

Folk Dancer

The Magazine of World Dance and Culture



At ODFA's 45th Anniversary Party, (left to right) Susan Han, Sandy MacCrimmon and Peggy Beattie dance to music of the Lemon Bucket Orkestra. See review on p. 6. Photo by David Trost.

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Just Keep on Dancing!

by Dorothy Archer

This is the last issue of *Folk Dancer* originating in hard copy format. It is a celebration of lives spent dancing – not only 45 years of OFDA but in other groups and other towns. Of course, we were all dancing before the OFDA came along, and I'll bet most of us still dance when we think no one is looking. Can those of you of a certain age really stay still if Little Brown Jug comes on the radio?

Stefania Miller has sent a reference from *The Globe and Mail*, October 2, 2014 titled *Creation Theory* about how we experience the arts. A researcher at McMaster University actually danced the tango inside an MRI machine to show how the brain influences dancing. This is part of a larger study to show how humans produce and practice the arts. Norman Doidge in *The Brain that Changes Itself* says that dancing is the best exercise for the brain – movement and thinking together. Both items are recommended reading.

The OFDA 45th anniversary gala was a great celebration. Sheryl Demetro has written about it and several people have contributed photos to prove it. We could have been merry without the wine, but it helped, and I would like to thank those who answered my call for help and gathered bottles; washed them; removed old labels; corked; relabelled; stored; and toted.

Another evening of dance was spent with Yiannis Konstantinou who was visiting from Macedonia. Naomi Fromstein tells about it along with photos by our very active photographers. As usual, dancers from the Hamilton group went to Mainewoods and thoroughly enjoyed themselves. An article from one of them is included. And Karen Bennett went to Stockton this year and we are glad to have an article from her with photos.

I know you will enjoy Nancy Nies' story about the Basques in Bakersfield. Nancy is a thorough researcher and we learn much history and have more references to books and websites. (There, along with the citations in the second paragraph, your winter reading is set out for you). Nancy conveys the joy the Basques have of dancing and music and includes several photos.

Now we face the challenge of going online. There have been meetings, research, many questions pursued and mock-ups prepared. Bumps and grinds and some outright frustration might still occur but we won't give in, we'll just keep on dancing.



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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



Folk Dancer Online – Update from the Executive

In early September a Re-Thinking Committee came together to discuss the future direction of our folk dance magazine. As indicated in the previous issue, the lack of volunteers with the skills and desire to produce a printed magazine has resulted in the decision to move to an online publication. We will set out with the intent to publish on the same schedule as our printed version – five times per year.

All of the published issues will reside on, and will be accessible to anyone visiting, our website. Because the magazine has previously been a membership benefit, OFDA will move to recognize the support of its members by establishing significant preferred fee structures to our events. As an example, starting in 2015 the door fees at cafés will be \$5 for members and \$10 for non-members.

For the transition year we will maintain our current membership fees, after which we will assess the financial impact of the changes, with a view to passing along some of any savings that result.

The online magazine will resemble the printed version in some ways, but will not contain the Upcoming Events listings or the Class listings. Although we'll include links to these in the online magazine, the lists will reside on dedicated pages of our website.

The digital publication will be produced with some features that the print version can't offer: colour, the ability to jump directly to a particular article, or a referenced webpage, via hyperlinks, and the ability to embed links to audio and video clips, as well as the opportunity for readers to download the PDF file to portable devices.

The *Folk Dancer Online* will be posted on our OFDA website, and we will send an e-mail notice to members when a new issue is published. 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\.**

On July 1, 2014 the Canadian government enacted anti-spam legislation. In order for OFDA to send you e-mail 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

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Kwanzaa: A Celebration of African-American Culture and Heritage

by Nancy Nies



Photo: Christopher Myers, Wikimedia Commons

Tech. Sgt. Jennifer Myers demonstrates a Kwanzaa ritual in December 2005.

The past few Decembers, our local newspaper has covered the community celebrations of Kwanzaa here in Bakersfield, and the photos of colourfully dressed African dancers and drummers have caught my eye. The performers are the Los Angeles-based Oblinyanko African Drum and Dance Ensemble, led by Peter Abilogu, a founder of the Ghana National Dance Ensemble, and Malik Sow, a master drummer and former musical director of the Ballet National du Sénégal. Besides the performances, the community celebrations feature African art, storytelling, foods, and cultural merchandise.

Kwanzaa is held from 26 December through 1 January, in celebration of family, community, and culture. It was created in 1966 by Dr. Maulana Karenga, a professor of African Studies at California State University, Long Beach. The word Kwanzaa means “first fruits” in Swahili. In the home,

celebrating Kwanzaa includes displaying its symbols: fresh fruit and vegetables for the harvest; ears of corn, for children and the future; gifts, for parental labor and love; a mat for tradition and history; a “unity cup” for a libation in honor of ancestors; and a holder for seven candles representing the holiday’s seven principles. One is added and lit each day: first, a central black candle, for unity; then, to the left, three red ones, for self-determination, cooperative economics, and creativity; and finally, to the right, three green ones, for collective work and responsibility, purpose, and faith. The colours of Kwanzaa are black for the people, red for their struggle, and green for the future and for hope.

For a smile, watch Elmo and friend do a Kwanzaa dance here: <http://www.youtube.com/watch?v=2SZMzEqANYI>.

