

SIFD NEWS

AUGUST 2003



SOCIETY FOR INTERNATIONAL FOLK DANCING

Internet Website: www.sifd.org

EDITOR: Lily Avery (Mrs.), 16 Willow Drive, Little Common, Bexhill-on-Sea,
East Sussex TN39 4PX. Tel: 01424 845866.

--oOo--

The typing is done by Lily Avery. The printing, packaging and posting
is done by Dalila Heath.

--oOo--

This month's cover was drawn by Janna Eliot and is based
on the Carnival at Notting Hill.

--oOo--

NEW TEACHERS FOR THE SOCIETY

You will have read in the SIFD NEWS recently that a new group of teachers have put themselves forward for assessment during the past two months, and some of you will have already enjoyed a sample of their teaching. This year we had an external examiner in the person of Diana Campbell-Jewitt who works in the education department of the E.F.D.S.S. to assist our S.I.F.D. examiners, Frances Horrocks and Lily Avery. The candidates were complimented on the amount of work they had put into their preparation and we offer them our congratulations on being accepted as teachers within the S.I.F.D.

The following people are now added to the list of teachers and their full details will be available from the Committee :-

Meryl Abraham
Paul Boizot
Janet Douglas
Chrisandra Harris
Anne Leach
Silvia McIntyre
Pam Radford
Lorna Ramsden
Joan Sach
Lynda Shaw
Geoff Weston

This course was innovative in that it attempted to cater for members living outside the London area. The candidates came from a very wide area, from Sheffield and Leeds in the North out to East Anglia and down to Sussex. We hope that they will be able to spread the interest in international folk dance to the far corners of the country.

There are no immediate plans for another teachers' course, but anyone who is seriously interested should contact the Committee and when there are sufficient applications arrangements will be made.

JANET WOOLBAR

Badge and Day Course Committee

Llangollen - 2003

The Eisteddfod at Llangollen has always had its fair share of highs and lows and this year has been no exception.

The glorious weather was certainly a high as was the happy and inspiring mood of the Children's Folk Dance Competition and meeting old friends is also very pleasant. But to balance these the lows included, on a personal level, a favourite watering hole is now inaccessible and a small restaurant where we have eaten for many years is now closed thus ending a long standing tradition. But there were more important disappointments. On average there have been 20 to 25 competing groups in the programme in previous years, but this year they had fallen to 16, further reduced by six last minute cancellations, caused, I am told, by visa problems, but I suspect this was not the only reason. I was also unhappy that this year there was again no video of the Dance Competitions, which, as I said last year, was a godsend to me, but at least I was prepared on this occasion and took more detailed notes and I hope members will find this report satisfactory

In spite of the above reservations, I have to say Llangollen is the only event at which adherence to traditional folk dance is rewarded and both the Eisteddfod authorities and the adjudicators have to be applauded for this.

The Eisteddfod opens formally on Tuesday evening, but Monday is now given over to children's matinees and it was good to see, between the shows, every inch of grass completely covered with small figures happily munching away at the contents of their picnic boxes.

The Tuesday concert was effectively a repeat of last year, the 'Caribbean Extravaganza', being an amalgamate of three separate cabaret acts, a large part of which consisted of the two singers rushing about the stage trying to get the audience to shout and wave their arms about. The six girl dancers wore costumes which managed to be both scanty and elaborate. The steel band was by far the best item as they were amazingly versatile on their simple instruments

The preliminaries of the Folk Music Competition are still held on the Wednesday morning, and Jill Bransby, who is an accomplished musician, has kindly agreed to cover this and will be able to go into greater depth than I could, who doesn't know a crotchet from a quaver.

Adult Folk Dance Competition

Brittany, 'Danserian Bro Klegereg'

Unfortunately, the names of the dances performed did not appear in the programme, and as I was unable to find a member of the group later, I cannot give them, (perhaps someone else has them?)

