

# *Folk Dancer*

**The Magazine of World Dance and Culture**



*Fifth Ensemble of the Academy of Serbian Folk Dancing (see p. 17).*

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# Some Funny Cultural Things in Hawaii

By Kevin Budd

A \$19,000 ukulele: Ukuleles can cost from \$9.99 up if you shop at Hilo Hattie's or at the ubiquitous ABC stores that are as common in Honolulu as Tim Hortons in Canada. I splurged, since I am a musician, and bought a nice tenor size one for \$20. These are great for taking to a beach. One hotel store not only offered free introductory lessons on the instrument, but also was a small museum as well. The selection of instruments runs from plastic ukuleles from the 1950s, through beginner packages of a ukulele, case and book for \$99, up through beautiful handcrafted masterpieces of rich colourful wood, inlaid with mother-of-pearl for around \$1000. The most expensive ukulele was a \$19,000 one made in the 1880s by a Portuguese immigrant, Jose do Espirito Santos. The ukulele is an adoption of a Portuguese instrument, so there is strong historical value there. The most popular ukulele player in recent Hawaiian history was probably Israel Kamakawiwo'ole. His

remarkably lovely voice, his best-selling Hawaiian recording of all time, and his sad early death in 1997, combined with his large bulk, (over 700 lbs.) tiny ukulele, and his love and concern for Hawaii, combined to make him a well-loved national figure of great eminence.



Playing a conch shell in a contest on a rooftop luau: We attended a luau on a rooftop of a hotel, and part of the event included inviting several audience members up to blow the conch shell. We had the chance to win fabulous prizes of a few free drink tickets. Having been a trumpet player I was confident of doing well. Each of the four men on stage had to play as long and as loud as they could, and await thunderous applause. I played longest but someone else had noisier supporters in the audience. Still, the generous host came over to our table and gave me a few extra drink tickets as a thank you, anyway. Conch shells

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The OFDA has established an e-mail list in order to communicate timely information of interest to folk dancers. If you would like to add your name to the list, send an e-mail request to: [ontariofolkdancers@gmail.com](mailto:ontariofolkdancers@gmail.com)



***Please do let us know about special events!***

were traditionally blown to signal the commencement of an important event. When I was but a lad of eleven years, I purchased a conch shell at a large garage sale in Nova Scotia. It was carried to Hawaii and played at my wedding a few years ago.

Torch-a-rama: Torches are everywhere in Hawaii. Not just at restaurants, but on the beach, at stores, shopping plazas etc. They appear in shows too. Most seem to run off propane gas. They do lend a certain primitive charm that seems to be very Polynesian. At one big dance show we saw at the Polynesian Center, many non-propane torches appeared. These were carried by dancers in the show. In one photo I can count 41 torches.



Impromptu Santa Claus parade in Waikiki: While wandering along the beach front in Waikiki one evening, we encountered a motley parade of Santa Clauses. Perhaps a dozen people in various forms of Santa Claus outfits were meandering on the main street, Kalakaua Avenue. Some had only a Santa hat with an aloha shirt and shorts, some had a beard and hat, and some were fully robed. Both men and women were involved. Two men were dressed as Roman soldiers and one more seemed to be clothed as Jesus. I am not sure that, historically, Jesus and Santa ever actually met.



Other Santa Claus moments: Santa with a surfboard, Santa with sunscreen.

Captain James Cook statue:

The first European explorer to arrive in Hawaii, in 1778, Captain James Cook, is immortalized in a statue in Waimea town on the island of Kauai. He seems to be carrying a rolled up beach mat, and what may be some chopsticks or his car keys. See <http://tinyurl.com/6hrq6we>. Captain Cook was, alas, killed in an unfortunate incident with Hawaiians, on his third voyage to the Pacific.

