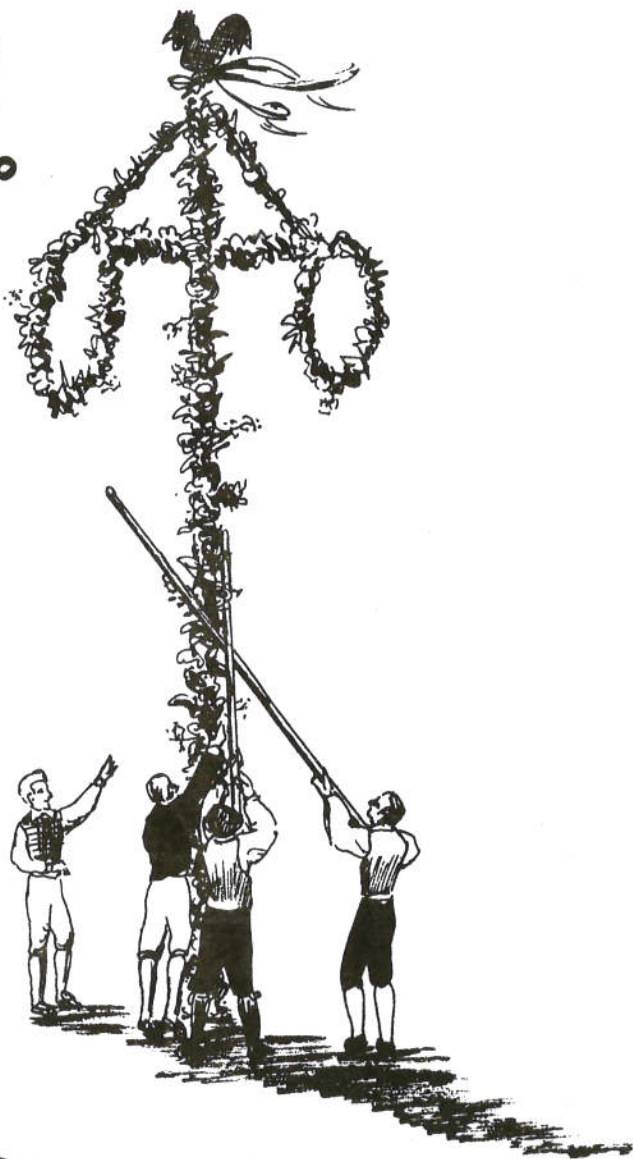
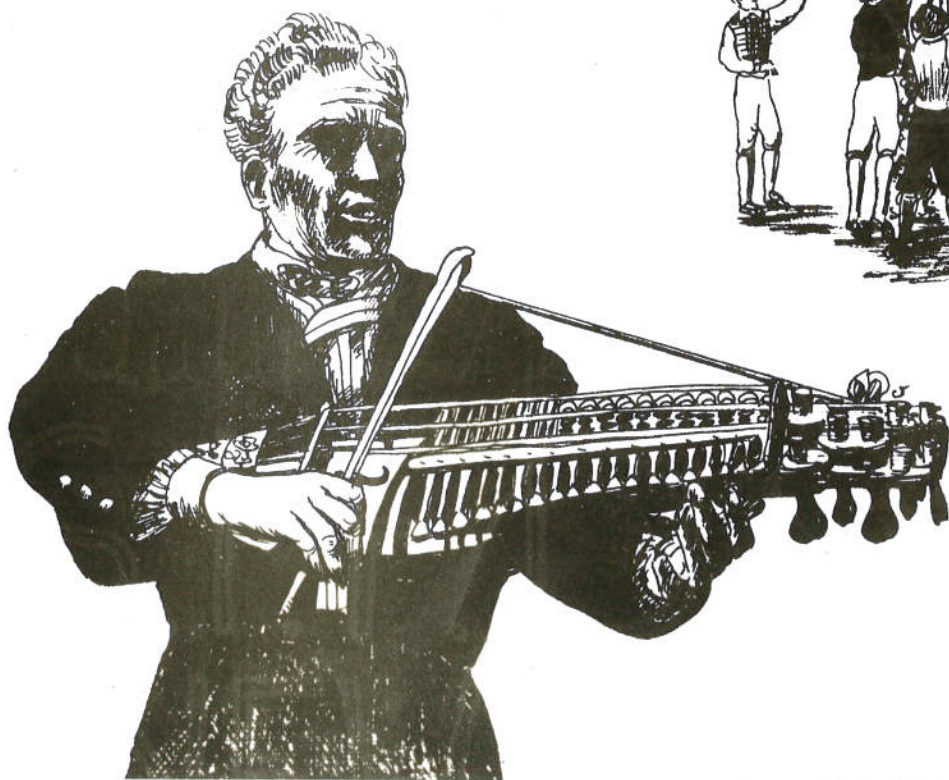


S.I.F.D. NEWS

July 1973



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This month's cover, showing a Swedish key-harp player and the raising of the Swedish Midsummer Pole, is by Caroline Thomas.

