

Journal of the Society for International Folk Dancing

NEWS SHEET

May 1956

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MAY PROGRAMME.

CLASSES AND DANCES AT CARLYLE SCHOOL, Hortensia Road, Chelsea,
S.W.10.

Time: 7.30 - 9.30 p.m. Music: Mme. Barbara Duleba.

TUESDAYS. May 1 Basque Class Peter Warwick.
8 Balkan Class Phillip Thornton.
15 Demonstration Club Margery Latham.
22 Balkan Class Phillip Thornton.
29 Basque Class Peter Warwick.

WEDNESDAYS. May 2 Scottish Class Marie Le Fort
M.C. May Hendrie.
9 Portuguese Class Steve & Margaret
M.C. Eric Owden.
16 Social Dance M.C. Mourie Pfeffer.
23 Portuguese Class Steve & Margaret
M.C. Simon Guest.
30 Estonian Class Ally Elstrat
M.C. John Hughes.

FRIDAYS. May 4 French Class Bert Price.
11 French Class Bert Price.
18 NO CLASS.
25 Hungarian Class John Ungar.

CLASSES IN SCOTTISH DANCING given by Marie Le Fort, Churchill
Gardens Estate, Pimlico, S.W.1.

SUNDAYS, 3.30 - 5.30 p.m.

N.B. There will be no class on Whit Sunday, 20th May.

DANCES AT INNS OF COURT MISSION, Drury Lane, W.C.2.

Time: 6.30 - 9.30 p.m. Music: Mourie Pfeffer.

SUNDAYS, May 6 M.C. Roly Minton.
13 M.C. Mourie Pfeffer.
20 NO DANCE.

DANCE AT CECIL SHARP HOUSE, Regents Park Road, N.W.1.

Time: 6.30 - 9.30 p.m. Music: Wallace Collection.

SUNDAY, May 27 M.C. Bert Price.

PLEASE TEACHER.

A year or so ago the problem of untutored and un-accredited "teachers" of international folk dancing forced itself upon the attention of the Society - Dr. Cyriax raised the matter at a General Meeting. After discussion the Meeting recommended the formation of an Expert Panel to be composed of those people to whom we turn for advice and instruction on virtually all dancing and folklorique matters, this panel to prepare a scheme of accrediting members of the Society as teachers of international folk dancing.

At present the Panel consists of Dr. Cyriax (Sweden), Thora Jacques (England), Lucille Armstrong (Spain & Portugal), Aili Eistrat (Estonia), Heinz and Ilse Streigel (Austria), Phillip Thorton (Balkans), Kostek Siemaszko (Poland), John Ungar (Hungary) and Bert Price (Chairman). It is indeed difficult to imagine a more authoritative group in this country. The Panel of course expects to add to its numbers from time to time, since it does not consider itself, as yet, fully representative.

The Panel was thus specifically charged to draw up a scheme whereby members of the Society could be trained, and, after examination, certified as teachers of international folk dancing. After a series of meetings at Dr. Cyriax's flat - and may we interpolate here that Dr. Cyriax's generous and ever-ready hospitality over many years to Society members and affairs has not, to our knowledge at least, been suitably appreciated; "News Sheet" is happy to take this opportunity of saying a warm thank-you on our collective behalf - the Panel reached several decisions. It should also be mentioned that Dr. Douglas Kennedy, the Director of the E.F.D.S. attended the initial meeting of the Panel, and the counsel he gave then has consistently been borne in mind.

The various decisions of the Panel have been faithfully and fully reported in these columns - or should it be pages? - but a desire has been expressed for a general summation of the work of the Panel in one issue. So, here goes!

1. Style of Accreditation: there should be a General Teaching Certificate (Ordinary Level), and details of Advanced Certificates should be considered later.

A specimen certificate is shown hereunder.

GENERAL TEACHING CERTIFICATE.
(Ordinary level)

This is to certify that
has been examined in accordance with the syllabus of National Dances of the Society for International Folkdancing and has been found proficient in teaching dances of the following countries:

- 1.
- 2.
- 3.
- 4.
- 5.