## OFDA APPLICATION/RENEWAL FORM

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# *Adapted Dance Program Part 2*

By Helen Winkler



*Photos by Helen Winkler*

*Sean demonstrating for Bollywood Dance Workshop*

A couple of years ago, I wrote an article for the Folk Dancer, describing a folk dance group called Move'n'Mingle, that I lead, for teens and adults with developmental delays. The program consists of 1 hour of adapted folk dances, followed by a dinner and then an after dinner craft or game. Time has marched on, and with the passage of time, there have been some new developments in our program. With the demolition of the Bathurst Jewish Community Centre, our group has moved to the Prosserman Jewish Community Centre. There were three organizations sponsoring the program; however, last winter, due to funding cutbacks in the developmental services sector, one of our sponsors was forced to withdraw, leaving Yachad and the Prosserman Jewish Community Centre as the remaining co-sponsors. As a result of this financial crisis, our program lost its support staff as well as its after dinner programming. We had very little time to regroup, but regroup we did. Teme Kernerman launched an appeal for volunteers to step forward to assist. She canvassed international and Israeli folk dancers at the

Prosserman Jewish Centre. Within a short time we had a group of willing volunteers and we established a rotation of volunteers to assist each week. In addition our Yachad sponsor found a skilled volunteer, Tovit Rubin, who has a background in occupational therapy, to run the after dinner program. Our program continued to run despite the challenges and we regrouped once again this fall, with a new core of volunteers. In addition, in response to announcements on the OFDA mailing list, several OFDA members and one OFDA family member, put their names forward as future volunteers for the winter and spring sessions.

As the saying goes "One door closes and another door opens." The door that opened this fall, was the addition of an amazing volunteer named Lori Scheim, who is an acquaintance of Teme Kernerman. Lori has extensive experience in dance therapy and social work. She had run programs for people with developmental delays in Israel and here in Toronto for many years. She came to our program with a

wealth of new ideas. We have Lori to thank, for coming up with the concept of creating a volunteer training session, to help volunteers to understand their role in our class and also to give them background in the various social and behavioural issues that relate to the area of adults with developmental delays.

On the morning of Sunday November 28th, a dedicated group of 11 volunteers met at the Prosserman JCC for our first volunteer training session. I began the session by talking about the various ways that volunteers could assist participants during the dancing. Following that, Lori came up with a list of behavioural scenarios. The volunteers were then broken off into 2 groups to come up with plans of how they would react to the situations that were presented. The two hour training workshop flew by and everyone became very immersed in the material. It was food for thought and gave participants new tools and new ways of viewing the program. One could feel the enthusiasm and energy build throughout the morning and we are thrilled by the level of interest and commitment of our volunteers.

On the dance front, we have also enjoyed

several special occurrences. Sandy Starkman has brought visitors to our program to share dances. Among them are Esther and Mel Mann, who came to observe the class with hopes of creating a similar program in their city. We were able to provide them with some dance ideas and resources to get their program started. Another of Sandy's visitors, Gary, a teacher from the USA who was in Toronto for a conference, came by to teach us a cool new dance called the Cupid Shuffle.

We also enjoyed a Bollywood dance workshop, presented by Sean, a young man with Down syndrome who has taken Bollywood dance lessons. Sean arrived in a salmon coloured costume and was quite excited to be able to share his dances with our group. We whirled and twirled our way through the workshop and have plans to

continue with some form of Bollywood dance in the future.

As you can see our program has continued to grow and develop in unexpected directions. We look forward to the next chapter.....



*Sean, posing, after his successful Workshop*

# *Arroz Doce - Anabela's Rice Pudding*

*We folkdancers were the happy recipients of Portuguese culinary contributions to the Potluck Dinner on November 27th. Anabela Caeiro kindly shares the recipes for her Rice Pudding here, and for the light donuts called Sonhos (Portuguese for "dreams") on page 10.*

## Ingredients

1 cup starchy rice (like risotto rice)  
2 cups water  
grated zest of 1 lemon  
1 litre full fat milk (or 0.8 of a litre of milk + 0.2 litre carton thick cream)  
6 egg yolks  
10 tbsp sugar  
1 cinnamon stick  
Ground cinnamon



## Directions

Cook the rice with the water and cinnamon stick for about 10 minutes, or until the water has been absorbed.

Remove the cinnamon stick.

Whisk the egg yolks with the milk (or milk and cream), the sugar and lemon zest.

