



RAINMAKERS'  
SCRAPBOOK  
VOLUME 12  
September '93 - August 94



Volume 12

The  
Rainmakers'  
Scrapbook

From  
September 1993  
To  
August 1994

Cover:-

A group at the Watford display  
October 13th and 14th 1993.



## Anniversary Dance, Saturday 18 September 1993

Our Anniversary Dance, to celebrate our 17th birthday, was held at Ickleford Village Hall on Saturday 18 September 1993. Unfortunately, because of a combination of late holidays and illnesses, only 19 Rainmakers were present, together with Tina Stone (our musician) and her husband Geoff. Maria, who could not attend because she had to go on a course, had baked a tasty birthday cake in the form of the number '17'.

Those who did attend had a very happy evening, and Jill, who was M.C., had drawn up an enjoyable programme. One of the 'extras' included was Dura Ras — Tina started slowly and then played faster and faster — we were fairly spinning round trying to keep up, but eventually the dancers all had to admit defeat — our feet couldn't go as fast as her fingers! Another memory that will remain with us for some time is that of Roy's imp of a little brother!!

Next year the Club will be 18 years old — we hope that all of our members will be able to support our coming-of-age dance. (Next year's entertainment — Roger performing with the juggling bags he won in this year's raffle?)



RAINMAKERS ANNIVERSARY DANCE SEPTEMBER 18th, 1993  
Ickleford Village Hall - 7.45 p.m. -11.00 p.m.

Hora Hadera  
Ahavat Hadasa

Musician: Tina Stone  
M.C. : Jill Bransby

Karapyet  
Neapolitan Tarantella

Jesusita en Chihuahua (TAPE)  
El Corrido (TAPE)

Karamfil  
Debka Kafrit

Le Branle a six de la Chatre (TAPE)  
Branle de Connay

Tancuj  
Galop Kontra

Mari Mariko (TAPE)  
La Bourree Pastourelle

Maiezyt  
Haro'a Haketana

Maple Leaf Rag (TAPE)  
Jiana (TAPE)

Santis Masoulke  
En Allant aux Chataignes

Joc de Leagane (TAPE)  
Jota Tapatia

Musica Nisheret (TAPE)  
Stepping Out (TAPE)

Swedish Schottishe  
Mexican Hat Dance (TAPE)

Tarantella Montevirgene  
Ba Pardess (TAPE)

Laner V'Libsamim (TAPE)  
Sprotzer Achterum

Shir Ha'Chatuna  
Ssulam Ya'akov



# ROOTS OF MEXICO!

MUSIC AND DANCE FROM THE  
HEART OF CENTRAL AMERICA

MONO BLANCO  
JARANEROS

EL QUERETANO  
MARIACHI



**MONDAY 13 SEPTEMBER**  
**7.45 PM**

**QUEEN ELIZABETH HALL**  
**SOUTH BANK, LONDON SE1**

**TICKETS: £7.00, £10.00, £12.00**  
**AVAILABLE FROM THE BOX OFFICE**  
**ROYAL FESTIVAL HALL, LONDON SE1 8XX**  
**TEL: 071 928 3300 FOR ALL BOOKINGS**

**FIRST CALL 071 240 7200**  
**24 HR. 7 DAY CC BOOKING. BOOKING FEE**



The South Bank Centre  
is a registered charity.

LATIN AMERICA YA!





# !ROOTS OF MEXICO!

**T**wo of Mexico's most dynamic traditional music and dance groups come together for the first time to make their UK debut at the Queen Elizabeth Hall on the eve of Mexican Independence Day. Their mix of style and approaches give an exciting introduction to the roots of Mexican music.

## Mono Blanco

Mono Blanco has been at the forefront of the movement to revive *son jarocho*, the traditional music and dance from south of Veracruz. Their unique sound is presented with a new vitality by intuitive and talented young performers whose families have played and danced *son jarocho* for generations. To see and hear them is to experience the past, present and future of Mexico



Mono Blanco's line-up includes five string *jarana* and four string *son guitars*, a harp, the *quijada*, a donkey's jawbone, and *zapateado*, a percussive dance performed on a wooden platform. Jarocho is distinguished from other Mexican musical forms by its lyrical invention; verses in Jarocho are improvised, taking in current events as well as age old themes.

"Like the monkey, these 'soneros' are characterised by their originality and their gift for dexterity and spontaneity."

*Jornada Semanal, Mexico*

## El Queretano

El Queretano are internationally renowned ambassadors for mariachi, Mexico's most popular musical form. In full costume dress, with a line-up driven by brass and violins, and featuring El Queretano's dancers, the group give London a first taste of authentic mariachi.

### Booking Information

**Tickets: £7.00, £10.00, £12.00**

**All children's tickets half price.**

**Available from Box Office, Royal Festival Hall, London SE1 8XX.**

**Tel: 071 928 8800 for all bookings. Postal applications should be accompanied by sae and cheques payable to South Bank Centre.**

**If giving alternatives enclose open cheque with an upper limit.**

**£10.00 & £12.00 tickets reduced to next price down for groups of 10 or more. Group Bookings 071 921 0701.**

**Special Offer: £2.00 off all ticket prices on production of ticket stub from any film at the London Latin America Film Festival or from South Bank Folk Week. Ticket stub must be produced at South Bank Box Office at time of purchase.**



## Roots of Mexico!

Monday, 13th September 1993, 7.45 p.m.

Queen Elizabeth Hall, South Bank, London.

After receiving a publicity leaflet in the post, Betty and Henry, not content with seeing so much dancing at the Sidmouth Festival, decided to go to London to be entertained by two groups of musicians and dancers from Mexico. They thought that other Rain-makers might like to go too. In the event a party of fifteen of us were at the Queen Elizabeth Hall on Monday, 13th September.

The weather was definitely un-Mexican. We travelled through a thunderstorm, it was cold and we had to paddle through large pools of water outside the theatre. Despite the weather and rush hour traffic all our group members arrived in good time. We met at least twenty S.I.F.D. people from the London area that we know, in the foyer.

After settling into our good seats giving an excellent view of the stage (£10 seats for £7 for a party of over ten people) we were surprised to notice a battery of microphones facing us - most unusual in the Queen Elizabeth Hall where the acoustics are so good. The manager came on and explained that we were to see two groups of performers who keep to the traditions of Mexican music and dance.

The first half of the show was taken up by El Queretano, a mariachi band, with two dancers. The band, wearing big hats and black



suits, lined up across the stage. As soon as they began to play our first suspicions were confirmed. Microphones were not necessary! Two trumpeters standing in the middle blasted music at us. It was no better when the first singer stepped forward to another microphone and I had to put my hands over my ears. Obviously they do not believe in sound checks in Mexico! After a while the volume was reduced a little but they had not got the balance right between trumpets, violins, guitars and singers. This was a great pity as they played bright, cheerful music with zest.

From time to time a pair of dancers came on to perform traditional national dances some of which we recognised only by the music. There was Las Chiapanecas, La Bruja (the dance with bottles on the head taught to us by Janet Woolbar in 1990) Santa Rita and Tarabe Tapatio (the Mexican Hat Dance) that are in 'Rainmakers' list of dances, plus many others that were unfamiliar to us.

It was most interesting to see the style in which they performed Las Chiapanecas and the Mexican Hat Dance in particular. The man and woman were always very much aware of each other, looking over their shoulders and flitting. The girl worked exceedingly hard with her full skirt, constantly twisting, raising and whirling it. Incidentally there were four changes of costume, all different but traditional styles from the white Indian skirt/dress, through colourful flounces/brown skirt to courtly Spanish costumes



reminiscent of those seen in Valasquez's paintings.

After the interval a group of performers called Mono Blanco came onto the stage. They are young people formed into a band to play the traditional music of their region to the south of Veracruz. Their intention is to sustain their families' traditions but to play with the verve and vitality of youth. The line-up of instruments used was interesting as it included a small harp, two types of guitars and two donkey's jawbones which the players scraped with a stick. The sound produced by this band was delightful. It was obvious that they were putting their hearts and souls into the music, showing their virtuosity by adding spontaneous improvisations to the tunes. From time to time two girls, wearing the simple white dresses of the Mexican Indians, would step onto a small wooden platform on the stage and perform a simple, repetitive shuffling step dance that added a percussive element to the playing of the band. Sometimes two men would leave the band and partner the girls in the same dance on two small platforms.

There was a certain amount of disappointment felt by some members of our group that they were not seeing a spectacular show of Mexican dancing given by professionals but we realised that we had been given a taste of Mexican music and dancing performed by Mexicans for Mexicans as they would at a party at home and in that way it was very interesting and enjoyable for us. There were a lot of Mexicans

in the audience and, as it was the eve of a national holiday, they were in festive mood.

The members of Mono Blanco soon realised this and there was a good deal of repastee and long speeches in Spanish which became tedious to non-Spanish speakers.

Apart from this, we heard a lot of exciting, pleasant Mexican music and saw dancing as the Mexicans see it and most of our group felt that it had been worth the trip to London.



Rainmakers Dance in the Harlequin  
Shopping Centre, Watford. October 13th and 14th  
1993.



Pictures taken and given by Jill.





Joyce Sharp, who runs an S.I.F.D class at Croyley Green, came to watch us on Thursday.



Rainmakers Dancing at Watford.  
Wednesday, October 13th and Thursday, October  
14th 1993.



LEISURE



ARTLINKS 93



*Dance*

Arts & Culture Section

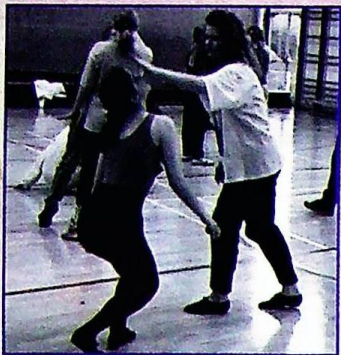


At very short notice the Rainmakers were approached by the Arts and Culture Section of Watford Council and asked to provide two



# ARTLINKS 93

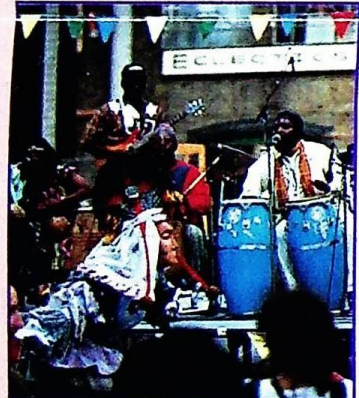
**SATURDAY 9th OCTOBER – SATURDAY 16th OCTOBER**



DANCE & PHYSICAL  
THEATRE WORKSHOP



MONISHA BHARADWAJ  
DANCEWORKS  
SUNDAY 10TH OCTOBER



'AWADAJO' – LETS DANCE  
FRIDAY 15TH OCTOBER



ORQUESTA SALSA  
Y ACHÉ  
SATURDAY 16TH OCTOBER

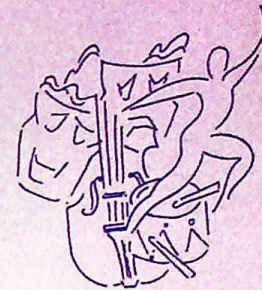
## ARTLINKS

Artlinks is Watford Council's Multicultural Arts Festival and involves a wide variety of public performances as well as community events. The celebrations emphasize the rich cultural and artistic diversity within Watford and demonstrate the cultural links between communities including those in our twin towns. The theme for this years festival is "DANCE" and the emphasis is on participation. We hope you enjoy it and look forward to seeing you there.

★ DANCE DEMONSTRATIONS: Mon-Thurs • 12noon - 3.00pm • Harlequin Centre ★

## SATURDAY 9th OCTOBER

- OFFICIAL OPENING:** 11.00am performed by Mayor of Watford, Councillor John Horsfield. The celebrations feature
- ★ **DARK TOWN:** a high energy dance band playing music from the 40's, 50's and 60's, accompanied by lively Jazz and Jive Dancers. There will be demonstrations of English Country, Irish and Scottish Dancing.
  - ★ **SALSA WORKSHOP:** 10.00am-12.00noon • Assembly Halls • £1.00
  - ★ **ISADORA DUNCAN STYLE:** 1.00-3.00pm • Assembly Halls • £1.00
  - ★ **JAZZ WORKSHOP:** 1.00-3.00pm • Assembly Halls • £1.00
  - ★ **SATURDAY NIGHT DANCE:** 8 till late • Assembly Halls • £6.00, £4.50, £3.00
  - ★ **CANDOCO DANCE COMPANY:** 8.00pm • Watford Leisure Centre
- A performance which shows tremendously different physical ability can produce powerful and moving dance. The company, three of whom use wheelchairs, produce extraordinary, startling and beautiful work.



CANDOCO DANCE CO.  
SATURDAY 9TH OCTOBER

## SUNDAY 10th OCTOBER

- ★ **EUROPEAN THEATRE READING DAY:** Rehearsal Room, Palace Theatre • 12 noon • To celebrate the 1st European Theatre Day a story reading project is being held simultaneously in nearly two hundred theatres across Europe ☎ Palace Theatre for details (0923) 225671.
- ★ **INDIAN DANCE WORKSHOP:** Monisha Bharadwaj Danceworks • Multiracial Centre, Durban Road West • 2.00-4.00pm • £1.00
- ★ **MONISHA BHARADWAJ DANCEWORKS:** Multiracial Centre • 8.00-11.00pm • This performance will take you to the core of dance to explore universal concepts through the language of contemporary Bharata Natyam – a 1000 year old classical Indian Dance tradition.

## MONDAY 11th OCTOBER

- ★ **CLOG MORRIS:** Pump House Theatre • 8.30pm • FREE
- ★ **COMPANY SKIN 'LAGER LAND':** Small Assembly Hall • 8.00-10.00pm • A performance by one of Britain's leading contemporary dance companies – Lager Land is a frantic and irreverent guide to being loveless and legless in Britain. A combination of athletic movement quirky text and amazing "drunk" dancing, this is an evening not to be missed. (People are advised that this performance may contain some strong language).

## TUESDAY 12th OCTOBER

- ★ **TEA DANCE:** Assembly Halls • 2.00-4.30pm • £2.00 • Performance and masterclass by World and British Professional Ballroom Dancers, John Wood and Anne Lewis.
- ★ **RANDOM DANCE COMPANY:** Small Assembly Hall • 8.00pm • Performance and workshops from one of Britain's leading contemporary Dance Companies (1 1/2hr workshop followed by performance).



TEA DANCE  
TUESDAY 12TH OCTOBER

## WEDNESDAY 13th OCTOBER

- ★ **SPANISH DANCE WORKSHOP:** Laurence Haines School • 6.30-8.30pm
- ★ **IRISH CEILIDH:** 8.00-11.00pm • Irish Centre, Oxhey Park • Traditional Irish Folk Dancing featuring the renowned East London Ceili Band.
- ★ **WOODSIDE MORRIS MEN:** Pump House Theatre • 8.00-10.30pm • FREE • Traditional Cotswold Morris Men's Dance Team.
- ★ **INTERNATIONAL DANCE:** Assembly Halls • 8.00-11.00pm • An evening of Dance inspired by Watford's Twin Towns: Traditional American Square Dance and German Dance Group. Evening will be completed by the Taras Cossacks who will perform a range of traditional Russian folk dances.



TARAS COSSACKS  
WEDNESDAY 13TH OCTOBER

## THURSDAY 14th OCTOBER

- ★ **FILM:** Strictly Ballroom • Meriden Community Centre • 8.00-10.00pm • An opportunity to see one of the Cinema hits of last year.
- ★ **ORGAN EVENING:** Assembly Halls • 7.45pm.

## FRIDAY 15th OCTOBER

- ★ **BHANGRA:** JARNAIL SINGH'S PUNJAB DANCERS: Multiracial Centre • 8.00pm-12.00am • Following their spectacular performance at this year's Watford Show, Jarnail Singh and the amazing Punjab Dancers return to perform during a stunning evening of dance to the classic sounds of Bhangra Music.
- ★ **"AWADAJO" – LET'S DANCE:** Bill Everett Centre • 8.00pm-1.00am • An exciting evening of African and Caribbean Dance organised in conjunction with the Watford Afro-Caribbean Association. The evening will also include a Fashion Show and Disco.

## SATURDAY 16th OCTOBER

- ★ **SALSA WORKSHOP:** Assembly Halls • 10.00am-12.00noon • £1.00
- ★ **ISADORA DUNCAN STYLE WORKSHOP:** Assembly halls • 1.00-3.00pm • £1.00
- ★ **CLASSICAL CONCERT:** Watford Town Hall • 7.45pm • Featuring The London Brass Virtuosi • ☎ Box Office (0923) 250015
- ★ **NAVARATRI FESTIVAL – GARBA DANCE:** Bill Everett Centre • 8.00-11.00pm • FREE • Features the dance type Raas-Garba which is a folk dance from the Gujarat State of India.
- ★ **RITMO DE LA NOCHE AND GRAND FINALE:** Bill Everett Centre • 8.00pm-12.00am • An exhilarating night of Spanish Dance from the Dancers of Centre Galego De Londres and latin Salsa from Orquesta Salsa Y Aché, says goodbye to Artlinks '93.
- ★ **WATFORD PALACE THEATRE:** An Installation for Artlinks • We are celebrating this year's Artlinks in Watford with a mixed arts project for young people with special needs. Get-Set Youth Club: Watford • £10.00 • Book via Education Department, Palace Theatre, ☎ (0923) 235455 • Open to 16-25 years with special needs.
- ★ **EXHIBITION: THE HERTFORDSHIRE OPEN ART EXHIBITION:** 1st – 30th October • Watford Museum • Mon-Fri 10.00am-5.00pm, Sat 10.00am-1.00pm and 2.00-5.00pm • FREE •
- ★ **PHOTOGRAPHS FROM NOVGOROD:** Watford Museum • 9th-16th October • An exhibition of photographs by Neil Pattison.



Unless otherwise indicated all evening events will be priced at  
£3.00 Adults, £1.00 Concessions and Children under 16 are FREE when accompanied by an adult.  
Spaces are limited and tickets can be booked in advance. For tickets/information ☎ (0923) 213971.



dancing displays, each lasting half an hour, in the Harlequin Shopping Centre, Watford. The catch was that these displays were to take place at 12.15 p.m. on Wednesday, 13th October and on Thursday 14th October when most Rainmakers are unavailable, mostly at work. The request was for dances, in costume, from Italy, France, Germany, Russia and America - countries with which Watford has links. After consultation at the club on Friday when just enough people said that they would dance, it was decided to accept as these events can be fun, they give the club publicity and a fee is earned for club funds.

A lot of work was involved for Jill in devising the programme, preparing tapes and holding a special rehearsal at Radwell on Tuesday, 12th October.

The dancers, too, had to give their time and travel to Watford so, when we heard that the man from the agency had offered Belinda £100 a day for club funds we were at first astonished and then began to see why professionals can charge huge fees.

The programme was: -

Neapolitan Tarantella	Italy
Bourrée de la Chapelotte	France
Karapyet / Korobuska	Russia
Le Brank à Six de la Châtre	France
Kreuz Köenig	Germany
Danza degli Ombrelli	Italy
Tarantella Montevirgine	Italy
Salty Dog Rag	U.S.A.

The dancers were: -

Jill, Roy, Moya, Adrian (Weds. only), Henry, Janet,

Sue (Thurs only), Clive (Thurs. only).

Claire (Weds) & Betty (Thurs) went to work the Coomber.

At the rehearsal Henry remarked that it would be like an outing for Age Concern as all the participants except for Jill and Clive are retired. I would add that they are very lively, agile retirees! Both displays went very well. Wednesday was an exceptionally wet day so not so many shoppers were around as one would normally expect but a good number did stop to watch. I was there on Thursday and there was a good audience throughout with many people watching for the full half hour. I saw many smiling faces and the group received complimentary remarks particularly from an official of the Arts and Culture section of Watford Council. He is keen to book the Rainmakers for an evening show next year.



Publicity for  
One World Week.

Rainmakers danced  
in Hitchin to help  
publicise the cause.

# PUTTING PEOPLE IN THE PICTURE

## THE TELLY+THE ELEPHANT

SIX TV CREWS JUMPED ALL THE QUEUES  
TO FILM IT FOR THE NEWS

EACH CAMERA SHOT THE ELEPHANT  
EACH SENT BACK DIFFERENT VIEWS  
MEANWHILE THE ELEPHANT HERSELF  
WAS TOTALLY BEMUSED....

17 → 24  
OCTOBER  
1993



ON CHANNEL 3 THE TRUNK SWAYED FREE.  
A CURL, A WAVE, A SHAKE.  
IT WRIGGLED, TWISTED, DANCED IN AIR.  
"IT'S LIVELY, NO MISTAKE,  
YOU SEE," SAID HE, "THE ELEPHANT'S  
A LONG FAT WRIGGLY SNAKE."

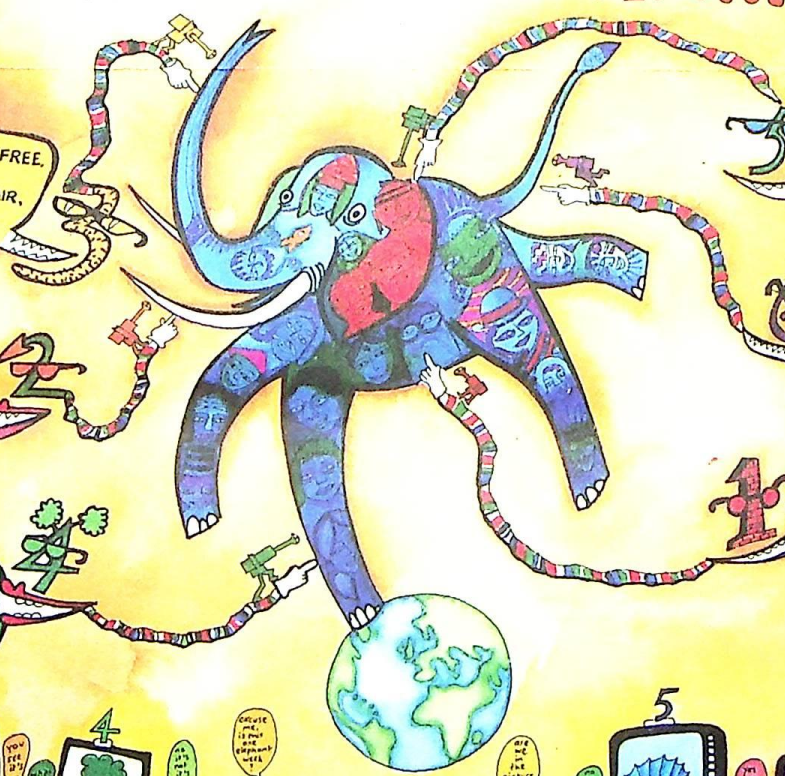
WHEN CHANNEL 2 CAME INTO VIEW  
TUSK PICTURES WERE QUITE CLEAR.  
IT GLINTED, SHARP, STILL, LONG AND WHITE.  
"LIKE IVORY, MY DEAR,  
YOU SEE," SAID SHE, "THE ELEPHANT  
IS AN EXQUISITE SPEAR."

ON CHANNEL 4 THE HUGE LEG BORE  
RESEMBLANCE, YOU COULD SEE,  
TO SOMETHING STURDY, BROAD AND TALL  
SET IN THE EARTH. SAID SHE:  
"IT'S OBVIOUS THE ELEPHANT'S  
ANOTHER KIND OF TREE."

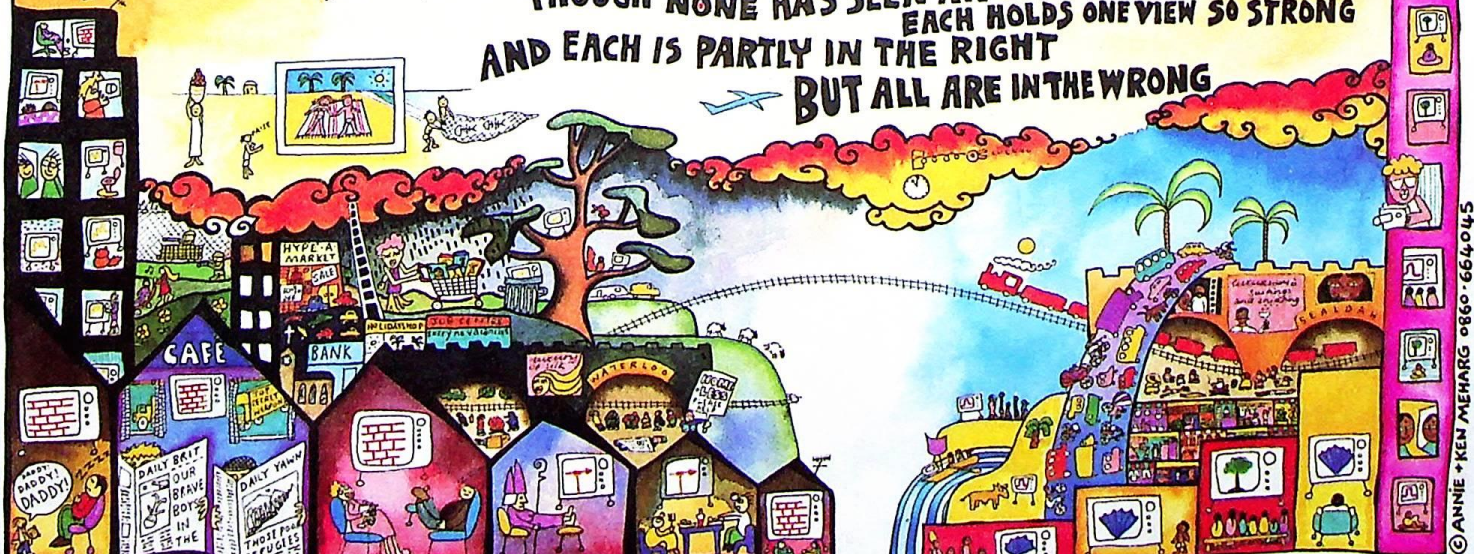
ON CHANNEL 5 THE EAR SHOWN LIVE  
FROM AN EXCITED MAN:  
"IT FLAPS, IT'S FLAT, IT'S JUST LIKE THAT,  
IT'S THIN, IT FLIES, IT CAN!  
TO ME," SAID HE, "THE ELEPHANT'S  
A FRISKY FANCY FAN."

ON CHANNEL 6 THE TAIL PIX.  
WE SAW THE NEWSMAN GROPE.  
IT HUNG, IT SWUNG, QUITE LONG AND  
STRONG.  
"IT'S CLEAR TO ANY DOPE  
THIS CREATURE CALLED AN  
ELEPHANT -  
IS NOTHING BUT A ROPE."

ON CHANNEL 1 THE SIDE WAS SHOWN.  
THE MAN BEGAN TO DRAWL:  
"IT'S WRINKLY, GREY AND FLAT AND BIG  
AND VERTICAL AND TALL.  
YOU SEE," SAID HE, "THE ELEPHANT  
IS JUST A CONCRETE WALL."



PEOPLE TUNED TO DIFFERENT CHANNELS  
ARGUE LOUD AND LONG  
THOUGH NONE HAS SEEN AN ELEPHANT  
EACH HOLDS ONE VIEW SO STRONG  
AND EACH IS PARTLY IN THE RIGHT  
BUT ALL ARE IN THE WRONG



PLEASE DISPLAY THIS POSTER ON YOUR WALL OR IN YOUR WINDOW.

ONE WORLD WEEK-PO BOX 100-LONDON SE1 7RT

© ANNIE + KEN MEHARG 0860 664045



# PUTTING PEOPLE IN THE PICTURE

FOR EACH OF US, our view of the world depends very much on where we are standing. It is easy to mistake the part of the elephant we happen to be touching for the whole picture!

'Putting People in the Picture' is an invitation to seek out a wider picture of the world: sharing our own vision, and trusting the experiences of others to enrich all our lives. With a more complete vision we can work together for a better world.

*'Where there is no vision, the people perish'* PROVERBS

Some issues you could look into:

- Images of people from all corners of the earth are brought to our living rooms through television, newspapers and advertising.  
But is this the whole picture? Let's stimulate our curiosity about different perceptions of the world, and develop our skills in analysing what we see.
- 1993 is the UN Year of Indigenous Peoples. On every continent, they have mobilised themselves to reassert the value of their cultures and to demand justice and respect for their rights.  
There are also others (often invisible to us) who deserve a more prominent place in our picture: people without homes or jobs, travellers, prisoners, refugees and asylum seekers. Let's listen to their stories and respect their points of view.
- Economics and trade: Whatever happened to small is beautiful? Can we create people-friendly economics where economic terms are understood by all; and yard sticks of 'development' relate to the well-being of people and planet?

## IDEAS FOR ACTION

Paint the landscape of your town or twin town, on a billboard or in the town centre. Invite people to put their photo in the picture. Who is missing?

Make a 'News From The Last Decade' newspaper. Which events have had lasting significance?

'Never The Same Again'. Local or invited speakers tell of experiences which broadened their horizons about social justice.

Invite producers/editors to explain the priorities in selecting news and pictures. Discuss this media view of the world. Is it the same as yours?

## WHAT IS ONE WORLD WEEK?

OWW was started by the churches 16 years ago as a focus for everyone in the community concerned for people and planet to work together.

If you are interested in thinking globally and acting locally, celebrate One World Week.

## ONE WORLD WEEK PLANNERS' CODE

If you are planning an OWW event, please try to follow the code:

1. Remember the aim of OWW is to raise awareness not money!
2. Write in your literature that your event is part of OWW.
3. During the event state the objectives of OWW (listed in the Study Action Guide with messages of support).
4. Give visitors good directions and welcome them.

## ONE WORLD WEEK OFFICES ARE HERE TO HELP YOU

We offer:

Resource materials, packed with practical ideas.

Contacts with others in your area.

A list of OWW events planned countrywide. Make sure we know about yours!