SOCIETY FOR INTERNATIONAL FOLK DANCING

Chairman: Bert Price, 316 Somercotes, Basildon, Essex.
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Treasurer: Harry Whitaker, 29 Sherbrook Gardens, Winchmore Mill, 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)

VADROZSAK DANCE ENSEMBLE

During the Easter visit of a group from the Society to Hungary, there was an opportunity of attending the rehearsals of Magda Ossko's group in Budapest. They are a very lively and accomplished young group and, as a 'supplement' to the NEWS this month, we are attaching a photograph of the group. We are looking into the possibility of bringing them over to this country during the summer of 1974.

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

THE CHAIRMAN WRITES.....

Variety is the spice of life, and this is what your Committee tries to provide in the many and various activities it arranges.

Will Green is doing a good job in organizing different demonstrations for you every month at Cecil Sharp House, and now that we have learned that you prefer them to take place earlier rather than later in the evening, I feel sure you will wish him to continue to find a new and exciting item every month. The Maoris in June were very enjoyable, their songs were haunting, their poi dances charming, and their stick dances so fascinating that many members asked whether we could not arrange a few lessons so that we might try them for ourselves. I must admit I was as captivated as the rest of you and will ask Will Green to enquire whether their leader or one of the dancers would be willing to come to a Saturday Day Course in the autumn to put us through their paces.

We have decided to give the Safari a miss this year but not to stop the innovation of a day out in the open air. We feel that the need is for a picnic where all may come, bring their food (and children where applicable) and enjoy some dancing in a carefree atmosphere as a relaxation from the wear and tear of everyday life. So this year, instead of arranging a coach tour of the countryside and dancing several times at different stopping places, we have decided to rendezvous in one place not too far from the centre of London. The place is Kidbrooke, which is between the Royal Borough of Eltham and the ancient village of Blackheath, where, after much persuasion, we have been granted the freedom of the Sutcliffe Meadow on the day of the Greenwich Fair, namely Saturday, 8th September. There will be lots of attractions apart from the dancing, viz, a flower and vegetable show, a pet show, a beauty queen contest, an equestrian item (possibly a jousting contest), a demonstration by the motorcycle police, swings and roundabouts, and so on; and on top of it all a chance to dance freely to your hearts' content. Details are still being finalized but make a note of the date now - 8th September 1973. Keep it free for, if all goes as I anticipate, this could prove to be one of the highlights of the year.

BERT PRICE

CHILDREN'S DANCE - MILLBANK SCHOOL

The last dance for this season has been arranged for 14th July. We are very disappointed that this date coincides with the Sports Day at Hayes Lane School, which means that Fiona Howarth and the children who accompany her so regularly will be unable to attend. However, we look forward to seeing them again in the autumn.

Meantime, we are going ahead with plans to make this final dance, on 14th July, a picnic party for all children who have attended one or more previous dances. It would be most helpful if anyone who intends coming could let us know beforehand so that we can cope with arrangements for food. Please telephone either Alan McLean at 01-422 6498, or me at 01-851 9936.

SHIRLEY ROGERS.

To the popping of champagne corks, the Woodvale Folk Dance Group, led by Jean and Ian Willson, celebrated Britain's entry into the Common Market and made their contribution to the entente cordiale during a grand reunion with their French hosts in Chalons-sur-Marne in the Champagne region of France at Easter.

Following a successful visit to Borough Green by members of the Association Folklorique Chaalonnaise last October, Woodvale had planned the return visit with pleasant anticipation. Under the guidance of Peter Oakley, they added five Kentish dances to their repertoire and the demonstration teams made their debut, with music provided by Wilf Horrocks, at the official reception given by the Deputy Mayor in Chalons Town Hall the day after their arrival in France. We were presented with a set of china coffee goblets emblazoned with the town's coat of arms, and in return Ian gave a shield which he designed for the Mayor's parlour - a corn dolly rampant with crossed ears on a green field - its significance can only be guessed at!

