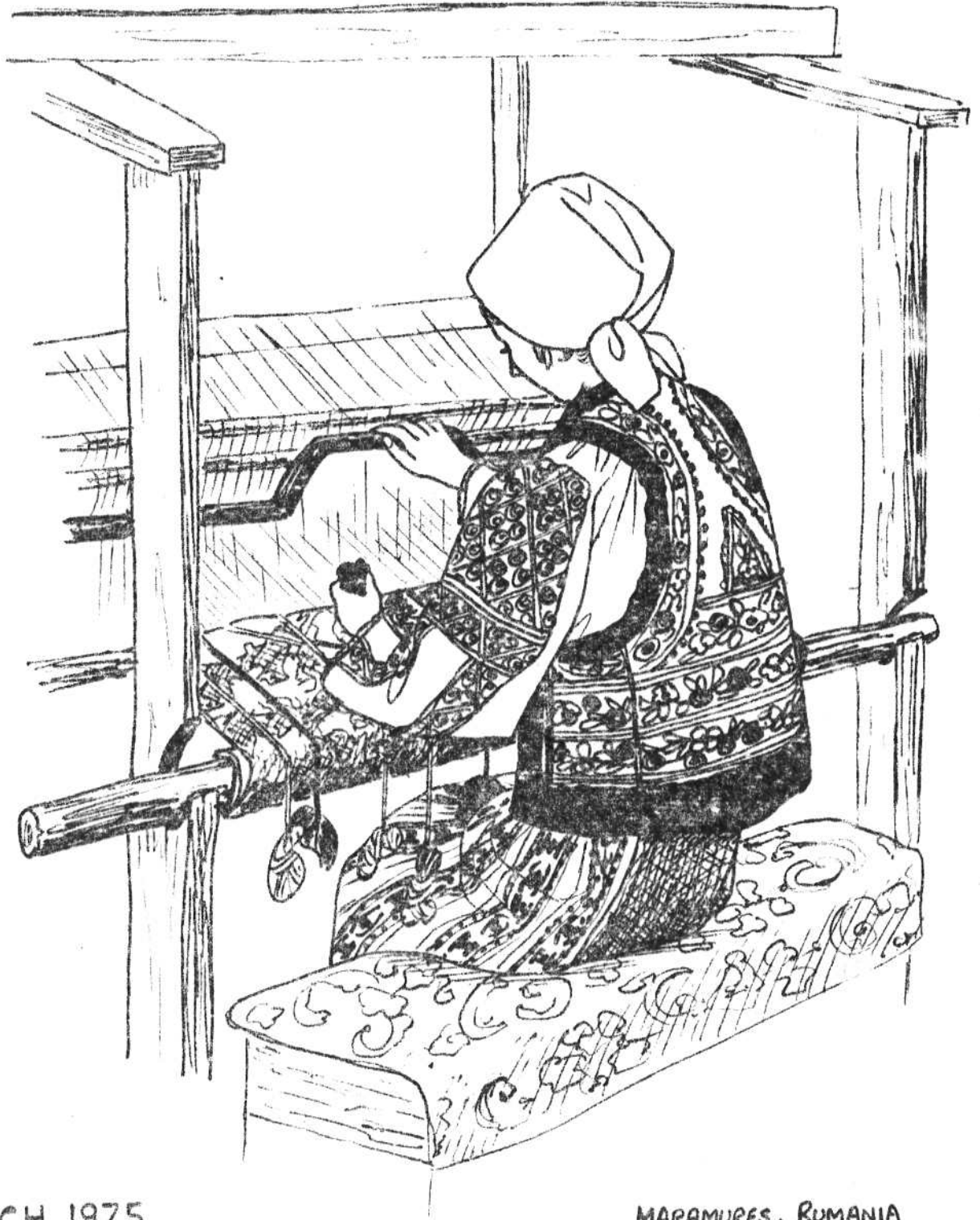


SIFD News



MARCH 1975

MARAMUREȘ, ROMANIA

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Other helpers last month: Sylvia Fulton and Ingrid Pursall

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This month's cover, showing a girl from Maramures,
Romania weaving, is by Caroline Thomas

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SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman: Bert Price, London Guest House, Market Square, Cleethorpes,
Lincs.

