

Folk Dancer

The Magazine of World Dance and Culture

This issue has our full listing of Class information, for Ontario and Beyond



Summer's evening dancing in Mill Pond Park, Richmond Hill...Photo by Richard Hummel

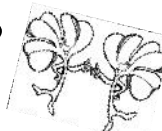
PUBLISHED BY THE ONTARIO FOLK DANCE ASSOCIATION

VOLUME 43 NUMBER 4

October 2012

Do Plants Dance?

By Dorothy Archer



Once again many enjoyed summer dancing in the parks. At the scenic mill pond in Richmond Hill more spectators than last year were tempted to join in when Riki Adivi used a headset to give a quick review of the steps. Summer folk dancing in Hamilton took place again on the covered bandstand on the waterfront off Discovery Drive. Dancers there enjoyed the cool breeze from the harbour, the sun setting on the horizon, and many relaxed afterwards with a drink at the adjacent Williams Fresh Cafe. Toronto is fortunate that Winston Churchill Park is so accessible by car or transit; hence there was a good crowd every week, some of them former folk dancers. Happy to say there was only one rainy day.



This summer I visited the National Museum of Dance and C.V. Whitney Hall of Fame in Saratoga Springs, New York. Exhibits included Eleo Pomare, the Colombian-American choreographer; costumes, photos and memorabilia from the American Ballet Theatre; "En pointe" which explored the

history, myths and reality behind pointe shoes and ballet and included a step-by-step display of how pointe shoes are made. Nothing on folk dance but an interesting idea to contemplate was featured – the many ways that animals make movements like dance.

There was an intriguing video of two sea horses doing a mating dance. Other than that, one has to use their wits to see a dog wagging his tail as a form of a dance movement but pondering on it, the stalking by a cat could be a form of dance movement and a bird soaring. And what about plants growing and bending and waving in the breeze? Should you be in the area, a visit to this Museum is worthwhile. Saratoga Springs is also the home of the dance and music festival, *The Flurry*, which Fred Slater has written about in this issue.

I hope you enjoy this issue. In addition to Fred's article, Stefania Miller continues the history of OFDA. I don't think one has to be a history buff to enjoy it especially now that she is getting closer to the present. Kevin Budd writes about a gathering of players of the pan flute in Arosa, Switzerland and Mirdza Jaunzemis and Maya Trost report on the Salt Spring Island Festival in B.C. Unfortunately, space does not permit a description of the Island, which is the largest and best known of the Gulf Islands. There are short reviews of Waterloo and Stockton Camps and the Mill Race Folk Festival in Cambridge. As our deadline arrived before the close of Mainewoods Camp the report on it will appear on the website.

Now it is fall and time for classes and a café. As the flyer for the Museum of Dance says "...dance is for everyone... tall, short, thin, thick, young, old, scales, feathers, fur." Enjoy yourselves!

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The OFDA has 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



Please do let us know about special events!

Crib Notes...



*These are the
“helpful hints”
which were offered
at the Monday
review sessions of
Waterloo Camp.*

Dale Hyde's Welsh Dances ►

Radboud Koop's Russian Dances ▼

	Formation
1. Meillionen	5 cpl ===
2. Hen Llanofer	...
3. Rhwng Dwy	...
4. Clawdd Offa	4 cpl
5. Rhif Wyth	3 cpl ==
6. Ffaniglen	cpl O
7. Aberdaugleddau	3 cpl ==
8. Delight of the Men of Lay	2 cpls ..
9. Ffarwel i'r Marian	cpl

Name	Formation	CD	Day	Keyword
1. Lenochek	O	20	Fri	1 st dance taught
2. Pavushka	O,	26	Sat	elegant kadril; jump over foot
3. Tuman yarom	O	12	Sun	
4. Chetyre dvora	O, 2	1	Sat	lively steps
5. Polyubila Petrusya	O	22	Sat	stylized, “crossed” arms
6. Pod dilikanye	O, 2	16	Fri	stamping-Q&A, mixer
7. Seyu-rassevayu	o o o o	10	Sun	“flower”
8. Arkhangelskaya lineynaya kadril	=, 2	18	Sun	“dip-n-dive”
9. So vyunom ya khozhu	O	2	Sun	hand on heart

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The Flurry

By Fred Slater

It was January 2012 when I first heard of something called “The Flurry.” It was mid-winter [February 17–19], far from Toronto and seemed like a good adventure. It appeared to be contra dance-based but also had every other imaginable form of dance or dance-related activity. This was to be the 25th year, and approximately 5,000 people would descend on this central New York State town called Saratoga Springs. (I had to look it up.) Seems that this fellow Paul Rosenberg started it 25 years ago, and the first year had 300 people. It grew and grew to almost unmanageable size. Saratoga Springs is drivable from New York, Boston, Washington, Montreal, Toronto, etc. Some participants have come every year for 25 years.

The Flurry is held in the town convention centre, which is attached to the main hotel, The Saratoga Springs Hilton. There are one large hall, four or five medium-sized halls, and many smaller public rooms. The overflow moves to the Music Hall (a short walk) or various cafés. There are many other hotels in town, and they all fill up. The challenge is to get a room in the main hotel, which fills up a year in advance.