Add to the rice and let it cook for about 10 minutes more, in low heat. It should be creamy but runny.

Pour into a large serving dish, or individual ones.

Sprinkle/decorate with ground cinnamon.  
Serve cold.

## *Mel and Esther Mann's Visit to Toronto*

Many years ago Sandy Starkman, who has led dancing on many of Mel Mann's Dance on the Water cruise trips, stayed at Mel's house during her visit to SF and their annual KOLO Festival. Ever since then Sandy has been encouraging Mel to let her reciprocate. Well, Mel finally gave in and spent an eventful week in your lovely city. Sandy planned visits for them to all the dance groups and particularly Helen Winkler's program for developmentally delayed adults. Mel has a similar class and he went away with many tips on how to improve his class.

Mel was especially pleased to have finally met and enjoyed the company of your remarkable Teme Kernerman. He and Esther are also very grateful for the tour of Toronto by Roz Katz who spent an entire afternoon showing them the sights. To all his friends in Toronto, Mel, wants to say thank you, thank you.

He also wants to encourage you to join him in dancing in their Berkeley Folk Dance club that is across the Bay from SF (14 miles) where there is dancing every week night on a sprung wooden floor. He can also provide information about folk dance groups throughout California.

# OFDA's Portuguese Café - November 27, 2010



▲ Dances were performed/demonstrated by (from left to right) Mary, Jorge Boucas, Anabela Caeiro (Jorge's mother), and Lucia Melo. In this photo Judith Cohen accompanies the performers with percussion.



Photos by B. Sidney

Lucia Ramos (left centre, and above far right) coached the dancers for their performance at the Café, and delivered a relaxed and informative session to the international folkdancers.

*OFDA's Portuguese Café - November 27, 2010*



*Guest teachers Lucia Ramos and Rui Soares were accompanied by volunteers from the Toronto Portuguese community, who helped demonstrate some of the regional costumes and dances of Portugal.*

▼ *Detail from Tablecloth*

*We were also the appreciative recipients of their plentiful contributions to the Potluck Supper tables, in the form of decorative table setting and delicious home made Portuguese foods. Yum!*



*The evening was lively and full of energy - the teaching was relaxed and down-to-earth, giving the sense of a real village atmosphere ..... and we were delighted that our guests stayed on for the whole of the evening. They participated in the international dancing and in the end, we all had a great time!*





# Dreams (Sonhos - Portugal)

*Sonhos are fried cakes like small doughnuts but much lighter in texture. There are many variations on the theme all over Portugal. Generally speaking, fried cakes are intended for the Christmas season, but, being so popular, sonhos are made at other times as well, and some specialty patisseries sell them freshly made on a daily basis.—Edite Vieira*

1/4 pound butter  
2 tablespoons granulated sugar  
1/4 teaspoon salt  
1 cup water  
1 cup sifted all-purpose flour  
4 large eggs  
Vegetable oil (for deep frying)  
Cinnamon sugar: 1/2 cup granulated sugar mixed with 2 teaspoons ground cinnamon

Bring the butter, sugar, salt and water to a boil in a small saucepan over high heat. Remove from the heat and add all the flour at once. Beat vigorously with a wooden spoon until the mixture comes together in a ball.

Add the eggs one at a time, beating vigorously until each egg is absorbed by the dough before adding the next. The dough will give the appearance that it is separating, but beating will incorporate the eggs.

Heat the vegetable oil to 375 degrees F and carefully drop the dough by rounded tablespoonsful. Do not fry more than 3 or 4 at a time, and try to keep the temperature of the oil as close to 375 degrees F as possible. Fry the pastries for 3 to 4 minutes, turning as necessary, until golden brown on all sides. Drain on paper towels, and sprinkle with cinnamon sugar while still hot.

