

# *Folk Dancer*

**The Magazine of World Dance and Culture**



*Nichole Leveck, performing Fancy Shawl Dance (see p. 21). Photo: Alan Katz.*

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# The Spirit of Folk Dance

By Kevin Budd

Certain traditions of South America maintain the belief that every plant has a spirit. One can contact and even communicate with that spirit under certain circumstances, and it can offer advice and help. If you were to ingest that plant, the plant spirit would come to your assistance, and in the case of healing plants, seek to heal you. There are healing plants, protective plants, and all others. No matter where you go in the world the same plant spirit would be available through an encounter with that plant. If you ingested a certain plant in the Amazon, or if you ingested the same plant in Canada, the same spirit would be able to assist you as needed. To really make a plant spirit your adviser, you must 'diet' the plant, that is, ingest it almost exclusively for a period of time. It will then let you in on its knowledge. To have a close relationship with a plant spirit requires some dedication.

In parts of Mexico, certain other tribes, including the Huichol, believe that fire has a spirit. *Tatawari*, Grandfather Fire, they call it. Grandfather Fire is the patron of shamans, and

helps in many ways, advising, burning as required, and cooking. They believe that the spirit of Tatawari is there wherever there is fire, reconstituted, in a sense, reincarnated, through burning. Again, the same spirit is made manifest anywhere in the world one might travel, simply by lighting a fire, and if one has Tatawari as an adviser, then one can communicate with the spirit. They say a sincere address to Grandfather Fire will invite an answer.

Wherever one travels one can folk dance. One can touch the spirit of folk dance in any corner of the great wide world. It is different everywhere and yet it is familiar. You can look at the moon in Toronto, and then travel to Sydney Australia, and look at the moon there, but it is the same moon, seen from a slightly different perspective. With folk dance, the same dance could be reconstituted, reborn simply by putting on, or performing the appropriate music and doing the dance. Sometimes you may find yourself in a strange place, and a certain music sounds, and in a moment you recognize it as familiar, though

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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!***

different. You find your body beginning to move to the sound and the rhythm. It is clearly the same dance, the same music and the same steps, but it will also be somehow different. Perhaps one could say it is danced from a different perspective.

The spirit of folk dance can reappear anywhere, and it too can be our comforter, our way of re-centering ourselves. When we hear and see it again, and dance it again, dance the dance, but also dance with the dance, then it becomes a friend, a *familiar*, a companion. Perhaps we can learn the secrets of a dance by dancing it almost exclusively too, by getting to know it, by making it our ally, by a show of our sincerity in dancing.



*".....it is the same moon, seen from a slightly different perspective"*

## OFDA APPLICATION/RENEWAL FORM

YEARLY MEMBERSHIP INCLUDES SUBSCRIPTION TO THE *Folk Dancer* MAGAZINE

- ☐ Single \$24      ☐ Family\* \$30      ☐ all U.S. and Overseas \$24 Can/\$22 U.S. funds  
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# *I Went Just to Dance*

**By Janis Smith**



*Swims in the Sacco River*

There was an opportunity. Friends were going to Mainewoods Dance Camp. “Come with us. If you go you can get a great deal this year,” they said, “So can we; you can check it out.”

The only dance camp I was familiar with was our own Ontario Dance Camp. I started going to it just a mere few months after I joined Olga’s Toronto class, dancing one evening a week. I had just given up competitive tennis and a few hours was not enough. I was told that a feature of dance camps was that you would be able to dance all day and would thus improve your skills considerably. Sounded like a plan. I had some catching up to do in the folk dance department. Yes, I would say it is a good way to improve your skill and repertoire. I’ve gone every year since. It’s in May. Spring.

I like my summers in Ontario. Maine is not in Ontario. Why do I need another dance camp? (I haven’t become a

groupie. I don’t have favourite dance teachers that I have to follow.) But, I felt the pressure. This was the year to go. I would get to dance for a whole week, no cooking, just dancing. So I signed up.

Leaving Toronto at 6am gets you to camp in time for the 6pm dinner and social mingling. I was driving with co-pilots who read the map and watched for turns. This allowed for a decent breakfast stop and a short stop for a picnic lunch.