The itinerary is so extensive that even a non-dancer could go and listen to music and attend lectures for the whole weekend. There is Swing dancing (they dress much better than the others), International (Yves Moreau), Greek, Israeli, Scandinavian, Latin, English Country, Cajun, Irish and non-stop contra. The contra hall is so large that it must have 400 dancers at one time. The band and caller change from time to time, and the dancers come and go, but it’s basically non-stop contra all weekend. There is Scottish Country, Square Dancing (including singing squares), Zydeco, and even hula hoop to music. The program is really extensive and includes lectures on dance history. Most importantly, all the music is live, which is quite amazing and requires tremendous organization for an event of this magnitude. There is also a large number of events for musicians.

I arrived late afternoon on Friday and went into the hotel, immediately entering another world. I call

the atmosphere “crunchy granola”: lots of people that hadn’t seen each other for a year, in tie-dyed skirts and Birkenstocks. The event takes over every nook and cranny of public space in the hotel. Musicians jam wherever they can, merchants set up shop, and food is served in the lobby. It’s all quite incredible and a little overwhelming.

I started with “Swing 101,” and although I learned some basic steps I never did feel confident enough to go out on the real dance floor. Later I went to the “Dance Party with Yves Moreau and the Pinewoods Band.” Although I didn’t recognize anyone, many people had better dance skills than I expected and obviously had some international experience in their background. The whole weekend went by in a blur and I realized that it was impossible to do everything and that it was necessary to pace oneself. By Sunday I was very tired and started going to events like “Storytelling” to survive.

I highly recommend this as a mid-winter adventure. Take friends with you, pace yourself, and drink lots of liquids; however, you will have to figure out the secret of getting a room in the main hotel yourself.

[The 2013 festival dates are February 15–17. Visit flurryfestival.org.]



Photo by Don Bell

*One of the many activities at the Festival:
Chucklefest on D Room floor.*

Salt Spring Island Folk Dance Festival

By Maya Trost and Mirdza Jaunzemis

On April 27, 2012, three of us, members of OFDA, arrived at the ninth annual Salt Spring Island Folk Dance Festival in British Columbia. For Mirdza and Maya it was the first time at this festival, but Helen Griffin had attended two years earlier. Having only Ontario Folk Dance Camp and Mainewoods as comparisons, we found the festival quite different.

The festival is held at Fulford Hall, a community centre at Fulford Harbour. Festival registrants are responsible for booking their own accommodation at one of the many B&Bs, cottages or motels, depending on availability and their budget.

The founder and “CEO” is Rosemarie Keough (who danced at IFDC in Toronto from 1981 to 1984), a dynamic, professional woman (photographer and publisher), who organizes this event in her “spare time.” The 10th anniversary of the festival will be celebrated in 2013, and teachers Yves Moreau, France Bourque-Moreau and Iliana Bozhanova with accordionist Todor Yankov have been booked for April 26–28. Rosemarie is committed to managing the event in 2013 but wishes to pass the baton beyond that, and hopefully someone will step in.

Salt Spring Island does not have a folk dance group. Only four of the 95 dancers at the festival were residents of the island. All other participants came from off-island, with the majority from the mainland and Vancouver Island. When a count was taken in a previous year, participants included members from 22 different dance clubs, including Washington state, California, New Jersey and several Canadian provinces.

The festival is run by a community of people, and we cannot stress the word “community” enough. People on the island know each other. Even non-dancers pitch in to help. The following were sponsors of the event: Cusheon Lake Resort of Salt Spring, Chef Kelly Kelsick, and Freybe Gourmet Foods of Vancouver. Freybe Gourmet Foods donated lunches on Saturday

and Sunday. Chef Kelly Kelsick and his crew of five did all the cooking for the lunches and dinner on Saturday. Cusheon Lake resort made a monetary donation and offered discounts on cabin rentals. Rosemarie’s son and a friend took on the task of carting away and washing all the dishes and pots. Usually the spouses of those performing organizational tasks get involved in helping out as well. Local musician, singer and songwriter Harry Warner was invited to entertain us by singing one of his songs, “From Galway to Salt Spring.”

The dance teachers were Željko Jergan teaching Croatian dances, and Richard Schmidt teaching Polish dances. Live music was provided during the weekend by the Washington-based Kafana Republik band.

As a special surprise the Polish folk group the White Eagle Band of Victoria came over by ferry to entertain us during lunch on Saturday and stayed long enough to play a short set before dinner. The band consists of six instrumentalists and a nine-person choir. They played and sang some very lively Polish highland songs, and, of course, they were dressed in traditional Polish folk costumes to visually complement the traditional tunes. A very merry, friendly atmosphere was the result.

In addition, and another pleasant surprise, the Consul General of Poland in Vancouver, Krzysztof Czapla, came over to partake of the meal with us.

One of the most interesting and impressive aspects of this event was the group of 13 dancers from central Japan who came just to learn the Polish and Croatian dances and to be part of this Canadian experience. (They had found out about the festival because one of the dancers has a son-in-law living on Salt Spring.) Two of the 13 were teachers, and the other 11 were their students. They were all very serious about international folk dancing; they caught on to new dances with ease (no, they were not younger

than we are) and danced them with great skill and grace. And they didn't speak any English!

During the Saturday evening entertainment, this Japanese group, called Akatombo ("Red Dragonfly"), performed some of their own cultural dances using traditional Japanese instruments, one of which was fascinating – a sasara. It is a percussion instrument in a horseshoe shape made of small wooden slats connected by a rope; it is used as a type of clapper. They also brought some souvenirs and snacks for us. A memorable experience.

The Bulgarian ensemble Kariatis from Victoria also entertained us with their dances, as did Richard Schmidt with Renata Jarko, a dancer with Montreal's White Eagle Polish Dance Academy and his assistant at this workshop.