OFDA's 45th Anniversary Party – Bouquets

Photo: Allen Katz



Thanks to the many people who helped, one way or another, to make our 45th Anniversary Party a success.

Beyond the efforts contributed by members of the OFDA Executive Committee, special mentions go to Dorothy Archer (prodigious ticket sales, wine production and delivery), Sandy Starkman (MC), Harbord

Bakery (anniversary cake, gifted), and to the (anonymous) donor for the very generous financial contribution.

The skills of the musicians of the Lemon Bucket Orchestra, coupled with the voices of Tamar Ilana and Judith Cohen, added an energetic vibe to the room.

And, of course, the evening wouldn't have been the success that it was without the enthusiastic participation of all of the people who attended.

Kudos to all!

Photo: Conrad Stenton



Photo: Allen Katz



45th Anniversary Gala Banquet and Dance

by Sheryl Demetro

Photo: Bev Sidney.



Meeting and Greeting

On Saturday, September 20, I arrived at Estonian House in Toronto to a room full of 150 guests chatting, hugging, laughing. It was a rewarding scene.

Estonian House created a delicious and varied meal for us. I remember the food from the 40th anniversary, that's how much I enjoyed it! The round tables that seated 10 people were each named after a dance style. Advance planning included wine making, a vintage each of red and white to accompany our dinner. It was skilfully served by OFDA committee members, one of whom was an able bartender. A beautiful celebratory cake donated by Harbord Bakery was expertly apportioned by Roz Katz.

At an appropriate after-dinner junction, Judith Cohen introduced Lemon Bucket Orkestra: Emily Farrell (trombone); Mark Marczyk (violin); Alex



Photo: Conrad Stenton.

*Rob Teehan, John Williams, Emily Farrel
and Mark Marczyk*

Nahimy (guitar); Jaash Singh ("outrageous" drum); Emilyn Stam (accordion); Rob Teehan (sousaphone); John Williams (clarinet); Tamar Ilana (singer). Judith, on hand-held drum this evening, and her daughter Tamar Ilana had worked with the musicians on a repertoire of dances especially for this occasion. On Lemon Bucket Orkestra's website one finds the following quote from *The Wall Street Journal*: "...adventurously multicultural...amazing". This sums them up quite nicely. They invigorated the hall and we continued an evening of fun.

Sandy Starkman was our capable Mistress of Ceremonies; Marylyn Peringer explained that the cards on each table acknowledged the past and present Executive Committee members of OFDA over the 45 years that we were celebrating. She also announced

Photos: Bev Sidney.



Gary McIntosh, tending the bar.



Folk Dancer



Mark Marczyk and Tamar Ilana demonstrating an easy couple dance.

that a generous but anonymous donation had been made to be allocated specifically toward banquet expenses.

When Lemon Bucket Orkestra adjourned for a well-deserved break, we danced to our familiar recordings. During the evening, Mark Marczyk taught us two easy couple dances; Sandy Starkman took us through Atlantic Mixer so we could greet some of those present to whom we hadn't yet said hello; and Dale Hyde quickly taught us Saith o Refeddodau, a lively Welsh trio dance. Throughout the evening Al Katz and Leon Balaban recorded the festivities.

On a historical note, Teme Kernerman was applauded for spearheading the formation of the Ontario Folk Dance Association. The teachers present, after whom OFDA's OTEA scholarship is named, were Teme Kernerman, Al Gladstone and Olga Sandolowich.

This celebration was an opportunity to reunite with friends whom we see only on occasions such as this. I would like to acknowledge the role of Ontario Folk Dance Association in keeping us informed via the *Folk Dancer* magazine and the website about the folk dance world; printing interesting articles, class listings and events calendars so we may plan ahead for related activities; presenting cafes; and sponsoring occasional workshops.

Thank you to the committee members for their planning of this memorable evening; your hard work culminated in a high energy, very enjoyable evening for all of us. Bravo!

Al Katz gives a toast.



◀ *Sandy Starkman, Mistress of Ceremonies.*



Al Gladstone.



▼ *Riki Adivi (l) and Teme Kernerman.*



It's Easy

by Patrick McMonagle

This is a sales pitch on changing a common practice, one I observe causes people to give up on folk dancing before they have a good idea of what is going on. Dance teachers and masters of ceremony do this all the time and rarely notice how a simple statement on the surface, seemingly helpful, messes stuff up.

Hopefully I have you curious enough to want to know what I am writing about. (If you don't want to know, flip the page quickly. Otherwise you'll find out anyway!)

The common practice I recommend against is announcing a dance as "easy." In my opinion, it would be wonderful if every dance teacher would forget the heinous word "easy" completely. Here are a few reasons to back up my opinion.

Stating the dance is "easy" is a judgment delivered in spoken shorthand. Communicating "easy" usually means something like this list:

- Don't be afraid to try this out.
- This is a dance that lots of people enjoy, even ones without experience. It has advantages for people who haven't learned it yet.
- The footwork can be seen well enough to follow.
- The music is clear enough to follow.
- The dance itself satisfies me enough that I still enjoy it after many years.
- And there is enough room to make mistakes safely, without injuring anyone.

That is what I usually mean when I say a dance is "easy." Unfortunately my meaning is not as important as what a person might hear when I say "easy."

A person might not come here to learn "easy" things. The person is here because watching Jeopardy on TV after a day before a computer doesn't challenge them. They want something difficult. When we say a dance is "easy" it demotivates them. I want to

motivate them.

