

SIFD

NEWS

FEB

1972



Editor: Lily Southgate, 52 Banbury House, Banbury Road, London E
Telephone: Home: 01-985 0428. Office: 01-248 1212 Ex

Assistants: Sylvia Fulton, 22 Landseer Road, London N.19
Telephone: Home: 01-272 5827. Office: 01-886 6533 Ext.33

Barney Salmon, 64 Lincoln Court, 115 Bethune Road, London N.16.

This month's cover is by Les Avery and shows one of the Mevlevi Whirling Dervishes (See page 7).

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SOCIETY FOR INTERNATIONAL FOLK DANCING

Officers of the Committee:-

Chairman: Bert Price,
22 Sunnydale Road,
London S.E.12.
Home: 01-852 0509

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

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

Membership Secretary (Ex-officio member):
Roland Minton,
131 Holly Street,
London, E.8.

Demonstration Secretary: Margery Latham,
14 Beechwood Avenue,
Kew, Richmond, Surrey.
Home: 01-876 7055
Office: 01-930 7022 Ext.3447

AFFILIATED GROUPS

BIRMINGHAM INTERNATIONAL FOLK DANCE GROUP meet every Thursday evening at Handsworth Wood Girls' School, Church Lane, Birmingham 20, from 7.15 to 9.15 p.m. as an Evening Institute Class. Details from Bob Kimmins, 62 Granton Road, Kings Heath, Birmingham B14 6HQ.

KENSINGTON SLAVONIC GROUP meet at Fox School, Kensington Place, Notting Hill Gate, London W.8., from 7 to 10 p.m. every Wednesday and Thursday evening. They learn and perform Czechoslovakian dances and are taught by Mrs. Hedda Jolly-Klingerova, 69b Grange Road, London W5 5BU.

HARROW GREEN FOLK DANCE GROUP - details from George Sweetland, 28 Hayes Court, Camberwell New Road, London S.E.5.

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THE CHAIRMAN WRITES.....

What's news for February? Well, first of all there is the See How They Dance Festival at Chatham on the 5th February, and I hope you are persuading all your friends and relations to come and watch. If you are dancing, I wish you the best of luck and a good audience; if you are not dancing, then I hope you will be part of the audience and that some of you will write up the Show in the March NEWS. We very much need objective views on our Shows and your criticisms will be welcomed, be they adverse or complimentary. A pat on the head is nice and encouraging but sometimes a clout on the ear does more good, so let's see which you think Chatham Show calls for.

Also in February we are beginning the Spring term for the children's Socials at Millbank School, the first being on Saturday, 19th February, and the next on Saturday, 18th March.

Shirley and I are leading a walk on Sunday, 13th February, and look for a good attendance. We have decided that since February is often a wet month and since the days are still short, the walk should be not too long and not over too many muddy fields either. We propose to meet at the George & Dragon in Farnborough village, Kent (near the bus terminal) at 11 a.m., to have lunch between 1.00 and 2.00 at Downe or Cudham, and to get back to Farnborough by dusk at 5 p.m. Farnborough can be reached by Green Line bus No.704 from Victoria or by train to Bromley South, also from Victoria. From Bromley South, buses Nos.47, 51 and 402 all go to Farnborough. Allow half an hour from Bromley South. If you are coming by road, you follow the A21 through Bromley and, after about four miles, turn right to Farnborough. The walk will cover about nine miles, with a shorter version of five miles if required. (ED. NOTE: Sorry, but owing to a last-minute change of programme, this walk will now be postponed to March. Instead, the day's French Course will be on 13th February. See page 8).

A coach Safari in Kent and Surrey is being planned for May, and the names of some good stopping places are required. Currently we are thinking of starting in Biggin Hill and progressing from there to Godstone Green, and after that ??? Your suggestions please.

As mentioned in the January NEWS, Alex Harris has agreed to be the Committee member responsible for aid to out-of-town members and to affiliated groups. This is a new appointment on the Committee and a difficult assignment to boot. He cannot wave a magic wand to grant all your wishes, not only because he hasn't got a magic wand but because he cannot know your requirements until you tell him. Some affiliated groups have complained of neglect; some have praised the Society for the help they have received. We want you all in the second category so please write and tell Alex how to get there. (ED. NOTE: In this connection, I would ask all affiliated groups to let me have details of their times and places of meeting, their activities etc. as unless I have a note of these I cannot include them in the list of affiliated groups each month).

BERT PRICE

THEY WILL CALL IT 1972

(This article was held over from January as it was received too late for that edition. Ed).

