

Folk Dancer

The Magazine of World Dance and Culture



*Rehearsing for the Legend of Newroz, photo from the
Dilan Dance website: <http://dilandance.blogspot.ca/>.
See article on p.7.*

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

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Unrest at the AGM, and more...

by Dorothy Archer

This issue includes articles by two favourite travellers, Nancy Nies and Murray Forbes. There are also accounts by different participants of shorter trips to camps, workshops and gatherings. So if you can't match the range of Nancy and Murray, you may want to try one of the events closer to home.

In place of the usual editorial, this space is being shared with the executive who bring this message:

It is generally the case that people groan when faced with the prospect of attending meetings. With this in mind, and wishing to encourage as many people as possible to be present for our Annual General Meetings, for the past couple of years the AGM has been structured towards maximizing efficiency in covering the basics required by our Constitution, while minimizing the time element involved (before we can start to dance).

We adopted the practice of having the Executive review and accept Minutes of the AGM, as it requires time to go through this process. The Year End Financial Statement has been dealt with in a similar manner for many years, with the Executive accepting the report at a meeting, before presenting for approval to the members at the AGM.

While we have been successful in achieving our

goals of efficiency and brevity, this year there were comments which suggested at least some members felt that they were missing the element of participation in the proceedings. Our attempt to address these concerns will be as follows...

As it does take time to properly review the Minutes and Financial Statement, we will make these documents available via the OFDA website so that members can have the opportunity to examine them beforehand. We will post the Minutes of the current year's AGM soon after the meeting (and have already done this for the 2014 AGM). Rather than waiting until just prior to the next year's AGM, people will actually have a memory of the proceedings, and will be able to send their comments with corrections, omissions, etc. In this way, members will have the opportunity to participate, while we still will be able to streamline the proceedings of the AGM. In terms of the Year End Financial Statement, we will endeavour to have it available for review before the AGM, so that interested people will be able to examine it and, as always, there will be opportunity to pose questions at the AGM.

Printing Minutes and Financial Statement reports for everyone who attends the AGM uses paper resources, most of which are left for disposal at the end of the evening, so it was decided to print a small

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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



number of copies of each and have them available at the meeting for those people who would choose to examine them before or after the actual meeting. Unfortunately, not everyone was aware that these reports were available, and this is something that we can do better in future.

Hopefully, these changes will help to remedy the dissatisfaction felt by some of the members this year, so that next year's AGM will be a positive experience for everyone in the room.

There will be other changes in 2015, related to the publishing of the Folk Dancer magazine. We had hoped to find one or more people willing to edit the magazine, but unfortunately, there was no interest conveyed. It isn't feasible to continue to produce a printed magazine without people who can devote the time that it takes, and so the solution that seems to make sense at this time is to create an online presence as a substitute. Because publishing online relieves us of the space restrictions which accompany a printed volume, any length of newsletter can be created. It may make sense to publish individual articles as they

come to us, as opposed to creating longer documents that would encourage people to put off reading until they have sufficient time.

A committee has been formed to work through the multiple issues that present themselves as a result of this transition – how the publication will be delivered, how it will be formatted, how we will address the situation of members without computer access, the implications for membership fees and advertising, and other such details. **If you do not have access to a computer, please let us know.**

In the meantime, we will have one last printed magazine in December, thanks to Dorothy Archer who agreed to be editor of that issue. Dorothy has also agreed to work with Bev Sidney on producing a digital version of the magazine, so that the OFDA can continue to offer our membership some form of the communication that they have come to enjoy. While it is disappointing to have to abandon the printed magazine, we do hope that we can offer an alternative which will be informative/interesting/entertaining, in its own way. Stay tuned...

On July 1, 2014 the Canadian government enacted anti-spam legislation. In order for OFDA to send you email messages, we will need written indication of your consent. So, when you next renew your membership, if you are interested in receiving notices, messages of Upcoming Events etc., please remember to tick the box in the application/renewal form (see below).

OFDA APPLICATION/RENEWAL FORM

YEARLY MEMBERSHIP INCLUDES SUBSCRIPTION TO THE *Folk Dancer* MAGAZINE

- ☐ Single \$24 Can/US funds – for all Canadian/US/Overseas
☐ Family \$30 * *Family consists of 2 adults & all children under 18*

NAME (Please Print) _____

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Electronic payment can be made by e-mail transfer to ontariofolkdancers@gmail.com

OFDA's 2014 AGM Highlights

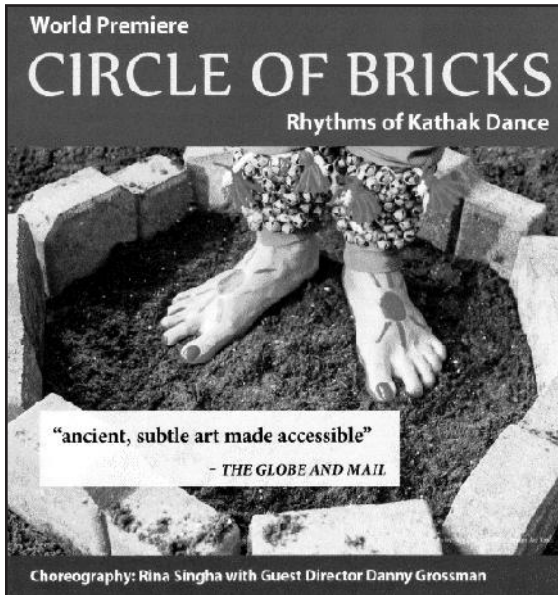
The following details are taken from the 2013/14 Year-End Financial Report, presented by Treasurer Shirley Kossowski for the Annual General Meeting on June 7, 2014.

ASSETS		2014	2013
Total Assets		<u>\$25,698.16</u>	<u>\$27,173.76</u>
Includes.....	Current	\$13,505.79	\$15,089.09
	Fixed	\$ 1,662.11	\$ 1,662.11
	In Trust for OTEA	\$10,530.26	\$10,422.56
REVENUE			
Total Revenue, excluding Events		<u>\$ 5,478.16</u>	<u>\$ 5,626.86</u>
Includes.....	Membership	\$ 4,485.12	\$ 4,610.08
	Advertising	\$ 756.09	\$ 866.78
	Donations	\$ 75.00	\$ 28.00
EXPENSES			
Total Expenses, excluding Events		<u>\$ 4,244.94</u>	<u>\$ 4,041.92</u>
Includes.....	Magazine - Printing	\$ 1,446.05	\$ 1,464.69
	- Postage	\$ 1,082.01	\$ 1,166.05
EVENTS			
Clogging Café (-\$431.30), National Dance Day (-\$219.57), AGM (-\$354.07),			
Dancing in the Park: Toronto (-\$332.50), Hamilton (-\$102.36), Richmond Hill (-\$265.00),			
Balkan Rhythms Workshop (-\$186.65), Belarus Café (-\$479.83), French Café (-\$439.53),			
New Year's Party (\$121.72), Mexican Café (-\$506.50)			
OTEA Scholarship Awarded		\$ --	\$ --
Excess of Revenue over Expenses		-\$1,608.30	-\$772.99

- **Treasurer's Report** (Shirley Kossowski/Janis Smith): Membership revenue remains stable. The organized events resulted in a loss of \$2841.52. The Executive is trying to spend members' money on successful, meaningful events without committee burnout. e.g. \$500 more was spent on events (more musicians and performances). The books are balanced. The Operating Fund is down by \$1608. The OTEA Capital Fund is up by a \$25 donation; no scholarship was awarded. Otherwise, not much change in the financials, year over year.
- **Membership Report** (Mirdza Jaunzemis): Current Membership (June 2014) is 252, up from 248 in June 2013. Geographical distribution: Canada–213; US–36; Overseas–3.
- **Elected to New Executive Committee: Steering Committee** – Bev Sidney, Helen Winkler, Riki Adivi; **Members-at-Large** – Adam Kossowski, Cornelia Nita, Gary McIntosh, Gilda Akler-Sefton, Janis Smith, Judith Cohen, Mary Triantafillou, Marylyn Peringer, Maya Trost, Mirdza Jaunzemis, Paula Tsatsanis, Roz Katz, Shirley Kossowski.
- A \$500 donation was made to the Ontario Folk Dance Camp.

