

S.I.F.D. News

NOVEMBER 1974



Editor: Lily Southgate, 52 Banbury House, Banbury Road, London, E.9.
Telephone: 01-985 0428 (Home); 01-248 1212 Ext. 552 (Office)

Typist: Kelsey Blundell, 65 Lonsdale Avenue, London, E.6.

Other helpers last month: Sylvia Fulton, Roland Minton and Les Avery.

*** * ***

This month's cover, showing costumes from the
Ile de France region around Paris, is by Lesley Boorer.

*** * ***

SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman: Bert Price, 316 Somercotes, Basildon, Essex.
Telephone: Basildon (0268) 412371 (Home)

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)

*** * ***

CONGRATULATIONS and our very best wishes to Peter Oakley and Eleanor McMeiken
who announced their engagement on 29th September.

*** * ***

ALL MATERIAL FOR PUBLICATION IN THE DECEMBER ISSUE
MUST BE WITH THE EDITOR BY 15TH NOVEMBER

THE CHAIRMAN WRITES

They used to say that an old warhorse would smell a battle from afar, which gave him an advantage over the tank which replaced him. Well, I am no warhorse but I think I can smell a wee skirmish in our ranks regarding "what constitutes a Society class". We all know the old query "When is a door not a door?" and the answer "When it's ajar", and we know that a pedant would say that a door is a door is a door, even when it's ajar. Well, Society classes have, without question, become doors and jars at the same time, and it becomes increasingly difficult to designate which is which. Eventually this will be the duty of an Annual General Meeting, following a suitable motion on the Agenda, so to help matters I will give the history of S.I.F.D. classes.

Originally we formed the Society from a group of people who used to turn up at Cecil Sharp House to dance international folk dances. Teaching was incorporated during the evening, most dances being taught and/or demonstrated before being danced. Having formed the Society, we decided to hire a school hall in which to hold classes and teach those dances normally performed at Cecil Sharp House. We appointed two teachers and charged members who attended 1/6d per night. These were the first S.I.F.D. classes. They were well attended by 40/60 members, who could bring a guest free for one visit, after which, if they wished to continue they had to join the S.I.F.D. The number of classes held was increased over the years from once a fortnight to three classes a week. They were truly S.I.F.D. classes as the Committee hired the hall, collected the class fee every class night, and chose the teachers and the programme.

However, by increasing the number of classes held, the numbers attending individual classes dropped, and this, coupled with a continual rise in the cost of hiring the hall and chairs, changing rooms and piano, together with the fee to the pianist, meant that expenditure was beginning to exceed income. It was this economic factor which persuaded the Committee to take the classes into the orbit of the Evening Institutes, and many members at that time expressed doubts as to the wisdom of so doing. Naturally, we considered them still to be S.I.F.D. classes but our attempts to insist that all who came to the classes should join the S.I.F.D. did not meet with 100% success. Further classes were started by the Committee under the Evening Institute umbrella, viz. I was approached by some members with a request to teach a class for them in Eltham as the journey to town was rather tedious; Margaret Colato started a Spanish class for members, first at Chelsea Community Centre and then transferring to the Evening Institutes; later Alan McLean offered to run a Hungarian class for members in the Chelsea/Westminster Institute and the Committee arranged for Jutek Walcak to teach a Polish class for us. We considered these to be S.I.F.D. classes since they were inaugurated by the Committee for S.I.F.D. members. In every case they were supported by S.I.F.D. members, together with non-S.I.F.D. friends and members of the public, who were exhorted to join the S.I.F.D. but not compelled to do so, and in some cases there was a downright refusal to join, or even to recognize the S.I.F.D. involvement, on the argument that the person concerned had joined an Evening Institute class and nothing else.

/Contd....

