The question of a membership drive, and of the investment of surplus funds are to be discussed at the next Committee meeting, and ideas will be welcomed from all quarters.

Henry Morris has offered to coordinate the Society's musical activities, and it is proposed to hold a weekly music rehearsal. A list of all available music, instructions and records has been prepared by the Secretary, and is to be published in News Sheet.

The question of costume hire was again discussed, and the Hon. Editor of News Sheet is to be asked to attend Committee meetings in future.

COSTUME HIRE.

The attention of members is again drawn to the regulations governing the hire of costumes for not fully official functions. These regulations were agreed upon some time ago, and they provide that the charge of 2/6 per costume covers the cost of hire for

wearing on one occasion only! Everyone will appreciate that if the Society is not to be involved in heavy financial losses in connection with the wardrobe, the costumes must always be returned as promptly as possible, clean and neatly packed. Many, in fact most, people do so, but there are still a few people who need to be reminded.

THE DEMONSTRATION SECRETARY WRITES...

The Society teams have given five demonstrations in the past month, which has meant a good deal of sharing responsibilities. The Hospital Demonstration team not only did a large-scale show of their own, but also undertook one for me at Maudsley Hospital, with the help of Charles Steventon who did the teaching. This was a Balkan class evening, and again meant a non-Balkan team. Bob Symes and Mourie Pfeffer took over demos at Toc H Old People's Club and the Cripples Club respectively - these reports will be given separately. (Next month: Ed.).

The Swedish team went to the Kings Hall Community Centre, Harlesden, N.W.10, on Feb. 2nd to take part in a Swedish evening. The negotiations for this have been going on intermittently for nearly a year and owing to lack of funds on their part, the original ideas had to be very much curtailed. We took only 4 couples, and instead of a full scale Swedish meal, Dr. Cyriax undertook to bake several kinds of biscuits and bread. She also gave a very interesting talk on "The Swedish way of life", supplied the Swedish costumes with examples of embroidery and weaving, etc., for the exhibition, played the piano for some of the dances, and last, but by no means least, sang for the song dances at the end of the programme. Our four-couple team danced all the Swedish dances possible with this small team, and led the song dances in which all the children present joined in with gusto. Cliff Beck provided the music for most of the dances and did very well indeed.

My grateful thanks to all the teams and their leaders.

Margery Latham.

FUTURE DEMONSTRATIONS

- Feb. 19th: Bethlem Hospital.
- 23rd: CCFR, Tunbridge Wells - Teaching, 1 couple only.
- 28th: Camp School, St. Albans " " " "
- Mar. 9th: Greenfield School, S. Oxhey.
- 16th: CCFR, Eastbourne - Teaching, 1 couple only.
- 23rd: CCFR, Newcastle - Teaching weekend.

NOTES AND NEWS

Polish dance enthusiasts: anyone interested in learning more about Polish folk dancing should contact Bert Price or Margaret Harris, with a view to regular meetings on Thursday evenings.

Barbara Blawinska holds beginners and advanced classes in Polish dancing at the Polish YMCA on Saturday evenings. Details from the Editor.

Dancing spurs. Part of the Hungarian costume worn on festive occasions are the special dancing spurs - different for men and for women. Roy Cerner produced a number of pairs of each sort for the Albert Hall, and various people borrowed them. Will they please either return them as quickly as possible, or, if they want to keep them, please contact Roy.

The IBERIA group holds practice evenings for Spanish and Portuguese dance enthusiasts at the Chelsea Community Centre on Monday evenings at 8 p.m.

Parking problems: If you have a motor vehicle and some petrol, and find you have nowhere to park it, perhaps it is a slight consolation that the ancient Romans had the same trouble with their chariots. Julius Caesar solved it by banning the parking of chariots in the market place.

Cynthia Dance is getting married soon, with best wishes from her friends,

Pony tails. Looking through the recent crop of Christmas cards, a very popular one was apparently a little angel with a pony tail hairdo, drifting between the snowflakes holding an umbrella. This form of coiffure is very popular among humans, too, and has roused the keenest passions. These must, however, be stilled now that it can be shown as adopted by angels.