The drive through upper state New York, Vermont and New Hampshire was entertaining, with typical new England scenery and mountain vistas. It could provide interesting sites and stops worthy of a two day trip. On crossing into Maine we quickly approached the camp location on roads that wound through tall trees and local farmland. The turn into the camp brought views of open parkland with a larger recreation building, several cabins nestled amongst tall pines, a large barn-like structure, and many sport activity areas such as tennis courts and a large swimming pool. We followed the winding drive and



*Picnic, en route, at the north end of Lake Champlain*



*Great food, prepared and served*

parked in front of the rec hall. A small group was gathering on the lawn nearby.

There was a flurry of activity as we piled out and were greeted by friends, familiar faces and others helping with directions for registration. We had time to find our cabin, unload, refresh, and park the car in the designated area before we assembled for the feast. Some dancing followed, but most were eager to get settled for an early bedtime. Everything was falling into place. The atmosphere was very casual and relaxing. We spent a bit of time, before our hot showers, trying to organize and spiffy the cabin before we dropped into our sleeping bags.

We were awakened the next morning by a strange sound. Was it an alpine horn? No, someone was blowing into a conch shell producing a loud unmistakable wail, bidding us to get moving and join the group heading down the pine needle path to breakfast. This wake-up call was usual practice and often was replaced with an assortment of rousing choruses or musical attempts.

The week of dancing was all the dancing I could handle. I could go



*Teachers: Lee Otterholt, supported by Mihai David. Richard Schmidt (back) enjoys the view*

from one session to another to another. By day three I couldn't recognize my knees; they were puffed and swollen. Well, it was my choice to do it all, and it wasn't even that every session was dancing. Organizers threw in sidebars of different activities, so there was no boredom. And, dancing or not, the three feature teachers knew how to create fun. I think that was in their job description.



*Music classes, singing, percussion....*

*Photos by B.Sidney*

# Mainewoods Dance Camp 2011

~ in Fryeburg, Maine ~

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teachers

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theme days

Binge dancing



Wooden dance  
floor

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**Singing**

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work exchange positions.

## SESSION ONE, Aug 14-20

Teme Kernerman ISRAELI, Jaap Leegwater BULGARIAN, Ann Smith SCOTTISH  
John Matulis & Dorothy Yacek-Matulis INTERNATIONAL FOLK MUSICIANS

## SESSION TWO, Aug 21-27

Sonia Dion & Cristian Florescu ROMANIAN, Dale Hyde WELSH, Sani Rifati-ROMA (KOSOVAN)  
Susan Anderson/Carol and Bill Wadlinger INTERNATIONAL FOLK MUSICIANS

## SESSION THREE, Aug 28-Sept 3

Roo Lester assisted by Harry Khamis SCANDINAVIAN,  
Hilde Otterholt HAWAIIAN, Lee Otterholt BALKAN & BEYOND  
Matthew Schreiber INTERNATIONAL FOLK MUSICIAN

## AT EVERY SESSION

Sandy Starkman INTERNATIONAL, George Fogg ENGLISH COUNTRY

E-mail: [info@mainewoodsdancecamp.org](mailto:info@mainewoodsdancecamp.org)

Phone: (973) 787-4614 until Aug 13

(207) 935-3901 after Aug 13

[www.mainewoodsdancecamp.org](http://www.mainewoodsdancecamp.org)



*Impromptu watermelon seed spitting contest,  
capped off lobster picnic.*

Campers were encouraged to get the ‘maximum camp experience’ by participating in the variety of dance and non-dance activities such as ethnic food prep, party planning, costuming, river and pool swims, hall decorating.... But I noticed that it didn’t matter. You could choose not to get too involved or you could even allow yourself to get slowly drawn in by the friendly teachers and staff.

Afternoons could be very lazy and carefree or you could dash from one activity to another as you chose. We had a very hot week. The heat was noticed a few times on the dance floor but the fans that were set around the dance floor gave relief. Many of us chose to cool off in the river in the afternoons. That was a very pleasant cool-down. The pool provided an even quicker temperature drop. The tall pines that surround the cabins meant most nights had a cool breeze wafting through the cabins. As well, the pines create a good ambiance. A feeling of shelter.

I’m not one for costumes and didn’t take any with me. But, guess who dressed in white for the Polish theme night? No costume; no problem. There were lots of loaners to choose from. Toss it in the laundry when finished. I do believe you could go with no change of clothes and be just fine.

The week I attended had quite a few campers recognizable from our own Ontario dance camp as well as a few international visitors. It was a good mix. I think I was lucky that the camp was not overfull the week I was there. Will there be a quota in the coming years? Perhaps there will. Word is getting out that these camps offer a great change of pace as well as a healthy benefit to our social, mental and physical well being.