For further information contact:

- One World Week, PO Box 100, LONDON SE1 7RT ☎ 071 620 4444
- One World Week, SCAWD, 41 George IV Bridge, EDINBURGH EH1 1EL ☎ 031 225 1772
- One World Week, c/o Christian Aid, 27 Church Rd, CARDIFF CF4 2DX ☎ 0222 614435
- One World Desk, Carrs Lane Church Centre, BIRMINGHAM B4 7SX ☎ 021 643 2249
- One World Week in DEVON & CORNWALL, c/o 2 Wisteria Cottages, Church Rd, Hennock, Bovey Tracey ☎ 0395 264902
- One World Week, c/o Development Education Centre, 15 Pump St, DERRY ☎ 0504 269183
- One World Week, 3 Montague St, DUBLIN 2 ☎ 784 122

Sponsors of OWW: Baptist Union, CAFOD, Christian Aid, Church Missionary Society, Church of England, Church of Scotland, Methodist Church (International Affairs), Scottish Catholic International Aid Fund, Society of Friends, Traidcraft Exchange, Unitarian Church, United Reformed Church, Y-Care International, YWCA. Other Members of WDM Committee: Church in Wales, Presbyterian Church in Wales, Roman Catholic Church, Union of Welsh Independents, World Development Movement.

# ONE WORLD WEEK

## 17 TO 24 OCTOBER 1993

RESOURCE ORDER FORM

1. **STUDY ACTION GUIDE:** beginner's guide to the issues, stimulating ideas for events in all OWW situations, including worship materials. 'If you can only afford one resource for this year's OWW - this is it!' A4/32pp/bw. £1.75 each, 3 for £5.00, 10 for £15.00
2. **COLOUR POSTER:** A2 full colour poster (as over). Excellent resource for display/discussion. 80p ea, 5 for £3.50, 10 for £6.50.
3. **ROUND STICKERS:** with OWW logo 25mm diameter, sheet of 24. 1 sheet for 35p, 10 for £2.00.
4. **LONG STICKERS:** sticky-back with OWW theme, dates & logo, ideal for making your own publicity and converting existing posters for OWW use. Printed colour on white, 1 sheet of 3 stickers for 85p
5. **BALLOONS:** mixed colours, 12" 10 for £1.50, 50 for £5.00, 100 for £9.00. Please state: Neck up (for normal use), Neck down (for helium/balloon stick use)
6. **WEEK OF PRAYER FOR WORLD PEACE (10-17 October) LEAFLET.** Readings & Prayers from all faiths. 50p ea, 10 for £3.50, 100 for £18.
7. **WORSHIP ANTHOLOGY 1993,** produced by Methodist Church, on OWW theme. £1.
8. **OWW PLANNERS HANDBOOK:** 'We Could do That!' ('89) empowering collection of successful ideas from the first 10 years. 2 colour, 64pp, £2.00 ea
9. **OWW LEAFLET:** further copies of this A4 leaflet/poster. 10 for 80p, 100 for £7.00 (a replacement leaflet will be sent with each order).

Quantity	Total £	GRAND TOTAL £ .....
_____	_____	DONATION £ .....
_____	_____	<b>TOTAL ENCLOSED £</b>
_____	_____	Please make cheques payable to 'One World Week' and post to <b>ONE WORLD WEEK, PO BOX 100, LONDON SE1 7RT ☎ 071 620 4444</b>
_____	_____	PLEASE NOTE: Items 8 & 9 can be dispatched to you immediately. Items 1 to 7 will be available in April, but please order now.
_____	_____	Name .....
_____	_____	Address .....
_____	_____	.....
_____	_____	Postcode ..... Telephone .....
_____	_____	I don't need any materials now, but please put me on your list for a free newsletter in September. Please tick <input type="checkbox"/>



Display at Church House, Hirschin  
Wednesday. 20th October. 1993

One World Week 17th-24th Oct. 1993

"Putting People in the Picture" was the theme for this year's One World Week and Rainmakers were invited to take part in the celebration of the diverse cultural identity of Hirschin to be held at Church House, Hirschin, on the evening of Wednesday, 20th October, 1993.

The first group on the floor, after the opening speeches, consisted of Indian musicians with tabla (drums) and sitars playing Indian classical music. They belong to North Herts. Bhavan Group and were followed by their dancers performing very graceful Kathak (classical) dancing.

Rainmakers were next on the floor - Adrian, Sue, Mark, Patti, Graham, Moya, Jill, Barbara, Clive, Julie, Roy and Maria, wearing a variety of International folk costumes - Austrian, German, Israeli, Mexican, Polish, Sicilian, Russian. We danced a variety of International folk dances -

Neapolitan Tarantella	Tarantella Rivilisi
Steirerger	Rav Brachot
Jesuita en Chihuahua	Honkpiep
Walenki	

As things were running late we shortened our spot a little and invited partners from the audience to join in Walenki without demonstrating it first of all. It went very well and was much enjoyed. Our contribution to the evening seemed to be much appreciated.

The Offley Morris Men followed us. They



danced with their usual enthusiasm and were received with enthusiasm.

Then came the food. A lovely spread of International food had been hiding under the cloths. Tea and coffee was served.

Now there was a chance to look at and to buy from charity stalls, among them Oxfam and Amnesty, and a chance to chat to people.

Kind comments were made on our dancing and further interest shown in our repertoire, also our costumes which had already been shown to the audience.

Many thanks, Moya, for writing this report.

Demonstration at High Wick School, Stevenage, on  
Monday 18th October 1993

Participants: Jill, Barbara, Annie, Adrian, Roy and Terry

We all assembled at the school at about 14.45 hrs. with some trepidation, as Annie (the School Principal) had previously warned us of possible negative reactions from some of the children (age range 5 - 10 yrs.). The high perimeter fence and protected windows enhanced the feeling that this might prove to be a challenge!

The school is small, about 12 pupils, with a staff/pupil ratio of nearly 1/1. The building is quite new and with a light and airy aspect.

We danced Hora Hadera, Mayim Mayim, Alunelul, Hashual, Walenki, finishing with Musica Nisheret. It was well received by our audience especially when we included some of the children and staff in a simplified version of Walenki - there were no adverse reactions, our fears were unrealised! Afterwards we refreshed with tea and biscuits and then Annie showed us over the school which is partly residential.

We all felt the afternoon was very worthwhile and may be repeated in the near future.

Terry .

Many thanks, Terry, for this report.

Notice the pictures drawn in thanks to the Rainmakers by the pupils of Annie's school.



The Audience at Annie's school, High Wick  
Stevenage on Monday, 18th October 1993.



Musica Nisherat.



Demonstration at High Wick School, Stevenage, on  
Monday 18th October 1993

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Terry .

Many thanks, Terry, for this report.

Notice the pictures drawn in thanks to the Rainmakers by the pupils of Annie's school.





Hora Hadera  
 "Our Head Teacher can dance!"



Mayim Mayim





Mayim Mayim .



Musica N'isherat .  
Annie joins in .





Hora Hadera .





Dancing Walenki with staff and children.







Whoops !







The pleasure on the children's faces  
speaks for itself.  
So do their "Thankyou" pictures  
which follow,

All photographs given by Annie.



THANK-YOU

to the

*Rainmakers.*





THANK-YOU

to the

Rainmakers.

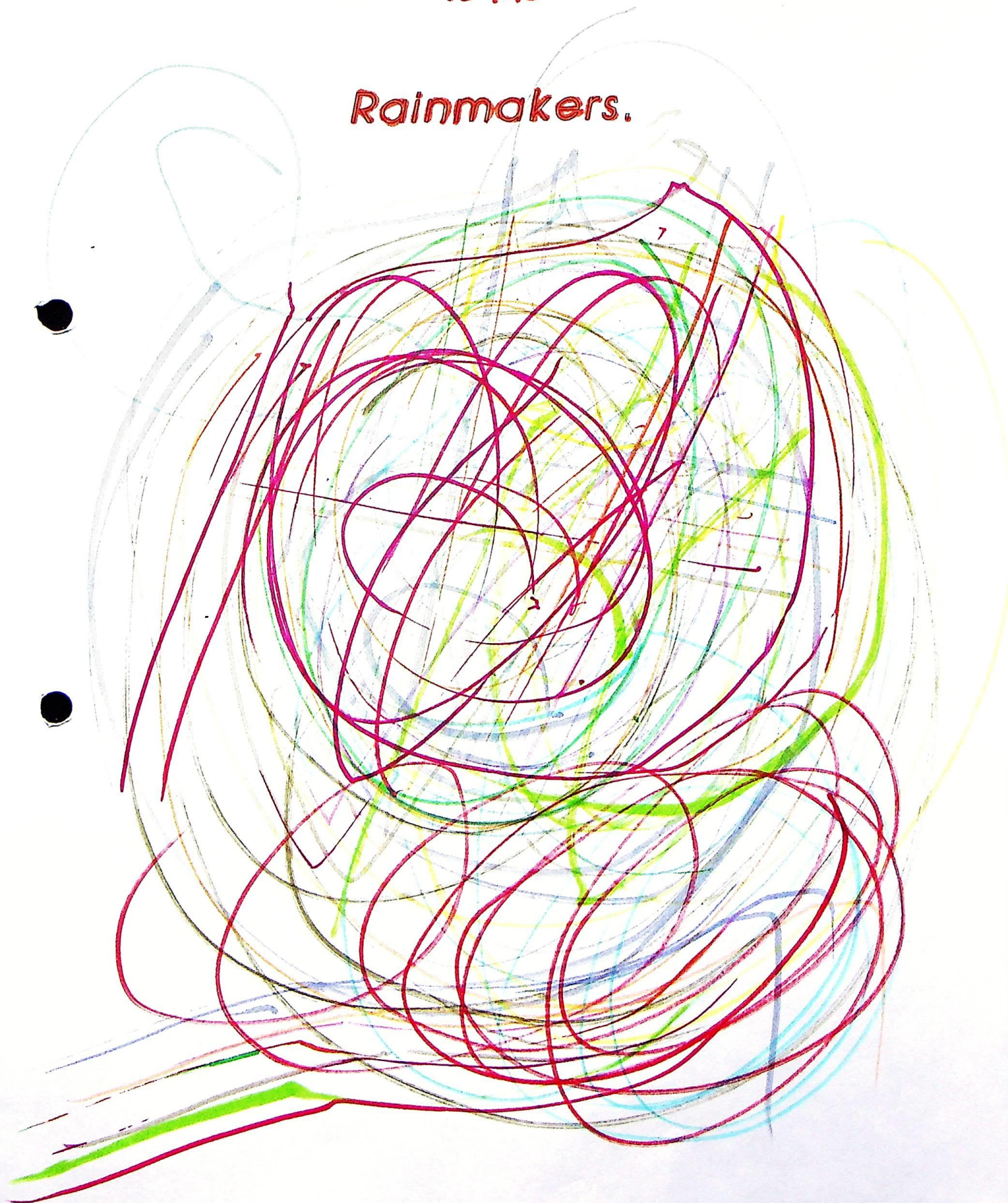




THANK-YOU

to the

Rainmakers.





Gregory

Rainmakers  
dancing Walenki  
with the children  
of Annie's school.





THE YAKUTIAN MINISTRY OF CULTURE  
IN ASSOCIATION WITH  
TREVOR MITCHELL MANAGEMENT LTD  
AND  
CLASSIC fm

# The SIBERIAN NATIONAL FOLK DANCE *Ensemble*

First British Tour

50 DANCERS, SINGERS AND MUSICIANS IN AN EVENING  
OF TRADITIONAL SIBERIAN MUSIC, SONG AND DANCE



CAMBRIDGE CORN EXCHANGE

25-26 OCTOBER AT 7.30PM

BOX OFFICE: 0223 357851

TICKETS: £6.50, £8.50, £10.50

CONCESSIONS: CHILDREN 16 AND UNDER PLUS SENIOR CITIZENS HALF PRICE

sponsored by De Beers



The Siberian National Folk Dance Ensemble  
at the Corn Exchange, Cambridge.  
Monday, 25th October, 1993.



*Artistic Directors:*

*Vasily Vinokurov, Vasily Sorokyn, Mikhail Strutchkov*

*Set design: Suzanne Slack in association with*

*Wimbledon School of Art*

The Siberian National Folk Dance Ensemble presents a visually stunning interpretation of Yakutia's unique traditions through a sequence of popular dances reflecting the heritage of the mineral rich region of Yakutia in the Russian Far East. The authentic music and songs and ornate national costumes offer British audiences a rare chance to experience the unparalleled culture of one of Russia's remotest regions.

The Siberian National Folk Dance Ensemble was founded on 7 December 1979 in the village of Maya, Yakutia. On 24 December they were officially acknowledged as the National Folk Dance Ensemble of Siberia. Since then, the 50 members of the troupe have appeared at all the major Russian Folk Dance Contests, including the 1988 Moscow Competition where they received the honoured title: Scholars of Folk Dance. The troupe regularly tour abroad, appearing at major Festivals in Canada, Turkey, Hungary, Italy, and Malta, where their unique performance won critical acclaim from the press and media. This is its first appearance in Britain.

**WIN A FABULOUS DIAMOND RING,  
SET EXCLUSIVELY BY TIFFANY & CO.  
APPLY AT BOX OFFICE FOR DETAILS**



The Yakutian Ministry of Culture and De Beers Centenary acknowledge the support of The British Council and Visiting Arts.

The management reserves the right to replace artists in the event of illness or any other unavoidable cause



Leaflet designed by The Flying Frog Design Co. Print by PPS



MONDAY 25 - TUESDAY 26 OCTOBER

## The Siberian National Folk Dance Ensemble *First British Tour*

ARTISTIC DIRECTORS Vasily Vinokurov, Vasily Sorokyn, Mikhail Strutchkov

50 dancers, singers and musicians in an evening of traditional Siberian music, song and dance. The Siberian National Folk Dance Ensemble presents a visually stunning interpretation of Yakutia's unique traditions through a sequence of popular dances reflecting the heritage of the mineral rich region of Yakutia in the Russian Far East. The authentic music and songs and ornate national costumes offer British audiences a rare chance to experience the unparalleled culture of one of Russia's remotest regions.

7.30 PM TICKETS £10.50 £8.50 £6.50

Concessions: Children 16 and under  
and senior citizens half price.

IN ASSOCIATION WITH CLASSIC

SPONSORED BY De Beers

fM



Henry and Betty went to see this really delightful show. The traditional dances had been slightly choreographed. They were performed with whole-hearted enthusiasm and skill. I shall never forget the dance of the seals in particular and a wonderfully realistic eagle.

Do catch any chance to see this group of dancers and singers whilst they are on a tour of England.



## Rainmakers' Annual General Meeting.

Friday, 3rd December 1993.

This was held at the home of Peter and Jill Bransky ("Red Gables", Benslow Path, Hitchin.)

There were 20 members present.

Apologies were received from Roy, Graham, Jim, Hilary, Janet, Margery, Peg, Paul, Claire and Louise.

The Minutes of the 1992 A.G.M. were read and approved.

During the few "Matters Arising" Belinda said that the Arthritis Care Club had forced a cheque onto her after members gave a display at an A.R.C. meeting. As we do not normally take fees from such organisations Peter suggested that we send a donation to A.R.C. This was agreed.

Jill reminded the club that Lillian Gialatis, a visiting teacher to our club from the S.I.F.D., had died during the year.

The Minutes of the E.G.M. held in December 1992 to discuss and revise the constitution of the club were read and approved apart from the statement that 18 members were present but the voting figures added up to 19! An addendum was made to this effect.

Belinda, our Chairman, then made her remarks. She said that because of having had an extraordinarily busy year she had not achieved all she had hoped but she had tried to make life easier for the existing committee and all future committees. Each



job on the committee now had its deputy job holder within the committee.

Belinda then thanked all the committee members for their work throughout the year. She then thanked others in the club who regularly perform tasks for the club particularly Till who teaches us, organises programmes for displays and dances and does so much in general for the club.

Other innovations introduced by Belinda were check lists for those running Rainmaker events, guidelines and a welcome letter to new members that had been drafted by Peter.

She hoped that more people would feel encouraged to run a Friday evening meeting or a display.

She said that we now have 45 club members and that an average of 30 attend a club meeting.

Richard gave a vote of thanks to Belinda on behalf of the club.

Mark, our Secretary, then gave a list of club events from September 1992 to August 1993. He said that Rainmakers gave 13 dancing displays and turned down 15 requests for other displays. We ran two Day Courses, four Beginners Workshops, held Garden Evenings and an Auction for S.I.F.D. funds and organised and attended several dances. There were also several birthday celebrations during the year.



Mark was thanked for his work.

Richard, the Treasurer, then presented his Balance Sheet.

The name of the Auditor, Bill Thorne, was not shown on the Balance Sheet and Richard apologised for this.

There were a few comments and queries. Amongst these Adrian asked what the term "Miscellaneous" covered and was told mainly the purchase of Slip Stop and gifts. Betty asked the cost of the Radio microphone — £500, of which £235 came as a grant from North Herts. Council.

Henry said it was a comprehensive set of accounts that tells us what we need to know.

Peter congratulated Richard on his presentation of the accounts and proposed that the Balance Sheet be accepted. This was seconded by Henry and approved by the meeting.

Richard was thanked by Belinda. Bill Thorne was appointed as auditor for the coming year.

A Budget for the coming year has been prepared and <sup>the Committee</sup> ~~Richard~~ suggested that the annual subscription be increased to £1-50 and the weekly subscription be increased to 85p. The main reason for this was the rising cost of hall hire.

The meeting accepted the proposed increases.



Peter suggested that amounts received as fees for dancing displays should be shown as Income on the next Balance Sheet.

Till asked whether funds raised by displays could be used to pay for a visiting teacher or musician.

The committee will bear these suggestions in mind.

New officers were elected as follows:—

Chairman:	Belinda
Secretary:	Mark
Treasurer:	Richard
Committee:	Maia
	Graham
	Isabel
	Clive
	Kathy.

Belinda gave us the dates of rehearsals for the next Hitchin Gathering, March 5th 1994. She pointed out that one dance for 8 couples (Vava Vadmal) had been chosen for the Rainmakers' display so fewer people would be taking part this year. It would therefore be unnecessary for rehearsals to take place in club time.

A few points were raised in Any Other Business.

Mark asked for more support for the Anniversary Dance which would be our 18th in 1994.



Barbara suggested that we hold it on a Friday. Others suggested October instead of September when some people are on holiday, or others said "try another hall". The matter is left to the committee.

A card from Peg was passed round, thanking us for letters and cards sent in condolence on the death of her husband.

Henry asked if one or two Turkish dances could be introduced to the club. He suggested that Frances Horrocks, Brian Dowsett and Janet Woolbar were knowledgeable teachers of Turkish dancing. Henry was supported by Terry.

Till mentioned the S.I.F.D. Summer School in York 1994 and encouraged members to attend - August 6th - 13th.

We then came to a very special part of Any Other Business. Belinda told us of a proposition by Betty, seconded by herself (Belinda) that Till Bransky be made Honorary President and Life Member of the Rainmakers in recognition of her outstanding and unstinting service to the club. This suggestion was warmly acclaimed.

Roy had sent along a tape recording he had made giving an account of the founding of the club by Till, himself and three other people in 1976. He referred to Till as a "dynamic fireball" and mentioned her qualities of tolerance, tact and tenacity.



Till came forward to accept the honour and a certificate inscribed by Clive in his best writing!

We all applauded warmly.  
The meeting closed at 10.00 p.m.

Belinda then introduced an Offley Morris Man, to talk to the club about his experiences on a Town Twinning visit to Bingen in 1993.

Clive and a few others are keen for the Rainmakers to join one of these expeditions in 1994.

The speaker was thanked.  
Also Peter and Till were thanked for their hospitality.  
We then adjourned for refreshments, conversation and to watch a video film of Vava Vadmal being danced at the York Summer School, 1993.



**Minutes of Rainmakers Annual General Meeting**  
**held on Friday 6th November 1992**  
**at 'Red Gables', Benslow Path, The Avenue, Hitchin, Herts.**

The meeting opened at 8.05 pm.

Chairperson: Margery Heskins

Apologies: Janet Purdy, Ann Gray, Alan and Rosemary Hughes, Peg Harris  
and Claire Steely.

Present: 21 members.

**1. Minutes of previous meeting.**

The minutes of the previous meeting held on 29th November 1991 were read, approved and signed.

**2. Matters arising from minutes.**

**2.1 Weekly subscriptions**

Roger asked when the weekly subs. were increased, Richard informed him that they were increased in January.

**2.2 Welsh Day Course**

Graham informed the meeting that the Welsh Day Course did, in fact, take place and was attended by several Rainmakers.

**3. Social Report**

Betty generously 'volunteered' to give a review of the clubs activities over the last year. It was, as always, interesting and humorous, reminding us of the many displays we had joined in, our day courses, garden evenings and Anniversary Dance. She also remembered Jill's appointment as SIFD Chairman, the birth of Jessie Gee Lansbury and Terry's Newsletter, and Sue and Adrian's wedding.

Belinda thanked Betty for taking on the writing of the Social Report at short notice as it had helped her enormously. Margery thanked Betty for keeping the scrap books.

**4. Treasurer's Report**

Richard presented the balance sheet with the following comments.

There is an increase in the weekly subs. largely due to the fact that this is the first full year that the subs. have been at 75p (50p previously).

We no longer have a deposit account as we have now opened a current account with the Yorkshire Bank who pay good interest on such accounts for clubs.

The Miscellaneous figure is higher than usual, this is mostly due to gifts which Richard did not feel should be detailed for obvious reasons.

Jill asked if we had joined OSCA this year, Richard replied that we had as we wished to continue our association with them until we knew peoples feelings regarding Ickleford Hall.

Richard proposed that the weekly subs were not increased this year. Roger asked if the Hall Hire was likely to increase and Richard said it had gone up to £15.00 per night but he felt that we could still break even as our average attendance on a Friday is 23 and that we have gained more members recently. Richard also commented that we had received £40.00 in donations already this year, our Day Course had made approx. £48.00 and our Anniversary Dance approx. £9.00.



#### 4. Treasurer's Report (continued)

Betty asked if the equipment was in good order or if it might need replacing. Jill said it all looks O.K. and Richard pointed out that if we needed new equipment we could probably get a grant and that we have over £700.00 if needed.

Our insurance has gone down a little this year. Adrian asked what the Public Liability insurance covered, Richard said 'Injury to persons, damage to property and member to member liability'. Roy asked if that included items in transit, Richard said yes, as long as items are not left in a vehicle overnight.

Richard asked that the accounts be adopted subject to auditors acceptance (due to occur in the next few weeks). Terry proposed acceptance of the accounts, Adrian seconded and all voted for acceptance.

Jill thanked Richard for his work as Treasurer.

#### 5. Chairman's Remarks

Margery looked back on another successful year during which we had enjoyed good dancing, companionship and visits to interesting places.

She said how good it was to see Kelsey on her feet and dancing at our Anniversary Dance and felt that that alone made our efforts worthwhile.

Of the many events that we had enjoyed Margery particularly remembered Sue and Adrian's Garden Evening to celebrate their wedding, the temporary membership of Enid and Gene, the invitation to perform Dutch dances at a Dutch Garden Centre! (Van Hages) and the almost impossible task of fitting several dancers and all their costumes in a mini-bus to perform at the Victoria Embankment Gardens.

Margery thanked Terry for all his hard work in, not only suggesting, but creating our Newsletter. We have already had 4 editions and look forward to many more.

Richard thanked Margery for all her work as Chairman.

#### 6. Election of committee

The following committee was elected unopposed, no ballot was necessary.

Chairperson	-	Belinda Lansbury
Secretary	-	Mark Balaam
Treasurer	-	Richard Thom
Committee	-	Isabel Lamont
	-	Graham Styles

#### 7. Constitution

Graham suggested that this item would probably need greater discussion time than the committee had at first thought and so proposed that it be discussed at an EGM rather than this meeting.

Henry asked for a summary of the changes to the constitution, Graham explained that it has been completely re-written in an attempt to bring it up to date but without changing any of the fundamentals of the current constitution.

Peter commented that the current constitution was clearly inadequate and needed careful consideration. He suggested that if an EGM were called people should write down their comments beforehand to reduce discussion time.

Isabel asked if and EGM would be held on a Friday or another evening. It was generally felt that we should not lose another dancing evening and that Tuesdays are usually free for most people. Jill offered the use of their house for the meeting.

Peter seconded Graham's proposal and a vote was taken:-

For	-	20
Against	-	1



## 7. Constitution (continued)

The 17th or 24th November were suggested as suitable dates. Adrian asked if that gave enough time for members to prepare for the meeting, Belinda explained that members were given adequate notice to prepare for the AGM and so should already have studied the constitution if they had wanted to, Jill agreed commenting that the EGM was being called to give further discussion time not to give members further preparation time.

A show of hands gave preference to 24th November. Peter proposed that the EGM be called on 24th November seconded by Adrian, 15 members voted for that date.

Richard suggested that members unable to attend but wanting their views considered should write down their comments for discussion. There was no objection to this suggestion.

## 8. Enhance Your Dancing

The committee asked for comments concerning the Enhance Your Dancing evenings as they had not been well attended by club members and the format may not, therefore, be correct.

Isabel pointed out that both Jill and Belinda had put in a lot of work for these evenings and was concerned that they had somewhat wasted their time. Belinda felt that, as a relatively inexperienced teacher, teaching only a few people was much harder work than teaching a larger number. Jill felt that the evenings were worthwhile to teach new members steps. Mark, who had attended the evenings, had found them worthwhile even when there were only a few others dancing.

Peter suggested that the evenings should be advertised at other clubs, this was actually done and someone had attended from another club but on our second evening, thereby missing the benefits of the first evening. Graham agreed, however, that the marketing should be different.

Betty suggested that evenings should not be held too late into summer as the would clash with holidays and Jill pointed out that Tuesdays in winter time are often used for Gathering practice.

Roy said that Offley Hall may prove more popular, especially if we combined with other groups, and that Staplers Sunday workshops were usually well attended. Margery remarked that maybe we should try calling our sessions workshops.

The above comments will be considered by the committee.

## 9. Any Other Business

### 9.1 Newsletter

Terry thanked Graham for replication of the Newsletter.

### 9.2 Thanks

Margery proposed a vote of thanks to Moya for providing the squash every week. Betty thanked the members of the committee for their work during the year. Margery thanked Peter for, again, opening his house for our AGM and he was presented with a plant in appreciation.

### 9.3 AGM Minutes

Belinda asked if there were any objections to asking a non-member to take minutes of General Meetings for us. Betty suggested that this should only happen if there was not a Rainmaker willing to do it. All agreed.



## 9. Any Other Business (continued)

### 9.4 Arthritis Care Club

Belinda explained that the Arthritis Care Club had insisted on giving us a £20.00 donation for our performance for them in September even though we do not normally accept donations for such events. As they have asked us to perform again in January we have agreed on the condition that they give no further donation.

### 9.5 Teaching interruptions

Belinda apologised for getting cross the previous week when 'heckled' whilst teaching a dance. This was mostly due to outside pressures. However, she commented that we seem to be becoming a very unforgiving club, not giving teachers the benefit of the doubt when something goes wrong and she was particularly concerned that this even occurred when Janet Woolbar taught us recently.

Most members agreed commenting that we are all guilty of this at some time or another. Margery suggested that because we now feel very much a family sometimes we can forget that what we say can be hurtful. Henry felt that all those willing to teach in the club are very brave because they have a lot to put up with. Jill said that constructive criticism is helpful but that delivery of such criticism can sound destructive and this is not helpful.

Jill thanked all of those members who helped with teaching and Belinda for helping to organise several of the displays during the year.

### 9.6 Lillian Galatis

Jill informed us that Lillian is very ill and dying of cancer. A card was being passed around for members to sign.

### 9.7 Hitchin Gathering

We have been invited to the Hitchin Gathering and will be doing a display of Israeli dances in our new costumes. Jill warned that a maximum of 16 or 17 dancers would be used for this type of display and so selection may have to take place. The display will be barefooted.-

Hall bookings need to be investigated for 1st/8th December, 12th/19th/26th January and 16th/23rd February (23rd preferred). The Mormon Hall, Stevenage and Radwell Hall will be approached, however, The Mormon Hall would be preferred especially for the dress rehearsal.

Isabel has a master pattern for the ladies costume, and 3 different sizes of the mens costume.

### 9.8 Margery

Belinda proposed a vote of thanks for Margery's work as Chairman for the last 3 years and presented her with a plant in appreciation from the club.

The meeting closed at 9.50 pm



Minutes of E.G.M. held at Red Gables, Hitchin on Tuesday 24th November 1992 at 8pm. To consider the new Constitution proposed by the Committee.

There were 18 members present with Belinda Lansbury in the chair. Apologies for absence were received from Margery Heskins and Clive Bach.

Opening the meeting the chairman explained that after 16 years it was felt that the old constitution which had been adequate in the early years needed some improvements and the committee had decided to do a complete rewrite rather than keep tinkering with small alterations. Peter Bransby and Adrian Barter had both submitted, in writing, suggested amendments to the proposed constitution. The chairman indicated that she intended to deal with these in sequence before asking for a vote on the whole constitution.

## 2. Objectives

Peter had suggested an alteration to the order of the 3 sub sections. This was agreed and minor amendments to the wording were passed forward from the floor and agreed. This section now reads as follows;

- a) The objectives of the Club are to :
  - Provide regular international dancing for its members.
  - Encourage the improvement of folk dance standards.
  - Promote the improvement and social well being of the Club.
- b) In support of its objectives, the Club may also encourage its members:
  - In the practice of folk dance teaching.
  - To participate in folk dance display activities.
  - To develop their repertoire of folk dances.
  - In other associated activities.
- c) The Club shall maintain registration with the Society for International Folk Dance (known as "the Society") and cooperate with the Society where appropriate.

## 3. Membership

- a) Adrian suggested that the minimum age for membership should be 15, not 16 as proposed. Sue also felt it desirable to encourage young people at a lower age but Roy pointed out that some youngsters could be disruptive to the smooth running of Club evenings. The matter was put to the vote and the Committees proposal for a minimum age of 16 was accepted by 11 votes to 5, with 3 abstentions.



d) Peter proposed that the word "People" should be replaced by "Non members". This was accepted without a vote.

