



SEPTMBER 1975



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This month's cover, based on a Ukrainian embroidery design, is by
Lesley Boorer.

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POLISH DAY COURSE

on SATURDAY, 13TH SEPTEMBER 1975 10.30 a.m. to 4.30 p.m.

at HUGH MYDDELTON SCHOOL, Corporation Row, Clerkenwell Green, E.C.1

At this course we intend to do a certain amount of recapping of dances learnt last March, and if anyone has any particular choice in this respect we shall be pleased to hear about it beforehand. (My telephone number: 01 980 9650).

In addition we plan to teach another of the great national dances - Krakowiak. The music for the latter is on our tape. There will also be several new regional dances taught, including one or two small waltzes and polkas brought back from my last visit to Nowy Sacz in South East Poland.

People attending the course are asked not to wear plimsolls or crepe-soled shoes. Hard-soled (e.g. leather) shoes, preferably with a small heel, are more suitable.

BETTY HARVEY

THE CHAIRMAN WRITES.....

What a marvellous summer it has been, and still is, for this Costa Brava weather seems set to go on and on. So different from last year when, after the wettest summer in most people's memory the weathermen were warning of a new ice age. Now they are prophesying a new age of mild winters and hot summers. I hope they are right but suspect that our English weather will continue to be as variable as it was in Shakespeare's time, when at one minute he could write of milk coming frozen home in pail and the next could talk of 'six April perfumes in six hot Junes burned'.

It was lovely to have this hot sunny weather during the Swansea Summer School and I was so pleased to be able to be there for the opening weekend. Swansea has become an institution, the best organized and most well-run of Summer Schools. Every two years since 19.. (I forget exactly when), Jack Richardson (in consultation with the Committee) has produced many and various national teachers and he has combined their classes with such a well-organized background of social events that no-one realizes they are being organized (what better praise could an organizer have?). He manages to instil in all who attend that feeling of togetherness that must have existed in olden times when folkdancing was a part of the workaday life. I would not attempt to compare different Swansea courses; all have contributed to showing members the vast range of dances that have evolved amongst different peoples of the world and all have given great value in different ways to those who have attended. Sometimes (often in fact) many of the new dances taught at Swansea have not been absorbed into the Society's basic London social dance repertoire, but London is only part of the scene; many members from outside London attend, and what has been missed in London is probably being taught in Birmingham, Leeds or Edinburgh. Many specialist groups have been inspired by what they have seen and learnt at Swansea, and the popularity of this event is evidenced by the numbers who attend regularly. The work behind the scenes, including the printing of dance notes and music, is all done by Jack Richardson, ably assisted by Joan Richardson, Simon Guest, and of course the musicians, and we all owe them a tremendous vote of thanks for making each course such a success and for the lustre that this adds to the Society's reputation. It is quite possible that we may have to find a different venue for the next Summer School, and that it will be held in Edinburgh instead of Swansea. If this is so, we shall all regret the fact, but even so the fame of Swansea will live on in the memories of all who have attended, and with their remembrances of Swansea will be remembrances of Jack, Joan, and Simon, and there will be much scope for reminiscing whenever Swansea Summer Schoolers meet.

In the new SIFD year we shall continue to run the Saturday Day Courses on the second Saturday of every month, starting in September with Polish, taught by Betty Harvey (see page 2 and separate notice). These Saturday Courses are designed to cover those countries whose dances are in the SIFD repertoire and will be of great value to all who may consider applying for a Silver Badge for dance proficiency. The following Courses are planned for the months ahead, and the venue, unless otherwise stated later on, will be Hugh Myddelton School :-

September 13th	Polish	by Betty Harvey
October 11th	Swedish	by Margery Latham & Bert Price
November 8th	French	by Simon Guest
December 13th	Spanish	by Irene Whitaker
January 10th	Estonian	by Aily Eistrat
February 14th	Austrian & German	by Margery Latham & Bert Price
March 13th	English	by Peter Oakley