The Folk Dancer: is changing its name to The Folklorist. In the latest issue Col. Baldrey has many unkind things to say about almost every item in our last Albert Hall show. We feel that criticism should be the privilege of people who do not just look on dancing "as a mild form of amusement" - to quote the Colonel's own words. As regards his comments on the Hungarian item, may I point out that what he missed were not feathers but grass in the hats. This is a special type of grass which does not grow in England, hence the omission. And why does he want the dancers to be "buoyant"? This is not ballet!

THE SCHUHPLATTLER.

Meaning. origin and recent developments
of the alpine slapping dances.

From the wealth of Austrian folklore I have deliberately chosen this particular subject, as this is probably its most widely known phenomenon, and at the same time, by being hackneyed and commercialised by the tourist industry, the one that is most frequently misinterpreted and misunderstood. The Schuhplattler has its origin in the occasional improvised clapping, jumping and stamping done by the men in the course of a "Steirischer" or landler dance. These were nothing but the spontaneous expression of joy, of the lad's pride to be dancing with his pretty partner, or the showing off of his skill to impress the girl. There were no established rules or sequences as to the number, type or order of jumps, slaps, etc. At a suitable point of the landler the boy who felt like it - and had the skill - put in his "solo", either following his partner who continued in the circle of other couples, or in the centre of the circle, meeting one or more other men, demonstrating rivalry or solidarity, as the case may have been.

Here is a description of this free courting dance:

"In its ultimate perfection it is the spontaneous outburst of enthusiasm. The art and ingenuity put into these solos by the lads defy every attempt of verbal description. They never repeat themselves. When a dancer, between turning the girl and slapping his thighs and soles, felt in the right spirit, he jumped on the table and stood on his head, drumming the boldest rhythms with his boots on the ceiling". A typical, even if exaggerated report of the opening of a newly built mountain hut says: "There they danced frightfully. The floor was strong, it stood up to it; only the ceiling was danced through...!"

In all this, the dance is at once recognised as a form of courting which would not make sense without girls. In fact there is today a considerable number of dances, where the Schuhplattler is sandwiched between landler, round dance or promenading parts.

Dancing with jumping and slapping figures can be found in almost all mountainous parts of Europe. Wolfram mentions the Norwegian dance "Röraas Polsk" as an example. The Schuhplattler proper, however, has its cradle in a limited region on the rivers Inn and Isar, comprising parts of Upper Bavaria, Salzburg and Tirol.

It is said that in the old days in Bavaria the Schuhplattler as a dance of its own was danced by one couple. Later group or "mass" Plattlers became popular. The original eight bar landler develops into a sixteen bar form; frequently sixteen bars of Plattler are followed by eight bars of round dance.

In 1883 the first "Society for the Preservation of Folk Dances and Costumes" was founded in Bavaria and the movement spread rapidly throughout the country and into the neighbouring provinces of Austria. With the growth of the "Trachtenverein" movement the Schuhplattler spreads all over the alpine territories, often superseding and displacing the less spectacular older dances. The names of many Plattler forms and figures now traditional and at home in Austria still bear the names of their Bavarian origin: Haidauer, Bayrischzeller, Haushamer, Toelzer, Reit im Winkler, etc.

Naturally the Schuhplattler soon becomes the favourite number of public performances, and at this stage the girls, being more or less inactive, are left out.

By now every Schuhplattler form has its precise number, type and order of jumps, slaps, etc., performed by all dancers at the same time. Here, for instance, is the sequence of the "Haidauer":

Unterinntaler Eingang (entry figure)
Circle anticlockwise (eight bars)
do. clockwise
Plattler (sixteen bars) consisting of four
sequences of "slap of six" front left,
slap of six back right, knee jump and
high jump, finally kneeling down on right knee.
Star/clockwise (eight bars)
anti
do. clockwise
Plattler again.

Eventually the Plattler groups of the various societies prided themselves in inventing ever more intricate and difficult slaps and figures; traditional dances where Plattler had never been known before, even folksongs were "plattled". It is understandable that most folklorists do not recognise this type of Schuhplattler as genuine folk dances. Wolfram quotes an old Salzburg peasant musician, who had still known the old tradition and followed the whole development, as saying: "The Schuhplattler with lads only is nothing but society stuff. Once, when a lad was a devil, he made a few jumps and afterwards he caught hold of his girl again, but all that of his own accord. From the one that knew it better, the other one copied it, and then they said, let's do it together; and that's how the group Plattler started".