Specialist in:

Signed

Date

This certificate is valid for a period of four (4) years from the date of issue.

2. Requirements: for the General Certificate (Ordinary Level), candidates should possess a general knowledge of the folklore, a knowledge of the basic steps and a knowledge of a specified number of dances from five (5) countries; the total number of dances not to exceed twenty-five (25). Candidates may make their own choice of countries and dances from the syllabus. (See below:)

List of European Folkdances for the General Teaching Certificate.
(Ordinary Level)

Austria.

1. Der Paschade Flugs-mummi)
2. Die Neubarische) 3 basic.
3. Die Steiregger)
4. Three of the following: Die Lustige, Offener Waltz, Ländler aus Kärnten, Hiatemadl, Woaf, Das Spinnradl, Siebentätzler, Veitcher Mazur, or other authentic dances.

England.

- | | |
|----------------------|-----------------------|
| 1. Cumberland Square | 4. Durham Reel. |
| 2. Circassian Circle | 5. Bonny Breast Knot. |
| 3. Morpeth Rant | 6. The Triumph |

Estonia.

- | | |
|--|-----------------------------------|
| 1. Paigalejaamise Polka
(polka with a stop) | or Tursa Polka
(Codfish polka) |
| 2. Kiigadi-Kaagadi
(swing dance) | " Jooksu Polka
(running polka) |
| 3. Viru Valse | " Eide Ratas
(Spinning wheel) |
| 4. Labajalavalse | " Kivikasukas |
| 5. Sadala Polka | Viru Polka |

Not less than five dances chosen from either group.

Hungary.

1. One of two Processional entry figures - Bevonulas.
2. Dunantuli Fonotanc (Spinning-room dance from Transdanubia.
3. Huszar Kettős (Hussars' Double-a-Csardas sequence).

Portugal.

- | | |
|----------------------|------------------------------|
| 1. Vira (Gallicia) | 4. Real des Canas (Ribatejo) |
| 2. Verdegaió (Beira) | 5. A Gota (Minho) |
| 3. A Rosa (Beira) | |

Spain.

1. Jota (Gallicia).
2. Muniera (Aragon)
3. Seguidillas Sevillianas (Andalucia).

Poland.

- | | |
|-----------------|------------------------------|
| A.1. Karakowiak | minimum 3 steps. |
| 2. Kujawiak | " " " slow and 2 steps fast. |
| 3. Mazur | " 2 " (one Pas Marche). |
| 4. Oberek | " 2 " (one the Oberek step). |

At least two from this group of National Dances.

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|---------------------|----------------------|
| B.1. Grozik | 11. Drybek |
| 2. Litera | 12. Wrono Gapa |
| 3. Raz-Dwa | 13. Kozak |
| 4. Obrakany | 14. Osma Vano |
| 5. Klepany | 15. Stara Baba |
| 6. Djabetek | 16. Gasiór |
| 7. Niechee Ciecznue | 17. Kaczok |
| 8. Laura | 18. Koziozajka |
| 9. Utan | 19. Trojak 3 steps |
| 10. Kowal | 20. Goralski 5 steps |

At least three from this group of Regional Dances or other authentic dances.

Yugoslavia.

- | | |
|-------------------------|------------------------------|
| 1. Zaplet (Croatia) | 4. Oj Nedo Nedo (Macedonia) |
| 2. Zikinokolo (Croatia) | 5. Sto Mije Milo (Macedonia) |
| 3. Moravac (Serbia) | |

Bulgaria.

- | | |
|------------------------------------|----------------|
| 1. Iajduska at least 3 variations. | 3. Eleno Mome. |
| 2. Kiustenditsko Storo | 4. Gankinata |

Rumania.

- | | | |
|------------------|-------------------|------------------|
| 1. Horo din Teis | 2. Braul pe Sapte | 3. Hora din Cluj |
|------------------|-------------------|------------------|

Sweden.