Secretary: Dorothy Bryan, Flat 1, Braunton Mansions, 28 Rosebery Avenue,
London, E.C.1. Telephone: 01-837 2438 (Home)

Treasurer: Harry Whitaker, 29 Sherbrook Gardens, Winchmore Hill, N.21
Telephone: 01-360 4965 (Home)

Membership Secretary: Roland Minton, 10 Benyon Court, Balmes Road, N.1.

Demonstration Secretary: Margery Latham, 14 Beechwood Avenue, Kew,
Richmond, Surrey. Telephone: 01-876 7055 (Home)

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BADGES SIFD Badges are available from the Membership Secretary.

BOOKS, RECORDS, TAPES AND CASSETTES of European Folk Dances are available from Mrs. F. Horrocks, 112 Kingston Avenue, Cheam, Sutton, Surrey.

(Loose sheets of music and instructions are at present sent out with each record. When the present stocks of these sheets run out, they will be discontinued. The amount of work involved in performing this extra service is overwhelming, many people seem to need just the recorded music as they have already learnt the dances, and, of course, all the information is available in the books.)

LETTERS TO THE EDITOR

Dear Sylvia,

May I, through the magazine, say how much I enjoyed the weekend at Hawkwood College at the beginning of February, and thank Roy Clarke for organizing it on our behalf. It seemed to me a most successful enterprise.

I'm not too sure how Roy came to find the place - in fact the advice of a local lady to a lost enquirer of "You'd better get there before dark, else you'll never find it" tells its own story. However, it is well worth the search: nestled neatly into the hillside, in typical Cotswold stone, the rambling building is comfortable, and thoughtfully run.

As Roy had said, Stroud is within easy reach of members travelling from all directions, and it was good to meet up with people from different parts of the country. Perhaps now the first brave few have pioneered the experiment, others will be encouraged to join us next time. It's a marvellous opportunity to learn new dances and check up on old - we had what might be termed a "mini-course" on both afternoons and benefited from some first-class tuition. In particular Margery Latham and Peter Oakley taught Hopak and Kolomyka, from the Ukraine, Janet Loader taught some Israeli dances, and Margery taught the Greek Tzamikos, all of which had been specially requested and planned in advance. Then when it came to the evening dances, we found that Roy, as M.C. had included a number of half-forgotten dances that are seldom done, just to keep us on our toes. Hopefully, now, we can all dance all these with style and conviction in our own groups and at Cecil Sharp House.

I should like to think that those members of the Society who have seen the standard of dancing decline over the years, and watched dances slip from our repertoire, might begin to take heart again, because if weekends such as these continue, the nucleus of people who know and care for the dances will surely grow. In addition, the different groups will really be able to benefit from each other's experiences and specialities, and new dances learnt at Swansea, or the London day courses, may even become firmly established in the repertoire throughout the country.

I believe there are plans to hold a similar weekend in October, when we can look forward to even more groups being represented. There's plenty of room for all dancers - experienced or not-so-experienced - so if you want to enjoy a weekend in the country, in good company, be sure to book as early as possible, since the 48 places are bound to be quickly filled.

With all good wishes,

ELEANOR McMEIKEN,
68 West Side,
Wandsworth Common,
London, SW18 2ED

P.S. For connoisseurs, I should like to reassure them that even the mud on the morning walks was well up to standard!

LETTERS TO THE EDITOR (Contd.)

Dear Sylvia,

I'd like to thank Lily for the interesting and informative item about Israeli Folk Dance from "Viltis". It was quite heart warming to discover that there are people working at this project, and that they are in a good position to do so. I've already written letters to various people and hope that this may start a string of correspondence.

Several other people here have also been helpful regarding book lists and addresses and I would like to take this opportunity to say thank-you. Particularly to Guy Towmer of Cambridge who wrote to me with an absolute mine of information.