The group stayed with individual families in Chalons, except Wilf and his family who slept at the R.C. seminary and dined with all the families in turn! Visits were arranged to local groups in Avenay Val d'Or and Villedommange, villages typical of the prosperous wine-growing area of the Champagne region. Here we had a unique opportunity of comparing the French way of life with our own as we were entertained to lunch by local families (reputedly the most hospitable in France) from a wide cross-section of the community. English/French dictionaries were an essential item and, supplemented by the universal sign language, we made lively conversations on all topics possible.

The kindness and hospitality of our French hosts was indeed staggering, and each meal was a gastronomic experience not to be forgotten. The English guests became noticeably more voluble as they progressed through the various courses accompanied by the appropriate aperitifs, wines and liqueurs, of which there seemed to be an inexhaustible choice. The effervescent quality of the region's world-famous product had an obvious effect on the dancing which took place after these luncheons and demonstrations of some of the more popular English dances received an enthusiastic reception from our hosts.

We were taken to look at the vineyards, although at this time of the year there is little to see of the vines which are pruned back to the main stem and tied in to the supporting wires. We were, however, shown the presses and fermentation vats in the village co-operatives where the grapes are brought in at harvest time. The entire harvest is not eligible to be made into Champagne and yields per acre are on a fixed quota system to maintain quality. Any surplus is set aside for the use of the members of the co-operative who have their own processing and bottling plant. Visits were also arranged to two specialist champagne producers - Joseph Perrier in Chalons and the best known and largest cellars - Moet et Chandon at Epernay. After the first violent fermentation at the vineyards in casks or vats, the wine is bottled at the plant for its second fermentation and then allowed to rest in cool moist caves cut into the chalk hills, where it remains at a constant temperature of 50°F for three or more years. During that time, the bottles are placed in racks and are tilted and turned regularly by hand, one man being capable of handling up to 60,000 bottles per day. The deposit which collects in the neck of the bottle is then removed, the bottles are topped up, and the wine is ready to be drunk.

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We also made a visit to the "La Slavia" brewery in Chalons, which was much appreciated by certain members of the party who were missing their usual brew. Afterwards, we toured the town for shopping and a visit was made to Reims Cathedral.

During our stay, the folkdancers and their families met on two occasions for general dancing when Woodvale's bi-lingual M.C. acquitted himself honourably and showed that the same jokes go down just as well in France as they do over here. In the absence of a specific English folk costume, we wore the usual "festival dress" which contrasted sharply with the traditional French costume of that region of long black dress and pillow hats for the girls, and elegant pantaloons and caped coat for the boys. The groups in this area, are small and enthusiastic and concentrate mainly on their own regional dances, of which there are about twenty. They are, however, very keen to learn the dances of other countries; this summer their club is planning a three-week trip to Turkey - a 5-day each way journey by bus! This may be the reason that folkdancing is restricted to youngsters up to the age of twenty - you definitely need stamina!

On Easter Sunday morning we all met on the outskirts of the town to hunt for Easter eggs which had been hidden in the trees and bushes. We do not know if this is an old French custom but it had the desired effect of giving the group a healthy appetite for further exploration of the "cuisine francaise".

The end of the holiday came all too soon and after affectionate farewells, we were given a rousing send-off at the station to the strains of the local chant. It is hoped that there will be further exchange visits on a biennial basis, starting with Woodvale acting host to the Chalons group next Easter. We hope also that the S.I.F.D. will invite Jacqueline Prieto to London this winter for a Saturday course devoted to the attractive dances of the Champagne region.

KEN GLOVER.

P.S. Please note that the date of Woodvale's next dance is SATURDAY, 20th OCTOBER 1973. In April our dance clashed with the date of the Balkan Party. I hope that a similar clash can be avoided if the Yugoslav Group are planning another Balkan Party later this year as several Woodvale members would like to attend.

JEAN WILLSON

CHANGE OF ADDRESS

Ann Harrison (nee Crisp) would like her friends to know that she now lives at:-

75 Priory Grove,
Ditton,
Maidstone, Kent, ME20 6BB

Telephone: Maidstone 70557.

SURREY CREST NOSTALGIA WALK
Sunday, 8th July 1973, meeting 10.35 a.m. at Redhill Station

Our next walk will take us along the foot of the Downs near Surrey Crest. There will be a lunch stop at the Red Lion in Bletchingley, where we always went for our drink before Saturday lunch on our Surrey Crest weekends. The motorway builders are doing their best to spoil this area but there are still delightful walks along footpaths.