#### 4. General Meetings

a) Peter had suggested amendments and addition to this section. There was considerable discussion about how much notice should be given about General Meetings and whether it should be given to all members in writing. The chairman proposed keeping the wording suggested by the committee together with a modified version of Peters second sentence and this was agreed by 13 votes to 4, with 1 abstention. This item now reads;

a) There shall be an Annual General Meeting (AGM) of Club members in the last quarter of the calendar year for which every member shall receive at least 21 days notice. Details of the business to be transacted shall be given to each member at least 21 days in advance of the AGM.

b) Adrian stated that appointment of an auditor should come immediately after receiving the audited accounts and before election of Officers and Committee members and this was agreed.

Peter suggested that "from those properly proposed and seconded" should be added to "Elect Officers and other Committee members". and this was agreed.

Peter suggested that "Deal with other agenda items" should be replaced by "Deal with other items of which notice has been given" and this was agreed.

Before further consideration of suggested amendments to sections of item 4, the chairman decided to discuss item 7.

#### 7. Variation of Constitution

After discussion of a suggestion from Peter this item was amended to read as follows:

a) Proposals to amend the Club constitution must be submitted to the Committee in writing by 31 August preceding the AGM.

b) Such proposals must be presented as a General Meeting agenda item for which the notice requirements of 4(a) or 4(e) shall apply. A 2/3 majority vote will apply.

The amendment was carried by 15 votes to 3.

The meeting than returned to discussion of item 4.



#### 4. General Meetings

- c) Peter suggested that line 1 "It may also" should be replaced by "At the discretion of the chairman of the meeting , the AGM may: Agreed by 13 votes to 2, with 3 abstentions.
- f) Adrian suggested insertion of "or her" after "his" agreed.
- h) Delete lines 2,3 and 4. This is now covered by 4(c).
- i) Martin Lansbury suggested that voting at General Meetings should be limited to those who had been Club members for at least one year. Adrian seconded by Martin proposed 3 months would be a more reasonable period and this was agreed by 8 votes to 7, with 3 abstentions. This item now reads:
  - i) Only those members who have been members for more than 3 months , and who are present at the General Meeting shall be eligible to vote.

#### 5. Management

- b) Peter suggested that there should be a limit placed on the number of co opted members on the Committee. This item now reads:
  - b) The Committee shall consist of its Officers, plus up to 4 elected persons and up to 3 persons co opted by the Committee.
- f) At Peters suggestion the words "shall not exceed the end of the next AGM " were altered to "shall not extend beyond end of the next AGM ".
- i) There was some discussion about the quorum for Committee Meetings. This item now reads:
  - i) A quorum for the Committee shall be 4, one of whome shall be an Officer.
  - j) Jill was concerned about the difficulty of getting 3 people together to sort out urgent matters. Jill proposed seconded by Mark, that "3" should be changed to "2". This was agreed by 13 votes to 2, with 3 abstentions.
- m) This item was renumbered "1".



reads: Adrian proposed a new item (m) which was accepted. This

m) The Club shall maintain suitable insurance cover for its members, equipment, and public liability.

## 6. Finance

a) Add "by the Treasurer".

b) Delete "deposit".

e) The question of the date for payment of annual subscription was discussed. Adrian pointed out the difficulties for the Treasurer in his accounts when the period covered by the annual subscription differed from the financial year. It was proposed by Peter, seconded by Belinda and agreed by all that the first sentence of this item should read:

e) "Members shall pay an annual subscription for the year from 1st September to 31st August, such subscription shall be due on 1st January."

f) For "September", read "June" and for "December", read "August".

It was proposed by Peter that a new item should be included, re non smoking at Club events. Richard proposed that this should precede the item on winding up the Club and this was agreed item 8 now reads:

## 8. Special Rules

There shall be no smoking at Club Meetings or functions, unless a specific decision be made to the contrary by the Committee.

## 9. Winding Up

Betty was concerned about this item stating that remaining funds should be donated to the Society. Peter pointed out that this from of wording was standard practice to prevent a group of people getting together to wind up a group and share its assets between them. this satesfied Betty, and the proposed wording of this item was accepted by 13 votes to 4, with 1 abstention.



### Acceptance of proposed new Constitution

It was proposed by Richard, and seconded by Roy, that the new Constitution, as amended during this meeting, should be adopted by the Club. The proposal was carried by 16 votes to none, with 2 abstentions.

Thanks were expressed to Peter and Jill for providing hospitality, to Graham and other Committee members for their work in drawing up the new Constitution, and Belinda for her effecient chairing of the Meeting.

The Meeting closed at 10.50



# INMAKERS INTERNATIONAL FOLK DANCE GROUP

## INCOME AND EXPENDITURE ACCOUNT 1992-1993

1991/92 =====	INCOME =====	1992/93 =====	1991/92 =====	EXPENDITURE =====	1992/93 =====
	Friday Nights -----			Friday Nights -----	
£ 753.75	Club nights	£ 785.25	£ 524.00	Hire of hall	£ 642.00
	Xmas Party	£ 35.00		SIFD affiliation fee	£ 21.65
		-----	£ 20.32	Tapes and cassette box	£ 15.49
		£ 820.25	£ 22.40	Insurance	£ 20.75
			£ 25.28	Squash	£ 30.09
			-	Callers expenses	£ 5.00
			-	Party	£ 25.62
			£ 55.43	Miscellaneous	£ 43.06
					-----
					£ 803.66
	Events -----			Events -----	
£ 129.00	Anniversary dance	£ 92.00	£ 113.80	Anniversary dance	£ 82.29
£ 112.57	Day course	£ 102.25	£ 49.04	Day course	£ 63.29
£ 70.00	Displays	£ 375.00	£ 5.00	Travelling expenses	£ 18.00
£ 17.60	Workshops	£ 80.50	-	Display - agents fee	£ 35.00
£ 69.00	Victoria Embankment	£ 75.00	£ 60.00	Hall - practises	£ 39.00
-	Donation	£ 0.15	£ 22.00	Hall - workshops	£ 59.00
-	Auction	£ 53.40	£ 94.01	Victoria Embankment	£ 95.50
		-----	-	SIFD donation	£ 64.40
		£ 778.30	£ 7.20	Gathering	£ 13.00
			£ 6.00	OSCA sub	£ -
			£ 11.00	Costumes	£ -
					-----
					£ 469.48
	Administration -----			Administration -----	
£ 19.50	Annual subs	£ 19.50	£ 7.44	Postage	£ 23.25
£ 8.25	Interest	£ 18.74	£ 7.00	Phone	£ 6.50
-	Sale of badges	£ 2.20	£ 17.49	Secretary's expenses	£ 12.64
		-----	-	Newsletters	£ 15.00
			-	Scrapbook	£ 5.00
			£ 9.99	Miscellaneous	£ 5.00
					-----
			£1077.40		£ 56.75
			£ 102.27	Excess income over expenditure	£1330.61
					£ 308.38
					-----
£1179.67		£1638.99	£1179.67		£1638.99



1990/91

£1179.67	Net income	£1638.99
£1077.40	Net expenditure	£1330.61
£ 102.27	Excess income over expenditure	£ 308.38
£ 641.89	Balance b/f	£ 744.16
£ 744.16	Balance c/f	£1052.54
£ 6.70	Cash in hand	£ 53.28
£ 737.46	Bank	£ 999.26
£ 744.16		£1052.54

#### NOTES ATTACHING TO THE ACCOUNTS

=====

This year the committee decided to look at the accounts in a slightly different way. We agreed to split the income and expenditure into three categories :-

Friday Nights  
Events  
Administration

We then decided on which items of income and expenditure would be placed in each category

#### Income

-----

Friday Nights - Weekly subscriptions, party night attendance, Club night raffles.  
Events - Displays, anniversary dance, day courses, sale of costumes, workshops.  
Administration- Annual subscriptions, bank interest recieved.

#### Expenditure

-----

Friday Nights - Hire of hall, SIFD affiliation, tapes, insurance squash, miscellaneous (slipstop, presents)  
Events - Hire of hall, travelling expenses, caller, musicians, guest entertainment, refreshments, gathering expenses.  
Administration- Stationery, phone, postage, scrapbook, videos, newsletter.

There will at times, be other items of income and expenditure and these will be allocated as appropriate. It is also noted that some expenses such as phone, postage, stationery, insurance could be allocated to more than one category. The allocation shown will keep things as simple as possible, but will, in all probability, balance each other out. The main reason behind this is to ascertain the correct level of weekly and annual substriptions.

We have decided to open up, within the accounts an equipment fund with a starting figure of £300.



RESOLUTIONS RE ANNUAL AND WEEKLY SUBSCRIPTIONS  
=====

Please read the budget in conjunction with the following resolutions.

1. The committee recomend that the annual subscription is increased to £1.50.

We feel that this increase, the first ever, is neccessary in light of the need to balance the administration budget.. Even with this increase there is a budget deficit of £1.50.

2. The committee recomend that the weekly subscription is increased to 85p.

There have been a couple of increases in the cost of hiring the hall since the last increase in the weekly subscription. In addition the Hall Committee have indicated that a further increase will be neccessary to take into account the VAT on electricity due on 1st April 1994. An allowance for this increase has been allocated in the budget. Even with the increase to 85p the budget shows a small loss of £11.50.



BUDGET 1993-1994

INCOME

=====

Friday Nights - Club nights 13 wks @ 75p £ 243.75  
(25 per week) Club nights 29 wks @ 85p £ 616.25  
Xmas Party 30 @ £1.25 £ 37.50

-----  
£ 897.50  
-----

Events - Anniversary dance £ 85.00  
Day course £ 60.00  
Displays £ 75.00  
3 workshops 15 @ 85p £ 38.25

-----  
£ 258.25  
-----

Administration- Annual subs 39@ £1.50 £ 58.50  
Interest £ 15.00

-----  
£ 73.50  
-----

EXPENDITURE

=====

Friday Nights - Hire of hall 27 @ £16 + 1 @ £8 £ 440.00  
16 @ £18 + 2 @ £9 £ 306.00  
SIFD affiliation fee £ 23.00  
Tapes etc £ 20.00  
Insurance £ 28.00  
Squash £ 32.00  
Callers expenses £ 5.00  
Party £ 25.00  
Miscellaneous £ 30.00

-----  
£ 909.00  
-----

Events - Anniversary dance £ 85.00  
Day course £ 60.00  
Hall - practises £ 50.00  
Hall - workshops £ 30.00  
Gathering £ 15.00  
Miscellaneous £ 30.00

-----  
£ 270.00  
-----

Administration- Postage £ 25.00  
Phone £ 10.00  
Secretary's expenses £ 15.00  
Newsletters £ 15.00  
Scrapbook £ 5.00  
Miscellaneous £ 5.00

-----  
£ 75.00  
-----



# ANNUAL GENERAL MEETING OF THE SOCIETY FOR INTERNATIONAL FOLK DANCING

The Annual General Meeting of the Society for International Folk Dancing will be held on 4.30 pm, 27 November 1993 at YWCA House, Stone Road, Birmingham B15 2HH.

## Agenda

- Item 1. Apologies for absence
- Item 2. Minutes of the 1992 AGM
- Item 3. Matters arising
- Item 5. Chairperson's report
- Item 6. Treasurer's report
- Item 7. Auditor's report and consideration of the accounts
- Item 6. Appointment of Auditor
- Item 7. Honourary Life Membership
- Item 8. Motion:

With effect from 1 September 1994 the subscription rates be increased as follows:

Town member	£14.00	(at present	£13.00)
Joint town members	£19.80	(at present	£18.40)
County member	£10.50	(at present	£9.75)
Joint country member	£14.00	(at present	£12.00)
Junior member	£2.30	(at present	£2.15)
Life member	£165.00	(at present	£150.00)
Affiliation	£23.30	(at present	£21.65)

and that no life members are accepted between this date and 31 August 1994 except at the rate of £165.00

Proposed: Judith Payling

Seconded: Alan Morton

- Item 9. SIFD Constitution
- Motion: 9.1

In Clause 6 of the Memorandum of Association, replace "two auditors" by "an auditor"

In Article 37, first sentence, replace "Auditors" by "An auditor" and "their" by "his".  
In second sentence of Art 37, replace "auditors" by "auditor" twice.

Proposed: Judith Payling.

Seconded: Maggie O'Reagan.

### Motion: 9.2

Replace Clause 8 by 'The Executive Committee may whenever they think fit convene an Extraordinary General Meeting. An Extraordinary General Meeting shall be held within two calendar months of the receipt by the Hon. Secretary of a written request for such a meeting signed by twenty members, or one fifth of the members (which ever is the less). Such a written request shall include details of the business to be addressed at the meeting.'

Replace Article 9 by "The notice of, and agenda for, any General Meeting shall be sent to members not less than 21 days before the date of the meeting. The agenda shall specify the date, time and place of the meeting and shall include all motions, including those proposed by the Committee and, for an EGM, by the requisitioners of the meeting. For the AGM, members shall have any motion that is duly proposed and seconded placed on the agenda, provided the motion is received by the Hon. Secretary on or before the last day of September. In addition for the AGM, the agenda shall include items covering (a) reports of the Executive Committee and the auditor, (b) consideration of the accounts, and (c) election of officers and Executive Committee members for the coming year. The Chairman, at his discretion and subject to the necessary time being available after all business on the agenda has been dealt with, may accept motions, excluding those involving constitutional change, duly seconded, from the floor."

Proposed: Nick Green.

Seconded: Liz Mellish.



### Motion: 9.3

Replace paragraph 1 and the first three sentences of paragraph 2 of Article 27 by "The Chairman, Hon. Treasurer, Hon. Secretary and six ordinary members of the Committee shall be elected according to the following procedure. Any paid up member of the Society may be nominated by members as a candidate for one or more of these offices, provided that each nomination (a) is in writing signed by two members, (b) contains the written consent of the member to act if elected, and (c) is received by the Hon. Secretary on or before the last day of September. If the number of candidates nominated as aforesaid does not exceed the number of vacancies, candidates so nominated shall be deemed to have been selected. If the number of candidates exceeds the number of vacancies, an election shall be held and the Hon. Sec. shall send out voting papers. These shall be sent to members, and delegates of affiliated groups entitled to vote at the AGM that year, not later than 21 days before the Annual General Meeting."

Proposed: Peter Bransby,

Seconded: Jeanette Hull,

### Motion: 9.4

Replace the third sentence of Article 1 by the following "Honorary Membership may be conferred on any person in recognition of services to the Society on the passing at an Annual General Meeting of a motion to that effect. Any such motion, duly proposed and seconded, must be received by the Hon. Secretary on or before the last day of September and shall be placed on the agenda for the AGM."

In Article 9 after "constitutional change" insert "and those proposing Honorary Memberships"

Proposed: Jill Bransby,

Seconded: Peter Bransby.

#### *Explanatory Notes:*

1. The proposed amendment to Article 9 applies whether or not Motion 2 is carried.
2. The linked Motions 4 and 5 are a device to give members a choice of options in the situation where constitutional motions cannot be amended at the AGM.

### Motion: 9.5

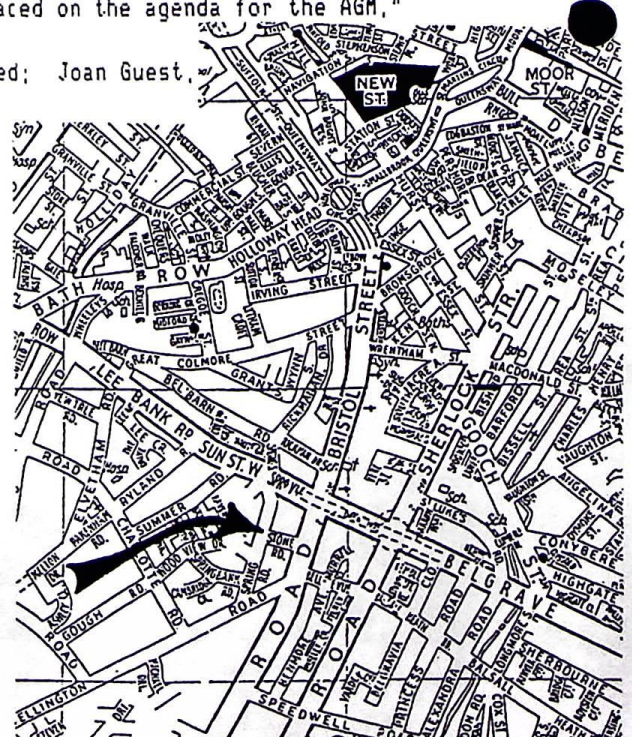
Replace last two sentences of the amendment of Article 1 proposed in Motion 4 by the following "In recognition of services to the Society, Honorary Membership may be conferred on any member who has been in continuous membership of the Society for at least 5 years, on the passing of a motion to that effect at an Annual General Meeting. Any such motion must be proposed by six members, all of whom have been in continuous membership of the Society for at least five years, must be received by the Hon Secretary on or before the last day of September and shall be placed on the agenda for the AGM."

Proposed: Frances Horrocks,

Seconded: Joan Guest.

- Item 10.      Announcement of new committee  
Item 11.      Any other business

followed by an **Evening Dance**  
led by Alf Garton  
7.00 to 10.00 pm





## THE SOCIETY FOR INTERNATIONAL FOLK DANCING

### CHAIRMAN'S REPORT FOR THE YEAR 1992/93

I wrote in last year's report that I was confident that we would be able to turn our financial situation around if we were able to accept some changes to procedure. You will see from the Treasurer's Report that the situation has improved considerably and my thanks go to all those who have helped in this achievement. It was especially heartening that we received donations from groups and individual members who value the work of The Society and wished to see it continue. We are not out of the wood yet and must re-invest for the future so that we can maintain a steady position.

I make no apology for starting on financial matters since our activities are partly dependent on money. However, we do have plenty of other resources, especially energy and commitment, and these seem to have been fully employed during the last busy year.

The Badge and Day Course Sub-Committee has been as active as ever and among its many activities this year was a weekend course in Armenian dancing with Tineke van Geel from the Netherlands. This was very well taught, well attended and, I hope, enjoyable and useful to members. My thanks to all the members of the Badge and Day Course Sub-Committee and in particular to Simon Guest who is resigning after five years hard work. We do all appreciate the amount of time and care that Simon has contributed and wish his successor well. We are grateful to Joan Guest, Ed. Whiteley and Kay Kedge who are leaving the Sub-Committee this year after serving us so well in the past.

The Music Sub-Committee, led by Janet Woolbar, has produced a new cassette *Dancing into Europe* (C8) which is designed for those who teach young children or anyone who needs simple dances from the countries in the EC. Old SIFD recordings were used for some of the dances, Nick Green and other members made some new ones and Anne Leach used her charm on some Irish musicians for the Irish track. Julian Sinton and Frank Flanagan provided their technical expertise. Janet has produced a book which contains instructions and notes on customs and costumes, which has been delightfully illustrated by Lesley Boorer. Janet gave a course last February to some primary school teachers in North Hertfordshire who needed just this sort of information so we can expect that this will be very useful in the future. Thanks to all involved in this venture and to Pam Khan who continues to sell all the cassettes and books.

Jeanette Hull ably organised the social events at the Eastbourne Festival in May. There was a French Evening, a general Social Dance and a Beginners' Dance, which were well received thanks to Simon and Joan Guest, Hugh Wood and Jeanette Hull. Next year we are also organising the International workshops as well as continuing to organise the Social events so please book the event in your diary for the next May Day bank holiday.

The West Midlands Branch held a 20th Year celebration weekend at Avoncroft College, Bromsgrove in September when they danced, visited craft centres and museums and reminisced over the last 20 years of fellowship and dancing. I thank the West Midlands for their contribution to the Society in the past and wish them well in the future. Thanks also to Frances Garton who is resigning as Secretary of the Branch. We wish her successor well and hope that Frances and Alf enjoy their retirement in Devon.

Several 'Weekends Away' were again organised by Jack Richardson and Roy Clarke. Thanks Jack and Roy - these are appreciated and give members a chance to dance and walk together 'away'. At the Llangollen International Musical Eisteddfod, Frances Horrocks was a judge for the first time, following in the late Lucille Armstrong's footsteps. Another 'away'



event was a Safari in Essex held on one of the coldest August Sundays on record. Despite the cold, and problems with bridges, dancing took place on a number of attractive village greens. My thanks to George Sweetland and Ted Hall who organised the event, Tina Stone for playing the music, and to members who braved the weather to show the SIFD banner, especially the Spanish Group who turned out in force.

Back in London, the Sunday dances have continued to flourish under Anne Leach's able administration. During the Summer some of the dances had to be held in Trefusis due to the refurbishment of the Main Hall (now called the Kennedy Memorial Hall) and these turned out to be very friendly occasions, with a smaller attendance but a nice atmosphere. The SIFD band, led by Wilf Horrocks, has added to the pleasant ambience at the dances (whether upstairs or downstairs). We also thank Malcolm O'Brien-Acheson who sets up the amplification equipment before every dance. Jeanette Hull organised the Beginners' Dance, held in October which was expertly led by Fiona Howarth. I understand that nobody sat down all evening!

A number of groups put on displays at the Victoria Embankment Gardens this Summer. These events were coordinated by Kay Kedge. Thank you to Kay and all the participating groups - its a lovely platform for our dancing. There have been numerous dances, workshops, safaris, classes and courses held throughout the country this year and, as well as thanking all the teachers and organisers, we should remember to thank Lily Avery and the *News* team (Doug and Maureen Wells and Michael and Edwina Holdup) because, without the production and distribution of this invaluable magazine, we wouldn't know about all these events.

The Ex-Officio members of the Executive Committee: Lily (News Editor), Alan Morton (Membership Secretary) and George Sweetland (Publicity Officer) continue to work very hard on behalf of the Society. Alan does a meticulous job processing the details of the 645 members and George, despite having his budget cut, finds ways of publicising the Society, including that of taking members into deepest Essex.

After years of hard work Kay Kedge has passed the SIFD shop onto Roy Bowtell. We wish Roy good luck with this new venture and thank Kay again. I wonder if we will recognise her arriving at events without cardboard boxes in her arms? There are so many people I would like to thank but lack of space prevents me from mentioning their contributions in this report. However, I would like to thank the members of the Executive Committee who have worked exceptionally hard and especially Judith Payling, our efficient Treasurer, and Nick Green who is retiring from the position of Secretary.

I'd like to complete this report on a sad note by reminding members of the deaths of Philip Thornton (30 November, 1992), Dennis Hunt (7 February, 1993), 'Pug' Cyriax (14 February, 1993), Lillian Galatis (15 August, 1993) and John Sayers (15 September, 1993). Let us continue to give thanks for their individual and unique contributions to the Society by continuing to dance - often, and with style.

Jill Bransby.



## TREASURER'S REPORT

The accounts for year ending 31-7-93 are attached. They show a £1,214 surplus of income for the year. After the worrying deficits of recent years a surplus is obviously very satisfactory and heartening. The surplus demonstrates that the Society can support itself financially and that it is no longer on a downward path to financial extinction. Our reserves would have been extinguished within only a few years if our pattern of deficits had continued.

The surplus has been achieved through economies made wherever possible. In some cases this involved extra work by particular individuals. In addition, members and groups, heeding the Society's financial position, have made donations to our funds. We are most appreciative of the efforts and support of all concerned.

As a part of the economies referred to above no investment was made during the year in promotional items. Expenditure on further cassettes etc. for resale was minimal. Our sales revenue from these sources has therefore declined. It is important that we should be able to invest in these items, both as a source of revenue and as a means of promoting the Society and its objectives. Hopefully our financial stability/recovery can be sustained so that we may now invest in these and other projects that further the interests of international folk dancing.

All appropriate efforts will continue to be made to keep the Society "in surplus" (and further donations have been received for which again thanks are expressed). To this end, and in order to hopefully recoup little by little the recent deficits, and establish a sound financial base for the future, the Committee have agreed to propose a subscription increase for the year 1994/5.

I have made little comment on specific items shown in the accounts, which I hope are self explanatory. However I will be pleased to answer members' questions at the AGM.

Judith Payling  
Honorary Treasurer.

November 1993.



**SOCIETY FOR INTERNATIONAL FOLK DANCING**  
**INCOME AND EXPENDITURE ACCOUNT**  
**FOR THE YEAR ENDED 31st JULY 1993**

	£	£	£	<u>YEAR ENDED 31st JULY 1992</u>			
	£	£	£	£	£	£	
<b>INCOME</b>							
<b>Membership Subscription</b>							
Received during the year (net of Life Membership)		£7,975.85			£4,285.20		
Add: received in Advance during previous year		370.90			436.15		
		<u>8346.75</u>			<u>4721.35</u>		
Less: received in advance during current year		2598.73			370.90		
		<u>5748.02</u>			<u>4350.45</u>		
Add: transferred from Life Membership Receipts Fund		79.70			65.70		
			£5,827.72				£4,416.15
Investment Income			210.29				298.64
Sales of Records, Cassettes and Books			922.86				1525.81
<b>Sales of Promotional Items</b>							
Tee-shirts: Receipts	237.90			281.34			
Less: Cost after adjustment for stock	<u>229.60</u>	8.30		<u>235.52</u>	45.82		
Sweatshirts: Receipts	104.00			328.00			
Less: Cost after adjustment for stock	<u>88.20</u>	15.80		<u>276.73</u>	51.27		
Christmas Cards: Receipts	97.25			138.15			
Less: Cost after adjustment for stock	<u>76.14</u>	21.11		<u>109.63</u>	28.52		
Notelets: Receipts	51.70			74.80			
Less: Cost after adjustment for stock	<u>35.77</u>	15.93		<u>48.91</u>	25.89		
Bags: Receipts	75.00			225.90			
Less: Cost after adjustment for stock	<u>62.25</u>	12.75		<u>211.61</u>	14.29		
Mugs: Receipts	0.00			18.40			
Less: Cost after adjustment for stock	<u>0.00</u>	0.00		<u>14.45</u>	3.95		
Histories: Receipts	0.00			9.00			
Less: Cost after adjustment for stock	<u>0.00</u>	0.00		<u>36.37</u>	( 27.37)		
Badges: Receipts	13.50			18.90			
Less: Cost after adjustment for stock	<u>12.45</u>	1.05		<u>19.92</u>	( 1.02)		
Car stickers: Receipts		7.80			5.40		
Sales of Videos: Receipts	100.00		82.74	169.70			146.75
Less: Expenditure	<u>23.22</u>		76.78	<u>112.48</u>			57.22
Donations Received			368.40				100.50
			<u>7488.79</u>				<u>6545.07</u>
<b>Less: EXPENDITURE</b>							
Administration		746.68			1060.80		
SIFD News		3485.79			4023.41		
Publicity		230.58			756.85		
Insurance		499.41			403.87		
Production of Cassette C7		0.00			566.49		
Prod'n and purchase of other books, records & Cassettes		80.00			196.80		
<b>Sunday Dances:</b>							
Rent	1050.00			1060.00			
Expenses	<u>407.00</u>			<u>468.00</u>			
	1457.00			1528.00			
Less: Receipts	<u>1735.25</u>			<u>1473.00</u>			
Net (Profit) / Loss		( 278.25)			55.00		
<b>Daycourses:</b>							
Rent	920.50			966.00			
Expenses	<u>298.75</u>			<u>270.00</u>			
	1219.25			1236.00			
Less: Receipts	<u>909.00</u>			<u>1254.00</u>			
Net (Profit) / Loss		310.25			(18.00)		
<b>Silver Badge Examinations</b>							
Rent	129.50						
Less: Receipts	<u>70.00</u>	59.50			0.00		
<b>Beginners' Dance:</b>							
Rent	90.00			120.00			
Less: Receipts	<u>98.4</u>	( 8.40)		<u>134.50</u>	(14.50)		
<b>Teachers' Examinations:</b>							
Rent	20			155.50			
Less: Receipts	<u>0</u>	20.00		<u>54.00</u>	101.50		
Depreciation		374.00			552.00		
Loss on Equipment Sale		24.00			0.00		
Fees for SIFD Teachers at Groups' Courses		579.37			352.50		
Miscellaneous Expenses		82.07			325.84		
Capitation Fee paid to Branch		69.00			49.20		
			6274.00				8411.76
<b>NET SURPLUS OF INCOME/ EXCESS OF EXPENDITURE</b>			<u>£1,214.79</u>				<u>£1,867</u>



# SOCIETY FOR INTERNATIONAL FOLK DANCING

## BALANCE SHEET AS AT 31st JULY 1993.

	£	£	AT 31st JULY 1992	£	£
<b>CAPITAL ACCOUNT</b>					
<b>GENERAL FUND</b>					
Balance at 1.8.92	£6,114.78		£7,981.47		
Add: Surplus/Deficit of Income for the year	1214.79		(1866.69)		
<b>LIFE MEMBERSHIP RECEIPTS FUND</b>		£7,329.57		£6,114.78	
Balance at 1.8.92	748.82		544.52		
Add: receipts during the year	210.00		270.00		
	958.82		814.52		
Less: Included in Income and Expenditure Account	79.70		65.70		
		879.12		748.82	
<b>LUCILE ARMSTRONG MEMORIAL FUND</b>					
Balance at 1.8.92	626.12		591.19		
Add: Interest and Dividends received during year	67.52		84.93		
	693.64		676.12		
Less: Sponsorship of Prize at Llangollen	50.00		50.00		
		643.64		626.12	
		<u>£8,852.33</u>		<u>£7,489.72</u>	
<b>Represented by :</b>					
<b>Costumes</b>		1296.00		1296.00	
<b>Equipment</b>					
Balance at cost / valuation at 1.8.92	5821.90		5821.90		
Less: Disposal, at cost	485.00		0.00		
	5336.90		5821.90		
Less: Accumulated Depreciation	4262.90		4199.90		
		1074.00		1622.00	
<b>Stock of Promotional Items</b>		1309.19		1813.60	
<b>Debtors</b>		63.56		16.52	
<b>Payments in Advance</b>		47.50		0.00	
<b>Investments :</b>					
General Fund	6263.84		2119.55		
Lucile Armstrong Fund	673.53		617.55		
		6937.37		2737.10	
<b>Bank Current Accounts :</b>					
General	1066.98		123.82		
Summer School	10.00		10.00		
		1076.98		133.82	
<b>Cash Balances</b>		328.96		599.95	
		12133.56		8218.99	
<b>Less : Creditors and Receipts in Advance</b>					
Creditors	50.00		358.37		
Receipts in Advance	3231.33		370.90		
		3281.33		729.27	
		<u>£8,852.23</u>		<u>£7,489.72</u>	

## REPORT OF THE AUDITOR

I have examined the foregoing Balance Sheet and Income and Expenditure Account, with the books and records of the Society, and certify that they present a true and fair view of the Society's affairs for the year ended 31st July 1993.