Each time the sun goes round the earth (or the moon or whatever it is) for the 365 $\frac{1}{4}$ th time people say that that is a year and they begin to look back at the last and forward to the next 365 $\frac{1}{4}$ - in the next case it will be 366 $\frac{1}{4}$ owing to the Leaping we shall have to do, or something. So as this will probably be my last year as Publicity Secretary, I look forward to see what faces me.

A few walks: are projected, similar to that in Epping Forest where about 17 walkers included several from Birmingham and one from Malvern, not forgetting the dog; the children's classes, with free badges, are planned for about six months ahead; there'll be at least three one-day courses, probably including Basque revision; the Show at Chatham, and possibly a Show in Islington, and maybe another Safari..... All these are projects originating from discussion in Committee and suggestions made to the Committee, in London. Birmingham has its own projects too, with ideas of getting together Midlanders and of invading Halsway Manor; Manchester, as always foresighted, with regular classes and dances for children and membership-building activities going on; Woodvale and Folkestone Groups keep Kent alive; BUT (there is always a BUT isn't there?)..... BUT this is only half, or less, of the ideas we have. A lot more can be done IF (and there's always an IF, isn't there?) IF we can find people to take on the work. For instance, new places for Swansea-type courses sometimes turn up, but the work of organizing such events is beyond the ability of London-based committees. We need local help. Children's dance-classes in other parts of the country, with annual get-togethers, need only personnel to run them. We need teachers in many places, as well as group leaders, to initiate classes in strategic areas; often a request for teachers or other help has to be sidestepped because of lack of "someone" nearby.

One idea we have discussed but abandoned was to negotiate with seaside resorts with a view to securing summer dance dates on several beaches, in several halls, over perhaps a full weekend..... a sort of seaside safari; but who would do all the work? Who would dance? What do you think about the idea of a safari lasting a week, through the villages of, say, the Yorkshire moors or the Lake District? Think of the publicity value as well as the fun of such a trip. And again, an inexpensive Conference centre with ample dancing accommodation recently opened near Castleton in the Peak District. A week/weekend would cost less there than most places and would offer far more than other places we go to in the way of walks, scenery, and local interest. We have no-one to organize it, however. Will 1972 bring us a Book 5, or E.P.10?

Although the Treasurer and Chairman appear to disagree with me, I think we have the money now to spare for new projects. We could afford, for example, to re-record all the nine E.P. records in modern style. Or we could afford to spend up to £50 on founding a new group, and I am sure most of us would be happy to do so. Anyway, you provincials, look out - our newest committee member, Alex Harris, is out to help you to organize yourselves out in the sticks and the bushlands; not do it for you, but help you to do it.

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How about musicians? Can't we find some more to augment our slowly growing list?

There will presumably be a Reunion again this year. Could it be a different one, such as a dance preceded by a dinner? or a midnight start?.

Whatever we do, in addition to the routine work done by the Committee, most of it will have to be done by some of you readers. You don't have to be on the Committee to be a valuable helper. You can work on your own, at your own speed in your own locality, for many kinds of job. Have you never thought that most of the best work in the Society is done by non-Committee workers - the SIFD NEWS, the books and records sales, the social dances, the demonstrations which Margery Latham organizes, and the courses and classes.

I wonder what we shall do during these threatening 366 $\frac{1}{4}$ revolutions of the sun??

WILL GREEN

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ANNUAL ACCOUNTS

With this month's NEWS is included a copy of fully audited accounts for the year ending 31st August 1971. My report relating to these accounts was circulated with the December NEWS, so I will not comment further.

Regarding the auditor's comments on high Cash Balance, the Committee have taken note of these comments and should the occasion arise will take the appropriate action.

HARRY WHITAKER, Hon. Treasurer.

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BOOK 4

As most of you are aware, Book 4 has now been in circulation for about four months, and so far as we can ascertain all people who had ordered this book in advance have now received it. However, if there is any member who had ordered Book 4 and has not yet received it, will they please notify Frances Horrocks (112 Kingston Avenue, North Cheam, Sutton, Surrey) or myself (address on page 2), indicating whether payment was made at the time of ordering.

HARRY WHITAKER, Hon. Treasurer.

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MATERIAL FOR PUBLICATION MUST BE RECEIVED BY THE EDITOR BY THE 15TH OF THE MONTH PRECEDING PUBLICATION.

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SECRETARY'S NOTES

A meeting of the Committee was held on 2nd January and attended by all members except Alan McLean.

