

# *Folk Dancer*

**The Magazine of World Dance and Culture**



*Nirkoda Israeli Dancers at Rikudiya (see p. 5). Photo: Leon Balaban.*

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# Dancing, Dementia and Vegetables

By Kevin Budd

There once was a newby who danced  
In a circle of dancers, advanced.  
They asked her, "Who sent ya?"  
"I'm curing dementia!"

She answered, as though quite entranced.

The Hamilton Spectator recently published an article about the positive effects of dancing on the brain and thereby on our lives, specifically stating that dance, as you may have read elsewhere, improves social functioning and general physical condition. However the article describes in more detail a link between dancing and a "reduction in dementia – a whopping 76%." It compares results from other activities, including, golf, bicycling, tennis, walking and here's a surprise, housework, which, in my opinion, probably causes dementia.

The article suggests that dance makes use of areas of the brain in a positive active way, keeping mental acuity 'exercised.' Essentially, to put it another way, dance engages us on many levels. Far from being simply a physical activity, or solely mental, it combines our many functions in a single unified activity, and that can only be good. The

integration of many levels of ourselves into one many-layered social event simply feels good, and we are engaged emotionally, physically, mentally, and if you wish, spiritually too.

This specific article does not differentiate between the many types of dance, and it would be very intriguing to consider differences between highly social dancing, such as group folk dance, especially where it reflects one's own heritage, versus solo dance, improvised dance, highly structured forms such as ballet, or more popular styles such as hip hop. Also interesting would be the benefits of learning new dances, versus rehashing the beloved old chestnuts. There is much to explore in such studies and it is great to feel that we, as dancers, take part in an activity that is health-giving as well as fun. If it helps stave off dementia then we have another rational reason to continue to dance.

Most of us choose dance because of the fun and the social involvement, and promoting it as healthy, like eating broccoli, is not necessarily a strong selling point, since telling someone to "Dance

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

– it’s good for you!” can be akin to admonishing a child to “Eat your vegetables!” However, anything that adds motivation to a healthy hobby can help us to get ourselves out dancing and then, lo and behold, it was fun after all, and we come home feeling stimulated and just a little bit happier. Social dance, no doubt leads to greater feelings of involvement in a culture, a society and to lessened feelings of isolation and loneliness as well. I am not sure if dancing alone on a desert island would have similar effects, but it might still be better than talking to coconuts all day. Apparently the famous Captain Bligh of the infamous Bounty ship had his crew dance for a time each day, recognising that their physical fitness was helpful to their being effective seaman and believing that it raised their spirits. We may

need no scientific studies to know that, and yet, it is reassuring to read that our own senses and our own experience is being corroborated in a systematic way. Someone once said that dancing is a relatively safe form of intoxication. And housework? Vegetables? Given the choice, dance on!



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# *Rikudiya Celebrates the Hebrew Language with Music and Dance*

**By Doris Strub Epstein**



April 10, 2011 - Accompanied by the beat of the Israeli music, they transformed the gym at CHAT, with their exuberance and joy as hundreds of children burst into the room and proceeded to take their places on the gym floor with their teachers. Surrounding them, cheering them on in the bleachers, were their families and friends. They were children from the Jewish Day Schools in Toronto and Hamilton and they came to dance at the 41st annual Rikudiya.

Rikudiya is an important community and cultural event, bringing Jewish children closer to their culture and heritage, “connecting them to Israel and to our people’s soul”, says director and founder, Teme Kernerman.

This year the theme was Hebrew. “Rikudiya Chagigah La Safah Ha Ivrit, celebrates the Hebrew language,” said Teme as she introduced the program. “Our dances today celebrate the diverse ways that Hebrew brings joy and meaning to us, enriching our lives and connecting us to the land and people of Israel, to Jewish history and culture, to our past and our future.”

The Bialik Dance Group opened the show with a piece specially choreographed for Rikudiya by Ronit Eizenman. Using classic Israeli elements, with arms often extended, the dancers expressed the joy of dance. Their blue costumes, fitted three quarters down and ending in flared white skirts that whirled and twirled, enhanced the movements.