Denis McCarthy FCA.



Visit to Bingen (Germany) September 1994  
=====

Rainmakers has been invited to send a team to display at the wine festival at Bingen (one of Hitchin's twin towns) in September 1994. Jill and Clive met Klaus and Inge from the Bingen twinning committee and got further details of the opportunity that is on offer. (Bingen is situated on the Rhine, at the point where a tributary river joins it. (It's about 50 miles West of Frankfurt, if I understood correctly))...

The whole festival is from Sat 3/9 to Sun 11/9. The first weekend, there is a folk festival, which is where the main display (or displays) would be. There will be a large fireworks display on the Saturday evening. During the week, there would be an opportunity on the Monday or Thursday evening to do a performance at the old peoples home, and also the possibility, if we wished, to dance in the "wine castles" (Large marquees where the wine festival is held). There is then a parade on the Sunday of the second weekend which we could join in if we wanted to. If anyone wanted to go for just the start of the period, that would be quite ok with them.

This visit would differ from the Nuits St Georges trip in that it would not coincide with a general visit from Hitchin. All accommodation would be provided by host families (we were assured that there will be no problem at all with language, either with the host families or around the town), but we would have to make our own travel arrangements. Offley Morris went last year and said that it cost them about £45 per head for the ferry, plus sharing cost of petrol (Jill observed that the Chunnel should be open by then, which might be an interesting alternative to the ferry). They took about 10 hours driving to get there and said that it wasn't a bad journey at all. They also said how much they enjoyed the whole trip!

We would have a free choice of what dances we wanted to display, though they would like there to be some English dances among them. Since Bingen is also twinned with towns in France, Italy and the former Yugoslavia it could be appropriate to do dances from these countries together with some English dances.

Someone from Offley Morris will be coming to Rainmakers AGM to give us a first hand account of what the trip was like for them.



# Rehearsals

Sun Jan. 9th 2-4

16th

or 30th 2-4

Wed. Feb. 9th 8-10

Tues. Feb 22 8-10



Saturday 5th March  
Hitchin Town Hall



## STAPLERS COUNTRY DANCE CLUB

Hitchin Gathering

2.15 – 4.30 pm  
AFTERNOON DISPLAYS  
of dance, music and song  
in the folk tradition  
Adults £2, Children £1

7.30 – 11.00 pm  
EVENING DANCE  
Bernard Chalk and the Blue  
Mountain Band  
Price £5 with supper

For details phone:  
Letchworth 677916  
or Stevenage 358001

Advance Publicity  
in the North  
Herts Diary.

Rainmakers' Rehearsals for the Hitchin  
Gathering, March 5th 1994.

Sundays, January 9th, 16th, 30th  
2.00 – 4.00 at Radwell Village Hall.

Wednesday, February 9th 8.00 – 10.00 p.m. at  
Radwell Village Hall.

Tuesday, February 22nd. Dress Rehearsal  
at the Mormon Church Hall, in  
Buckthorn Avenue, Stevenage. 8.00 – 10.00



RAINMAKERS ANNUAL GENERAL MEETING

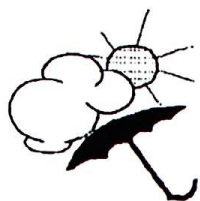
FRIDAY 3rd DECEMBER 1993 at 8.00 pm

To be held at 'Red Gables', Benslow Path, The Avenue, Hitchin

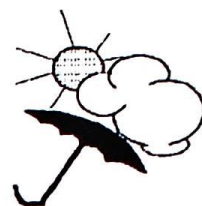
AGENDA

1. Apologies for absence
2. Minutes of 1992 A.G.M.  
Minutes of 1992 E.G.M.
3. Matters arising
4. Chairman's remarks
5. Secretary's report
6. Treasurer's report
7. Appointment of auditors
8. Fixing of Annual and Weekly subscriptions as per attached  
budget and proposals
9. Election of officers and committee members
10. Hitchin Gathering
11. Any other business





# THE RAINMAKERS INTERNATIONAL FOLKDANCE GROUP

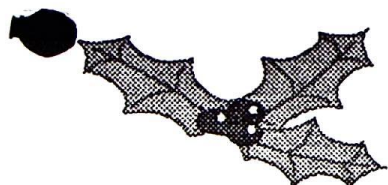


NEWSLETTER No. 8

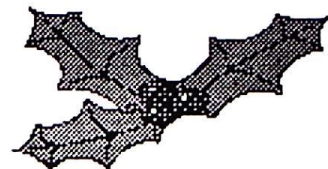
Christmas 1993

Rainmakers is a club that exists to enjoy folkdancing from all over the world. We meet most Fridays at 8.00 pm in St. Michael's Church Hall, Letchworth, Hertfordshire.

For further information contact : Belinda (Chair.) 0462 455711 or Mark (Sec.) 0707 327797



MERRY CHRISTMAS  
HAPPY NEW YEAR  
TO  
ONE and ALL



Display: Aldenham Womens Institute, Memorial Hall, Letchmore Heath.

## FUTURE EVENTS

### RAINMAKERS

Tue 14th Dec 20.00-22.00	Display: Aldenham Womens Institute, Memorial Hall, Letchmore Heath
17th Dec 20.00-23.00	Rainmakers Christmas Party (bring food or drink )
Sat 18th Dec	Display & invitation to Allan & Greta Gibson's Anniversary Dance at Pixmore School
Wed 22nd Dec	Display: St. Andrews Old Peoples Home, Hitchin
Fri 31st Dec	Extension Warming Party at Belinda & Martin's (bring food or drink )
Sat 1st Jan 19.30-23.30	Dance at Ickleford Village Hall (bring food )
Sun 9,16,30th Jan 14.00-16.00	Rehearsal for Hitchin Gathering Venue TBA
Wed 9th Feb 20.00-22.00	" " " " " "
Tue 22nd Feb 20.00-22.00	" " " " " "
Fri 11,18,25th Feb & 14th Mar 21.30-22.00	" " " " " "
Sun 10th April 19.00-22.00	SIFD Dance at Cecil Sharp House Rainmakers are the Hosts



## OTHER ORGANISATIONS

Sat 11th Dec 19.30- ?	Herts. Dance at Old Welwyn Civic Hall-- John Lagden & the Orange & Blue
Thu 16th Dec 19.30-22.00	Roundabouts Christmas Party (bring food)
Sat 5th Feb 19.30-23.00	Staplers Spring Dance at Westmill Community Centre, Hitchin with Mick Spenceley & Two's Company
Sat 5th Mar 14.15-16.30	The Hitchin Gathering
19.30-23.00	Bernard Chalk & Blue Mountain Band
Sat 12th Mar 19.30-23.00	Roundabouts Dance at the Mormon Hall, Stevenage with Brian Jones & the Boys of Oakhill

## DANCING is "TOO 'ARD " for ANNIE

*I wasn't happy* in P.E. or dancing lessons as a child. I distinctly remember never getting off the back row at the tap and ballet class and being told off for chewing (!) the hem of my tunic. I never got to wear the fancy costumes or appear on stage. I just accepted the idea that I was born with two left feet. I didn't really enjoy the Twist or Rock and Roll either.

But being over fifty liberates you from accepting childhood labels. So, when an acquaintance of mine suggested that I come along to Rainmakers, I thought "what the hell" - and came. I loved the dancing and the music from the word go, but felt dreadfully out of place. "Relax, relax" kindly partners variously hissed, whispered and even yelled at me. I froze. For months I thought it would never come right. All would go swimmingly for a few steps, then I'd relax too much and whoops I'd be off in the wrong direction and one or two would glare, though most just laughed with me. I couldn't remember the names of the dances, (neither do most of us! Ed.) what music went with what. I go out

of breath. I didn't just have two left feet - at times I felt I had feet with entirely different labels to anyone else.

What patience other members showed. How kind and helpful they were. How encouraging. And it happened - I finally did a whole dance without looking at someone else's feet. I was like a child - wanting a certificate or a note to take home to my Mummy.

I recognized the feelings easily since I work with children who are clumsy, physically and socially; who get very confused by verbal instructions; who never seem to understand what's going on naturally; who find a thousand and one very ordinary things "too 'ard". Sometimes it is difficult to really understand how life must seem to them but on club nights I often feel like a High Wick child.

As my confidence and pleasure in the dancing grew, I wanted to share the joy of dancing with the children. I thought it might be good too to share my frustration - to let them see that a grown up could also find things hard and need the help of friends to get it right.

I made up a walking "dance" to the tune of "She'll be Coming Round the Mountains". Staff and children did it impromptu in a school meeting. Most of them seemed to enjoy it. But my own dancing isn't nearly good enough - I wanted them to see real dancing. So, I took a deep breath and asked if some club members would come to High Wick and dance with me. I was deeply touched by the prompt and enthusiastic response. After all, there was nothing to be gained for the club members- it was not a public display and audience reaction was going to be unpredictable. There was also no chance to display real skill for the dances had to be very simple.

I made some suggestions for the programme to Jill. I was sure I wanted to do Walinki with the children themselves - and that anything with stamping and clapping in it would get a response. She worked out a lovely set of dances on that basis - and included something "too 'ard for Annie" - not much of a challenge that.

We were having a hard time at work. Lots of the children were "high" and we'd had a lot of sta



absences but colleagues thought it would cheer us all up. Perhaps they too would enjoy seeing Annie in a new light!

It worked. It worked beautifully. Despite the fact that the Middles, whose classroom we would be using went into hysterics at the thought - "But it's our classroom and we need it". H. went around talking about the singing - no, H. it's dancing. Just as the dancers arrived C. had a tantrum and G kicked him in the face as we was conveniently lying on the ground at the time.

But once we started, they were entranced - and I have their faces on video to prove it. They understood

perfectly Jill's instructions about shouting (always a good thing to have a legitimate shout), and clapping. A. walked out - but was quickly walked back in again. H. and J. wouldn't do their dance. But by and large it was fine and they did manage Walinki. Great.

I hope most club members will have had a chance to see the drawings that the children made a few days later, and a look at the photos and perhaps even the video. I guess most of you would have come to dance - only the time was awkward. My thanks go to you all - not just the few who were needed on the day. The thanks are

for the pleasure you have introduced into my life and through me into the lives of the children I work with.

**Annie**

## **Rainmakers Demonstration at High Wick School, Stevenage on Monday 18th October**

### **Participants: Jill, Barbara, Annie, Adrian, Roy and Terry**

We all assembled at the school at about 14.45 hrs. with some trepidation, as Annie (the School Principal) had previously warned us of possible negative reactions from some of the children (age range 5 - 10 yrs.). The high perimeter fence and protected windows enhanced the feeling that this might prove to

be a challenge!

The school is small, about 12 pupils, with a staff/pupil ratio of nearly 1/1. The building is quite new and with a light and airy aspect.

We danced Hora Hadera, Mayim Mayim, Alunelul, Hashual, Walenki, finishing with Musica Nisheret. It was well received by our audience especially when we included some

of the children and staff in a simplified version of Walenki - there were no adverse reactions, our fears were unrealised!

Afterwards we refreshed with tea and biscuits and then Annie showed us over the school which is partly residential.

We all felt the afternoon was very worthwhile and may be repeated in the near future.

**Terry**



# RAINMAKERS VISIT to NUITS St. GEORGE

**In August**, Rainmakers did a display in Hitchin town hall for visitors from one of Hitchin's twin towns - Bingen in Germany. Because our visitors and the twinning committee enjoyed our display so much (I'm quoting their words!) we were issued two further invitations.

The Bingen twinning committee asked if we would be able to do a display at a wine festival in Bingen in September 1994 (of which more later in the next newsletter) and we were invited by the Hitchin/Nuits St Georges link committees to visit Nuits in October 93 and perform some dances at the "Fete du Vin Bourru" (Festival of the New Wine).

Unfortunately there were not quite enough dancers wanting and able to go to France at that time and at such short notice, so we had to decline the opportunity to display. They very kindly invited those of us that still wanted to go to join the group visiting Nuits from Hitchin even though we wouldn't be giving a display. Two of our members: Kathy Molesworth and Clive Bach, decided to go.

The trip commenced at 5:00 am (yes really) on Thursday 21/10. There were 25 of us (aged from about 13 to about 70) on a 50 seater coach, so there was plenty of space for everyone (the three teenagers immediately bagged the back seat, of course). Our two drivers were very friendly, making tea and coffee whenever anyone wanted, and we arrived quicker than expected at Dover, and were fortunate to be able to get on an earlier ferry than planned.

The crossing was very smooth and we were surprised to see the French coast after what felt like only minutes at sea. Nearly the whole trip down through France was on "Autoroutes" (Motorways,

except the scenery was much better and much more interesting than on the M1!), and with a video of "Kindergarten Cop" (a comedy starring Arnold Schwarzenegger!) and an excellent lunch at a French motorway service station (why can't our service stations provide that quality of food?) the journey passed very easily - much to the relief of those who had not been on one of these trips before and were expecting a 12 hour coach journey to be rather long and tiring.

We were greeted by the Nuits St Georges Twinning committee at the "Centre Sociale" with a glass of Kir (Creme de Cassis (Blackcurrant liqueur) and white wine) and introduced to the hosts we would be staying with. (Nearly all the hosts spoke very good English, and those of the visitors (most, I'm ashamed to say) who didn't speak much French were accommodated with a host who did speak English). We were also given a timetable of the visits, meals, trips etc that had been laid on for us.

There were a couple of evenings when we ate with the host family, two evenings when special dinners were laid on, a lunch at the Ecole Militaire, a trip to the Jura mountains (very beautiful, with all the autumn colouring on the trees and snow on the mountains) - with another excellent lunch provided (I put on seven pounds in the four days we were there!), a reception with the Mayor of Autun (twinned with Stevenage) and another one planned at Chagny (twinned with Letchworth), though because of problems with the coach this had to be cancelled, and we were treated to a lunch in a restaurant in Nuits instead. By that time, we were mostly rather relieved to have some time to just wander round Nuits instead of going off to Chagny! And I'm sure I've forgotten a number of other visits that were laid on for us.

At the Fete du Vin Bourru itself

there were performances by some Catalan singers and by the local brass band (who were very good). This is where we would have been performing, had we been able to get a team together, to around a hundred or so visitors at any one time, I would estimate. It was also possible to taste some very nice wines (I was surprised that my comparatively uneducated palate could tell a big difference between an ordinary "appellation controlee" and a "premier cru" and that a "grand cru" was even better (but at a price specially reduced to around £20 per bottle for the festival, it should have been!) By a most unfortunate coincidence, there was not quite enough for 2 glasses in the bottle when he poured me the grand cru, so he gave the traditional Gallic shrug and poured the rest of the bottle into my glass! What a hardship!

It was also possible, on the Hitchin stand, to try Green King beer and a variety of English wines, and apparently we sold all the bottles of English wine that we took, even after the French had tasted them!

Our two intrepid representatives were staying with Monsieur and Madame Faiveley, who, it turned out, own one of the largest wine producing companies in Burgundy. We were given our own private tour of the cellars - holding around a million bottles of wine just after the harvest, apparently. Really quite impressive.

The Nuits St Georges twinning committee were very keen on the possibility of Rainmakers sending a team to display next year. Given the hospitality and the welcome that we received this year, I can guarantee that my name will be first on the list!

**Clive**



Tuesday, 14th December 1993,  
Rainmakers at Aldenham W.I. Christmas Party.

About two years ago the secretary of Aldenham Women's Institute wrote to ask whether the Rainmakers would go to their Christmas Party on December 14th 1993, to give dancing displays and introduce some joining-in dances as the members had enjoyed it so much when we went there in 1990. We accepted this invitation, so, despite it being a very busy time of year, twelve Rainmakers, dressed in a variety of International costumes, made their way to a hall in Letchmore Heath near Radlett (South of St. Albans). It was a wet, dark night but we all found our way through the lanes in time to start dancing at 8.30 p.m. as requested.

The ladies were still consuming a knife and fork supper so we had a little time to chat amongst ourselves before dancing could begin. We were warmly welcomed but, as the party had to end at 9.30 p.m. time was short so we could only give two twenty minute spots instead of one of 45 minutes and another of 20 minutes after an interval. However, the W.I. ladies admired our costumes, enjoyed the music and dancing and some of them joined in when invited. We were also given very nice refreshments and a small donation for the club's funds. We felt a bit disappointed not to have danced more but glad that



they had genuinely enjoyed their party after we had travelled so far.

### Programme.

Alunelul

Nigoono Shel Yossi

### Tarantella Rivilisi

Sicillian Tarantella

Fyrmanna Schottische

### Rav Brachot

Untersteirer Ländler

Zagrodnik

Trojky

### Tesusita En Chihuahua

Horlepiep

Erev Cidera

Maori Stick Dance. (omitted. Lack of time)

### Ox Dams

Walunki

Musica Nisherat

Dances underlined are display dances.  
Others are join-in dances.



Friday, 17th December 1993.

Rainmakers' Christmas Party. 8.00 - 11.00p.m.

As usual, the last club meeting of the term was a party night. Most members were present and nearly all wore a costume to make the evening more festive. We took along our contributions of food and drink to be consumed during a longer than usual interval. The committee had organised a raffle.

During the evening Till put in an amusing item between the programme of requested dances. We were divided into four teams. Then Till played the tune "Heigh Ho, Heigh Ho, Its off to work we go" from Snow White. In a short while we had to think of an international dance that could be fitted to that tune and then dance it. It was surprisingly difficult but it was entertaining to try. Till marked each team as if it was competing in a skating competition giving marks out of six for "Technical Merit" and "Presentation". That caused some laughs!

Whilst the interval was on we, as a club, thanked Till for teaching and organising us throughout the year and gave her a Christmas present.

We also thanked our committee for their work.



# Programme for Christmas Party.

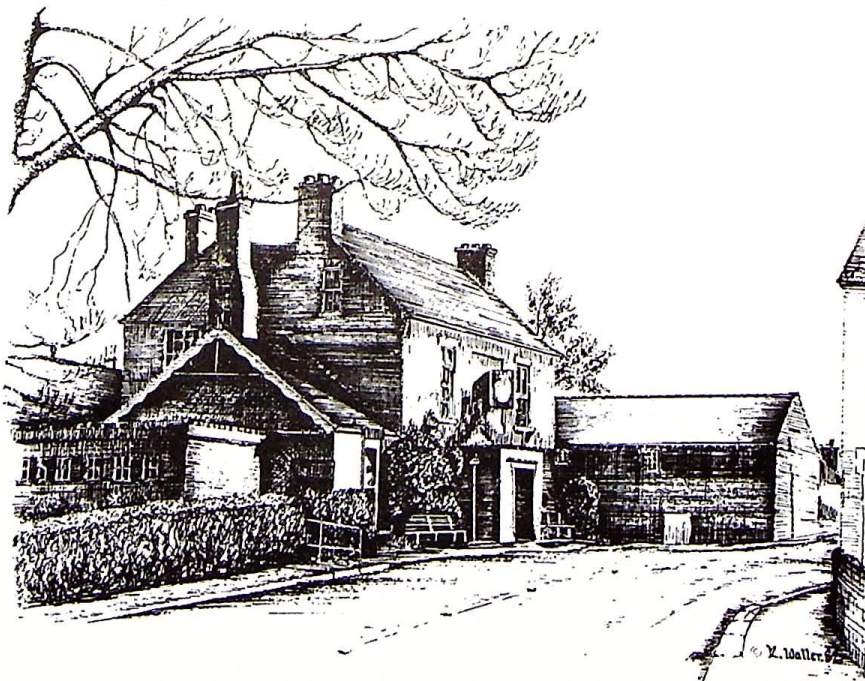
Little Boxes  
Brande de Cosnay  
Dublin Polka  
Alexandrovsky  
Untersteirer Ländler  
Orient  
Väva Vadmal  
Jesusita en Chihuahua  
Erev Shabbat  
Doudlebska Polka  
Horlepiep  
Neopolitan Tarantella  
Mexican Hat Dance  
Gerakina  
Kreuz König  
Never on a Sunday  
Brande à Six de la Châtre.  
Hora Femeilor  
Dreisteirer Ländler  
Santa Rita  
Mexican Waltz.  
A Ja Taka  
Quatre Pieds de Falaise à Puys.  
Rav Brachot  
Ba Pardess.



Silver Wedding Party.  
Saturday, December 18th 1993.

Alan and Cneta Gibson, known to some of the Rainmakers as keen English dancers, (Alan is also a Caller and a Morris dancer) asked a group of Rainmakers to dance at their Silver Wedding Party held at Pixmore School, Letchworth, to entertain their guests. The Offley Morris Men were also invited.

A small group of Rainmakers went along and performed for about fifteen minutes. We were then invited to stay for supper and the rest of the evening, which was a Barn Dance.





Dear Rainmakers,

Thank you all for dancing  
at our Silver Wedding party. All  
our guests enjoyed your dancing  
and costumes.

We didn't expect a present  
as well, but thanks for the lovely  
vase you presented us with.

Happy dancing in '94,  
Alan + Greta.



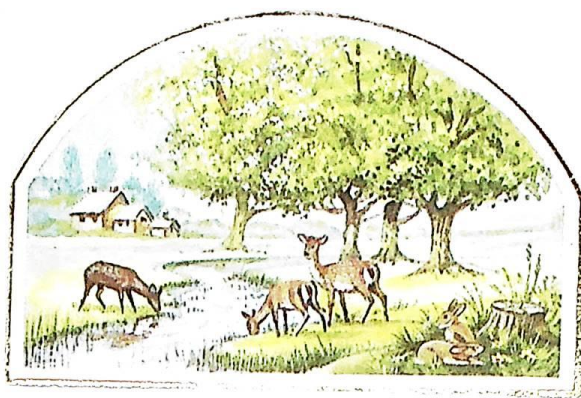
To The  
Rainmaker,

Season's greetings  
and best wishes  
for the  
New Year.

Many Thanks  
St Andrews

Card from  
St. Andrews  
received in  
New Year.





THANK YOU  
SO MUCH



Card received from  
Peg after the death  
of her husband in  
December.

Friday, December 31st 1993.

Belinda and Martin's Extension Warming  
Party.

Instead of us having a New Year's Eve party at the club as had been mooted, Belinda and Martin very kindly invited the Rainmakers to their home, to dance in their new extension. I was unable to attend but I gather that many did and they had a lovely time with most people staying on to see in the New Year, complete with First Footing.



from Peg.

Just to say a big  
Thank you for your  
kind thoughts and  
cards.

It's comforting to know  
that one has such nice  
friends at times like  
this.

Hoping it's not too  
long before I see you  
all again.

Love from Peg.

Card received from  
Peg after the death  
of her husband in  
December.



Saturday, January 1st 1994.  
The Capricorns Dance.

You can't stop the Rainmakers getting together to party and dance, it seems. Roy had the idea of organising a simple dance at Ickleford Village Hall to celebrate the birthdays of three club members, (Tanet Moya and himself) on or near New Years Day. Friends from the Staplers and Roundabouts also went along. We all took food and drink and made a small contribution towards the cost of the hall and band. Our hosts generously provided the rest and did much of the work.

We had a very jolly evening, dancing to the music of Cloudburst Band and tapes. Our M.C.'s were Jill Bransky and Pat Gray. During the evening we were entertained by songs from a lady called Steve Fletcher and Dave Garner.

Roy Bowtell and Sandra Welsh had also organised some quizzes - pinned to the walls for us to peruse in odd moments. The clues were to the names of English dances. We also tried to recognise our fellow dancers from photographs taken in their childhood or youth.



Sally Texeigyan 22/2/96

## Gauguin's view may fetch £4m

CHRISTIE'S unveiled in London yesterday the most seductive Breton period painting by Paul Gauguin to come to auction in two decades, an early 1888 view of the Aven Valley seen over the village of Pont-Aven, writes Godfrey Barker.

Estimated to fetch between £3.5 million and £4.5 million in New York in May, it reflects the high colour of the sunbaked months in Martinique which the artist spent in 1887 until dysentery forced him home to France.

Broke, unable to afford Montmartre, he retreated to Brittany for six months in which this work was created.

The painting is the highlight of modern pictures from the Jack Koerfer collection in Switzerland. Koerfer, who died in 1991, was an Ascona-based industrialist who owned 20 per cent of BMW.

Among other spectacular works to be sold in a first tranche in New York is a Fauve landscape by Vlaminck of 1905, a View of the Island of Chatou, estimated at £2 million to £3 million, and two early Picassos — an intimate portrait of a needlewoman, *La Couscouise*, in rose pink (1907), and a *Violin, Bottle and Glass* (1913).



Gauguin's view of the Aven Valley seen over the village of Pont-Aven, which is up for auction in New York in May. It is the highlight of modern pictures from the Jack Koerfer collection. The works in the background are by De Vlaminck, Picasso and Leger Picture: Eric Roberts



The latest Rainmaker, Rosie Gee Lansbury was born recently. Her parents are Belinda (our Chairman) and Martin Lansbury.  
Congratulations from the club.

### Announcing a Baby Daughter

She's Named ROSIE GEE LANSBURY

She Arrived On 8TH FEBRUARY 1994 @ 10.13pm

She Weighed 8lb 5oz

She Belongs To BELINDA & MARTIN





Rehearsals for Vava Vadmal to be danced  
at Hitchin Gathering on March 5th 1994.



The display team + one musician at the Dress  
Rehearsal - February 22nd 1994.



lined up to begin.

















At the Dress Rehearsal, February 22nd 1994  
when many of the dancers had been at the L.W.T.  
studios all day.

Photos given by Jill,



The 36th Hitchin Gathering.  
March 5th 1994. 2.15p.m.

**S**taplers



**Hitchin Gathering**

Once again Hitchin Town Hall was filled to capacity by people looking forward to watching teams of folk dancers from Hertfordshire, neighbouring



## THE 36th HITCHIN GATHERING

Saturday 5th March 1994

### Welcome!

Welcome to the Stapers 36th Hitchin Gathering, both audience and participants.

When organising its annual Gathering, the Stapers Country Dance Club is, indeed, fortunate to be located in Hitchin, surrounded as it is by an area rich in talented groups and individuals who actively enjoy traditional folk dance and song.

These enthusiastic performers have always formed the backbone of the afternoon's display, providing a colourful and lively programme of entertainment, clearly indicating to you, the audience, that song and dance in the folk tradition is alive and well while also promoting the aims of the English Folk Dance & Song Society.

Indeed, one of the hardest tasks for the organising committee is not who to invite but who to leave

out. It is also testimony to the high standard of their displays that even in times of recession the Town Hall is filled to capacity, with many regular visitors turning up early to ensure a good seat. We are sure 1994 will be no exception.

### Thanks

We should like to thank Roger Nicholls and the Orange & Blue Band for providing the afternoon's music, a task requiring many hours of practice, and Yvonne Limbrick for the children's dancing. Our thanks go also to our Compère, Stan Taplin, for linking the show together, to the Hitchin Rangers and Guides for providing refreshments (to performers and audience alike), and to FolkDisco for the PA system.

Finally, we should like to take the opportunity to say a special 'thank you' to you, our guests and our audience: for, without you, there would be no Gathering.

Don't forget that here, this evening from 7.30pm to 11pm, we present

**THE GATHERING DANCE**  
**Bernard Chalk and the Blue Mountain Band**  
Cabaret songs: **Albert Openshaw**

Tickets available at the door: £5 with Supper



## THE GATHERING DISPLAYS

**The Orange & Blue Band: Leader - Roger Nicholls**

**Master of Ceremonies: Stan Taplin**

<b>Overture</b>	The Orange & Blue Band
<b>Staplers</b>	The Reunion Hey Boys J.F.K.
<b>Hemel Hempstead</b>	<i>A Mixed Bag</i> Salty Dog Rag Les Fleurs Françaises Cowslip
<b>Kelly Barker and Laura Callaghan</b>	<i>Irish Dancing</i>
<b>Linsleighders</b>	<i>Linsleighders Barn Dance Sequence</i> Clopton Bridge La Russe Circle Waltz Pioneer Polka Virginia Reel
<b>English Miscellany Cloggers</b>	East Fife Hornpipe Westmorland Five-hand Reel
<b>———— Children's Dancing with Yvonne Limbrick ————</b>	
<b>Roundabouts</b>	<i>Royal Salute</i> Queen's Jig King's Crown Albert Memorial Square The New Princess
<b>Ivel Valley Players</b>	<i>Songs</i> Drover's Dream Grandma's Feather <i>Instrumental</i> Duelling Banjos

Thanks to William Warder of **FOLKDISCO** for PA  
92 Austen Paths, Stevenage. Tel: (0438) 360898

## Fine Companions

*Indulging in the English Habit of  
visiting Stately Homes and Gardens*  
Bouzer Castle  
Whimbleton House  
Bartlett House  
Kelstern Gardens

**Offley Morris** Wheatley Processional Dance  
Step and Fetch Her (Bampton)  
Dearest Dicky (Fieldtown)

**Rainmakers** *Swedish Weaving*  
Väva Vadmal

## ———— Children's Dancing with Yvonne Limbrick ————

**Eric Franklin** *Northumbrian Pipes*  
Salmon Tails Up the Water  
Variations (by Tom Clough) on  
'Oh Dear, What Can the Matter Be?'  
Derwentwater's Farewell  
Madame Bonaparte  
Elsie Marley

**Staplers** *Comings and Goings*

**Hiel'and Toe** A Sword Dance  
Foursome Reel

**Bedfordshire Lace** Maid of the Mill (Ilmington)  
Postman's Knock (Adderbury)

**Contra** *Clap Hands*  
Pat-a-cake Polka  
Alderman's Hat  
The Way to Norwich  
My Lord Byron's Maggot  
The Swan

**Please join us in Circassian Circle**

For recordings, books and music

**THE FOLK SHOP**  
**in the Small Hall**

Dances, songs and souvenirs

Available all afternoon

**REFRESHMENTS**  
**in the Small Hall**

by Hitchin Rangers and Guides



## STAPLERS COUNTRY DANCE CLUB

The Gathering is organised by the  
Staplers. Find out more about English  
Country Dancing by visiting us at our  
Club nights: 8pm to 10pm on most  
Mondays in Bancroft Hall, Recreation  
Ground, Bancroft, Hitchin.