Circle of Bricks

by Rachel Gottesman and Bev Sidney



On March 20, 2014 we were fortunate to attend a performance of Kathak dances presented by Rina Singha at Harbourfront's Fleck Dance Theatre. Entitled Circle of Bricks – Rhythms of Kathak Dance, Rina's program notes contained the following explanation: Circle of Bricks "is presented as a tribute to my Guru Shambhu Maharajji of Lucknow. The title is inspired by the accounts of his early practices in Kathak training, which involved hours of footwork and turns practiced in a confined circle of bricks. This training ensured – sometimes painfully! – proper form and body alignment." And so Rina's choreographies for this program were based on traditional Kathak style, and very much focussed on Kathak rhythms. After many years of promoting her beloved dance form, Rina was very proud that this production consisted of an all-Canadian cast. Rina, herself, did not dance; her efforts, all behind the curtain, consisted of training the dancers to perform the choreographies in the very traditional manner she envisioned, and though this entailed much hard work on all sides, she was pleased with the eventual results.

The audience was treated to a varied program with colorful costumes and graceful, dignified dancing.

Folk Dancer

Known for its fast footwork and expressive arm movements, the Kathak dancing did not disappoint. Music was provided by voice and tabla, flute and sitar, accented by ankle bells. Colorful projected backdrops added to the festive atmosphere. The costumes ranged from peasant to elaborate, and represented different regions and eras.

Following the introductory piece – a prayer thanking God for the gift of dance – was Circle of Bricks. It was a two-part choreography that showcased Kathak rhythms, and was performed by three women and two men in luscious silk costumes of green, teal and fuchsia. The men wore pink caftans with contrasting sashes, and the ladies were in fitted tops with full skirts, leggings and contrasting scarves. Next were a series of storytelling dances which included the dance Awakening (*Gath Bhav*). Representing the advent of spring, and the transition of a young maiden to womanhood, a single woman with a long braid and wearing a full skirt of green with gold, a red scarf and a gold belt, danced against a backdrop of trees. In contrast to the ecstasy of this dance, Remembering (*Gath Bhav*) featured an evocative, but melancholic tone, in which an older woman, alone in her kitchen, recalls the childhood days of her now absent grown son. Next, five women in full skirts of fuchsia or teal with gold, danced in the Bhajan style to a Hindu translation of Christian hymns.

After the intermission, The Tower, a more modern piece which was created in collaboration with Danny Grossman, drew comparisons of the biblical story of the Tower of Babel with today's society and human egoistic aspirations. In the first part, three women and two men in peasant costumes performed motions of planting seeds, chopping, and grinding, with a projection of the Tower of Babel in the background. The second part showed a lady walking against a background of high-rises to music commissioned by Rina, which expressed noise, confusion and rushing.

The program's finale was fast and furious, Men were dressed in red, maroon and gold, women in pink, red and gold and danced to ragas, which they also sang. In all, the experience was uplifting: a feast for the eyes and ears.

The Legend of Newroz

by Ed Thompson

Once again we dance enthusiasts have been treated to a wonderful performance of Kurdish dance by the Dilan Dance Company founded by, our now long-time friend, Fethi Karakeçili. This time, at the Isabel Bader Theatre on May 16, 2014, Fethi brought to life a Kurdish traditional legend dating back over 2,000 years. A tyrant, Zahak, who has usurped the throne, unknowingly has the devil as a chef, and permits the devil to kiss his shoulders whereupon snakes grow out of them causing great pain. The devil, this time disguised as a doctor, prescribes human brains for the snakes to alleviate the pain. The tyrant kills many infants and children from the village and obviously causes great suffering. The killing and misery is stopped by a young blacksmith, Kawa, who has lost six of seven children to these killings and his wife to grief. He fights and kills the tyrant and thus brings about new hope or, metaphorically, a new year, Newroz, to the village. Naturally the villagers celebrate with fire rituals (symbolizing good over evil) and festive and colourful dances performed by solo dancers and the company. The program is subtitled a Dance of Colors.

Unlike Mem u Zin, Fethi's previous major work from 2012, the choreography is not a combination of contemporary dance and Kurdish dance but rather a combination of a wide variety of folk dance styles of regions adjacent and not so adjacent to Kurdistan. Also unlike Mem u Zin, the story line did not take up many scenes. As a result we were treated to harvest dances and an Iranian dance at the beginning of the program and several scenes of Kurdish dance at the end. Interestingly, the members of the Dilan Dance Company have a

wide variety of backgrounds themselves (e.g. Iran, India, Armenia, the Caribbean, Azerbaijan, and Poland). We have come to expect not only fine dancing but also stunning costumes, and we were not disappointed. The costume co-designer/maker, Victoria Buston, deserves much praise for her and her associates' stunning work. Although there was recorded music, the musicians, a Persian percussionist and a Kurdish setar player, should be commended for their work also.

When I wrote a review of Mem u Zin, the only thing I had to complain about was the paper programme. This time the programme was more professionally done and included colour in keeping with the show's subtitle. The company has also done much to develop themselves organizationally. They have found gold, silver, bronze, and other sponsors and they have support of community organizations, no small feat in these tough times for small arts organizations. Most importantly, Fethi should be commended for all the work he has done to bring Kurdish and other dance and stories to Canada and to turning that dance and those stories into delightful performances. We look forward to his future work.



Photo: from www.dilandance.ca.

The Cueca and the Haka

by Nancy Nies

In November 1998, Paul's work took us to Chile, New Zealand and Australia. The trip included a two-week Spanish course and homestay in Santiago, a conference in Punta Arenas, a visit to Torres del Paine National Park, a flight over Antarctica, a conference in Christchurch, a stay with friends in Dunedin, a workshop near Melbourne, and visits with colleagues in Newcastle and relatives near Sydney. In addition, we witnessed two different-as-night-and-day dances,

on two different continents.

At the conference dinner in Punta Arenas, a traditionally costumed *grupo folklórico* performed Chilean songs and dances. The highlight was the Cueca, the national dance of Chile, which imitates the courtship of a rooster and a hen. The man offers the woman his arm, and they walk around the room before facing each other and raising their handkerchiefs. They then dance, the man aggressive and the woman elusive, never touching. In the end, the man kneels on one knee and the woman triumphantly places her foot on his raised knee.