But this is only one side of the picture. It is true, the "society stuff" has caused many older, simpler forms to be forgotten and lost. But the living soul and spirit of the people has assimilated the new "invention" to such an extent that one can already today

call the "modern" Schuhplattler a genuine tradition. Wolfram thinks that the Schuhplattler as a highly skilled men's dance can take the place of the ancient sword dances and other similar ones, almost completely lost in the alpine countries, since there is a true demand for masculine dance forms to express energy, skill and controlled force.

Prof. Horak mentions that everywhere the young villagers unconsciously mould and reshape the "modern" Schuhplattler forms to bring them in line with older local styles, "under the same natural law by which a melody grows into a folksong". He tells us about the woodcutters who on rainy days practise their plattel skill in their mountain huts, rehearsing new sequences to show off to their sweethearts at the next village dance.

At the same time, however, he warns that "if this develops into exhibitions for a paying audience, the acrobatic, theatrical performances seen on such occasions have very little to do with folklore".

But we can be optimistic. As Prof. Wolfram puts it: "From powerful primitive vitality springs form after form. Old ones die, new ones are born, or, when they come from foreign parts, are assimilated and remoulded. It has always been like this; and as long as the creative spark is alive in our lads and lasses, there is every hope that it will remain like this in spite of all modern developments".

Literature:

Richard Wolfram: Die Volkstaenze. Otto Müller Verlag, Salzburg.
Raimund Zoder: Volkslied, Volkstanz und Volksbrauch in Österreich,
Verlag Ludwig Doblinger, Wien.
Karl Horak: Tiroler Volkstänze. Published as manuscript,
Schwaz, Innsbruck.

BEHIND THE SCENES AT THE "MAZOWSZE" by Margaret Harris.

With a last-minute invitation from Oskar Kolberg's Polish Group I was able to go behind the scenes at the Stoll Theatre and meet members of the Mazowsze group, and also to get a closer look at some of the hundreds of costumes which were hanging everywhere. The first thing that struck me was that the average height of the dancers was just below my shoulder level, or so it seemed, and the second, the long thick plaits all the girls wore.

Whilst my Polish friends were chattering away, I had an opportunity to look at some of the very beautiful costumes which were

draped around everywhere. The colouring of the striped dresses has to be seen to be fully appreciated, the rich greens, mauves, pinks, blues, reds and orange presenting a gay kaleidoscope of colour. All the materials, I was assured, are made by hand, from the heavy woven skirts, to the finest laces.

We managed to take quite a lot of photographs, but unfortunately the dancers had already changed, and we could not get any shots of them in their costumes.

Talking to them in their hotel afterwards for about another hour - my scant knowledge of Polish was rather strained - they told us that their next dates were in Amsterdam, Germany and in New York, and they were obviously very excited at the idea of travelling to all these places. As it was pouring with rain outside and a gale was howling, I did not dar to ask them how they were enjoying London! However, one of the Kolberg group did point out to me that, there being a shortage of unmarried men in Poland and apparently an overwhelming number of the same species in London, the girls of the team were certainly having a good time.

Filipino Dancing.

Anyone who saw our last Albert Hall show could hardly fail to be fascinated by the exotic and so very graceful Philippines item, provided by courtesy of the Embassy.

As a sequel to this most successful performance, the last two Friday classes at Chelsea in January saw a group of most charming Filipinos teaching that beautiful but difficult dance: "Tinikling".

The classes were quite well attended, as many of our members were attracted by such, for us, unusual classes, and thought it well worthwhile the risk of getting their feet - or big toes - caught between the clacking bamboos; though no-one was bold enough to think that any of us can ever do this dance quite as gracefully as our instructors.

We hope that we may see a lot more of our new friends, whom we have since seen at Cecil Sharp House, and also joining us in demonstrating at Napsbury Hospital.

The EFDS Festival.

