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for local information and links to other
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www.ofda.ca

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Ontario Folk Dance Association (OFDA) is a non-profit organization. Established in 1969, incorporated in 1986, the OFDA's aim is to promote folk arts and particularly folk dancing of many cultures.

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Cover Image: Colombian exchange students joined Ontario Folk Dance Camp for a while on Sunday evening. Photo by Allen Katz. See article on p. 12.

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FOR DANCE CLASSES/GROUPS INFO (See www.ofda.ca/groups.html)
FOR MEMBERSHIP INFORMATION (See www.ofda.ca/membership.html)

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[RETURN TO OFDA WEBSITE.](http://www.ofda.ca)

An Abundance of Good

by Dorothy Archer

Gathering material can be a nightmare for an editor but not this time. Not now anyway, and we'll let the future take care of itself because I know you are all dying to submit an article. There was so much material this time that some items were moved to the website, some moved to the December issue, and one article is "to be continued." So now you know that after you have read this issue, you can look forward to a wealth of reading material in December.

But don't think this means you can sit idly by because there are five issues coming up in 2016. So please send your accounts of trips, camps and other events, references to articles in other publications, and anything else of interest.

Mirdza Jaunzemis' account of visiting Portugal is most interesting. Not only will the reader learn the geography of Portugal and places of interest, but also Mirdza includes many anecdotes about the history. Because we wanted to include photos, this article has been split and will continue in December. There has been plenty of activity the last few months and these are reported upon: Rikudiyah, Waterloo Camp, a Regency Ball at Hamilton Folk Dance Group, and Riki Adivi's 50th birthday celebration. This is a memorable year for Rikudiyah because it is the last that Teme Kernerman will direct after 45 years of valuable contribution.

Nancy Nies takes us to Mexico in Bakersfield, as always an entertaining and informative piece. Ruth Ostrower has written a background piece on the OFDA cookbooks and submitted a recipe with her own notes. Of further interest, is a reprint about the czárdás. And just in case you haven't played crokinole, here is a photo. This is the back of the board but the front is marked and has little pegs sticking up. The player must flick discs to the centre. It's many years since I played so for further details consult Fred Slater.



Justin Slater modelling the back of his crokinole board.

Photo: Fred Slater.

Don't miss The Grapevine (or maybe you read it first). People do have diverse and interesting lives. I've been buying raffle tickets and filling out coupons since Janis Smith told me of her good luck, but to no avail. I'm pleased to report that you will have seen – or soon will see – those who were on the disabled list.

The note below was sent by Irene Haltrecht, who fractured several vertebrae in her neck in late spring.

*To all of OFDA members,
I am overwhelmed by the kind
wishes from you all! They make
me want to get back to dancing
even sooner. Thanks so much,*

Irene Haltrecht

The OFDA wishes to thank Carl Toushan, Heidi Williams and Devorah Galper, for their recent and generous donations.

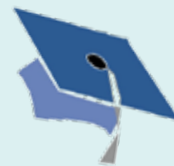
The OFDA was also happy to receive donations from the Prosserman Monday night Israeli group, as well as from Thelma Feldman. These were gifts in Riki Adivi's name, in celebration of her 50th Birthday.

VIDEOS WORTH WATCHING

Watch this when completely sober:
Russian Line Dancing sent to us by Ruth Budd. <http://safeshare.tv/w/LxQvcdsoYs>

Matsuri Toronto Japanese Summer Festival 2015 filmed by Leon Balaban:
http://www.youtube.com/attribution_link?a=sksEAJu1cXs&u=/watch%3Fv%3DI6n6kLiHB2s%26feature%3Dem-subs_digest

We are pleased to announce that Dale Hyde was the 2015 OTEA SCHOLARSHIP recipient. He attended the Society of International Folk Dance summer school in Wales and his report will be featured in the December magazine.