The children’s performances began with Amen L’Meleem (Amen to Words). Carrying through the theme of Hebrew, Shir Aleph Bet, a playful partner dance about the building blocks of the language, followed.

“For centuries, Hebrew was the language of the Bible. When Eliezer Ben Yehuda came to Palestine he was determined to speak Hebrew every day. But there weren’t enough words. What if he wanted ice cream or cauliflower? Using the Bible he invented thousands of words so everyone in Israel could speak Hebrew every day,” Teme told the children. Following which, they danced Eliezer Ben Yehuda, a syncopated and zippy circle dance.

Abanibee is a frolic with words, a kind of pig latin, playing with the language. Jazzy, ebullient and fun, the dance echoed its playfulness, .

The Chai Dancers, the performing group from the Adult Services Department, Prosserman JCC, in their blue tunic tops floating over black tights, flowed gracefully, almost dreamily, with a presentation that began with Elu Hatziporim, directed and choreographed by Teme Kernerman.

The Nirkoda Israeli Dancers, the performing



Cohen; the Leo Baeck Day School (South Campus); Associated Hebrew Schools (Kamin Campus) Revi Laufer; Robbins Hebrew Academy, Jenny Sumerlus; Hamilton Hebrew Academy, Mor Hillel; Paul Penna Downtown Jewish Day School, Anne Harari; Montessori Jewish Day School, Yaniv Abitbul. The J. Roots School, Instructor Tanya Granovsky, is new to Rikudiya and indeed to Toronto. It is geared to the children of Jewish Russian families. Located in Thornhill Woods, in only their first year, meeting twice a week, they already have 90 children enrolled.

group from the Koffler Centre of the Arts, were as usual vibrant and spirited, dancing a medley of Israeli songs, old and new, demonstrating to all, the art of Israeli folkdancing. Director and choreographer, Ronit Eizenman.

Dor L'Dor , Generation to Generation a group of mothers dancing with their Grade two children captivated the audience. The choreography was tricky, shifting. They danced in couples, in circles, the children alone – fast and joyful, it was remarkably polished. Choreographers: Ronit Eizenman and Ronit Weinreich.

All in all, there was a total of 275 dancers. The Rikudiya took place in two shifts, morning and afternoon. Participating schools and instructors were: Associated Hebrew Schools, (Posluns Campus), Sharon Chodirker, Anne Harari; Bialik Hebrew Day School, Ronit Eizenman; Kachol Lavan, Ronit Weinreich; Kehila Jewish Community Day School Hamilton, Rachel Tal, Katy Santandrea; the Leo Baeck Day School (North Campus) Sofie Azen; Shaar Shalom, Courtney Firestone; The Toronto Heschel School, Sigal

“We have a new generation of dancers,” beamed Teme, elated beyond words. “This marvelous event that’s happening here is really about the future. Thousands of children have connected with their Jewish heritage and with Israel through music and dance - and I hope thousands more to come.”

*Co-sponsors were the Koffler Centre of the Arts, and UJA Federation for Jewish Education.*



*Photos by Alan Katz*

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# A Tribute to Kenneth Cowan

By Adrienne Beecker

Kenneth Oswald Cowan's funeral was held on a sunny, cold Saturday in March at Holy Family Catholic Church in Whitby. Fifteen of our folk dancers attended. The night before, several of his folkdance friends went to the visitation at Barnes Memorial Funeral Home in Whitby.

Music dominated Ken's funeral. The two African djembe drummers rolled their drums in an unforgettable sound that resonated within us. This sound led Ken's coffin to the front of the church. One cannot adequately express the effect of those drums. When the two African drummers, dressed in blue, stopped beating their drums, the church fell silent. Later, many of the folk dancers commented what a tremendous effect the sound of those drums had on them.

During the service, the church choir sang the responses and hymns. Ken's eldest grandson, Rudy, read the lesson. The service continued with prayers and a reflective eulogy given by Ken's daughter, Simone. She mentioned her father's quick wit, ready smile and love of sports. In later years, his love of djembe drumming, folk dancing, and singing became his foci, along with his family and



*New Year's Dance 2009*

friends. This eulogy was a fine tribute to a father who had given so much to his four daughters and their families. To end the service, an accomplished soprano sang "How Great Thou Art."