Seven days later, we were in Christchurch at another conference banquet, watching a scantily-clad Maori group perform the Haka, their traditional war dance. Since it features shouting, stamping, waving weapons, and making fierce-looking faces, it can be a bit frightening. Originally done before battle to intimidate the enemy, the Haka has become a pre-match ritual for the New Zealand All Blacks rugby team. Today, Haka are also done on special occasions or for fun—and by men, women and children.

Two different parts of the world, and two very different dances!



This illustration, from J. White's The Ancient History of the Maori (1887-1891), shows Maori warriors performing a Haka. Though the Maori performers we saw more than a century later may not have had facial tattoos, they did stick out their tongues!

Autumn Scottish Social Dancing Classes

North Toronto **Beginner Classes — September 22 to December 1 (No class Oct. 13)**
Monday 7:30–9:30 p.m. St Leonard's Anglican Church. 25 Wanless Ave. just off Yonge St. A two minute walk north of the Lawrence Ave. subway station.

Central Toronto **Beginner Classes — October 2 to December 4**
Thursday 7:30–9:30 p.m. Eastminster United Church. 310 Danforth Ave. One block west of the Chester subway station.

Level 2 Classes — October 9 to December 11
Thursday 7:30–9:30 p.m. Eastminster United Church; location as above.

*Further Info: Mike Morris, silasjonanano@gmail.com, 416.751.9234
<http://www.dancescottish.ca>*

• Classes generally run from Sept/Oct to June. Check with contact person for precise dates.

Dancing in Ontario TORONTO – WEEKLY CLASSES

- Monday** **Bal Folk (French folk and Western European social dancing) with live music by Lemon Bucket Orkestra and anyone who cares to join in, 7:00-10:30 p.m. Musicians come for 7; dancers, 8. At the Hogtown Cure Deli & Café, 1484 Dundas St. W. (at Dufferin). Pay what you can. Info: www.facebook.com/balfolktoronto.**
Irish set dancing, Russian Orthodox Church Hall, 823 Manning Ave., 7:30–10 p.m., \$10. Info: Pat Mahony 289-232-0754/Maxine at maxine.louie@gmail.com.
Israeli with Teme, Helen and Riki: Prosserman JCC, 4588 Bathurst St. Room 211, \$8. Beginners Class 7:30–8:30 p.m. Intermediate 8:30–10:00 p.m. Info: Teme Kernerman teme@rogers.com, 416-838-1881 ext. 4364, or 416 630-5871.
Scottish Country, Bishop Strachan School, 298 Lonsdale Rd., Forest Hill. Technique 6:30–7:15, Social Group 7:15–9:15 p.m. Info: Teresa Lockhart 416-759-9845. Full list of Scottish Country classes and social groups at www.rscdstoronto.org.
- Tuesday** **Israeli, teaching of the newest Israeli dances, revival of the old favourites and request dancing. 8–10:30 p.m., \$8. 200 Wilmington Ave. Info: Teme Kernerman teme@rogers.com, 416-838-1881 ext. 4364, or 416 630-5871.**
Scottish Country, Calvin Presbyterian Church, 26 Delisle Ave. (one block northwest of Yonge and St. Clair), 7:30–9:30 p.m. Info: Nancy Stokes 416-425-2195.
- Wednesday** **International for Seniors 55+ with Teme and Sandy. Beginners & review of existing repertoire dances. 10–11:30 a.m. (For location and contact see Monday Israeli listing.)**
International with Sandy Starkman 8–10 p.m. Beginners welcome. \$8. (For location and contact see Monday Israeli listing.)
Serbian with Miroslav Marčetić, Burnhamthorpe Community Centre, 1500 Gulleden Dr. (Burnhamthorpe & Dixie), 8–10 p.m. Info: 416-695-4364, www.marcetic.com.
- Thursday** **International with David Yee at Ralph Thornton Centre, 765 Queen St. E. (east of Broadview). Elevator to 2nd floor. 10:30 a.m.–12 noon. Info: 416-466-5651.**
International with Olga Sandolowich at Banbury Community Centre (Lawrence and Leslie area), 120 Banbury Rd., 7:30–10 p.m. Info: Olga 416-447-9823.
- Friday** **English Country dancing at Ralph Thornton Centre, 765 Queen St. E., 6:30–9 p.m. Free, but donations welcome.**
International Folk Dance Club, University of Toronto, 371 Bloor St. W., s/e corner of Bloor & Spadina, gym 122. 8–11 p.m. Info: Judy 416-658-7876, www.ofda.ca/ifdc.html.
International with Olga Sandolowich, a Toronto District School Board program, 10 a.m.–12 noon. North Toronto Memorial Arena, 174 Orchardview Blvd. (Yonge and Eglinton). Info: Olga 416-447-9823.
Mexican folk dance, Bavia Studios, 898 St. Clair Ave. W., 1st floor, 6 p.m. Luz Adriana Castillo, Dance director of the Mexican folkloric group “Tonatiuh” (The New Sun). Info: Luz at 647-207-2046.
- Saturday** **Indian dance, movement & rhythm classes with Rina Singha, 1470 Gerrard St. E., 11 a.m. Info: 416-463-1710.**

Saturday	Sacred Circle Dance, Bloor Street United Church, 300 Bloor St. 10:30 a.m.–12:30 p.m. Info: Barbara Herring 519-923-6445 or barbfish1@sympatico.ca.
Sunday	Mexican folk dance, Casa Maiz, 1280 Finch Ave. W. (Finch & Keele), 10:30 a.m. Luz Adriana Castillo. For contact info. see Friday Mexican listing.

~ Additional folk dance classes are available from Teme Kernerman 416-636-1880.
 ~ For daytime dance programs with the Toronto District School Board or additional folk dance classes, call Olga Veloff Sandolowich 416-447-9823.
 ~ For Dance, Folk Arts, and Program consultation, call Al Gladstone 416-466-5651.