His letter set me thinking about a couple of other things. First, wouldn't it be nice to have a list of S.I.F.D. members - who they dance with, and where, (even if not S.I.F.D. or affiliated classes) all over the country? Second, why not pockets of Interfolk envelopes and writing paper that we could buy? (I'll buy some, especially as I seem to be writing hundreds of letters lately!) We may find suddenly that several of our newest members are postmen, which would be a good thing for everybody! That leads to a very flippant strain of thought, which I won't go into except to say that to see my postman dancing a Mazur down Lewisham High Street would just make my day. (My post would get here a lot quicker too!)

GAYE SAUNTE,
50a Lewisham High Street,
London, S.W.13

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FAREWELL TO UPLANDS

Our first week-end at Uplands was in 1961, a few months after it had opened as the conference centre of the Nationwide Building Society. Since then we have been visiting Uplands once or twice each year. Many of you will remember Miss Diana Carroll the first Director who retired a few years ago. She now lives in Winchester, and when we heard from her at Christmas she said that she was very busy helping in activities connected with the Cathedral. She sends her best wishes to all her friends in the Society.

The Building Society is now making increased use of Uplands and is using the premises for 30 weeks in the year and, because of the difficulties of staffing at week-ends, they have decided to cut out all other week-end work. Mrs. Oates, the Domestic Bursar, has now left and is working at the headquarters of the Cheshire Homes in Liss, and the present Director, Miss Gwyneth Davies, is retiring at the end of January.

So, a happy association with Uplands has come to an end after thirteen years.

JACK RICHARDSON

DANCE LIST

Just a reminder that it is still possible to get a copy of the list of dances, mentioned in last month's Newsheet, as I shall not be printing them until early March. If you would like one please send me a s.a.e. (or give me an addressed envelope if you are in London). Those who have already written to me will understand that I want to ensure that all orders are in before going to press, and therefore there will be a slight delay.

It may be of interest to members to know something of the reasons for producing the list, and what function I think it will have.

Some time ago I gave a written programme to a musician for one of the social dances, and was somewhat embarrassed to be told that quite a number of the dances were incorrectly spelt. But when I came to check them, I found that different sources gave different answers, and I came to the conclusion that a list, with agreed spelling, was a definite requirement if we are to establish our authority in the folk field.

It consists then of 400 dances, the majority of which are International (i.e. non-British), fairly simple, and for which written music exists. There are some exceptions to the above, as my basis was the Society "Blue Book" of music which does contain some British dances and some which are perhaps too difficult for general use. I then added those from the instruction books and checked back with all the Society teachers for additional inclusions, spelling, country of origin, and, where possible, the actual region.

The Israeli inclusions were particularly difficult as they come from a non-Roman script, they are rendered phonetically, and it wasn't easy to be sure if one was concerned with one dance with different spellings, or two completely separate dances.

Certain other small anomalies should also be noted. I have not placed the definite article at the beginning of each entry except in certain cases where it is commonly included (i.e. "La Dansa"). Some dances are performed more or less alike in several countries, but have only one entry (i.e. "Siebenschritt" - Austria and Germany).

I would be pleased to hear from anyone, when they receive their copy, if they spot any mistakes that have slipped through the net.

I am sure that this list will help leaders, M.C.'s, writers etc., to be aware of the vast repertoire that we have at our disposal, and at any rate of the S.I.F.D. agreed spelling.

Lastly, I hope, in the future, to produce a further list, purely in alphabetical order with cross references to Society sources, and add at the back a list of dances which are performed at demonstrations, that is, the difficult ones. So that should keep me busy for a while, trying to get together 1,000 items.

GEORGE SWEETLAND
28 Hayes Court,
Camberwell New Road,
London, S.E.5.