Balance as at 31.12.71: £1641. Membership: 303

Matters Discussed. Children's Dances and possible halls; Annual General Meeting; Demonstrations, The Chatham Show.

Future Events. French Course with Pierre Panis. (See page 8)

Safari. Suggested date for this is May.

Hollowford. A possible weekend is being discussed.

An Extraordinary General Meeting for the adoption of the accounts will be held at Cecil Sharp House on Sunday, 5th March, at 7 p.m.

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I think perhaps this Christmas Dance at The Dance Centre was one of the best that I have been involved in. I really feel that it was worthwhile and everyone enjoyed it. I hope so, and should like to thank all the people that helped with the preparation and all the people who brought drink and food, and came to dance. Ian Willson always manages to get the party spirit going, and Jean Willson made my day when she appeared in her Turkish party gear.

Now we must start to make plans for the Safari in May. Any suggestions?

DOROTHY BRYAN, Hon. Secretary

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BRETON DANCING

A few friends of Alex and Mary Harris will be visiting this country, from Brittany, on the weekend of 5th/6th February. As there is a vacant spot in our Chatham Show, owing to the Turks having to drop out, the Bretons have been asked if they will perform in the Show and it is almost certain that they will do so. We shall certainly look forward to seeing them.

In order to make the most of this visit, we are also arranging for the Breton dancers to give a short demonstration at our Cecil Sharp House Dance on Sunday, 6th February, and teach a simple dance.

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TURKISH FOLK DANCES.

Folk dances from several parts of Turkey are taught at the Gateway School, Lisson Grove, every Friday from 7 to 9 p.m., by Hamdi Ataoglu. Everyone is welcome.

WHIRLING AWAY WITH THE DERVISHES (See cover)

When the Mevlevi Dervishes, known in the West as Whirling Dervishes, began their ancient and profoundly symbolic rituals of religious dance at Friends House in London it was the first of their kind ever to be seen in London.

During the heyday of the Ottoman Empire there were tens of thousands of dancing dervishes to be seen in many Islamic countries, belonging to a variety of Sufi orders. Of these, the Mevlevi were the most distinguished, and it is among them that religious dancing still survives. The Mevlevi dervishes seen in London came from Konya in Turkey, the birthplace of this order (at a period when Konya was the capital of the Seljuk Turks). They preserve their ancient forms with greatest purity, providing spectators with a rare experience.

The name Mevlevi derives from Mevlana ("Our Master"), as the great mystical poet of the 13th century Celalettin (Jalal-ud-Din) Rumi is usually known to the dervishes. Rumi did not originate religious dancing among Sufis - we find references to dancing in Sufi literature before Rumi - but he laid great stress on it. As he wrote, "Many roads lead to God. I have chosen the way of dancing and music", and the Mevlevi order with its symbolic dancing may be traced back to him and his writings. His son, Sultan Veled, Devre-i Velediyeye, did much to establish the order in the form in which it was to develop.

Every aspect of the Mevlevi ceremony is symbolic, down to the smallest detail of dress. The long white robes of the dervishes symbolise their shrouds, their black mantles their tombs, and their tall cylindrical hats their tombstones. Their leader, of Semazen, wears a scarf round his hat, being the intermediary between heaven and earth; the red colour of the carpet on which he seats himself symbolises the red of the setting sun on the day Rumi died.

The ritual begins with a slow solo song in praise of the Prophet Mohammed (with words by Rumi) and a slow solo on the ney (vertical flute). The dancers take off their black mantles and make obeisance to their leader, asking permission to dance; blessed by him, they begin slowly to whirl, with crossed arms. Gradually the spins get faster, with the long skirts standing out from the dancers and the arms extended. Generally the right hand is raised with palm turned upward, and the left is lowered with palm turned downward. The symbolism of this posture is that the influence of heaven, received by the upturned palm, is handed on to the world by the downturned palm. The eyes are downcast or closed, and the head is slightly bent over one shoulder. The patterns made by the dervishes on the floor of the assembly hall symbolise the movements of the planets around the sun; each dervish spins on his own axis, and at the same time moves around the hall. The leader retains his cloak, and when he does move he circles very slowly, symbolising the sun at the centre of the planets.

The education of a Mevlevi dervish is arduous, being in fact called the "1,001 days of penitence", and incorporates fasting and meditation. For their dance-training, the dervishes use a nail set in the floor, around which they lock two toes; in this way they learn to keep their whirling regular and disciplined. These derv dances of the Mevlevi show some affinity with the ecstatic dances of other religious brotherhoods or sisterhoods; but, in contrast to what happens in trance dancing, the repetitive Whirling of the dervishes is carefully controlled,

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so that they do not lose consciousness. In their search for the ideal they reach a state of consciousness quite different from the normal one, without falling into a trance.