A young group, accompanied by bombarde and binou players, gave first a simple quadrille, very well danced in a traditional manner. The second was more complex, with one man and two girls dancing first as a trio, then forming into a circle, with the men jumping into high cabriolet steps. A noteworthy point about this group is that they revived the very old baggy breeches and gaiters which were considered old fashioned in the early 1900's and were only worn by very old men. Second, 91 marks

Ukraine, 'Zhaivir'

This group, with music by fiddles, bandura and accordion gave an item which was clearly meant for the stage. First, 'Podilska Cadzile', which was an amusing interlude for the audience. Two Ukrainian Lotharios, trying to attract the girls, were outshone by their apparently morose companion, who walked off with all six girls. 'Choomaky' has a story about bullock cart drivers returning home after a long journey and celebrating by playing musical instruments and dancing. (80)

Denmark, 'Helle Folkdansere'

This mature group wore their sober but attractive costumes which were as individual as possible, as no two were alike, except for the ubiquitous knitted red cap for the men. 'Peter Poulsen's Kuadrille' was danced first, and as is usual for Danish eightsomes, had a complicated chorus followed by very simple figures. This was followed by a couple dance, 'Skotska fra Vestjylland'. These dances are meant for the enjoyment of the dancers, and are not intended to be watched, so naturally they were less impressive than the more exotic dances, but were very much in their own tradition. (85)

Brittany, 'Masaerien ar Menez'

This Group has appeared several times before at the Eisteddfod and are always impressive. Their dances are not showy but are slow and respectful of the Breton tradition. 'Kerouezee' was for two couples, with a simple cross over figure for the men and women alternately. This was slow, but very well danced. 'Ridee lente de Hoedic'. This too was a slow dance, but in a circle, with both men and women raising their legs quite high. There was no music for this item, only a song in both Breton and French (87)

Contd...

India, 'Heritage Dancers'

This was an all women group except for the musicians, and ' Ghidda' was a celebration of the Punjabi customs following the bride's arrival at her new home and the costumes were very beautiful. Most of the action took place under a canopy held by four women so it was impossible to see what was happening. Next, 'Sammi', a circle dance with the girls carrying bowls, signifying a hope for future plenty for the newly married couple. A better knowledge of Punjabi life was needed to judge the folk content of this item, Third, 90 marks.

England, 'Aldington Folk Dancers.'

I have to say that last year I referred to one set of this group's costumes as late medieval (late 15th century). In fact they were 17th century, so I was a 100 years plus out, and for this I apologise, but I have to point out there was no specific date given to the dance itself either by me or by the announcer. This also applies to this year's 'Gathering Peascods' which was danced in an appropriate vigorous peasant style in contrast to that of the country gentry in their Regency costumes for the second item, 'Wakefield Hunt', a graceful longways dance. The accompanying music was well played and contrasting. (88)

Lithuania, 'Pyniimelis'

This young group actually performed three dances, but this is now acceptable provided it is within the allotted ten minutes; a 'Goats Dance', not in the programme, a 'Nut Dance' (a change), and a 'Stilt Dance'. The boys came on wearing 'hobby horses' - or goats - suspended over their shoulders. It was well danced, imitating the movements of goats and involved the squirting of water into the audience. The girls then performed the 'Nut dance' and they finished by throwing nuts at the audience, presumably for good luck. The boys then reappeared in long coats and on stilts. Dancing in this way must be very difficult so they did well. Finally the boys discarded their stilts and danced with the girls, ending with the girls sitting on the boys' backs and covering their heads with their skirts. Good peasant humour, lovely music and both entertaining and with great charm, but unfortunately the adjudicators have no nice boxes which they can tick for these qualities. (80)

Holland, 'Smos as Walear.'

This older group in severe black costumes and wooden clogs with lace caps for the women, entered somewhat inappropriately, to the music of the 'Happy Wanderer', but apart from that their performance was pure folk. 'Driekusmans' seemed to be the story of a rich farmer refusing his daughter's request to marry, the dance having much finger wagging and shaking of heads. 'Ice Polka' for two couples had a figure very similar to our old 'Fyrmanna Schottiche'. As with the Danes, I imagine they are used to low marks as they are not showy. (83).

Northern Ireland, 'Loughgiel Dancers.'

Changing from hard to soft shoes for their second item, their two dances, 'Cross Reel' and 'Harvestime Jig' were as impeccably danced as we expect from this group, but there can be no doubt that this skill does tend to iron out any individuality. The music was wonderful and it was hard not to tap one's feet. (87)

Romania, 'Izvoracul'

From their home region of Transylvania the two dances, 'Romaneste de Purtat' and 'Inverkita de la Gherla' were similar in content, but not in style. In both the girl was passed from one side to the other, turning as she moved, while the man jumped and slapped his thighs and calves. The difference was in the speed and the more deliberate way in which the movements were performed in the first dance, meant for older dancers. The second was much faster and more extrovert, with higher leaps and jumps. The staging was uncomplicated and all the dancers were superb. Altogether a very satisfying performance. First, 92 marks.