THE SARDANAS

I hear of so many members of the Society who travel abroad collecting dances, music, costume details etc. to add to their repertoire, often without even speaking the language of that country. What a simple matter then, I thought, it should be for me to learn to dance properly the Sardanas during one of my frequent visits to the Costa Brava. I say properly because although the basic steps are simple to do and to the newcomer every Sardanas looks exactly like the next, in fact the number of times each step is done varies according to the music being played and one must listen carefully to the music before beginning to dance, and that is not so simple. But even more difficult than learning to count the dance is actually finding someone who is able and prepared to teach you.

The Catalans feel that their dance, like their language, is far too difficult for anyone not born in Catalonia to ever understand. Many of them don't know themselves how to dance the Sardanas and those that do just try to blind you with science just to prove their point. One young man called Santiago was collared by our friends and instructed to meet me in the square on Friday night (Sardana night in Palafrugell) and teach me to count - but unfortunately Santi was never seen again. (All I have managed to learn so far is the reason why everyone looks so solemn and deadpan when dancing - they are all furiously counting all the while. A little man in a cloth cap, a very smartly dressed lady, young boys and mini-skirted girls all dancing neatly in a circle with their arms held high and their eyes staring expressionless straight ahead with no apparent sign of enjoyment. It is said of the Catalans - a nation of business men and accountants - that even when they dance they cannot stop counting.) However, an English lady who attended a children's class during the winter passed on to me written instructions given to her by an expert:-

"There are different types of Sardanas, those that are called "justes" which must end in divisions of 5, 7 or even 9 and others which must end with a 2 or a 4 called "a parells" (in other words odds and evens). Those that are called "justes" end, or rather their sets of compasses are 67-75-83-91-99. These are the only type of Sardanas that can be divided, which will always be before the counterpoint when starting to the right. The division of compasses will be 7. In El Ampurdan (a region in the prov. of Gerona) one must always start on the left. Those that are divided into 5 compasses are those which have sets of 65-73-81-89-97. The only time there will be a different division is when, before the counterpoint, you have started on the right side. In that case the division will always be 9.

Those which divide into 7 are those which end or have their compasses of 63-71-79-87-95. In these Sardanas, as with those previously mentioned, the division will change, that is to say the ending, when you have started on the right hand. Then it will end with a 3 "justa". Those that must be danced with a division of 9 are those which have 61-69-77-85-93 compasses, changing the division to a 5 of course (of course!?) when before the counterpoint you have started by the right.

Those that end "a parells" (even numbers) are the most difficult, for the reason that they must end in a 2 or a 4. Those that end in a 4 are those with a length of 60-68-76-84-92 and those that must end in 2 are those whose compasses reach 64-72-80-88-96. In that case they end with 2 to the right and another 2 to the

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left to be correct. These two divisions will change whenever, on starting the Sardana, before the counterpoint you go to the right. Or rather those that end in a 4 should be 2 twos and those that end in a 2 should finish with a 4 "run on".

It must be remembered that the first set of short compasses and that of long ones serve to tell you the length or type of Sardana, and even when this is known you should still never make a division of any kind ending in a 2 or a 4 from whichever side; if you do you have danced badly. You are also considered to have danced badly if during the long compasses you do twos or threes. The mention above of "before the counterpoint" means that the band has played 4 short sets and 3 long compasses."

I wonder if Francisco Felipe, painter and decorator of Palafrugell, would object if we included his lucid instructions in "Book 5"?

KELSEY BLUNDELL

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ONE-DAY COURSE IN POLISH DANCING

SATURDAY, 22nd MARCH 1975 10.30 a.m. to 4.30 p.m.
at HUGH MYDDELPON SCHOOL, Bowling Green Lane, off Farringdon Rd., E.C.1.
Tutor: Betty Harvey Cost: 50p. Bring lunch, or visit nearby cafes.

At this course it is intended to teach the following national dances from the Polish tape now on sale:-

1. OBEREK
2. POLONEZ

After concentrating on basic steps, simple arrangements of these major dances will be put together. The following dances from the tape will also be taught:-

1. ZAGRODNIK
2. BABA
3. KACZOK

In addition it is hoped to include one regional dance arranged for girls only:- OLENDER, and if time permits - WIWAT PRZYJACIELSKI from WIELKOPOLSKA.