The music accompanying the Mevlevi dancing ceremony has the same intensity and noble solemnity as the dancing, being in fact classical Turkish music of three different periods.

Acknowledgement to Fernau Hall and
The Daily Telegraph

FRENCH COURSE, TAUGHT BY PIERRE PANIS

A last-minute change of plan by the French Department of Education has resulted in Pierre Panis being able to come to London in February after all, which means that our country walk scheduled for Sunday, 13th February, is postponed and the French Dance Course reinstated.

ONE-DAY COURSE

Date: SUNDAY, 13TH FEBRUARY 1972
Place: THE DANCE CENTRE, 12 FLORAL STREET, W.C.1
Time: 11 a.m. to 6 p.m. (Please bring picnic lunch)
Cost to Members: 50p FOR THE WHOLE DAY

FIVE-EVENING COURSE

Date: MONDAY TO FRIDAY, 14TH TO 18TH FEBRUARY 1972
Place: THE DANCE CENTRE, 12 FLORAL STREET, W.C.1
Time: 8.00 to 10.00 p.m.
Cost to Members: 25p PER CLASS OR £1.00 FOR THE FIVE.

Taping of music will not be possible during the class but a master tape will be made and copies will be on sale to all.

Pierre is a rare visitor to this country and this opportunity to learn French dances, and style, firsthand should not be missed.

FOR SALE

A Ferranti Record Player; three-speed, in good condition, portable. £5.
Would anyone interested, please contact the Editor.

IVINGHOE PLOUGH STOTS

I do not usually publish articles about English folkdancing as this is such a wide subject and is adequately covered by the various publications issued by the E.F.D.S.S. However, after having seen the display of Long Sword Dancing at our Cecil Sharp House Dance in January, many people have asked for information about the dance and the team, and Peter Oakley has kindly written the following account to answer the various questions raised. ED.

The dance performed comes from the village of Sleights, near Whitby, in the North Riding of Yorkshire. It was performed on Plough Monday, the first Monday after Epiphany - January 10th this year. In many parts of England one can still see Long Sword and Rapper Sword dancing, Mummers' Plays performed by traditional teams from Christmas until the New Year, Pace Egg Plays and dancing at Easter, and some on All Souls Day in November.

The name of the team you saw is the Ivinghoe Plough Stots. This is because some dance teams used to take a plough decked with greenery and ribbons along with them, dragging it from town to village. At one time the plough was pulled by bullocks. The term "Plough Stots" came to be applied to the sword dancers pulling the plough. The dancers each carried a sword with ribbons threaded through a hole in the tip. The blade is of steel (some dance teams use wooden swords), twenty-eight inches long and one inch wide. The sword had no point, instead the tip is rounded off to the size of a five-pence piece and a hole is made in the centre.

There are six sword dancers in the team and they are joined by two more for the last figure - "No-Man's Jig". The lock made by the six swords is the emblem used on the badge of the English Folk Dance and Song Society. Those of you who watched our demonstration saw four different ways of making the lock, i.e. the right and left, Nip-It, Back, and High Lock. I would say that the High Lock is the most difficult to do as it is done by raising the arms above the head, a half-turn clockwise. Moving clockwise all the time, with backs to each other and arms still above the head, you are unable to see if everyone has made the lock correctly. There are two ways of doing the locking, hilt under the nearest sword point either on the right or the left. It only needs one person to lock the wrong way and then when the leader raises the lock above his head the swords would fall apart. It is quite easy to make a mistake, and having one member of the team over 6 feet tall and another only 5 feet 4 inches creates another problem.

The dancers black their faces. This was always done so that no-one would recognize them. Blacking the face with soot or ash from the fire was a latent life. We try to keep as near as we can to how the dance was, and should be, done.

The first member of the team to appear was Tommy. He said some traditional words, explained who we were and told you a little about the dance and customs. It used to be his job, with a number of other Toms, to collect the money. They would stop all the passers-by, cars, carts, and so on. They knocked at the door of every house and sometimes went in - either through the door or the window. There was always a present for the one who collected the most, so they got up to all manner of tricks to get the money. In general they were well received. Most people took it in good spirit and as part of the ceremony, but if they did not they took a chance on having their fence knocked down or a furrow ploughed across the lawn, best flower-bed or vegetable plot.