Adjudications

Both Francis Feybli and Anca Giuchescu are old friends, but the trio was completed this year, by Cliff Jones, who gave the general adjudication. Most of what he said I was in total agreement with, the remainder I equally disagreed with. With our editor's permission I would like more space to discuss this at a later date. Individual judgements for each group, but I will note only a few. Ukraine - lot of ability and exciting, but too choreographed. Denmark - needed more 'flow'. Brittany 1 - truly traditional. India - (everyone) felt at home. Lithuania - not traditional. Holland - more contrast needed. N. Ireland - should be more relaxed but standard is high. Romania - Individuality, dances well contrasted and true to Romanian tradition.

Children's Folk Dance Competition.

I have already commented on the good atmosphere of this competition but it should be noted that the standard of dance was very high also. In contrast to the Adult Groups all the competing groups listed appeared. It was no surprise the young Romanians were excellent, as were the Turkish children. The Indians were especially good, the boys Bhangra was such one forgot that were in fact only children.

But without any doubt, the star act as far as the audience was concerned were the very young entrants from the Huxley Primary School. The opening scene was a mixture of playground games such as hop-scotch, leap-frog and so on which they entered into with great enthusiasm, with a great deal of running around.

Contd...

Next was a Maypole dance for which I crossed my fingers, as I imagine others did, remembering the disaster of year or so ago. But the children were having none of this defeatism. Into the dance they went and whenever something seemed about to go wrong, they slowed down, and solemnly thought it through before launching into the next bit. In the end, they wound and unwound the ribbons perfectly and the roar of approval was deafening.
Turkey (88), Romania (90), India (93).

Postscript

The evening concerts are now dominated by professionals of all kinds. The second half of the Tuesday programme was the Harlem Gospel Choir. While I am happy with this, we stayed for some time but I saw no signs of a choir whatever, just a couple of 'singers' and a lot of noise and we saw a fair number of the audience leave before we did. Friday was Johnny Dankworth and Cleo Laine. Entertaining I am sure, but I feel the Tuesday to Friday concerts should be for the enthusiasts to hear again the choirs and musicians and see the dancers they have enjoyed during the day. Apparently there is going to be a new competition next year for choreographed dances. I don't know what this means, but I have reservations. However, we must not judge too hastily.

A final request. If you have bought, or even thought of buying a video of the Dance Competition could you please write to Llangollen and ask why there wasn't one available this year and generally express your dismay at this omission.

Llangollen International Musical Eisteddfod, Eisteddfod Office, Llangollen, LL20 8SW.

George Sweetland

+++++

HARRY DE CAUX, WHO DIED ON 19TH JUNE 2003

In the early days, international folk dance in Britain depended entirely on having a versatile musician as, apart from a few 78s from the U.S., there was no recorded music available. Harry de Caux, with Maurie Pfeffer, Cliff Beck and a little later Wilf Horrocks, was one of that happy band of musicians and they always ensured an enjoyable evening for us at the Sunday social dances at the Drury Lane "Cellars". However, Harry's greatest contribution was to the success of Harrow Green International Folkdance Group. Although I was not a regular member of that group then, I well remember an occasion when, by an oversight, we found ourselves with three "demos" in one day, quite a task even when we were much younger. While the dancers expressed their opinions very freely about this, Harry simply strapped his accordion case to his bicycle carrier and whizzed off to the next venue. He was also most helpful when we managed to revive Harrow Green's fortunes from 1967 to 1982, when we finally closed, playing for us at our last demonstration of a Norwegian suite at Cecil Sharp House.

Harry was of Huguenot descent and was multi-talented, writing and illustrating an attractive guide book to his little Essex village on retirement. On a different note, even when in his 80s he went to Tibet and while being shown round a remote monastery, noticed a picture postcard of a Morris side pinned to the notice board. On closer inspection it turned out to be of the Thaxted Men. No prizes for guessing who the musician was!