- | | |
|--|-----------------|
| 1. Klappdans. | 4. Fyrmannadans |
| 2. Varsoviene | 5. Schottishe |
| 3. Hambo | 6. Våva Vadmal |
| 7. Fjällnåspolska or other 8-couple dance. | |

3. Training: candidates would naturally receive much of their practical knowledge at the Society's normal classes, especially on Fridays; at the instructor's discretion, teaching practice would also be given during brief revision periods; instruction in theory would have to be arranged privately between candidate and instructor. Teaching practice could be arranged for candidates during the summer term on Wednesday and Friday. Applications to be sent in to the Secretary in writing as soon as possible.
4. Examination: candidates would have to submit themselves for a viva voce examination and a practical test; again these would have to be arranged with the instructor-expert.
5. Application: candidates wishing to become accredited should apply in writing to the Secretary of the Society and give the names of the countries in which they wish to become accredited - the choice of dances would best be discussed between the candidate and the expert of the country concerned.

NEW FACES.

This month "News Sheet" steps out, somewhat self-consciously, in new summer suiting. We have long been dissatisfied with both the format and the layout of our monthly Journal - indeed it has never remotely resembled a "Journal" in the first place. The possibilities of printing in a variety of formats has been seriously considered over a longish period, but regretfully rejected on grounds of expense.

However, it now seems that quite a number of steps could be taken - at no extra cost - to brighten up "News Sheet":-

- (a) New size - quarto instead of foolscap.
- (b) Title page with Contents List, etc.
- (c) New name.
- (d) Bi-monthly, i.e. every two months, instead of monthly appearances - a one-page list of programme, coming events, announcements, etc., to appear on the alternate months.

We must point out that this new style and size is, of course, purely experimental and will continue for the next three issues, and we would very much appreciate the opinions and advice of members as to the best possible shape, size, format, layout and such of "News Sheet". Therefore, we would be grateful if members would kindly complete the following questionnaire and either send it to the Editor or hand it to the Collectors and/or Committee Members at the Classes.

"NEWS SHEET"

1. Which size Journal do you prefer? QUARTO FOOLSCAP
 2. Would you prefer your Journal MONTHLY BI-MONTHLY
 3. Would you prefer the Journal to have a name? YES NO
 4. If so, which of the following would you prefer?
 WORLD DANCER DANCERS' WORLD INTERNATIONAL DANCER
 INTERNATIONAL DANCE PRISJADKA
 5. Other suggestions
 -
 -
- Please delete non-preferences.

SOME NOTES ON HUNGARIAN FOLKDANCING THROUGH THE CENTURIES

by John Ungar.

The first written reference to Hungarian folk dancing is to be found in the Chronicle of St. Gallen, in the year 926 A.D. In those days, the war-like Magyars kept all Europe, from the Baltic to the Adriatic, in fear of their raids. One raiding party entered the monastery of St. Gallen, and the abbot offered them a choice of their treasures or their wine cellars. The chronicler, a pious monk, records that the

raiders chose the latter, and that "after partaking copiously of viands and wine, they performed a goodly and merry dance before their leaders".

In 1552, a churchman complains that the youth spent all its time dancing in the spinnery (FONO), sometimes as late as midnight!

As in other Christian countries, so in Hungary, the clergy was not at all in favour of dancing. There is even a song still in existence, commemorating the occasion when they tried to make the priest dance, and he "wouldn't, -- couldn't, - it's unseemly"

If a girl offends a lad - or worse, the lads of the village in general - she may find herself without a partner - or worse punishment, she may find herself danced to the door, and quite unceremoniously flung out! It is said that this latter punishment is a very mild surviving form of the punishment meted out as late as the XVIIth century, when one such young lady was danced to death, from night till morn' and morning till night! Is this tale true? Well, the balladsingers say so

The church, being opposed to dancing in the Middle Ages, priests have censured girls for being "too industrious in the dance", they have called dancing the "gravest of Hungarian sins", the "chief pest of the age", until there happened a famous preacher in the XVIIIth century, who proved with his quotations from Scripture that there would be dancing in Heaven; therefore, we should long for it, and earthly life is but a dancing school.