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The Children's Classes will continue to be held on the third Saturday in the month at Millbank School, but I regret to say that Joan Guest, Shirley Rogers, and Gaye Saunte will not be running them for us any longer as they are opening new children's classes in their own particular areas of London, so although we shall miss them at Millbank, our loss will be the suburbs' gain. We thank them very much for all the hard work they have put into getting the Millbank Children's Class on a sound footing and wish them success in their new ventures. We are looking for more people to help us at Millbank, so if any of you can spare a couple of hours between 2.00 and 4.30 p.m. on the third Saturday each month, please let me know or, better still, just turn up on 20th September, either with some children or on your own. You will find it most rewarding and you will enjoy yourselves, even if your contribution is just to organize the lemonade and join in one or two dances.

BERT PRICE

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DEMONSTRATION NOTES

On Saturday, 19th July, we paid our fourth visit to Eynsford Castle to help swell the funds for Christian Aid. This looks like becoming an annual event. My cousin, who acts as treasurer, tells me that enthusiasm for the evening of open-air dancing grows each year, not only with the locals but from other parts of Kent as well. Some of the audience even remember the dances from year to year and we do less demonstrating and more audience participation each time. The grounds of the ruined castle make an ideal setting for dancing, especially on a warm July evening. After the dance we are invited back to my cousin's house for cold buffet and wine, and stay until midnight, then the three or four car drivers take the non car owners home.

My thanks to Wilf Horrocks for playing for us for the second year running, and to all the team (most of them, I think, have been for all four years), and especially to the car owners for their help in getting folk home.

MARGERY LATHAM
Demonstration Secretary

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WOODVALE FOLK DANCE GROUP are holding an International Folk Dance at Borough Green Village Hall on Saturday, 25th October 1975, at 7.30 p.m. M.C.s: Ernie Nolan and Ian Willson. Musician: Wilf Horrocks. Tickets 50p including refreshments. There will be a licensed bar.

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CONGRATULATIONS to Les Wallace and Margaret Reeves, who will be getting married on 12th September. Our best wishes to them for a happy future together.

SECRETARY'S NOTES

The Committee Meeting held on 3rd August was attended by all Committee Members except Alan McLean and Wilf Horrocks who sent apologies.

Membership: 360

An application for affiliation was received from the Cannonballs International Folk Dancers and was accepted by the Committee. The group meets at Stanburn School, Stanmore, Middx. (Nearest station: Canons Park). Secretary: Miss J.G.S. Goodman, 13 Woodgrange Close, Kenton, Harrow, Middx.

Shirley Rogers, Joan Guest, and Gaye Saunte will not be continuing with the Children's Classes in Pimlico next term. They hope to start classes in Barnet and Lewisham areas. We hope nevertheless to continue with the Pimlico class and will need some help for Alan McLean. Please let me know of any offers to help.

Future events were discussed and further Saturday One-Day Courses decided upon. These will be held at Hugh Myddelton School and are listed in the Chairman's article on page 3.

The report from the Sub-Committee formed to discuss the future definition of classes was discussed and is included in this issue for members to read before discussion at the Annual General Meeting.

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Once again it is time to start thinking of a new Committee and, as usual, it looks as if there will have to be some arm-twisting. I really think it is time I stood down - after all, my 'temporary' appointment after co-option on to the Committee has now run into the seventh year. I really only intended to help out for the time being! We have been running with two short on the Committee this last year and so have had to do extra work, but with a full Committee things would be much easier. The Committee meets once a month at Cecil Sharp House; we need volunteers. I would help in any way I could until a new Secretary got into the way of things.

Hope you all have had, or are having, a good holiday.

DOROTHY BRYAN
Hon. Secretary

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ESTONIAN CLASSES

Aily Eistrat will be teaching Estonian dances at Marylebone Institute, Rutherford School, Penfold Street, London N.W.1, each Monday, from 8 to 10 p.m. starting with the opening of the ILEA term in September. Everybody would be welcome to join the class, and any visitor passing that way and wishing to brush up on Estonian dances (including those taught at Swansea last month) would be welcome to call in.