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STRETFORD CHILDRENS THEATRE invite you to an INTERNATIONAL FOLK DANCE
at the Civic Theatre, Chester Road, Stretford on Saturday 22nd March, 1975,
from 7.30 p.m. to 11.00 p.m. Admission 45p including Buffet Supper.

Tickets obtainable from:-

Philip E. Lloyd, 268 Upper Chorlton Road, Manchester M16 0BN, or
Mrs. E.A. Porelli, 35 Auburn Road, Manchester M16 9WS, Tel. M/CR 881 7646.

DANCING FOR EVERYONE. INSTRUCTIONS WILL BE GIVEN BEFORE EACH DANCE.
COME AND LEARN SOME FASCINATING DANCES FROM OTHER COUNTRIES AND HELP
TO MAKE IT A GREAT EVENING. - TICKETS LIMITED.

(The Children's Theatre lost thousands of pounds last year through vandals and theft. Everyone is doing what they can to keep the theatre going, and this is my contribution. P.E. Lloyd)

EASTER FOLK CUSTOMS IN YORKSHIRE

If you are thinking of going away this Easter and would like to find a place to go, why not try Yorkshire? The more so if you would care to see some good folk dancing and Pace-egg plays.

Pace-egg plays are types of Mummers plays, some of which have a sword play with them. These are like the Christmas and All Souls Day ones. A good play to see is the Midgley one. Go early to Hebden Bridge, St. Georges Square, on Good Friday. I think it is the best place to see it. Midgley itself is a very small village and the play is not done there till later in the day. However, it is always best to check for yourself the timetable and places. The players wear brightly-coloured tunics, covered in paper rosettes. They have a large, helmet-like hat, with decorations on it. The different actors have different colours - St. George, for example, has red and white. Other characters you will encounter are Bold Slasher, Bold Hector, Tossport, a Fool (girls, look out for him!), a doctor in top hat, the King of Egypt, and a bugler and drummer.

The play is performed these days by a local school and lasts for about half an hour. It is done in the road, and the police stop all traffic while it is going on. There are crowds of people watching, and many of the local people know all the words off by heart, and say them along with the actors. No pace-eggs are seen in the play these days, but one can see them in the shops and buy them. If you want to tape the play and song, make sure you get there early so as to be up the front, as at the back, at times, you can only just hear the words. This play has a song, not as good as some, but well within keeping with the play. While they sing, Tossport and some of the others come round with a basket collecting money - at one time people also put in eggs. You will recognise Tossport by his straw tail, a connection with the Devil. I will not tell you about the play, as it is far better to see it, and see it at least twice to understand it if it is your first Pace-egg play.

At nearby Brighouse, there is a very similar play, now performed by the Brighouse Players. Last year it was far better than the Midgley one, in so far as one could hear the words more clearly, and the actors were older and therefore more experienced. This group, too, does a tour, and it is good fun to go around with them. They travel on an open-backed lorry, singing as they go, and people throw money into the lorry as they pass. They have things timed to perfection, to cope with police, one-way systems, traffic hold-ups, shopping precincts, etc. You will probably have great difficulty keeping up with them, if you have to find a parking space yourself. The Players jump off the lorry, the lorry drives off, so as not to block the road, and the play has started, in front of the already-waiting crowd. It is worthwhile having a word with them about the play, as they have performed it in many places in England and abroad. They sometimes produce a leaflet for interested spectators, which does help one's enjoyment, and explains some of the things that go on. So remember to have some small change with you. This goes for any mummers play, or Morris, as it is lucky to put your money in the bag. Not only that, but by doing this you are taking part, and if you were to see it on stage you could well pay around

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one pound or more for a ticket, and to see it in its rightful setting is obviously much better. It is worth considering, too, that if people don't give their support in this way, the plays and the dancing may well die out, particularly these days, when travelling around costs so much. And then there's the drink - it's only a good drink sometimes that keeps people going all day.