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[Link to Anna Todorovich' website.](#)

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¡Folklórico en Bakersfield!

by Nancy Nies

In April 2015, just ten minutes from home, Paul and I were treated to an evening of vibrant colour, lively music, and impressive dancing at the 29th annual spring performance of Mexican dance hosted by the local Grupo Folklórico Escuelas Unidas. Seven colourfully costumed folklórico dance groups—about 100 dancers in all—performed nearly 40 dances from ten different Mexican states.



Folklórico dancers from Guadalajara, Jalisco, Mexico, perform in Bakersfield in 2013.

The host group—children and adults—presented dances from Baja California Sur (with origins in the European polka and schottische) and Tabasco (showing African influences). A children's group from Mt. Vernon Elementary School

performed European-influenced dances from Jalisco. The Grupo Folklórico Corazón de St. Augustine Church, from nearby Lamont, danced to Caribbean rhythms (a blend of Spanish, African and indigenous influences), representing Veracruz.

The Ballet Folklórico Mi Tierra de Bakersfield showed the European ballroom dances popular among the upper classes in Mexico City during the Porfiriato period (1876-1910). México Tiahui, a group from California State University Bakersfield, performed dances (with Spanish, Afro-Cuban, and Chilean origins) from Sinaloa. The group Teocalli, from Fresno—100 miles away—did European-influenced dances from Nuevo León and Chihuahua, and Spanish-influenced ones from Campeche.

The special guests, who performed half the evening's dances, were the dozen extremely talented dancers of the Grupo Folklórico Decanos de la Danza, who had flown in from Nayarit, Mexico, for the occasion. Owing to Nayarit's location on the Pacific Coast, its music and dance show the influences of Europe, Asia, Africa, and Oceania. One awe-inspiring moment involved no music at all—just the rapid, flamenco-like heel-stomping of the men performing *zapateados*!



Children take part in the spring performance of the Grupo Folklórico Escuelas Unidas in 2014.

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6. Croatian - Pokuple (black) (CRO MOD 3)
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Rikudiyah: Children Celebrate Israel through Dance and Music

by Doris Strub Epstein

Photos: Doris Strub Epstein



April 21, 2015 — Celebrating Israel's 67th birthday and the 45th year of Rikudiyah, the annual children's dance festival, hundreds of children from day schools in Toronto and Hamilton, danced to Israel's most beloved music. It was the happy climax of months of preparation and the mood in the large gym at the Schwartz/Reisman Centre (SRC) was joyful and celebratory.

The audience filled the bleachers. They clapped and cheered to the music as the children dressed in blue and white, marched onto the floor and took their places. Each school wore its own distinctive coloured neckerchief.

Over the years, Rikudiyah has grown to become an important community and cultural event, bringing Jewish children closer to their culture and heritage, "connecting them to Israel and to our people's soul," says Director and founder, Teme Kernerman.

All the groups danced in unison. The format is non-competitive. Everyone dances together- there are no stars and no pressure to be the best. "Rikudiyah demonstrates the vibrancy of Jewish life and the continuum of Jewish life," said Andrew Levy, Executive director of the SRC in his introduction.

Kan Bait, (Here is My Home), Kachol V'Lavan (Blue and White), Eretz Hazabar (The Land of the Prickly Pear) ... They danced in circles, in lines, in partners - tricky choreography, that they mastered in the months leading up to Rikudiyah.

The Dor I'Dor group, grade two children and their parents, danced to Sameach, a medley of Happy songs, choreographed for them by Ronit



Eizenman and Ronit Weinreich, who are also the artistic directors of Rikudiyah. The mothers and fathers in their black T-shirts and pants, contrasted dramatically with the spring pastel florals of the children as they swung and twirled around the floor.

This year marked two new children's Israeli performing groups: the brand new J School of Israeli Dance, choreographed by Natalia Markman and Marcella Stark; and the Bialik Dance Group choreographed by Brianne Buckman-Kalechstein.

Hora T.O, a performance troupe for teens at the J School of Israeli Dance, danced to a medley of classic Israeli songs by Ilanit. They were choreographed and directed by Ronit Eizenman and Ronit Weinreich.