On Sunday afternoon one of the festival attendees, Annie Caps, who is of Croatian descent, showed a great number of embroidered linens and garments that she had inherited. Her mother had planted and harvested the flax especially to make these items. Annie gave us an interesting and informative talk about the difficulty of weaving these fabrics, designs used, purposes for different items, etc.

At Salt Spring both culture corners were held back to back on the Friday afternoon, before any dancing took place. This was a bit different for us – it is fine if a person can get there on time, but it made the dancing sessions long without a break. Another difference was that all the dance music which was played during the entire camp, both by Kafana Republik and the pre-recorded music, was pre-determined. A program had been printed, which included all the dances which were to be played, in a set order, with no room for requests. Dancing was finished by 10:30 on Friday

night and 11 on Saturday; no "binge night." The reason for this, says Rosemarie, is so that participants are fresh and eager to dance, and arrive on time the following morning. (And possibly they don't have a Walter Zagorski, as in Waterloo, or a Patricia Williams, as at Mainewoods.)

One interesting aspect of attending a festival on an island is having to contend with ferry schedules, reservations and connections. The organizers of this festival were very aware that people needed to catch a certain ferry, and attempts were made to end the dancing at an opportune time. However, some people were going to Vancouver Island while others were going to the mainland – different ferries, leaving at different times, from different harbours. It was impossible to accommodate everyone's schedule, and some had to leave before the dance reviews, but DVDs were made.

We three had a great time: The food was superb, the instructors did an excellent job, the floor was great, the displays were colourful, the accommodation was good and, last but not least, the people were very friendly.

Although it is a fair distance from Ontario, it is a worthwhile experience, if the budget allows.



Photo by Pat Keough

OFDA's 2012 AGM Highlights

The following details are taken from the 2011-12 Year-End Financial Report that was presented by Treasurer Janis Smith at the Annual General Meeting on June 2, 2012.

ASSETS	2012	2011
Total Assets	\$27,329.80	\$28,104.56
Includes..... Current	\$15,722.84	\$16,194.45
Fixed	\$ 1,662.11	\$ 1,662.11
In Trust for OTEA	\$ 9,954.85	\$10,248.00
REVENUE		
Total Revenue, excluding Events	\$ 6,509.83	\$ 4,944.03
Includes..... Membership	\$ 5,382.56	\$ 4,222.06
EXPENSES		
Total Expenses, excluding Events	\$ 5,786.39	\$ 3,470.27
Includes..... Magazine - Printing	\$ 2,332.77	\$ 1,127.44
- Postage	\$ 1,306.19	\$ 782.31
EVENTS		
Dancing in the Park, Toronto (-\$543.60), Dancing in the Park, Hamilton (-\$100), Guinea Café (-\$123.17), Ukrainian Café (-\$393.46), New Year's Party (-\$15.28), Hungarian Csango Café (-\$210.27), Finnish & Scandinavian Café (-\$82.27), Intl. Dance Day (-\$87.61)		
OTEA Scholarship Awarded	\$ 250.00	\$ -
Excess of Revenue over Expenses	-\$ 332.37	\$ 471.61

- Treasurer's Report (Janis Smith):**

Reducing the number of magazines produced did not have a negative effect on advertising revenue (which was up last year).

We spent over \$2,700 on the nine events OFDA hosted in 2011-12 compared to just \$1,000 for the eight events we held the previous year. We are paying more now for our venues. We are trying to bring live music to the Cafés whenever possible.

The closing total balance of all accounts was down by \$332 last year

- Membership Report (Mirdza Jaunzemis):** Current Membership (June 2012) is 262, down from 268 in June 2011. Geographical distribution: Canada-217; US-41; Overseas-4.
- Elected to New Executive Committee:** Steering Committee: Bev Sidney, Helen Winkler, Riki Adivi Members-at-Large: Adam Kossowski, Gary McIntosh, Gilda Akler-Sefton, Janis Smith, Judith Cohen, Karen Bennett (*ex officio*, *Folk Dancer Editor*), Marie Hori, Marylyn Peringer, Maya Trost, Mirdza Jaunzemis, Paula Tsatsanis, Roz Katz, Shirley Kossowski.
- The following Donation was made by OFDA:** \$500 to the Ontario Folk Dance Camp.
- The 2011 OTEA Scholarship** winner, Fethi Karakeçili, reported on his research into age and body movement improvisation in folk dancing. He is investigating how dancers use space and body regardless of shape and size. He is also investigating how to apply Laban (an established system of dance notation terms) to folk dancing. This is part of a paper which Fethi will be presenting at a conference in Montreal on June 15, 2012.

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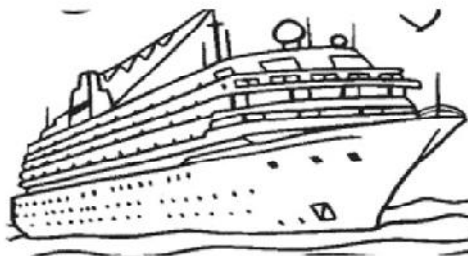
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At the Ceilidh

By Nancy Nies

June 9 – During a brief business trip to Scotland in April 2012, thanks to the kindness of Scottish friends Margaret Geddes and Jean and Jim McGregor, Paul and I enjoyed attending a ceilidh at the Winnock Hotel in the village of Drymen (pronounced “Drimmen”) near Loch Lomond. That Saturday evening, there were two large, lively groups of participants: an extended family group including a baby, young children, teenagers and adults of all ages, who were celebrating several family birthdays; and a group of about a dozen women dressed in hot pink, with matching hats and sashes, who made up what the Scots call a “hen party.” (To us North Americans, it’s a “bachelorette party.”) Spirits were high and the dancing was enthusiastic. Among the dances were Strip the Willow, the Gay Gordons, the Dashing White Sergeant, the Military Two-Step and the Canadian Barn Dance. The rousing, traditional music was provided by a three-man band on keyboard, drums and accordion. The congenial musicians also sang, taught dances, and coaxed even the teenagers onto the dance floor. In addition, they introduced the birthday

honorees, the bride-to-be and her entourage, and the visitors from California. It was an evening those visitors would not forget, on “the bonnie banks o’ Loch Lomond.”