Dancing in Ontario **OTHER CENTRES – WEEKLY CLASSES**

Belleville	Tue	Scottish Country. Queen Victoria School. 7:30 p.m. Info: Jan & Bill Cunningham 613-965-4212.
Brantford	Thu	Dances from Around the World for Adults with Adam Kossowski. Beckett Adult Leisure Centre, 219 Colborne St. 9:30–10:30 a.m. Call the Centre at 519-756-3261 or e-mail adamkossowski@yahoo.ca.
Hamilton	Thur	International Folk Dance for Seniors 55+ with Dale Hyde. Seniors' Centre, YWCA, McNab St. S. Beginners and Intermed. 2:30–3:30 p.m.
	Thur	International Folk Dance for Seniors 55+ with Dale Hyde. Sackville Seniors Centre, corner of Mohawk Rd. and Wentworth Ave. 4:15–5:45 p.m.
	Thur	English Country Dancing, 7 p.m. Melrose United Church Hall, corner of Locke St. S. and Stanley St. \$7. Info: www.hamiltonenglishdance.ca.
	Fri	Hamilton Intl Folk Dance Club, 8–11 p.m. St. Paul's Anglican Church, King St. W. at Haddon Ave., Westdale. Info: www.hamiltonfolkdance.ca, helena@hamiltonfolkdance.ca.
London	Thur	International and Israeli. 10:30 a.m.–12 noon, Elmwood Presbyterian Church, 111 Elmwood Ave. E. Info: Sharon Wise 519-872-4036, dancefolkstudio@gmail.com.
	Fri	International Folk Dance. Info: Ross Lemon 519-438-1177.
Markham	Wed	Macedonian Folk Dancing for Adults, 7:30–9:30 p.m., St. Dimitrija Solunski Church, 201 Main St. N. (just N. of Hwy. 7). Info: Lena Pletsch 416-491-1909.
Napanee	Thu	Scottish Country. Market Square, Napanee. 7:30 p.m. Info: Sheila Keller 613-393-2955 or Alex & Anne Currie 613-354-9504.
Ottawa	Tue	Ottawa Israeli Folkdancers. Info: Judy 613-729-2090, http://ifdo.pugmarks.com/ottdance.html
	Thu	International Folk Dancers of Ottawa, www.ifdo.ca Info: Susan Barker 613-729-1515.
	Fri	English Country, Mlacak Centre, 2500 Campeau Dr, Kanata, 7:30 p.m. (also two Wednesdays a month in Westboro) Info: John Nash 613-236-6108, nashjc@uottawa.ca, http://macnash.telfer.uottawa.ca/~oecd/ .
Owen Sound		The Grey Bruce International Folk Dancers, Owen Sound Family Y. \$5 drop-in per session (free for Y members). Info: mayip@teledyn.com, http://gbifolkdancers.blogspot.ca/ .
	Wed	Adult Beginners: 11 a.m.–12 noon.
	Fri	Youth Beginners (9–13 yr.): 4:30–5:30 p.m.
	Fri	Regular class, open to all ages: 5–7 p.m. (overlaps with beginners' class)

Peterborough	Sat	English Country Dancers, at George St. United Church auditorium, 534 George St. N., at 8 p.m. Info: Kate Jarrett 705-876-1082.
Picton	Mon	Scottish Country. Town Hall. 7:30 p.m. Info: Sheila Keller 613-393-2955.
Richmond Hill	Fri	International Folk Dance for Beginners: 7–8 p.m. Admission is free. Welcome Centre, 9325 Yonge St., northeast corner of Yonge & 16th (at the Future Shop plaza) Info: rikiadivi@gmail.com, 647-905-0605.
Whitby	Tue	Irish Dancing with Maureen Mulvey. 7:30–9:30 p.m. 113 Brock St. Info: Maureen, 416-446-6993, www.set-dance.ca/Classes.htm .

Dancing in Ontario **BI-WEEKLY AND MONTHLY CLASSES**

Belleville	Scottish Country , 7:30 p.m. Info: Jan & Bill Cunningham 613-965-4212.
Hamilton	Contras and English Country , Hamilton Country Dancers meet first Saturday 8–11, at All Saints Church, corner of King and Queen. Info: www.hwcn.org/link/jig .
Guelph	English Country , last Sundays at St. James Church, Paisley and Glasgow streets, 7–9 p.m. \$10 at the door. Info: www.ecd.guelph.org/ .
Kitchener	International - 1st & 3rd Sundays of month, Church of the Good Shepherd, 116 Queen St. North, 7-9 p.m. Info: adamkossowski@yahoo.ca .
London	<p>London International Folkdance Experience (L.I.F.E.), 1st Fridays at Riverside United Church, 451 Dunedin Drive, 8:00 p.m. 3rd Wednesdays at Or Shalom Synagogue (gym) at Huron and Adelaide) at 8:00 p.m. Info: Heidi Williams 519-434-3580.</p> <p>Contras and English Country, London Country Dancers 3rd Saturdays at St. James Westminster Church, 115 Askin St., 8 p.m. Live music by New Rigged Ship. Info: 519-439-3622 or 519-433-1834.</p>
Ottawa	<p>Contras, 1st and 3rd Saturdays of the month, www.ottawacontra.ca.</p> <p>English Country on the 1st and 4th Wednesdays, Ottawa English Country Dance Club. Orange Hall at 41 Rosemount Avenue. Call Nigel M. Kilby 613-836-2233.</p> <p>International, Joie de Vivre Folk Dancers, 2 workshops per month, Tuesday 8-10 p.m. McNabb Recreation Centre. www.joiedevivrefolkdancers.com, Susan 613-729-1515.</p> <p>Irish 1st Saturdays. St. Brigid Church, 310 St Patrick St. 8 p.m. \$7, includes snacks, dance lesson. Info: Brian Armstrong bmjarmstrong@hotmail.com, 613-523-9702.</p>
Owen Sound	Contras , the Fiddleferns Dancers meet first Saturdays, varying callers, live bands. Kris 519-376-7955, krosar@bmts.com , www.getfor.com/Pages/fiddleferndances .
Toronto	<p>Cajun with Swamperella band every 3rd Saturday, Sept–June. Dance lesson 8:30 p.m., band 9:30 p.m., \$7. Lula Lounge, 1585 Dundas St. W., west of Dufferin. Info: 416-588-9227, swamperella@idirect.com.</p> <p>Contras, Mainly Contras at Islington Seniors Centre, 4968 Dundas St. W., Various Sundays. Info: Ann Logan 905-709-9241.</p> <p>Contras, Toronto Country Dancers 2nd, 4th & 5th Saturdays. 7:30-10:30 p.m. Basics at 7 p.m. \$10 (Members \$8). St. Barnabas Church Hall, 175 Hampton Ave., south of Danforth near Chester subway station. Info: Susan 416-532-2025, www.tcdance.org.</p> <p>English Country, 1st Saturday each month, English Country Dancers, at 823 Manning Ave. See www.torontoenglishdance.ca for dance schedule.</p>

- Toronto** **Israeli:** Traditional and Classic Israeli with Teme and Yossi. Dates and location will be announced. Info: Teme 416-636-1881 ext. 4364, tkernerman@kofflerarts.org.
Scottish Country, RSCDS Toronto Scottish Country Dance Assn. Info: 416-410-7078.
Swing Dance Society, 2nd & 4th Fridays at The Argonaut Rowing Club. 416- 638-TSDS or www.dancing.org/tsds/. Lindy Hop info: Peter Renzland 416-323-1300, or peter@dancing.org
- Sacred Circle** For info (Can/U.S./U.K.), contact Brigitte Evering, 905-372-1834, moonfire@eagle.ca or Barbara Herring, 519-923-6445 or barbfish1@sympatico.ca.
- Square** *Old Tyme* – To see all locations visit the Canadian Olde Tyme Square Dance Callers' Assn. dance directory: <http://sca.uwaterloo.ca/cotsdca/1DanceDirectory.html> or call Murray Smith at 519-372-9275.
Modern square dance in Southern Ontario, call Ann Logan 905-709-9241.