So, I went just to dance, but I didn’t do just that. I think I smiled the whole week. Can you ask for more?



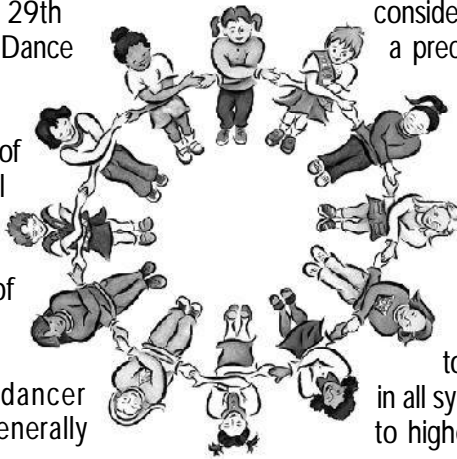
*Costumes on loan, culture exposed, nightly entertainment*





# International Dance Day, 2011

A reminder that April 29th is designated as International Dance Day. The holiday was introduced in 1982 by the International Dance Committee of the UNESCO International Theatre Institute. The date was suggested by Pyotr Gusev to commemorate the birthday of Jean-Georges Noverre (29 April 1727 – 19 October 1810), who was a French dancer and balletmaster, and is generally



considered the creator of ballet d'action, a precursor of the narrative ballets of the 19th century.).

Among the goals of the Dance Day are to increase the awareness of the importance of dance among the general public, as well as to persuade governments all over the world to provide a proper place for dance in all systems of education, from primary to higher.

*International Dance Day* will be celebrated this year at IFDC, in Toronto. University of Toronto 371 Bloor St., s/e corner of Bloor & Spadina, gym 122., 8-11 p.m.  
Watch for more details closer to the date.

## **DANCE ON THE WATER** **27th ANNUAL FOLK DANCE CRUISE**

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# The Inner Joy of Yugoslav Dancing

By Dick Oakes, with permission

[www.phantomranch.net/folkdanc/folknote.htm](http://www.phantomranch.net/folkdanc/folknote.htm)



The principal centers of population are in the fertile lowlands and along the maritime frontage of the Adriatic Sea. On the Croatian coastal regions and in Dalmatia, next to the dazzling blue of the Adriatic Sea, where tourists swarm today, life a mere decade ago was a nightmare due to chronic afflictions visited on Yugoslavia, as well as other Balkan lands, by invaders. There are now great universities in the large cities, whereas once the Yugoslavians were deprived by conquerors of the right to an education.

Yugoslavia, one of the five Balkan countries, is physiographically and ethnically a most complex country. A rough terrain isolating segments of the population and years of conquest and occupation by many nations have interwoven scattered remnants of culture into the underlying native folkways. These factors are reflected in the diversity and complexity of its folk dances.

Seen from a passing satellite, Yugoslavia would appear to be a tangled network of densely wooded, inhospitable mountains pocked with boulder-strewn valleys. Its mountains, which are bordered by other Balkan countries, fall away to a broken coastline washed by the Adriatic Sea.

Five South Slav peoples make up the Yugoslav population: Serbians, Croats, Slovenians, Macedonians, and Montenegrins. "Yug" is the Slav word for "south," so the literal meaning of Yugoslavia is "land of the South Slavs." Linguistically, the national groups are closely related through four main languages, but historical and cultural differences have been the cause of tensions and rivalries. Diversity within a fundamental unity is a major theme of Yugoslavian history.

In the period of decline of the Roman Empire, great migrations took place, resulting in ethnic mixtures. Then darkness fell over a large part of the South Slav land when the Turks began a five-hundred-year siege by defeating its strongest state, Serbia, in 1389. Despite the fact that one of the first printing presses in the world was established there in 1494, the Turkish invasion brought to a halt the rapid development of the South Slav civilization, which at that time had developed an advanced literature. The people were subjugated and were prevented from publicly using their language and literature and developing their culture. Though the fierce resistance of the Yugoslavs continued throughout those many years of Turkish domination, the long rule of the Ottoman Empire is evidenced by the mosques and palaces that may still be seen in certain areas of the country.