TWENTY-NINTH LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD 1975

This year, seventeen folkdance groups, including our own affiliated group, Harrow Green, participated in the competitive session. Inevitably, some do not turn up, and this year groups from Spain, Poland, Italy and Sardinia were absent. A notable omission too, for obvious reasons, was Portugal from the list of visiting countries.

On the Tuesday evening prior to the competitive session, a concert was given by the Slovak State Folk Song and Dance Company "SLUK", visiting for the first time. As is usual with the majority of Eastern European national ensembles, the musicians are all outstanding virtuosi, the dancers are incredibly athletic and drilled with military precision, and the dance material is always choreographed for the maximum spectacle. SLUK is no exception - a wonderful stage performance, but hardly folkdancing! As an evening's entertainment, it was most enjoyable, however. (I was gratified to note next day that the stock, over-choreographed performance by the semi-professional Polish group from Rzeszow was slated as "unauthentic" by the adjudicators, receiving only 80 marks).

Here then is a breakdown of the groups, in order of placing:-

1. 94 marks. The Steve Rhodes Dance Ensemble of Lagos, Nigeria. A five-piece percussion band accompanied a Yoruba Wedding Dance and a Festival Dance. There were no topless dancers! The costumes consisted of large gaudy headdresses decked with multi-coloured scarves and voluminous dresses to match. I was too busy taking in the women to remember what the men were wearing - they were topless, I think! It always seems to be inevitable that a new group, showing an unfamiliar tradition, carries off the first prize on grounds of novelty alone.
2. 93 marks. American Heritage Dancers of Illinois State University. Their first item, a Pioneer Square Dance, accompanied by fiddle and banjo, and a caller unintelligible to all but the dancers, was a typically lively hoe-down, but the second, a Red Indian Eagle Dance (solo male accompanied by drum) portraying the killing of an eagle, was superb, and well merited the placing achieved by these students.
3. 92 marks. Cercle Celtique de Penthievre de St. Brieuc, Brittany. This group was second prize-winner in 1971, and used the Breton bagpipe and bombarde to accompany a couple dance and a circle dance, "Danse du Pied Droit" (how ordinary the dance names seem when rendered in English!). As usual, the impeccable timing and precision of these dancers earned them a placing far ahead of less skilled groups from countries fortunate to have a more showy tradition with instant appeal.
4. 91 marks. The two Northern groups, Loftus and Manley Sword Dancers (Yorkshire) and the Britannia Coconut Dancers of Bacup (Lancs.) tied in fourth place. Both have been previous prize-winners at the Eisteddfod. Those who have not previously seen the Coconut Dancers are likely to be surprised at the apparent advanced age of many of the team - and of their resemblance to Victorian-style golliwogs with clogs on! Every clack of their "coconuts" attached to hands, knees and waists, sounded in perfect unison. To add interest, they were accompanied by an eight-piece silver band.

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5. 90 marks. In joint fifth place were Rajan Nuorest Folk Dance Group of Lappeenranta, Finland, and "Kresala" Euskal Dantza Taldea of San Sebastian, Spain. The Finns did a Wedding Dance and a Rope Polka - both of them, to me, somewhat tedious and unmemorable. Unfortunately, the rather monotonous tunes played on a single fiddle added little to their performance - but then I might be guilty of seeking "spectacle" from a subdued tradition. The Basque men performed a "Basque Dance" (sic) with daggers, followed by a very lively and skilful Fandango accompanied by four pipes and tabors - a fine display of agility and teamwork.

6. 89 marks. Harrow Green Folk Dance Group shared sixth place with "Orlyk" Ukrainian Folk Dance Group of Manchester, Volkdangroep de Beiaard of Mechelen, Belgium, Leikarringen B.U.L. of Kristiansand, Norway, and The Diwanas of Walsall (Indian).