Then, we walked out into the sunshine and drove to the interment at Resurrection Catholic Cemetery. A steel drum was being tuned as we arrived. We walked towards the site and surrounded it. The area was covered in red roses. We began singing choruses of Harry Belafonte's "Banana Boat Song" with the memorable words "Daylight comes and I wanna go home". According to

his daughters, this was Ken's favourite song. Later, we heard people singing gospel hymns. Then, to our amazement, a woman opened two white wicker boxes while the steel drum played and out flew a flock of white doves! How amazing! Those doves circled above and around us for several minutes and away they flew into the bright sky. As the flock flew away, we quietly turned and walked to our cars...

The drive to Barnes Memorial Funeral Home echoed with the choruses of Ken's favourite song. At the funeral home, we were greeted by Ken's

Photo by Al Katz

daughters: Dianne, Kathleen, Simone and Ava, as well as his brother, Maurice, and his sisters. Some of Ken's siblings had flown in from Trinidad and others were from the U.S.A. Thora, Ken's wife, gave a speech, then invited us all to join in the buffet. Ken's favourite Red Pepper soup was served along with roast beef sandwiches, spring rolls, jerk chicken, rice, punch, fruit and chocolate and carrot cakes for dessert. Everyone was impressed with the family's hospitality.

Family members and friends gave speeches about Ken being born into a family of nine in Trinidad. After his marriage to Thora and the birth of their daughters, Ken emigrated to Canada to make a new life for himself and his family. They eventually settled in Whitby and he worked for 35 years at Ontario Power Generation plants. Up until his illness, Ken worked at the Power Generation plant in the Bruce Peninsula. During this time, Ken would make the 3 1/2 hour drive to Toronto to join us in folk dancing. As well, Ken served on the O.F.D.A. executive and helped us setting up and putting away tables, decorations and dinners at the cafes. At the Ontario Folk Dance Camp, he helped Chris Chattin

with refreshments. Ken also attended Maine camp once, and there he helped in the kitchen. He also MC'd at the cafes, programmed music at the Dancing in the Park and other events.

One of the last speeches was given by Frank Kauffman, who spoke on behalf of the folk dancers. He said that Ken was always quick to smile and folk dancers enjoyed laughing with him, and his fun-loving ways. Frank described Ken's reluctance to lead any dances at Olga's. At first, Ken's nervous laugh told how he was feeling, but eventually he moved to the front of the line and led a Turkish dance, "Kalenine Dibinde" - with a Caribbean flavour, Olga says. As well, Ken always sang "Shar Planina", the last dance on Thursday nights. Ken loved to lead this last dance with Jerry, Agnes, Mary, John, and Olga.

The celebration of Kens' life left us uplifted and thankful that we had met him and his family. Memories of his laughter and smile are with us all as we dance "Kalenin Dbende" and "Dramskoto" and remember fun times with Ken Cowan.

" I shall not wholly die,  
What's best of me  
shall' scape the tomb."

- Longfellow



Photo by Bev Sidney

*After the Rain: Ken running music at 2008 Picnic*

**Folk Dancer**



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# Ritual Dance in Greece, Then & Now

By Laura Shannon



*This article appeared in German in Neue Kreise Ziehen Heft 1/11 'The blessed ones wend their way with song and dance through the holy circle of the goddess...' – Aristophanes, 4th C BCE*

From the very beginnings of Neolithic culture in what is now Greece, the Earth Mother was worshipped with ritual dance. Archaeology provides abundant depictions of dancers, most often women, either alone or with hands joined in a line or circle, as far back as 5000 BCE. Choral dance was a central part of rites at Delphi, Knossos, Athens, Vravrona, Eleusis and other sites, bringing cosmic order – symbolized by the circle – into the human world. Plato affirmed that choral dance was an essential part of education. As well as dance and song, worship included offerings and sacrifices, ritual processions, and dramatic enactments, all of which are still central to many of the ritual traditions which survive in Greece today, directly descended from ancient forms of danced worship.