Performing also was, The Nirkoda Israel Dancers, the adult performing group who are a fixture at Rikudiyah and can always be depended on to impart the essence of the spirit of Israel. They paid tribute to composer Arik Einstein who died last year.

The final two dances, Hora, Israel's national dance, sung by Avi Toledano, and Chai, a song rejoicing in life, were an exhuberant and meaningful finale to the dance festival.

Later, Teme Kernerman, who is stepping down as Director of Rikudiyah, was honoured by the SRC for her 45 years of Rikudiyah and her enormous contribution to the community. She brought Israeli dance and culture to both children and adults, teaching, bringing master teachers from Israel for workshops and being available as a gold-mine resource for countless individuals and organizations. She also created a group called Move N'Mingle for physically and mentally challenged adults.

"I am stepping down as Director but I will still always be involved in Rikudiyah," she said later in a phone interview. "This is a program that is dear to my heart, that I created and believe in and want to see continue for future generations. Thousands of children have connected through music and dance with their Jewish heritage and with Israel. I am convinced this experience will reverberate into their future."



Teme Kernerman's 45th year as Director.



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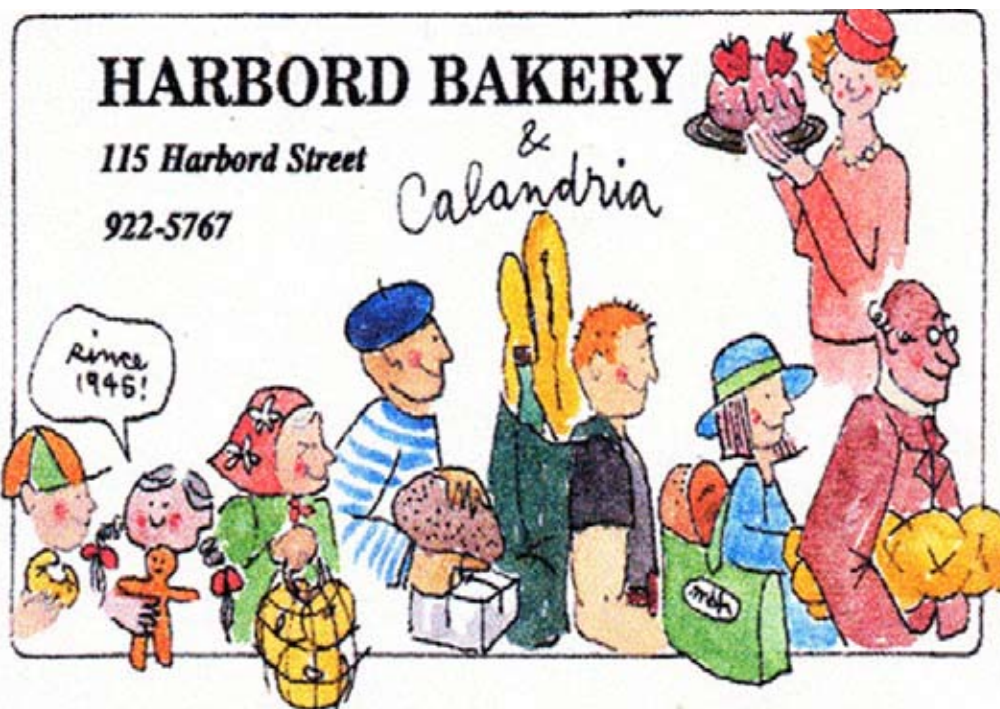
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[Link to Harbord Bakery's website.](#)

Waterloo Dance Camp: a Personal Letter

by Stefania Miller

Dear Sandy,

Thank you so much for another memorable camp. It was good to dance with so many friends that we only see at your camp. The teachers were excellent, and it was a nice contrast to have Roberto Bagnoli teaching international, and Tony Parkes leading us in contras. While Dale Hyde will be reviewing some of Tony's dances this Friday in our Hamilton group, I am concentrating on Roberto's dances. I especially loved the beautiful mazurka/waltz, Dansje Voor Elsche, and the wild Mauder Kum Dal. Of the ten dances that he taught, I will try to keep at least eight if not all of them in our group's repertoire. A good reward for an intense but enjoyable weekend of dancing.