We are a lively, mixed Club with over  
100 members. We warmly welcome  
newcomers. You can find out more  
about us by contacting  
Graham Styles (Letchworth 677916)  
or Sandra Welch (Stevenage 358001).

## CONTACTS FOR OUR GUESTS

<b>Bedfordshire Lace</b>	Mrs Chris Lawry: Bedford (0234) 824819
<b>Contra</b>	Mrs Anne Pennells: Atherstone (0827) 714307
<b>English Miscellany</b>	Mrs Liz Dobbing: Woking (0483) 755278
<b>Eric Franklin</b>	Hitchin (0462) 712480
<b>Fine Companions</b>	Mrs Jean Sargeant: Bedford (0234) 268670
<b>Hemel Hempstead</b>	Mrs Sheila Anderson: Hemel Hempstead (0442) 68636
<b>Hiel'and Toe</b>	Mrs Glenday Thomas: Harpenden (0582) 769607
<b>Ivel Valley Band</b>	Mr Chris Rutt: Hitchin (0462) 700451
<b>Kelly Barker</b>	Letchworth (0462) 670402
<b>Linsleighders</b>	Mr Jim Coomber: Leighton Buzzard (0525) 373825
<b>Offley Morris</b>	Mr Derek Gilder: Baldock (0462) 892516
<b>Rainmakers</b>	Mr Mark Balaam: Welwyn Garden City (0707) 327797
<b>Roundabouts</b>	Mrs Phoebe Cropton: Stevenage (0438) 355360

We look forward to seeing you at

**THE 37th HITCHIN GATHERING**

on Saturday 4th March 1995



counties and sometimes further afield, performing specially prepared displays that must last precisely six minutes. Clubs are invited by the organisers, Staplers Folk Dance Club and it is considered a great honour when (if!) the invitation arrives in the early Autumn and plans thereafter are made and practising begins. Everyone taking part gives of their best and often new costumes are made.

No-one in the audience this afternoon could have been disappointed. The standard was high and the offerings varied.

The Orange and Blue Band, appearing for the twenty-fifth time at the Hitchin Gathering, gave us a taste of what was to come by incorporating tunes that were to be danced to in the displays in their opening overture. Roger Nicholl puts in a lot of work preparing rehearsal tapes for teams that do not have their own musicians. Then the band accompanies them on Gathering Day.

Our toes were soon tapping to Salty Dog Rag a tune very familiar to Rainmakers as this American dance is in our regular repertoire.

The Staplers members opened the show wearing Festival dress and dancing a medley of English dances.

They were followed by Hemel Hempstead who began their "Mixed Bag" of dances with Salty Dog Rag. The Rainmakers noticed that they used slightly different footwork from us and there was no ragtime style waving. However their three dances in totally different styles were well choreographed to flow together.

They were followed by two Irish dancers, Kelly Barker and Laura Callaghan who performed



sets of reels and jigs wearing soft and hard shoes. To our surprise they danced to taped music - not allowed at the Gathering in years past.

The Linsleighders from Lighton Buzzard and Linslade in Bucks were next, dancing a suite of familiar English dances on Barn Dance programmes.

English Miscellany must have many members who are very able dancers and musicians. Today the club was represented by four young lady clog dancers. They were attractively dressed in pretty skirts, blouses and shawls and they danced, to their own musician's playing, two intricate clog dances to perfection, exactly together.

We then had a short break whilst Yvonne Limbrick led the children and some parents onto the floor for The Muffin Man. We noticed the Rainmakers' chairman, Belinda, dancing with her two year old Jessie whilst Martin held baby Rosie.

The Roundabouts from Stevenage chose A Royal Salute as their theme so they wore red, white and blue costumes to dance a suite of four dances with royal connections to their names.

I have seen the Ivel Valley Players mentioned in the local newspaper and I thought they were a drama group. It was a pleasant surprise to find that they were folk musicians and a singer. We enjoyed their musical interlude very much.

The Offley Morris Men were the only men's Morris side taking part this year and even they seemed a bit depleted in numbers. In



some years past there have been several men's Morris sides and even a Massed Morris session. However they made up for numbers by giving a polished display from their programme given on a recent town twinning visit to Bingen.

The Fine Companions from Bedford, looking very smart in co-ordinated orange and black waistcoats and skints, gave a polished performance of dances having the names of large historic houses.

The Rainmakers had to wait until 3.40 p.m. this year before it was time for their spot. The tension must have been mounting even for those team members who had already been dancing with the Staples and Roundabouts.

Till chose a Swedish Weaving Dance, a set dance for eight couples, called Väva Vadmal, as our offering this year. A set of beautiful authentic costumes were borrowed from the Society for International Folk Dancing. They looked very colourful as the men all wore yellow trousers and checked or red waistcoats. Some had skull caps. The women had dresses from different regions mostly in shades of green, red and white. The accompanying music sounded genuinely Scandinavian. It was played by five violinists and one accordionist led by Martin Butler. It was nice to see Jackie and Heather from Rainmakers standing alongside Martin, Hazel and Wendy of Cloudburst.

The dancers came on to a slow march called a gänglåt. When all eight couples were in place in a long formation the weaving dance began. We saw the shuttle flying up and down, winding the wool, the heddle movement represented by a poussette and weaving by a dip and dive figure. The audience



was captivated especially as the dancers passed under a long tunnel, twisted under their own arms and then wound up the line into a tight cross formation. "How will they get out of that?" one could imagine them thinking. A gasp went up as Jill, from the centre of the knot, led the line under raised arms. The dance continued in ever changing patterns, all precisely executed with an occasional united "klonk" of heels representing the noise of the loom. Finally the dancers bowed and marched off to rapturous applause.

It was a good thing that a session of Children's Dancing came next as it gave our club's dancers the chance to pose for photographs and have a cup of tea in the Gym before returning to the balcony or the main hall to watch the rest of the show. (Some Rainmakers had to hastily change costumes to become Staplers in time for their next item.)

A feature of today's Gathering programme which I do not remember happening in past years, was a spot taken by a solo Northumbrian piper, Eric Franklin. The melodious sound of his pipes playing lyrical tunes made a peaceful interlude in quite a hectic afternoon.

The Staplers' Display Team, wearing their purple and gold costumes representing Hitchin's ancient industries of lavender growing and straw plaiting, then came on led by Graham Styles (Staplers' Chairman) and Janet Purdy - both of whom are Rainmakers who had been "weaving" twenty minutes before. Their team display called "Comings and Goings", had been very nicely choreographed by Nick Plum and was very well



danced.

They were followed by the Hiel'and Toe Club from Harpenden. These are a group of ladies (dressed as men!) who danced the Sword Dance and a Foursome Reel very neatly to the music of violins. We wished they had had a bagpiper with them but the dancing was well done.

Another group of ladies followed the Scottish Dancers. These were Bedfordshire Lace who expertly danced two Morris Dances that looked very complicated. They looked nice too in their blue and pink lace trimmed dresses and straw hats.

The final display team on the programme was Contra, all the way from Leicestershire, led by Bill and Barbara Kinsman who are well known folk dance callers. They ended the show with a very cheerful medley of clapping dances choreographed to form different patterns. Their style and clothing - sailor type suits, boaters, candy striped collars and skirts reminded me (as intended) of an end-of-the-pier show and made a very bright ending to a most enjoyable afternoon.

It was not quite the end, for after the M.C. and Chairman had thanked all those who had worked so hard to make the Gathering a success, the Orange and Blue Band played "Circassian Circle for as many as will" to join in.

At 7.30 p.m. many people would be returning to the Town Hall for a dance. What energy! Congratulations, Staplers!



Rainmakers at Hitchin Town Hall on Saturday  
March 5th 1994.



Assembling in the bar before going on to  
dance Väva Vadmal.



The Band prepares.





Swedish weaving dance - Väva Vadmal.



Photographs taken by Maria's husband, Ray, during the Híchin Gathering.





Till .



Photo call after the show - four "Swedes" had rushed off to change into Strollers' costumes.



RAINMAKERS INTERNATIONAL FOLK DANCE GROUP - HITCHIN GATHERING 1994.

Today the Rainmakers are presenting a weaving dance from Sweden. This is called VAVA VADMAL and the patterns of the dance are supposed to represent the winding of the wool and the movements of the loom whilst the cloth is woven.

Long-dances, couple dances and set dances still thrive in Sweden. The long-dances (circles and lines) were danced originally in Medieval times in many parts of Europe, especially Southern France. The couple dances have been influenced by foreign fashions, the polska and the mazurka coming from Poland, whilst the schottische was probably introduced from Germany and was popular at the beginning of the nineteenth century.

The weaving dance is typical of the long, complicated set dances which developed more in the towns. Swedish folk dances were almost lost at the end of the nineteenth century but, as in England, there has been a vigorous folk dance revival led by Artur Hazelius (the Swedish Cecil Sharp!).

The Rainmakers are wearing a variety of Swedish regional costumes which have been loaned from The Society for International Folk Dancing.

The music starts with a gänglät (pronounced gonglot) which is a slow march and is played by members of Rainmakers and 'Cloudburst' led by Martin Butler.

The Rainmakers meet virtually every Friday in Letchworth to dance a variety of mainly European dances from many countries and they welcome new members.

Today they present: Vava Vadmal. (pronounced VEYVER VADMILE)

Notes for the Hitchin Gathering M.C. written by  
Till.





✧ FOLK dancers from across the country celebrated together at Hitchin Gathering on Saturday.

✧ Local groups were among those who took part in front of an audience at the town hall, in Brand Street.

✧ The Gathering, an annual event, is run by the Staplers Country Dance Club.

## **Dancers flock to country gathering**

Hemel Hempstead dancers.

Picture from the Stevenage Herald March 10th 1994.



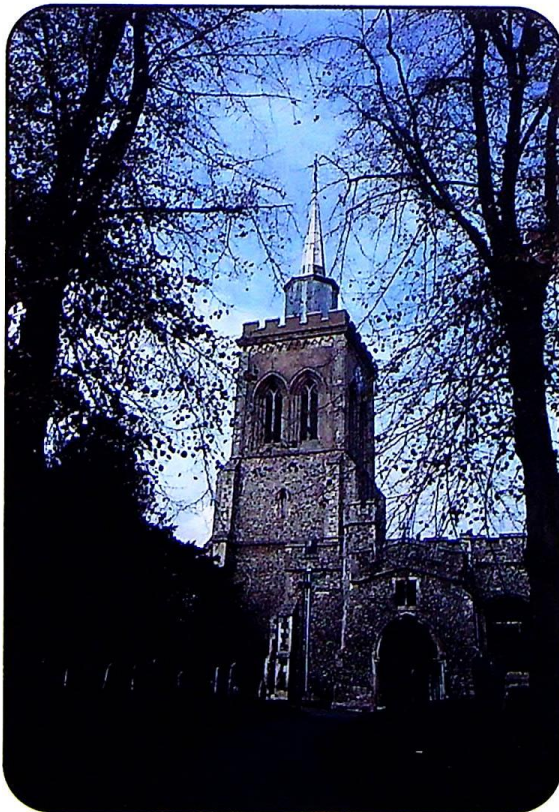


*Church Street, Baldock*



*Blackhorse Meadow, Near Baldock*

*St. Mary the Virgin Church, Baldock*



*Baldock Festival Street Fair*



Belinda noticed that the North Herts. District Council's Directory has a picture of the Rainmakers in it, dancing at Baldock Street Fair. What fame!



## Post Gathering Party.

Friday, March 11th 1994.

Terry was our leader for the post-gathering party this year. We danced a programme of requests interspersed with some of Terry's favourite dances. These included some that we have not danced for a long while such as Pat a Pat from the Phillipines.

Telegraph 9/3/94

### Dancing bird leaves thief facing music

By Ron Kampeas  
of AP in Jerusalem

RONNIE danced to the traditional Jewish wedding song, Hava Nagila, and then kissed his friend, Eytan Porat.

That was when police knew they had found the parrot given by Idi Amin, the former Ugandan dictator, to an Israeli military adviser in 1961, said Mr Porat, the bird's owner. He reported the parrot missing five months ago. He regularly visited a Tel Aviv parrot market looking for Ronnie, and eventually spotted him.

"I recognised him as soon as I saw him," Mr Porat said yesterday. He called the police, who were sceptical until Ronnie danced to Hava Nagila and kissed Mr Porat — tricks he would perform only for his owner. They arrested the parrot merchant.

Ronnie was a present from Amin to the son of Colonel Zunik Shoham, an Israeli who helped to train Uganda's army. The son, who was killed in the 1973 Middle East war, taught the bird to dance to Jewish tunes. His parents could not bear to keep the bird, and gave it to Mr Porat, who has a bird sanctuary.



Saturday, March 19th 1993.

A Social Evening at the United Reformed Church  
Cutty's Lane, Stevenage. 7.00 p.m. - 9.30 p.m.

Last Saturday evening the Rainmakers were not far from their former meeting place in Stevenage when a group of sixteen went to the United Reformed Church in Cutty's Lane at Isabel's request, to give displays and to lead some joining-in dances.

As usual, Jill had planned a varied lively programme. When I met Isabel later in the week she said it had been "A howling success" from the social point of view and had also raised £70 for church funds.

Unavoidably I arrived half an hour late but it was obvious then, that the people in the audience were enjoying themselves. I noticed that many of them were in the "retired" age bracket, several were under eighteen and a few were middle-aged people. Two fairly newly joined Rainmakers were part of the crowd taking part in the dances for all.

I was very glad that Henry and I were in time to see a very expert performance of Dreisteisser Ländler by Roger, Patti and Jackie. Jill, Sue, Clive and Adrian danced Kreuz König absolutely splendidly. They included "flying" which is not strictly part of the dance but is very spectacular and had been rehearsed for the Barrymore Show.

I think the church members must have



been surprised, and delighted, when Isabel, a senior church member and their organist, appeared wearing a Mexican dress and Graham, looking magnificent in his brown Mexican suit and large red hat. They gave a lovely performance of the Mexican Hat Dance.

All the Rainmakers were wearing various International costumes. We enjoyed dancing all the couple dances and others on the programme. Our audience got on their feet very willingly when invited by Rainmaker partners, including the youngsters. We were glad that it was such a successful evening for everyone.



Rainmakers dancing at the United Reformed Church Stevenage on 19th March 1994.



Steverage United Reformed Church, Saturday 19 March 1994

When my church (Steverage URC) was faced with the need to buy a new manse (the Presbyterian equivalent of a vicarage), we looked for various ways of raising money. I was approached to see if the Rainmakers could provide a fund-raising event, and the Club agreed to do a joining-in evening.

So on Saturday 19 March 1994, a goodly number of Rainmakers turned up at the church to entertain an audience that were not quite sure what they were letting themselves in for. But they soon found out that international dancing was FUN, and those who were fit enough joined in enthusiastically when invited to do so, and showed much appreciation of our display dances, which ranged from some old faithfuls, such as Neapolitan Tarantella, Kreuz König, and Horlepiep, to some newer items (Untersteierländer and Steirischer). Not to mention the Mexican Hat Dance (did we really kiss behind that hat?!).

Afterwards I received many compliments about the evening and suggestions that we should come back again some time in the future. There were also some impossible questions — 'How do you remember all these dances?' and 'How long does it take you to learn them?'

Incidentally, the Manse fund is now better off to the tune of £50 — many thanks, friends.

Isabel



United Reformed Church  
Stevenage

Come and enjoy an evening  
of International  
Folk Dancing -  
with

The Rainmakers  
Saturday 19<sup>th</sup> March

7.00 ~ 9.30 p.m.

Admission  
£2.00



Concession  
£1.00



Saturday, 19th March 1994.

7.00 p.m. —  
9.30 p.m.

at the United Reformed Church, Cuttys Lane,  
Stevenage.

Mixed costumes.

Join in dances.

Neopolitan Tarantella  
Bourrée de la Chapelotte.

Ve David

Fyrmanna Schottische

Sandsvaerill

Rav Brachot

Horlepiep

Appenzeller Klatschwalzer

Chotis de la Frontera

Jesúsita en Chihuahua

Untersteirer Ländler

Zagrodnik

Machas

Danza degli Ombrelli

Kreuz Köenig

Erva Cidera

Maori Stick Dance

Dreisteirer Ländler

Walenki

Erev Shabbat.

We may not do all these dances.  
(But we did!)





Isabel and Graham dancing the Mexican Hat Dance.

We must thank Isabel Lamont, too, for arranging the visit by the Rainmakers. We said that this would be a spectacular and colourful evening and it certainly was. It was a most enjoyable evening with exhibition dances from around the world and dances for everyone to learn and join in. The costumes were most beautiful, many of them having been made by the dancers themselves.

We do ask Isabel to extend, once again, our very grateful thanks to the Rainmakers for this evening of International Folk Dancing.

We are delighted to report, too, that the event raised £70 for our Manse Fund.

Church Newsletter. April 1994.



## A Call to the L.W.T. Studios.

February 1994.

It all happened in a great rush - the excitement of being invited to audition to appear on the Barrymore Show from London Weekend Television. During the first week of February, in the midst of rehearsals for the Hitchin Gathering, Till received a telephone call from Derek Tanner, who leads a Bavarian Band, asking whether Rainmakers would be interested in auditioning to be on the Barrymore Show with his band. The Rainmakers had met him some months ago, with his band, at a town-twinning function in Hitchin when the Rainmakers gave a display of German dances there. Derek was very keen to be on T.V. and L.W.T. said they would need dancers, preferably Schuhplattler style, as well as musicians. Without knowing what would be involved and even not having seen the Barrymore Show, Till said "Yes". She thought it could be a bit of fun and an interesting experience. Several phone calls later and with messages from L.W.T., Till had gathered together a small group of Rainmakers who were willing and free to travel to London on the afternoon of February 10th for the audition. Some quick thinking and hard work by Till produced a programme and a tape of suitable music. She had to borrow several pairs of Lederhosen from the S.I.F.D. and organise suitable costumes for the



Ladies. A rehearsal was held at Till's house and the next day, the group went to London.

L.W.T. sent a coach to pick up the party of nine people from Hitchin and Stevenage, and Ann Leach "borrowed" from Central London Group, at Swiss Cottage.

Clive, Ann, Claire, Terry and Adrian arrive at L.W.T. rehearsal studios - a converted warehouse, south of the Thames.

Till, Sue, Janet, Henry and Roy were also there. Till took the photographs.

Henry was impersonating Roger, who was at work and he gave his name as "Roger Lowe".





Janet arriving, with costume.

Someone remarked that it could have been the Over Sixties outing as most of the Rainmaker dancers available on this occasion are retired.



Inside the austere building they found pleasant facilities.





The group, ready to perform.

Tanet is going to write about their experiences at the L.W.T. studios so I will not go into details of what I heard about that day. I know they were very pleasantly received and given refreshments. Other people were being auditioned in other rooms on that day. The Rainmakers were surprised to find that Derek Tanner and his Bavarian Band were not there but two other bands were:- the "Von Scraps<sup>pe</sup>" and the "Willy Messerschmidt's Beerhouse Band". The names of these bands gave rise to a few queries in the mind "What is this show going to be like?"

After practising in a given space and dancing for the L.W.T. officials several times, the Rainmakers passed the time whilst awaiting a verdict by dancing to club tapes. Eventually they were told that "Yes" they would be wanted. They would be dancing to music played by the two Bavarian bands



and the dances Steinegger, Hammersmiths and Untersteirer Ländler would be "used" for a spot in the Barrymore Show. The party arrived back in Hitchin, very tired, at about 7.00 p.m.

Till was told that the group would be needed in London to rehearse all day on February 22nd - the same day as the Dress Rehearsal for the Hitchin Gathering. Till also had to sign a contract on behalf of the club to say that they would work "as required" by L.W.T. producers, they would not disclose any information they might acquire about L.W.T. and also that the Artists must agree not to appear in any other T.V. programme before May 14th. This caused some amusement. So did the disclosure that a fee of £500 would be paid for their services.

The "Bavarian Dancers" duly went to London for the day on February 22nd. This time plus Graham, Roger and Jackie but minus Henry. I leave the tale of that day to Janet.



Practising Hammersmiths clapping on the bus.





A break in rehearsals on February 22nd



A long, interesting day, when the dancers were frequently asked to do something different. The music for dancing was even changed to "Anchors Aweigh" and "Tulips from Amsterdam!" (What on earth was the connection?) An extra rehearsal was held at Offley on Sunday, 27th Feb.



# LONDON WEEKEND TELEVISION LIMITED

THE LONDON TELEVISION CENTRE, LONDON SE1 9LT  
TEL. 071-261-3154

Contract No C42385/ZB/NF

28th day of February 1994

RAINMAKERS INTERNATIONAL FOLKDANCE GROUP  
RED GABLES  
BENSLOW PATH  
THE AVENUE, HITCHIN  
HERTS SG4 9RH

Dear Sirs

1. This is to confirm that we engage you as yourselves for the television appearance(s) preceded by rehearsals, as stated below, in our programme(s) entitled:

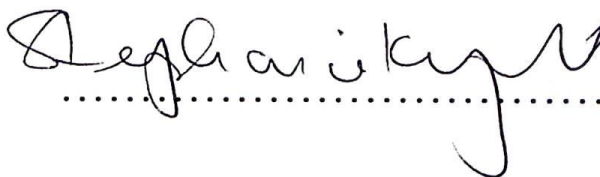
P/N: 9L92813 BARRYMORE SERIES 3 (the "Programme") (as TO WORK AS REQUIRED )

2. Performance Date(s): 2nd March 1994 only
3. For all your services in relation to this engagement you will be paid the total inclusive joint sum of £500 within seven days of the completion of your work hereunder, subject to our having received the enclosed copy of this letter signed by you.
4. You agree:
  - (a) not to disclose any information concerning our business or future plans that you may acquire during the term of your engagement and in particular not to disclose to the Press any details of the terms and conditions of this contract
  - (b) not to include in your performance anything defamatory or offensive or calculated to bring us into disrepute or anything of an advertising character or that shall infringe the copyright or personal or proprietary rights of any other person
  - (c) to indemnify us in respect of all actions proceedings claims damages expenses and liability whatsoever which may be made or brought against or suffered or incurred by us in consequence of any breach of any of your warranties and agreements herein contained.

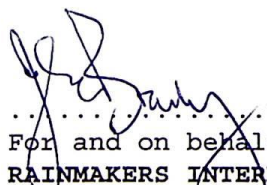


5. We are under no obligation to include your services in the Programme nor to broadcast televise or otherwise exploit the Programme.
6. The Artists agree not to appear on any other television programme prior to 14th May 1994.
7. You hereby assign and grant to us the sole and exclusive copyright throughout the world in to and in connection with your appearance in the Programme for exploitation in all media and for the full period of such copyright including any renewals and extensions thereof.
8. You accept the engagement on the terms herein contained and agree to and give every consent necessary under the Copyright Designs and Patents Act 1988, or any amendment thereof for the use worldwide of your performance in relation to any means of exploitation and distribution now known or hereafter developed. You further agree to waive the benefit of any so-called "moral rights" in relation to your performance to which you may be entitled in any part of the world and also agree not to bring any action or claim against us or any third party deriving title through us for any alleged infringement of such moral rights.

Yours faithfully,  
for and on behalf of  
LONDON WEEKEND TELEVISION LIMITED

  
.....

I agree to the foregoing

  
.....  
For and on behalf of  
RAINMAKERS INTERNATIONAL FOLKDANCE GROUP



"Rainmakers" to hit the BIG TIME at last!  
(- or maybe not.) by Janet Purdy.

Very few members of the group had heard of Michael Barrymore, let alone had seen the show exploiting the talents of the general public. So when Jill was asked if the "Rainmakers" would audition for Barrymore on L.W.T. it was with some apprehension that she agreed.

One Thursday afternoon in early February a small group of us met at "Red Gables" to try out Jill's ideas for a suitable routine. Not the schulplatter and yodelling that had been requested - that is not in our repertoire - YET! - but a sequence with a German / Austrian theme: -

Steirerger  
Hammersmiths (nearest to schulplatter)  
Kreuz Köenig (with flying)  
Untersteirer Ländler (audience appeal and possible participation by Michael Barrymore.)

For the audition we agreed that the men should take the inevitable black breeches whilst the ladies should take dirndl dresses, the green costumes or both. Hats for all!

The audition was set for the afternoon of Thursday, 10th February. LWT provided a mini coach to transport us and all the gear - costumes, tape recorder, iron rations and the HATS.

Some of us assembled at "Red Gables" while



the rest were to be picked up at Stevenage and Ann Leach at Swiss Cottage - what a dangerous operation that proved to be even when repeated twice more! Jill reminded us of the routine and the men practised the clapping / slapping for Hammersmiths.

We had no idea of what to expect but most of us looked forward to the experience ahead. Our friendly and competent driver duly deposited us outside the audition venue - a large converted warehouse in the Brixton Road, with an external scaffolding type staircase to negotiate - not easy with so much to carry.

Where was the glamour and the bright lights? We were welcomed and shown into a large room to wait until required. It was obviously a rehearsal room with full length mirrors along one wall. Eventually, after a quick run through and changing into costumes, we were called in to meet the "Barrymore" team and Michael Barrymore himself. The room was marked out like the set in the studio, complete with two settees. Then we were dancing. The production team smiled kindly and laughed and clapped when the girls flew in Kreuz Köenig and all the while the video camera was turning.

Afterwards we were thanked and asked to wait in the other room while the production team studied the video.

It was a long wait - but we had space



and music so, true to Rainmakers' fashion, we danced.

We were exhausted when Anne Cornell, the researcher, returned to say we would be needed but to wait as there were some more groups to be auditioned. The team, liked our costumes, particularly the HATS! We were re-called and introduced to the choreographer and associate producer, Alan Harding and the musical associate, Phil Phillips. It had been decided to use our routine in the finale of the show with two groups of musicians / singers and we were to return for a rehearsal on Tuesday, 22nd February. This was also the day for the Dress Rehearsal for the Hitchin Gathering - never a dull moment for Rainmakers.

Our name had been put forward by Alan Jenner whom we had met at a Hitchin Town Twinning "do" last year. He is leader of a German band and had been trying to be in the Bannymore programme for some time but had not succeeded.

The two bands who were to work with us for the programme were a 'German' oompah band, the Willy Messerschmitts and the Von Scrapps led by Peter Boardman, an excellent musician who played the accordion. They came from Manchester (?) and Wraybury respectively.

It was suggested that the men should wear Lederhosen so the S.I.F.D. was approached



and a selection in various sizes was borrowed.

Till and Sue also took a trip to Leatherhead to a second-hand clothes shop that specialised in Austrian clothes. They returned with a selection of dirndls and men's hats.

The arrangements for the rehearsal were the same as for the audition except that this time we had even less idea of what we would be asked to do.

Just as well as it turned out!

Alan, the choreographer, had devised a routine in incorporating the two bands and the Von Scrappx Singers - what Tulips from Amsterdam had to do with a German programme we'll never know.

We spent a tiring afternoon carrying out Alan's ideas which he was constantly revising and there were arguments between him and the musical associate about what should be taken out or left in and in spite of Till, who was extremely patient and discreet, pointing out that certain bars of music were essential to the dance, we ended up with Kreuz Köenig being danced to the Hammersmiths music and Untersteirer Ländler to a polka. Michael Barrymore was to join in with some of the clapping and slapping in Hammersmiths and to dance with Till at the end.

At the end of the session we were all thoroughly confused - musicians included



However, we were given a tape of the music which we listened to all the way home, trying to fix the routine in our heads. (if not our feet.)

Then we changed into Swedish mode for the Gathering Practice.

In order to <sup>try to</sup> improve our performance for the T.V. programme we rehearsed the "Barrymore" routine on the Sunday before the recording which was scheduled for Wednesday, 2nd March.

As we were required all day for rehearsals at the L.W.T. studios on the South Bank we had to leave Hitchin at 7.30 a.m. picking up en route as before.

On arrival at the studios we were welcomed by Anne and her colleagues and shown to the coffee bar and then the dressing rooms which we were amused to see labelled as THIGH SLAPPERS - female and THIGH SLAPPERS - male!

After some refreshments we were escorted to the studio, clambering over masses of cables and negotiating round equipment en route. To our relief we were told that the Anchors Aweigh item would be omitted.

We were then put through our paces until Alan and the producer were reasonably satisfied.

It was a hectic day for the production team with so many turns to rehearse. Before lunch in the L.W.T. self-service



restaurant most of us changed into fresh clothes. We thought we might be called for another run through before the dress rehearsal.

As we were not required for a while a group of us went out for some fresh air. We wandered around the outside of the building and out through a gateway and onto the Embankment. Then we realised the gate had closed behind us and we were locked out - trust Rainmakers to be in trouble. No one had supplied us with passes but after explaining in Reception and a phone call to Anne Cornell we were allowed back into the building.

When we returned to the dressing rooms we found the partition back and we spent a pleasant afternoon listening to Peter playing his accordion, sometimes dancing and joining in with the songs.

Then it was time to change for the dress rehearsal. We found there were more changes to the routine and, to our dismay, "Anchors Aweigh" was back in. Ah Well - it was their programme and the show must go on!

We went through the routine a few times and there were lighting and sound checks.

Then it was back to the dressing room to change again before going to the restaurant for another meal.

Till had been whisked away earlier in the day to talk to the writer in preparation for the interview with Michael Barrymore which,



too, was rehearsed.

We changed back into costume for the recording. We were asked to do our own make-up but to have it checked before the performance. Till and those being interviewed were taken to Make-up to have theirs done professionally.

Several Rainmakers and friends were going to be in the audience and we wondered what their reaction would be - not only to our performance <sup>but</sup> to all the other items.

It was another long wait although we were able to watch the programme on the monitor. Ours was the finale so we had a chance to chat to some of the other people before they went on and applauded them as they came off.