## Women at the Wedding

Just as priestesses and priests in the ancient world served at separate shrines, ritual activities in Greece today are largely divided along lines of gender. At the bride's home before the ceremony, for example, women dress the bride, prepare the space and use special cloths and trays to offer food and drink to the guests and musicians. The bride's female relatives are required to take a turn leading the syrtos, and in a very ancient custom, the bride's shoes, veil and jewelry might be 'danced' for protection and purification before she may put them on. These customs are the responsibility of the women and are undertaken with great care.

Traditional bridal costume symbolically transformed the identity of the bride as she crossed the threshold of initiation to emerge as a new self. Wearing a costume embroidered with patterns identical to those found on ancient goddess figures and vases, and with her own face veiled, the bride herself was made to resemble one of those goddesses of old. Even in modern dress, the bride takes on a priestess-like role to embody divine energy and bring it into the community. At a Sarakatsani wedding I attended recently, guests offered money to dance briefly next to the bride, in a custom once common throughout the Balkans, as if both offering to, and receiving from, the life-giving goddess of fertility which the bride on her wedding day represents.



## Carnival and Komodia

Bawdy humour, unrestrained drinking, otherworldly masks and disguises, and wild dancing characterise Carnival festivities over New Year and at the beginning of Lent. These winter revelries provide an experience of catharsis for the entire community. The ritual dramas which take place all over northern Greece (and elsewhere in the Balkans) – the Kaloyeros of Ayia Eleni, the Karnivalia of Sohoh, the Baboyeroi of Flamouro, and the Yenitsaria of Naoussa, to name just a few – have their roots in the ancient worship of Dionysus, god of fertility and wine. Now as then, they incorporate three main themes: death and resurrection, the sacred wedding, and blessing and ploughing the fields.

These dramatic enactments are carried out by groups of male revellers, descendants of those known in ancient times as the komos (which gave the name komodiato Greek comic theatre in the 6th C BCE). The men of the komos dressed as women to perform their sacred duties, and indeed, ritual cross-

dressing remains a central feature of carnival tradition today. In addition to its undeniably therapeutic comic value, wearing women's clothing may be a means for men to temporarily adopt the life-giving aspect of female power and symbolically give birth to music, dance and kefi – joy – which affirm life and bring renewal at a dark and hungry time of the year.

In early January, the Thracian traditions of Gynokratia (Women's Rule) and Tis Babos (Midwives' Day), take over in rowdy women-only celebrations of life and fertility similar to the Thesmophoria, Eleusinian and Dionysian festivities of old. Very often, the simplest dances serve in these rituals. In the Tis Babos celebration, one simple dance is danced all afternoon. As with meditation or mantra, the repetition of familiar patterns connects us to our inner experience and to the larger lineage of the ancestors of the dance. This offering too goes both ways. The dance gives us life, and we, through keeping the customs with awareness and respect, give renewed life to the dances and the ancient wisdom they contain.

## The Trata of Megara

For over 2,000 years, the Mysteries of Demeter and Persephone took place at the sacred site of Eleusis, where the Well of the Beautiful Dances can still be seen. Initiates took part in dancing as part of their experience and I believe something of this still survives in the women's dance Trata, still danced in and around Eleusis today. In Megara, the next village along, women dance it publicly on the Tuesday after Easter, a time of resurrection and renewal. Every detail hints at the story of Persephone's disappearance and joyful return: The starkly pronounced zigzag pattern of the syrtos step dramatically emphasizes the kinetic motif of ascent and descent, which is visually mirrored in the basketweave handhold and in the movement of the dance line as it spirals completely in and out again back into a circle (one of the few traditional dances which do so). In a reversal of normal procedure, the younger women lead the older in the line, placing the daughter archetype at the forefront of this danced



*Ancient Greek Dancer*

journey. The women wear long silk veils, symbols of initiation and the passage between worlds. In the past, they ornamented their a capella songs with strange twittering sounds like swallows, the symbol of Persephone. Even today, with speeches from mayors, hawkers of peanuts and all the other distractions one might expect in modern Greece, a powerful sense of rightness and peace comes over the crowd as the ancient dance unfolds before them.