You were very gracious and wise to invite the very young students from Colombia to join us on Sunday night. They were delightful (and so polite) in joining us on the dance floor for a brief period. Aside from the "hook" dance that you called, Ping Chun's game set to Russian music was a great hit with the young children as well as the somewhat older participants at the camp. Marko, the group director, sent a video to the parents of the children in Colombia, and they were delighted. I can see the images, "This is what Canadians do for a good time!" Marko also indicated that their session with the OFDC participants was the highlight of their one month tour in Canada. It was also a highlight of my many years of attending camps at Waterloo.

Thank you to your hard-working committee members for organizing another well-run and exciting camp. Count me in for the 2016 camp. I also hope that next year, Halina and Rick Adamczyk as well as Joan Tressel will be well enough to attend.

Thank you again.



Waterloo Dance Camp – a Personal Review

by Maya Trost

It seems that the *Folk Dancer Online* editor had arranged for a camp reviewer, however, the reviewer cancelled her plans to attend camp. So, when I offered to write a personal 'review' of the Ontario Folk Dance Camp, my offer was heartily accepted.

As most of you know, I now live in Vancouver, B.C. My husband and I needed to come back to Ontario, and I decided to make sure that our visit coincided with the dates of the Ontario Folk Dance Camp. Although good teachers and fun dances are very, very important, for me coming to camp is much more than just about the dancing. I would go as far as to say that the social interactions at camp are possibly of greater importance than who the teachers are or what dances they teach.

This year my camp experience was to be different than in prior years. For the first time, I had not requested a syllabus. Since I only do Israeli dancing now, I didn't care whether I learned any new international dances or remembered what was being taught. Realistically, the chances of me ever again dancing any of these new dances are pretty slim. Thus, I came just to have fun – live for the moment – what a refreshing approach!

The two teachers this year were Roberto Bagnoli, teaching international folk dances, and Tony Parkes, teaching contras and squares. Both were very good teachers, and very nice people, to boot.

Roberto taught approximately 10 dances. He did a good job of selecting a wide variety of countries, tempos and levels of difficulty. Some were easy and sedate, just perfect for those of us with some degree of physical challenges; others were more compli-



Roberto Bagnoli dancing with Devianee Caussy.

cated, requiring a higher level of energy. The countries represented by all the international dances were Romania, Israel, Germany, Italy, Netherlands, Greece, Albania, Hungary and Bulgaria. Not bad for a weekend trip.

Tony taught and led us through twelve to fifteen contras and squares, including five of the almost 200-year-old Lancers patterns. As I sat and watched some of the patterns being executed on the floor, I was inspired by the mathematical mind that had at some point come up with these patterns. Some of the dances were very prim and proper English dances with their stately two-handed turns; others were somewhat more rowdy American dances with calling like "swing your honey". We did dances with names like Happily Ever After, Hof-Brau Square and Waltz Country Dance. It was all great fun, made more so by the fact that I was not trying to commit anything to long-term memory.



Tony Parkes.

Photos: Bev Sidney.



Mixing it up with welcomed young guests.

us in Jiffy Mixer, and then all of us followed Ping Chun in a goofy game, which consisted of doing faster and faster hand motions (some of them pretty silly), to an equally silly Russian song. I was trying to understand the lyrics; caught a few words, but nothing that made any sense. I then asked our token Russian participant, Ludmila, what the lyrics were all about. She just told me that they were bizarre.

These youngsters really enjoyed themselves, with one of them enthusiastically exclaiming "This is cool!" As we got on with our camp dance reviews, the Colombian teacher thanked us profusely, and said that this was undoubtedly the highlight of their visit to Canada. He had also filmed the kids dancing in both the mixer and the goofy Russian song/game, and sent the video to the parents back in Colombia. He got an instant response from one of the parents, expressing how happy they were to receive this.