Some people want to skip the "easy" stuff and get right to the "cool" dances. When they hear that a dance is easy the person might sit right down and save up energy for upcoming "good stuff." I want them on their feet.

Some people are not sure how trustworthy my evaluation is. And everybody has different experiences for what is easy. If I say a dance is "easy" and they think everyone noticed them turning the wrong way, they may decide not to trust me next time.

Not everyone finds the same things "easy." A person might be very uncomfortable touching strangers, for instance. Evaluating a mixer dance as "easy" can be so irrelevant to the person that I waste my breath mentioning it.

When I judge a dance as easy, a person may hear that I judged their skills instead. When a person is not confident, they might hear, "Would you like to dance this easy dance" as being a polite way of saying, "Even a klutz like you, with the dance skills of a left footed mollusk, might get through the dance without injuring either of us. And since my attractive partners find this dance boring, I'll try it with you." The saddest thing, this interpretation has gained a foothold because a few dance snobs really mean "It's easy" almost that way. I want to be inclusive and give people a chance to discover these dances are fun.

For all those reason, I prefer to abandon the shorthand "it's easy" and describe more clearly why I think someone would enjoy dancing with us. Perhaps I describe the dance more directly using a few of the points under the list above. I hope I have talked you into going along with the idea. Thanks, at least, for considering it.

Reprinted with permission from *Northwest Fokdancer* May 2014.

Basques in Bakersfield: Celebrating Their Culture

by Nancy Nies

There's no doubt about it, Basques are a presence in Bakersfield. As newcomers are quick to learn, one of the city's claims to fame is its excellent Basque restaurants, of which we have a half-dozen. Over the years Paul and I have enjoyed many dinners at the historic Noriega Hotel, for example, where you sit at long tables and indulge in hearty, family-style meals, chatting with the stranger sitting next to you and hearing Basque spoken now and then. It wasn't until 2013, however, that we finally attended our annual local Basque festival - the largest in California - and were impressed to learn just how active our local Basque community is in preserving its culture, particularly its folk dances. The many young dancers we saw perform that day, and of course their instructors, deserve high praise. This article will focus primarily on the May 2013 festival and the dances and costumes we saw there, but first I'll offer a little background.

History

The Basques have been called "Western Europe's mystery people," their homeland in the Pyrenees Mountains being a small area claimed partly by France and partly by Spain. John M. Ysursa writes, in his 1995 book *Basque Dance*, that though it is not known if the Basque people originated in what they call Euskal Herria or Euskadi (the Basque Country) or migrated there, there is evidence that they have been there since between 5,000 and 3,000 BCE—that is, before the arrival of the Indo-Europeans. This would make Euskara (Basque) the oldest language in Western Europe, predating and unrelated to the Romance languages. Ysursa states that even the early Romans noted the Basque love of dance, and that there are over four hundred folk dances of Basque origin.

According to Ysursa, there were Basque sailors on Columbus's ships, and Basques have been in the Americas ever since. By the start of the nineteenth century, they had become active in the sheep industry in Argentina. A half-century later, California's Gold Rush attracted many Basques already in the New World. Drawing on their experience in South America, Basques soon dominated sheep grazing in California

and, from there, spread throughout the western United States. Family and friends joined those already there, giving rise to Basque communities. They came to be sheepherders, but today's North American Basques are to be found in all walks of life.

In her 1982 book *Basques to Bakersfield*, Mary Grace Paquette writes that Basques began to migrate to our area in large numbers around the turn of the twentieth century. According to Paquette, it was the already well-established French colony in Kern County - particularly the presence of the Bearnais, also from the Pyrenees, with whom the Basques felt a kinship - that likely drew the French Basques to settle here first. The Spanish Basques were to follow, after World War I. The Basque colony here still flourishes, says Paquette, "because a people without a country appreciates the value of its heritage more than do those who tend to take so much for granted."

The Kern County Basque Club

The Kern County Basque Club (KCBC) was founded in Bakersfield in 1944, in order to perpetuate the Basque culture and give the local Basque community a place to gather. For nearly thirty years the club's activities were somewhat limited, but in 1972 it purchased a large property, remodeled an existing building, built a handball court, and later planted grass and trees and added picnic tables to create a park. Over the past 40 years the club has become more active, and today boasts about 800 members and a full schedule of activities. The highlight of the KCBC calendar is the Basque Festival, traditionally held on our (U.S.) Memorial Day weekend at the end of May. In 2014, the KCBC hosted the National Basque Festival, with an expanded program.

Ysursa writes that many North American Basques make it a point to get together at annual festivals "to share their stories, news from the homeland, Basque food, music, song and in particular the dances of a people whose origins are lost in time." Several dozen Basque clubs, mostly in the Western U.S., hold festivals/picnics every summer. A handful of

active clubs elsewhere in North America, including Vancouver and Montreal, also sponsor them. What's more, every town in the Basque Country itself seems to have its own festival. For a listing of some of the latter, see www.euskalkazeta.com/summer-festivals-in-the-basque-country/.