The Manchester Guardian of January 14th carried a long review on this event. Here are some extracts from it:

"... Princess Margaret, who is the Patron of their Society, was among the spectators..."

...ceremonial flag-wavers from Flanders - three impassive looking men, dressed as quietly as undertakers, whose wonderful contortions as they brandished their gay banners quickly belied their sedate appearance; one of them even did a somersault without interrupting the easy, rhythmic swirling of his flag..."

...The Macedonians and the Belgians, each in their way were lively and entertaining, but there can be little doubt that if we were less accustomed to the bells and jiggling and multitudinous variety of our own Morris men, we would realise that they were as curious, as entertaining and as elaborately skilful as almost any European folk dancers..."

...What was also healthily distinctive was the extent of contributions made by children..."

...In this, as indeed in all the stage managing of this large assembly, two other characteristics of the entertainment were evident: it was arranged with particularly adroit efficiency and it was dressed with a planned, unfussy effectiveness, which a year or so ago was lacking at these gatherings..."

TRAVEL PLANNING by a Special Correspondent.

Watching colourful films taken by other people in previous years, getting an inkling of the customs and dances of the various countries, and at the same time choosing your holiday wardrobe, are three very pleasant approaches to the formidable task of choosing your holiday. All three of these modes of selection were combined at Chelsea Town Hall on 24th January, when members of the SIFD DEMO team, the IBERIA Spanish Group and the HUNGARIAN Group, provided the dancing angle to an interesting and informative evening by our old friends of Travel Planning Ltd.

It may be remembered that last year the Balkan team took part in a similar demonstration, and this year we returned, with more dancers, to a smaller stage. In fact, this was the smallest area any of us have ever tried to demonstrate in, and it was only by the sheerest luck that no-one fell into the audience. The hall was packed, and the people most enthusiastic, especially the effect of switching from the two dimensions of the films, to the three dimensions (some very charming) of our dancers, evoked great enthusiasm.

The items provided included Italian, Austrian, Spanish, Portuguese and Hungarian, and the music was partly live, though mostly on gramophone records. There was a little holdup in the live part,

and the pick-up jumped a few bars of music every time we stamped, but an enjoyable, if hectic, time was had by all. The IBERIA Group seems to be evolving as a serious and live entity, and the "Hungarians" are beginning to find their feet, so that they put them in the right places with a bit more conviction. Of the Society's demo team we need say but little. They were on this occasion their usual assured selves in the Austrian item.

(It is not supposed that anyone would want to holiday in Hungary at present, but the dancing, together with the film "Wedding at Ecsér" by - I fear - the State Opera Folk Ballet, provided an exciting and colourful interlude.)

A letter from "Down under": (from Jon and Florence Brien)

"At last this long overdue "thank you" letter is getting written, and I am afraid our only excuse is the overwhelming lethargy caused by a month at sea, followed by all the excitement of home-coming.

However, Florence and I would like to thank all our friends in the Society for the beautiful gifts and good wishes. We can never forget the wonderful times we have had in your company, and wish the Society every success in the future.

Our trip home was rather uneventful, broken only by our stops, first at the rather grimy and arid Spanish port of Las Palmas, and then at Cape Town. The latter is a very pleasant town indeed, and arriving there we were thrilled to see Table Mountain rising just beyond. It was our ambition to get to the top, but unfortunately a high wind caused the cable car to give up the ghost! We were very disappointed, but nevertheless enjoyed ourselves exploring on our own, and were absolutely fascinated by all those wonderful men all wearing shorts!

Between Cape Town and Freemantle the weather was bitterly cold, and with a constant gale blowing we were glad indeed that the "Iberia" had stabilisers!

In Perth we had a wonderful day with relatives, though Adelaide, I fear, seemed rather an anticlimax. Then finally on to Melbourne, on a beautiful day and to a wonderful welcome from our family and friends.

At present we are still rather disorganised, but doubtless our flat hunting will shortly be crowned with success. Having decided

that our finances are becoming important, Florence starts work again with her old firm, and I shall have to start looking for something.

Summer is truly here, and yesterday the temperature was up to 95. Today will be probably even higher. Wish we could send you some of this wonderful sunshine! Florence is revelling in it, but I am wilting a little.