As an added bonus, we had unexpected visitors join our evening party on Sunday night. This sort of thing happens from time to time (a campus policewoman one year, a group of university students another year), as the camp is such a welcoming entity. This time our visitors consisted of approximately twenty Colombian children, aged ten to fifteen (more or less). They were on a month-long exchange at some of the Waterloo schools, and being boarded at the University of Waterloo. Sandy invited them to join us for the evening party, which they happily accepted.

After watching us do a couple of our more commonly known folk dances, they participated with



Ping leading a goofy-fun party game set to Russian music.



It also was nice to see a family with two girls, aged seven and nine, attending camp for one day. This family dances in Riki Adivi's Richmond Hill class. The nine-year-old (whose name is Maya) danced every dance while at camp on Saturday, and according to Riki, knows every dance that Riki has ever taught them.

In summary, the 2015 Ontario Folk Dance Camp was a great success. The food and the weather were great. The teachers were very good and the dances were enjoyable. The warm, friendly atmosphere and added surprises just topped it all for us. Thank you camp committee, headed by Sandy Starkman!

A Regency Ball In Hamilton

by Helga Hyde

Photo: Bonnie Kinder.



Tom Leighton, Stephen Fuller and Dale Hyde.

Another grand time was had at the Regency Ball held at the Hamilton International Folk Dance Group on March 27th. Dale Hyde was the caller and music was provided by Stephen Fuller on the violin and Tom Leighton on the keyboard and accordion. The dances called ranged from 1760 to 1815.

Dale continues to collect and interpret dances from the Regency period of Britain and North American colonies which were danced in the 18th and 19th century. Some of this material is from manuscripts and music copy books found in Canada and the U.S.A.

The live music and most attendees in period dress definitely added to the atmosphere of the evening. We were especially pleased that members of the local English Country dancing classes and other folk dancers from Toronto joined us for this special evening.

OFDA AGM & Camp Review Café May 30, 2015

More photos can be viewed on the website: www.ofda.ca/photos.html

Photos: Bev Sidney.



Shirley Kossowski and Gilda Akler-Sefton on door duty.



Karen Bennett reviewing Valle Shqiptare, dance taught by Roberto Bagnoli.



OFDA AGM Snapshot

The following details are taken from the 2014-15 Year-End Financial Report, prepared by Treasurer Janis Smith for the Annual General Meeting.

ASSETS	2015	2014
Total Assets	<u>\$25,400.86</u>	<u>\$25,698.16</u>
Includes..... Current	\$12,709.66	\$13,505.79
Fixed	\$ 2,059.59	\$ 1,662.11
In Trust for OTEA	\$10,631.91	\$10,530.26
REVENUE		
Total Revenue, excluding Events	<u>\$6,724.83</u>	<u>\$ 5,478.16</u>
Includes..... Membership	\$4,811.32	\$ 4,485.12
Advertising	\$ 791.74	\$ 756.09
Donations	\$1,000.00	\$ 75.00
EXPENSES		
Total Expenses, excluding Events	<u>\$3,203.04</u>	<u>\$ 4,244.94</u>
Includes..... Magazine - Printing	\$1,187.38	\$ 1,446.05
- Postage	\$ 840.90	\$ 1,082.01
EVENTS		
East Indian Café (-\$101.61), Martin Koenig Workshop (\$0.18), AGM (-\$283.30), Dancing in the Park: Toronto (-\$325), Hamilton (-\$200), Richmond Hill (-\$150), 45th Anniversary Party (-\$2721.03), Israeli Café (-\$178.06), New Year's Party (\$127.84), Step Dance Café (-\$262.07)		
OTEA Scholarship Awarded	\$ --	\$ --
Excess of Revenue over Expenses after events	-\$398.95	-\$1,608.30

Summary from Treasurer, Janis Smith

To this date both membership and advertising revenue have been consistent with past years. It is not yet apparent what effect the changes related to online publication of the magazine will have to OFDA financially. Therefore, no recommendations will be made until at least one full year can be reviewed.