The one we attended in 2013 was the forty-first annual festival sponsored by the Kern County Basque Club. Saturday's events included a mus (card game) tournament, a lunch of bacalao (salt cod), and a pelota (handball) tournament, with four handsome young players brought from the Basque Country especially for the occasion. Sunday's activities began with a mass, in which the KCBC choir and *klika* (Basque drum and bugle corps) participated. This was followed by a lunch of barbecued lamb, a performance of the KCBC dance groups and *klika*, a supper of *lukainka* (hot Basque sausage) sandwiches, and the conclusion of the pelota tournament. There were also vendors of Basque merchandise. The crowd included local Basques of all ages, and the mood was festive.

The Klika

Paul and I arrived shortly before the dance performance was to begin, and found that the shaded bleachers were already filled to capacity. We joined the crowd of standing spectators, nevertheless enjoying a good view of the handball court, which was to serve as the outdoor stage for the performers. I've read that in the Basque Country, dance performances usually take place in the town square, but also often on handball courts.

First to file in were the flag-bearers, carrying the Basque and American flags. They were followed by the fifteen or so musicians of the *klika*, playing their drums and bugles. The *makilaria* (drum major), with his baton, wore a red jacket, white trousers and a tall red hat. The other members of the *klika* wore white shirts and trousers, red ties, green sashes and green berets. At the midpoint of the dance program that afternoon, the *klika* would accompany the drum major and his assistant as they demonstrated their considerable baton-twirling talents.

From the website of the North American Basque Organization (NABO), I've since learned that the Basque tradition of the *klika* comes from just a few towns on the north side of the Basque Country—where most of California's Basques originally came

from—and that it dates back to Napoleonic times, when young Basques were conscripted into the French army. With their talent for music and dance, they were chosen to make up the brass bands for their army units. When they finished their military service and returned home, they made the *klika* a part of Basque culture.

The Dancers

Following the *klika* onto the handball court were over a hundred colourfully costumed local young people, ranging in age from four to thirty. As we were to find out, the KCBC dancers are divided into four separate groups, according to age: the C group (kindergarten, grades 1 and 2); the B group (grades 3, 4 and 5); the A group (grades 6, 7 and 8); and the adult group (high school and beyond). The dance instructors are either Basque natives or locals of Basque descent, and may themselves have spent many years performing with the KCBC dance groups.

I spoke with Kristie Onaindia, who is currently in charge of the KCBC dance program. Dedicated to the task, she devotes six months of Sundays (December to June) to teaching young people Basque dances and preparing them for the festival performance in May. After the 2013 festival, Kristie would be turning her attention to Udaleku, a twelve-day Basque camp to take place in Bakersfield that June, with 102 young people (ages 10-15) coming from Basque communities all over the Western U.S. to learn Basque dances, songs, language, cuisine, *txistu* (Basque flute), the card game *mus* and the ball game *pala*. It would take 60 adult volunteers to make the camp happen, including many instructors from the Basque Country.

But let's get back to the 2013 Basque Festival, where the dancing is about to begin . . .

Easter Sunday in Benafarroa

The adult group began the program with their expert performance of three dances: *Bolant Dantza*, *Dantza Luze*, and a quadrille. The first two belong to a group of dances called *iauziak* (jumps). These circle dances have their origins in ritual, says Ysursa, but have now become recreational dances. Later, via the excellent Cyber Dantza website, I learned that the costumes the adults wore for these dances are those worn for the Easter Sunday processions and dances in the Basque province of Benafarroa and the nearby town of Luzaide in the province of Nafarroa. The male dancers, in traditional *bolantak* costume,

wore white shirts with long, colourful ribbons adorning the backs, richly decorated white trousers, and elaborate headdresses (kaskak). The latter were almost two feet tall and embellished with mirrors, flowers, feathers and more long ribbons (xingolak). Since women have participated in these dances only in the last few decades, their costumes—long, dark red skirts, dark blue jackets over white blouses—are of more recent design. To watch a 2012 video of Dantza Luze being performed by the Korosti Dantza Taldea, wearing costumes similar to those we saw, go to: www.youtube.com/watch?v=tNwf0E67mmY.

Next it was the youngest dancers' turn. With the adult group, the C group danced Pasacalle. Then, on their own, they did a heel-toe dance before marching into a circle to perform a clap dance and, finally, Borobila (also known as Circassian Circle). These youngsters, aged four through seven, wore a version of the traditional Basque dress, in the colours of the Basque flag: for the boys, a red beret (txapela), a white shirt decorated in back with red and green ribbons, and white trousers trimmed with red and green; and for the girls, a white kerchief head-covering (zapi), white blouse, red vest, and white skirt trimmed with red and green. On their feet, both boys and girls wore the traditional lace-up shoes (abarkak). To see a 2012 video of Basque children dancing Borobila, visit: www.youtube.com/watch?v=Q-2kN2IS3DA.

Stick Dance from Bera

As the C group marched offstage, the A group marched



in. These young people, aged 11 to 13, performed a stick dance called Berako Makil, from the town of Bera, in the Basque province of Nafarroa. Like the younger children's costumes, those of the A group included the major elements of traditional Basque clothing. The girls wore white blouses, black vests and aprons, red skirts trimmed with black, and black abarkak on their feet. This red and black costume, according to the NABO website, was once "the everyday dress of the women in the Basque Country." The boys wore white shirts and trousers, red berets and red sashes, which the website calls "the traditional festive costume for Basque men."

In Berako Makil, as in many ritual dances, the dancers strike sticks together. In his book, Ysursa notes that these stick/sword dances are not necessarily military in nature. He goes on to say that for early people, "the sound of the magical sticks being struck frightened away the evil spirits holding the soil captive and awakened the earth," thus ensuring a successful harvest later on.