Harry was a kind, warm-hearted man and will be much missed in the folkdance world, especially by the Thaxted Morris.

GEORGE SWEETLAND

+++
+

BALKANPLUS. There is no dance in August. The next dance will be on 13th September with Madeleine Chapman and John Riley.

FRANCES HORROCKS

Dear Lily,

May I, through the News Sheet, tell you a little about Harry De Caux, who will be remembered by many of us as a man of music in the early days of the SIFD, and who died on Thursday 19th June aged 93. He was born in Norfolk, where his family had lived for many years; indeed in Norwich you will find Decaux Road, which was named after one of his ancestors.

I first met him in Great Bardfield, Essex, when I saw what turned out to be Morris Men cycling down the street. There were seven of them, who stopped outside the pub – where else? – and, after getting a quick top up, they were soon dancing to Harry's playing. When the dancing ended, Harry came over to talk to us, as I had a very small early tape recorder. It turned out they were on a Morris tour and were then cycling on to Finchingfield, which must be one of the best places to see any dancing, as there is a river running through the village with a ford across it, and the church on one hill and a windmill on another, with very old houses and a pub around the green. Harry then did what I later found out he always did – he did a sketch in one of his books. Likewise after the dancing in Finchingfield. He had a good eye for detail. He pointed out to us that the houses next to the pub had false beams added, some had even been painted on.

Some time later I met up with him at High Roding Youth Hostel, where I had gone to take part in a sports weekend with the old South Essex YHA Group. That evening Harry and Jim the warden play^{ed} what for me turned out to be international folk music for dancing in and outside the hostel, as it was a barn of a place, so you could open the big double doors to the old threshing floor. I never danced in those early days, so never had anything to do with it. But both Harry and Jim were well known and had big followings. After that, it seemed that no matter where I went, Harry de Caux was there, playing for international dancing. The hostels were always full, which meant that some of us had to sleep on the floor. Harry played for dances on a regular basis in Castle Hedingham, Saffron Walden, Maldon and Bradwell, and most weekends he could be found at one place or another.

It was at another Youth Hostel, Crockham Hill – some will remember the warden, Heinz, with his Treacle Mine – where I got talking more to Harry, and discovered he was a mine of information on another topic, archeological remains. It turned out he had taken some of the scouts for the Romford area to Lullingstone to do a dig at a Roman Villa.

By now, Hornchurch Youth Hostel Group had started doing international folk dancing, and they, along with Harrow Green International Folk Dance Group, also seemed to know Harry. So, by now, I too was joining in, and it seemed as if one could not go anywhere without coming across Harry playing his box somewhere, even on railway platforms, with dancers dancing on both the up and down platforms as they went their different ways.

Some time after this, Ivy Romney and members of the Harrow Green International Folk Dance Group started Hornchurch Group, then Thurrock International Folk Dance Group. International folk dancing was so strong at that time - Thurrock had

Contd...

about 100 members – and Harry often played for all the three groups at different times. After many Youth Hostel dances, Harry would end up playing under the arches at Charing Cross for more dancing for the SIFD. He also played for us at Drury Lane and a Jewish centre, and Floral Street. In the SIFD history of late he seems to have been written out. Harry also played at several of the “See How They Dance” shows the SIFD put on at the Royal Albert Hall.

Harry could often be found playing his box and doing his sketches in many countries abroad. He played for the Harrow Green International Group when they went to Norway, the only time I knew when Ruth, his first wife, went with him. She was a very shy lady and did not seem to mind Harry being away a lot. She died many years ago, as she was never very strong. It was after that, while working in London, that Harry would umpire cricket matches after work, or sometimes in the afternoon if his team from the Royal London Mutual Insurance Society had a match on. From there he would go on to one of the many YHA groups, or come home to Collier Row, Romford, and go on to either Romford Morris Men or Thaxted Morris men, where he played for them for many years, until he moved to Caerleon, in south Wales, to be near his son John and his family. If some of us were concerned about this move to the other side of the country, we needn't have been, because Harry was in his element, following another of his passions, as Caerleon is renowned as a garrison town for the Roman guard and has fine Roman baths and Harry is a connoisseur of Roman history.