Others besides the Turks coveted the rich lands of the South Slavs, however, and for centuries the Republic of Venice (later Italy) sought a foothold on the Dalmatian coast. The Austrians and Hungarians came to take what they felt was their share of the spoils. The struggle for independence reached its climax during the last 150 years, which saw 28 separate rebellions. Intellectual ferment, political struggle, and internal strife plagued the country

between World War I and II. Hard-fought battles against invading Nazi forces during World War II ended in 1945 with the establishment of the Federal People's Republic of Yugoslavia, composed of six republics: Slovenia, Croatia, Bosnia-Herzegovina, Montenegro, Serbia, and Macedonia.

Yugoslav folk art is rooted in rich cultures dating from the time of the fall of the Byzantine Empire and the onslaught of the destructive Ottoman Empire of the Middle Ages. Solely permitted to express their feelings orally, Yugoslavians recited or sang them to the accompaniment of local instruments. Folk stories were transmitted from father to son and were given expression in ballads and music, elaborate embroidery, intricate wood carving, and a rich dance tradition. These highly developed folk arts, which are of more than mere ethnographic interest, have been preserved in the recent past.



Of these folk art forms, none is livelier than the enormously variegated Yugoslav dances. These include not only the kolos ("circle dances") but also a number of other dances, such as heroic dances, children's dances, and community dances.

The kolos can be divided into two groups: ritual dances, which have all but disappeared, and a secular group of dances. In the latter group, happy, lively dances predominate, a fact that is in keeping with the spirit of the Yugoslav peoples. These dances often stress bravery and endurance. Apart from these, there are humorous, mimicking dances in which

animals are imitated; sentimental dances; dances that mark the beginning or end of a social gathering; and erotic dances. The humorous dances, besides being happy, may also strike out at such undesirable traits as laxness and dishonesty. In some dances the elements of mimicry assume the character of a small play in which the words of the accompanying songs describe the action performed in the dances.

In addition to countless dances expressing joyous feelings, there are also sentimental and romantic ones. Among the latter, those from Macedonia are especially lovely. The emotional musical accompaniment may signify longing for the homeland, while the drooping heads of the dancers may express a staggering under the burden of a yoke. In some parts of the country it is the custom for women to mourn their dead in kolos. Erotic feelings are implied in the majority of couple dances, but they allude to love and longing in a discreet way.

Yugoslav dance rhythms are nearly as varied as the dances themselves. The standard Western 2-beat rhythm is found in such dances as U Šest from Serbia, Slavonsko Kolo from Croatia, and Belasi'ko Oro from Macedonia, while Biserka from Serbia reflects the 3-beat rhythm popular at elegant balls at the turn of the century. Other rhythms are also possible, combining "quick" beats of two counts each and "slow" beats of three counts each.

For example, Tino Mori utilizes a 7-count slow-quick-quick ( $3-2-2 = 7$ ) rhythm, while Camce has a 7-count quick-quick-slow ( $2-2-3 = 7$ ) rhythm.

More complicated rhythms are evident in Cetiri U Krst ( $3-2-3 = 8$ ), Cucuk ( $2-2-2-3 = 9$ ), Fatiše Kolo ( $2-3-2-2 = 9$ ), Ovcepolosko Oro ( $2-2-3-2-2 = 11$ ), and Postupano ( $2-2-2-3-2-2 = 13$ ).

There are even examples of combined or alternating rhythms in such dances as Ergensko Oro ( $2-3-2-2 = 9 + 2-3-2-2-2-2 = 13$ ) and Pop Marinko ( $2-2-2-3 = 9 + 3-3-2-3 = 11$ ).

It is often awkward to give English equivalents to the many different kolo steps, but because some steps occur frequently, especially in dances of the same area, we can recognize a few of the more common denominators that are significant in the repertoire of the kolo dancer. In addition to

steps — which often have a quick bend of the knee between them in series — and hops — which are more like simple lifts of the heel, with the free foot staying very near to or on the floor — some basic combinations of these, with which the kolo dancer rapidly becomes familiar, include step-hop and hop-step-step. There are also running threes (a series of three running steps), unsyncopated threes (steps danced on three even counts), and syncopated threes (three steps in which the first or last is held longer than the other two). This last step may be done very fast with a shaking of the body, as in the Croatian Drmeš. A grapevine step, consisting of crossing in front and in back (or vice versa), is popular in Serbian dancing. One particular step combination, commonly called the basic kolo step, probably evolved from a simple sideward step-close-step pattern. It combines a sideward hop-step-step and a step-hop in a two-measure phrase. It is easy to predict on these component steps (that) new material will be researched and presented for years to come.