Ysursa distinguishes between Basque ritual dances, traditionally performed by men only, and Basque social dances, performed at festivals by men and women. Times have changed, though, at least at the KCBC Basque Festival. In the A group's performance of the ritual dance Berako Makil, females outnumbered males. For a video posted in 2013 of costumed male dancers performing Berako Makil in the main square of Bera, go to: www.youtube.com/watch?v=jYXA9iYDknc&feature=kp.

Borrowed, but now Basque: Kontradantza, Pitx, Courinta, Jota

The program featured some dances which - like the aforementioned Pasacalle, Borobila, and quadrille - originated outside of the Basque Country, but have been adapted by the Basques and have now become Basque folk dances in their own right. The A group, for example, next performed a kontradantza, related to the contradances of England and France. The young dancers of the B group, aged 8-10, danced Pitx, which we recognized as Alunelul.

The girls of the B Group wore slate-blue dresses, white kerchiefs and neck scarves, dark blue aprons and black lace-up shoes, and the boys wore white shirts, light blue neck scarves, dark blue knickers, black berets and sashes, long white socks and black abarkak on their feet. These darker costumes, says the NABO website, are “the peasant wear of our ancestors.”

The second half of the dancing began with the young adult women appearing in a change of costume to dance Neskaren Binakoa. According to NABO, the lively Binakoa originated in the Basque province of Bizkaia and its name refers to groups of two dancers performing at once. This 400-year-old dance ends with all eight performers dancing together. For this women’s version, the dancers wore black vests over



white blouses and skirts of various colors, with white aprons, long white socks and tan lace-up shoes, and white kerchiefs covering their hair. As the young women left the stage, the B group returned to dance Makil Txiki (another stick dance), and afterward, with the A group, a courinta (a polka).

The jota, or fandango, comes from Spain—claimed by Aragon, it is most likely of Moorish-influenced Andalusian origin—but has become the most popular of Basque dances. Ysursa writes: “The jota is . . . one of the most invigorating and pleasing of Basque dances. . . Basques took the jota and refashioned it to make it their own. No dance gathering for Basques is complete without it.” At the 2013 Basque festival in Bakersfield, it was the dancers of the A group who provided the lively jota, arms characteristically raised. For a look at Ekin Dantzari Taldea performing Tafallako Jota (from the



town of Tafalla in the Basque province of Nafarroa, and likely the jota we saw), go to: www.youtube.com/watch?v=EwXi4pUH_L4 .

When mentioning dances borrowed by the Basques, it is interesting to note that certain Basque dance steps may have influenced modern ballet steps. Basque dance, says Ysursa, “remains distinct for its demand of high kicks that often reach above the head, and the execution of intricate leaps.” Ysursa writes that Louis XIV sent his royal dance teachers far and wide to collect steps and figures. Some suggest that it was in Basque dances that they found the *entrechat* (heels clicked together) and the *muriska* (high leap, with feet crisscrossed many times before descending).

San Fermin Festivities in Lesaka

Last to perform, the young adult men made an impressive entry, wearing the colourful costume of the town of Lesaka, in the Basque province of Nafarroa—red beret (*txapela*), white shirt crisscrossed front and back with wide ribbons of various colours, red sash (*gerriko*) at the waist, white trousers, bell pads worn below the knee, and white shoes with red laces. Ysursa explains that in earlier times, the bells were worn “to make noise to drive away evil spirits.” The dancers began their performance with two stick dances, *Makil Gurutzea* and *Ziarkakoa*, using meter-long poles decorated with red and white ribbon. After that, they went on to dance *Zubigainekoa*.

I’m indebted to both John Ysursa and the Cyber Dantza website for details on these dances, which are performed in Lesaka on 7 July, the feast day of San Fermin. After the 11 a.m. mass, the young men join



the procession from the Church of Saint Martin to the Onin River, dancing *Makil Gurutzea*. The dancers, linked by their sticks, then perform *Ziarkakoa* as an offering to the saint. When they arrive at the river, they dance *Zubigainekoa* back and forth atop the walls on both sides of the river, with the *buruzain* (captain) dancing on the bridge. Legend has it that the dance celebrates a 15th-century peace pact between rival Lesaka neighborhoods. To see these dances performed as part of the 2013 San Fermin festivities in Lesaka, go to: www.youtube.com/watch?v=8D-_kvIJAQ .

A Joyous Finale

At the end of the program, all four groups of Kern County Basque Club dancers—over a hundred strong—returned to the handball-court stage to dance together, inviting audience members to join in. The two dances they did, *Carnival* and *Txapeloaz*, brought the afternoon of dancing to a rousing conclusion. For a sample of the joyous *Txapeloaz* music, visit: www.youtube.com/watch?v=6xjovApMQjM .



We were excited to see this wonderful exhibition of Basque folk dance in our own town, and to learn that it happens every year. The existence of a thriving Basque dance program in Bakersfield testifies to the strong commitment of the young dancers, their parents, and their instructors. It also confirms the words of French philosopher Voltaire, who described the Basques as “the people who dance at the foot of the Pyrenees” and those of Basque dance authority Juan Antonio Urbeltz, who writes: “Basque dance unites us across time and space with those who lived before us and those that will follow us, like links in a long chain.” The multicultural tapestry of Bakersfield is all the richer for the presence of the Basques and their willingness to share their culture - cuisine, sport, costumes, music and dance - with the rest of us.