Harrow Green's rendering of "Epping Forest" and "Adventure at Margate" in mid-19th century costume was virtually faultless. The adjudicators' summing-up was "good, entertaining performance, choice of material lacking interest, however. Wonderfully well performed". Wilf Horrocks, having overcome his initial awe at playing before 10,000 people, soon had the dancers at ease. Well done, everybody! Harrow Green's achievement can be measured by their having tied with semi-professional teams like "Orlyk" and "The Diwanas" (1971 prize-winners).

Orlyk's performance was sadly marred by the inaudibility of their orchestra, placed at some distance from the microphones. Their first dance, with axes, was "Arkan" (The Rope) from Carpathia, followed by Kolomejka.

The Norwegians performed a wedding dance with swords, the dancers providing their own sung accompaniment. A Hardanger fiddler played for the second dance, in fairly slow tempo, which consisted of successive displays of prowess by each man to his partner.

The Indians (men only) did a harvest dance and one other. Not having sufficient knowledge of Indian dancing, I could tell little difference between them. Their costumes were very colourful; divided skirts, spangled waistcoats and turbans (this time, they did not have "Walsall" emblazoned across their backs!) Music was provided by a five-piece band - two portative organs, a tabla, and two percussion jingles.

The Belgians, who performed a Weavers' Dance and a Hornpipe, danced to good lively music from an accordion and two violins. The men's costume, all in grey, comprised flat French-type hats, tailcoats and trousers, while the women wore dresses of heavy material in subdued colours, with shawls and white bonnets.

7. 88 marks. Cardiff Cwmni Dawns Werin, who danced Llanover Reel and the Nantgarw Flower Dance accompanied by a harp and two violins. Pretty, but to my mind, rather insipid.

8. 87 marks. "Dolina" from Prague. The female costumes, as is so often the case with Czech groups, were superb. Their first item, a Sabre Dance, was so similar to the Yorkshire longsword dance performed by Loftus and Manley I thought both groups had been rehearsing together! The Czech version was not danced so well as the English, however. A Moravian women's dance

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followed, but this professional group was down-pointed for excessive choreography.

9. 86 marks. Grupo de Danzas "Barcelona", Spain. I liked the band, although the combination of brass and shawms were very dissonant in places. (The adjudicators faulted the musicians for losing the music and beat occasionally). Their two Catalonian dances, which included a rather spectacular figure in which the men formed a circle, carrying their partners on their shoulders, were enthusiastically performed, but with some lack of co-ordination. The girls wore costumes of delicate lace aprons and shawls, black bodices and skirts of subdued colours. The men wore black cloaks, breeches and waistcoats. Even if the adjudicators thought otherwise, I liked this group very much, just for their joie-de-vivre.
10. 84 marks. Swansea Welsh Dance Group. At this stage I was obliged to obey the call of nature (and have a smoke) but Jean told me that this group performed better than that from Cardiff, with a longways dance, The Clover, and a lively four-couple circle dance, The Feast of St. John. Both were accompanied by a four-piece band including (inevitably!) a harp.
11. 80 marks. Last of all came the Polish "Poloniny" Folk Dance Group of Rzeszow which I mentioned early on in this article. As well as having committed the mortal sin of over-choreography, some of the steps and figures used were considered by the adjudicators to be very unauthentic (i.e. invented!) and designed only to display the gymnastic prowess of the dancers. Their item consisted of a traditional dance from their own town, plus another, usually performed on Easter Monday. The costumes worn by both men and women appeared to me to be rather theatrical.

That, then, summarizes the 1975 Eisteddfod as seen through the eyes of an interested, though somewhat inexperienced, observer. I feel that there is no place like Llangollen for seeing and comparing many different dance traditions in such a short time. It's well worth the effort of getting there, and accommodation is no problem - so long as you've got a tent! See you there next year?