Of the regional styling of Yugoslav dance it can be generally said that the body is held proudly erect, the knees are slightly flexed, and the footwork is usually small and kept close to the floor. While the men's steps are often flashy and vigorous, the women's steps are usually more restrained. A man usually leads the kolo in Yugoslavia and may start a dance with only one or two more dancers, who may later be joined by others.

The handholds used in Yugoslav dancing are many. Besides the couple dance positions, which include the varsouvienne, shoulder-waist, and closed ballroom, the greatest variety occurs in the kolos. Basket holds, both front and back, are prominent in the north; low or "V" handholds are widespread in central Yugoslavia; and belt holds, shoulder holds, and joined hands held at shoulder level in "W" handholds may be found in the south. These handholds are not, of course, limited to just the areas mentioned. In addition, little finger holds, middle finger holds, and escort hold are known.

In the last twenty-five years, kolos have become more and more popular with folk dancers all over the United States and Canada. Not only have folk dancers in general accepted them as belonging on the list of dances to be learned and danced often,

second-generation Yugoslavs have also taken a much greater interest in kolo dancing. Both groups enjoy these dances at their parties and celebrations and both try to learn them correctly. Whether at ethnic gatherings, folk dance festivals, or civic celebrations, these dances usually headline a program of exhibition dances.

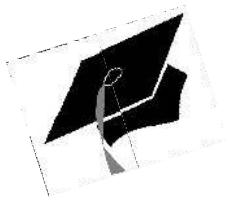
In order to feed this growing interest and introduce dancers to the joie de vivre of the Yugoslav people, many teachers of Yugoslav dances have appeared on the U.S. and Canadian folk dance scene. Notable among these in the formative years of U.S. kolo dancing were VytsBeliajus, Michel Cartier, Dick Crum, John Filcich, Michael and Mary Ann Herman, and Anatol Joukowsky. A significant impact in the field of folk dancing was later made by Pece Atanasovski, Dennis Boxell, Martin Koenig, Atanas Kolarovski, George Tomov, and Rubi Vuceta. More recently, Bora Gajicki, Elsie Ivancich-Dunin, Anthony Shay, Bob Leibman, and Ron Wixman have contributed to bring Yugoslav dancing to the folk dance public. While this list is by no means complete, it illustrates that interest in Yugoslav dance in the United States has been steadily on the upswing — for without that interest there would not have been such a demand for so many specialty teachers.

And what of the future of Yugoslav dancing in the United States? The hope is that the "Kolo Maniac" and "Balkan Freak" labels will become things of the past as the "hotshots" place less importance on collecting yet more dances and begin to experience the inner joy of Yugoslav dancing.

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*This article was written for Betty Casey's book, International Folk Dancing U.S.A., Doubleday & Company, Inc., Garden City, New York, 1981.*

*Ten years after this article was written, Yugoslavia was thrust into a civil war that resulted in the secessions of Bosnia, Croatia, Herzegovina, and Slovenia, with Macedonia peacefully separating a short time later. Serbia and Montenegro, the only remaining states within Yugoslavia, adopted a new constitution in April of 1992, and proclaimed itself to be the "Federal Republic of Yugoslavia." The independent states within "the former Yugoslavia" are Bosnia & Herzegovina, Croatia, Macedonia, Serbia & Montenegro, and Slovenia.*



# Request for Submissions

## 2009 OTEA SCHOLARSHIP FUND



Each year the OFDA Executive Committee accepts applications for the OTEA (Olga Sandolowich, Teme Kernerman, Ernst Krehm and A Gladstone) Scholarship.

The deadline for submissions for 2011 will be May 31.

The purpose of this fund is to assist people involved in any folk-related activity to further their studies, attend workshops/courses, etc., and thereby enrich themselves and benefit the Ontario folk dance community.

The applicant should specify: (a) what the gain will be for him/herself and the folk dance community; (b) a proposed timetable, including time required to complete the project; and (c) a proposed budget (maximum ~\$250 this year)

*Please forward OTEA Scholarship Fund applications to OFDA Steering Committee  
c/o Beverley Sidney, 35 Touraine Avenue, Downsview, Ontario M3H 1R3  
or bvsdny@gmail.com*