One must remember that these dances were usually performed in the open, so we had Whiffler, our fool, and Crack, our 'Obby Oss' come on next to clear a space for us to dance in. Whiffler to cut down any small plants with his sword, Obby Oss and his rider with a besom to sweep things aside. A besom is a magic thing as well as being a feminine object, hence a touch of fertility. Wearing small bells to drive away evil spirits, both our Obby Oss and Whiffler kiss any unmarried girls they can catch. Bringing in girl bystanders adds still more fertility to the dance (!) This is also the custom in some Morris dances and is about the only part girls play in these ritual dances. Mind you, although girls do not take part in the dancing they are very important to us in making the costumes and cakes and, better still, as a good audience. Whiffler and Obby Oss are important in other ways as well. When they appear they help to collect a crowd, then help to keep them back so that the dancers have room. They also collect money and keep people amused between items. I did hear that some of the girls at Cecil Sharp House got black faces. They were lucky, with some Hobby Horses it could have been tar!

After Whiffler and Crack, came our musician and banner. Our banner is of the old type, just saying who we are and the traditional words of "God Speed the Plough". Nothing fancy, just as it was and should be. The next in were the Sword dancers, each carrying his sword with ribbons attached, again in the traditional manner. Then there was the Doctor; he appears in most Sword and Mummers' Plays. Sometimes it is a clown who is also a doctor. Did you see the blood when he was trying to attend to the "dead man"? It was real blood; he cut his hand on a glass jar which broke in his bag. On one side of his bag you would have seen "Dr. Frank N. Stine" and on the other "Dr. Weller". Doctors in other plays have such names as "Dr. Quack" "Dr. Do-Good", and the like. After the Doctor came the chap you know as Father Christmas. You could call him the Old Man or Guiser. Even after Christmas Day, Father Christmas still appears in many plays until about a week after Plough Monday.

Some plays have records going back eight hundred years, and therefore they must be much older than that. It has been said that the plays we now see in the theatre and on television came about because of the Mummers' Plays in the first place. I have heard it said that if you have seen one sword dance or play, you have seen them all. This is far from true as there are many many different ones. If you see the same dance and play, for example from Ampleforth, performed by two different teams, the dance would look much the same but, as for the play, I think most people would think it was just a similar one. Even with the same team doing it again there would be quite a few differences.

It seemed odd to me that quite a few people watching our dancing had the idea that all English Sword Dances are done at a run. This, of course, is incorrect. You have only to watch a few of our traditional teams dancing to see that they do not run. Do not confuse the Long Sword and Rapper Sword dances! The Long Sword is rigid and has only one handle. The blade is either of steel or wood. The Rapper Sword is very flexible and can bend in two. It has a handle at both ends, one of which can swivel. In the Rapper teams there are an odd number of dancers - five, seven, or nine men. Long Sword dances have six or eight dancers. There are other differences as well. In fact, the only Long Sword dance I know of which is said to be anything like a Rapper Sword dance is Sleights. It is supposed to be a link in that its structure is the same as a typical rapper dance, e.g. being divided into figures each of which begins the same and ends with the tying and showing of the Lock or Nut; but otherwise the dances are very different.

Very few dances these days have a complete play so some teams include a Mimmers' Play that does not belong to the dance they are doing. It is good fun taking part in sword dances or plays. Once you are in a team you are no longer an individual but part of a unit that must and does rely on each and every one involved to play his part. By doing this you lose your individuality in two ways, in the spirit of the team and in your disguise. Like others, I feel that once I am watching or taking part, I am completely lost in it and do not want it to end. When it does end I feel shut out or "dead" if you like until I can join in the next time. This is just like the play or dance itself for that is the theme. In both someone dies only to be reborn as in Winter the Summer dies to be born again when Winter goes.

Have you heard how the late Cecil Sharp while in Ampleforth came across people who told him parts of the Ampleforth Sword Dance and said that there used to be a play but try as he might he could not at first find out enough about it? Then he was told of the old man who used to play the Clown but the man had moved and no-one knew his whereabouts. Sharp found out where the man's daughter lived but even she could not remember where her father had moved to. The story goes on to say that Sharp became quite desperate, the tradition was dying out, and he had never found a dance with its play complete. He looked at books and papers in the daughter's house to see if he could find anything to help him and after a time he picked up an ornament from the mantelpiece and out fell a scrap of paper with an address on it. At that place he found the old man sick in bed but after Sharp had a few words with him the old Clown acted the play and Sharp got the whole dialogue, every character's part, and a full description of the dance. A lucky man indeed that day and I would say lucky for Ampleforth as well. After hearing that story I tried for three years to see a play in Sussex. The first year I could find out nothing about the play or the mimmers. The next year I just missed seeing them. Then on the following Boxing Day, very early in the morning, in the snow, I came across them just about to do their play. As they made a start, with old Father Christmas coming on first, it stopped snowing. The play was very good and well done. I was lucky enough to get some good photographs. From this I would say that if you intend to go out to see any customs, try to find out when and where first. Just because it is done one day at a place where it has been done for years, it does not mean to say that you could see it there the same time next year. Even so, don't give up! Any customs are well worth seeing - yes, even English! I have come across dances and customs like our own abroad; I still think our own need some beating.