Harry also played for the YHA international folk dance group at a number of international rallies, where he somehow managed to carry his box as well as his rucksack even when we had to do a lot of walking. When we went to Poland by train from London, which took us two and a half days, he often played his box for us. Once in Poland, we went to the youth hostel and met up with people from many other countries. Some people already knew Harry, others would soon come to know him, as he often helped out playing for them as well as us. They would teach him their tunes and sometimes the dances as well, and he would then teach them some of our English or Scottish tunes or dances. It was also on these tours that he played for both Irish groups, one from the north and the other from the south, as they only had records with them. I should think this must be only one of a very few occasions this could happen. He was often asked how he could note down the tunes and remember so many. When asked what was the hardest part, he would answer, “Drawing the straight lines!” On this Polish tour, as on many others later, Harry made lifelong friends. He kept in touch with Poles, Japanese, Icelandics, Danes. We danced in Krakow and Zakopane, very high up in the mountains, Harry often having a large following.

While in Tunisia, Harry played for us at places like Tunis, Monaster, Sfax Gabes, Kairoyan, where we were taken to an oasis to make a film of what I can only describe as their equivalent of Morris men and our YHA Morris men. Their line-up was very like ours in that they had six dancers with red fezes on with a yellow ribbon, like a long narrow band wound round it, yellow shirts, with baggy trousers to just below the knee, leather moccasin-like shoes and light blue waistcoats. There were three musicians standing at the top of the line up, the same as for English Morris. The dancers each held a scimitar and also did a type of Morris Galley and exaggerated it, but gentle and ballet-like at the same time. Harry taught a lot of youths Morris while

Contd...

we were in Tunisia, and when we got back to England he was told off for doing so by some people as they said people in time would say that Morris came from there. Yet some of the same people would do International dancing. So, if one thinks about it, where do we go from there? However, like Harry, I do believe that one should know one's own dances and songs etc., if one wants to know others, as they, in turn, may like to know ours.

Talking about Morris line-ups of musicians and dancers, Harry, by now in his late seventies, went walking in the Himalayas with his second wife, Dorothy. Whilst in Tibet, a monsoon came early and washed away the roads and paths, so they had to take refuge in a monastery. Naturally, while they were there, Harry was busy sketching, and Dorothy was with some other members of the party, who were doing their best to talk to the Lama. The Lama had not met many English people before, and he showed them a postcard which he was obviously pleased to own. Dorothy, being quite a tall lady, could see over the shoulders of some of the others, and was surprised to see that it was a postcard of Thaxted Morris men, with Harry clearly visible from the back, playing his box with the other musicians. She then pointed to the card, and the back of Harry's bald head, then gestured down the hall, to Harry himself, who was sketching with his back to the Lama. Well, when the Lama looked back at the card and then back to Harry, he was more than a little surprised!

Harry had lots more strings to his bow, and although many of us knew him for many years, we still kept finding out more about him. I knew he had been in the Royal Signals during the second world war, behind enemy lines, sending back information, but it was not until just recently that I found out, that he had been called back to work on the Enigma codes at Bletchley Park. While talking at Harry's funeral to Jimmy and Jean Chaplin, ex dancers and ex long time wardens at Ivinghoe Youth Hostel, they also said the same thing: the more you thought you knew Harry, the more you found you hardly knew him at all.

Harry leaves his wife Dorothy, his son John and his wife Carol and their 2 children and 2 grandchildren. Our thoughts are with you all, as we send our condolences. We owe you our gratitude for allowing us to share Harry's time and expertise. Some of us will remember Harry's song "The Village Pump", from the village where he was born. Others will remember his story "Poor Old Dog" and, no matter how many times you heard it, it would still bring a smile or a laugh. To sum him up, I enclose a poem written by C.E. Ollis, a work colleague of his.

Hic Erat Kilroy

On Roman Wall or Norman keep,
On many an ancient stone,
One sees the marks of passing time
The trace of folk long gone.

But all too frequently one finds
On buildings far and near,
The hallowed stones are now defaced
With words - "Kilroy was here".

Contd...

“Kilroy was here”, the pointless boast
Is seen on tower and wall.
Why boast of simply being there?
Why make a fuss at all?

It seems his one ambition is
To advertise his name.
How fortunate that other folks
Forbear to do the same.

De Caux was here – and here – and here,
Wherever Kilroy’s been
But no inscription marks the place
No trace is to be seen.