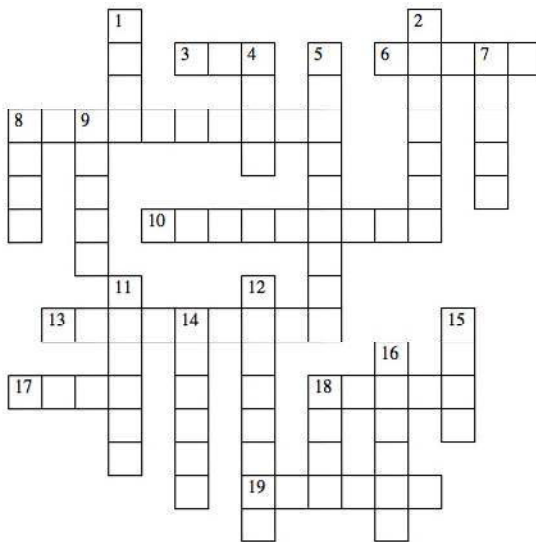
### Folk Dance Puzzle

#### ACROSS

- 3 Money of Tirana
- 6 A dance that belonged to Disney.
- 8 A Greek soldier skirts the issue.
- 10 I heard it this way.
- 13 Take a walk on the mild side with your partner.
- 17 Licorice firewater.
- 18 Specialty of the post office.
- 19 Not your partner. Your...

#### DOWN

- 1 A sinister direction.
- 2 The scales of justice may do it.
- 4 Male version of the "real thing" dance. Coca...
- 5 I heard it this way
- 7 Big boom instrument.
- 8 Former Republic of Yugoslavia.
- 9 ..your partner
- 11 Back around back
- 12 Retreat position.
- 14 From a certain cultural group.
- 15 A little jump, eh?
- 16 ..Hold. Fruit...
- 18 ..of stage and screen.



.....See solution on page 25.

# *Native Canadian Music and Dance Café*

*The text below was included in the feedback sent to the Native Canadian Centre of Toronto, following the Music and Dance Program that was presented for the OFDA on Saturday January 29/11...*

“This was the first occasion that our association has had a visit from NCCT educators, with about 40 of our members in attendance, some of whom are familiar with the NCCT, and some not. The evening, from our perspective, was a very successful one, with people fully enjoying the performances, as well as

the opportunity to learn various traditional dances, and to acquire some knowledge of the rich Native culture. The following are comments from some of those who were present.”

---

“Our audience found the content very interesting and informative. The Fancy Shawl dancer, Nichole, was not only very talented but quite well-spoken. She eloquently explained the cultural context of each dance and of the costumes, and included engaging personal references that made us feel like part of her community.

..... the performance by Nichole and her husband, and the accompanying musicians, was the highlight of the evening. She also taught us a few steps, and allowed us to feel and express a personal response to the excellent music.

We learned that First Nations’ dance can express the aboriginal respect for nature: the ringing bells on the grass dancer that alerted the animals to human presence; the dancer’s shawl that resembled the wings of a butterfly, between which the dancer floated in perfect balance.” - *Christine Linge-MacDonald*

---

“The teaching was clear and broken down into simple steps that made it seem possible to attempt. For me, one of the most memorable comments was that the same dance can look very different from one person to the next, because the same steps are expressed differently by individuals – personalized, based on their own bodies, experiences and how they respond to the music. The excellent accompaniment by the two teenage singers/drummers added a wonderful energy and it was possible to catch a small sense of how the music can propel the dancing.

I was delighted to be taught the lively “fancy shawl



*Husband and Wife: Kefim Pope and Nichole Leveck*



dancers were wonderful and a joy to watch, and, to the extent it was possible, learn from.

It's always great, too, to get past stereotypes or, simply, ignorance, about First Nations Peoples. Knowing the people, the workshop they gave, with live singers and drummers, was a privilege.

What I really did miss was the kind of very simple social dance I've often done at NCC events: basically a non-hand-holding shuffling in a circle - people often do this holding babies for example, and those who want to do fancier steps often do so, within the circle, while others move more sedately." - *Judith Cohen*



"I loved the whole presentation and would have loved to hear more of what Nicole had to say. She was very good and enthusiastic - very personable. They taught the dances well and people enjoyed doing them. I personally liked when she talked about how her grandmother wouldn't talk about things except to her, and the little she told us about her family life. I liked hearing about the costumes. It was great."

- *Sandy Starkman*

dance" and to learn about its origins; that challenging dance was something totally unexpected, as any previous opportunities to join in Native demonstration dancing have involved very simple walking-type dances."