The 10.06 train from Victoria (stopping at East Croydon at 10.21) reaches Redhill at 10.35. Connecting trains leave London Bridge at 9.58 and Clapham Junction at 9.56 (change at East Croydon for both). We will come back to Redhill Station at the end of the walk.

Late risers could join us in Bletchingley. The 12.28 train from Victoria arrives at Redhill at 12.59. No.411 'bus eastwards from Redhill station leaves at 13.05 and arrives at 13.18 in Bletchingley.

We do not need to know in advance who is coming. Just turn up if you feel like it. For further information, telephone Stephen Ward at 01-390 0727.

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HUNGARIAN

Our Hungarian group, led by Alan McLean, have asked me to give advance notice of a DAY COURSE IN HUNGARIAN AND ROMANIAN DANCES to be held at Millbank School, Erasmus Street, S.W.1., on SATURDAY, 3RD NOVEMBER 1973. The dances will be those taught by Casba Palfi from Hungary and Eugenia Popescu from Romania. All the dances taught will be those specially suitable for inclusion in the social dances of the Society, and for teaching to schoolchildren.

The group, which performs under the name of the Balaton Dancers, will by the end of the educational year, have given fifteen public performances since last Christmas. They meet at Millbank School on Friday, 6.30 to 9.30 p.m. and will be carrying on until the 20th of this month. Their classes for next year will be as follows and will recommence on 7th September, a little earlier than other classes:-

Tuesdays, 7.30 to 9.30 p.m. at Pimlico School, Lupus Street, S.W.1.
 Fridays, 6.30 to 9.30 p.m. at Millbank School, Erasmus Street, S.W.1.

Both these schools are close to the new Victoria Line station of Pimlico. The classes will be for both Hungarian and Romanian dancing and no enrolment fee is necessary as it is a sponsored group.

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One of the most enjoyable and lively dances I've been to recently was held at the Dance Centre on Sunday 17th June, despite the low number of dancers in attendance. I would like to take this opportunity to thank: Frances and Wilf Horrocks, not only for doing such a good job as M.C.s but also for unexpectedly supplying liquid refreshment both during and after the interval; Cliff Beck and Wilf for supplying the music; and Irene Whitaker and David Ashworth for their short demonstration of Spanish dancing.

BARNEY SALMON

HUNGARIAN FOLK DANCE GROUPS

Following our Easter visit to Hungary, where many of us saw some of the work of dance groups, perhaps the following notes may be of interest to those who wonder how the whole thing is organized in Hungary. This is an extract from notes taken during a lecture session given by Vasarhelyi Laszlo...

The Organization of the Hungarian Folk-Dance Movement.

There are about 3,000 groups, which can be subdivided into smaller groups or classes:- Peasant assemblies; children's groups; cultural-centre groups; trade-union groups; farmers' and trade groups and central groups run by counties and trade-unions and 'workers' syndicates'... these all protect the interest of the workers in the way of medical help, safety and other insurance..

In each type of group there are three classes; beginners', intermediate and advanced, except in the central organizations where there are classes recruited from the most advanced dancers in other groups. The whole organization resembles a pyramid, with about 2,000 beginners' groups forming its base. Their leaders are amateurs with little formal schooling or qualifications. The beginners' groups have no economical basis, but finance themselves. Their music is their own singing and playing, and their costumes (if any) are of their own making. These groups are concerned with the education of the young people and encourage them towards a higher level of dancing. They gain much from the social mixing of the members of the group.

The intermediate classes, in which six years' attendance is usually made, number about 200 groups. Each one averages from 10-20 members; small enough to gain a good grounding. At the level of county-central groups, there are more members as they have a reserve on which to draw. The leaders of the intermediate groups must have a licence - they go through a regular folk-dance schooling, pass an examination, and acquire a licence to teach. These teachers are classified into A, B or C category. A teacher can go to the examining board and request a test for any of these licence categories. The board will make the decision as to his final category after the examinations. In Hungary there are approximately 76 'A' category teachers, 121 'B', and 339 'C', with about 90 others in a special group for the teaching of children of 6-14.

Practice session of 2/3 hours' duration are held three times each week for each group. Teachers of these groups are paid according to their classification, that is, the B and C teachers. Those of the A category work in the central groups of the country. Payment is also affected by hours of work, the number in the group and the work covered - its quality and difficulty.