*Makes about 2 dozen; allow 3 to 4 per serving.*



*Two trays of Sonhos were roundly enjoyed by the participants at the Portuguese Café on November 27th*

# *Review: Charm of Song and Dance Concert*

**By Rachel Gottesman**



*Dec 11, 2010: Presented by Academy of Serbian Folk Dancing "Miroslav Bata Marcetic" Artistic Director, with honored Guest performers, Esmeralda Enrique Spanish Dance Company, Dance Caribe Performing Company, and Nancy Chu Ballet Studio.*

I ran into ten other members of the international folk dance community at the dance concert on December 11, 2010 at the MacMillan Theater in Toronto. We were treated to a wonderful and varied program of folkdance, song and music from Serbia, Spain, China, Korea, and the Caribbean. "Bata" of course, is a well-loved folkdance teacher who has lead a number of workshops for the international folkdance community in Hamilton and Toronto, as well as in many USA locations.

The Serbian community was well represented

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*The precision of Miroslav's award-winning ensembles is nicely demonstrated in the photos on this page.*



◀ *Esmeralda Enrique*

with presentations by their first to fifth ensembles, and their girls' dancing choir which performed dances from southern and eastern Serbia, and from Banja Luka, accompanied by live music from their musical ensemble. The colorful costumes worn contained authentic elements with beautiful hand embroidery.

Esmeralda Enrique, whose company was founded in 1982, wowed us all with her virtuoso flamenco dancing accompanied by a singer and a guitarist. Some of the steps, and particularly the hand movements, were reminiscent of the Kathak dancing performed by our own Rina Singha, and reminded us that gypsy dancing originated in India.

Dance Caribe performed two energetic routines with colorful costumes and strong rhythmic music.



*Photos by B.Sidney*

▲ *Dance Caribe Performing Company,*



▼ *Nancy Chiu Ballet - Flying Kites* ▲

Nancy Chiu Ballet also performed two routines. The first called “Flying Kites”, from China, evoked beautiful pastel butterflies in my mind. The second, the “Hand Drum Dance”, a more sedate and courtly dance from North Korea, was performed in traditional style clothing with the dancers accompanying themselves with individual drums.

By the end the audience was wildly enthusiastic, sated, and feeling like we had had a thorough workout. Thank you to Miroslav Bata Marcetic for putting this festive event together.



▲ *Nancy Chiu Ballet - Korean Hand Drum Dance*



# *Capuêra: Fight, Game and Dance*

By Márcio Mendes



imitated animal movements.

Another fact that is necessary to point out: most of the time, people refer to Africa as if it were a country, not a continent with diverse cultures, customs, tribes, religions, politics and various social issues, with totally different economies. Therefore, we can say that the impact of African diversity on Brazil and the resulting mixture with the culture and indigenous Portuguese was meaningful and relevant to the country. Such an impact could not be different with the

It can be said that the Capuêra is a mixture of fighting, game and dance due to mixtures within the Brazilian territory. The Portuguese influence was essential in this process, since the Portuguese were responsible for putting together the three races: Indian, African, and themselves. Likewise, they all united by language – Portuguese – which was imposed from the beginning of slavery.

The Africans who were brought to Brazil came from different tribes. The slave traders and owners, as a strategy to keep the slaves under control, put together men of different nations. Blacks were in conflict with each other because they belonged to rival nations and thus had little time to think of their oppressors.

The Indians also gave their contribution. There are reports that a Jesuit priest named José de Anchieta, who was in Brazil before the Portuguese brought Africans, studied in depth the language used by the natives to communicate with each other. He created the grammar of the Tupi language, which registered the word “Capuêra”, the name of a species of partridge hunted by the Indians, whose dances

Capuêra, which was exactly the result of this mix of cultures, and that in turn is also the highest expression of Brazilian culture: the mixture, diversity.

Despite all that was said above, Capuêra is fraught with controversy, and it is difficult to say something accurate with respect to its origins. In one way or another, it was developed or created in Brazil by Africans and their descendants. To form a better idea of Capuêra, seek knowledge through academic studies, books or other masters of Capuêra, because the truth is diluted by these different sources of knowledge, including this article, following which the readers can draw their own conclusions.