### **The Ritual Meal of the Anastenaria**

For me, the most compelling and mysterious of the living traditions are the Anastenaria, Thracian rites which have survived since pre-Christian times. The Anastenarides are men and women, not connected to the Church, who dance barefoot through burning coals under the miraculous protection of Saint Constantine. The ecstatic dancing at the heart of the ritual is supported by ceremonial tasks, carried out with rigorous attention to detail, just as at ancient temples. Among other ritual obligations, people tend the images of the deities (in this case, holy icons), revere sacred cloths, offer animals for sacrifice, carry candles and incense in ritual processions, tend holy fire and water and provide a ritual meal after the ceremony.



Ritual offerings of food and drink were an essential part of sacred worship in the ancient world as well, and remain essential to the Anastenaria ceremony today. When the rites are complete, the visitors leave, and those who danced on the fire gather in the konaki. Cloths are laid on the floor and the Archanastenaris blesses a ritual meal of bread and cheese, chickpeas and raisins, water and wine, in a scene which has been repeated for thousands of years. The first time I attended, in the village of Ayia Eleni, the Anastenaris who had invited us to eat with them

gestured around at the simple meal and the people gently talking and joking. He said to us with great emphasis, 'This is why we do it, all of it. People who think it's just about dancing through fire are making a mistake. This feast, which brings all people together in peace and agapi, is the true miracle.'

Even after experiencing it many times, in all the different villages of the Anastenaria, I always find the ritual meal a transcendent and timeless moment, a rebirth into ordinary life after the Anastenarides' extraordinary encounter with the coals. It is a kind of sacred marriage of the mundane and the divine, in which the Archanastenaris' prayers for peace and love have already come true in people's faces, joyous, relaxed and calm, alight with the triumph of their healing encounter with fire. Maria-Gabriele Wosien says it perfectly: 'We most resemble the gods when we are happy, and we are most happy when we are celebrating at festivals.'

### **Welcome to the Table**

Along with ritual offerings of food and drink, hospitality to the stranger remains a sacred obligation, just as in the ancient world. These dances welcome us wholeheartedly to their table, whether we encounter them in Greece or in the many lands to which they have now emigrated. Everyone is invited to the feast. The survival of ritual practices from the distant past is deeply fascinating, and yet, more important for me is the meaning that the dances still have for us personally. The feeling of celebration and joyful connection – kefi – which we reap from dance and music is freely available to all.

Luckily for the Greeks, this is as true today as it was in ancient times; kefi is easily accessible to the poor as to the rich. Even if you're poor you can have your fill, and if you don't have it, you can't buy it.

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# *International Dance Day - April 29, 2011*

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

Most people are still unaware that there is such a thing as the International Dance Day holiday, but it was introduced back in 1982 by a committee of the UNESCO International Theatre Institute. One of the goals of the Dance Day is to increase awareness, among the general public, of the importance of dance. In this regard, dance organizations are encouraged to participate by conducting events which will help introduce dance to people who don't already enjoy the activity.