Photo by Margaret Geddes

There I am in the background, with my partners Jim and Paul, as we’re about to begin the Dashing White Sergeant, a reel done in groups of six

Waterloo Camp May 2012

By Dorothy Archer and Sheryl Demetro

The dances at Ontario Camp this year were a new experience for most. While we have had a taste of Russian, especially with Ja Da Kalinuschku Lomala, Radboud Koop expanded our repertoire with a variety of dances - single, couples and sets. During the culture corner on Russia, Radboud showed a video of the research underway showing people dancing in the villages and then how the dances were transferred to the stage at various levels of performance; he pointed out how certain elements were retained even though the dances could appear quite different. It was most interesting to see many of these steps incorporated into the dances he taught us.

Dale Hyde brought us his extensive knowledge of Welsh dancing and explained how the styles differed

from English and Scottish dancing. One of the more intriguing movements was the Meillionen Clapping which is specific to Welsh dancing. Dale also presented a culture corner including a Welsh costume modeled by Helga Hyde and a video showing performance groups from different parts of Wales.

A grand march in the Russian style was part of the Saturday night program. On Sunday evening, a Mari Lwyd took place which is a regional custom that marks the passing of the darkest days of winter and features challenges among the villagers to perform rhyming verses and song. Several entries were enjoyed including a rousing contribution in Russian from Efrim Boritz.

Stockton Folk Dance Camp

By Karen Bennett

I attended the first week of Stockton Folk Dance Camp (folkdancecamp.org) in California from July 22–29. On offer were dances from Argentina, Japan, Poland, Romania, Serbia, Ukraine and Moldova, and the United States (squares and contras), plus one-session teaching of Cajun material by Jerry Duke; of dances from Brazil by Lucia Cordeiro and from India and Africa by Joti Singh; and assorted International classics such as Corrido by Bruce Mitchell. I especially enjoyed the dances and personalities of teachers Lucia Cordeiro and of Iwao Tamaoki (Japan).

The faculty in 2013 (first week: July 21–28; second week: July 28–August 4) will include Lucia Cordeiro (Brazil), Pampa Cortés (Argentina, but folk dance rather than tango, as he did in 2012), Erica Goldman (Israel) and Yves Moreau (Bulgaria).



◀ Lucia Cordeiro



*Wearing a reversed Mardi Gras mask,
Jerry Duke dances Cajun with his wife, Jill.*

Mill Race Festival

By Andrea Haddad

From August 3–5 at the Mill Race Folk Festival in Cambridge, Ontario (millracefolksociety.com), the group Bourrée à Trois took festival-goers into the shadows of an old château in central France (such as George Sand's château in Nohant, Berry; visit lesgasduberry.fr/actu_en.html) with our music. The two hurdy-gurdies and a bagpipe – Sandra Spencer, I, and Robin Aggus – played many bourrées à deux, bourrées à trois, scottishes, mazurkas, French waltzes and even Breton an dros.

In all, there were actually four hurdy-gurdies at the festival this year, with the group Swamp Ward Orchestra from Kingston and Doug Eunson from England. People were fascinated by the instruments. The musicians and listeners enjoyed themselves immensely but, OK, there was no château and, even worse, there were no dancers! So Bourrée à Trois do solemnly swear that by this time next year, these dances will become part of the repertoire of IFDC (or whatever). Keep watch!



Bourrée à Trois. From left to right are Andrea Haddad, Robin Aggus and Sandra Spencer.

The following article is the fourth of the series *Folk Dancing: Then and Now*

Looking In and Out: 1992–97, Part 1

By Stefania Szlek Miller

This period was marked by a lot of introspection about declining numbers in social international dance circles as well as explorations of new opportunities to dance. The ongoing fusion of folk with other genres of music and dance was especially evident in the popularity of “Riverdance” shows with the energetic dancing of Michael Flatley. World music recordings proliferated, reflecting broader globalization trends as well as the changing demographic multicultural mix in countries like Canada. The *Ontario FolkDancer* covered the local scene while reaching out to a broader audience outside of Ontario. In 1997, the name of the magazine was changed to *Folk Dancer*, with the subtitle *The Magazine of World Dance and Culture*.

New Editorial Directions: Thanks to Ruth Ostrower, the transitions of editorial boards were seamless in ensuring the high quality of the magazine. Following Walter Bye’s death in September 1991, Ruth served as Acting Editor until Jane Aronovitch was persuaded to take on the editorial position in June 1992. On the completion of Jane’s two-year term, the team of Bill Baird, Karen Bennett and Christine Linge took over, but the triumvirate was short-lived. Team managing can be very time-consuming, even with the use of electronic mail and computer desk-top publishing. In June 1995, Karen Bennett assumed the role of Editor with the announcement that Ruth, who had been continuously involved with the magazine since 1974, was relinquishing her responsibilities as production manager. Karen’s editorial



The Riverdance “Rockettes”

team included Christine Linge, Assistant Editor; Joan Tressel, Calendar; and Judy Barnett, Production Manager. Margaret Whelan, responsible for advertising since 1978, continued to generate revenues to help cover OFDA’s expenses for producing and distributing seven issues (each issue of

32 pages) of the magazine per year.