FESTIVAL OF SCOTTISH DANCING.

On 25th February, a Scottish Country Dance Festival was held in Newcastle. I spent the whole day there, and greatly enjoyed it. The proceedings began at 10 a.m., with demonstrations by teams of girls (aged 11 - 15), giving first of all a set dance, then one of their own choice. Then came teams of mixed youngsters from the schools, and the morning session was completed by teams from Youth Groups, both girl-only and mixed. After each section had finished, a helpful criticism was given by a lady adjudicator, who in some instances got the team back on the floor to polish up some particular point. Evidently the proceedings were not to be competitive, for I heard no loud cheers from any 'supporters' as might otherwise be expected! The standard of dancing was high; one thing I noticed was that the mixed teams seemed to put up a better performance. Question of incentive?!

After lunch we saw girls aged 15 - 18, and then mixed teams of the same age group. Things were definitely improving! Just before tea there was a short session of general dancing, in which the public were permitted to join. I did so, and attempted several new dances with some success.

At 7 p.m., the adult groups of women came on, and danced such dances as Fidget, Mr. Wilson's Hornpie, and Maxwell's Rant very beautifully. Incidentally, the last-named struck me as a particularly nice one and very suitable for demonstration. Finally, mixed adult teams performed, including one from King's College, Newcastle. This group had been unfortunate in that their own choice had been rejected only the day before, because it was 40-bar instead of 32-bar. Thus, they had only 24 hours to learn a fresh dance. In spite of this, they danced well.

The day was completed by 2 hours of general dancing which of course I could not miss. Many of the dances I had never heard of before, let alone done, but others were in the same boat. Those that knew them were helpful, and most sets managed to get through. There is really only one way to learn, and that's to have a go. We had a great deal of fun, and it was a day I shall always remember. My collection of Scottish dances is now increased by about 50!

It was evident that Scottish Dancing has a great hold in this area; in fact, teams came from places such as Darlington, Stockton, West Hartlepool and Berwick. Hurrah for the Haggis!

Malcolm Fisher (South Shields)

CORRESPONDENCE.

"WHOOPS DEARIE!"

Sir,

Space permitting, may I comment on my "Demonstration Debut", undertaken on Saturday, April 21st, at the Toc H Guild, Brixton?

On our arrival, the team was greeted by the assembly with guttural cries - or so it seemed to me. I shall never know whether these sounds represented:

- (a) admiration for the charming ladies in the team;
- (b) ditto for the virile males in the team.

The gathering consisted mainly of ladies long past the age of indiscretion, but who were nevertheless full of spirit. In fact several of them appeared to have other sources of spiritual comfort apart from the ministrations of the parish priest. The latter gentleman, in red carpet slippers, honoured us later in the evening.

Wearing a green creation (!) reputed to be Italian, I took my place with the rest of the team half expecting that one of the livelier ladies would pinch my bottom to see if I was real. However, all went well until having demonstrated a simple dance we asked for volunteers to join in. A lady of Falstaffian proportions promptly grasped me and hugged me to her. Fortunately her girth prevented her from presenting me with a "smacker". The late Dr. Freud would have had no need to explain the reflexes of these ladies. The same person was involved in another episode in the New Kolo. The crossed hands resting on her abdomen appeared to affect her in some way and gave her an excuse for what seemed to me to have been some pithy comments. Being on my deaf side the words escaped me. However, the grin on a male member's face and the slightly frigid expressions on two of the nearest ladies of the team showed that there was little intellectual content to her remarks. However, we danced and they joined in and we all survived. If ever I get too introspective, I'll join the Guild down Brixton way.

Peter Van der Linde.

(The line for male applicants for the Demonstration Team forms to the right)

(We were asked to give this Demonstration by the wife of the caretaker at Inns of Court, and were very pleased to do so. Ed.)

Extract of a letter from Melusine Wood.