I think that is all our news at present. Once more, our thanks for everything and best wishes to you all from Florence, and from Yours truly, Jon".

(We are very pleased to hear that you have arrived home safely and that you have enjoyed being over here. We could certainly do with some of your sunshine here. It looks as if we shall have to ask our older members soon what sunshine looked like! We, that is the male members, feel a bit hurt about a certain remark above; what have S. African men got that we haven't? Once again we would, however, send you our best wishes for the future, and hope to hear from you again soon. Ed.)

MORE NOTES AND NEWS:

Mourie Pfeffer asks his friends to note his new address, which is: 78 Carleton Road, Tufnell Park, London, N.7. Telephone NORth 2359.

Congratulations to our Australian friend Ron Kay, whom we have not seen for some time, and his wife Coral, on the birth of a daughter in December last! We gather that, Ron having been here about 5 years, they will shortly return to Australia as "emigrants"! Good luck to all three of them!

Travel Exhibition: The Iberia Group was invited to demonstrate Spanish and Portuguese dances at an international travel fair organised by Mr. Merlin Minshall of Travel Planning Ltd. The dancers were very interested to see a number of national costumes, including a French one from Nice, and a Sinhalese dress. A German girl was wearing a dress of blue velvet and red wool with a bodice decorated with a quantity of metal ornaments, somewhat similar to a Basque costume, while a very charming Belgian girl in costume was demonstrating fine lace making.

Ceylon Independence Day celebrations were also attended by some members of the Iberia group, who were invited to perform in the presence of the wife of the High Commissioner for Ceylon at the Seymour Hall. There was an enthusiastic reception for the Spanish dances which contrasted strangely with Kandy dances from Ceylon, and with the latest American "folk dance" performed by a skiffle group.

Napsbury Hospital: The Hospital Demo. team paid a return visit, booked 9 months in advance! - to Napsbury, together with dancers from the Philippines Embassy, the Iberia and the Hungarian groups, on 9th February. There was a much better response from the audience than on the previous occasion, and they were particularly enthusiastic about the Filipino and the Spanish items. The playing of Cliff Beck, who accompanied many of the dances, appears to have improved lately by leaps and bounds. The Filipino dancers, in addition to the now famous Tinikling, showed an intriguing wedding dance called "Mayon" in which the dancer moving in a slight crouch, intimates the stages of love and courtship in graceful hand movements.

Hungarian Folk Dance Group started last summer, is continuing classes and rehearsals, and taking part in demonstrations. The question of music is being tackled too, and anyone interested should contact the Editor.

Letters to the Editor

Sir,

On Tuesday, 22nd January, 11 dancers gave a demonstration at the Maudsley Hospital, Denmark Hill, S.E. We started punctually at 7 p.m. in the Outpatients Hall, with an audience of about 80. The programme lasted for 105 minutes, without a break, during which time 15 dances were demonstrated and another 7 simple ones taught. The patients were very keen to dance, about 40 coming on the floor in each of the 4 teaching sessions, during which Steve did a marvellous job. The biggest laugh of the evening was, of course, Oxdans! Both patients and staff assured us that they had thoroughly enjoyed the show, and when were we coming again!?

Yrs, etc.

Jack Krebs
London, N.W.6.

(Thank you, Jack, for this interesting item of news. We are all pleased to hear of the continued success of the Hospital Demo. team! Reports of other demonstrations are to be found elsewhere in News Sheet. Ed.)

Sir,

With reference to the extract from the Holiday Fellowship Mag., which appeared in the February issue of News Sheet, I should like to point out that "TOM", who wrote the article, elsewhere in the Mag., describes himself as "a lifelong Cockney"; thus I feel that we may venture to surmise that the comments which he makes on our folk dancing display comes from a person who has had a good average experience of all the various entertainments of one kind or another

that London can offer. Yet even this scribe writes with a certain amount of poetic licence, and so we must scan his lines, squaring what he says with our conscience, and keeping our oft'times inflated egos well under control.