- *Bev Sidney*

".....their warm and open attitude, the fact that they were all young but especially the two teenage singers, the teachings about the meaning of the costumes, the movements, connection with the Earth and the spiritual world were all great. And of course the



# Kolos, Coffee and Confections

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



*Miroslav Marcetic, Artistic Director, Academy  
of Serbian Folk Dancing*

It started with an article, written by Catherine Porter, in the Toronto Star. The story told of two Serbian Sisters who opened a restaurant/bakery on the Danforth not too long ago. An accompanying photo and text testified to their fondness for dancing kolos. Apparently, the Sisters have been struggling to pay their bills, while trying to establish a viable business, and their customers feel such a connection, that some have stepped in to offer money, free graphic design work, and free contract work for renovations.



Reading the article, Helen Winkler foresaw an opportunity - the Ontario Folk Dance Association could organize an event which would deliver some cash and advertising support to the Sisters, while providing a fun opportunity to dance and have delicious snacks. The concept was immediately appealing to all who heard the proposition, and efforts to pull various aspects together produced positive results with remarkable ease.



From all sides, it seemed that the idea had captured people's enthusiasm to help out, and we anticipated that the attendance would be healthy. This turned out to be the case, and the dance floor was packed with folkdancers and non-folkdancers, ready to take their cues from the many teachers that were present. Our special guest teacher was Miroslav Marcetic, who contributed authentic Serbian content, in honour of the Sisters. Also, as we had anticipated that there'd be many





people unfamiliar with folk dancing, the local teachers were asked if they would teach/lead a dance. They're an obliging bunch, and Riki Adivi, Dorothy Archer, Adam Kossowski, Olga Sandolowich, Judy Silver, Sandy Starkman, David Yee, and Walter Zagorski all pitched in.

Of course, one of the main highlights of the evening was the break, when everyone had a chance to sample sweet and savoury goodies that the Sisters had catered for the occasion....yum.



Happily, with the great attendance, there was a surplus of money once expenses were paid, and we were able to pass along \$200 to the Sisters....a little icing for the cake.


*You might want make a trip to the Danforth to check out the Cozy Café & Bakery. It's got great ambiance, friendly owners and clientele and a fine and varied selection of tasty food at very reasonable prices --- located at 2075 Danforth Ave. in Toronto, the south-west corner of Woodbine and Danforth.*

Photos by Leon Balaban and Bev Sidney



*Serbian Sisters, Slavica Bodiroma (left) and Vera Krasabac*

**Folk Dancer**



**On behalf of our family, I wish to express our sincere gratitude for the many cards and e-mails received at the passing of our mother in January 2011. Your support and sentiments helped soothe our hearts and are very much appreciated.**

**Thank you so much.  
Folk dancers are the greatest!**

**Sheryl Demetro**



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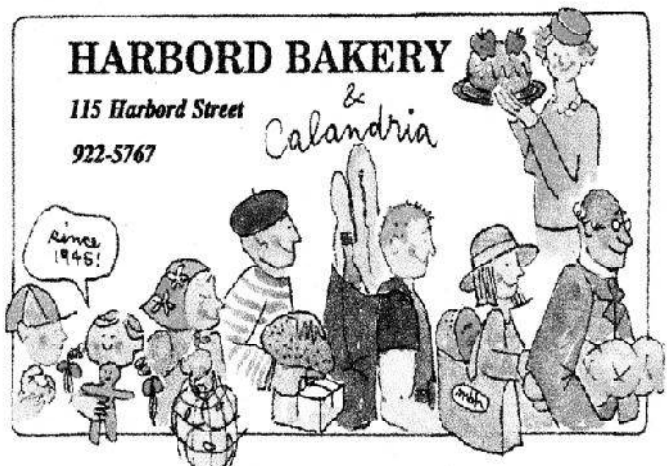
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## Solution to Folk Dance Crossword Puzzle



The OFDA would like to acknowledge Pauline Hill's generous donation.  
 Thanks, Pauline!



## The Back Page...

Sadly, Kenneth Cowan passed away on March 10, after a long period of challenging health issues. An enthusiastic folk dancer, and a member of the OFDA Executive for the last number of years, his smile and fun-loving nature will be missed by many folk dance colleagues.

Hamilton's Folk Dance Association celebrated its 27th anniversary on Friday January 29. We had a well-attended and excellent party! Looking forward to many more years of dancing and socializing in the future. Many thanks to Stefania Miller for her enthusiasm and encouragement: she is the glue that keeps us together!