Stockton Camp 2014

by Karen Bennett

I've been to Stockton Folk Dance Camp in California a number of times, but I'd missed it in 2013 so was delighted to attend the second week of the 2014 version: July 27 to August 2. Having written about this very busy and well-organized camp (2014 was its 67th year) twice before for the *Folk Dancer* – in depth, in the October 2011 issue – I'll aim for brevity in the present review.

A total of 48 dances – 32 non-partner and 16 partner – were taught. No rational person could try to learn all those dances or go to all the classes (usually, seven a day). As Stockton was also serving as my vacation, I took it easy and went to three classes a day: International (Balkan, really); contras; and either the singing class or the Dances for All Ages class. At the evening review sessions called “Once Over Lightly,” I had a chance to see what all the faculty had taught that day.

The nine teachers presented dances from 13 countries or ethnic regions. George and Irina Arabagi taught Ukrainian and Moldavian; Bata Marčetić did Serbian; Roberto Bagnoli taught International; Ercüment Kılıç did Turkish and Azerbaijani (and an unacknowledged Kurdish) dance; Ziva Emtiyaz presented belly dances; Susan Petrick called contras and squares (Erik Hoffman had done this for first week); and Jitka Bonušová presented dances from



Photo: Mike Giusto.

Susan Petrick leads a contra class.

the Czech Republic. Jan Pumpř had been scheduled to be Jitka's partner for both weeks of camp, but he'd injured his ankle during first week so Jitka taught on her own during second week. And this year brought two dance forms new to camp: Salsa Rueda and Hip Hop, presented by the engaging Cesar Garfiaz. (Stockton is attempting to attract younger blood; hence the inclusion of salsa, hip hop and belly dance.

I see by the photos on the website that the first week of camp, whose attendance is always larger than second week's, attracted a lot of young people, including a large contingent from Brigham Young University in Utah.) All the teachers were excellent. I was very impressed with the personalities of the teachers new to me: Jitka, Susan, Cesar and Ziva.

Live music was provided by Susan Worland and the band she'd assembled for camp: Rumen Shopov, Evan Stuart, Hristo Mollov and Vladimir Mollov.

The dances I brought back to teach at home had multiple origins – not just classes but parties –and included Albanian, Czech, contras and mixers, and even French and Romanian. The last two were not among the official “48” total above, but Roberto

December 2014



Photo: Dick Rawson.

Devin Kılıç and her father, Ercüment, lead a dance to music sung by her mother, Melda, at a party. Third in line is Ziva Emtiyaz; Bata Marčetić is fourth; Lee Otterholt is sixth.

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Bagnoli was kind enough to do some extracurricular teaching because I loved the music so much.

What was the weather like? Very, very hot – much more so than the last time I'd been to Stockton – but it was a dry heat, at least. Fortunately, all the facilities were air-conditioned. California being officially in a state of drought, we were enjoined to be mindful of water usage, but there was no rationing in effect.

Apart from Bata Marčetić (who was his usual highly energetic self), I was the sole Canadian in attendance at second week. However, a near neighbour was present in the form of someone from Buffalo whose acquaintance I was pleased to make. Somehow, I managed to make an impression on the campers who didn't already know me, because towards the end of the week a woman came up to me and asked if I was "the one from Canada." (Her query might have been because of costumes; see the picture captions. And I brought two costumes to wear, not donate: Bulgarian and Kurdish.)

The faculty list for 2015 isn't complete but will include Sonia Dion and Christian Florescu for Romanian, Željko Jergan for Croatian, Genç Kastrati for Albanian (he was a teacher and performer on Judy Bourke's 2013 Albanian tour, which she wrote about in the June 2014 *Folk Dancer*), Cesar Garfiaz for Salsa Rueda and Hip Hop, and Nils Fredland for contras and squares. Live music will be by Miamon Miller and Friends. The camp website is at folkdancecamp.org.



Jitka Bonušová rushes to embrace the most recent bidder during the very competitive auction for the Slovak costume she's wearing (donated by me). Who knew Jitka could be such a ham?

Folk Dancer



Julie East and Roberto Bagnoli pose in the headgear they'd worn for the Funky Hat Kolo on Wednesday night. Julie was my across-the-hall dorm neighbour (and an old friend) and had modelled one of my Black Sea costumes for the auction earlier that day. (In all, I donated four costumes to camp, to benefit the scholarship fund.)

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Mainewoods August 17-23, 2014

by Mirdza Jaunzemis

This seems to be a habit now - going to Mainewoods for a week! Four of us from Hamilton/Etobicoke (Helga Hyde, Lynda Vuurman, Anita Millman and myself) drove down to Mainewoods for a week of dancing with Erica Goldman (Israeli), Yves Moreau (Bulgarian) and France Bourque-Moreau (French-Canadian). In total there were 11 Canadians, including Yves and France. One Canadian that was sorely missed was Sandy Starkman, but we tried our best to carry on. An attempt was made to duplicate "Seconds are available!" but it wasn't quite the same. Also, George Fogg, who had become a fixture at the camp was absent due to ill health. However, members of the Board of Directors worked very hard along with their usual duties: Patricia Williams and Richard Brown taught some English Country and Scottish Country dances and Riki Adivi helped with the novice dancers.