To prevent the proliferation of this development, George Sweetland proposed at an A.G.M. a few years ago that all future new classes must be comprised of 100% S.I.F.D. membership before being accepted as an S.I.F.D. class and this motion, which also incorporated various other requirements, was carried with a substantial majority and the new rule became part of the rules and regulations of the S.I.F.D. Constitution. It follows from this that no new class can be called an S.I.F.D. class purely by announcement in the NEWS, or even by Committee decree because of these existing S.I.F.D. Constitutional requirements which must be adhered to.

Let me now re-cap. The original classes were organized by the Committee for members; guests were allowed one visit, after which they had to join the S.I.F.D. if they wished to attend the class. Later the classes were organized either by the Committee or by individual members with Committee approval for the benefit of S.I.F.D. members but with non-S.I.F.D. people accepted as an expediency to keep the numbers up and so keep the class open.

Now we are reaching a stage where several S.I.F.D. members are desirous of opening a class but where expediency rules the day and the question of class members being S.I.F.D. members is a purely academic one. As folk dancers, we can applaud the opening of all new classes but it does remain questionable as to by what right classes in this category can be classified as S.I.F.D. classes. The teacher's wish for the class to be associated with the S.I.F.D. is laudable but it could better be achieved by forming the class into a group and applying for affiliation.

We must also consider our own autonomy and the necessity of maintaining the high standards set by the Constitution, "to dance other countries' dances in their correct national form". There are other bodies with claims to fostering international folk dancing - the Imperial Society of Teachers of Dancing being one. Their numbers include some very knowledgeable international folk dancers but the vast majority are simply teachers of dancing (ballroom, Latin American, ballet and tap) whose sole knowledge of international folk dancing is contained within the various dances they need to learn to gain their International Certificate. The National Dance Notebook for examinations (1964) comprises 9 English dances, 5 Jugoslavian, 8 French, 4 dances under the heading Sweden, Denmark, Norway, Holland and Germany, 2 Russian, 2 Italian, 6 Scottish, 3 Czechoslovakian, 2 Irish, 2 Polish, 3 Hungarian, 1 Caucasian, 2 Greek, 1 Irish, 2 Spanish, 1 Swiss, 1 Austrian. In many respects it is a good work and the notes are excellent as reminders to someone who has been taught the dances. A lot of work must have gone into preparing this potpourri but I would question some of the assertions, such as:- "Austria, Shuhplattler. A wellknown example of the mating dance of the Alpine region. Women valse round the room using the glide-close-glide of the Alpine region.....each man vales round his partner clucking and hissing like the black cock at the mating season".

The point I am trying to make is that the depth of knowledge we expect our teachers to acquire before they can qualify for a teacher's certificate is of a different order from that which is acceptable to a dance organization

/Contd....

in which National Dance is a sideline. We are specialists, and it is up to us to see that our speciality is maintained at the highest level. Practically all of our dances have been acquired from National experts who have insisted on their countries' dances being performed correctly. There are no short cuts and we must insist that no teacher be accredited as an S.I.F.D. teacher unless he or she can emulate the National teachers and will insist on the same high standards.

All of our recent thinking has been concerned with expansion - more members, more classes, more teachers - and I am beginning to question the merits of this policy since the result seems to be an uncontrollable lowering of our standards. Expansion for expansion's sake has no merit; let us have more members by all means, provided they join our ranks willingly because they wish to associate themselves with other folk dancers; let us have more teachers, provided they have a full knowledge of the dances and can teach them in their authentic form; and let us have more classes if they are really and truly S.I.F.D. classes with S.I.F.D. members. To revert to the Imperial Society, National Branch; it should be pointed out that the classes run by their members, qualified or not, are never called Imperial Society classes. The Society may well hold lectures engaging a prominent National to teach; it may hold examinations adjudicated by wellknown experts, but it does not allow those who pass to name their classes as I.S.T.D. classes. The class may adopt whatever name it prefers, the teacher may advertise his membership of the Society and list examinations passed, but he cannot call it an Imperial Society class. The Society has no autonomy over the class and I am sure it would want none. I have used the name of the Imperial Society rather freely to guide your thinking away from our own particular trees in order that you may consider the wood as a whole. The Imperial Society is a large well-run institution, and its approach to the matter under discussion should be a pattern to us. Let me add that the Royal Scottish Country Dancing Society takes the same line and does not allow a teacher member to do other than name himself as a member and list his examination qualifications.