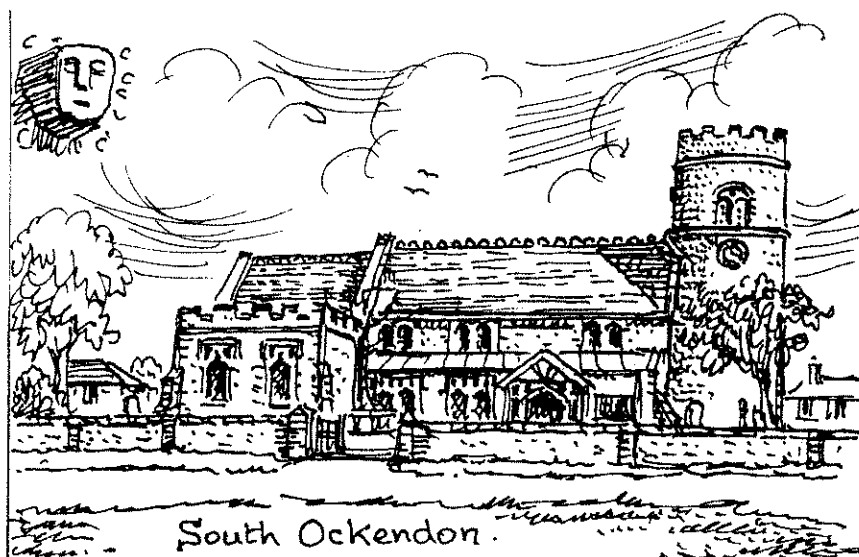
But proof of all his wanderings
Is there in black and white.
His sketches prove he saw the place,
Such detail must be right.

Kilroy came here. And while he sought
Some stone to write upon,
De Caux had been. De Caux had seen.
De Caux had sketched and gone.

Lily,

Dorothy De Caux has given permission to use the poem and the sketch, which shows South Ockendon Church, where a large number of SIFD members danced on the village green, where Harry played for our wedding on July 5th 1975. Those of you who have Harry’s sketches may note the two little birds, which Harry used long before some other famous artists did so. Incidentally, no, the face in the top left hand corner is not mine!

PETER OAKLEY



WORKSHOPS AND DAY COURSE - 20TH & 21ST SEPTEMBER

On Saturday, 20th September, Mats Nilsson and Ingegerd Sigfridsson will teach a dance workshop which will concentrate on traditional couple dances, such as polska, schottis etc. At the same time, Mats Berglund will be teaching a music workshop (for details, contact Tania Simon on 020 8341 1454). The exact time and location for the dance workshop are still to be arranged.

In the evening, there will be a concert at Cecil Sharp House, followed by a dance. The material taught at the dance workshop during the day will prepare for some of the dances in the evening. The details will be in the September SIFD NEWS.

On Sunday, 21st September, they will be teaching an S.I.F.D. day course which will include more of the "figure" dances. See details given below.

CASPAR CRONK



A CHANGE OF DATE FOR THE S.I.F.D. DAY COURSE IN SEPTEMBER

SWEDISH DANCES

Date: Sunday, 21st September Time: 10.30 a.m. to 4.30 p.m.

Cost: £6.00 for SIFD members Place: Cecil Sharp House
 £8.00 for non-members

Tutor: Mats Nilsson

Mats is from the Department of Ethnology at Göteborg University, where his speciality is Swedish dance.

This day course has been arranged in co-operation with the Scandia group, to take advantage of Mats' visit (see Caspar's article above). Mats teaches in very good English!

PAM RADFORD



All material for the September issue of SIFD NEWS must be received by the Editor IN WRITING by 17th August. Please write in BLOCK CAPITALS all names of people, places and dances if not typewritten.



Thanks are due to Heather Edwards who, as before, stepped in and took over the job of editing the SIFD NEWS last month while I was on holiday. Many thanks, Heather. Ed.

FOLKDANCE PUBLICATIONS

The late Stephen Ward had a small collection of folkdance music books and related publications which I should like to offer to S.I.F.D. members. I also have a large collection of sheet music which I am not going to need any more. Anyone is welcome to come to my home and view/collect, or to ring me for more details of the contents. I only ask for postage costs to be reimbursed. I list the items below.