Getting back to some of the many questions asked us about the dance we did at Cecil Sharp House, we come to the songs. For coming in and going off, it was "Give Me The Punch Ladle" and to start the dance we sang "Sleights Sword Dance Song". The second line in the second verse of this is "Some pastimes for to make". As you may have seen, we had a long drinking glass passed round to all who would care for a drink. And that's a pastime that many of you enjoy! No, it was not a yard glass. I am told it is called a Coach or Ploughman's drinking horn because of its length and its shape. This glass holds three and a half pints and I understand that a yard glass holds just about two and a half pints. The beer was made for us, using a traditional method, the secret of which we were not allowed to learn. I heard that people who could not drink from the glass, or got too much, washed in it! Well, each one to his own taste. As a well-known chap who lives not far from me says, "Can't drink nopp moor bor, you'r hadt-ter frow it over me'e. Maybees that el soak in ar bit!"

Another pastime, or custom, you may have seen or tasted was the Sword Cakes. Both of these contained a bean. Tradition has it that the one who gets the bean must keep it a secret then he will have a good New Year. The bean is a lucky symbol and comes into some folk stories like "Jack and the Beanstalk". It is said that you must not give the sword cake away and only take silver money for small pieces of cake. From this custom we are told that the practice of putting the silver money instead of the bean into the Christmas pudding came about.

Why did we use the pram, and is it part of the dance? The pram and "baby" are not part of the dance. We used the "baby" in part of "Ho-Man's Jig" to represent new life when the Old Man who took it into the dance lost his life - which is what the dance is about. When the Old Man dies, it is the Winter dying out. As he comes back to life it is the Summer coming in. So you see by using the "baby" we had not only the New Year coming in and New Life, but a fertility symbol as well.

We were pleased to know that there were some folklorists in our audience who noticed we only danced sunwise, i.e. clockwise, except when Whiffler chased the Old Man. He was chasing away the Winter. When the Winter, or Old Man, was dead the dancers made a new Lock over him after the Doctor could do nothing for him. They then sang the chorus of our third song, the last two lines of which are "For Summer is a coming in, and Winter's Going Away O". As those two lines were sung the Old Man came to life once more. So began a new life and the end of our dance.

A question I have been asked is, "Does the S.I.F.D. ever perform a sword dance or other English ritual dance, for teams visiting us from abroad, or have they ever had a team to do so? To the first part I said that I felt sure we didn't, but as to whether or not the S.I.F.D. did in the past I too should like to know that. If so, when and where and what did they dance? Perhaps someone can write to the NEWS and let us all know.

About our Obby Oss. Well, he lives at Ivinghoe Youth Hostel. There are some very fine stables at the back of the hostel, now used by the hostellers to keep bicycles in. It so happened that I was M.C. at the New Year Party Dance held in the village hall on Saturday night, 1st January, after which I stopped to have a chat and put Crack into the back of my van, so it was quite late, or early morning, when I got under way to go home and drop off Crack on my way. Before I left with Crack I was told in great detail how to get from Ivinghoe to Potters Bar and from there to Big Dee's place where I was to drop off Crack who was to spend the night in Big Dee's garage to be taken by him to Cecil Sharp House the next day. I was given detailed instructions how to get to the house and was told to walk the last part, having parked the car. Dee was to leave his garage open so that I could put Crack in it without knocking him up. However, I wasn't told Big Dee's other name or his address. Well, off I went over Ivinghoe Beacon to the zoo, and along the M.1 to South Mimms. I eventually reached Potters Bar and found the place I was told I could park. By then, it was about 2 a.m. Crack seemed to weigh a ton, so instead of carrying him I put him on, as no-one seemed to be around. There was I, running down the path wearing Obby Oss and it was snowing hard, when out of the snow I almost knocked down the Law! Well, the Law takes a good look at me with his lamp in my face