Then, at last, it was our turn - but we had to wait behind the entrance while the bands set up. It was a difficult entrance with two small steps to negotiate in waltz time.

There was a slight hiccup after "Tulips" and at the start of Steirregger and we had to start again. Then the routine went through without a break. Michael Barrymore left Terry stranded while he went off to fool about with the resident band but he returned to join Till. Hats went flying - which had not happened in the rehearsals and then it was over.

Our friends seemed to enjoy the evening. We enjoyed the experience. It will be interesting to see the finished product in due course.



Before the journey home we were entertained in Hospitality where everyone relaxed at the end of a long and exhausting day.

The production team would be going through the same process the next day.

We had the Gathering to look forward to.

Tanet Purdy.







provisional: 4:45 pm practice Sun 27th Feb Offley Village hall.

times: 07:30 am. Depart Red Gables, 07:45 am. Depart Stevenage Church Lane, (around 09:00 am. pick-up at Swiss cottage) for 09:30 am.  
Rehearsal thro. to 7:30 pm recording: Wed 2nd March,

L.W.T.  
London TV Studios,  
Upper Ground,  
London SE1 9LT.  
071-261-3763 (Ann Cornell).

---

### Programme

Tulips from Amsterdam

Band entrance clapping

S. Steiregger

4 times through the music

Anchors Aweigh { > salute (no feet) and sing (see below \*),  
{ during time of SQQ|SS|SQQ|S.  
{ > feet: SQQ|QQQQ|QQQQ|QQQQ (starts R foot)  
{ > feet: SQQ|SS|SQQ|S. (starts L foot)  
{ > walk to places for:

Hammersmiths/"Kreuz", ending with  
Waltz, ending at both sides of stage for:

Ein, Zwei, Zuppe 2 times { > 3 times [ein zwei zuppe]  
(with Barrymore) all of: { > ladies waltz across passing  
{ right shoulders (1&2&3&4& 1&2&  
{ > and turn R shoulder back 3&4&)  
{ > men walk (passing R sh.) (1 2 3 4  
{ > to "1/2 Hammersmith" 123 123 123 1)

men walk to partners for:

Untersteirer Landler once through to end of knots,  
ending with  
Polka against line of dance (1&2&3&4&|1&2&3&4&|  
1&2&3&4| then:  
Thigh slapping, Yo, Honour 1&2&3&4 Yo| Chord.

---

### \* Words for Anchors Aweigh:

Anchors aweigh, my boys,  
Anchors aweigh .....  
Farewell to college joys, we  
sail at break of day, day, day, day!



Wednesday, March 2nd 1944.  
Rehearsals all day and filming with an audience.

The dancers were picked up by coach from "Red Gables", Hitchin at 7.30 a.m. They were feeling apprehensive but prepared to take things as they came and enjoy the experience.

The first thing they found were these notices on their dressing room doors at the L.W.T. Centre, South Bank.



"BARRYMORE"

THIGH SLAPPERS - FEMALE

LONDON WEEKEND TELEVISION

Doesn't this tell you something about television's attitude to folk dancing?



"BARRYMORE"

THIGH SLAPPERS - MALE

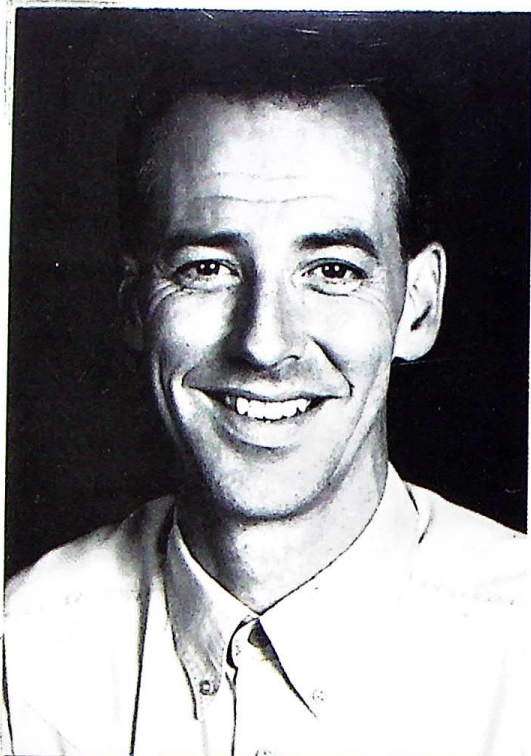
LONDON WEEKEND TELEVISION



Some people discovered they needed passes like this to get back in when they had been for a breath of fresh air by the river during the lunch break.



## From the Audience's Point of View.



**LWT**

WELCOMES YOU TO

# **BARRYMORE**

A new series of the top-rating  
people show starring

Michael Barrymore

WEDNESDAY 2nd MARCH 1994

FROM 7.30 p.m. - 10.00 p.m.

DOORS OPEN 6.45 p.m. - 7.15 p.m.

NO ADMITTANCE AFTER 7.15 p.m.

THE LONDON TELEVISION CENTRE  
UPPER GROUND LONDON SE1

CHILDREN UNDER 15 ARE NOT ADMITTED

TICKET NOT FOR SALE

**ADMIT ONE**

When an offer of tickets to be in the studio audience of the filming of the Barrymore Show on Wednesday, March 2nd, was made at a Rainmakers club night there were very few takers. However, on the evening of the event nine of us, family and friends of participating Rainmakers, went to the L.W.T. studios near the Royal Festival Hall, London. We had to be there promptly for the doors to open at 6.45pm after collecting our tickets from Reception. There was no fine entrance for us - it was in at a side door, up many concrete stairs, then down again inside a large studio with a bank of steeply raked seats curving round two sides of it. All along the way were stewards hurrying us along and indicating where we were to sit - up there, over there, down there. There was no choice or chance to keep a seat for Peter who had not arrived in the queue



when we went in. Maria and I found ourselves on the far end of the second row, looking down into a tunnel from which emerged many cameras on wheels and busy looking people. The others in our group were scattered about the audience.

No sooner were we all seated and looking interestedly around when a man came forward to say "No-one must leave his/her seat until filming has finished FOR ANY REASON". The thought went through our minds "I hope it doesn't go on for too many hours!"

Straight away the warm-up man introduced himself and asked various sections of the audience where they were from. (Most seemed to be from Hackney Marshes or Canvey Island.) He pointed out monitor screens on which we could watch the show if cameras were in front of us. There was one camera on the end of a long boom next to me. Its operator kept swooping it about and it passed very closely above my head. I felt wary of it - with good reason as things turned out.

The warm-up man proceeded to tell a series of very lewd jokes to try to make us laugh - some did of course. We then had to practise applauding. "It's no good raising a smile or clapping politely on T.V. Move your arms as you clap loudly but don't whistle. The chaps wearing headphones don't like it. Start to clap when I wave and stop immediately I indicate" he said.



We also had to sing, following words on the monitor screen with a bouncing ball over them, reminiscent of childhood visits to the pantomime.

By then it was 7.30 p.m. and the show began. Michael Barrymore came onto the set and greeted the audience. The lights dimmed over the studio, then the stage area was brilliantly lit by large spotlights and lines of tiny bulbs set in the walls and floor. Michael Barrymore made his entrance down a curved flight of stairs and the show was being televised.

Immediately below me were people holding large prompt boards on which were written Barrymore's "lines" and reminders about his guests - which I could also read. The first guest was a very confident little black boy who sang and danced acrobatically on and around a large cabin trunk. He was brilliant and, to our amazement, Barrymore joined in with him. I had only seen the show once before and had not liked it - in fact we switched it off! However, after this start Barrymore's talents and professionalism went up in my estimation.

It was interesting to see the camera men at work, moving about and closing in, to the directions of several people on the floor.

After rapturous applause everyone relaxed. Lights went on and a man hurried



forward carrying a bag of kit to brush Barrymore's suit and mop his forehead.

The guests following the little boy were interviewed, usually on the blue spotted settles after making an entrance usually down the staircase. Some were interesting and others not to my taste — one cringed with embarrassment. Most had stories to tell and gave some kind of performance. Barrymore treated one and all with great courtesy and did his best to put them at their ease. One lady who sang was very nervous and had to repeat her performance. A make-up lady came on to powder her face just as the camera on the boom swung across the stage. It hit the make-up girl on the head and she had to be led away.

One turn I enjoyed seeing was a choir of African children who were very charming and natural especially in the interviews. They broke away from their planned programme and sang a Ugandan song in beautiful harmony.

Between items the audience was "entertained" by the warm-up man. We also had to cheer and clap vigorously at nothing for what were called patchwork pieces to be inserted into other shows. Barrymore also re-recorded several interviews with nobody present and thanked other invisible people such as the Fosbury Cloggers who were not on that night. It just goes to show what a lot of editing or even fraud goes



on in the production of T.V. and radio programmes.

All the time we were wondering how the Rainmakers were getting on behind the scenes. We knew they were to be on last as part of the Grand Finale. We looked at our watches and, seeing that it was past ten o'clock, thought it must be soon. The repeats and long intervals for re-recording had taken up a lot of time.

Then, on "my" monitor screen I could see Adrian and then the rest of the dancers lined up ready to appear.

At last Michael Barrymore came out to introduce his last guests "The Von Skrappes, (as I saw it written) Willy Messerschmidt's Bierhaus Band and The Rainmakers!"

Down the staircase came the leaders of the two bands and the familiar figure of Jill wearing her green "German" costume. The dancers behind the scenes had a long wait as the guests were taken over to the settees to be interviewed. First, Barrymore talked to the Von Skrappes and "Herr und Frau" Messerschmidt about their music and bands. "Why do you play?" asked Barrymore. "For money" came the quick reply. Then he turned to Jill - "And what do you do for a living, Jill?" Jill looked startled but immediately rose to the occasion. It was obviously not the question planned at rehearsal. She replied that she was a lecturer at the Open University.



To which an equally startled Barrymore said "Oh!" He then went on to ask where she lived and how her university work helped with her dancing. In her replies Till managed to include the fact that she was also the leader of an International Folk Dancing group called The Rainmakers. Till came over well but she had expected to be asked about folk dancing. The brief interview was over.

There was then a short pause whilst what seemed like a lot of people wearing lederhosen and folk-type attire, came on to set up their band instruments. The Von Skrapper went into their Tulips from Amsterdam routine. (It was awful - and what had this song to do with a German theme?)

The Rainmakers appeared dancing Der Steierregger (up two steps) to the Tulips music. (because the two bands could not play the proper music we were told later.) They looked very nice and did it well. There followed the much dreaded "Anchors Aweigh" episode devised by the producer - saluting, foot pointing - not part of the folk dancers' repertoire at all - but it was done as required. From there the Rainmakers went into the Hammersmiths, dancing to its proper music followed by two couples dancing Kreuz Köenig to the Hammersmiths music with "flying" (taken from Little Man in a Fix.) They ended with a German toast "Ein, Zwei, Zuppe!" Those not



dancing at that moment clashed kiersteins with the Willy Messerschmudts' and Terry's <sup>my</sup> broke. The space on the stage was very crowded but all went well.

Finally the dancers went into Untersteirer Ländler, to a polka tune, with Michael Barrymore joining in dancing with Till. He forgot his part and a few hats went flying but it all looked jolly as, with a final polka against the line of dance, the show was over.

There was a call from the director "Let's do the last bit again" but Barrymore who looked very tired, said "Let it go." It was after 10.30 p.m.

We just had a chance to wave to our friends and have a quick word with them before L.W.T. staff hustled us out of the building.

It had been an interesting evening and we thought our group had coped splendidly. On the way home we had misgivings in the car as to whether this show would actually go out on T.V.

Oh dear! We must wait and see.



## TV research

### Peter Fiddick

**B**Y the ratings standards ITV aspires to February looks like being a tough month. In the second week, ended Sunday, February 13, the nation's total viewing went up a bit from the one before, but not only did that gain go entirely to the opposition, the BBC's pair both added substantial extra slices at ITV's expense. And that is with the main effect of the Winter Olympics, via the T'n'D weepie and that hit panto, *The Ice Queen v The Witch*, still to come.

In a week when we each watched, on average, 27 hours and 23 minutes, just 15 minutes up on the week

before, BBC1 gained 19 minutes, BBC2 24, but with C4 and satellite virtually static, ITV slid by 27 minutes. In audience share terms, the gap between ITV (38.5 per cent) and BBC1 (33.1) narrowed to quite old-fashioned proportions.

The ITV Top 30 shows no conspicuous damage. The soaps are much where we expect; the *Blind Date Special* (No 8, 13.42 million) gives a lift, though *This Is Your Life* (No 12, 12.86) is nearly two million down; *Special Babies*, at the other end of the genre spectrum, is up by 320,000 and four places. The chart bottoms out at 7.76 against last week's 7.74 and BBC1's 7.43.

But there is evidently some off-peak movement going on. It goes most evidently to BBC2, where the Winter Olympics make only four appearances in the chart but international snooker takes No 4 and

seven others: the channel's No 30, at 2.24 million, would have been five places higher last week.

In this turbulence Channel 4 can be happy to have held its own with most of its top-rankers a familiar mix of Americana and early Sunday kids' stuff. But the landmark peak-time originations deserve credit: *Cutting Edge* (No 6, 4.18) drew 3.22 even in its Monday first-showing; *Encounters* (No 12, 3.52) ran its search for Noah's Ark against *Romancing The Stone* and *As Time Goes By*, on Sunday at 7pm; *Travelogue* (No 13, 3.43) got 2.52 million of those on Wednesday at 8.30pm.

And a schedule prepared to pitch Rik Mayall in a new opera (Bob Baldwin and Stewart Copeland's *Horse Opera*) into Sunday night's peak-time battle (Del Boy included, this week) must be counted brave. Barb records that 639,000 turned up.

#### ITV Week ending February 13

Programme	Total
1 Coronation Street (Mon/Wed)	21.06
2 Coronation Street (Wed/Fri)	19.63
3 Coronation Street (Fri)	18.61
4 The Bill (Fri)	13.94
5 Emmerdale (Tue/Thu)	13.78
6 The Bill (Thu)	13.73
7 Home and Away (Mon)	13.47
8 Blind Date Special (Sat)	13.42
9 Home and Away (Fri)	13.43
10 Home and Away (Wed)	13.03
10 Home and Away (Tue)	13.03
12 This is Your Life (Wed)	12.86
13 Barrymore (Sat)	12.75
14 Wish You Were Here (Mon/Wed)	12.69
15 Home and Away (Thu)	12.62
16 Emmerdale (Thu)	12.55
17 The Bill (Tue)	11.90
18 Des O'Connor Tonight (Wed)	11.41
19 Romancing The Stone (Sun)	11.24
20 Celebrity Squares (Fri)	11.21
21 Minder (Thu)	10.97
22 99-1 (Wed)	10.26
23 In Suspicious Circs. (Tue)	10.12
24 Special Babies (Tue)	9.84
25 Dandelion Dead (Sun)	9.64
26 Chert (Fri)	9.14
27 Surgical Spirit (Fri)	8.93
28 Baywatch (Sat)	8.01
29 Law and Disorder (Mon)	7.91
30 Beadle's About (Sat)	7.76

#### C4 Week ending February 13

Programme	Total
1 Brookside (Mon/Sat)	6.55
2 Brookside (Wed/Sat)	6.31
3 Brookside (Fri/Sat)	5.63
4 Driving Miss Daisy (Sun)	5.01
5 Countdown (Tue)	4.26
6 Cutting Edge (Mon/Fri)	4.18
7 Countdown (Thu)	4.02
8 Countdown (Fri)	3.88
9 Roseanne (Fri)	3.67
10 Countdown (Mon)	3.61
11 Countdown (Wed)	3.55
12 Encounters (Sun)	3.52
13 Travelogue (Wed/Thu)	3.43
14 Stormy Monday (Tue)	3.19
15 Desmond's (Mon)	3.14
16 Little House/Prairie (Sun)	3.00
17 Unpleasant/Penn/Teller (Fri)	2.94
18 Wild Britain (Tue)	2.93
19 Crystal Maze (Thu)	2.90
20 Roseanne (Mon)	2.85
21 Home Improvement (Fri)	2.82
22 Happy Days (Fri)	2.68
23 Oprah Winfrey (Thu)	2.63
24 Oprah Winfrey (Wed)	2.54
25 Oprah Winfrey (Tue)	2.49
26 Golden Girls (Wed)	2.44
27 Board Stupid (Sun)	2.43
28 On Moonlight Bay (Sat)	2.26
29 Bush Tucker Man (Sun)	2.25
30 Pulse (Thu/Fri)	2.21

Will the show go up in the ratings?  
12.75 million viewers!



Rainmakers at the London Weekend Television  
Studios, South Bank on Wednesday, March 2nd  
1994.



Whiling away waiting time during the day,  
dancing with some of the German band members.



A breath of fresh air on the Embankment at lunch  
time.





A meal in the restaurant.



Adrian talking to a remarkable blind man. In the show he revealed that, despite his disability, he went water-ski-ing, mounta climbing and skiing on snow with sighted companions. He has even crossed a glacier covered in deep crevasses.





About 11.00 p.m. after the show, exhausted Rain makers and other "Germans" relax in Hospitality. (probably longing to go home!)





## Post Script to the Barrymore saga.

A week or so after the filming on March 2nd Till received a cheque for £500 from L.W.T. No mention was made in the accompanying note as to when we could see the Rainmakers on T.V.

When Till and Peter returned from their Easter holiday the letter opposite was waiting for Till. It said that constraints of time and editing difficulties had made it impossible for them to transmit the piece.

Ah well - the participating Rainmakers had enjoyed the experience and have earned a huge fee for club funds.

May 21st 1994.

The Barrymore Show went off the air soon after Easter. We learn this weekend that Michael Barrymore is ill with exhaustion and alcoholism. What a sad tale.

### **Gold award salutes Potter, 'our greatest television dramatist'**

Guardian  
May 27

**D**ENNIS Potter, the playwright who is dying from cancer, was given a gold award last night by the Royal Television Society as "our greatest television dramatist."

The citation described him as a man "who has made a huge contribution to programmes and whose name is synonymous with originality".

Cracker, Granada's drama series about a clinical psychologist, picked up the award for best drama series and Robbie Coltrane was named best male performer for the leading role.

Other winners at the society's annual programme and technology awards at the Grosvenor House, central London were:

**Entertainment:** Barrymore (LWT); **Situation comedy:** One Foot in the Grave (BBC); **Single documentary:** We are all neighbours - Disappearing World (Granada); **Documentary series:** The Plague (BarracloUGH Carey for Channel 4); **Team award:** This Morning (Granada); **Male presenter:** Chris Evans - The Big Breakfast (Planet 24 for Channel 4); **Female presenter:** Margi Clarke - The Good Sex Guide (Prospect Pictures for Carlton); **Regional presenter:** Eddie Ladd - The Slate (BBC Wales); **Arts:** The Wonderful Horrible Life of Leni Riefenstahl - Without Walls (Middemarch Films for Channel 4); **Live event:** Stiffelio (BBC); **Regional documentary:** The Mine is Ours (In Video Production for Scottish Television); **Regional programme:** Selected Exits (BBC Wales); **Children's factual:** It'll Never Work (BBC); **Children's entertainment:** Old Bear Stories (Carlton); **Children's drama:** Just Us (PERX for Yorkshire); **Male performance:** Robbie Coltrane - Cracker (Granada); **Female performances:** Kathy Burke - Mr Wroe's Virgins (BBC); **Writer's award:** Roddy Doyle - The Snapper (BBC); **Drama series:** Tales of the City (Working Title for C4); **Drama series:** Cracker (Granada); **Single drama:** The Snapper (BBC); **Tony Pigram award:** Roger Gage; **Cyril Bennett award:** Betty Willingale; **Judges' Award:** Brian Large; **Gold medal:** Dennis Potter.



Direct 071-261 3763  
Direct Fax 071-261 3765

6th April 1994

Red Gables  
Benslow Path  
The Avenue  
Mitcham  
Herts.  
SG4 9RM

Dear Jill,

I hope you are all well and that you enjoyed your day with us in the studio ( apart from being exhausted no doubt ). I would like to thank you for all your hard work , it isn't easy to chop and change a routine at a minutes notice. Everyone was extremely impressed with your professionalism.

Unfortunately I have to tell you that your item will not now be in the final show. Constraints of time and editing difficulties have made it impossible for us to transmit the piece. I am so sorry to have to bring you disappointing news. Despite the item being amusing and colourful, time ,in the end , got the better of us.

I would like to thank everyone again for all the time and effort expended on this project. I know how much you all put yourselves out for us. Although we can never guarantee an item will be transmitted I am so sorry that you will not have a chance to see the fruit of your labours.

I so enjoyed meeting you all and I hope that you, at the very least , enjoyed your day with us.

Best wishes for the future and thank you, once again, for all your help.

Yours sincerely,

Anne Cornell .

Anne Cornell  
Researcher, 'BARRYMORE'



S. I. F. D. Dance at Cecil Sharp House, Sunday,  
April 10th 1994. 7.00 p.m.  
Organised by the Rainmakers.

M.C. Roy Bowtell.

Programme.

Ahavat Hadasa

Hora Chadera

Appenzeller Klatswaltzer

Chotis de la Frontera

Fyrmanna Dans

En Allant aux Chataignes

The Windmill

Because

Shir Ha' chatuna

Trekarls Polska

El Corrido

Jesusita en Chihuahua

Santis Masoulke

Gammel Reindender

Vlashko

Mari Mariko

Dunham Oaks

Levi Jackson's Rag

Interval Dances - Dave Carter.



MC Till Bransky

La Gavotte de Pont Avon.  
Deux Deux Deux

Twelfth Street Rag  
Hambo

Laner V' Libsamim  
Rav Brachot

Maruska  
Tarantella Monteverigene

L'Oferta  
Rondon

Alexandrovsky  
Russian Waltz.

Joc de Leagne  
La Bourree Tournante

Picking Up Sticks  
Erev Bah.

Seventy people attended this dance, including twenty Rainmakers on Sunday last. During the evening a group of school girls displayed "The Siege of Ennis" and another Irish dance. One girl, wearing costume, performed reels solo. Dave Carter led Macedonian dances during the interval. I heard many comments that it was a very enjoyable evening. Thanks to Till, Roy and Graham.



Teachers' Day Centre, Radwell Village Hall,  
Saturday 23 April 1994.

This was a new venture for the Rainmakers. It was designed to encourage more members of the club to be prepared to share in running Club evenings, and Janet Woolbar had agreed to be the tutor. Four of the men volunteered to be put through their paces, while a number of other Rainmakers were willing to be the 'guinea pigs' on the receiving end of the teaching.

The day began with Janet demonstrating the difference between 'leading' and 'teaching' a dance. First she led us through Rusi Kusi, an open-circle dance from Bulgaria, and then she asked us to write down the details of the dance in such a way that we would be able to recall it some years hence. She then taught the same dance and asked us to rewrite our instructions — by then we had realized the importance of including every little detail and not relying too much on memory. After a discussion session on the importance of various points in teaching and calling dances, Janet taught another dance — Bravade, a couple dance from Holland. Again we had to write down the details, and then Janet asked if anyone would care to re-teach it! Roy bravely volunteered, and we danced it exactly as he instructed us (and nobody shouted out that he had forgotten the repeat of one figure!).

We then had a break for lunch. While most of us tucked into our picnics, Clive meditated and Roger pushed back to Stoverage to collect his eats — he discovered he had brought a carrier bag containing library books instead of the bag with his packed lunch!!

In the afternoon, the 4 'teachers' (Roy, Mark,



Clive, and Richard) each in turn taught the dance of his choice, while Janet watched and made notes and the rest of us did our best to act as if we were totally ignorant of the dance being taught. After each dance Janet made her comments and also invited comments from members of the class. All four men did quite well although there were a few points that Janet suggested could be improved.

Altogether it was a successful, worthwhile, and enjoyable day. We all learned something from it — even Janet — she was able to take away the instructions for Walerki, which was taught by Mark — she said she had danced it in the past but had not understood the pattern of the dance before!



## Dancing at the Leasiders Club, Luton.

Monday, 16th May, 1994. 7.45 - 9.45 p.m.

### Programme.

Erva Cidera

Moi Muzhenka

Untersteirer Ländler

Der Steirerger

Chotis de la Frontera

Mexican Hat Dance

Tususcita en Chihuahua

Kreuz Köenig

Rennigan

Sandsvaeril

Walenki

Hava Nagila

Ve David

### Displays.

Mixed costumes  
were worn.

Display Dancers: — Till, Clive, Maria, Henry,  
Mark, Patti, Roger, Moya, Peg.  
Others for Join-ins: — Kathy, Annie, Betty.

The Leasiders English Dancing Club of Luton are old friends of the Rainmakers. In the early days of our club's formation, nearly eighteen years ago, they used to invite us to their parties and gave us a lovely time. In subsequent years we were occasionally asked to join them for an Anglo-International Dance evening when Cloudburst Band would play and Till would teach a few International Dances. In those days the Leasiders had a large membership and they met at Leagrave Junior School.

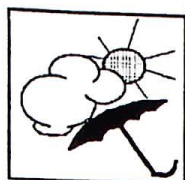


This week we were asked to run a joining-in evening for them, to include a few displays. We were glad to comply. We found that the Heasiders Club had moved from Leagrave to St. John's Church Hall, Sundon on the North-East side of Luton.

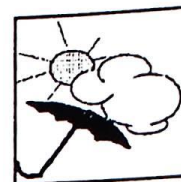
The English dancers were pleased to see us. There were twelve Rainmakers and about twenty Heasiders, who joined in all the joining-in dances. Only a few Heasider faces were familiar to us.

Till kept the evening going with a varied programme of dances following each other swiftly. We all had a most enjoyable evening.





# *THE RAINMAKERS INTERNATIONAL FOLKDANCE GROUP*



NEWSLETTER No. 9

June 1994

**Rainmakers** is a club that exists to enjoy folkdancing from all over the world.

We meet most Fridays in St. Michael's Church Hall, Letchworth, Hertfordshire, at 20.00 hrs.

**For further information contact:** Belinda (Chair.) 0462 455711  
or Mark (Sec.) 0707 327797

## ***FUTURE EVENTS***

Wed 15th June	20.00 - 22.00	Bingen Rehearsal at Radwell Village Hall
Tues 21st June	20.00 - 20.30	Display at Pindon Hall Nursing Home (Nr. Hitchin)
Wed 29th June	20.00 - 22.00	Bingen Rehearsal at Radwell
Sat 9th July	TBA	Display - Flamstead Outreach Group
Fri 22nd July	20.00 - 22.00	Party Night bring food & drink !
Fri 29th July	19.00 - ?	Garden Evening chez Terry Reid, Dunton, Beds. phone : 0767 312275 for details.
„ 5th Aug	TBA	Garden Evening TBA
„ 12th Aug	TBA	„ „
„ 19th Aug	TBA	„ „
„ 26th Aug	TBA	„ „
Sat 22nd Oct	TBA	Day Course with Frances Horrocks



# THE RAINMAKERS ANNIVERSARY DANCE

Saturday 8th October at Ickleford Village Hall 19.30 - 23.00 hrs.

M.C. Jill Bransby Music by "Cloudburst"

Songs by Dave Garner

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## Thoughts from "The Chair"

Well, not so much 'thoughts' as 'requests for help'.

Such as .....

## POSTERS

The posters we use to liven up the venue of our Anniversary dances have all gone missing - they were last used at our 1993 dance at Ickleford Village Hall.

Please, if you were there, try to think what might have happened to them or search around at home if you might have looked after them that night. It would be a great shame to lose them altogether.

If they are not found we need to start our collection again. So, if you come across anything suitable (e.g. Travel agents posters showing people in national costume) please pass them on to Kathy who has promised to keep a close eye on them.

and then there's .....

## GARDEN EVENINGS

We are planning 5 garden evenings as usual this year (the last Friday in July and every Friday in August). If you would like to donate your garden for one of these evenings you will find lots of grateful Rainmakers turning up on your doorstep bearing edible and drinkable gifts.

If you do not have a suitable garden but would like to organise an evening why not have a word with your local friendly publican to see if we can dance in his garden (then even more Rainmakers will turn up!).

Please help to ensure another successful Summer.



and what about ? .....

## FRIDAY CALLERS

To allow Jill to have a night off and come to Rainmakers to just dance and enjoy herself we need people who are able and willing to take over now and again. Why not you?

If you would like to have a go at running an evening, part of an evening or a display please let me know. You will be given all of the help and encouragement you need and everybody will be very grateful for your efforts. So, no lights hidden under bushels or umbrellas, you can do it if you try !

*Belinda*



Here are the words to two French dances, so you can sing along as you dance !

### Le Branle de Cosnay

Acoutez-vous les jolis sons de la musette  
Filles, garçons s'endent et tous sous le noyer  
Ils vont bin tous taper du pied dessus l'herbette  
En se bigeant deux fois bin fort commencer.

Les v'la tous en danse. Sautant en cadence, (bis)  
Y sont deux a deux,. En vrais amoureux. ( )

### La Bastringe

(French-Canadian)

1 Mademoiselle, voulez-vous danser  
la bastringue , la bastringue?  
Mademoiselle voulez-vous danser?  
La bastringue est commencée

3 Mademoiselle, il faut arrêter  
la bastringue , la bastringue  
Mademoiselle, il faut arrêter  
Vous aller vous fatiguer!

2 Oui Monsieur je veux bien danser  
la bastringue , la bastringue  
Oui Monsieur je veux bien danser  
La bastringue , si vous voulez

4 Non, Monsieur, j'aime trop danser  
la bastringue , la bastringue  
Non, Monsieur, j'aime trop danser  
Je suis prête à r'commencer!

5 Mademoiselle, je n'peux plus danser  
la bastringue , la bastringue  
Mademoiselle, je n'peux plus danser  
Car j'en ai des cors aux pieds!



Piston Hall Nursing Home, Tuesday 21 June 1994.

This event was Mark's debut as an organizer of displays. Unfortunately the warm summer weather we had been enjoying for a few days disappeared for the summer solstice, and the day was cloudy with drizzle and very strong winds, so instead of dancing out on the patio we had to dance in the dining room. As a result, the numbers involved in some of the dances had to be reduced, and the staff of the home had to move wheelchairs around to get sticking-out legs out of harm's way. However, as usual the Rainmakers were very adaptable and all went well.