CAROLINE THOMAS
77 Forest Road, London
E17 6HF
Tel/Fax: 020 8527 4896

Music Only

Folk Dances From Many Lands (First Series)
Folk Dances From Many Lands (Second Series)
Nordische Volkstänze (Nordic dances, ed. Kurt Wager)
The Fiddler's Tune Book (English, Scottish etc., ed. Peter Kennedy)
The Second Fiddler's Tune Book (English, Scottish etc., ed. Peter Kennedy)
English Dance Airs Book I
English Dance Airs Book IV
Morris Dance Tunes, ed. J. Brock

Music with Directions

A Selection of European Folk Dances Book I, publ. SIFD 1956
A Selection of European Folk Dances Book II, publ. SIFD 1959
10 Israeli Folk Dances, 1959
Community Dances Manuals 1, 2, 4, 5 (English, Scottish etc.)
Deutsche Volkstänze aus der Slowakei (German dances from Slovakia, text in German)
Heimattänze aus Württemberg (folk dances from W.)
Volkstanzheft (German dances, ed. Kurt Wager)

Dance Directions only, no music

Österreichische Tänze (Austrian dances, text in German)

Other Publications

"Folk Dance Scene", Los Angeles, March 1979 (magazine)
"Narodni Plesovi Jugoslavije" (loose-leaf coloured illustrations of Yugoslav costumes)
"Cut My Cote" by D.K. Burnham (instructions on creating folk shirts, shifts etc.)

--oOo--

Public Entertainment Licence Bill

The bill has now been passed. There was a last-minute concession which allows Morris Dancing and similar dancing accompanied by live musicians, unamplified. S.I.F.D. safari events should qualify under this exemption, provided the music is live and unamplified. For even one musician to play in any other circumstance, the premises must be licensed.

Thanks to all those who contacted their M.P.s, trying to get more favourable legislation.

CASPAR CRONK

LETTERS TO THE EDITOR

Dear Editor,

I should like to express my dismay and disapproval to the dancers from Romania and the Ukraine whose entry visas were denied. I have heard from the U.K. diplomatic embassies that they made mistakes over this issue and hope that there will be no future such occurrences. I look forward to more dance sessions with no such restrictions mistakenly applied. I hope that our supporters overseas will read this message and understand the gratitude with which I and other S.I.F.D. members here value their visits. I personally have valued and depended on the support that I have had from all S.I.F.D. dance teachers over the years.

With best wishes,

GILL PILKINGTON

--oOo--

Dear Lily,

I was interested to read Kathleen Dickinson's letter in the July issue of SIFD NEWS. She states that, because his versions differ from those originally recorded by Playford, Cecil Sharp deliberately altered a number of dances.

I would suggest that this was not the case but that the dances had naturally changed and evolved since the 1600s. In John Playford's time few people could read, so the dancers would, therefore, rely on memory rather than the written word. Memory alone is, of course, an unreliable recorder of detail.

Even now in the S.I.F.D., where literacy is not a problem, teachers often put different interpretations on written instructions. I can recall several occasions when the teacher has had to refer to the official video to resolve a difference of opinion. In the early days of the S.I.F.D., video recordings had not been invented; imagine how much more difficult it was when John Playford and Cecil Sharp were alive.

Our dances from Europe are, even today, performed with slight variations in neighbouring villages. That does not mean that only one version is correct.

Yours sincerely,

ARLENE HANSELL (Mrs.)
16 Allington Rd., Paddock Wood
Tonbridge, Kent TN12 6AN

--oOo--

Ed.Note:

I have been taken to task (gently!) by one of our members for giving so much space recently to discussions on English dancing when in the past I have always said that I only have space for items on "international" folk dance and cannot extend the coverage to include English, which is anyway adequately covered by other publications. However, I decided to change direction on this policy in this instance because:

- a) this correspondence started with an SIFD member's comments on the way an English dance was taught at an SIFD Summer School
- b) some of the observations made could be equally applied to the way any folk dance is taught (and adulterated!)
- and c) I had the space anyway!

Am I forgiven, Peter?

S.I. S.I.F.D. SUNDAY DANCES/WORKSHOPS at Cecil Sharp House, 2 Regent's Park Road, N.W.1

No Sunday dance in August

Sept.7th M.C.s: Jeanette Hull and friends.

7.00 to 10.00 p.m. Admission £4.00 for S.I.F.D. members, £5.00 non-members.