Dancing Out-of-Province

- Buffalo, NY** **Mon** Intl. Unitarian Universalist Church 10-11 a.m. \$2 per session
Info: Martha Malkiewicz 716-816-5049, martmalk2@me.com.
Fri Intl. Twice per month. Info: Gayle Fairchild 716-759-6868, gaylefairchild@msn.com.
- Calgary** **Fri** Intl. 8 p.m. Ken Charkow at 403-280-9225, kcharkow@aol.com.
Sat Contra dance, approx. once per month. Caller and live music. Karen Pollock 403-686-1129 or Marge Leeder 403-230-0340.
Sun Israeli, most Sunday nights. Ken Charkow. See Friday above.
- Charlottetown** **Wed** Irish Set, plus occasional weekend ceilidhs.
Thu Scottish Country Dancing. Call for location, Tony or Marion 902-675-4093. Eastern P.E.I. communities offer old-time sets in St. Peters, Goose River and Monticello.
- Edmonton** **Thu** Intl. in a club atmosphere. Leanne or Doyle 780-454-3739.
Fri International. Ann Smreciu 780-481-2327.
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Ruth Hyde 585-461-9266, rhyde@frontiernet.net.
Mon International at the Jewish Community Center, 7:45–9:45 p.m. every Monday the JCC is open, except in August, Contact: 585-244-457, <http://rochesterdance.com/international/index.htm>

Saskatoon		International. Donna Motlow 306-373-7788.
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Squamish, BC	Thur	Squamish Folk Dancers, 7-8:30 pm, \$5. Info: Judith Vetsch, 604-892-3340, judvetsch@hotmail.com.
Vancouver	Mon	Aberthau Folk Dancers, 8-10 pm, Aberthau Cultural Centre (4397 2nd Ave. W.), Info: Bill Thompson, 604-224-6363, watz@interchange.ubc.ca. Vancouver Intl. Folk Dancers (VIFD) www.vcn.bc.ca/vifd 7:30-10 p.m. Gisela Welsh 604-224-1359, giselawelsh@telus.net or Susan Pinkham susanpinkham@shaw.ca.
	Tue	Burnaby Intl. Folk Dancers, 7:30-9:30 p.m., Charles Rummel Centre, 3630 Lozells at Government, Burnaby. Info: burnabyfolk@shaw.ca or jbkupfer@shaw.ca.
	Thu	Surrey International Folkdancers at 7:30, Walnut Road School, 16152 82nd Avenue, Surrey. Info: 604-583-7048.
Victoria	Wed	Saanich Intl. Folkdancers, beginners class. 250-598-4089.
	Thu	Israeli. Nicci Violette 250-595-6473 or Margo 250-381-4243.
	Fri	Saanich Intl. Folkdancers. Info: 250-598-4089.
Winnipeg		Manitoba Intl. Folk Dance Assn., Jeremy Hull 204-477-5981, ljhull@mts.net. Sacred Circle: Astrid Hudson 204-642-9973, ahudson@mts.net.
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Macedonia 2013

by Murray “Indiana” Forbes

In July 2013 Murray and Lavinia Forbes attended an annual Macedonian folk seminar called SunRay (www.sunray.mk) organized by Studio Folklor of Skopje. “The main dance teacher was Ljupcho Manevski,” says Murray. “I think most of the musicians and the two teachers were formerly or are currently with Tanec.”

Nestled in the mountains overlooking Lake Ohrid, that pristine mass of water wedged between Macedonia, Greece and Albania, is the delightful vertical village of Vevčani. Its charm is enhanced by being a Serbian and Macedonian tourist location thanks to some miraculous properties of the river water (probably frostbite) that tumbles through it and something to do with kings in years gone by and other extraordinary tourist-inducing tales. Ideal for hikers and people with one leg significantly shorter than the other, this charming little village supports a variety of pleasant hotels, inns and cottages, in none of which we stayed. Down the hill on the border of the lake is the charming but bigger town of Struga, where Eastern Europeans descend in hordes to splash in the pristine water of the lake. It is much less developed than Ohrid a bit further along the lake. Out of the town towards Albania is the village of Kalishta, where a pleasant resort hotel is located beside a shrine and a church that come with more stories of kings hiding from persecution and a hermitage or something along those lines next door to an abandoned sewage works – who says the Communists lacked a sense of humour? Finally there is the lovely village of Radožda, with some famous shrine halfway up a cliff face, luckily with steps now carved in. After that, the Albanian border, where some ferocious military-type guards clarified in their distinctive language that is unrelated to anything else

spoken on Earth and is impenetrable – it’s amazing how persuasive the right types of guns are.

Here in Vevčani and later in the pleasant resort hotel in Kališta was where Ljupcho and Janet, formerly principal dancers with Tanec, held a truly international Macedonian dance workshop. For those with more stamina than us, Janet also taught Roma and Serbian dancing in the afternoons. The participants came from Poland, France, Switzerland, Norway, Japan, a lady from Australia and even a lady from Victoria, BC – and, of course, us, more or less from Spain.

Beautiful though Vevčani is, it was not clear exactly how to get there. For some unaccountable reason, flights into Ohrid or Skopje are horribly overpriced. The first logical solution would be to fly to Thessaloniki and rent a car to drive across. On one occasion, we did in fact try to do just that. In the height of summer while attending a Greek and Macedonian dance workshop in the Prespa Lakes area of Greece, we decided to drive over the border to Bitola. Ancient history is alive and well and flourishing in Greece. Shortly after the Macedonians were allowed to participate in the Olympic Games and possibly aided by Macedonia having conquered Greece, the Greeks adopted Macedonians – probably

because it was inconceivable to ancient Greece that anyone who was not Greek could conquer them. Anyway the outcome is that the country of Macedonia is considered by Greeks as a Slavic imposter, the real Macedonia being in Greece. The situation is exacerbated by Macedonia erecting enormous Communist-style monuments all over the place celebrating their Macedonian-ness. As a result, for those of us who just want to get from one country to the other it is a considerable challenge. In our case, the rental car had to

Photo: Murray Forbes.



Women in Radožda making dough.



In the village of Vevčani.

be left at the border, and halfway through staggering across the barren mile of no man's land between the two borders in the blistering heat of midsummer, a beat-up car billowing with cigarette smoke and blasting out the music that we had been dancing to pulled up beside us and motioned us in. We then had an intense discussion, the only common word of which was Bitola, where in the event they dropped us. This seemed, however, a bit of a long shot for getting to Vevčani, Bitola being within spitting distance from the border while Vevčani is not.

One might conclude that the trip was doomed, but we were in close contact with the Vikings. I thought that I was a master of eccentric travel, but we met a wonderful Norwegian dancer at Ammouliani Island off the Halkidiki peninsula in Greece (near Mount Athos – the male-only enclave of monks that self-rule and operate off a different calendar). As all of us wanted to get to Kavala, we decided to defer all judgment to our travel-proven friend, which involved a local bus to a deserted seaside village, a leisurely chat with some ancient Greeks in an otherwise deserted café, and the discovery that there was indeed a taxi in the village. The driver was summoned to prove it, but as he had a fare that day he couldn't help us, but his fellow taxi driver from a neighbouring village could and did; then, another very local bus to another beach and standing room only on the express bus from Thessaloniki. That we are still here is proof

enough of the mastermind that produced this multimodal travel plan.