The members of these intermediate groups have a sizable costume collection - of 2/3 regions with up to 8 within each region. This is all paid for by the supporting organization. Such groups have in their repertoire a programme of about one hour's duration which they can produce at short notice this is obligatory. In September, at the beginning of the season, the leader presents a year's programme giving details of the work to be covered. He will be paid at the end of the month if the plan has been adhered to. This plan is submitted to the controlling Centre.

The advanced groups, where 10-15 years' attendance is made, provide opportunities for dancers to become teachers or professional dancers. There is a system of promotion whereby good dancers from any group may go on to the central group of the county.

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The quality of any group depends on a people-to-people relationship; the leader's ability, coupled with the sponsoring organizations' financial position. If the teacher is good and there is plenty of money, the group will inevitably rise to become advanced.

The purpose of the intermediate groups is evenly balanced between enjoyment and performance. In advanced groups, the performance aspect is considerable but the educational value continues to develop in order to retain their position at the top.

Hungarian leaders feel that dance is a living art and there is no place in practice or performance for non-living music. They never use 'canned' music, and in ten years only twice have two groups used a tape-recorder. The roots of this opinion lie in the spirit and heart of the people. When a peasant dances, he dances in front of the musicians and so keeps personal contact with them and their music. This contact is so ingrained, that when a film was to be made of a solo dance, and no orchestra or 'live' music was available, the music was on a tape and the dancer insisted on dancing in front of the machine!

Central (county) groups of big trade-union or trade-organized groups, must make a minimum of three 3-hour practices each week. The leader is an A category teacher and must also be a choreographer. Each dancer has the costumes of 8 - 25 regions, with possibly 8 different ones for each region paid for by the sponsoring organization.

There are about 40 of these advanced groups, each averaging about 14 couples, but they have a constant number of reserves in childrens' and intermediate groups. Periodic promotions are made from these to the advanced groups. The advanced groups have ready at least one 2-3 hours' evening programme, while many have three or four such programmes in reserve. When an invitation from abroad is to be answered, the best group(s) is (are) chosen to go. If a demonstration is required in a Hungarian town, the team is then picked from the intermediate groups.

There are regional conferences held, where matters vital to the progress of the Hungarian folk-dance movement are discussed. This is often after, and in connection with, a festival and the standard of it, the performers' standard and any problems arising out of it are discussed.

SYBIL CHAPMAN

SWANSEA SUMMER SCHOOL - July 28th to August 4th

All those who have registered for the course will be receiving full details before the middle of July. We have had confirmation that Judith and Jacob Barkan will be arriving during the week preceding the course, and Lucile Armstrong will be bringing with her the young lady who so ably assisted her at the Portuguese class at the beginning of June. It has, however, been necessary to substitute an alternative team of Swedish teachers and musician.

At the time of writing (14th June) there are still a few vacancies for the course. Enquiries and bookings to: Prof. J.F. Richardson, Department of Chemical Engineering, University College, Swansea SA2 8PP.

LETTERS TO THE EDITOR....

Dear Lily,

With reference to the letters in the last NEWS, I should like to say that I personally enjoy the Sunday demonstrations at Cecil Sharp House very much indeed.

I do, however, agree with your correspondents that there should be a time limit set for the dancers/singers/musicians. I think that fifteen minutes would be fine. Cliff Beck's suggestion of ten minutes seems a bit tight; after all, the people who take part often come a long way, carrying heavy costumes etc, and they're entitled to a fair showing. If the visiting group teach a dance, that hardly counts as part of the demonstration as this is something in which we can all join, but there again not too much time should be spent on it.

However, bearing these points in mind, I say a very firm Yes to these demonstrations being continued.

ALEX BEAUCLERC
28 Hayes Court,
Camberwell New Road, S.E.5.

Dear Cliff, (in reply to Cliff Beck's letter last month)

"You can please some of the people all the time; you can please all the people some of the time; but you can't please all of the people all the time". So, let us hope that the silent ones did get some enjoyment out of our modest performance. Actually, whilst we're on the subject; we were asked to do a "spot" before and after the interval, so perhaps it would be as well to agree on a policy for performing groups at Cecil Sharp House so that we do all know what the members really want.

Re the quality of the tape recording, Cliff; I do sincerely hope that this now means that you, as a musician, with perhaps others, are now sufficiently interested to want to provide a 'live' alternative to taped music, because this is the best that I have been able to obtain from my several visits to Hungary. For about five years now, I've dreamed of having a live orchestra, so let's hope that our luck is changing at last. We look forward to your visit, Cliff, as soon as you wish.