:::~::~:

WHAT'S ON IN AUGUST

Aug.2nd ANGLO-GERMAN FOLKDANCE WEEK at Halsway Manor, including dancing, dance to 9th workshops, music workshops, local walks. £309. Details from Halsway Manor, 01984 618274, or from Jack Richardson, 01792 403153.

Aug.9th BILLINGHAM INTERNATIONAL FESTIVAL AND FOLKDANCE COURSE.
to 15th

S.I. Aug.23rd WILLINGDON I.F.D.G.'s MINI FESTIVAL at Lodge Hill Centre, Pulborough, to 25th West Sussex. Shared teaching of International Folk and Circle dances, also English caller. Full board £110 sharing, £130 single. For booking form, send s.a.e to Rowena Martin, 60 Anderida Rd., Eastbourne BN22 0PZ

◆

DATES FOR YOUR DIARY

S.I. Sept.13th BALKANPLUS.

Sept.20th DANCE WORKSHOP, MUSIC WORKSHOP, CONCERT at Cecil Sharp House. See p.10

Sept.20th/21st RUSSIAN AND UKRAINIAN DANCE WEEKEND with Hennie Konings at Bognor Regis. £32.00 Optional meal on Saturday evening £12.00. Further details from Janet Douglas, Oak Cottage, 92 Rose Green Road, Bognor Regis PO21 3EQ. Tel: 01243 265010.

Sept.21st S.I.F.D. SWEDISH DAY COURSE. See p.10.

S.I. Sept.26th/28th S.I.F.D. WEST MIDLANDS BRANCH WEEKEND at the Royal Agricultural College, Cirencester, Glos. Dance sessions with several teachers; dancing each evening; time for walking or visiting the area. All inclusive cost for the weekend £100.00 in en-suite, or £80.00 in standard single or twin rooms. Details and booking forms from Maggie Kaye, Tel: 0121 608 1437, or, preferably, e-mail margaretkaye@blueyonger.co.uk

Nov.7th/9th RESIDENTIAL MACEDONIAN COURSE with Paul Mulders at Whitby. Comfortable en-suite accommodation, full board, choice of General or Advanced course, or both courses. Excellent area for walking and sightseeing. Non-dancing friends and family welcome. Full board and accommodation £107. Each course £18.00. For full details and booking form, please send s.a.e to Cathy Meunier, 115 Chetwynd Road, London NW5 1DA.

Dec.6th ZIVKO FIRFOV FOLKLORE GROUP will be holding their Party at Moorfields Primary School, London. Contact: Irene Keywood, 020 8592 4427.

MEMBERSHIP SECRETARY'S REPORT FOR 2002-2003

The final membership figures for the year from the 1 September 2002 to the 31 August 2003 from records are:

	2002-03	2001-2002
National members	484	495
Overseas members	<u>27</u>	<u>39</u>
Total membership	<u>511</u>	<u>534</u>
Associated Classes	20	20
Affiliated Groups	44	43

The SIFD NEWS production and distribution Team, (Lily Avery, Editor, Michael and Edwina Holdup, envelope preparation and Dalila Heath, photo-copying and dispatch) currently handle 538 copies of the SIFD NEWS per month, including two copies to each affiliated group (as required by the Constitution). If there are Classes that request up to two copies of the SIFD NEWS (similar to groups) this can be arranged but please write to me.

Annual subscriptions remain unchanged from the previous membership year and are due on 1 September 2003 and they are:

	£
Town Member *	17.00
Joint Town Members	22.80
Country Member	13.50
Joint Country Members +	17.00
Junior Member	5.30
Life Member ++	200.00
Group Affiliation	29.30
Music Groups	24.00

* Address within a radius of 30 miles from Central London or Central Birmingham.

+ Any two members living at the same address.

++ Subject to two years continuous membership and Committee approval.

If you would like a receipt please enclose a stamped addressed envelope otherwise I shall assume that one is not required.

Many thanks to many members and group officers for prompt renewal of subscriptions. Please include a mention of Association or Affiliation to the Society in your publicity.

Thanks are due to the many members who have in the past made donations and also thanks in advance are due to other members for helping in this way.

Best wishes for Happy Dancing for the next membership year of 2003-2004.

Alan Morton
Honorary Membership Secretary
& Groups Liaison Officer