IAN WILLSON

A NEW VENTURE IN SOUTH EAST LONDON

The Crofton Park Leisure Centre, in Manwood Road, Brockley, London S.E.4, is run by Lewisham Borough Council as a sports and recreation centre. From 13th September, on every Saturday afternoon from 2 to 5 p.m., there will be a dance class for young people between the ages of 10 and 16 - younger ones first, older ones in the second half. International dances from the SIFD books and records will be taught, mainly by Gaye Saunte, Shirley Rogers and Joan Guest. This is a new building, purpose built, and has many rooms of various kinds, and a canteen. But there is a strict rule about footwear; only plimsolls, ballet shoes, or bare feet. To join the centre, children pay a registration fee of 15p, then 15p for each class.

Such a venture in such a place is worth supporting, so if you know of anyone in that part of London (especially boys), let them know about this class. Buses 1, 36, 47, 54, 75, 108b, 124, 141, 160, 180 and 185 pass nearby.

WILL GREEN

I.L.E.A. CLASSES

Enrolment for classes, generally, takes place in mid-September and the autumn term commences on 22nd September. Enrolment dates vary in different areas but for Central London Institute enrolment for previous students begins on 8th September, for new students on 10th September.

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LLANGOLLEN

This year we really did get on to that enormous stage. As we were last on, we had to stand a couple of hours watching the rest. There didn't seem to be any poor performances! I thought, how or whom are we going to beat in that lot? We needn't have worried. Despite a chaotic dress rehearsal, and thanks to Peter Oakley's past tuition, we managed to get 89 marks. The winners got 94.

However, the competition is only a part of being at Llangollen in early July. The atmosphere is permeated with music, making for a general feeling of well-being and friendliness. I enjoyed wandering around, hunting down the source of strange music heard from afar, Breton pipes, Czech cymbalom, Hardanger fiddle, and above it all always there seemed to float the strains of some 'celestial' choir. The Czechs always seemed to be dancing Hungarian-looking dances, and the age of the American Square dancers made me feel like Old Father Time. No wonder America's youth is her oldest tradition. We were lucky to watch the Norwegians rehearse several items. Their version of Gamel Reinlander is the same as 'ours' except for the penultimate figure. A chat with them afterwards led to an invitation to see them at the Norwegian Seamen's Church in Rotherhithe, London.

Another impromptu happening I was lucky to be at, was prompted by Alex Beauclerc saying, "George is at the farmhouse singing to the bagpipes!". This was too good to be missed. The farmhouse parlour was packed with people enjoying a singsong interspersed with instrumental solos, and the odd shaggy dog story. We called it a day about 1.30 a.m.

My last memory of Llangollen is of the Basques, and of course, the Welsh. The Basques were celebrating after the evening concert. It was about 11 p.m. Their drummer was probably shaking the ruins of Dinas Bran. They soon roped in the spectators, and everyone was having a high old time. One circle dance they did stopped at regular intervals and everyone had to kneel on the ground. To the roll of drums and tamborines, one of the Basques ran round the kneeling circle brandishing a long scarf. Then with a loud crash of timpany and a shout, the circle leapt in the air to continue the dance. Suddenly, up came three large Welsh policemen resplendent in uniform. One of the younger Basques rushed up to them and appeared to harangue them. This, I thought, is how International Incidents start! The young Basque then ran to his coach and came out armed with a bottle of wine and three goblets, and before Llangollen had realized what was happening, three large Welsh policemen were enjoying a drink on duty. The wine was then offered round to the spectators, and then it was on with the dance.

TONY PARKINS
Harrow Green F.D.G.

SIFD SUB-COMMITTEE REPORT AND RECOMMENDATIONS ON THE ENQUIRY INTO THE STATUS
OF SIFD CLASSES

The question of the Society's standing and its constitutional policy with regard to class organization has for many years been one of considerable frustration, both to class members and to the SIFD Committee, due to the Society's evolution from what was virtually a localized folk dance club to a national body.