Terpsichoreally yours,

ALAN McLEAN
6 Epsom Close,
Northolt, Middx.

P.S. I can't help feeling that personal items of criticism and the like should not appear in our "News-sheet", which finds its way over a very wide area, and should be dealt with on a personal level. There is a wealth of interesting material to write about in this folk-dancing and musical business to fill our little magazine.

A. McL.

/Contd....

LETTERS TO THE EDITOR, Contd...

Dear Lily,

In response to Will Green's request for views on Sunday demonstrations, I would like to express my wholehearted appreciation of the efforts that he has expended on our behalf in diligently seeking out and coaxing groups to come and perform for us. We can be quite sure that the majority of these groups do not ask to come, as some people might suppose; the high standard of demonstrations during 1973 having been achieved by hard work and persuasion!

As the M.C. who sparked off the current wave of correspondence by giving Hamdi Ataoglu too much time last month, I am the first to admit that our programme timing has become far too sloppy, and requires tightening up, but some flexibility needs to be allowed for. Who would begrudge Betty Harvey, for instance, time to teach some of her graceful Polish dances (which, alas, have never been done since at Cecil Sharp House), or an encore for the superb Bolivian musicians we had the good fortune to hear during the New Year's Dance?

I feel that the standard of dancing on Sunday evenings is pretty rough. Our music is rather limited in scope, our repertoire hackneyed, and we suffer badly from the lack of experienced dancers, especially early in the evening. The members of specialist groups and S.I.F.D. classes do not attend the Sunday dances, except when their group is performing.

The Cecil Sharp House dances are required by the Society to perform several functions, one of which is to act as a shop window for total newcomers to international folk dancing. Since these visitors usually arrive before the interval, can the Society be satisfied by the impression they receive when they step through the door? Occasionally there are more people downstairs than those actually dancing! Also, the Sunday dances give many members the only opportunity to expand their repertoire. Dances learned at day courses etc. are soon forgotten, and M.C.s become disheartened at announcing a dance slightly less wellknown than Karapyet, Windmill, Mayim Mayim or Tarantella, to be greeted by an uncomprehending silence, or at best half a dozen couples filtering slowly on to the floor.

In conclusion, therefore, I say, please, Will, keep up the good work! These excellent demonstration spots give new visitors, experienced dancers and out-of-towners alike the opportunity of seeing a polished performance of fairly familiar dances, or something entirely new, which otherwise would not be available to them. I for one come to Cecil Sharp House because of these interludes, but by all means let's tighten up our timetable (how about us all arriving at seven o'clock for a start?) by having the demonstration spot at eight, allowing fifteen to twenty minutes maximum, with, if required, a couple of dances taught before the interval at 8.30. If we get the band upstairs again by 8.50, there is a good hour's general dancing time available before ten o'clock.

Yours sincerely,

IAN WILLSON,
Maidstone, Kent

/Contd....

LETTERS TO THE EDITOR... Contd..

Dear Lily,

What about a word of thanks to Caroline Thomas (and other occasional contributors) for the excellent illustrations featured every month on the front page of the SIFD NEWS? I greatly appreciate this unfailing effort and admire the way the drawings are done.

Carry on with the good work, and many thanks.

Yours sincerely,

CLIFFORD BECK

82 Glenthorne Road,
London N.11.

CLASSES and AFFILIATED GROUPSSummer Vacation

The official date for closing all S.I.F.D. classes for the summer period was 30th June. However, as reported on page 6, the Hungarian & Romanian class will continue up to and including 20th July.

NOT ONE Affiliated Group answered my request for dates of closing and re-opening, so I am unable to give any information as to whether any of them are continuing throughout the summer. ED.

VISIT OF BULGARIAN STATE DANCE COMPANY (PIRIN)

The Pirin Bulgarian State Dance Company will be visiting England this month and will be performing at the following places:-

- 3rd July At the International Eisteddfod, Llangollen. 7.30 p.m.
- 4th July At Fairfield Hall, Croydon. 7.45 p.m.
- 5th July At Playhouse Theatre, Harlow, Essex. 8 p.m.
- 6th July At Windsor Hall, Blackburn, Lancs. 7.30 p.m.
- 7th July Assembly Hall, Crescent Road, Tunbridge Wells, Kent. 8 p.m.
- 8th July At Leas Cliff Hall, Folkestone, Kent. 8 p.m.
- 9th July At Greenford Hall, Ealing, Middx.
- 10th/14th July at Holland Park Court Theatre, Holland Park, London.
7.30 p.m. Saturday matinee 2.30.
- 16th/21st July At Theatre Royal, Norwich, Norfolk.
- 22nd July At Civic Theatre, Grays, Essex. 8 p.m.
- 23rd July At Civic Theatre, Scunthorpe, Lincs.