There can be no true S.I.F.D. class without it is run by the Committee - as are the Saturday One-Day Courses. (ED. NOTE: Further discussion on the subject will take place at the A.G.M. on 17th November.) (See also Will Green's article on page 12)

Mention of the Saturday Courses reminds me that Simon Guest will be holding a Day Course in French dancing on Saturday, 9th November. This has been organized by the Committee. Simon has accepted our request to teach, and admission is to members and associates only. I need say no more. It is an S.I.F.D. Course run by Simon Guest and I hope we shall have a good attendance. (See page 13).

BERT PRICE

SHALOM and BEST WISHES to Leo Coshan who will not be re-joining the S.I.F.D. this year and has left London for Carrog, North Wales, for a year's novitiate with the Divine Word Missionaries. We wish him every happiness in his vocation.

CHRISTMAS PRESENTS

An attractive Irish linen teatowel has been designed by Jenia Graman of the Balalaika Group and printed by Robert Harrold, and would make a charming Christmas present. It shows folk costumes of many countries, in black and white on a bright blue background. They can be obtained from Robert Harrold, 4 Breakspeare, College Rd., Dulwich, S.E.21 at a cost of 60p each plus 10p postage.

FOR SALE Gent's flamenco dance boots, size 9. £5.00.

Enquiries to Norman Goldsmith, The Royal Mews, London, S.W.1.
Tel: 01-930 4832 Ext. 456.

S.I.F.D. NEWS

It has been decided to bind into volumes the back numbers of the SIFD NEWS, for the sake of posterity. Copies of the NEWS exist as far back as January 1958 in editorial files, but the years are not nearly complete. Can any members help to fill the gaps? Have you ANY old back numbers? Old back numbers you have preserved may be in better condition than some we have.

WE NEED: All copies before 1959 - any months, any condition.

For 1959 -	Issues for	January, June, November, December.
For 1961 -	"	Entire year
For 1962 -	"	January to October
For 1963 -	"	July
For 1971 -	"	May
For 1972 -	"	September
For 1974 -	"	March

Please send any spare copies to Will Green, 90 Wells Way, Camberwell, London, S.E.5.

DEMONSTRATIONS AT CECIL SHARP HOUSE

Those of you who remember Lucile Armstrong's charming assistant at the Portuguese courses will be glad to hear that she and three companions are to demonstrate for us on 1st December. Annalise Fox, Carole Walker, Mary Tobias, and Peter Hardwicke, are to perform before and after the interval, and teach us one dance which we can add to our repertoire.

No more demonstrations have been arranged, except one in February. If you want them in 1975, the Committee would like to receive volunteers for the job of arranging them.

WILL GREEN

LETTERS TO THE EDITOR

Dear Lily,

Went this week to Brent Town Hall to see the "Romanian Rhapsody" Company from Bucarest, whom I saw out there last summer. They are the resident professional group who perform at the Folk Theatre which is open every evening of the year for the tourists. They are doing one-night stands until 15th October - pity we didn't know about the tour earlier as we could have advertized it.

However, in the programme, it mentions the fact that the Budapest State Dance Company has been brought back by popular demand to do another tour. They were here for the first time about Easter and played to capacity audiences. They are the professional Company whose home is the Folk Centrum Theatre in Budapest and, here again, they give performances to tourists every evening of the year. Whenever they do a short tour such as the coming one, their place is taken by one of the top amateur groups such as the "Vadroxsak".