The food as usual was excellent, and the cook, Wesley Cook, did a fantastic job - he's also a musician and entertained us at the talent show. Riki and Stav Adivi contributed a great deal to the food preparation, as did Walter Zagorski, who was in charge of kitchen operations in addition to other duties as a member of the Board.

Erica's dances were very lively and intricate, with great music. Yves had a good repertoire of new Bulgarian dances, also one from Serbia (great fun!) and we enjoyed participating in many of the dances he had taught in previous sessions during the evening request dancing programs. France is of Acadian descent, and taught us about the history of



Photo: Anita Millman.

Happy Hour on Bulgarian Day

the Acadians, as well as many Acadian dances, but also court dances that the Quebecois do that were originally danced at court in France. She also threw in some international dances: from Japan, Surinam, Spain, and Taiwan.

Every night was party night and, for a change, our first day at camp was Brazil Day (not Hawaiian Day) so we danced many of Lucia Cordeiro's dances from last year. Then there was Bulgarian Day, French-Canadian Day and finally Israeli day. Each evening the supper reflected the culture of that day. The binge night saw 14 survivors, who danced until 3:10 a.m.

The auction Thursday afternoon brought in \$1951.00 for the scholarship fund - well done!

After the talent show on Friday afternoon, we had a delicious smorgasbord and more dancing. The final dance was the Kanonwalzer, after which we said our good-byes.

It was an excellent week of dance, friendship and great times. As Ping Chun said: "Hora Back next year!"

Some of the Canadians: (back) Thelma Feldman, Mirdza Jaunzemis, Lynda Vuurman, Anita Millman; (front) Riki Adivi, Helga Hyde, Walter Zagorski, Katherine Mazurek.



Photo: Reggie Osborne.

An Evening with Yiannis Konstantinou

by Naomi Fromstein



in Lerin (Florina) located in northwest Greece. He explained that young people now move to the cities (or to other countries) but he shared fond memories of how extended families used to live together when he was a child. It must have been fun to have so many built-in playmates - siblings and cousins - available whenever you wanted to play (or dance). When Yiannis asked Olga

Sandolowich who the best dancer in Florina was, Olga quipped, "Your father!"

Tuesday September 30th – the last night of September. We haven't changed the clocks yet, but tomorrow, October 1st, is, to me, an early harbinger of the snow that will be flying before too long. So it was a pleasure to spend the warm evening attending a workshop with Yiannis Konstantinou, an internationally recognized teacher and researcher of Aegean Macedonian traditional dance. Yiannis is the current president of the highly respected dance association, Lygkistes, which has performed extensively throughout Europe including at the prestigious Llangollen International Dance Competition where the group finished in second place out of 120 competitors.

Yiannis taught seven dances from west and central Macedonia to the 35 dancers in attendance at the Toronto workshop: Sirtos, Baintouskino, Olimpia, Karatzova, Sofka, Tsourapia and Poustseno.

The windows had to be opened at the Ralph Thornton Centre, as we quickly heated up the room. Our feet and our brains were challenged as we learned all the dances in less than 90 minutes. Besides teaching the rhythmic, mind-stretching dances, Yiannis shared with us anecdotes about village life

Yiannis has been dancing from childhood alongside his family and friends. He demonstrated to us that in a dance line or circle you would be beside your wife or husband, mother or father, brother or sister or other relative. He showed us how to hold the hand of those on either side, and he explained that you get energy and strength from those dancing beside you, which he demonstrated as one of his students who accompanied him led some of the dances. As we left the room the enthusiasm and energy in the air made it clear that it had been a great workshop!

Special thanks to Terri Taggart and IFDC for organizing the workshop.



Photos: Leon Balaban



The Grapevine

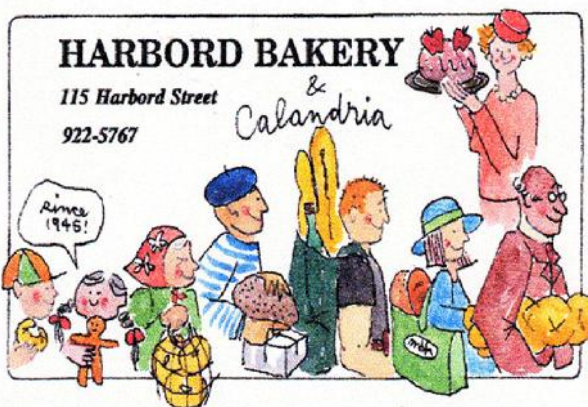
Marylyn Peringer delivered the annual lecture of the Malta National Archives in November. The subject of her address was *Archives, Storytelling and Memory*".

Good wishes are extended to Helen Barron, following surgery in October. Toronto folk dancer Nancy Leslie recalls a bit of history about Ed Thompson and Helen, a long-time folk dancing couple. She remembers Ed and his mother coming to Ernie Krehm's group at the University Settlement. Ed filled in the background to this. He began dancing with Al Gladstone's group at the North Toronto "Y". His father had been a dancer in the 1930's with the legendary John Madsen's Danish folk dance group. In this group he met his future wife who was the piano accompanist. Because of health reasons, Ed's father could not continue dancing, but his mother wanted to try it again and so she accompanied Ed to the Settlement. Ed met Helen at work. When she expressed an interest in dancing, he invited her to Al's one Friday in February 1973 and they have been dancing together ever since.