HARROW GREEN SAGO (Continued from last month)

Alex Beauclerc, Dot Bryan, and George Sweetland left for home on the Monday evening, and Johnny Dear, Jennifer Keeble, Kelsey Blundell and Roland Minton the following day..... meanwhile, back at the boat....

I stepped into my 'old sea-dog' role of Captain Barnacle Barney of the 'Breakaway' and we set off on our final voyage of discovery. The course was uncharted and although maps could be found ashore we had none. With the engines in motion our good ship eased out into midstream and we headed south down the River Waveney for Oulton Broad and other points sou'westward.

The nesting swans and birds on Oulton Broad stared at us goggle-eyed as did the crews of many passing ships. Such a large boat with only a crew of three - myself, and my two attractive crewmates, Ingrid and Tricia - both of whom served the ship and its Captain well throughout the voyage.

Under cloudless blue skies and bright sunshine we endeavoured to follow the marker buoys on the Broad. The wind was blowing strong and cold, and with our cockpit open to the elements additional clothing was donned and hot coffee was served on the bridge. It was not until we tried to negotiate a sharp bend back into the River Waveney that we encountered difficulty. A rowing boat was moving slowly just where we needed to go and the bend had to be taken at a very shallow curve thus necessitating putting the vessel into reverse to avoid grounding ourselves on the far bank of the river. What with vessels coming up astern this was indeed a hazardous manoeuvre but my two ladies gave full voice and we surmounted the obstacles and headed westward for the haven of Beccles. It proved to be a meandering course, not only because the river was winding, but it seemed that at every bend we encountered yachts tacking back and forth across our path. I found that the best way to avoid cleaving each yacht in two with our steel bows was to slow "Breakaway" down to a crawl, and, as soon as the yachts commenced to turn, to apply full speed for the spot they had just left. It was successful as we did not leave any wrecks astern or their crews floundering in the water.

The ladies each took their turn at the helm and noon found us chugging through the environs of Beccles - an attractive village with redbrick houses hugging the river banks with many fine gardens and expansive lawns. Unfortunately, lack of a suitable mooring for our monster made it necessary for me to do a 10-point turn (in expert hands it would have been a 3-point) and we headed back to a good site we had passed on the bend of an inlet at the other side of the town. Both girls jumped ashore with mooring ropes in hand; the forward one Ingrid tied securely, but due to the curve of the bank Tricia had to grab a boating hook to haul the stern in until Ingrid could manhandle this stern rope (I forgot to mention that on the end of this rope was attached a 30lb. sinker) across the 3ft gap between boat and shore.

Over a filling lunch of soup, cheese, fruit and coffee we discussed the evening menu and decided to replenish the ship's stores during our ramble around Beccles. The church of St. Michael's, with its 92ft high detached bell tower, was well worth half an hour's visit, but just as we were leaving, the garrulous rector appeared (to me he seemed like one of Dick Emery's T.V. characters) and during an additional 30 minutes he regaled us with points of interest interspersed with loud guffaws of laughter and telling us jokes in church! It appeared that he also worked in a local bakery which had retained the ancient methods of baking and extolled the virtues of the baker's art that could be obtained there - he in fact was the scone maker. Unfortunately, we had already made our purchases but we did at last manage to escape from the Sanctuary of the Church.

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We cast off at 3.30 p.m. (I don't know how many mariner's bells that is, but I heard chimes coming from the church - at least I didn't think I hit my head on the hatch cover, that hard) and set off on our return trip to the home port. En route Ingrid again put on the chef's hat and the aromas arising from the galley were mouth-watering. Yachts were still in abundance, not tacking so much now although we had to be ever alert in case they did and a couple of times our vigilance saved us from disaster. Several hours later St. Olaves hove into sight and despite a last minute decision to alter our mooring site and another many-pointed turn, we slid alongside a moored yacht adjacent to the quay and tied up securely first time.