I would like to quote a few extracts about men and women dancing together from Sir Thomas Elyot, "The Boke named the Governour", 1531, Chapter XXI. "In every dance, of a most ancient custom, there danceth together a man and a women, holding each other by the hand or the arm, which betokeneth concord A man in his natural perfection is fierce, hardy, strong in opinion etc. The good nature of a woman is to be mild, timorous, tractable, benign, of sure remembrance, and shamefaced Wherefore, when we behold a man and a woman dancing together, let us suppose there to be a concord of all the said qualities And the moving of the man would be more vehement, of the woman more delicate, and with less advancing of the body, signifying the courage and strength that

ought to be in a man, and the pleasant soberness that should be in a woman".

That was, for me, perfectly demonstrated by the French team who danced at the Cecil Sharp House dance. Not that the men were rough, but within the limits of the dance they would break into springing steps. Not that the girls were dull, but their dainty footwork, and the demurely downcast eyes were brightened by the occasional mischievous smile. What I thought about your people was the amazing results you had obtained compared with the earnest blight that hangs over the traditional English dance as performed by the E.F.D.S. and I put it down to two factors. First, you were dancing the dances for what they were worth, without bothering to be "folk". Second, there is a certain known technique associated with the living traditional dances, so you have something to teach.

The English dances are only known to us in their polite drawing room form. Hogarth's pictures suggest that exuberance took the form of leaps rather like those of the French men, but I have seen it at Cecil Sharp House so unrestrained that couples would gallop the length of the hall, charging through and disrupting other sets. That lack of consideration for others is the fault when the English let go. In all true "folk", their deportment and good manners are based on self-respect and consideration for others. You can find it in England among true country people, and more especially in the Scottish Highlands - not, unfortunately, among the urban population. That is what people should copy when they want to be "Folk"; instead of which they put on heavy boots, so the thunder of their hooves echoes along the Regent's Park Road. I heard you telling your people to "keep it light" and how right you were, the folk would rather dance barefoot than be heavy.

DEMONSTRATION NOTES.

Kostek Siemaszyk invited the Swedish team to demonstrate an hour of Swedish dances at the Polish Y.M.C.A. on Saturday, April 7th. We had a team of eight couples with Dr. Cyriax in charge. She gave brief explanations between the dances and also played the piano for us. It was a very friendly atmosphere, with quite a number of our own members there to give us support, and we all enjoyed it very much.

The atmosphere on Saturday, April 21st, was equally friendly in a very different way. We were demonstrating to the Toc H Ladies' Guild Brixton: a contact made through the caretaker at Inns of Court and a follow-up of the demonstration at the Toc H Old Peoples' Social Evening. Here we had an audience

of mostly middle-aged ladies, all very 'game' to join in. It became quite hilarious towards the end of the evening. Not a promising evening for new members, although we did have two enquiries from younger members, but a jolly good time was had by all. Peter Van der Linde joined the team for the occasion.

My thanks to all members of the teams.

Margery Latham.

STOP PRESS.

HOSPITAL DEMONSTRATION AT NAPSURY MENTAL HOSPITAL, Saturday,
April 21st, 1956.

After many rehearsals for various items, the team presented an interesting and varied programme at the above hospital. The Polish and Spanish Groups were well represented, and for the first time we had three members from Harrow Green Group - George Frost, whose Hopak and Oxdans with Tony Miller were extremely well performed, Johnny Dean and Beryl, who danced in the Portuguese and several other items.

Jack Krebs announced each item, which gave us a little more time for frantic changes - and which seemed to highly entertain the audience. His programme notes were the result of hours of research. Andrzej Dombrowa from Polish Y.M.C.A. stage-managed for us, in conjunction with the resident stage-manager, and Cliff Beck and Jurek shared musical honours with the gramophone. Jurek also danced in Trojak, Kujawiak, Hora din Teis and the Hambo.