The practise of Capuêra changed over time. Elements were added and deleted. For a time, Capuêra was taken as fun and the aggressiveness was further diluted. But at the heart of Capuêra is a very fine line that divides fight and dance and play. Where one stops and another begins, lies the beauty of Capuêra - something undefined. People always tend to create a simple and clear definition for Capuêra,

but in fact it is very difficult to make such a definition simple and clear. Today, usually the aspect of control is emphasized by comparison with the two other aspects, but the three aspects are inseparable and are linked to these different styles of Capuêra: Capuêra Angola, Capuêra Regional, Capuêra Modern, and Contemporary.

In the late 20th century, a man called Mestre Bimba, a practitioner of other martial arts, created a style of Capuêra he called Regional because of the area in which he lived, the Bahia region. Another master, Master Pastinha, after Mestre Bimba created the regional style, decided to preserve the traditional characteristics and called it Capuêra Angola in honour of the majority of Africans who had left the central part of Africa which at that time was called Angola, covering the countries now known as Angola, Congo, Zambia, Tanzania, Gabon, Uganda, Kenya and Mozambique, among others. With Brazil's growth and development of urban centres, Capuêra began to spread throughout Brazil and abroad. Modern Capuêra is based on the Regional and Angola styles with the addition of jumps done on gymnastics floors. Many practitioners currently practise ju-jitsu and bring in elements from other arts like frenetic music. Opponents are farther apart from one another. Most modern practitioners believe they are practising the traditional Capuêra of Mestre Bimba called Capuêra Regional, not as Modern really should be called.

In practising, the participants form a circle. In the centre are the opponents. The participants on the circle clap and sing and play some musical instruments: the conga drum; the agogo, an instrument shaped like a cowbell; the reco-reco, an instrument that looks like a washboard; the tambourine, an instrument of Jewish origin, used in many cultures; and finally the berimbau, which is considered a

symbol of Capuêra. It is an instrument that mimics the arc of the arrow. According to studies conducted by anthropologists and American musicians, the berimbau is one of the world's oldest instruments, dating to 15,000 years ago.

It is important to note that when Capuêra began, it was customary to use music. There are paintings by artists such as Johann Moritz Rugendas and Jean Baptiste Debret dating back to the 1800s wherein the participants drum and clap.

*Márcio Mendes was born in Brazil. His first contact with Capuêra (alternately spelled Capoeira), a mixture of dance, games and martial arts, was on the streets. He moved to Toronto in 1999 and presently runs the Escola de Capuêra Angola ([escoladecapuera.com](http://escoladecapuera.com)) and teaches Capuêra classes at the University of Toronto, the West End YMCA and the Miles Nadal Jewish Community Centre, with the assistance of his advanced students. He studied dance as an MA student at York University and is currently studying philosophy.*



# World Music with York University Students

*Monday, December 6, 2010 York U. under-graduate students presented two World Music sessions at the Accolade East Building on campus. Both ensembles are the product of under-graduate courses, part of the York Music Department's World Music Ensembles programme. Students may register more than one year, at more advanced levels as they go on. With few exceptions, these ensembles are the students' first experience with the music traditions they learn to perform. For instance, in Dr. Judith Cohen's World Music Choir, for most it's been their first year and they'd never before encountered, much less sung, this sort of material.*

*Dr. Irene Markoff founded the York University Balkan Ensemble several years ago and has taught it since then; it has been a very popular course with York students. In the evening's first presentation, Fethi Karakecili worked alongside Dr. Markoff and her Balkan Ensemble orchestral group, starting out with video examples of Balkan*



*Photos by B.Sidney*

*music and dancing styles. Dr. Markoff gave a short overview of the complexity of the Balkans, then lead the musicians in providing music and song for a session of dancing. Dances were demonstrated by Fethi and some of the ensemble members, then taught to members of the audience who chose to join in the circle/line.*



*Fethi leading Balkan dance*

*Following this, in another room down the hall, Dr. Judith Cohen's World Music Choir performed an eclectic mix of songs that included pieces from Africa, Indonesia, the Balkans, the Appalachian Mountains, Spain and more. Lyrics were provided to the audience members, who were encouraged to sing along, and at the end of the program Fethi was on hand, again, to lead some song and dance of Kurdish origin.*



*Judith adds percussion with a set of bones*



**Folk Dancer**



*More old time Percussion*



# OFDA's New Year's Eve Party

(Lots more photos at [www.ofda.ca](http://www.ofda.ca))