Their tour is as follows:-

Saturday, 9th November	Bournemouth Winter Garden
Sunday, 10th November	Margate Winter Garden
Monday, 11th November	for one week. Birmingham Alexandra Theatre
Monday, 18th November	for one week. Manchester Palace Theatre
Sunday, 1st December	Swindon Wyvern Theatre
Monday, 2nd December	for one week. Bristol Hippodrome Theatre
Sunday, 8th December	Theatre Royal, Drury Lane, London.

Their programme includes the famous "Magyar Kepeskonyv" choreography, which was the last work of Istvan Molnar before his retirement. This is a choreographed presentation of dances of seven different regions of Hungary covering most types of folk dances of that country.

I am pleased to report that our own Hungarian dance group has just completed a series of performances with the professional gypsy band from Budapest (leader, Lajos Boros), which was all part of a sales drive of Hungarian products in the London Cooperative Society. This was organized in conjunction with the Hungarian Co-op. Society who sent over a large number of folk costumes which were displayed in various stores and super-markets, as well as Hungarian chefs and folk artists.

Owing to my mother's illness, I couldn't get to Hungary and Romania this year, but thoroughly enjoyed the Sidmouth and Billingham Festivals. They were well worth attending and were very well organized. Like everyone else, I was delightfully surprised to see a genuine amateur folk group of young dancers, singers and musicians from the Ukraine - must be the first ever.

Best wishes,

ALAN McLEAN
6 Epsom Close,
Northolt, Middx.

Profile on LUCILE ARMSTRONG

Mrs. Lucile Armstrong really requires a book to do justice to the richness of her biography, as well as the value and coverage of her work in the folk field. Recognized as the doyenne of authentic Spanish and Portuguese folk dance and research in this country, she has done much to popularize it and correct misconceptions. ("Spanish dancing isn't only flamenco"). She is also a personality who calls for a portrait rather than a sketch; a forthright manner being paralleled by great kindness and humour.

Now in her 70's, she has a vigour, grace and artistry which younger dancers do not match. More important, she clearly reveals the meaning and interpretation of a dance in her own performance. This ranges from the dramatic, sensual 'Soleares' to infectious and flirtatious pieces like 'La Farruca' or 'Rumba Flamenca'. Mrs. Armstrong explains, "Because I live them. It's what the Spaniards call 'tener el duende' - to have a ghost, or spirit, of the dance." She continues, "The hands are the lacework of the body and give expression to the spirit of the dance. Hands reveal the character and personality of the individual dancer." A hand exercise Mrs. Armstrong recommends is one demonstrated to her by the Indian dancer, Ram Gopal. Honesty is essential to her. "Everything I do is authentic". She dissociates herself from anything "fake and music-hall" and "seekers of applause".

Early childhood influenced her future work. Her father, Dr. Hardy, a distinguished geographer and botanist, made various expeditions to Central and South America. He took his family along and these adventures alone would fill a book. As a small girl, Lucile Armstrong encountered backgrounds like Havana, the wilds of Oaxaca in Mexico, and the customs of the Indians and villagers, Mexico City and the Paraguayan jungle. She remembers, at the age of ten, seeing the 'Cachucha' danced aboard ship to Buenos Aires by four Mexican women. But she recalls, "I was rather repelled - the particular style of dancing was a bit too sexy for me." She preferred the dances her parents taught her, ballroom mazurkas, waltzes, polkas and redovas.

At school for a while in Highgate, London, she learned English country dances. "I liked the steps and figures, and the costumes which were being worn by the country people at the time - little sunbonnets and aprons, smocks." Dalcroze eurythmics were also introduced as progressive movement. "I loved them and still do now. It's the best way I know of learning music and complete control of the body." Dr. and Mrs. Hardy taught their children music too. The family performed quintets, with every member playing a different instrument.

Mrs. Armstrong was 18 when the family finally left Paraguay in 1912. She had no formal schooling to speak of. Her father supervised her general education, she learnt French from her mother, and books mainly supplied the rest. In the Americas, she learnt to speak Spanish. She attributes her inspiration to this early life, and few people are as erudite in the study of the significance and symbolism of Spanish and Portuguese folk dances. Her graphic talent developed initially by studying and painting botanical subjects, and colouring maps for a book written by Dr. Hardy.