We have therefore endeavoured to formulate a solution which will be manageable and yet fair to the interests of the members, the teachers, and the Society as a whole.

To do this, we have written to thirty-one teachers and leaders, to ask their opinion, from which we have had fifteen replies. We would like to thank those fifteen for putting some considerable thought into this vexed question; without their help we could not have come to a sound conclusion. Thanks should also be expressed to the one and only member who replied to our request in the May NEWS for opinions!

Some leaders have suggested that we have a range of classes, from those closely controlled by the Society to those only on the fringe. This is, of course, a good idea as it would satisfy all types of allegiance, but unfortunately it would need a Committee twice the size of a normal one to make it operational. At the other end of the scale it has been suggested that there should be no rules at all. This, of course, would leave the Society wide open to misuse of its name.

After taking into account all views, comments, and suggestions, and discussing the matter at great length, the Sub-Committee would like to put forward the following proposal for an amendment to the Constitution:-

Proposal: That Rule 43 of the Articles of Association be revised as follows:-

Class Organization. The following rules shall apply:

- (a) The class teacher shall be a member of the SIFD and acceptable as a teacher to the SIFD.
- (b) The SIFD shall not be responsible for their finances, equipment, costumes, or internal organization.
- (c) The SIFD shall reserve the right to terminate their association at any time in the interests of the aims of the SIFD.
- (d) They shall re-apply annually to the SIFD Committee if they wish to continue as an SIFD Class.
- (e) They shall have free publicity in the SIFD NEWS.
- (f) Classes may have assistance from the SIFD by way of loans of finance, equipment and costumes, and extra publicity, subject to Committee approval and within reasonable bounds of the SIFD's resources, provided that they can show at least 75% individual membership of the SIFD; they may also have an annual visit from an SIFD teacher.

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For further clarification, we would add the following notes on our proposed amendment:-

With reference to (a), we, the Sub-Committee, do not wish to define what is acceptable as a class teacher, but consider the rule important as the Society must maintain reasonable standards of teaching, and that the Committee should decide this, perhaps insisting on a Teacher's Certificate as qualification.

Rule (b) is inserted because it has been found in the past to be too complex to be involved in a class's affairs, and that only clear-cut loans as mentioned in (f) would work.

Regarding rule (d), it is important that this rule is carried out by the Committee and not left to the Membership Secretary as it is in no way his decision but that of the Committee alone. Acceptance of a class should then be published in the SIFD NEWS.

Rule (f) has been designed so that in fairness to all other paid-up members of the Society the class with less than 75% membership will not be getting extra benefits and handouts at the expense of the others, and at the same time it will also encourage teachers to get their members to join the SIFD.

One final point we cannot emphasize too strongly is that should the Constitution be amended to take in these new rules, they must be adhered to fully and not applied with the laxity shown by the teachers and Committees over the past years.

LES AVERY
WILL GREEN
GEORGE SWEETLAND

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To assist members to understand the situation, we give below Rule 43 as it stands at the moment, before the amendment proposed by the Sub-Committee:

"43. Minimum conditions for the inclusion of all groups or classes as integral parts of the Society.

- (1) All members to be members of the Society.
- (2) All groups or classes possessing communal property (i.e. payments for demonstrations, costumes made by group members or purchased from group funds etc.) can opt to be:
 - (a) administered by Society Officers, or,
 - (b) administered by the group leader and an elected group Committee, to consist of at least Treasurer, Secretary and one other member.

Where (b) is preferred:

- (3) The group leader/teacher is to have complete freedom of action in all artistic matters relating to group functions, but that any decisions resulting in payments from group funds must be approved by the group Committee. All cheques to be signed by the group leader and countersigned by the Treasurer.
- (4) A register of members to be kept by the Secretary. A meeting to be held annually of bona fide members to receive a statement of accounts, and to elect a Committee by such method as approved by

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the group.