Jane and Karen, both accomplished folk dancers and teachers and neither of them shy about speaking out, heavily influenced the content of the folk dance magazine during this period. Jane’s major innovation was her extensive interviews with leading international dance teachers under “Profiles,” a series that continued under Karen’s editorship, as did the regular features on folk costumes and culture. Karen initiated “How I Started,” focusing on local dancers and musicians and their accounts of how they became involved in folk dancing, while “Hoofers Corner” dealt with different genres of dance which were attracting dancers. Walter’s “Hiers ek Wiers” was replaced with regular editorials under “Viewpoint,” with news of personalities and events covered under “From the Grapevine.” The letters from “Natasha” and “Gradina” were no longer featured, but there was humour in the introduction of “Faux Pas” folk dance cartoons, an idea initiated by Anna Todorovich and Kevin Budd (June 1994). Kevin also wrote extensive whimsical articles on his travels and adventures as well as his performances on the panflute. His description of his stint as a movie extra impersonating a Lithuanian guitarist in a Richard Dreyfuss movie filmed in North Carolina was especially memorable (December 1992). Kevin assumed the editorship of the magazine from Karen in the summer of 1997. The magazine thrived on the energy of its various editors and contributors.



Jane Aronovitch

OFDA and Dance Groups: On the completion of her term as President in the spring of 1992, Marg Murphy passed the torch to Walter Zagorski, who served for three years. Diane Gladstone was elected as President in 1995; she had also served as president in the 1970s, as noted in a previous article (February 2012). Walter and Diane worked very hard organizing events and soliciting suggestions from members on how the organization could promote folk dancing. Major events included the 1992 Folk-A-Rama workshop with local teachers teaching their favourite dances; the 1993 Folk Fashion Show and Dance, with folk dancers displaying costumes; harvest and other celebrations; dancing in the park during the summer; and family picnics. A major highlight was the 1993 Toronto workshop (March 1993) and concert by the George Tomov Ensemble from New York. The concert was excellent but poorly attended (April 1993), resulting in a significant financial loss (OFDA's financial report, June 1994). OFDA also continued to sponsor the Harbourfront "Join the Circle" summer program in 1992 and 1993. Unfortunately, this major international folk dance recruitment initiative was cancelled by the city of Toronto in 1994 because of funding problems and new programming decisions.

The membership fee was raised to \$20 (\$25 per couple) in 1992 to cover increasing costs. Total membership was 460 in 1992, but declined to 331 by 1997. Most of the 331 members were from the greater Toronto area, with 75 USA members and 11 from overseas (June 1997). OFDA's shrinking membership reflected the decline of participants in folk dance clubs. There were fewer Toronto international dance clubs listed in the 1997 issues of the *Folk Dancer* compared to the numbers that I noted in a previous article (February 2012). The international folk dance scene was still strong in a number of centres in Toronto. Sheryl Demetro thanked the folk dance community for joining the Don Heights Folk Dancers, led by Olga Veloff Sandolowich, in celebrating the group's 20th anniversary in 1993. Musicians – Kevin Budd, Greg Paskarak, Andrea Haddad and Steve Starchev – provided live music for the party, and the Selyani Macedonian Folklore group performed in colourful folk costumes (December 1993). The following year, the University of Toronto International Folk Dance

Club (IFDC) celebrated its 20th anniversary, which will be covered more fully below. There were no articles in the magazine about the groups led by Al Gladstone and Diane Gladstone, though Diane provides information about how she started dancing in 1971 and meeting her future husband, Al (January 1996). It is also regrettable that there were no articles about the international folk dance groups led by Teme Kernerman and Sandy Starkman, among many other instructors, at Jewish community centres. While all these groups remained strong, there were problems of declining enrolments. Jane, in an editorial in the March 1994 issue, reported that Toronto international folk clubs could no longer afford to sponsor weekend workshops or hire guest teachers.

Outside of Toronto, the Ottawa club continued to draw dancers from that region as well as Quebec. The club celebrated its 25th anniversary in 1994, with over 150 people in attendance (Rhoda Bodnoff's reports in April 1995 and September 1996 issues). Sandy MacCrimmon offered international as well as other dance classes in Burlington. There was also a group listed in London, but very little information provided about how often the group met. The Hamilton International Folk Dance Club celebrated its 10th anniversary in January 1994 with music provided by Hamilton's own Macedonian-Canadian band, "The Boys from Bouf." Some 100 people attended the anniversary party (March 1994). As one of the newest clubs, it was still in the "dance frenzy" stage of development, hosting monthly workshops with local teachers as well as guests from abroad. My numerous reviews of these workshops published in various issues of the magazine paid homage to their contributions to our club.