In fact, it was through this friend that we heard about the SunRay workshop in the first place, and we were assured that one could get reasonably priced flights to Belgrade from just about anywhere in Europe. Indeed we did eventually find a horrendous flight supposedly with Air France with lengthy stretches of quality time at Charles de Gaulle Airport – a hot prospect for the worst-airport-on-Earth contest (outside of the USA, of course). In reality, Air France was not operating either leg of the flight, which might explain why they could not print us out boarding passes for both in Malaga. In Paris the Air France “in transit” desk had an enormous line-up in which everyone was helped to understand how impossible their situation was. It was at this point that we discovered that the onward hop was with JAT, the bankrupt Yugoslav airlines, which we needed to locate in order to get our onward boarding passes. Although I speak French reasonably coherently while sipping wine, under the pressure of advanced airline help-desk French I instantly become concurrently trilingual, French, English and Gibberish in the same gasp, which no doubt did not advance my cause.

There were arrows pointing us from the terminal that we were meant to fly out of, but part way along



Proof that Lavinia and I went on holiday together.

an endless passage two uniformed soldiers carrying machine guns prevented all passage and were definitely not in a chatty mood. We eventually found a shuttle bus that took us there, no thanks to any of the drivers of the numerous other shuttle buses that passed us by. At the terminal we found an information desk and were directed to a location in which the only activity was a group of extremely Middle Eastern-looking people who assured us that we were in the wrong place, if not the wrong country. I tried a lady manning a deserted check-in desk who was clearly totally unoccupied, only to be roundly abused for five minutes, whereupon an African Frenchman came to our rescue and we discovered that we were at the right place but at the wrong time. Isn't air travel fun?

Needless to say, we totally fell in love with Belgrade when we arrived there. My travel guide clearly didn't like it so we had absolutely no expectations, but an Austrian friend of ours who lives in our village had worked in Belgrade and advised us to find accommodation as near to the rivers (Sava and Danube) as possible. Great advice, and we spent a wonderful few days in a serviced apartment with extraordinary décor along a quaint cobbled stone road by both rivers, the lively pedestrian street and the attractive castle park. Tired and hungry, we nevertheless wandered far and wide and had an excellent meal at one of the sidewalk cafés.

It was here in Belgrade after descending from our 25th-century apartment that we witnessed living antiquity. While ambling along the sidewalk towards the cathedral, a heavily armed policeman rushed out and stopped us in our tracks along with all other pedestrians and vehicular traffic, whereupon two phantoms emerged from the cathedral draped in bizarre black costumes – the Pope and a colleague – and wandered out into the road deep in conversation without any concern for being run over or trodden to death by a teenager glued to a cellphone. I did for a brief moment wonder what they had slipped into my wine, but my faith has been renewed.

We could not believe how helpful everyone was in Serbia. Belgrade is a lively city with many young people having fun without being drunk or rebelling or destroying things or plastering graffiti everywhere. The manager of our serviced apartment managed to

get our car rental moved from the airport to near the hotel and we had an uneventful drive along excellent highway nearly to the Macedonian border. The last stretch is not yet highway and metal posts are lined up the middle of the road to prevent overtaking. Of course they didn't, and cars wound round them and proceeded at great speed on the wrong side of the road into oncoming traffic, only to slalom back into their side at the last minute.

Hot and tired, we arrived in Skopje with no very clear idea of where we were going at the height of their rush hour. My GPS concluded that Europe ended in Austria and was therefore of no help. The city is surrounded by highways with no obvious way off them. Eventually I saw an old building by the river and headed for that. The student I talked to assured me that we were just round the corner from our destination. There was absolutely nowhere to park and in the process of trying to find somewhere to pull up to ask more directions I ended up back on the highway system again. The second time round I got to the old building and discovered that round the corner there was underground parking which I headed for, only to find a sign at the bottom saying that it was full. In the process of doing a 50-point turn to get out of it someone else came along and assured us that this was the right place and “full” did not mean “full,” which indeed it was not by a long shot.

Skopje is the sort of city that gets better when you start wandering around it. We were down by the river on the sedate side, but the Albanian side (which the Macedonians like to call the Turkish side) of the river was much livelier and fun. While there we did a fair bit of walking around the old part, including up to the castle, none of which helped us find our way back into it on our way home. In fact, after arriving at the same gas station for the third time I persuaded the gas attendant to find me a taxi to lead us in. It turned out, however, that his cousin was filling up and led us there himself and refused any payment for doing so. The route was totally anti-intuitive and one just had to know it.

The workshop did not start until the evening as most of the other participants had flown into Skopje at various times and were collected by Ljupcho and his wife Gordana and driven down. We decided to have a

look at Tetovo, which is almost totally Albanian and of note because of a famous mosque that we never did find. We headed for the town centre which had little to commend it. Cars were everywhere and there was absolutely nowhere to park, but by some fluke a spot miraculously became free right in front of us and we managed to park within view of a greengrocer who promised to keep an eye on it for us. The luggage would not all fit in the trunk so we were a sitting target. After an unsuccessful wander through the town we went back to our greengrocer and bought some items to compensate him, for which he refused all payment. I guess it was the middle of the Muslim month of Ramadan, but it was a difficult moment until we were able to find him a gift in return.

The drive down to Lake Ohrid was very pretty through the mountains and the road was good, so we arrived still too early. We decided to explore Struga, to which we returned several times during the trip to swim and wander around. Vevčani, however, was a well-kept secret. I took the only road that I could find heading for the hills, and when we asked directions I found that I was mispronouncing it so badly that they had no idea what I was talking about. However we were lucky to have found very patient listeners who eventually worked it out and in peals of laughter assured us that we were on the right track. With no sign of folk-dance-looking people, we dumped our car in the central square and wandered around helplessly trying to find the restaurant where the group congregated for meals. No one seemed to know where it was and it was really by fluke that we found it well-camouflaged near the top of the village. It was lovely, with a magnificent view. We were the first arrivals. Dancers were billeted all around the village in very varied accommodation, some of which was comfortable and some of which, as we can attest, was not.

The workshop was meant to have two classes of Macedonian dance and one of Roma and Serbian but in fact all the dancers were experienced and so the Macedonian classes got merged. We often gave thanks to the various Judys of Friday night class in Toronto (Judy Silver and Judy Barnett) and to our attempts at following Atanas at various workshops. This was not a beginners' workshop. The dances, however, were superb and our teachers both a joy to watch. They

were accompanied by musicians from Tanec, and the quality of the music, as you can imagine, was very high. A number of the participants also took lessons in playing the traditional instruments, including, to our detriment, a Japanese gentleman in our billet who played a gaida throughout most of the day and night – not the world's most discreet instrument.

One of the great things about attending one of these small family-run workshops is that the best things sort of just happen and the organized things often don't. What little organization materialized was largely a result of a Macedonian family living in Australia. George had served in the army with Ljupcho and had come over to Macedonia with his wife and children to spend the summer and to help with organizing the workshop. They were a delightful family with two gorgeous little daughters whom everyone immediately adopted.

The weather became quite indifferent and rather wet partway through the week and so our picnic got deferred on a daily basis. When it did actually happen, it was splendid. The mayor had apparently supplied the slabs of meat that were barbequed to perfection; I am not sure who supplied the rakija, which was a visible success with most of the Macedonians and some of the Japanese. The picnic took place way up in the mountains and included an amusing cultural exchange. The mayor did not attend, so speeches were kept to manageable proportions. As we had nearly had a head-on collision on our lift up the dirt track we decided to walk down, which was an inspired decision as the walking and views were splendid and we discovered, by taking a short cut straight down a mountainside, a whole new part of the village.