The staff and those patients who were mentally alert all appeared to enjoy our 30-minute display and we hoped that the music, colours, and movement also ~~the~~ brought some cheer to those with more clouded minds. One of the patients told us she came from Czechoslovakia — although we had no Czech dances in the programme she said some of the music had reminded her of home.

After our performance we were offered refreshments — a choice of wine, fruit juice, or tea with crisps, sausage rolls and sausages on sticks — unexpected but a very pleasant ending to our visit to this beautiful home in its well-cared-for grounds.

Isabel



Programme danced at Pinton, 21st June 1994.

Hashual  
Rav Brachot  
Bourrée Croisé  
Brande de Cosnay  
Trekars Polska  
Krenz König  
Appenzeller Klatschwalzter  
A Gota  
Tarake Tapatia  
Ba Pardess

Dancers :-

Mark, Patti, Roy, Moya, Roger, Isabel,  
Graham, Cathy, Claire, Julie.



Friday, June 24th 1994.

Special Club Evening.

Tonight our club members were delighted to dance to the music of a real live band "Jacob's Ladder". Some of the members of the band are familiar Rainmakers who come from Cambridge to dance with us on Friday evenings. They had rehearsed a programme of dances from the club's repertoire and they played them splendidly. I understand that "Jacob's Ladder" are looking for more engagements. As soon as they are more widely known I am sure their services will be in great demand for international dances.

We much appreciated their hard work and thanked them for a lovely evening. Incidentally the name "Jacob's Ladder" is the proper name of the dance we know as "Little Boxes" so it had to conclude the programme.

Programme.

Neda Grivna  
Kuma Echa  
Hakke Toone  
A Gota  
Somogyi Karikazo  
Neopolitan Tarantella  
Jaurais Sturris  
Little Man in a Fix  
Mai Zyt

Karapyet  
Boanupstekker  
Zemer Atik  
Trekars Polska  
Debka Kafrit  
Aunt Hessie's White Horse  
El Corrido  
Little Boxes.





The Rainmakers who danced at Markyate  
on Saturday, July 9th 1994

Terry, Sue, Adrian, Clive,  
Maria Patti Kathy Julie Isabel.  
Mark.



Display for Flamstead Outreach Group at  
Markyate. Saturday, 9th July 1994.

FLAMSTEAD OUTREACH  
GROUP

CHEVERELLS HOUSE  
MARKYATE

GARDEN FETE

SATURDAY JULY 9<sup>TH</sup>. 1994. 2.30 PM.

Opened by MR JOHN NURSE  
HEAD OF V.S.O. RECRUITMENT.

Admission Adults 20p. Children 10p.

For your pleasure~

- "The Rainmakers".
- Folk Dance Group.
- Childrens Sports
- Games
- Lucky Dip
- Raffle

Teas. Ice Cream.  
Strawberries.

Stalls include~

- Tombola.
- Bric-a-brac.
- Garden Produce.
- Books - Plants.
- Sunday School.
- Nearly New Clothes.
- Cakes, etc.

ALL PROCEEDS TO THIRD WORLD CHARITIES

The fete was held in the beautiful grounds of a large house at Markyate, near Luton, to raise funds for Third World charities. It was a very hot afternoon for the



Rainmakers to dance for half-an-hour from 3.15 p.m. I gather that all went well, there was an appreciative audience and nobody fainted in the heat. The organisers provide wine and cake for the dancers after the display.

### Programme:

Rav Brachot

Boussée de la Chapelotte

Neopolitan Tarantella

Trekarls Polska

Kreuz Köenig

Umbrella Dance

Mixed  
Costumes.

Hora Hadera.

### Dancers:—

Isabel, Maria, Julie, Patti, Mark  
Jill, Kathy, Clive, Adrian, Sue,  
Terry.



The 48th Llangollen International Eisteddfod  
5-10 July, 1994.



EISTEDDFOD  
GERDDOROL  
GYDWLADOL  
LLANGOLLEN



Tel: (0978) 860 236

*the 48th*  
LLANGOLLEN  
INTERNATIONAL  
MUSICAL  
EISTEDDFOD  
**5-10 JULY**  
**1994**

*International*

← This  
opens  
out

As Max Boyce says "I was ~~in~~ together  
with Henry, Jill, Claire and Jeff from Rainmakers  
We all went to the Opening Evening  
Concert and enjoyed a fine programme of



# 5<sup>TH</sup>

## TUESDAY

**CHILDREN'S MATINÉE**  
2.30 p.m. to 3.45 p.m.

Programme details available  
February 1994

**WELCOMING CEREMONY  
AND OPENING  
EVENING CONCERT**  
7.30 p.m.

**MUSIC AND DANCE  
FROM CATALONIA**

—over 50 performers from  
the best professional  
companies in Catalonia



International

# 6<sup>TH</sup>

## WEDNESDAY

**COMPETITIVE SESSION**  
9.00 a.m. to 5.30 p.m. (approx.)

**YOUTH CHOIRS**  
of not more than 50 voices, 14-25 years  
of age.  
(a) A choral arrangement of a  
traditional Folk Song of the  
competing choir's own country,  
sung in any language.  
(b) o.c.\*

**FOLK SONG SOLO** (under 16)  
Two well-contrasted folk songs of the  
singer's own country.

**INSTRUMENTAL FOLK SOLO  
OR GROUP** of not more than 6  
musicians.  
Folk air, song or dance on regional  
instruments.

**FOLK DANCE GROUPS**  
of not more than 20 dancers including  
musicians, flag bearers and other  
participants, over 16 years of age.  
Two well-contrasted folk dances of the  
dancers' own region, performed in  
traditional manner.

**EVENING CONCERT**  
7.30 p.m.  
Performances by International

**FOLK DANCERS,  
YOUTH CHOIRS**  
and the  
**WINNER OF THE FOLK  
INSTRUMENTAL  
COMPETITION**

International

# 7<sup>TH</sup>

## THURSDAY

**COMPETITIVE SESSION**  
9.00 a.m. to 5.30 p.m. (approx.)

**CHILDREN'S CHOIRS**  
of not more than 60 voices under 16  
years of age on the day of the  
competition.  
(a) In the Kitereen — W.H. Reed  
(b) A composition by a composer of the  
competing choir's own country  
sung in any language.

**VOCAL SOLO** (under 16)  
En Svana — Grieg  
**FOLK SONG SOLO** (16 and over)  
Two well-contrasted traditional folk  
songs of the singer's own country.

**INTERNATIONAL YOUNG  
INSTRUMENTALIST OF  
THE YEAR**  
Open to all instrumentalists (including  
pianists) under 25 years of age on the day  
of the competition.  
Competitors are required to give a recital  
of well-contrasted music of their own  
choice.

**FOLK SONG GROUPS**  
of not more than 25 voices, Mixed, Male  
or Female, 16 years of age and over.  
Two choral arrangements of  
well-contrasted folk songs of the singers'  
own country.

**EVENING CONCERT**  
7.30 p.m.  
Performances by International  
**CHILDREN'S, MIXED & FOLK  
SONG CHOIRS & FOLK DANCERS**  
Presentation of the  
W.S. Gwynn Williams Trophy  
**GUEST ARTIST**  
**EVELYN GLENNIE**  
(Scotland)  
The World's first  
full-time solo  
percussionist



International

# 8<sup>TH</sup>

## FRIDAY

**COMPETITIVE SESSION**  
9.00 a.m. to 5.30 p.m. (approx.)

**ADULT SOLOS**  
Soprano  
Mezzo Soprano/Contralto  
Tenor  
Baritone/Bass

**CHAMBER CHOIRS**  
of not more than 30 voices (mixed,  
male or female)  
A well-balanced programme of choir's  
own choice, with or without piano  
accompaniment, of no longer than 12  
minutes' singing time.

**MIXED CHOIRS**  
of not less than 30 and no more than  
80 voices.  
(a) Vere Languores Nostros — Victoria  
(b) A composition of the competing  
choir's own choice, sung in any  
language, by a composer born  
between 1658 and 1797.  
(c) o.c.\*

**EVENING CONCERT**  
7.30 p.m.  
Performances by International  
**MIXED CHOIRS, CHAMBER  
CHOIRS and FOLK DANCERS**  
Principes Cantorum Competition



**GUEST ARTIST**  
**TATYANA  
NIKOLAEVA**  
(Russia)  
One of the great  
piano legends of  
the twentieth  
century.

International

# 9<sup>TH</sup>

## SATURDAY

**COMPETITIVE SESSION**  
9.00 a.m. to 5.30 p.m. (approx.)

**FEMALE CHOIRS**  
of not less than 30 and no more than  
60 voices.  
(a) Grüss — Mendelssohn  
(b) A composition of the competing  
choir's own choice, sung in any  
language, by a composer born  
between 1750 and 1900.  
(c) o.c.\*

**INTERNATIONAL YOUNG  
SINGER OF THE YEAR**  
for singers 16-25.  
Two well-contrasted songs of the  
competitor's own choice.

**MALE CHOIRS**  
of not less than 30 and no more than  
80 voices  
(a) With a voice of singing — Martin Shaw  
(b) A composition of the competing  
choir's own choice, sung in any  
language, by a composer born  
between 1700 and 1900.  
(c) o.c.\*

**EVENING CONCERT**  
7.30 p.m.  
Performances by International  
**FEMALE, MALE, MIXED  
CHOIRS and FOLK DANCERS**



**BRIAN  
KAY**  
presents

**CHOIR OF THE WORLD  
AT LLANGOLLEN**

Since 1987 the Eisteddfod has staged  
this major event which determines the  
outright winner of the four major  
choral competitions for Mixed, Female,  
Male and Chamber Choirs.

International

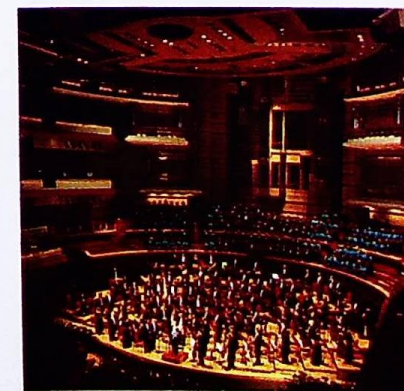
# 10<sup>TH</sup>

## SUNDAY

**EVENING CONCERT**  
7.30 p.m.



**CHORUS OF  
CITY OF BIRMINGHAM  
SYMPHONY ORCHESTRA**  
Simon Halsey  
Chorus Director  
**BBC  
NATIONAL ORCHESTRA  
OF WALES  
& SOLOISTS**



Full programme details  
available late November

International

**PRINCIPAL PRIZE WINNERS  
OF RECENT YEARS**

- MIXED CHOIRS**  
1991  
1. Szeged Bartók Choir, Hungary  
2. Mikaeli Motettkor, Vasterås, Sweden  
3. Detroit Concert Choir, U.S.A.  
1992  
1. Allmänna Sungen, Uppsala, Sweden  
2. Sirenian Singers, Wrexham, Wales  
3. University of California Concert Choir, Irvine, U.S.A.
- FEMALE CHOIRS**  
1991  
1. Szeged Bartók Choir, Hungary  
2. Oldham Girls' Choir, Lancs, England  
3. Diana Kiverstein Singers, Kingsbury, London, England  
1992  
1. Rotovz-Zenski Pevski Zbor, Slovenia  
2. Kvindelige Students Sangforening, Oslo, Norway  
3. Stord Ungdomskor, Norway
- MALE CHOIR**  
1991  
1. Detroit Concert Choir, U.S.A.  
2. The Slovak Teachers Choir, Bratislava, Czechoslovakia  
3. Dore M.V.C., Sheffield, Yorks, England  
1992  
1. Taban, Budapest, Hungary  
2. Langford Singers Male Choir, Detroit, U.S.A.  
3. Cór Meibion Fflint, Wales
- CHAMBER CHOIRS**  
1991  
1. San Jose University Choralliers, U.S.A.  
2. Chan Gung Chamber Choir, Taipei, Taiwan  
3. Cantores Amicitiae, Iasi, Romania  
1992  
1. Anglia Polytechnic Chamber Choir, Cambridge, England  
2. De La Salle University Chorale, Manila, Philippines  
3. Musica Copenhagen, Denmark
- FOLK SONG GROUPS**  
1991  
1. Chan Gung Chamber Choir, Taipei, Taiwan  
2. Detroit Concert Choir, U.S.A.  
3. Tartu KEK Chamber Choir, Estonia  
1992  
1. Yuh — Nishinomiya, Japan  
2. Anglia Polytechnic Chamber Choir, Cambridge, England  
3. De La Salle University Chorale, Manila, Philippines
- FOLK DANCE GROUPS**  
1991  
1. Eskola, San Sebastian, Spain  
2. Naoysa, Paros, Greece  
3. Rinncioiri Shliabh Luachra, Co. Kerry, Republic of Ireland  
1992  
1. Kud Jedinstvo, Split, Croatia  
2. Dawnswyr Nantgarw, Pontypridd, Mid. Glam., Wales  
3. Leikarringen Noreg, Drammen, Norway
- CHOIR OF THE WORLD AT LLANGOLLEN**  
1991 Prize Winner  
San Jose University Choralliers, U.S.A.  
1992 Prize Winner  
Allmänna Sungen, Uppsala, Sweden
- THE W.S. GWYNN WILLIAMS PRIZE**  
1991 Prize Winner  
Chan Gung Chamber Choir, Ta., i. Taiw.  
1992 Prize Winner  
Yuh, Nishinomiya, Japan
- o.c.\* A 20th century composition (not an arrangement) by a composer of the competing choir's own country, sung in any language.



The 48th International Eisteddfod will be held on

**5th-10th July, 1994.**

Enquiries and reservations

International Musical Eisteddfod Office,  
Llangollen, North Wales LL20 8NG (Gt. Britain).

Telephone: Llangollen (0978) 860236 Fax No: (0978) 861300

## Order Form

TICKET PRICE Inc. VAT	No Req.	£	p
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## 1994 Season Tickets Applications from 12th Oct 93

A Season Ticket entitles the holder to occupy the same seat for all performances from Tuesday Concert to Saturday Evening Concert Sunday Concert not included

£57.50			
£47.50			

## Session and Concert Tickets Applications from 1st Feb 94

TUE	Day	Childrens Matinée	£1.00		
	Evening	Welcoming Ceremony and Evening Concert Music and Dance from Catalonia	£8.00 £6.00		
WED	Day	Competitions for Youth Choirs, Folk Instrumental Solo/Groups, Folk Dance.	£8.00 £6.00		
	Evening	Concert by Folk Dancers, Youth Choirs and Winner of Folk Instrumental Solo/Group	£8.00 £6.00		
THU	Day	Competitions for Children's Choirs, International Young Instrumentalist of the Year and Folk Song Groups	£8.00 £6.00		
	Evening	Concert by Children's and Folk Choirs and Guest Artist: Evelyn Glennie, Percussionist	£8.00 £6.00		
FRI	Day	Competitions for Adult Solos, Chamber Choirs and Mixed Choirs	£8.00 £6.00		
	Evening	Concert by Mixed and Chamber Choirs, Princes Cantorum and Guest Artist Tatyana Nikolaeva, Piano	£8.00 £6.00		
SAT	Day	Competitions for Female Choirs, International Young Singer of the Year and Male Choirs	£8.00 £6.00		
	Evening	Concert by Female and Male Choirs, Competition for "The Choir of the World at Llangollen"	£8.00 £6.00		
SUN		Grand Opera Gala, Chorus of City of Birmingham Symphony Orchestra, BBC National Orchestra of Wales & Soloists	£10.00 £7.00		
	Evening		£5.00		

No reduction in reserved ticket costs for children

I enclose stamped addressed envelope and remittance for £

VISA/Access No.

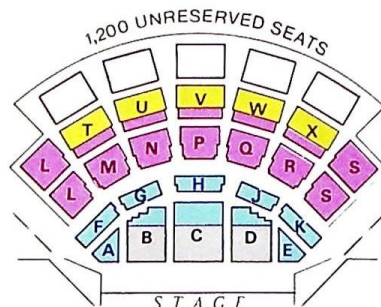
Please ensure that the name and address given is the same as that registered with your credit card company

Expiry Date

Friend's Priority No.   
PLEASE USE BLOCK CAPITALS

Name   
Address

Cheques should be made payable to: Llangollen International Musical Eisteddfod  
Applications for tickets from Overseas should include remittance as a Sterling Draft.  
Prices include 17.5% VAT. We reserve the right to alter same if there is a change in the rate of VAT.



## ADMISSION

Season, day & evening concert tickets – see order form for prices. **Parties** (10% discount 10 or more).  
Eisteddfod ground and unreserved seats only (not available in advance and seating not guaranteed):

1994	All Day	Evening Only
ADULTS	£3.00	£2.00
OAP's CHILDREN (U.16)	£1.50	£1.00

(Re-entry to Eisteddfod ground permissible with all ticket grades)

**Please Note:** Season Ticket applications will be accepted from 12th October 1993. Day and evening concert ticket applications accepted from 1st February 1994.

## Detailed Programme

The detailed programme of the week's events will be available from 10th June 1994.

## Syllabus

The Syllabus for 1994 is now available from the Eisteddfod Office, and includes full details of all competitions together with entry forms.

All Choral/Group entries to be received by 1st November 1993, and Solo entries by 15th April 1994.

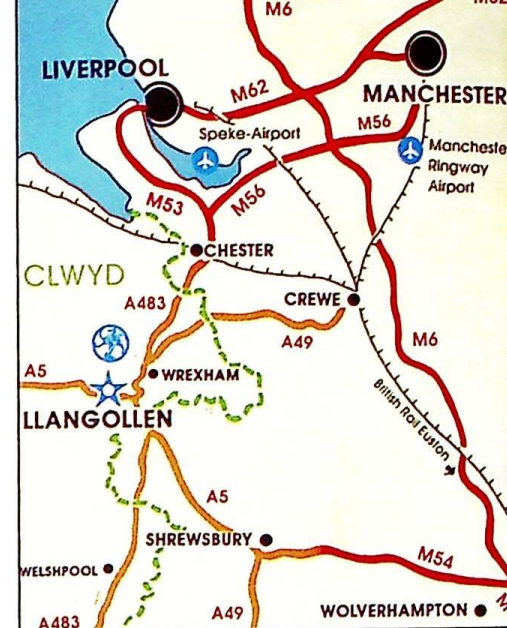
1995 Syllabus available in February 1994.

All prices include VAT at 17.5% where applicable. We reserve the right to alter same in the event of a change in the VAT rate.

All enquiries and reservations should be made to:

The International Musical Eisteddfod Office,  
Llangollen, Clwyd, Wales LL20 8NG  
(Great Britain)  
Tel: (0978) 860236 Fax: (0978) 861300

Essential Information



Nearest International Airport: Manchester.



Nearest Railway Station: Ruabon.



Road Travel. See map for routes.

CHESTER  
SHREWSBURY  
CARDIFF  
LONDON  
BIRMINGHAM

20m  
29m  
139m  
192m  
85m



**Permits Available in Advance**

WHOLE PERIOD (Tuesday – Sunday inclusive) £10.00 each  
OVERNIGHT PARKING FOR CARAVANETTES  
available for Season Ticket holders only  
(Tuesday – Sunday inclusive) £20.00 each

## Tickets not Available in Advance

FULL DAY (8.30am – end of evening concert) £2.50  
EVENING ONLY (6.30pm – end of evening concert) £1.50



Meals can be booked in advance with the official caterers.  
Llangollen is also well served by restaurants.



Visitors requiring accommodation are asked to send the following information to the Private Accommodation Secretary c/o the Eisteddfod Office:

- Number in party
- Type of accommodation required
- Date of arrival and departure
- Whether travelling by car

The area is also well served by camping and caravan sites.

This  
← opens  
out



Spanish dancing and music given by a team from Catalonia.

The next day, Wednesday, 6th July, had folk events scheduled all day so we bought day tickets that enabled us to enter <sup>or leave</sup> the grounds and pavilion at will. It was a marathon day of watching competitors from many countries in classes for Folk Instrumental/Solos or Groups and Folk Dance Groups. Two of the judges were Frances Horrocks and Narindra Kotiyan from the S.I.F.D. It was interesting to hear the adjudications. Some superb dance groups lost marks because their dances had been choreographed to face an audience or to form a suite of dances and so they were "not according to schedule" i.e. in the traditional folk style. We were delighted to see a team including Dawn and Paul Webster (who organise the S.I.F.D. Summer School) from Wales, come second in the competition. A splendid team of Kurds were the winners.

After a quick supper we returned to the pavilion for another excellent concert of music dance and song. I particularly remember the Argentinians dancing a very exciting tango.

On Thursday Jill, Claire and about ten other S.I.F.D. members, plus various members of the public, attended some very energetic dancing workshops in a local school. These were organised by Frances and Narindra but were taught by the Kurdish, Spanish and Romanian teams. They enjoyed it very much.



Whilst this was going on Henry, Jeff Stealy and I followed our own ploys. We took in the delightful ambience and surroundings of Langollen Chirk Castle and Plas Newydd House, ~~are~~<sup>are</sup> well worth visits. During the afternoon Henry and I returned to the International Eistedfodd grounds (very cheap for O.A.P.'s! £1-50) and found we could also go into the Pavilion at will with our tickets. We heard children's choirs and more folk song groups. It was good to be able to go out into the sunshine from time to time and come upon impromptu performances. Most memorable were a couple from Siberia who sang and played the Tawws harp and other simple instruments. Their songs included bird calls and animal noises from their homeland. During tea in a marquee we were entertained by a choir of young children from a local school.

Till joined Henry and I for the journey home. As we drove through the village of Oreston, near Langollen, at about 8.00 p.m. on a lovely evening, the strains of music came to our ears through the open roof window. "Mexican!" we cried. I hurriedly parked the car on a chapel forecourt and we raced round the corner, in time to see the Argentinians and their band give a marvellous dancing display on the car park of the Parish Church. They were wearing their traditional costumes and gave of their



best for the local people.

It was an exciting bonus for us after an enjoyable two and a half days.



Sunday, July 10th 1994

Czech dancers and singers at Milton Keynes.

From the  
CZECH REPUBLIC

# Jasěnka

## Folk Ensemble



- Thrilling dancing
- Fabulous music
- Beautiful singing
- Magnificent costume

We are delighted to present Moravia's leading Folk Ensemble. Jasěnka visit Milton Keynes straight from this year's Llangollen International Eisteddfod. This is your chance to experience first-hand the excitement of Eastern European Folk. Come and see the 'Odzemek', a thrilling men's axe dance. Contrast this with the 'Staradavny', stately and lyrical. Listen to voices raised in harmony, to the strings of the cymbalom,

This 37 strong amateur group has performed at numerous international events. It contains several virtuoso musicians and singers.

Sunday  
10th July  
7.30 pm

Tickets £6  
Concessions £4

PRESENTED BY



## Stantonbury Theatre

Stantonbury Campus Milton Keynes

Box Offices: Stantonbury 0908 314466  
MKBC 0908 234466



ONE CONCERT  
ONLY

Having enjoyed this group's performance at Llangollen very much, Henry and Betty



decided, at the last minute, that we would like to see them again at Milton Keynes. It is very different, viewing through binoculars amidst a crowd of six thousand people, from being at close quarters in a small theatre for a two hour show.

We were not disappointed. We had not been there long before five other Rainmakers turned up saying "We did not know you were coming". Our reply was "Neither did we!"

Tasenka is a long established Folk Ensemble in Moravia. The dancers were all young and very agile. The musicians and singers were mostly older people. We sat in the second row where we could see every detail of costume, facial expression and movement.

It was a most exciting evening organised by the Milton Keynes International Festival committee whose leading members are Don Gourlay and Jill - whom Rainmakers have met.

We also spoke to Uri and Avril Gerson, whom many Rainmakers will remember coming from High Wycombe to teach dances to the club on several occasions in the past.





Card to Rainmakers from Sue Baster  
after the death of her father.



To  
Rainmakers.

Thank you all for your  
kind thoughts which  
have been a great comfort  
at this time.

Sue.



# Anne's lesson in retirement!



● Chalking up an example for the over 50's:  
Anne Robson

By APRIL HUTCHINSON

A RETIRED headmistress from Stevenage will soon be flying off to Belize in central America, under the watchful eye of the BBC.

Anne Robson, of Ascot Crescent, found herself in the spotlight when the Voluntary Service Overseas suggested she be included in a new BBC2 programme.

"Next", will be a daytime winter magazine programme, targeting the over 50s. Filming began at High Wick special school where Anne, 52, was head for 13 years. The BBC filmed her last day at the school in Pin Green and has been following her preparations ever since.

## Leaving

Anne, who took early retirement, will be leaving for the small country of Belize on August 19. Due in Birmingham this week, the BBC will be there once again to follow more of her training.

Anne told how there are no special schools in Belize and of her work with a group of schools to improve teachers' ability to deal with special needs.

Six people from Hertfordshire will be leaving on VSO projects, including a Letchworth man who will be packing his bags for the Phillipines.

Stuart Green, of Sollershott East, is a marine biologist who will be working on one of five islands on a two-year project.

We said "Au Revoir and Good Luck" to Annie at the Rainmakers club on July 15th, 1994.

Cutting from the Gazette newspaper.



Friday, July 22nd 1994.

End-of-term Party. 8-11 p.m.

Programme - mainly requested dances.

1. Ahavat Hadasa (Camel Dance)
2. Ssulam Ya'akov (Little Boxes)
3. Jesusita en Chihuahua
4. Las Chiapanicas
5. Little Man in a Fix
6. Doudlebska Polka
7. Maiezyt
8. Levi Jackson's Rag
9. Lublin Polka
10. Maruszka
11. Maple Leaf Rag
12. Neopolitan Tarantella
13. Hora Miresii
14. Hora Hadera
15. Taunis Sturgis
16. Kreuz Köenig
17. Boanupstekker
18. Hora Haketana (Little Shepherdesses)
19. Ba Pardess
20. Russian Lyrical
21. Tota Tapatia
22. Simxat Hamal
23. Jot de League (Midwives Dance)
24. Der Windmiller
25. Fjalnas Polska
26. Swedish Schottische
27. Never on a Sunday
28. El Corrida



29. Salty Dog Rag.
30. Devils' Dream.
31. Danish Double Quadrille
32. Stepping Out.
33. Musica Nisheret
34. Sissu et Terusalayim
35. Erev Ba

Mark was our M.C. tonight - the first time he has led a Rainmakers evening. He made a very good job of doing it too.

It was a hot evening but a large number of members came along, most of them wearing an international costume, and joined in the programme of popular dances.

We were glad to break for the shared supper organised by Maria before continuing dancing until 11.00p.m.

Many thanks to Mark for the trouble he took to give us a smoothly run party.



## 40th International Festival of Folk Arts.

### Sidmouth

29th July - 5th August 1994.

Henry and I came home from our fourteenth successive visit to the Sidmouth Folk Festival feeling less enthusiastic about it than usual.

For a start the weather literally put a damper on everything. Bouts of torrential rain began on Sunday evening and continued, sometimes it seemed non-stop, until the following Friday when, at last, the sun came out. We heard that campsites were awash, cars were seen with mud over the windows and dancers wearing wellingtons were a familiar sight. We felt very sorry for the organisers who constantly provided straw to fill swampy gateways and make paths across the Arena site, across fields to the Balverton Marquee and all round the new Concert Marquee. During one storm they brought in contractors to lay a thick gravel track from the concert marquee (with 950+ people inside it) across the car park to the gates so that the festival-goers could get out. There was a near tragedy when one motorist went out of control, skidding down the steep slope and had to run into a parked vehicle in order to stop and avoid hitting a woman with a child. On Wednesday the huge car park, on which most festival goers depend, had to be closed because it was so dangerous. We also heard that it was taking 1½ hours to get out of the Bowd Marquee



field on some days as the downhill track was so slippery. Cars left one at a time.

Alas, there was no Arena Marquee this year to which Arena shows could be transferred in wet weather. A show of some kind went on in the rain, without dancing. One day we sat on the hill, huddled under a large umbrella, listening to a wonderful Hungarian band (who were sheltering under a little awning). The other "turns" were one clog dancer and one accordionist. No wonder there were disgruntled people who wanted refunds (£9 to sit on the grass at some shows) but they did not get them.

This said, we saw two Arena shows in dry conditions. The foreign dancing teams which we enjoyed most were the Swedish Viking Dancers, Kalavrytes from Greece and The Chamber Dance Group from Hungary. There was an interesting troupe of dancers and singers from Taiwan who danced to their own singing and they worked very hard but once you had seen them you did not really want a repeat. All these teams had special workshops in the Assembly Rooms during morning sessions. We enjoyed them very much but they were far too crowded. Somewhere the size of the Ham Marquee was needed, especially when more people than usual went to indoor events.

Besides wet weather, another unfortunate occurrence that added to the week's



difficulties for the organisers was the non-arrival of two major foreign teams. The American Appalachian Clog dancers were involved in a road accident in the U.S.A. a week before they were due to leave, and six dancers had broken legs. The eagerly awaited Georgians did not appear because their sponsor had not paid for their airline tickets at the last moment. Steve Heap, Alan Bearman and John Heydon were left with the task of finding stop gaps. Some clog dancers from Exeter, <sup>a team</sup> including one man, put up a "creditable show"; by Tuesday some Ukrainians arrived who were alright but we have seen far better; some Irish dancers pleased the crowds. On the whole it was a case of the main teams having to dance for longer spots so the line dances of the Greeks and Taiwanese did tend to go on a bit too long and became tedious to watch.

The Sidmouth Festival has lost several in-town venues in recent years. This year the Drill Hall (no licence for public use because of "inadequate toilets and fire precautions"), the Radway Cinema, Carinas (not used last year either) the Sailing Club and several pub rooms were not available to the festival. This meant one had to trek much further between venues to attend workshops, concerts etc. It is a long way to the new Concert Marquee, the Bulverton, the Bowd Marquee, two out-of-town schools, St. Francis & St. Nicholas church halls, the Balfour Arms and the



Volunteer. We found that we had to leave an event early to allow for travelling time and, having arrived, one could not get in. Many people gave up the struggle (including me) and went to events that were reasonably near each other e.g. the Ham Marquee, the Bedford Hotel, the Manor Pavilion and the Parish Church. Because of this I missed many concerts and dances to which I had looked forward - most frustrating!