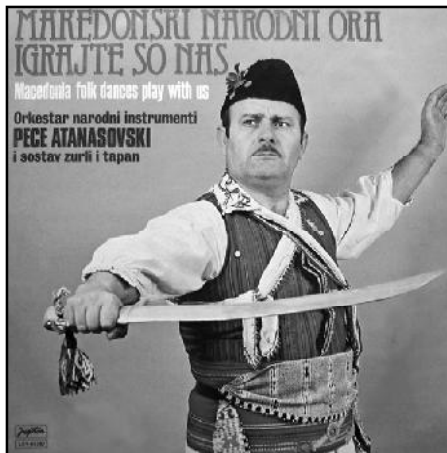
With the exception of Quebec, there were no articles or reports in the magazine about the dance scene in the Maritimes or western provinces. In one of my reviews of Steve Csillag's Montreal international dance camp (October 1996), I note the exceptional strength of international folk dance groups in Quebec. This impression was corroborated by the interviews with Germain Hébert (October 1993), Yves Moreau (April and June 1994), and France Bourque-Moreau's account of how she started dancing

(September 1996). They all have a strong foundation in French-Canadian dances, and were drawn to international dances by local and visiting teachers. Germain and Yves acknowledge the role that Michel Cartier played in starting summer international folk dancing on Mount Royal in Montreal in 1962 (still ongoing), and Germain pays tribute to Grégoire Marcil, who organized the Fédération Foklorique de Québec. People like Dennis Boxell, who was studying at McGill University in the mid-1960s, as well as visiting teachers like Pece Atanasovski, drew Yves, among many others, to Balkan and other folk dances.

Given the general apolitical nature of the *Ontario FolkDancer/Folk Dancer*, it is not surprising that none of the Quebec teachers, who were interviewed, mentioned the separatist movement in Quebec. As a regular participant at the Montreal international dance camps at John Abbott College in Ste-Anne-de-Bellevue, beginning in the mid-1980s, one sensed tension from francophone participants that the camp was largely conducted in English, despite that province's language laws. The fierce debates surrounding Quebec's 1995 referendum on separatism which almost succeeded in splitting the country as well as Jacques Parizeau's ill-considered announcement that it was the "ethnic" vote that narrowly defeated the referendum must have had a considerable chilling effect on the international dance scene in Quebec, but that story takes us away from the main focus of this article.

The overall trend in Canada as well as the United States was not encouraging for the future of social folk dancing. (Please refer to Endnote about articles dealing with history of folk dancing in the United States and elsewhere.) The international folk dance movement lost two of its great leaders with the death of Mary Ann Herman in 1992 and Vyts Beliajus in 1994. Cecille Ratney, Sandy Starkman and Walter

Zagorski paid tribute to Mary Ann in the April 1992 issue. Christine Linge wrote about the long career of Vyts Beliajus, who – among his many contributions – published the very influential magazine of folk dance *Viltis* (October 1994). As my first article in this series indicated (December 2011), both leaders were very influential in the development and promotion of folk dancing in the United States and Canada.



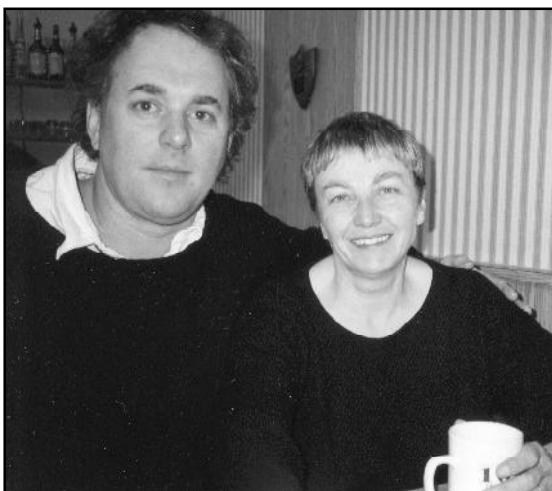
Another great loss was the death of Pece Atanasovski in 1996 (October 1996). A major highlight for many of us was Pece's dance workshop in Toronto, sponsored by the Selyani Macedonian Folkore Group, in the fall of 1992. Olga Sandolowich also assisted with arrangements to have Pece give a workshop in Hamilton (December 1992 issue; see also interview with Pece in October 1992 issue). I especially recall Pece's performance on the gaida in Hamilton before a mixed audience of international folk

dancers and many members of the local Macedonian community. He then sang a moving Macedonian song followed by a short speech which emphasized that the new state of Macedonia was a sovereign political entity but that its composition was multicultural, with equal rights accorded to members of various Slavic and non-Slavic groups. Pece's wise words help explain how Macedonia managed to become independent without the violence and "ethnic cleansing" of its unfortunate former Yugoslav neighbours. Pece left us with a great legacy of beautiful dances, and his recordings of Macedonian music are still the best.

Aside from Mary Ann Herman's influence on folk dance clubs in the United States and Canada, she was one of the key organizers for many years of the annual Maine summer camps. This camp was in danger of closing down in 1995 but was saved by friends who moved the camp to another Maine location (January 1995). The camp continues to be run by what one

American folk historian jokingly calls the “Canadian mafia”: the team of Cecille Ratney and Sandy Starkman. Thankfully, Sandy and her team (which includes the astute chartered accountant Cecille) also continue to organize the very successful annual Ontario Folk Dance Camps in Waterloo. Some 90 people attended the 1997 camp, with Nissim Ben-Ami teaching Israeli and Marianne Taylor international dances (June 1997). Other camps did not fare as well. The annual Mid-America Folk Dance Camp in Windsor was cancelled in 1992 because of low enrolment. Steve Csillag’s Montreal camp was no longer offered after 1997. The Cornwall Heritage/WorldFest, which began in 1986, was cancelled in 1996. It resumed in 1997 in a different format in Lachine, Quebec (September 1997).