Photo: Murray Forbes.

"A Japanese dancer who goes to a lot of folk dance workshops in Europe. He is the only person who can keep pace with the Macedonians in the intake of rakija. They actually modified a folk song in his honour, which kept most of us awake for one of the more colourful evenings."



Ljupcho (standing) and the priest in front of some frightening rakija with the nettle root still in it. The only real side effect is permanent blindness.

The wedding that we were to attend either did not happen or the couple may have decided to get married without the benefit of an international audience. The visit to the watermill also did not happen, allegedly because there was a family feud between the family of one of the organizers and the family that owned the mill. We did have a very merry visit to the local church, but as the priest and Gordana, Ljupcho's wife, did the translation it is not totally clear exactly what was said. The church itself is a magnificent old building with paintings and icons and frescos everywhere and was exceptional in that the Turks would not normally allow a Christian church to be built above ground. No reason was given, so we took it on faith. The priest was clad in black robes and long beard and was very sympathetic to the folk culture. I think both really served to support national pride during the various occupations. Afterwards we went to the back of the church and were served with rakija of various lethal brands, all homemade, one with nettle root conspicuous in the bottle. This was indeed a spiritual experience. On one of the afternoons we all wandered up the mountain above to the miraculous waters but only those within earshot of the guide will be able to recount the tale with any precision. We also saw some vintage films of the beginnings of Tanec and a film of the Tanec performance that Ljupcho had choreographed – incredible footage. Most of the dance was military in nature, re-enacting the oppression by the Turks when Macedonia was part of the Ottoman Empire.

On one occasion we had finished our meal and many of the dancers had drifted away when our musicians turned up with a lively group and the priest in tow, and we were treated to some magnificent and soulful singing. A big chap who had been some sort of netball champion and was now a local tycoon had a tremendous booming voice. I got talking to some of his entourage and apparently they included a Dutch couple, who were friends, who happened to have an Australian couple visiting them so they all turned up in Vevčani. Probably breaching all etiquette, we did join in the back of some of their dancing, but they were either too inebriated or too polite to mind.

The parties in the evening were held in the restaurant but the classes were on the stage of some auditorium in the centre of town. On one of the days the current choreographer for Tanec turned up with his family and he, with our two teachers, danced some terribly complicated and energetic dance. I was quite worried for our teachers as they were both in great form and wonderful dancers but no longer in their youth.

The location was also an excellent choice. Having a car, we drove a fair bit along the terrible back roads through truly magnificent mountains and along lakes. The signage was not good or at all really, and I was sort of worried that we might end up in tribal Albania, but luckily it didn't happen.

When the group moved from Vevčani to the nice resort hotel on Lake Ohrid we discovered that our rental car had been broken into and the back number plate had been ripped off, breaking the plastic supports, but these were all placed with the screws on the floor of the backseat. We had been advised by the rental company to never leave the ownership papers in the car. The only explanation that I can come up with is that, being so near the border, cars are routinely stolen and sold in Albania, but having found the papers missing the car thieves decided to leave us with our plates. However, apart from this event it really was a terrific workshop and I can certainly recommend it. Everyone seemed to be having a lot of fun, and the atmosphere was relaxed and friendly.



Photo: Murray Forbes.

After help with arm positions from the Spanish contingent, flamenco will never look the same again.

On the return trip we stayed a couple of nights in Ohrid, which is really very lovely and very much discovered. The road leading into the town is in a horrendous condition, and cars, including police cars, were slaloming around the potholes. We had no idea where our hotel was but when we were almost at the lake I saw one remaining parking space and made a dash for it. While the traffic patiently waited for me to squeeze between a tree and a truck into this minute spot, a ticket collector ambled up and wanted to know how long I was going to be there. Well, “two days” didn’t seem like a good response, so I asked where our hotel was. At that point a young chap on a motorcycle came up to us and offered to lead us up there if we bought him a drink. It was the most deserved drink I have ever bought anyone. We would never in a million years have edged our way through the maze of steep and narrow cobbled streets swarming with pedestrians, and, what is more, there just happened to be one remaining parking spot right outside our hotel.

A number of the dancers visited Ohrid after the workshop so we met up on the first evening and had supper together then attended an international dance presentation in one of the plazas. The dancers in general were young and accomplished and the

presentations were modern with some fusion with the folk cultures. It was quite interesting but we did not stay through it all.

Heading back to Skopje, I made a number of fatal errors, all based on an inaccurate tourist map of the country. It was not all bad news; we did get to see some most interesting parts of the country that I am sure no sane person would normally see. First, however, we stopped in Kruševo, where some of the dancers were attending another workshop. It is also a very pretty village, but with a totally different character. Vevčani struck me as being, at its base, rural, whereas the main industry in Kruševo, I would guess, is tourism.

My map then showed clearly a route along Kozjak Lake into Skopje. As the road deteriorated and civilization faded I happened upon a tavern where I was assured I was on the right track and that although it turned into a rough dirt road for many miles it reverted to paved further up the lake. Well, this was nearly all true except that at a certain point on the paved bit at the end the road dived in through some gates where an animated Macedonian delivered his voluble message, the only part of which we understood without ambiguity being that there



Our hotel on Lake Ohrid was beside both a hermitage and (pictured) a monastery.

was no way forward. Lavinia thought it was because the road was too narrow or didn't exist, whereas I thought it was because the park closed at a certain time and we were too late. There are very few roads in Macedonia, and our options did not look too good. The only totally secure route was to retrace our way almost to where we came from and to work our way over to one of the two main highways. I, instead, followed a well-paved and well-defined road which seemed to correspond to a road on our map heading to Gostivar, although it was marked to somewhere else. At "somewhere else," the road abruptly ended, and a local man assured me that there was no way through. In the end we had to backtrack to Prilep and then cut across to Veles to pick up the highway, arriving back in Skopje rather late.

Back in Belgrade I had managed to find some incredible deal on a room in Hotel Moscow – not the type of hotel we normally get to stay at. This magnificent art nouveau structure dominates one end of the pedestrian street right in the thick of downtown, and even in our small attic room we felt quite special. Amongst the highlights of this lively city was an evening on Skardarska Street, which has become a pedestrian street of colourful restaurants with competing music blaring forth from each. We got there quite early and decided to have a drink at a

large and very popular restaurant halfway up. The competition for trade not only includes a brand of music but also a pretty young woman whose job it is to persuade one inside. Our pretty young usher was well-balanced by our grouchy ex-Communist style waiter, and when he refused to let us sit where I wanted after our drink we decided we would move on for dinner. This was an enlightened choice. Lured by both a more mature and less pushy roadside maiden aided by a gypsy band playing traditional Serbian music and being permitted to sit where we wanted, we had an excellent meal. It is true that in-between bouts of great gypsy music that we appreciated, there was, from the neighbouring establishment, some very drunken carousing rather than singing, but the food was most noteworthy.

This was a most successful and enjoyable trip, and we will definitely be going back to Serbia at some point.