Take the Bacup Nutters, for example, from Bacup in Lancashire, about forty miles from Midgley. The Nutters are men with blackened faces, wearing black pullovers and breeches, and "English" black clogs. Over their breeches they wear a red and white skirt. This type of skirt is worn by many types of ritual dancers. They also have white stockings and white caps with either red or blue markings on them, or sometimes both. They have wooden discs strapped to different parts of the body and held in the hands, with which they play complicated rhythms. These discs are called Nuts, and are made from the tops of bobbins. Many people call them Coconut Dancers, but they do not and have not used coconuts. Their name should be the Bacup and Britannia Nutters, so I am told by the people of both places. Bacup and Britannia are two small towns about 7 miles apart, and the dancers dance all along the seven miles, only stopping to do some of their other dances, like the Garland dance. There are eight dancers and a Whipper-in. The Whipper-in goes in front, four of the eight dancers stop at a place the Whipper-in picks, and they do a dance for four, using the nuts, while the other four keep on dancing along the road. Then these latter four stop and dance, during which time the former four process along the road again, and overtake the stationary four and carry on until it is their turn to stop again, either that, or all eight stop together to dance. A silver band now plays for the dancers, and they walk along one behind the other, so that the first one may be 100 yards ahead of the last, which enables both sets of four dancers to hear the same tune at the same time. This processional dance goes at a fair lick, so the band and those that follow have a job to keep up with them. All this takes place on Easter Saturday. The morning is the best time to see them as there are not quite so many people there. They stop for dinner about 12 o'clock in Bacup, in one of the many pubs where one can hear some good folk singing. After the dinner, they do a round of the pubs, then dance on again till about 5 o'clock or so.

If you plan to stop somewhere over night, then there is usually a dance in Bury, Lancashire, not too far from Bacup. It is a good dance, English folk, and the Bury Pace Eggers do their play during the dance, which means that you can see 3 pace-egg plays and the Nutters, plus a dance in two days.

On Easter Sunday, if you are going back to London, or that way, why not stop in Ripon, Yorkshire. At nine o'clock every evening the City Hornblower in his uniform blows a long note at each corner of the 18th Century obelisk in the Market Place. At the same time the Curfew bell rings. The old horn is in the Town Hall and is said to be Saxon. This custom is said never to have lapsed since 886 A.D., during the reign of Alfred the Great. On the Easter Monday dinner time, if still on the way back to the South, do stop at Hallaton, Leicestershire. Nothing to do with dancing whatsoever, but you can see the

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best old type of football anywhere. It's a game of Bottle-kicking between Hallaton and Medbourn. The bottles are small wooden casks, two of which are full of beer, the other empty. You can join in with the 100 or so on each side, if you wish. But ask first. They will say O.K. - choose a side and stick to it, and only come in if you are going to get stuck in. You'll soon see what they mean after you have been covered in grass stains, cow pats, and been in the stream a few times. The aim of the Hallaton side is to get the cask, by whatever means, from the field at the top of the hill, down across the stream, which is the village boundary, whilst the aim of the Medbourn team is, of course, to stop the Hallaton side and take the cask over their own boundary. It is England's best game by far and can last 8 hours or more.

Before that, there is a Hare Pie Scramble at the church. Some people have been a number of times and never got a piece. I got my piece first time, then went back in for another. It's well worth it. It is not hare pie nowadays, as hare is out of season, so they use mutton, veal or steak.

If you want to see the whole thing, again get there early, as the Pie is taken to the Church first thing in the morning to be blessed in a short service.

In the afternoon there is a walk around the village from pub to pub, with a brass band leading contestants and spectators. Also small cakes are distributed at the Village Cross, where a man tells all about the Hare Pie Scramble and the Bottle-kicking. People who were born in either of the villages come back just for the Game every year, even if they now live a long way away. Old men and boys, as well as the lads take part. I met one old chap having a good go, who looked about sixty, when up came his dad and told him to "get stuck in boy". His dad could hardly walk, but he was there in case the keg came his way. If you are in luck, you will see Hallaton score via the stream. It may take an hour or so, but it's well worth seeing.