and says, "Where are you off to, and what have you got there?". With his lamp still on my face, I say, "I am going to Big Dee's and this is our Oss". The Law and his lamp say, "O.K. Cowboy. Now what have you been drinking?" "I don't drink", say I. Well, after a few more questions, along he comes with me still in the Obby Oss to find Dee's. With no address, mind you. We found the garage just where I had been told it would be and where I had told the Law it would be, and I opened the garage and put Crack in. The Law comes with me back to my car. I was just thinking how pleased I was he had not knocked up the Dees when the Law shines his lamp on the floor of my car. There he sees a quantity of one-gallon cans and says, "What's in them cans?". "It's, er - er, Beer, sir." He looked at me with his lamp and said, "There must be all of four gallons there - and you don't drink? Then who's that for, your Oss?" "O.K." he says, "Take it easy and be on your way". That's one Saturday night/Sunday morning Oss and I will not forget.

PETER OAKLEY

DECEMBER DEMONSTRATIONS

The general demonstration team were invited to the Christmas Party at Morley College, Westminster Bridge Road, on Saturday, 11th December, to give a half-hour's display of "Colourful Dancing". We danced in the Emma Cons Hall which is a very beautiful hall with a superb floor. The audience were in tiered seats at one end of the hall and we danced in front of the stage. We went on with Koldoldi and worked our way through Neopolitan Tarantella, Kreuz Konig, Free Czardas, Steiregger, Unter Steirer Landler, Tulyak, Karapyet, Oxdans, and Daldans, and the audience, a lot of them Scottish dancers and very good, joined in Shibolet (simple version), Mayim Mayim and Swedish Masquerade. They were, I think, the most enthusiastic audience we've ever had and we thoroughly enjoyed dancing for them. Afterwards we were taken to the bar to choose our drinks and take them to the canteen where excellent refreshments had been specially saved for us.

Our second demonstration of the month was at Unitarian Hall, South Croydon, on Saturday, 18th December, for the Civil Service Retirement Fellowship Christmas Party. We were asked to entertain them for the whole evening so we danced groups of three or four dances from each country and then did a very simple and not very energetic one for the audience to join in (all retired and therefore over 60 years old). We had three couples only in the team because the date clashed with the Christmas Dance, and it was therefore impossible to replace one girl who had to cancel. There were 70 guests there, the hall was festively decorated, and the refreshments were home-cooked and prepared and very good. The audience, again, were very appreciative.

We do a number of these audience participation evenings. They are hard work but enjoyable. If any members with a good standard of dancing and a fairly wide repertoire of dances would like to take part in them I would be very happy to welcome newcomers or old-timers. I should like to see them at one or other of the classes for a polishing-up session, so do come along if you are interested.

My thanks to the team and to Caroline for playing at both sessions for us, and may I take this opportunity to wish you all a very Happy New Year.

MARGERY LATHAM

OUR WEEKEND IN BOURNEMOUTH - SIFD YUGOSLAV CLASS

It was a rather dark and overcast Saturday morning, 8th January, when seventeen members of the S.I.F.D. Tuesday Yugoslav Class met near Waterloo Station, loaded down with an assortment of suitcases, instruments, etc. en route for Bournemouth to give a performance of Serbian dances at The Carlton Hotel. We went as guests of the hotel management and the Tourist Office who were jointly organizing a Yugoslav Week at the hotel including music from a Tamboritzza Ensemble and food and drink prepared by staff specially brought over from Belgrade.

With seventeen of us in a 41-seater coach we duly arrived in Bournemouth and quickly found the Carlton, a five-star hotel which certainly lives up to its reputation. On arrival, flunkies whipped away our bags and led us to our rooms - and what rooms! Twin-bedded, with central heating, bedhead control panel for four T.V. channels, six radio stations, concealed refrigerator (we soon found it) stocked out with drinks for all tastes, telephone plus another one in the private bathroom! Rather reluctantly we dragged ourselves away and made our way to the lounge where tea, cakes, and cucumber sandwiches were served. There we met Christine, from the Yugoslav Tourist Office, who briefed us on the programme for the evening - a Cocktail Reception, followed by our dance performance, then a film on hotels in Belgrade, music from the Tamboritzza Ensemble, and general dancing, then Dinner.