Congratulate Riki and Stav Adivi when you next see them - they were celebrating in February, when they proudly became Canadian Citizens.



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Cross-Country Check-up - Maya Trost, who's been wintering in Vancouver, went to Monday evening folk dancing at VIFD in mid-March, and was surprised to see Fred Slater there. Turns out that Fred had gone west to represent Ontario in the BC Open Crokinole championships. He followed that up with a trip over to Victoria for a visit with his friends Kevin Budd and family. At time of writing, Crokinole Tourney results are not known.

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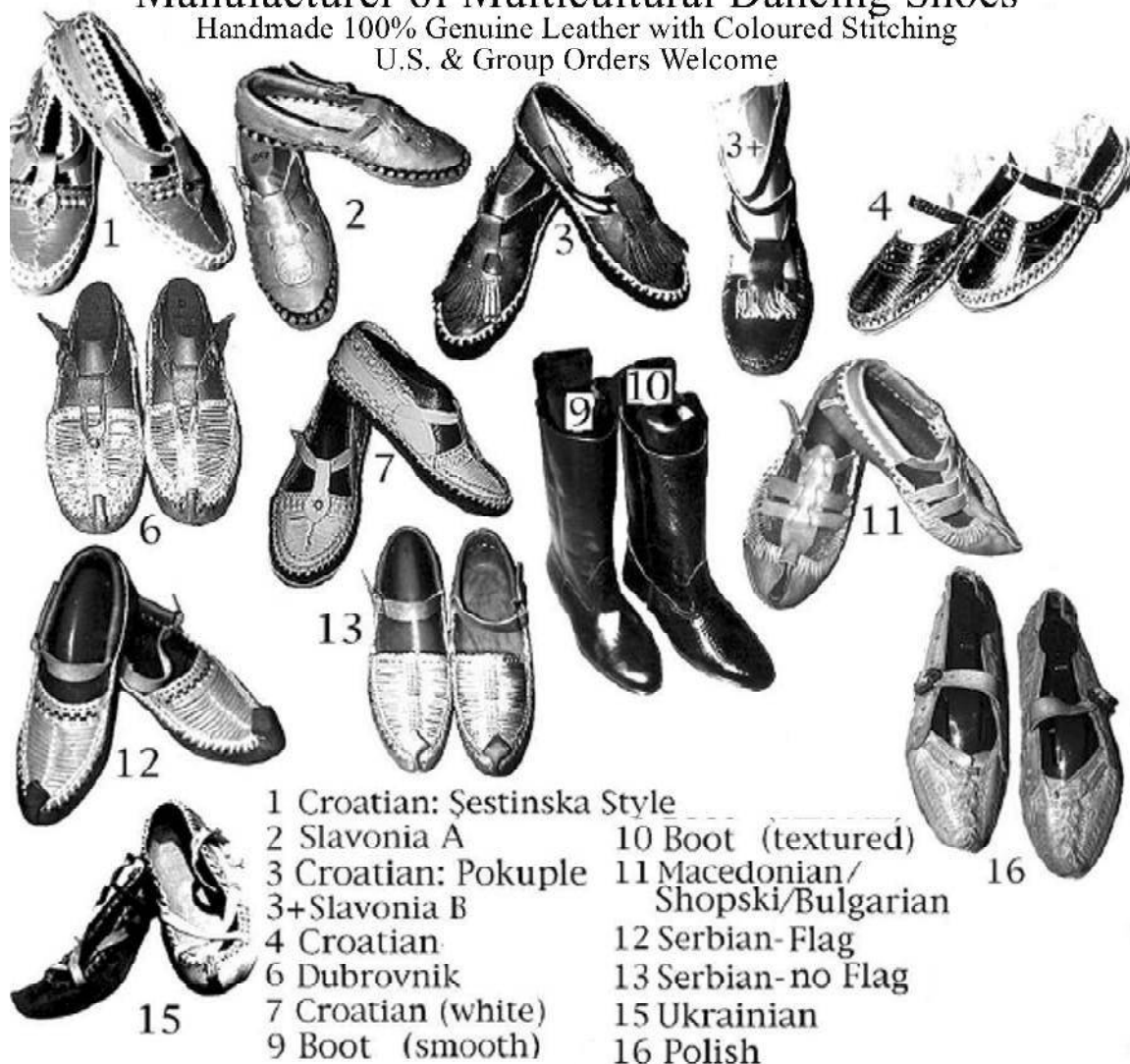
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