Did you know that hares are part of our Easter tradition? They go back at least as far as Saxon times, and the bottle-throwing-kicking is even older. These few happenings (customs) which I have just described are only just touched on briefly; all that is intended is to let those who may be interested know of just a few customs one can still see over Easter, all within a short car ride of each other, and taking place within a few days.

If you go to any of the above, I hope you enjoy them as much as I did. One thing you might try is writing down the notation of the Bacup Britannia Nutters Processional dance, incorporating the order of the Nuts, footwork, arms and body movements. I am told that no-one so far has succeeded.

PETER OAKLEY

AFFILIATED GROUPS

WOODVALE FOLK DANCE GROUP meet every Tuesday at Borough Green Village Hall, Borough Green, Nr. Sevenoaks, Kent, from 7.30 to 10 p.m. All details from the Treasurer, Mrs. Eileen Nolan, 16 Dryland Road, Borough Green, Nr. Sevenoaks, Kent. Tel. 0732-88 3380.

FOLKESTONE DISTRICT NATIONAL DANCE GROUP meet every Tuesday evening in term time at the South Kent College of Technology, Shorncliffe Road, from 7.45 to 9 p.m. Details from the Secretary, Mrs. Margaret Warwick, 32 The Crescent, Sandgate, Folkestone, Kent. Tel. 38338.

KENSINGTON SLAVONIC DANCERS meet every Wednesday and Thursday evenings from 7 to 10 p.m. On Wednesdays they meet at Fox School, Kensington Place, Notting Hill Gate, W.8, and on Thursdays at Isaac Newton School, Lancaster Road, W.11. They learn and perform dances from Czechoslovakia and are taught by Mrs. Hedda Jolly-Klingerova, 69b Grange Rd., London, W.5. Tel. 01-567 2346.

BARLOW INTERNATIONAL FOLK DANCE GROUP meet every Tuesday evening at Wilbraham Road United Reform Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further information from either the President, Alan Williams, 47 South Drive, Manchester, M21 2DZ, Tel. 061-881 7744, or the Chairman, Philip Lloyd, 268 Upper Chorlton Rd., Manchester, M16 0BN, Tel. 061-881 3613.

MERTON PARK INTERNATIONAL FOLK DANCE GROUP meet every Wednesday at Rutlish School, Watery Lane, London S.W.20. 7.00/7.30 p.m. Spanish (Beginners); 7.30/9.30 p.m. General International. Musician: Wilf Horrocks. Details from Charles Steventon, 64 Erridge Road, London, SW19 3JD. Tel. 01-542 3831.

BARNET INTERNATIONAL FOLK DANCE CLUB meet every Friday at Hadley Memorial Hall, Hadley Highstone, Barnet, from 8 to 11 p.m. Details from the Secretary, Mrs. Janet Heathfield, 29 Cedar Avenue, East Barnet, Herts. Tel. 01-368 5345.

ED. NOTE: This is not necessarily a full list of affiliated groups but only those who have given me details of their meetings for the current year.

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DEMONSTRATION AT CECIL SHARP HOUSE APRIL 1975

The art of Indian Classical Dancing will be shown to us by Mr. Aspi Mulla, in the Barath Natyam style from South India. He will perform four dances, including an Invocation to the Lord of the Dance, and an intricate "Jathisuaram", very contrasted in type.

Aspi Mulla, who is a student under V.P.Dhananjayan, is also skilled in ballet, modern jazz dancing, and flamenco.