After a quick change into our costumes we all made our way to the Banqueting Hall where tables were laid out with delicious Serbian titbits and waiters were hovering with trays loaded with wine, cocktails, Slivovica. After a liberal helping of everything we gave a 20-minute demonstration of Serbian dances and then the guests joined in for a session of simple dances which they thoroughly enjoyed. We were complimented on our colourful costumes, and a few of our men were wearing their new Serbian trousers for the first time. Very nice they looked too.

Later we were wined and dined sumptuously, with the hotel's Head Waiter in full attendance. With cummerbunds and puftas at bursting point, we were then asked to do some more dancing, this time in the smaller restaurant (the Causerie) where, to the music of the Ensemble and our own musicians, we gyrated and Zikino-d round the tables of the somewhat surprised but obviously pleased hotel guests to such a length that it became a party. We were joined in our dancing by the Yugoslav chef who had been flown over specially to prepare the feast of Yugoslav dishes. After a nightcap in the lounge in a very gay and happy atmosphere we retired to the late night movie in bed.

On Sunday morning, after breakfast in bed, we were asked to pose in our costumes for photographs for display in the hotel and for the Press. The photographs were taken by the swimming pool and for a few anxious moments it was touch and go as to whether some of the men would be photographed actually in the pool.

Everyone enjoyed themselves, and the Hotel Manager said we had made the weekend for him, and could we please stay the week! Unfortunately, we had to decline, and return to the Smoke. Although the spirit of folklore is far removed from the atmosphere of a luxury hotel, the audience was very enthusiastic about the music and dancing, and we felt the trip was worthwhile. We were sorry not to be able to take advantage of the invitation to stay longer. All who took part have agreed that this is the correct standard for a demonstration, so please bear this in mind when booking us for the future!

Members of the S.I.F.D. Yugoslav Class.

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PROGRAMME FOR SOCIAL DANCES

			<u>Musicians</u>	<u>M.C.</u>
Sunday,	6th February	Cecil Sharp House	C.S.H. Band	Roland Minton
	20th February	Dance Centre	Wilf Horrocks and Cliff Beck	Wilf Horrocks
	5th March	Cecil Sharp House	C.S.H. Band	Ian Willson

Time: 7 to 10 p.m. Admission: Cecil Sharp House, 25p members, 35p non-members.
Dance Centre 20p members, 25p non-members.

Cecil Sharp House: No.2 Regents Park Road, N.W.1. (Nearest Underground: Camden Town)
Dance Centre: 12 Floral Street, W.C.2. (Nearest Underground: Leicester Square)

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WHAT'S ON

- February 4th TOWER HAMLETS FESTIVAL. Evening, York Hall, Bethnal Green, London E.2. Syllabus and entry forms from Mr. H.M. Howard, Entertainments & Recreation Officer, Town Hall, Bethnal Green, London E.2 9LN.
- February 5th SEE HOW THEY DANCE, Chatham Town Hall, 4 p.m. and 8 p.m. Admission for afternoon performance: Children 12¹/₂p, Adults 25p. Evening: 30p, 45p, 60p, 75p. Bookings to Entertainments Officer, (Medway 43930).
- February 5th INDIAN MUSIC OF COLOMBIA. Free Lecture at Horniman Museum, 3.30 p.m.
- February 7th to 13th KUMARI MALAVIKA - Indian Bharata-Natyam Dancer, at The Place, 17 Dukes Road, W.C.1. (Tel: 01 387 0161) 8 p.m. (matinee 3 p.m. on Feb. 12th). Tickets 50p, 80p, £1.10.
- February 13th to 18th FRENCH COURSE - See page 8.
- February 18th and 19th FOLK FESTIVAL '72. Annual Festival organized by the E.F.D.S.S. at Royal Albert Hall. Friday at 7.30 p.m. and Saturday at 10.30 a.m., 2.30 p.m. and 7.30 p.m. Tickets from 20p to £1.15 from Cecil Sharp House, 2 Regents Park Road, N.W.1. (01-485 2206) or from R.A.H. Guest teams: "ORLYK" UKRAINIAN FOLK DANCERS and MAGYAR NEPI TANC CSOPORT - both English-based dance groups.
- February 19th CHILDREN'S DANCE, at Millbank School. No other details at time of going to Press. For information please contact Committee members.
- February 19th THE UDUK OF SUDAN AND THEIR MUSIC. Free lecture at Horniman Museum, 3.30 p.m.
- March 4th BALKAN PARTY. An evening of Balkan music and dance, 7 - 11 p.m. at the Royal College of Art, Kensington Gore, London S.W.7. (Entrance in Jay Mews, next to the Royal Albert Hall). Please wear national costume if you have one. Admission 40p including refreshments.