Carol Sant has left Toronto for Aberfoyle. After getting settled in her new house she will be looking for new opportunities to dance and teach yoga.

Folk dancers continue to travel to other climes. Rachel Gottesman flew to Vietnam in late October, to spend a month sightseeing and bird watching; Mirdza Jaunzemis spent two weeks on a bus tour throughout Portugal in October. She spent one night in the Azores and looks forward to returning there; Mary and John Triantafillou spent two week in Cuba at the end of August.

Olga Sandolowich made a surprise visit to Japan in October to join the celebrations for Atanas Kolarovski's 88th birthday. To mark the occasion, over 200 Japanese folk dancers danced 88 Macedonian dances he has taught them over the years. Helen Kirkby also attended as she was visiting her son and daughter-in-law who live in Japan. Another attendee from Toronto was Jane



Aronovitch who was touring Japan with folk dancers from Sacramento, California.

Brazilian folk dance teacher Lucia Cordeiro was also in Japan around the same time, though not to attend Atanas' birthday celebration. She taught Brazilian Circle Dance on a tour of six cities, and also attended the UNESCO 38th World Congress on Dance Research in Tokyo, where she delivered a lecture and demonstration. Her return trip took her through Pearson Airport and Sandy Starkman, Riki Adivi and Bev Sidney had the pleasure of spending a couple of hours catching up with the travel-weary (but still lively) Lucia.



Riki Adivi, Sandy Starkman, Lucia Cordeiro, Bev Sidney

Photo: Dave, our helpful server.

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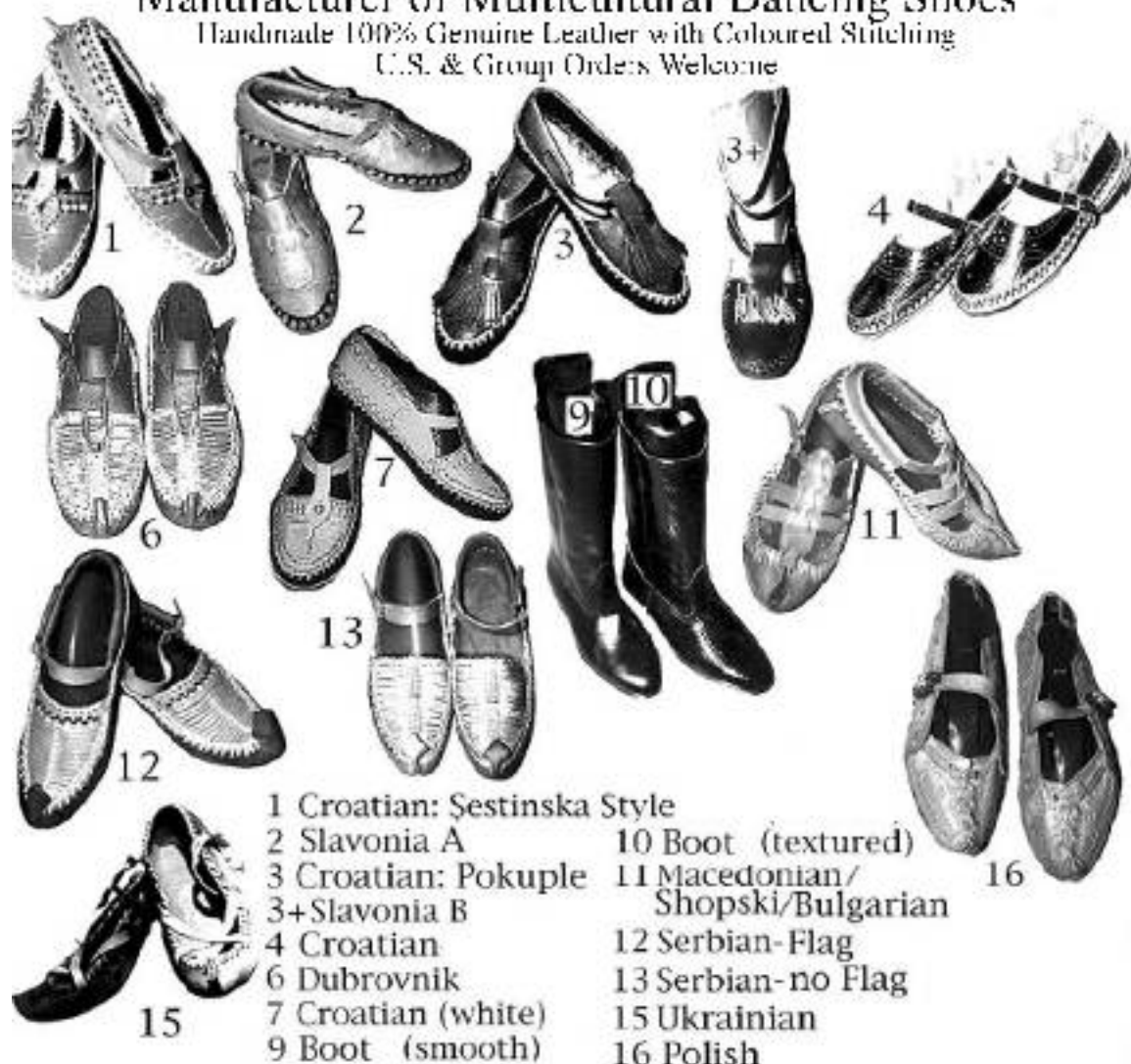
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