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Ontario Folk Dance Camp 2014

by Marylyn Peringer

It was Victoria Day weekend and as in previous years a host of folk dancers, myself among them, gathered at the University of Waterloo for the 2014 Ontario Folk Dance Camp, ready to samba with Lucia Cordeiro, strathspey with Sheila Scott, and strut, Greek and Macedonian style, with Demetri Tashi. And – need it be mentioned – to socialize. For me, part of the delight of folk dance camp is reconnecting with dancers from afar and meeting others for the first time. This year at Waterloo, attendees came from England, various parts of the United States and from Nova Scotia.

Since there were three teachers, we were kept extremely busy. Demetri presented a variety of dances that he had witnessed in various parts of Greece and Macedonia, at least two of which I hope will remain in Ontario folk dance repertoire: Mermingas and Nenitousikos.

Sheila Scott wisely began her sessions with a sort of Scottish Dancing 101: an introduction to the set, the skip, the slip, and the daunting strathspey. I like to think that our performance of several Scottish dances, including Yellow Stockings and Braes of Dornoch, were more confident as a result. Sheila also gave time to English dances; the command “hands four from the top” was cheerfully obeyed. I particularly liked Row Well, Ye Mariners with its unusual progression.

A pleasant surprise awaited us at the Saturday night party: three live musicians, Sheila’s colleagues, played as we danced.



2014 Syllabus Cover

Photo: Allen Katz.

Unfortunately the recorded music for the dances was not available for sale on a single CD. I do appreciate Sheila’s respect for the musicians involved, but as a result fewer of these delightful dances will find their way back to local groups.

Lucia Cordeiro from Brazil was small in stature, but plus-size in vitality. She taught us that there’s more to Brazilian dance than the samba! We learned couple dances in three-time tempo, a 4/4 children’s dance, Cirandas, with runs and kick, and yes, we did samba, especially in the free-style sections of dances like Aquarela do Brasil and

Circular. Also, there was lovely music with which to express our inner Brazilian!

Many thanks to the hard-working camp committee who make our stay at Waterloo so pleasant, to Chris Chatten for her ever-tasty and plentiful snacks, and to Karen Bennett for her excellent Brazilian dance notes. I look forward to the 2015 Camp with anticipation!



Photo: Bev Sidney

June Moon 2014

by Maxine Louie

Contra dance weekends abound in North America, and June Moon is only one of many. Each weekend throughout the year, some community is putting on their special weekend with great bands and callers. Dancers from afar will look out for these and register months in advance for fear of a sell out and then drive all day to get there. Regular local dances are fun, great to bring in new dancers, but are generally two to three hours in length. Weekend events usually start on Friday evening, and continue until Sunday afternoon. One could dance 15 hours from start to finish. As only diehard dancers come to these events, the quality of the dance, dancers, music and calling are superb, causing a dancer to “bliss out”.

June Moon started in 2009 and is generally held the latter half of the month, this year from June 27-29, in Morgantown, West Virginia, an hour and a half drive south of Pittsburgh. The site is unique for its open air pavilion, onsite camping (hotels 15

minutes drive away), and the remarkable hostess and chief organizer, Marianne O’Doherty. This year’s callers were Gaye Fifer, Ron Buchanan, and Sarah Van Norstrand, with two bands, the Contrarians and HotPoint. Dancing is mainly contra with some squares and waltzes. There are also jam sessions, callers workshops, yoga and singing. Dancers come from all over. This year there were five Torontonians in addition to dancers from Ohio, Michigan, Baltimore, and the majority from West Virginia and Pennsylvania. With 150 dancers, live music, a friendly atmosphere, good food, and no problems with mosquitoes, time passes too quickly.

If one has time before and after June Moon, Frank Lloyd Wright’s Fallingwater is only an hour’s drive northeast, and there is the wonderful town of Ohiopyle and Ohiopyle State Park, where one can rent a bike and cycle part of the Great Allegheny Passage.

Balkan Music and Dance Camp 2014

by Terri Taggart

Imagine after a five-hour plane ride to San Francisco, a four-hour drive north through the Sonoma Valley and across the coastal mountains to the Pacific Ocean. A bit further north and we arrive at Mendocino, California, a picturesque town at the edge of the ocean. Turning right and heading up towards the redwoods, our destination is the Mendocino Woodlands, a state park and part of the preserve of the current generation of massive redwoods.

This was the location of the Balkan Music and Dance Camp presented by the East European Folklife Center (EEFC) June 28 to July 5, 2014. As we drove into the camp grounds we saw cabins (no electricity or running water) spaced out along the hillside and serving 220-plus campers. The cabins share wash-houses with toilets and showers, and best of all, electricity.

The centre of camp (dining hall and dance hall, both with water and electricity) is also the heart of the camp. Most classes are held outdoors, spread out as far as possible to reduce sound between the classes. At any

one time during the five-period teaching and learning day you might find Bulgarian or Albanian singing, Greek or Roma dancing, a tambura class, a tapan or doumbek class, a brass ensemble or a Macedonian ensemble. It can be very difficult to decide which classes to take and easy to try to do too much.

The evening program may include a group sing (or three), an auction raising funds for the EEFC or a culture corner. Informal social activities also happen among the various sections of the camp. As the evening progressed the dance hall filled up with the sounds of that evening’s bands, playing until midnight. Around 10 p.m. the Kefana started in a small room, part of the dining hall where campers, both staff and non-staff, signed up to perform sets of various types of usually Balkan music.

Five days of top-level instruction were followed by review and student performances on our last full day. The music for this last night of dancing was provided by the various student ensembles which had been learning the tunes throughout the week.



The Grapevine

Berrel Garshowitz died May 2, 2014 in Toronto. Berrel danced at the University Settlement House and with the Settlement Performance Group. Most recently he danced with the contra group at St. Barnabas Anglican Church in Toronto

If you are interested in learning more about the East European Folklife Center (EEFC) go to the website eeec.org. There you will find information about it and the two camps it organizes each summer, one camp on the west coast of the U.S. and the other in early August on the east coast at Iroquois Springs. The east coast camp takes place at a far less rustic site than the west coast camp. For those in the Toronto area it is approximately an eight to ten hour drive from Toronto. See article on p. 25.

Marylyn Peringer and Dorothy Archer made their acting debut in Protokult's video "Get me a beer" which is on YouTube.

Maya and David Trost have put their Muskoka cottage up for sale which puts an end to their summers spent in Ontario.

Our condolences to Ginger Northcott on the death of her husband, Dick.



The weather was not co-operative this year for dancing in the park although Hamilton and Richmond Hill have covered areas where they can dance. Toronto is not so lucky. Nevertheless, people came and enjoyed dancing and onlookers joined in and took leaflets about events in their communities. To satisfy the curiosity of many passersby, Stav and Riki Adivi prepared a sign about dancing in the park – Stav's idea, Riki's design – and set it on a suitable stand. It looks very smart and copies will be available to other groups.

When the magazine moves to an online format in the new year (see p. 4), we will be able to notify OFDA members by e-mail when a new issue is ready. If we don't have your e-mail address you can send a note to ontariofolkdancers@gmail.com. **If you do not have access to a computer**, please let us know.



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FRENCH CANADA! September 9-19, 2015. Led by Richard Schmidt.

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