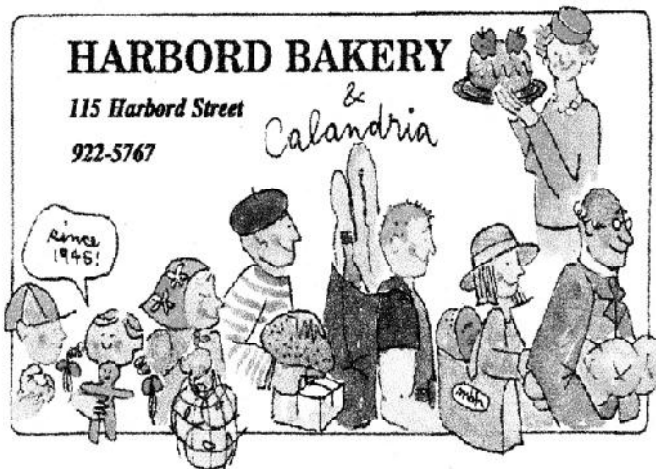
For instance, in Toronto the Canadian National Ballet School (NBS) has orchestrated a Flash Mob Dance for the past two years. A Flash Mob Dance is an occurrence during which a large group of people assemble suddenly in a public place, perform a dance for a brief period of time, and then disperse. In 2010 the site of this event was the Eaton Centre, and in 2011 it was in David Pecaut Square, outside Roy Thompson Hall. As well, this year the ballet school organized an event for younger dancers - over 300, between the ages of 8 and 15, performed a mob dance at the Ontario Science Centre. Typical of our present-day highly connected universe, instructional videos of the choreographies were made available online in advance of Dance Day so that dance groups across the country could learn and perform them in their own cities/towns. A Google search using the parameters "videos international dance day, nbs" will turn up a link of the same name which will allow you to view the Toronto flash mob scenes from both years. A little more searching will yield a video recording of the St. John's Nfld. version of the youth choreography, performed in their Arts & Culture Centre.

Apparently, a number of communities across Newfoundland learned the routine and performed it as part of their International Dance Day ***Folk Dancer***

celebrations. In Cornerbrook, not only did twenty-five volunteers perform the NBS Flash Mob Dance outside the City Hall, but their City Hall took up the spirit of the holiday and declared April 25-29 as Dance Week. During that week there were six Random Acts of Dance performed throughout the city by local dancers - at coffee shops, grocery stores, and outdoors. As well, the library at Grenfell Campus organized a display of dance books and one of the local coffee shops, Brewed Awakening, featured the dance photography on its walls.

Perhaps there's some hope of the Dance Day concept catching on, after all!

But, back to Toronto folkdancing - This year April 29th fell on a Friday, so U of Toronto's International Folk Dance Club (IFDC), which normally meets on Friday evenings, co-operated with OFDA in co-hosting an International Dance Day event. OFDA took care of the advertizing, paid the room rental for the evening, and contributed towards the snacks which were provided - with the exception of the delicious baked goods, those having been kindly donated by the Harbord Bakery. As well as



allowing the use of their space, IFDC donated the efforts of their string of very capable teachers (Judy Silver, Walter Zagorski, Terri Taggart, Karen Bennett, Helen Winkler, and Fethi Karakecili), which was a major benefit because many of the 72 people who showed up were new to folk dancing. As a result of the fine teaching skills, the newcomers were able to take part in the dancing, and much smiling and laughing made it quite obvious that they were enjoying the experience.



*Terri Taggart up to bat: with all of the new dancers present, there was a steady stream of teaching required*

For this special occasion OFDA had decided to donate to charity any monies collected at the door, and all of the proceeds, which totalled \$431.70, were thus sent to Humanitarian Coalition, to be used for Japanese Relief efforts.

In the end, we addressed the goal of International Dance Day, had a fun evening of dancing, and were able to contribute a considerable sum of money towards helping out an international community who needs support. Thanks to all who participated in one way, or another!



*Photos by B.Sidney*

*It seems that the benefits and desirability of dancing were promoted  
long before International Dance Day.....*

## *The English Dancing Master:*

or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance.

LONDON - Printed by Thomas Harper, and are to be sold by John Playford, at his Shop in  
the Innter Temple neere the Church doore. 1651.

To the Ingenious Reader.