Summary from Membership Chair, Mirdza Jaunzemis

June 2014: Canada – 213 USA – 36 Overseas – 3 Total: 252
 June 2015: Canada – 213 USA – 30 Overseas – 3 Total: 246

Elected Executive for the 2015-16 year

Steering Committee: Riki Adivi, Bev Sidney, Helen Winkler
Members-at-Large: Gilda Akler-Sefton, Judith Cohen, Mirdza Jaunzemis, Roz Katz, Adam Kossowski, Shirley Kossowski, Gary McIntosh, Marylyn Peringer, Janis Smith, Mary Triantafillou and Paula Tsatsanis

It Was a Party!

by Dorothy Archer

Riki Adivi sent out an invitation to the folk dance community and other friends to join her in celebrating her 50th birthday. So on June 20th, over 100 people gathered at the Oak Ridges Community Centre in Richmond Hill including her parents and friends from Israel, work colleagues and folk dancers from the U.S.A.

A workshop of international folk dances was held in the afternoon in a room with a view of Lake Wilcox. The festivities then moved to a sumptuous buffet dinner with homemade wine and two cakes for the occasion. Young and old joined in the dancing which followed.

Thank you, Riki, for asking us to help you celebrate – it was a joyous time.



Photos: Allen Katz and Bev Sidney.

More photos can be viewed on the website: www.ofda.ca/photos.html

The Czárdás

by Andrew Lipchak

Thanks to Ruth Budd who received the following from Andrew Lipchak and forwarded it to us. It is reprinted here with permission from Mr. Lipchak.

The *czárdás* (pronounced “chárdash”) is the national dance of Hungary and is also part of the folk culture of many Eastern European countries. When young and fleet-of-foot, I learned to dance the *czárdás* at Carpatho-Rusyn weddings. When Susan and I were planning our own wedding, more than 41 years ago, we looked for musicians who could play the *czárdás*.

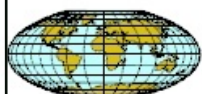
The *czárdás* is an exhilarating couple dance consisting of alternating slow and fast segments. There is lots of whirling, twirling, arm waving and boot slapping. You can watch two couples dancing a *czárdás* at an informal party at: <https://www.youtube.com/watch?v=3TmX0H5BL44>. More elaborate versions are performed by folk dance ensembles and *czárdás* rhythms have been incorporated into compositions by Tchaikovsky, Brahms, Johann Strauss and others. *Czárdás* music – there are thousands of songs – was popularized by Romani musical ensembles playing in cafés and on recordings.

Dancing the *czárdás* at a Slavic or Hungarian wedding is traditional but can cost money and land you in trouble. Before I moved to Toronto, I was the best man at a Rusyn wedding here. It is a custom for the reception to conclude with a *czárdás* danced by the bride with wedding guests. A line or circle forms and each guest puts a gift of money into a basket or plate and then dances a few slow parting measures with the bride. The last one to dance with her is her new husband who then picks her up and whisks her away. Well, that’s what is supposed to happen. At this wedding, the groom leaned over at the head table and told me he was going to pick his bride up at the end of the dance. Since he was more than tipsy and because the bride was bigger than he was, I strongly advised against it. The inevitable happened. At the end of the *czárdás* and red in the face, he lifted her and started for the door, his feet got caught in the bride train, he stumbled and the couple fell forward, sprawling on the floor. I always think of this incident when I drive past the church on Shaw Street. I remember leaving Susan upright at the end of our dance.

I have adapted an arrangement that combines traditional and contemporary musical styles but is predominantly Romani in flavour. Aside from a guitar, I have added two cimbaloms, a kind of hammered dulcimer common in Romani ensembles. The result is at: <https://soundcloud.com/andy-lipchak/>. May I have this dance?