The globe-trotting family accompanied Dr. Hardy to Berlin in 1920, where he was sent on a Reparations Commission. When the "crack" in Berlin came and the general Mark fell in 1925, Mrs. Armstrong stayed on for a while. In the mornings

/Contd....

she worked as a dress designer for 'Gerson', the Berlin Harrods. Afternoons saw her attending drawing classes at art school, 'Charlottenburg Kunstgewerbe Schule'. In the evenings, she attended another art school, learning life drawing in quick sketches and poses. Here Oskar Kokoschka was teaching painting and composition. Later, Lucile Armstrong took part in his afternoon classes and he put her chiefly on to drawing portraits. Her comment on this experience under the modern master is typical! "I thought he was a very nice sweet little man, although I disliked his own painting intensely." Equally typical are the facts that she taught English folk dances twice a week to friends, and learnt the violin for three years at 'Sternsches Konservatorium'.

At 25, Lucile had to return to England to look after her younger brother and sister. Father and mother had to go to India to look after the teen-aged Maharajah and Maharani of Indore, Dr. Hardy being the Maharajah's guardian. Lucile studied life drawing and painting at the Southampton School for Arts and Crafts, now the Central School.

She married Richard Armstrong, an M.A. in Archaeology. The Armstrongs were asked to take over The English School in Barcelona, already established but in a filthy mess. They ran the school for ten years as Headmaster and Headmistress. Their son, Alan, was born just before the Spanish Civil War in 1936. Mrs. Armstrong began her researches. She participated with two Catalan clubs and learnt about 50 Catalan dances (Catalonia being in North-East Spain), some Galician dances (from Galicia in the North-West) and others including the well-known Sevillanas from Seville. She accumulated the overall folk culture, dances, songs, music - much of which she notated - painting, language, costume, character and background. She makes it clear that all regions have completely different characteristics, and are not according to accepted, stereotyped, popular conception. She appeared as a Spaniard, a Catalan dancer, at the 1st International Folk Dance Festival at the Royal Albert Hall in 1935 (organized by the EFDSS) with a group she knew from Barcelona - "Esbart, Folklore de Catalunya", and she was able to act as interpreter.

She has visited Spain every year since 1946 - with the exception only of 1972 - in order to study a specific fiesta or festival, to learn more dances and explore backgrounds. Apart from the famous "Feria de Sevilla" she journeys to lesser-known events in localities such as Anguiano, a town in Eastern Castile, and Tarragona on the Mediterranean. The non-tourist occasions are genuine and in the traditional atmosphere of the region. Often the people are poor and the fiesta is done on a shoestring, but they enjoy themselves, though they may suffer a lot otherwise.

The outbreak of the Civil War forced the Armstrongs to leave Spain. "We lost everything; conditions were terrible." They could not go back after the war as they were not granted a visa by the Spanish authorities. Accordingly they went to the sun of Portugal for Richard Armstrong's health. Lucile lost no time in learning Portuguese dances and songs, and exploring representative regions and areas. One of her legends belongs here. Taking a chance, she travelled specially to the town of Vilafranca de Xira, North of Lisbon on the Tagus River. She requested the fishermen to demonstrate the dances they performed at festivals. The fishermen did perform spontaneously, and naturally Mrs. Armstrong joined in herself in order to learn! "A good time was had by all", she reports, "I gave them money for wine, which they enjoyed."

/Contd.

/Contd....

In 1944, Mrs. Armstrong came to a Lincolnshire village as governess to an English family whom she had tutored in Portugal. She included the village children in a curriculum of English country dances, and the adult population, in an immense barn. This was enthusiastically received. People came from several villages around to suitably bucolic Saturday "hops", illustrating the inherent social element in folk dancing.