CLASSES

MONDAY

	<u>Institute</u>	<u>Tutor</u>
7.00 to 8.00 Polish (Beginners)	Christopher Hatton School	Betty Harvey
8.00 to 10.00 Polish (General & Advanced)	"	Betty Harvey

TUESDAY

6.30 to 8.30 Yugoslav (Beginners)	Hugh Myddelton School	Ken Ward
8.30 to 9.30 Yugoslav (Advanced)	"	Ken Ward

WEDNESDAY

6.00 to 8.00 International (Beginners)	St. Albans School	Margery Latham
8.00 to 10.00 International (Advanced)	"	Margery Latham
7.30 to 9.30 Israeli	Kidbrooke School	Gaye Saunte

THURSDAY

6.30 to 8.30 Hungarian & Romanian (Beginners)	Pimlico School	Alan McLean
7.30 to 9.30 Israeli (Advanced)	Henry Fawcett School	Fiona Howarth

FRIDAY

6.30 to 9.30 Hungarian & Romanian (Beginners are asked to come at 6.30)	Pimlico School	Alan McLean
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CHRISTOPHER HATTON SCHOOL, Laystall Street, Rosebery Avenue, E.C.1.
HUGH MYDDELTON SCHOOL, Corporation Row, Clerkenwell Green, E.C.1.
ST. ALBANS SCHOOL, Baldwin Gardens, Grays Inn Road, W.C.1.
PIMLICO SCHOOL, Lupus Street, Chelsea, S.W.1.
HENRY FAWCETT SCHOOL, Bowling Green Street, Oval, S.E.11.
KIDBROOKE SCHOOL, Correlli Road, S.E.3.

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ONE-DAY SUNDAY COURSE

A one-day course of instruction in Hungarian dancing will be given at John Fulton Hall, Chelsea College of Physical Education, Denton Road, Eastbourne, Sussex, on Sunday March 23rd. Tutor: Alan McLean.

This is one of several courses which were organized by Miss Bambra, principal of the college, and it starts at 11 a.m. and finishes at 3.30 p.m. There is no need to book in advance unless lunch in the college dining-room is required, and then ten days' notice is necessary. Any enquiries should be addressed to Miss Julie Korth at the college (address above).

SUNDAY DANCES

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 2nd March	Cecil Sharp House	C.S.H. Band	Roland Minton
16th March	Trevelyan Hall	- to be arranged -	
23rd March	Hillel House	- to be arranged -	
6th April	Cecil Sharp House	C.S.H. Band	Bert Price

7 - 10 p.m.

Admission: 40p members, 50p non-members, for Cecil Sharp House
 30p members, 40p non-members, for Trevelyan Hall
 30p members, 35p non-members, for Hillel House

Addresses: Cecil Sharp House, 2 Regents Park Road, N.W.1.
 Trevelyan Hall, St. Anne's Lane, Great Peter Street, S.W.1.
 Hillel House, Endsleigh Street, behind Euston Road.

The demonstration at Cecil Sharp House on 2nd March, of Danish songs and dances, will be given by the Saunte family.

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WHAT'S ON

- March 1st ONE-DAY COURSE IN ISRAELI DANCES (not an SIFD-organized course), followed by a General Dance in the evening. Details were given last month. Any interested latecomers could phone Will Green 703 4008.
- March 8th EXHIBITION of Embroidery and Jewellery of Bosnia-Herzegovina (until summer) (Yugoslavia) at Horniman Museum, London Road, Forest Hill, S.E.23.
- March 8th ON THE EDGE OF THE ORIENT (Traditional Life in Bosnia-Herzegovina) Lecture by Dr. Vlastko Palavestra. Horniman Museum (address above) 3.30 p.m.
- March 15th CHILDREN'S DANCE 2.30 p.m. Millbank School, Erasmus St., S.W.1.
- March 15th DANCES AND FOLKSONGS OF YUGOSLAVIA performed by Zivko Firfov Dance Group (Ken Ward's Tuesday class) at Horniman Museum 3.30 p.m.
- March 22nd ONE-DAY COURSE IN POLISH DANCING (For details see Page 7)
- March 22nd INTERNATIONAL FOLK DANCE at Stretford (see page 7)
- March 23rd ONE-DAY COURSE IN HUNGARIAN DANCING at Eastbourne (see page 12)

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IMPORTANT NOTICE - Welcome back Lily!

S.F.