[Link to Jim Gold's website.](#)

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D-day Landing Beaches, Mont St. Michel, Quimper, Nantes,
Blois, Chambord, Orleans, Chartres, Palace of Versailles

POLAND! September 4-17: Led by Richard Schmidt

Kraków, Zakopane, Łódź, Toruń, Gdańsk, Olsztyn, Warsaw

GREECE! October 8-21: Jim Gold and Lee Otterholt

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Folk Dance Cookbooks

by Ruth Ostrower

As a result of the mention in the June *Folk Dancer Online*, I took a walk down memory lane through the two volumes of the Ontario Folk Dancer Cookbooks. Compiled by Walter Bye, they contained submissions from 69 people (Volume 1) and 125 people (Volume 2). They came from folk dancers, near and far (some who used to be near and are now far – like Nicky Violette who is now based in BC), from teachers like Vyts Beliajus and Ada Dziewanowska (I know it's bad for you, but her recipe for Liver with Onions and Apples¹ is really good) and Ralph Page. Members sent in recipes, mothers of folk dancers sent in recipes and members sent in their mother's recipes. There are great suggestions from Karen Kingston who, along with Frannie Miller, used to be our folk dance camp snack provider and from Christine Chattin, who rules the camp kitchen today. There are also recipes from Henry Lash, who I believe used to run the Maine Camp kitchen (all the meals, plus snacks). Sadly, too many names are of people who are no longer with us. The good news is that they live on through the memories created in the kitchen.



Walter included a couple of great quotes in Volume 2: “You can’t expect a person to dance before he’s eaten.” (Sholom Aleichem) and “Taking food and drink is a great enjoyment for healthy people, and those who do not enjoy eating seldom have much capacity for enjoyment or usefulness of any sort.” (Charles W. Eliot.)

So eat, dance and enjoy.

¹ [Editor’s note] This recipe is in Volume 2 under Watrobka z Cebulka i JabŁkami and will be included in a future issue.



While noting that she’s made a few modifications to the originals, Ruth sent a couple of recipes that have made their way into her regular collection. We’re printing the first here, and the second (Trifle) will appear in an upcoming magazine...Ed.

Spinach Dip – source Myra Leeds (Volume 2) Serves 20 – 30

- 1 pkg. Knorr Swiss vegetable soup mix
- 1 – 10 oz pkg. frozen chopped spinach (300 gm)
- 1 medium onion
- 1 cup yogurt or sour cream
- $\frac{3}{4}$ cup mayonnaise
- 1 – 14 oz tin water chestnuts
- 1 round black Russian bread (1 lb)

Drain spinach and water chestnuts well.

Chop onion and water chestnuts well.

Mix all ingredients, except bread, in a bowl with spoon.

Cut bread so that just the top comes off. Tear out inside of bread into small pieces. Fill cavity of bread with dip and use bread pieces or vegetables as dippers. Refrigerate until time to serve.

Personally, I skip the onions and water chestnuts. I also keep the dip in the fridge until just before serving and then fill the bread. Some people refer to this recipe as 'Volcano Bread', the idea that the dip should be erupting out of the bread.



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A Bus Tour Of Portugal – Part 1