There were many excellent things happening during the week. A band called Yankee Ingenuity played for workshops and dances in the Ham Marquee and they were excellent. So was an American caller called Tony Parks who made his workshops really enjoyable for beginners and experienced dancers alike. I shall always remember the night Henry, Janet and I went out to St. Francis' Hall where the Hungarians ran a traditional Dance House. They got us all dancing, in couples, all the time, with great enthusiasm and the music of the Zengo Ensemble was superb.

A magical hour was spent listening to Norma Waterson singing the songs of travelling people. Elsche Korfe's International Dance workshops were excellently taught but with a hundred people in St. Theresa's Hall we had to take turns and even then it was a case of "beware of flying missiles" especially when beginners were trying to hamba.



If the Sidmouth Festival is to keep its faithful following of participants the organisers will have to re-think their time-tabling, sites and provision for wet weather by next year. They should also limit the number of season tickets sold. I, for one, do not intend to pay £86 for one, only to find I have to queue for  $1\frac{1}{2}$  hours to get in or find House Full notices long before a starting time. Neither do I enjoy sitting in the rain or on the floor of an over packed room.

The Souvenir Programme extols the delights of the special 40th Anniversary events and new venues. I found the festival frustrating and disappointing this year.



-S.I.F.D. SUMMER SCHOOL 1994

The biennial summer school of The Society for International Folk Dancing was held at The College of Ripon and St. John in York from Saturday 6th August to Saturday 13th August. Three members of Rainmakers attended -- Jill, Michael (from Cambridge) and myself, Henry. The college has proved to be an excellent base for the summer school. It is situated just outside the mediaeval city walls and is a few minutes walk from the centre of this historic and beautiful city. It is cosy, compact and comfortable and the food was excellent. There were three rooms used for dancing. The largest, Temple Hall, was used for classes and for general evening dances and it had a sprung floor. The other two were much smaller and had hard floors but were adequate for the classes taken in them.

The morning was used for formal classes which numbered twelve in total over six days. There were 105 people taking classes and they were allocated to three groups. Each group had four 1½ hour sessions with each of the three teachers. Evenings were for general dancing and for dancing the dances learnt on the course. The first afternoon was free; on the second afternoon most went on a coach trip to Castle Howard; and on other afternoons there were innumerable ad hoc dance workshops. Some of the ones I can remember were Appalachian clogging, Scandinavian, dance teaching, Spanish, Dutch, American novelty, self physiotherapy, and the most exotic of all -- Mongolian court dancing of the 12th and 14th centuries.

The heart of the summer school is, naturally, the classes in the dances of the chosen countries to be taught. As usual there were three countries -- Bulgarian taught by Delyan Demirev, (from Bulgaria), Italian taught by Carla Padovani (from Italy), and South American taught by Jam Knoppers (a Dutchman).

For Rainmakers and the SIFD the importance of the summer school is to introduce us to new dances and to an in depth and authoritative view of the dances of a country taught by a person from that country. When the dances are being taught one thinks they are all wonderful but one knows most will not be taken up by clubs. Some will survive in specialist clubs, e.g. some of the Bulgarian dances will be dances in clubs that mainly do Balkan dancing but only a very few will be taken up by the society as a whole. I find it impossible to guess what these few might be and which dances will find their way into the Rainmakers' repertoire. I shall be sorry to see many of the dances taught which I and others enjoyed being dropped but this is a normal outcome of a summer school. Never mind. It was a hugely enjoyable week and I wish many more Rainmakers had come.

Henry

Many thanks, Henry, for writing this report.



# ENGLISH MISCELLANY'S

## dance trip to San Diego, California.



The visit was our greatest adventure in the club's 20 year history. Every year we go abroad to Europe, but this was the first time that English Miscellany had travelled to the USA. Thirty adult dancers and musicians and a children's group of 6 danced in the San Diego sun for one week over Easter.

The initiative for the visit had been made by Enid and Gene Fowler who came over to Herts from San Diego as part of a teacher exchange arrangement. While they were in England they joined English Miscellany and became well known in the area. When they returned to San Diego they persuaded a cultural organisation which supports links with the 'old country', called the House of England, to invite us.

English Miscellany specialises in English folk dance traditions and, as far as we know, we are unique in the country in the range of different types of dance. This enabled us to display most of the English dance traditions, many of which would not have been seen before by the American audiences. These included Cotswold morris, North West Morris, a longsword dance, clog dancing, country dancing and court dancing. This variety enabled us to hold our large audiences till the end of each performance.

We seemed to dance everywhere. In shopping malls, in the old Mexican town, on stage and in schools and we also ran some workshops. One was to a morris side in San Diego. Another was to a school of Performing Arts. They do the same core subjects as other schools but the pupils have additional training on acting, theatre management and other performing arts. We taught them the Dorset 4-hand reel because it gave us a chance to show them lots of different types of stepping. We also ran a Barn Dance and the large room was full of enthusiastic locals swinging the evening away to the sound of English Miscellany's band and callers.

The organisation of the week was incredible. Every member of English Miscellany was given a pack of information about the city, and where they were staying and dancing. Most of the group were accommodated by locals and transported by their hosts. Accordions were hired to save English Miscellany having to bring them, swords were borrowed, poles were cut and polished for one of the dances, garlands were made. Numerous dance sites were organised in advance, many of which paid a fee. As a thank you to the Fowlers we presented them with a wall-hanging which is a tapestry of 9 squares of material each depicting some aspect of folk dancing. This had taken us many months to complete.

Report cut from  
the Summer edition  
of The Unicorn - a  
free folk magazine.

Many Rainmakers will remember Enid and Gene Fowler coming frequently to our club on Friday evenings last year. (1993).



## English Miscellany abroad

1994 is the year of English Miscellany's biggest adventure in international trips. Every year we go dancing in Europe and invite a foreign display side to come here. But this year, we went dancing in San Diego, California and were visited by a Belgian folk dance side and 2 German folk dance sides!

The trip to San Diego was the first time that we had travelled to the USA and 30 adult dancers and musicians and a children's group of 6 danced in the Californian sun for a week over Easter. The initiative for the visit had been made by Enid and Gene Fowler who came over to Stevenage from San Diego as part of a teacher exchange arrangement. While they were here, they joined English Miscellany and when they returned to San Diego they persuaded a cultural organisation which supports links with the old country to invite us.

The organisation of the week was incredible and much of it had been done by the Fowlers. Most of the group were accommodated and transported by members of a range of different dance groups. Accordions were hired, swords were borrowed, poles were cut and polished for one of the dances, garlands were made. As a thank you to the Fowlers, we presented them with a tapestry of 9 squares of material each depicting some aspect of folk dancing. This was designed to hang on a wall and had taken 9 of our members many months to complete.

We seemed to dance everywhere. In shopping malls, in the old Mexican town, on stage and in schools and we also ran some workshops. One was to a morris side in San Diego. Another was to a school of Performing Arts where the pupils study the same core subjects as other schools, but they have additional training on acting, theatre management and other performing arts. We taught them the Dorset 4-hand reel because it gave us a chance to show them lots of different types of stepping. We finished the week by running a Barn Dance for a Scottish dance group and the large room was full of enthusiastic locals swinging the evening away to the sound of English Miscellany's band and callers.

Our group specialises in English folk dance traditions, many of which would not have been seen before by the American audiences. These include Cotswold Morris, North West Morris, a longsword dance, clog dancing country dancing and court dancing. This variety enabled us to hold our large audiences till the end of each performance.



The two German groups that came to us were Folklorekreis Gütersloh and Heidehüppers Sennestadt. We had met them at an international folk dance festival in Bielefeld in 1988 and we've been trying to get them to England ever since then. English Miscellany met the Germans on Friday 23 July in Windsor and we performed at a number of locations intriguing the tourists with an unusual mixture of German and English dances. After that, the Germans were taken back for a supper and a party at Harpenden Rugby Club. The following Saturday was the weekend of the folk events in the St Alban Festival with English Miscellany and our German dancers joining the procession from the War memorial to the Alban Arena followed by performances around St Albans. That afternoon, we took our guests for a picnic at Hatfield House and did a dance display in the stable yard. Then back home to a dinner with hosts and finally a performance at the Barn Dance at the Alban Arena where both groups did their famous flying dance where the men literally sweep their partners off their feet. This obviously inspired some of the audience because they disappeared into the foyer to try it out. Fortunately, everybody survived to tell the tale. The Germans also did a maypole dance, skillfully knitting an intricate pattern





Folklorkreis Gütersloh & Heidehüppers  
Sennestadt Dancing in Windsor

and then (the hard part) unknitting it. So far, it had been a very busy week-end, but on the following Sunday, we said a sad goodbye as their coach set off for Germany.

On the weekend before the German visit, we were visited by a Belgian group called Reintjevos. We have known each other for about 15 years and we have visited each other several times. In fact, English Miscellany's last visit to Reintjevos had only been last year. We booked this youthful and lively group into Ivinghoe Youth Hostel and organised a dance tour in Hertfordshire for them. Reintjevos were doing a week's dance tour of England, and we were their first stop.

The displays started in large shopping precinct in Hemel Hempstead. Despite the fact that most people were rushing around doing their Saturday shopping, Reintjevos succeeded in attracting and holding a large crowd. Their repertoire included dancing on stilts and they have a rule that anybody falling off buys the drinks for the rest. Nobody fell off. They also did some spectacular flag-waving and these flags aren't small toys either! To the sound of a solitary drummer a small group from Reintjevos worked together with military precision tossing (and catching) these huge flags. Many of their social dances told a story and the Belgians delighted the audience with their performances. Then onto a swim and a barbecue and the day finished with performances at a large charity event in Berkhamstead.

Reintjevos Dancing in  
Hemel Hempstead - photos  
courtesy Jayne Chattaway



On Sunday morning, English Miscellany led them on a walk on Dunstable Downs and then to performances at the St Albans Irish Fun Day where the Belgians discovered real Guinness! In the evening, the two folk dance groups held a party in the town hall next to the youth hostel and consisted of a mixture of English and Belgian folk dances with the Belgian and English musicians taking turns to run the show.

Although this has been a busy year, it's not over yet! What's next we wonder?



Dress Rehearsal for Bingen.

Sunday, August 14th. 1994.



A party of fourteen Rainmakers, augmented by four Roundabouts and four extra musicians who are not members of either of the other clubs will be going to visit Bingen, which is a twin-town of Hitchin, to perform at the Wine Festival from September 1st to Sept. 5th.

The Rainmakers first met people from Bingen two years ago when they danced at Hitchin Town Hall at a party to entertain the German visitors. This was when the invitation to visit Bingen was issued. For various reasons it has not been possible for our club to take up this invitation until this year. Even so, several of our members who would love to have been included in the party



have been unable to go. To make up numbers we are glad that friends from Roundabouts and the Cambridge Jacob's Ladder Band plus Martin of Cloudburst Band were willing to go along.

The Germans asked particularly for Mexican dances to be part of the displays. For this reason a programme of Mexican dances and another of general international dances has been prepared. This has necessitated a lot of hard work in preparation and rehearsals by Jill, the band and the dancers.

Richard has also put in a lot of work organising the transport for the group and liaising with Bingen.

We await reports of the trip with interest.



The Mexican Hat Dance in rehearsal.





Jota Tapatia.



Graham  
practising  
Jesusita en  
Chihuahua  
with Jean Thorne  
from the  
Roundabouts.





## German date for dancers

MEMBERS of the Rainmakers International Folk Dance Group will be skipping off to Germany tomorrow (Thursday).

The group has been invited to dance as part of the Hitchin and Bingen twin town link.

A busy schedule has been planned for the dancers. They will perform at the Wine Castle on Friday, and on the roof garden of a department store on Friday. Castle Klopp is the venue for a reception with the Oberbürgermeister on Sunday when the dancers will also take part in a folk

dance festival.

Their performance will end on Monday with a performance at the Bingen Congress Centre.

The dancers will also get the chance to go sightseeing around the town and are hoping to include a trip on the Rhine in their programme.

The dancers meet on Friday evenings at the church hall, Broadway, Letchworth at 8pm. Anyone who is interested in the club can ring Mark Baalam on 0462 454210.

Picture taken from the Stevenage Comet on August 31st 1994.

Members of the group are: -

Front row: -

Till Cuole Margery Jean Sandra  
Terry Martin  
Maureen, Jim, Liz, Heather Louise Kathy Graham Barbara  
Bill, Owen  
Richard Clive Peter Michael

Not present at Dress Rehearsal for photograph -  
Jackie.



3·0·T·H · B·A·N·K · H·O·L·I·D·A·Y · W·E·E·K·E·N·D

# T·O·W·E·R·S·E·Y

V·I·L·L·A·G·E · F·E·S·T·I·V·A·L · O·X·F·O·R·D·S·H·I·R·E

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**DEDALE** (France) · **TOKEN WOMEN** · **FLATVILLE ACES**

**THE STEAFAN HANNIGAN BAND** · **DOINA** (Romania)

**RAY FISHER** · **CATRIONA MACDONALD & IAN LOWTHIAN**

**WHIRLING POPE JOAN** (Nigel Eaton & Julie Murphy)

**THE DRONES** · **MOEBIUS** · **PEEPING TOM**

**JEFF WARNER & JEFF DAVIS** (USA) · **ELIZA CARTHY**

**MAGPIE LANE** · **JO FREYA** · **CHRIS FOSTER** · **ROGER WILSON**

**FEET FIRST** · **LIGHTNING & RAINBOWS** · **THE CHIPOLATAS**

**DAVE WHETSTONE BAND** · **MARTYN-WYNDHAM READ**

**PATRICK RYAN** · **THE BANANA BAND** · **THE BLAZING APOSTLES**

**JENNIFER & HAZEL WRIGLEY** · **DR SUNSHINE'S PAVEMENT SHOW**

**EAST KENT HOPPERS** · **KEITH KENDRICK** · **THE ANCHORMEN**

**TIJ UYLENSPIEGAL** (Belgium) · **ROYAL GEORGE & MARY ROSE**

**CAZ** · **GORDON POTTS** · **OLD PALACE CLOG** · **RAG MORRIS**

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# T·O·W·E·R·S·E·Y

Towersey Village Festival, Oxfordshire.  
August Bank Holiday - 26th to 29th.

The Dance Team called Doina from Romania gave first class displays in the Arena on the Sunday afternoon. We also



enjoyed an illustrated history of step dancing given by a group called lightening and Rainbows.

Added to these there were items by several teams of Morris Dancers, a very amateur Belgian team of dancers, clowns and a Cajun Band. The new seating added to our comfort - proper tiered seats, not benches, this year. We thought this was one of the best afternoon shows we have seen at the Towersey Festival.

If you buy a season ticket you can go to several concerts given by top folk performers or to Ceilidh dances in a marquee during the weekend. Prices are very reasonable. The Arena shows cost £1-50 for the day, including workshops and Craft Fair or are FREE to over sixties.

We also like to adjourn to the barn behind the Three Horseshoes pub where a very enjoyable sing around takes place at lunch time and at 8.00 p.m. every day. (not in the evening on Monday.)

Towersey is a hamlet near Thame on the Oxford road from Aylesbury.



## Garden Evenings - July / August 1994.

When the Summer Term officially finishes the Rainmakers still like to meet on Friday evenings. Several members offered their homes and gardens for dancing, chat and refreshments.

The venues this year were as follows: -  
July 29th - Terry's at Dunton  
August 5th - Claire's in Letchworth  
August 12th - Belinda and Martin's in Ickleford.  
August 19th - Jill and Peter's in Hitchin.  
August 26th - The Old Barge Inn, Folly Island  
Hertford and then on to Julie's home.

Members, and sometimes their families, who were not on holiday or otherwise engaged went along in good numbers - an average of twenty people each time. The weather was mostly good and everyone had an enjoyable time.

We are most grateful to our hosts and hostesses.

The new term begins on Friday, September 2nd 1994.



For the attention of the "Thigh Slappers".

### **Slap of life for lederhosen**

THE *Schuhplattler* — the folk dance that involves the slapping of lederhosen-clad thighs and rears — has for a long time been a cliché of Austrian tourism. Alas, the brace-and-bibbed leather shorts that give the dance its resonance have themselves been dying out, discarded by fashion.

However, a brave attempt is being made to restore the garment to its rightful place in history with a Museum of Lederhosen, recently opened in the spa town of Bad Ischl. The museum is the result of three years' research by the Society for the Protection of Lederhosen, formed by one, Bernhard Stückschwaiger — his aim is to resurrect the decorative leather shorts as a "stylish accessory".

Clipping from the Daily Telegraph,  
Saturday, September 3rd, 1994



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## MEMORIAL DANCE

SUNDAY 4TH SEPTEMBER 1994

Both Kelsey and John inspired all who knew and danced with them with their courage in the face of devastating illness. Kelsey suffered from Raynaud's disease together with a complicating condition. When her death was announced, members of the S.I.F.D. made a donation in her memory to the Raynaud's Association.

John suffered from Motor Neurone disease.

The proceeds of tonight's raffle and programme sales will be donated in John's memory to The Motor Neurone Disease Association.

A PROGRAMME  
OF DANCES  
TO COMMEMORATE  
THE LIVES  
OF THE LATE

KELSEY BLUNDELL

AND

JOHN SAYERS

---



IVANITSA  
HORA CHADERA  
DEBKA DAYAGIM  
APPENZELLER  
    KLATSCHWALZER  
OIJE JA VASEMBA  
RIEPE RIEPE GARSTE  
HORA ZEMER  
SEPASTIA BAR  
HORA MIRESEII  
OXDANS  
MAKEDONSKO HORO  
PARISER POLKA  
JABADAO  
MAPUSHKA  
KARAMFIL

- DEMONSTRATION -

EL RONDON  
EN ALLANT AUX  
    CHATAIGNES  
HORA MINTITA  
SHIR HA' CHATUNA

- DEMONSTRATION -

OUGZLU  
JOC DE LEAGANE  
BRIUL LUI REMUS  
SKUDRINKA  
EOLEROS MALLORQUINS  
MEILLONENN

- A TURKISH DANCE LED BY  
FRANCES HORROCKS -

OGRAZDENSKO  
KIRCO NA CARDAK SEDESE  
TRIP TO BAVARIA  
MORPETH RANT  
BA PARDESS  
ZURAW  
JAMAJA LABAJALG  
LA BISTRINGUE  
AHAVAT HADASSA  
DREISTEIRER  
MISS NANCY ARNOTT  
HAMBO  
A VESLE KARI VAR  
MENOUSIS  
MARI MARIKO



# C# House Dance - 5th September 1993

## organised by the Central London Group

Hora din Casa	Romania	Hora Mireseii	Romania
Hora Mintita	Romania	Halleluyah Le Gal	Israel
Appenzeller Klatschwalzer	Switzerland	Ba Pardes	Israel
Czech Mazurka	Czech	Makedonsko Oro	Macedonia
Debka Dayagim	Israel	Meillionen	Wales
Ivanitsa	Macedonia	Levi Jackson's Rag	England
En Allant aux Châtaignes	Switzerland	Der Nagelschmied	Switzerland
Newcastle	England	Trip to Bavaria	England
Nottingham Swing	England	Vranjanka	Serbia
Hora Femeilor	Romania	Ersko Kolo (Ja Idok)	Serbia
Hora de la Risi Piti	Romania	Ränningen	Sweden
Kalocsa Leanytanc	Hungary	Hambo	Sweden
Tarantella Rivilisi	Italy	Joc de Leagane	Romania
Russian Lyrical	Russia	Erev Ba	Israel
La Bastringue	Canada	Maiezyt	Switzerland
Ssulam Yaakov	Israel	Raz Dwa	Poland
Ahavat Hadassa	Israel	Bourrée Pastourelle	France
Dreisteirer	Austria	Karamfil	Bulgaria
Miss Nancy Arnott	Scotland	Lecha Dodi	Israel
Mehmede	Macedonia	Gavotte de Pont Aven	France
Zagorissio	Greece	Kalamies	Estonia
L'Oferta	Mallorca	Mexican Waltz	Mexico
Bolero Mallorquin	Mallorca	Mari Mariiko	Bulgaria
Hora Cimpalunguli	Romania		



MICK BROWN



REPORTING

He can't sing, can't dance, and isn't much of a comic.

Why, then, is Michael Barrymore — most recently famous for drug and alcohol abuse — so beloved by parents and children alike?

**A** PRODIGAL son had returned, and last week the mothers of middle England were in a blue rinse of delight.

Michael Barrymore, television celebrity and game-show host, has checked himself out of the American clinic where he was receiving treatment for alcohol and drug abuse. Britain's most popular comedian, turned Britain's most famous showbusiness casualty, was back on stage.

The wind gusted along a deserted Blackpool promenade and the sea churned a muddy brown. But in the foyer of the Winter Gardens, where the crowds in pastel-shaded car-coats, stretch pants, anoraks and tweed caps drank Malibus and stout, the mood was of jollity and anticipation.

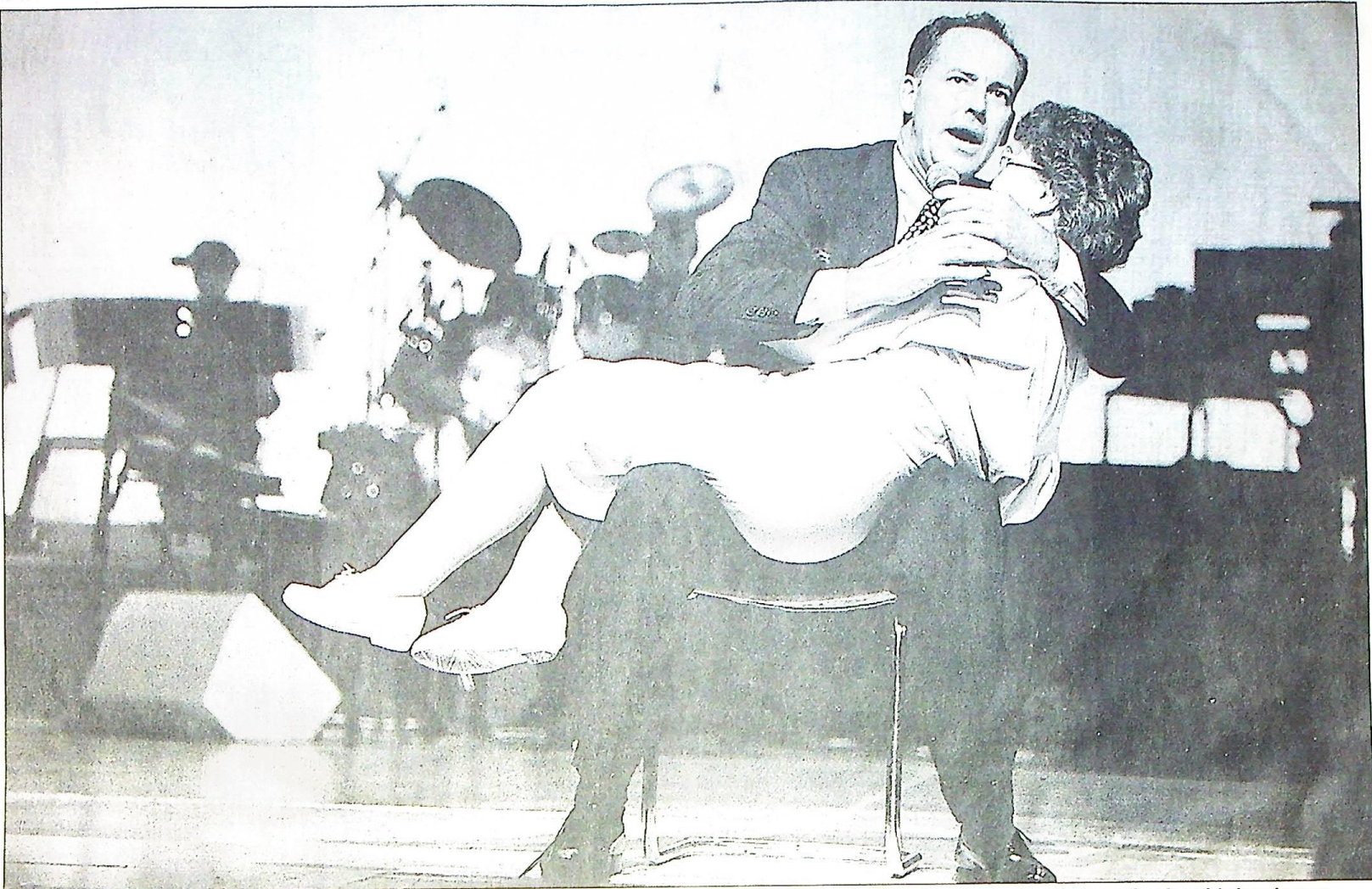
"Why do I love him?" Barbara Rounce, a potato grader on holiday from Norfolk, considered the question. "He's bubbly, isn't he? And he takes liberties, doesn't he, but you can't help loving him."

Barrymore is very big with grannies, big with children, big with people who watch Saturday evening television. To others, he is a total mystery: he has none of the street-cred of the younger alternative comedians, nor the intellectual cred of the new establishment — French and Saunders, Lenny Henry.

To the casual observer, he seems to belong to that curious tradition of oleaginous golf-club swingers and Variety Club cummerbund-wearers. "When you stop and think, he's got to be one of the greats," said a man outside the theatre. "To my mind, he's up there with Bruce Forsyth and Des O'Connor." Doubtless intended as a compliment, this is calumny. Barrymore is much better than that, and much more interesting.

Presented with his life-story as a television script, a producer would reject it as too clichéd. Born in Bermondsey, the son of a drunkenly impecunious labourer who abandoned the family when Barrymore was 11. Discovered the magic of a darkened theatre as compensation for an unhappy childhood.

In Bermondsey, you impressed your schoolmates either with your fists or your wits; Barrymore kept his in



'He takes liberties, but you can't help loving him': when Barrymore serenades a Middle England matron in mock seduction, she slaps his hand away

## A blue rinse of delight

Picture: ROB JUDGES



Bermondsey boy made good: kid suede jacket and avowals of gratitude at the stage door

then a pub and variety circuit performer. Twelve years ago he was sharing third billing with a musical puppet-act and living with his wife Cheryl, a former Young Generation dancer, in a council flat in Harlow. Cheryl is now his manager; they are said to be "two bodies with one spine".

The rise has been attended by a certain mythology. Barrymore is said to be a workaholic; there was a brief spell of rumours of mysterious weight-loss and illness, a retreat into an expensive rest-homes, culminating earlier this year with the confession of alcoholism and drug-abuse.

To those queueing outside the Winter Gardens, the fall into

wood, Jim Davidson — the casualties are noted, the stresses and tribulations of the show-business life sympathised with. "He seemed so down to earth, but it happens to most, doesn't it?"

"What he wants is mothering," said one of a group of ladies on an outing from a sheltered home in Blackburn, to a chorus of agreement from her friends.

**T**HIS is ironic. One of the sub-texts of the Barrymore story was the revelation by his mother, Margaret, that he had mysteriously ceased all contact with her and the family in 1990.

Analyse Barrymore's performance too closely and it

he is not much of a hooper; nor is he a stand-up in the classic, droll tradition. As he stomps around the stage like a hyperactive child, elastic-limbed and bug-eyed, there are shades of John Cleese.

Yet there is something here that is much greater than the sum of the parts. His appeal is both deeply enigmatic and blindingly obvious. It is simply that people adore him.

He is a brilliant improvisatory comic, feeding off his audience, using them as props, evicting people from the stalls on the grounds of not liking opera, "being Libyan", or simply because he doesn't like the look of them. I surprised myself by laughing unashamedly.

but the threat of sentimental gush is subverted by a hint of malice. "Does your daddy work?" he asks. "And does your mummy stay at home while daddy's working?" "And" — heavy with ambiguity — "does anybody come round and see her?"

When he serenades a middle-aged woman on his lap and engages in mock seduction, it looks for a moment as if he has gone too far, as she indignantly slaps away his hand.

The audience loves it. At the end of the performance, he lingered a few minutes longer than seemed necessary, as if he had somehow forgotten that the show had finished, kissing every woman who presented herself at the foot of the stage, shaking hands, trembling.

Twenty minutes later he presented himself at the stage door. Armani jeans, Gucci loafers; kid suede jacket; Bermondsey boy made good. There was an enormous crowd. He started signing autographs. Ten minutes passed, 15, 20, 45, until it seemed less an act of obligation than of compulsion — kissing children, orchestrating family photographs, and the recurring mantra, "Thank you for coming. It's very kind of you."

Two aides, his dresser and a tense-looking blonde tugging at a cigarette — his mother-in-law — hovered at his shoulder, as if to prevent him evaporating in the heat of the surrounding adoration.

All day I had been trying to reach Barrymore's agent to see if he would talk to me, but my calls went unreturned.

would talk to no one. But when the last autograph-hunter had been satisfied, he ushered me back inside the theatre.

He slumped on a chair, exhausted. Somebody handed him cigarettes; someone else a can of soda.

He talked about how good it was to be back on stage, and how his idea of theatre was of a place for people to "get lost in" — to forget their problems for a couple of hours.

"It's a better place for me out there too," he said. "That's where I've always felt happiest. But I'm happier off-stage now, after the recent situation. I always used to have a problem with this..." he gestured around the darkened back-stage, the vanished crowd, "but I don't have that problem now."

**I**T SEEMED a bit late in the night to start talking that existential stuff about the comedian's need for an audience's love, but it clearly exercises Barrymore greatly, the business of being liked, being approved of, being forgiven.

"I've never minded showing my vulnerability," he said, "but I did wonder how people would react. For two minutes in the clinic I thought, what about my career? Then I thought, what about my life?"

He paused. "There's no way you could work this out. You don't spend 20 years, then end up in a rehab job just to benefit your career. The greatest publicist in the world couldn't work that out." Barrymore does not have a publicist.

"Do you know what I do?" he had asked the little boy on stage. "No," the boy replied. "Sometimes, neither do I."