1945 found Lucile Armstrong giving lessons to Heads of many London dancing schools. "What they wanted was steps as they were starved of inspiration during the war." These schools included the early body of the Imperial Society of Teachers of Dancing, the Royal Academy of Dancing and the Ling Institute of Physical Education, to whom she taught jotás. These are the most usual dances in Aragon and Castile, their characteristics being agility and leaps "like a cat on hot bricks". The stress of rhythm is important, always being on the first and third beat, and in triple time. The latter two schools jointly published three books written and illustrated by Mrs. Armstrong in a series entitled "Handbooks of European Dances", edited by Violet Alford. They clearly set out the selected dances of the main regions, with the collected music. The beautiful illustrations capture the feeling of the dance, as well as the movement and style. Although regrettably out of print, they are available in the library of Cecil Sharp House and in general libraries. The busy Mrs. Armstrong's major book, on which she is working when she has time, is eagerly awaited. About five years ago, her handbook on Portuguese material had an accompanying music record made for E.M.I. The arranger was Pat Shaw, a musician of the E.F.D.S.S., and featured clarinet, accordion, Spanish guitar, Portuguese guitar, percussion - the singing was undertaken by Mrs. Armstrong and Mr. Shaw.

For eighteen years Mrs. Armstrong has attended as chief adjudicator for folk dance and folk instruments at Llangollen International Musical Eisteddfod. She has often lectured and read papers on Spanish and Portuguese folk dance, and recently on folk dance in general. She has addressed such organizations as the E.F.D.S.S. at Cecil Sharp House, the University of Wales - the colleges Gregynog and Gorth - and Aberystwyth, and a Scottish college near St. Andrews. She has had articles printed by the E.F.D.S.S. and the Folklore Society attached to University College, London. Abroad, her articles have been published by the Basque Folk Dance Journal "Dantzariak", and the leading journal in Spain for anthropology "Revista de Dialectología y Tradiciones Populares". She lectured at the Portuguese Congress of Folklore and Folkdance in Santo Tirso, Oporto, attended by 20/30 different nations. In Seville, in the early sixties, she read a paper to the 36th American Congress about myths and legends in folk dances. This meeting is held biannually and all Spain, Portugal and the Americas are represented. More currently, Mrs. Armstrong has lectured before many nationalities at Congress in San Sebastian, on folk dance in general and the continuity of tradition and authenticity. Mrs. Armstrong has taught a great deal for the S.I.F.D. and held a course for them in Portuguese folk dancing at Swansea University last summer; and she has been teaching Spanish folk dances for the Marylebone Institute since 1955. Several established teachers are among her former pupils, for example Sandra Escudero. Among other experts who have come to her to learn fresh dances are Elsa Brunelleschi, Joan Wildeblood, the exquisite Spanish dancer Consuelo Carmona, who died recently, and Lalagia, with whom Mrs. Armstrong used to dance "in the days of long ago!". Several specialist guitarists, Ray Mitchell in their number, have started with her.

/Contd....

Lucile Armstrong continually and deeply pursues her research work. She has been learning Turkish folk dances from friends in the Turkish Cultural Centre in London, and participates in a class which she helped to inaugurate under a Turkish dancer, instrumentalist and singer at Marylebone Institute. She explains her interest in this, "I was searching for the origin of flamenco, and found it in the Persian dances via the Arabs and Moors". She has been to Turkey to study the Whirling Dervishes in the town of Konya, South of Istanbul, the capital of the first Turkish conquerors of Constantinople.

Lucile Armstrong's outlook is best summed up in her own words. "I feel it is extremely important to keep the tradition all over the world. To warp or change traditional folk dances is to impoverish the treasurehouse of mankind's inheritance. By altering them for the stage they are degraded into meaningless exercises. Once lost, these dances will never again be retrieved."

by BARBARA KLAVIR

(Reprinted by kind permission of Barbara Klavir and Mrs. Lucile Armstrong)

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 Milbraham Road Congregational Church Hall, Chorlton, Manchester, from 7.30 to 10 p.m. Further information from either the Chairman, Alan Williams (061-881 7744) or the Treasurer, Philip Lloyd (061-881 3613).