- (5) In case of dispute between the leader and the group Committee, a meeting to be held with them and the Society Committee to attempt to reach agreement. If this fails, the decision is to be taken by a General Meeting of the group.
- (6) The Society Committee to call at least one meeting each year to be attended by them and all group representatives to discuss matters of mutual interest.

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All the above will be discussed in detail at the next Annual General Meeting.

AN ESSEX WEDDING

The day was fine and warm and the sun did shine, although it might have obliged perhaps by shining just a little brighter to add that final touch to a perfect day. It was one of the nicest weddings I have been to for a long time, and I hope the bride and groom enjoyed their day as much as they seemed to.

So-called Society Weddings are reported in "The Tatler" or "Country Life", so it seems only right that our friends' traditional folk wedding should be shared with readers of our NEWS. The occasion was the wedding of Eleanor (nee McMeiken) and Peter Oakley at South Ockendon Church. A pretty church beside the village green and across the way from the village pub, into which, on arrival, I spied two of the Thaxted Morris men disappearing. A typical folk wedding....

Gradually the guests began to arrive and soon the whole Morris side were assembled, with musicians and a tall thin elderly gentleman wearing tail coat and top hat and a long solemn face, and they began to dance on the village green. Peter arrived, looking very smart in an oatmeal coloured suit and large white tie(?), removed his jacket and joined in the dancing until it was time to go into church.

All the guests were given for a 'buttonhole', a small corn dolly love knot, and the organist played a medley of old English dances and Morris tunes. We were seated only just in time for the arrival of the bride, looking lovely in a white dress with high neck and balloon sleeves and a train from the waist, which she carried in one hand as she came up the aisle and while dancing throughout the rest of the day. She was accompanied by four pretty maids, the eldest in a long blue dress with full sleeves and the little ones with blue patchwork aprons over white dresses with puffed sleeves, each wearing the prettiest straw hats decorated with flowers, and carrying baskets of flowers. (Sorry, Eleanor, at the inadequacy of my descriptions, as I know you worked very hard - I'll not make a fashion editor). The church was full and the singing of the hymns strong and enthusiastic as were the vows made by the bridal couple, there being no doubt that Peter most definitely would.

After the ceremony and the signing of the register, the Thaxted Morris men formed a guard of honour and photographs were taken and dances were danced

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on the village green, with Peter and Eleanor leading such dances as "Haste to the Wedding" and "Getting Upstairs". Eleanor was given a corn dolly horseshoe and Peter told me that he carried ears of wheat in his pocket. There must have been many more little details which I missed, and I would not attempt to interpret them as I'm sure to get my facts wrong.

At the dance in the evening there was more folk dancing, plus a few family favourites such as the Hokey Kokey, popular songs led by Ian Willson, and a solo of Knees Up Mother Brown by one of the couple's relations in a slinky black dress, accompanied by the Morris musicians. The Morris men capered, John Savill sang, and Fiona Howarth and a few friends from the Israeli group danced, ending their demonstration with 'Sher', a wedding dance led by Eleanor and Peter with all the company joining in at the end to add their good wishes to the bridal pair. It was refreshing to see a bride and groom enjoying their own wedding (as well as working very hard to see that everyone else did too), with Eleanor, still in her gown, gracefully leading all the dances, many of them chosen as appropriate to the occasion, and particularly those performed on the village green in such a relaxed atmosphere made it, I thought, just as a wedding should be.

Best wishes Eleanor and Peter from me, and all your friends.....

KELSEY BLUNDELL

"HASTE TO THE WEDDING" or "GETTING UPSTAIRS"



8TH SWANSEA COURSE 1975

We started planning the course this year with the fear that our numbers would be very much reduced because of the higher fee which we had to charge as a result of the increased charges made by the University. In the event, our fears proved groundless, and with about 90 participants we had one of our largest courses. Aily Eistrat taught us Estonian - and many of you can guess just how successful her classes were - and Kristina Michael took us through a variety of Russian dances, including Georgian and Ukrainian, and it was nice once again to dance Moonshine, which was in our repertoire nearly thirty years ago when we used to dance in Pont Street! The great disappointment was that Tita Sever, our guest teacher from Romania, had to go into hospital a fortnight before the course started, and despite telephone calls and cables to Bucharest, we were unable to get a replacement from Romania. However, Vic Knivett, Brian Dowsett, and Frances Horrocks rallied round nobly and gave us a very interesting programme of dances from Romania, Bulgaria and the Balkans respectively. It was a magnificent effort on their part, at such short notice.