“Mutual Support Network”: There were numerous suggestions and efforts to reverse the downward trend in our local social international circles. Karen Bennett suggested that local folk dance teachers form a teachers’ federation to promote folk dancing (January 1993). While the federation idea did not materialize, the circulated list of names of all teachers with contact numbers proved very useful in supporting collaborative efforts among clubs. In



*Steve Kotansky and Stefania Miller at breakfast
the day after Steve’s joint IFDC/Hamilton
workshop, October 1995.*

response to Jane’s announcement that local Toronto clubs could no longer afford to host weekend workshops, Al Gladstone urged OFDA to help individual clubs rather than concentrating on organizing its own and often competing activities (April 1994). OFDA President Walter Zagorski responded that the organization would work with clubs to develop a “mutual support network” (June 1994).

OFDA provided financial assistance to the Toronto International Folk Dance Club (IFDC) to bring Joe Graziosi from the United States as a guest teacher in November 1994 to celebrate IFDC’s 20th anniversary (January 1995). The Hamilton club hosted a workshop with Joe on the same weekend, and shared paying for Joe’s travel costs with the Toronto club. Other co-operative ventures between IFDC and Hamilton included Steve Kotansky’s workshops at both clubs in the fall of 1995 (October 1995). In November 1996, OFDA introduced a “Passport Program” to encourage participants to attend events in four Toronto clubs as well as Hamilton. Unfortunately, the program did not attract sufficient participants, and was cancelled in 1997 (Diane Gladstone’s report in June 1997 issue).

Many folk dancers attended Selyani’s 25th anniversary party, organized by Jim and Dena Nicoloff, which included recognition of Olga Sandolowich, the group’s founder and director. Also a huge success was the annual Rikudiyah, the children’s Israeli festival, directed by Teme Kernerman. The “Chai” International Folk Dancers (also directed by Teme) had a reunion to mark the group’s 18 years of performance (October 1996). Dale Hyde’s “Canadian Dance Tapestry” ensemble of current students and graduates from the Claude Watson School for the Arts in Toronto celebrated its 10th anniversary (March 1994). Based on numerous reports in the magazine, the ensemble was receiving superb reviews and accolades for its performances in Canada, United States, France and Italy. Their repertoire included traditional dances from Ontario and Quebec, Acadian clogging, and a choreography depicting the “Underground Railroad” that assisted some 40,000 American slaves to escape to Canada (see especially Ruth Ostrower’s review in March 1996 issue).

Folk dancers from all groups attended OFDA's 25th anniversary party with a request program run by Sandy Starkman, "an expert at keeping the greatest number of people on the dance floor at all times" (Judy Barnett's report in March 1995 issue). To mark this major 25-year milestone, a chronological account of OFDA's policies and events from 1969 to 1994, including workshops and OTEA recipients, was compiled by Marg Murphy, former OFDA President. Karen Bennett completed an Index of the *Ontario FolkDancer* from 1972 to 1995 (later expanded to 1999), including a list of all the contributors to the magazine as well as a list of advertisers. These are important archival documents, and they need to be updated!

[To be continued...]

Endnote 1: One of the OFDA's (back burner) projects is to digitize and update the Index of OFDA historical data, as well as the Folk Dancer Index and to make them accessible by posting them to the website.

Endnote 2: Ron Houston wrote an extensive history of recreational folk dancing in the United States under the title "How Folk Dancing Grew," published in 2006. This and other articles dealing with the history of folk dance are available from The Society of Folk Dance Historians, 2100 Rio Grande St., Austin, Texas, USA 78705-5513, e-mail FDH@yahoo.com.

Acknowledgment: Karen Bennett, Jack Evans, Joan Tressel and Ruth Ostrower provided helpful comments and corrections, for which I am very grateful.



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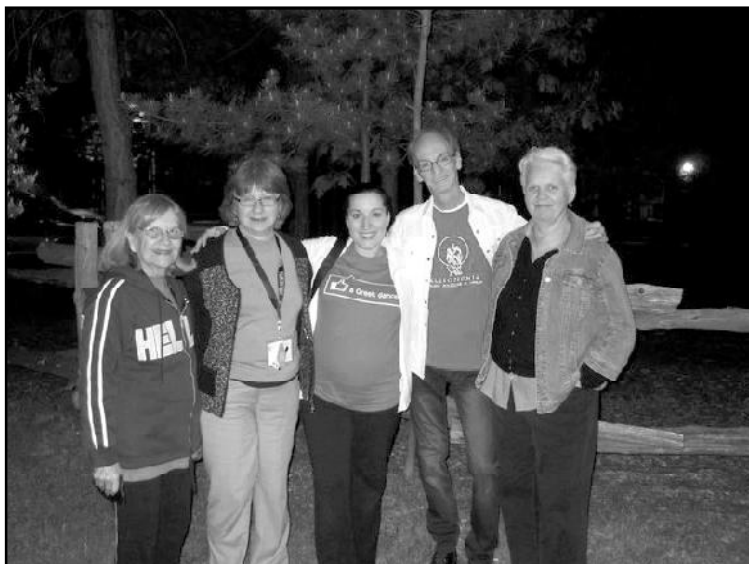
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Klironomia

◄ Among those at the semi-annual Greek folk dance seminar *Klironomia*, held at the University of Toronto Scarborough campus May 18–21, were, from left to right, Rhoda Bodnoff, Tasia Papadatos, Dora Zafiropoulos Metaxas, André Montsion, and Terri Taggart.