On the whole, in spite of two main disadvantages, the team danced very well. Owing to having no previous rehearsal on stage, the spacing in some items was not very good; the stage had a pronounced dip to the footlights and, whilst turning, we found ourselves slipping towards the front in a bunch. The stage itself turned out to be a full-sized theatre stage with a wonderful green country setting, which proved a lovely background for the gay costumes. The second disadvantage was the music; the gramophone decided that it also would like to dance and leapt and jumped about - and even repeated itself several times ...

I think the main criticism which I have is about the way people will not remain on the stage while their item is in progress. For example. the Portuguese item was split up into three dances, four people dancing the Verdegaió and four people dancing A Gota, everyone dancing the Real das Canas at the end. Directly the first four people finished Verdegaió, they scurried off as fast as their legs would carry them, instead of remaining to make a background for the other dancers. Accordingly when

the Real das Canas was due to start, a very ragged-looking scene occurred, with people strolling in at odd intervals, none of them looking quite sure whether they should be there or not. The same sort of thing happened in the Balkan item. I hope none of our people are getting stage-shy!

Our thanks to Mr. Lesiecki of the Polish Y.M.C.A. for lending both costumes for four couples without any charge, and nearly a third of his people from the Saturday classes at the Y.M.C.A. very willingly, on behalf of a very good cause.

Comment from the Hospital staff - never had anything like it before (?) They usually have variety shows and brass bands!

If anyone is interested in joining our group, please contact May, Margaret or Jack, or any other member of the team.

Margaret Harris.

One Use for Kolos.

Watch out, girls! or a Warning (?) to Female Members.

"The Serbs, who had settled in the southern parts of Hungary, which the Turks had badly devastated, had a well-known girl-market in Zombor, in October. Here the lads and the girls formed a large circle for the KOLO dance; a few pipers were hard at work in the middle, and the relatives of the lads also stood in the centre. After a careful inspection, the parents offered the girl of their choice an apple with a silver coin it. If the girl accepted the apple, the engagement was made."

from "Hungarian Peasant Customs", by
K. Viski, Budapest, 1932.

Found by J.U.

A Bronze Medal

Congratulations to Jean Creveld from Marie's Sunday Class who has just passed her Bronze Medal Test in Highland Dancing through the British Association of Teachers of Dancing.

HIKING AND FOLKDANCING HOLIDAY IN AUSTRIA.

As not all those who initially put their names on the list have been able to make their arrangements accordingly, Heinz and Ilse can now take up to six more members on their tour to Carinthia.

Here are some of the details:

Time: August 11 - 26, 1956.

Route (subject to alteration): Salzburg - Bad Gastein - Mallnitz - Spittal/Millstaettersee - Klagenfurt - Turnersee - Heiligenblut - Grossglockner Strasse - Zell a/See.

Programme: This will include walking across an alpine pass, an optional climb, meetings with local folkdancing groups, visiting a local festival, staying several days on a lake, hill walking for several days and a coach trip across the Grossglockner High Alpine Road to Zell am See.

Standard: Hostelling standard. Accommodation in Youth Hostels, Mountain Chalets, Country Inns, etc. Physical fitness expected, but not alpine experience required.

Cost: Approximately £27 (Final sum to be announced shortly). This will include new second class return fare from and to London based on reduced party rates; railway, bus and coach fares in Austria, 13 days accommodation and board (minimum three meals per day) in Austria, all tips, taxes and other local charges, membership fee of the OTK (Austrian Tourist Club) and all organising expenses. No refund can be made for meals, accommodation, journeys, etc., not taken with the group.

Booking and payment: A deposit of £2 should be made at the time of application. A further approximately £16 will be payable when the railway party ticket is bought, i.e. first half June. The balance should be taken in Travellers' Cheques and paid to the groupleader on arrival in Austria. Should the organisers have to cancel the tour, all payments are to be refunded.

Dancing: It is suggested that the group should be able to demonstrate a few simple dances of various nations and show these to the local folkdancing groups if opportunity arises.

Members who are interested in joining this group are invited to write to Heinz Striegel (address: 13 Southwood Mansions, Southwood Lane, N.6).