The Art of Dancing called by the Ancient Greeks Orchestice, and Orchestis, is a commendable and rare Quality fir for yong Gentlemen, if opportunely and civilly used. And Plato, that Famous Philosopher thought it meet, that yong Ingenious Children be taught to dance. It is a quality that has been formerly honoured in the Courts of Princes, when performed by the most Noble Heroes of the Times! The Gentlemen of the Inees of Court, whose sweet and ayry Activitiy has crowned their Grand Solemnities with Admiration to all Spectators. This Art has been Anciently handled by Athenaeus, Julius Pollux, Caelius Rhodiginus, and others, and much commend it to be Excellent for Recreation, after more serious Studies, making the body active and strong, gracefull in deportment, and a quality very much beseeing a Gentleman. Yet all this should not have been an Incitement to me for Publication of this Worke (knowing these Times and the Nature of it do not agree,) But that there was a false and surreptitious Copy at the Printing Presse, which if it had been published, would have been a disparagement to the quality and the Professors thereof, and a hinderance to the Learner: Therefore for prevention of all which, having an Excellent Copy by me, and the assistance of a knowing Friend; I have ventured to put forth this ensuing Worke to the view, and gentle censure of all ingenious Gentlemen lovers of this Quallity; not doubting but their goodnes will pardeon what may be amisse, and accept of the honest Intention of him that is a faithfull honourer of your Virtues, and  
Your servant to command,

J. P.





# English Pub Night at the OFDA Café

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



*Cathy Campbell*

familiar with, and it seems that the dance form is very popular right now with the younger set in Britain.

Cathy provided instruction, and called the dances and was accompanied by musicians Mark Cameron on concertina, Jan Hogg on fiddle, Colleen Duncan on fiddle, and Janice Cernak on keyboard. Just prior to the start of dancing, Cathy and the musicians led the assembly in a typical pub song, singing and encouraging the participation of those present

Those who had never done English Country Dancing learned a few new moves and patterns that are not usually found in international folk dancing. The live music provided a different energy and synergy, with the musicians responding to the dancers and continuing to play while there was ongoing enthusiasm.

In 2009 Cathy Campbell applied for and was awarded a small scholarship from the OTEA Scholarship Fund, using the money to attend CDSS (Country Dance and Song Society) English Dance Musicians Course at Pinewoods. Classes included Improvisation, Group Dynamics and Small Ensembles. Her intention was to use the information from the class to help develop dance musicians in the Toronto area, as she had already started working at this through ongoing sessions (Tuneplay) to teach improvisation and group playing skills to musicians who play for English Country Dances.

On the evening of April 2, by way of paying back for the Scholarship award, Cathy organized a session of "approachable and lively" English traditional dances, typical of what is being done these days in English pubs. These dances are in the style of English ceilidh dances, which is different than the more stately English Country Dances that we're more



*Cathy, Mark, Colleen, Janice and Jan*



*Photos by A. Katz and B. Sidney*

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# The Back Page...

Correction (with apologies): in the previous issue of the magazine, the report "Kolos, Coffee and Confections" should have included Teme Kernerman's name in the list of folk dance teachers who generously volunteered their services in order to accommodate the many non-dancers in attendance that evening.

Bobby Brown, a musician well known to Toronto's Scottish dancers, died on May 3. His band, The Scottish Accent, will carry on.

Condolences to Leon Balaban, whose mother passed away in April.

And best wishes to Molly Frankel in overcoming recent health problems.



The OFDA gratefully acknowledges Carl Toushan for his generous donation.  
Thanks, Carl!

Anna

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*The Northwest Folkdancer*, which is a publication produced in Seattle, WA, has a monthly feature called "Web Site of the Month", that highlights a website deemed to be of interest to folkdancers. The most current issue brings attention to the fact that Stockton Folk Dance Camp recently began to share old teaching videos that they'd made. The first ones offered up are ten dances demonstrated by Sunni Bloland in 1977:

[www.folkdancecamp.org/VideoArchives.htm](http://www.folkdancecamp.org/VideoArchives.htm)

This will be the last magazine until October, and so the OFDA Executive takes the opportunity now to wish everyone a wonderful summer - hopefully with some great opportunities to dance. In Toronto there will, once again, be dancing in Sir Winston Churchill Park on Tuesdays throughout July and August. Park permit fees have increased substantially in the last few years, with the 2011 cost set at \$235.00. While the cost is not prohibitive, last summer attendance was very low throughout the whole of the two months; we're hoping that this year more people will take advantage of the pleasure of (free) dancing outside on a summer evening. It's a tradition that we would like to see continue, as long as there's a sense that it's something that people are enjoying.