Three people who are an essential ingredient to any Swansea course played their usual parts. Caroline Thomas and Donald Campbell provided our music and will be making recordings for us of the dances we learned; they both worked very hard and provided an excellent background to the classes; and Simon Guest once again ran all the evening dances and the party on the last evening, in addition to the behind-the-scenes work with which he was involved. It is no rest cure organizing three or four hours of dancing each evening, after a hard day of classes.

This year the weather was magnificent - not a drop of rain and almost continuous sunshine. Most people made the most of the weather and we had a coach outing to a different bay on each of the six free afternoons.

We are looking at the possibility of holding the 1977 course in Edinburgh. Would you welcome this?

JACK RICHARDSON

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LETTER TO THE EDITOR...

Dear Lily,

What a pity the SIFD Swansea course had to end. In all honesty, I don't know when I have enjoyed a week so completely. It's grand to meet so many old friends again and, without wishing my life away, I do very much look forward to the next gathering.

One thing that struck me was just how many people came as members of 'a group'. Perhaps one day the Newport group will fly the flag at Swansea but in the meantime we shall be flying it at Hawkswood in October.

My feet are itching, not only from the sand, but from a desire to dance again the wealth of new material learned at Swansea, so roll on the tapes.

Best wishes to all,

SUE CLARK

31 East Grove Road,
Newport, Gwent.

SUNDAY DANCES

		<u>Musicians</u>	<u>M.C.</u>
Sunday, 7th Sept.	Cecil Sharp House	C.S.H. Band	Roland Minton
21st Sept.	Trevelyan Hall	See note below	
5th Oct.	Cecil Sharp House	C.S.H. Band	Simon Guest

7 to 10 p.m.

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

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

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At the Cecil Sharp House Dance on 7th September, there will not be a demonstration as such, but people who attended the Swansea Course are asked to come along so that they can show some of the dances that were taught during the Course.

The Dance at Trevelyan Hall on 21st September will be unique in our annals. It will be LADIES' DAY. Girls, women, and ladies will all be admitted free. Men will have to pay 30p or 40p as usual. There will be TWO lady M.C.s. - Frances Horrocks and Gaye Saunte, and women will choose the programme - they will also be expected to invite the men to dance with them. (Men in drag not admitted - well, not more drag than usual).

*

WHAT'S ON

- Sept. 6th "SELPAR" Dance at Swanshurst School (opposite Billesley Hotel) Birmingham. 7.30 p.m.
- 12th RAFAEL DE SEVILLA. Spanish music and dance. Fairfield Hall, Croydon. 8 p.m. Tickets 75p to £1.25.
- 13th ONE-DAY COURSE IN POLISH DANCING. See page 2 and separate notice.
- 14th ALEXEYEV BALALAIKA ENSEMBLE. Russian folk music, singing and dancing. Royal Festival Hall, London. 7.15 p.m. Tickets 80p to £1.80.
- 19th/21st DUNFORD WEEKEND
- 21st CHILDREN'S DANCE. Millbank School, Erasmus Street, S.W.1. 2.30 p.m.
- 28th KANKAAN PELIMANNIT - Finnish Folk Group. Purcell Room, London. 7 p.m. Tickets 50p.

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Advance Notice: On November 8th, Gaye Saunte will be organizing a Special Party. Full details next month. In the meantime, make a note in your diary.

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MATERIAL FOR PUBLICATION IN THE OCTOBER ISSUE MUST BE WITH THE EDITOR BY 15TH SEPT'.