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.

S.I.F.D. CLASSES

Since my note in the September SIFD NEWS about the qualification for a class to be known as an S.I.F.D. Class, many more classes have been mentioned than I had heard of. I had guessed that a number of our members were teaching classes without having them notified in the NEWS. What about the Manchester classes both for adults and children? And the Malvern group? And Edinburgh? Aberdeen? Cardiff? Hayes, Kent? Cambridge? Sheffield? East Anglia? etc.?

It's time we straightened out many things concerning classes. First, ask the questions: (a) is there any point in distinguishing between S.I.F.D. classes and others? (b) why? (c) what makes one international class different from another? (d) what does it matter whether one class is an S.I.F.D. class and another not? (e) who benefits by becoming an S.I.F.D. class?

May I suggest the following ideas: Two categories of classes which we recognize - (1) those which intend to work as part of the Society and will make as many pupils into S.I.F.D. members as possible. (2) other classes which learn international dancing, and which members might like to know about, but are not a part of the S.I.F.D. The former could perhaps be called "Registered" classes, others "Associated" classes.

"Registered" classes would be taught by teachers on our own lists; the teachers would join the S.I.F.D. and would try to get all pupils to join. All S.I.F.D. activities would be announced in class time and members encouraged to participate. Some effort in non-specialist classes to cover the dances in the books and on the records. In return, the SIFD NEWS would give details of the class in each issue and outside enquirers would automatically be sent a list of classes. Occasional reports of progress would appear in the NEWS. They would have occasional supplies of leaflets for their own publicity; the Society would be a publicity field for their events; all services of the S.I.F.D. would be available, such as duplicating, visiting teachers, participation in general demonstrations. Such classes should be represented at Annual General Meetings by an S.I.F.D. member.

"Associated" classes would not be so close. When the class was formed, information could appear in the SIFD NEWS. Special events of interest to our members could be publicized, but no duty of reciprocal membership expected. We should know about these "Associated" classes, and details could be sent to specific enquirers. A friendly relationship could be maintained, without either side expecting too much from the other.

Classes in either category could be invited from time to time to put on a spot item at Cecil Sharp House dances. Any other name instead of "Registered" and "Associated" can be used.

All the foregoing concerns classes. The position of Affiliated Groups is different - or is it?

In any case, the very first move is for every class teacher to tell both Secretary and Editor that the class exists.

WILL GREEN

ED. NOTE:

Before any of Will's suggestions could be put into practice, it would be necessary to amend the Constitution, which can only be done at the Annual General Meeting. In fact, a Motion has already been put forward to alter the standing of S.I.F.D. classes, so Will, and any other members with any views to put forward on this subject, will have an opportunity to do so on 17th November at the A.G.M.

L.S.

ONE-DAY FRENCH COURSE

Place: CHRISTOPHER HATTON SCHOOL, LAYSTALL ST., ROSEBERY AVENUE, E.C.1.

Date: Saturday, November 9th

Time: 10.30 a.m. to 4.30 p.m. Bring packed lunch.

Tutor: SIMON GUEST Fee: 50p

The first part of the Course will be devoted to going over the Bourrees which appear on the Society's records (except Bourree Poursuite). Particular attention will be given to style, and in this connection it is worth mentioning that girls should wear skirts to achieve the right effect and shoes with heels. The second part of the Course will be used for teaching some of those dances already known but rarely done, including some Vendee. Finally it is hoped to teach a dance or two which are more or less unknown to us.

SIMON GUEST

WEEKENDS AWAY

A list of proposed dancing/walking weekends was sent out with last month's issue. Jack Richardson has asked me to announce that all three of the weekends at Dunford (20th/22nd December, 16th/18th May, and 19th/21st September) are now fully booked. Unless notified to the contrary, you can regard your booking as firm provided it was received by Jack by 12th October. All subsequent bookings will be put on the Waiting List.