Photos by B. Sidney

*Jean McAdam and Dorothy Archer  
at English Pub Night*

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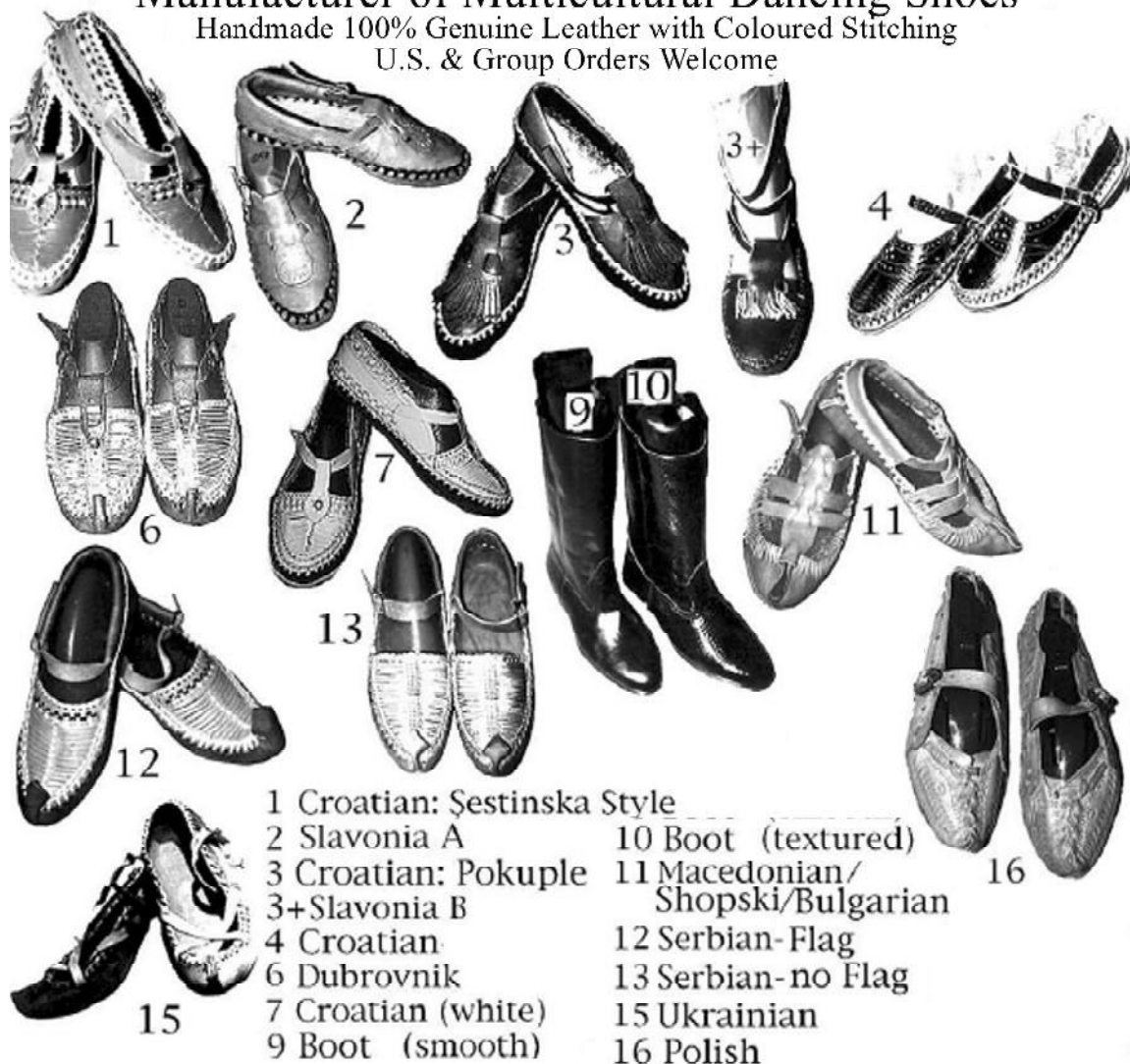
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