Beautiful (and delicious)  
Harbord Bakery cake

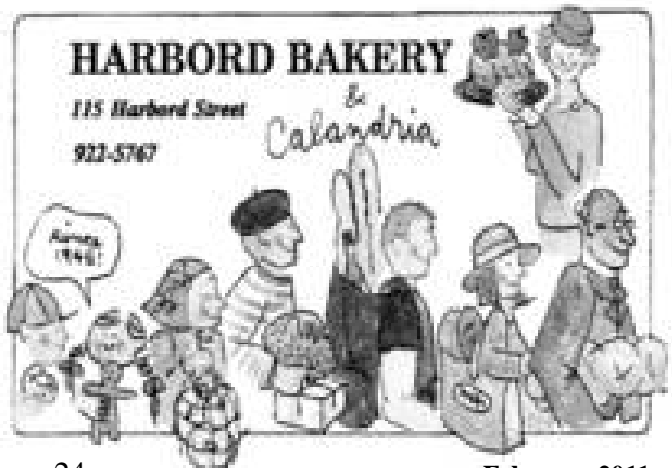


Photos by Al Katz and Bev Sidney

Between 40-50 people danced in the New Year at the Party Room of Rachel Gottesman's apartment complex. Dance programming by Helen Winkler, Riki Adivi, Judy Silver and Walter Zagorski received compliments. Riki Adivi organized some additional entertainment in the form of Belly Dancers, Lori Ponzi and her colleague, Moon - and their skills were admired/enjoyed by the partiers, some of whom were sporting costumes evocative of the Middle East, in keeping with the theme of the party. The Potluck Tables also reflected some Middle Eastern touches, and provided a great variety of tasty dishes.

Happy Birthday to Hy Diamond, who made this event his first major outing, following his heart surgery and subsequent stroke. It was a good start to 2011, all around!

Before two champagne bottles were uncorked, we were happy to be able to sing  
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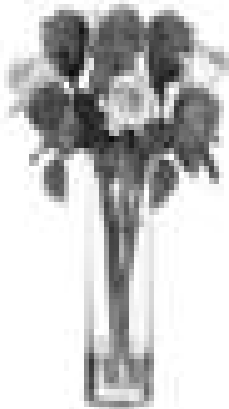
[meldancing@aol.com](mailto:meldancing@aol.com) [www.folkdanceonthewater.org](http://www.folkdanceonthewater.org)

# The Back Page...

A number of dancers have been experiencing health issues: Kenneth Cowan has been struggling with recurring problems ever since gall bladder surgery last spring; Irene Haltrecht had knee surgery in late November, Dorothy Archer had a fall in November and has been having a series of problems since then; Nancy Leslie ill enough in December that she was out of commission all that month; following complications from her original eye surgery over a year ago, Karen Bennett has had a third surgery (hopefully, "third time's a charm"). Our very best wishes go out to all of you - hoping you see a return to robust health in the near future!

Congratulations to Adrienne Beecker, who happily reported the birth of her first grandchild, Alexa, in late December.

Sandy Starkman and Florence Shulman have just returned from a three week cruise down the west coast of Mexico and Central America, through the Panama Canal and north to Fort Lauderdale . Sandy taught folk dancing daily, mainly to new dancers.



The OFDA gratefully recognizes a donation made by Isabelle Persh in memory of her late partner, and longtime OFDA member, Robert Moriarty.



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Salsa, anyone? While window shopping on Eglinton Ave W, Carole & Nate Greenberg happened upon an upscale beauty salon with a sign in the window inviting passersby to an open house on Saturdays from 4:00 to 5:00 for a free Salsa class. The teaching and music were excellent. The address is 882a Eglinton Ave W (one block west of Bathurst) and Maya will be waiting to greet you. Try it, you'll like it!





*In 2011*



**Cristian Florescu, Sonia Dion and Ahmet Lüleci**  
**will be 50 years old !**

Their good friends Yves and France Moreau have decided  
to celebrate with them in a very special way  
and you're invited to be part of it !



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