

John Willis, who ran a folk club in Beccles during the winter months, will bring his guitar and songs. RICHARD and ROSEMARY MORRAN from Wainford, who make up two-fifths of the Waveney Consort, must be persuaded to sing and play together as well.

These are the people who smiled and nodded when invited to the Faire, some weeks ago. There's probably more by now - welcome all.

Faire music is not confined to stages and musicians shall wander and strum and sing their melodies as they please. They may also do it in the grass and beneath trees. Don't tread on them.

In accordance with the way we think it used to be, there's nothing at the Faire for anyone to plug into - thus no microphones or amplifiers. Performing in the open air is not always easy and audiences around the stages could help musicians a great deal by thinking medieval thoughts, showing respect for the performer and keeping reasonably quiet during roundelays and things.


A programme of medieval and folk music, plus a bit of poetry, will be presented on each of the three days, from approximately 1.30 p.m., on the small stage.

Among the makers of medieval music are the BRIDGWELL EARLY MUSIC CONSORT, from Norwich. They were at last year's Faire, delighting all with their crumhorns, lutes, kortholts and other strange appliances. Much of their music was written and performed by European court musicians in the 15th and 16th centuries and is preserved in some of the oldest collections available.

THE ABEL FAMILY, from Kessingland, also made music at last year's Faire. They're chiefly an instrumental quartet, featuring recorders, oboe, bassoon, etc.

The WAVENEY CONSORT will make happy recorder music, with smiles and percussion; Sheila Wyatt's INDIAN MUSIC GROUP will appear if the sun shines and Martin Clarke has promised to bring his band, the CULLEN ROCK CIRCLES.

JOHN LANGRISH from East Harling will lead a vocal group and may also be observed wandering beneath the trees with his ocarinas, wondrous little South American instruments which John plays and makes as well.



**DANCE**

NOYHICH FOLK DANCE SOCIETY - late medieval. Performance of 15th century court dances with live musicians and medieval instruments.



JUNE GLENNIE SCHOOL OF DANCE - MAYPOLE DANCING.

Long before they invaded this island, the old Saxons of North Germany worshipped a Maypole known as "Irminal", and there can be no doubt that the tradition of dancing round the Maypole is rooted in paganism.

The celebration of the May which marked the onset of balmy summer survived into the Christian era, but, unlike many of the pagan festivals, was not included in the Christian Calendar nor designated as the feast day of a particular Saint.

The Maypole remained the centre of the celebrations and sometimes poles were so lofty as to overshadow Church towers, hence the name of St. Andrew Undershaft, once a part of mediaeval London. Often painted in spiral bands of red and white the poles were decorated each May Day with garlands of flowers, ribbons and flags.

In rural areas the Maypole was not always a permanent fixture, but consisted of a tree dressed from a neighbouring wood by May revellers, early upon that magic morning.

It was usual for revellers to sport the night away in field and thicket, before returning home at dawn with their prize, hauled by several oxen bedecked in bonenays. Once the business of erecting and dressing the pole with wild roses, cowslips, bluebells and hawthorn flowers was over, the feasting and dancing began. Nothing could convey more succinctly the romantic aspect of Merrie England than this joyous abandon to a pagan sun festival.

Then, in 1684 the Puritans had their way; the pagan celebration was abolished by a Special Ordinance declaring that all Maypoles should be taken down and removed and that "No Maypole shall be hereafter set up within this kingdom of England or dominion of Wales".

At the Restoration, Maypoles were happily revived but were no longer common to every village green. By the Regency period the old May customs had all but vanished again.

It was the educationalist, Ruskin, who during the 1880's initiated the Maypole dances as we know them today. The ribbon plaiting patterns and the crowning of the May Queen, were designed for participation by children,

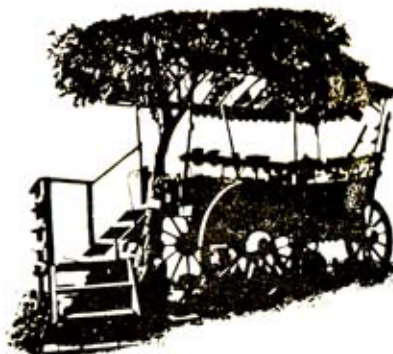
and young teachers from Ruskin's Whitelands College were the organisers. It is these charming dances which you will see at Barsham Faire.

Ironically, after less than 100 years, these formations are now in danger of

being forgotten. Mrs. June Glennie is anxious to collect as many of the dances as possible and anyone with knowledge of them should contact her at the June Glennie School of Dance, Smallgate, Beccles.

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## NEW POETRY



A somewhat small (but new) book of poems by Andrew Bell is available from the Clarion stall at the Faire, price 15p

Also the far remaining copies of an older (but larger) book - "Christmas in the Backyard and other poems" at 25p.