The two girls were invited to sit at the Captain's Table that evening and we dined right royally with a Palm Court Orchestra playing in the background. Later, with all chores completed, both Captain and Crew repaired to the local tavern to partake of a few noggins and to toast both Dot (in her absence) and Ingrid for their admirable culinary efforts over the weekend. During the visit to the ale-house supper was cooking aboard and upon our return to a well warmed boat, jacket potatoes topped with butter and cheese were served. We then reminisced the events of that day and the weekend as a whole and agreed that the 'Sago' was now completely done and had been enjoyed by all.

Early morning tea was again served in bed by the Captain/bilge pumper/tea-boy and shortly after breakfast we set off on a leisurely car journey home. Another fine day with stops at Scole for coffee in an old coaching inn, at Stowmarket to visit the town church and provision for lunch, Lavenham to explore the quaint Tudor village and its imposing 14th century church (with the mystery of all the vanished brasses unsolved) and at Great Dunmow for a late lunch and a siesta in a field.

The Sago could not end without at least one more hitch - we ran out of petrol in the rush hour traffic coming along Forest Road Walthamstow but with great foresight Ingrid had come prepared.

BARNEY SALMON

FOLK DANCE ACCORDION CLASS

Readers may be interested to know that I hope to start a Folk Dance Accordion Class for beginners in September. It will be an Evening Class on Mondays, at 7.30 to 9.30 p.m. as part of the London Borough of Merton programme and will be held at Rutlish School, Watery Lane, London S.W.20.

You will not have to be an expert on the accordion; it will be more important that you have an interest in the music of Folk Dancing. If you have even the slightest air of interest, PLEASE WRITE TO:-

The Chief Education Officer,
London Borough of Merton,
Station House, London Road,
Morden, Surrey.

and ask for particulars. It is, of course, essential that the Evening Class Institute knows that you are interested otherwise the class may not even commence. During the year I hope to be able to give you some ideas on: Knowledge of your instrument, its sounds, rhythm, beat, accompaniment, harmony and how to follow the dancers.

WILF HORROCKS.

PROGRAMME FOR SOCIAL DANCESMusiciansM.C.

Sunday	1st July	Cecil Sharp House	C.S.H. Band	Simon Guest
	15th July	Dance Centre	Cliff Beck & Wilf Horrocks	Ian Willson
	5th August	Cecil Sharp House	C.S.H. Band	Margery Latham

7 to 10 p.m.

Admission: Cecil Sharp House, 30p members, 40p non-members.
Dance Centre, 25p members, 30p non-members.

Cecil Sharp House is at 2 Regents Park Road, N.W.1. (Nearest Underground: Camden Town)
Dance Centre is at 12 Floral Street, W.C.2. (Nearest Underground: Leicester Square)

At the Cecil Sharp House Dance on 1st July a demonstration will be given by a
Scottish Country Dance Group.

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WHAT'S ON

- July 2nd SANSKRITIK 3RD FESTIVAL OF ARTS OF INDIA. Songs, music, drums and dances from North and South India. Queen Elizabeth Hall. 7.45 p.m. Tickets 55p to £1.75. Festival in five parts; other dates July 3rd, 5th, 14th, 15th. Tel: 01-928 3191.
- July 3rd to 8th INTERNATIONAL EISTEDDFOD, LLANGOLLEN. Tickets & information from Llangollen International Eisteddfod, Eisteddfod Office, Llangollen, Denbighshire.
- July 3rd /23rd BULGARIAN STATE DANCE COMPANY (FIRIN) Touring various towns. See page 11.
- July 8th A WALK IN SURREY CREST AREA, led by Stephen Ward. See page 6.
- July 13th/15th DUNFORD WEEKEND. Fully booked, but late enquiries for cancellations, to Prof. J.F. Richardson, Department of Chemical Engineering, University College, Swansea, SA2 8TP.
- July CHILDREN'S PICNIC DANCE. See page 3.
- July 20th/22nd ISRAELI TEACHING COURSE at Lady Mabel College, Wentworth Woodhouse, Rotherham, Yorks.
- July 23rd to Aug.11th BALLET FOLKLORICO DE MEXICO. Royal Festival Hall, 7.30 p.m. (including Sunday). Saturday matinee 3 p.m. No performances on Mondays. Tickets 60p to £2.50. Tel: 01-928 3191.
- July 28th/ Aug. 4th SWANSEA SUMMER SCHOOL. See page 8.



THE VADRÓZSÁK ("WILD ROSES") DANCE ENSEMBLE