The first thing that strikes me on reading this is that we have achieved once again what I have always come to consider as an impossibility for members of this Society. After all, it is one thing to have fond illusions about the impression that one wishes to create in the minds of the audience, and another, to see those illusions being stated as a reality in print!!! It seems that the impossible has happened at last, and we have submerged our English selves and have arisen again as "Nationals" - Austrians, Spaniards and Hungarians - to quote our "TOM". In his description of the various dances he has been most generous to us all. As far as the Hungarian dancing was concerned, and from my own personal experience of it, his portrayal of us "displaying a marked discipline" in the "more sophisticated and precise movements of the csárdás was a remarkable description of my puppetlike movements, accompanied as they were by a near mental blackout, when I strained my ears to catch what there was of the music, all this amounting to nearly complete immobility at one stage. If the writer is pleased to praise us thus, I personally shall be more than thankful, and shall bless Lady Luck!

I do hope, however, that with the continued support and endeavours of everyone - those in the Hungarian Group in particular - we might, in time, move towards the attainment of something approaching the real spirit of these dances, even if those fond illusions of ours may never entirely come to maturity.

Yrs., etc.

Richard C.W. Beckford
London, S.W. 17.

(Thank you, Richard, for these very apt comments! It just goes to show that nothing is impossible, if you try hard enough! As you say, we must always keep our egos - inflated or otherwise - under control, and, however much praise we may get, let us please!!! NOT make the csárdás look "sophisticated"! Ed.)

A letter to John Fraser, from the EFDSS:

"I read with great interest your February News Sheet with your own article on the Society's Festival at the Albert Hall. I am only writing to say how sorry I am that the reference to the SIFD had to be so inadequate. There were a number of teams that only appeared in one programme. For these we could not provide a general description on account of space. Last year, when we had your

Society's Balkan team, which appeared at all performances, we did make a more complete reference to the Society and its work.

I hope that you and your fellow members will forgive our apparent discourtesy. Certainly the contribution you made was enormously appreciated. The only misunderstanding that was likely to arise in the minds of the audience was that all the dancers taking part in your item were Swedish born and bred.

With all good wishes and kind regards,

Yours sincerely,

Douglas Kennedy
Director, EFDSS.

STOP)PRESS ANNOUNCEMENT

On Friday, March 15th, there will be a general class and the dances will be chosen from our Estonian, Swedish, Austrian and Hungarian repertoires. Our expert teachers from these countries will all be taking part, and the dances to be taught will probably include:

Tuliak
Huupetants
Waldjaeger
Bauernwaltzer
Ostgotapolska
Daldans
Fonotanc

It is hoped that we shall be able to start on time for once.

MONTHLY PROGRAMME: March 1957.

Motto: To enjoy our dancing, and be authentic!

Classes at Carlyle Girls' School, Hortensia Road, Chelsea, S.W.10.

Time: 7.30 p.m. - 9.30 p.m.

Music: Mme. Barbara Duleba

Members: 1/6.

Non-members: 2/-.

Tuesdays: March 5th Balkan class by Phillip Thornton
12th Ukrainian class by The Reading Group
19th Advanced Balkan class (Invitations)
26th Ukrainian class by The Reading Group

Wednesdays: March 6th Swedish class by Dr. Cyriax. M.C. Bob Symes
13th Social Dance - M.C. John Hughes
20th Swedish Class by Dr. Cyriax. M.C. Jack
Richardson
27th Polish class by Kostek Sziemaszko.
M.C. Simon Guest

Fridays: March 1st English class by Thora Jaques
8th English class by Thora Jaques
15th SEE STOP)PRESS NOTICE ON PREVIOUS PAGE .
22nd Lithuanian class by H.J. Price
29th French class by Ken Ward

Dances at Inns of Court Mission, Broad Court, Drury Lane, W.C.2.

Time: 6.30 p.m. - 9.30 p.m.

Music: Mourie Pfeffer

Members: 1/6.

Non-members: 2/-.

Sundays March 3rd M.C. Simon Guest
10th M.C. Mourie Pfeffer
17th M.C. Roly Minton
24th M.C. John Hughes

Dance at Cecil Sharp House, 2 Regents Park Road, N.W.1.

Time: 6.30 p.m. - 9.30 p.m.

Music: The Wallace Collection

Members: 2/-.

Non-members: 3/-.

Sunday March 31st M.C. Ken Ward

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