Young Swiss-Ukrainian Panflute Virtuoso Amazes Aficionados — By Kevin Budd



Taras Berchtold

From July 15–21 I attended the largest annual global gathering of players of the Romanian panflute, in Arosa, Switzerland. This was the fourth time I had been there. Previously, I went as a guest and student, and later as a teacher of Romanian folk dances and music composition. On this trip I was doing research for a York University doctoral course but was also drawn to attend because of the presence of Gheorghe Zamfir. As the acknowledged maestro, Zamfir's name has dominated the panflute world for over three decades.

Jöri Murk has run the event for 21 years, and finally convinced Zamfir to attend, to give a concert and to run a master class last year for the first time. His student Radu Nechifor has been teaching there for a couple of years. I first encountered Zamfir in person after a concert in Toronto in 1985, after I had gone to Romania for the first time in 1982 to study the instrument, known as the “nai” in Romanian. Since then, through very sporadic opportunities with other teachers, I had gained some facility on it. Partly due to panflutes being unavailable locally, I had been building them in a home workshop for many years.

A few years after I started the first English-language panflute discussion group on the Internet in 1998, Jöri Murk invited me to Arosa. There, I was astounded to encounter over 100 other aficionados of this ancient folk instrument. Murk has run panflute schools and a panflute store for over 20 years in Switzerland and has taught several thousand students over that time. He has met, interviewed and filmed all the best players of the *nai*, and has gathered tremendous knowledge about the instrument and styles of playing.

The music week is an intense mixture of learning, playing, sharing, fine food, and making and renewing friendships. It functions as a conference, but with classes rather than lectures or presentations. There are group classes and a panflute orchestra involving almost

everyone playing en masse, but no private lessons. Each evening the attendees gather in a shared informal space in the Waldhotel to present what they have learned and to perform prepared pieces. The Romanian house band, with hammer dulcimer, accordion, taragot and acoustic bass, accompany the teachers and students as well.

There are always surprises, and this year one of the most notable was the truly remarkable playing of 11-year-old Taras Berchtold, a student of Radu Nechifor. Taras performed a suite of Romanian music with the band with excellent technique and a true musical sensitivity. Later, I interviewed him, with the assistance of his mother Halyna. His favourite piece is *Doina de Jale*, a Romanian lament recorded by Zamfir. Taras's mother is Ukrainian and so she took pleasure in having her son wear an embroidered Ukrainian traditional men's shirt. I mentioned that my grandfather was from Ukraine, and her face lit up. When I added that he was from Nikolaev, she was amazed. She was also from the same city! As it turns out, panflute remains have been discovered in Ukraine dating back 5,000 years, so there is a very old history of the instrument there.

Taras played better than any other young person I have ever seen, with a fine technique and a remarkable musical sensitivity. His father and mother, Urs and Halyna, are very proud of him and very supportive of his interest. It was a fascinating moment when three generations of the Zamfir “school” of panflute were in the same room. Long may the lineage continue. His playing is an inspiration to the listeners and an acknowledgment of his fine teacher, Radu, who has taught him mostly through the video chat system known as Skype. Radu lives in Sibiu, Romania, and the Berchtolds live in Switzerland. Learning one of the most ancient musical instruments through the modern medium of Skype is a great example of modern cross-cultural, cross-border distance learning. With Taras learning and playing, and 100 other Arosa attendees meeting every year, traditional panflute music continues to evolve and delight. (Take a look at a short video from two long years ago, when Taras was only nine! [youtube.com/watch?v=odyW9Cy4D98](https://www.youtube.com/watch?v=odyW9Cy4D98))



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The Back Page...



Participants at this year's AGM. The very full agenda included a surprise early celebration of Conrad Stenton's 70th Birthday. The photo was taken by Allen Katz.

Ulla Brenken, long-time member of the Don Heights Folk Dancers, died in August at the age of 91. Ulla taught music for the Toronto School Board for many years.

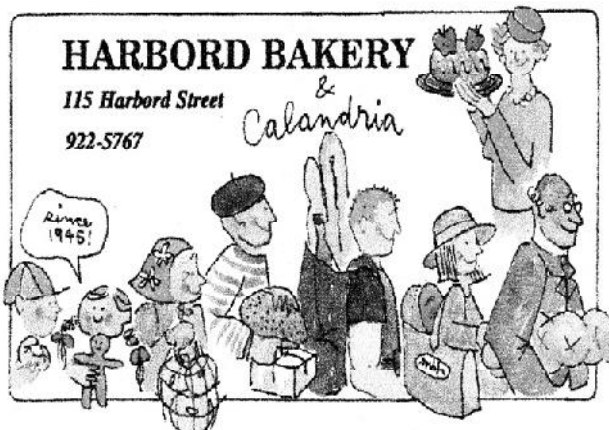
Long-time dancer Molly Frankel passed away on September 7. A lively personality, she played a big role in Waterloo Camp, and was known for her imaginative party-planning and story-telling skills.

The Chai Dancers performed at Nathan Phillips

Square on July 22 for the Peruvian Festival. There are openings in Chai for experienced dancers. If interested, call Teme at 416-638-1881 x 4364

Dancing in the Park (Toronto) often brings out people who don't appear during the rest of the year. For example, Murray and Lavinia Forbes, attended on two consecutive Tuesdays while they were visiting family in the city.

Next time you're browsing the internet, check out Hamilton International Folk Dance Club's new website (www.hamiltonfolkdance.ca) which includes their schedule for 2012-2013.



Christine Linge and John Macdonald would like to thank the folk dance community for their loving support after the passing of Chris' mother, Margaret Linge, on the 23rd of July.

Your thoughtful cards and comments have helped us through this difficult time.