Roy Clarke has also asked me to announce that both the weekends at Hawkwood College (7th/9th February and 17th/19th October) are fully booked. Please let Roy know if you wish to be placed on the waiting list.

ED.

CHANGE OF ADDRESS

As from 5th November 1974, Jean & Ian Willson's address will be: 8 Dorset Crescent, Oakdale, Harrogate, HG1 2LU, N. Yorks. (Tel. number not yet known).

ARMENIAN FOLKDANCING

Would any group or class be interested in learning folkdances from Armenia? If so, they may like to contact Mr. Tom Bozigian, who has recently returned from Soviet Armenia after an 8-month dance study. Mr. Bozigian is now in Los Angeles but is planning to return to Armenia in January or February, via Europe. On his way, he would like to arrange some teaching courses and would be pleased to hear from any groups or classes in England who would be interested in arranging 'workshops'. His address is: 5526 La Mirada 12, Los Angeles, California 90038.

S.I.F.D. CLASSES

<u>MONDAY</u>		<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
<u>TUESDAY</u>			
6.30 to 8.30	Yugoslav (Beginners)	Hugh Myddelton School	Ken Ward
8.30 to 9.30	Yugoslav (Advanced)	"	Ken Ward
7.30 to 9.30	International	Charlton Manor School	Bert Price
<u>WEDNESDAY</u>			
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
<u>THURSDAY</u>			
6.30 to 8.30	Hungarian & Romanian (Beginners)	Pimlico School	Alan McLean
7.30 to 9.30	Israeli	Henry Fawcett School	Fiona Howarth
<u>FRIDAY</u>			
6.30 to 9.30	Hungarian & Romanian (Beginners are asked to come at 6.30)	Pimlico School	Alan McLean

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.
CHARLTON MANOR SCHOOL, Hornfair Road, S.E.7.

SUNDAY DANCES

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 3rd Nov.	Cecil Sharp House	C.S.H. Band	Bert Price
17th Nov.	Trevelyan Hall	- to be arranged -	
1st Dec.	Cecil Sharp House	C.S.H. Band	Margery Latham

7 to 10 p.m.

Admission: 30p members, 40p non-members for Cecil Sharp House
25p members, 30p non-members for Trevelyan Hall

Cecil Sharp House is at 2 Regents Park Rd., N.W.1. (Nearest Underground: Camden Town). Trevelyan Hall is at St. Anne's Lane, Great Peter St., S.W.1.

At Cecil Sharp House on 3rd November a demonstration will be given by the Syrenka Polish Group

WHAT'S ON

- November 2nd WOODVALE GROUP INTERNATIONAL FOLK DANCE. Village Hall, High Street, Borough Green, Kent. 7.30 p.m.
- November 9th ONE-DAY COURSE IN FRENCH DANCES. See page 15.
- November 9th/
December 8th BUDAPEST STATE DANCE COMPANY on tour. See page 7.
- November 16th CHILDREN'S DANCE. Millbank School, Erasmus St., S.W.3. 2.30 p.m.
- November 16th TONI PRAXMAIR'S TYROLESE singers and dancers from Kitzbuhel. Schuhplattler dances, etc. Royal Festival Hall, London. 8 p.m. Tickets 85p to £2.50.

** November 17th S.I.F.D. ANNUAL GENERAL MEETING at Trevelyan Hall, St. Anne's Lane, Great Peter St., S.W.1. at 4.45 p.m. Please note amended starting time.
**

- November 19th TONI PRAXMAIR'S TYROLESE (as above). Fairfield Hall, Croydon. 8 p.m. Tickets 75p to £2.25.
- November 24th ONE-DAY COURSE IN GREEK DANCING. John Fulton Hall, Chelsea College of Physical Education, Denton Rd., Eastbourne, Sussex.