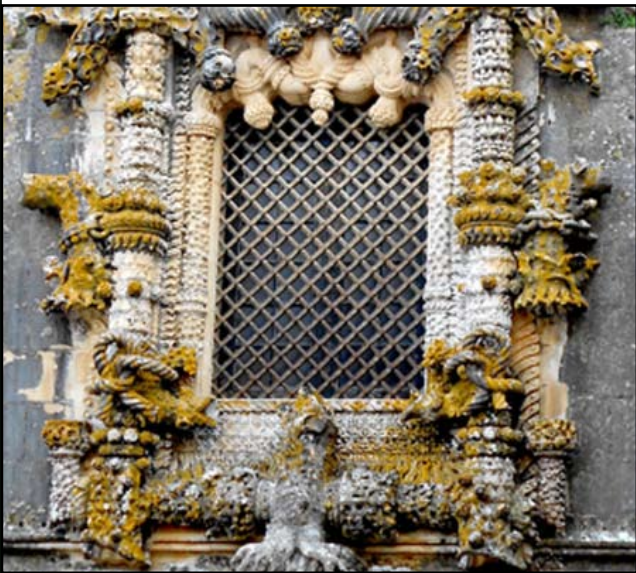
by Mirdza Jaunzemis

In October 2014 I went on a Globus bus tour of Portugal with my friend Shelagh Beattie. Portugal is the oldest founded country in Europe, dating from 1136, and takes up 15 percent of the Iberian Peninsula with 832 kilometers of Atlantic coastline. The Portuguese are very proud of their history of voyages and discoveries around the globe. More than half of the unknown world was discovered by Portuguese voyagers in the 1400s who perfected celestial navigation using the sexton (or sextant) and the astrolabe. Prince Henry the Navigator encouraged these voyages, and his statue can be found in Lisbon as well as London, England and even in several places in the U.S.A. Portuguese is the fifth most spoken language in the world as a result of the travels of the early voyagers and colonizers.



Lisbon: Padrao Descobrimentos (Monument to the Discoverers) near the Tague.

The Arabs or Moors occupied the Iberian peninsula from 711 to about 1212 when they were driven out except in the area of Granada where they remained



Tomar: Convento de Cristo - Manueline Window.

until 1492; their legacy was that of beautiful and symmetrical architecture, and the decorative tiles one can still see on many buildings. This art of *azulejos* is still practised today. Another aspect of architecture promoted and loved by King Manuel I, 1495-1521, was Manueline, decorative motifs on buildings. One can see anchors, ropes, spheres, shells, branches, oak leaves, etc., “souvenirs” brought back by the sailors to decorate buildings built during this time, and still visible on castles and other monumental structures. The Muslims loved symmetry; Manueline architecture is not symmetrical.

We landed in Lisbon a day before the tour began to get a taste of the city. Lisbon is not as “old” as some of the cities in Europe because it had a huge earthquake in 1755 (8-8.5 on the Richter scale), followed by a tsunami. Thirty-meter high waves travelled inland ten minutes after the earthquake, and 60,000 people were killed - half the population of Lisbon at the time. Because of this tragedy, the city needed to be rebuilt, and

the Marquis de Pombal, the ruler at the time, redesigned the streets, making them spacious and well laid-out. His statue can be found on a high hill overlooking the Tagus River. The rooster, or Barcelos cockerel, is a famous symbol in Lisbon. The legend says that back in the middle ages the people of [Barcelos](#), a city in the north of Portugal, were deeply concerned about an unsolved crime. When a stranger from Galicia arrived in town, claiming to be en [route to Santiago de Compostela](#) in Spain, the finger of blame was pointed at him. He, of course, protested his innocence but he was sentenced to death by hanging. In a bid to avoid this fate, he begged to see the judge who had passed the sentence. The judge happened to be eating dinner with some friends when the Galician arrived. The condemned man pointed to a roasted cockerel on the dinner table and declared that “It is as certain that I am innocent as it is certain that this rooster will crow when they hang me.” Needless to say, he was laughed out of the room and dragged off to his fate. The official and his friends decided against eating the bird but they were still taken aback when the cockerel actually stood up and crowed, proving the man’s innocence. Realizing his mistake, the judge rushed to the gallows to try and prevent the innocent man from being hanged. By the time he arrived, however, the Galician was dangling from a rope. Luckily, the knot had been badly tied, saving the man’s life. The judge ordered him to be cut down immediately and freed. One can buy many versions of this cockerel in souvenir shops: wine stoppers, fridge magnets, decorative tiles, etc.

On our tour of Lisbon we visited Alfama¹, the oldest part of the city near the Tagus River, containing very narrow cobblestoned “streets”, many were not wide enough for a car to pass - one was as wide as a person standing in it with arms outstretched. Also on the river was a lovely public square, Praça do Comércio, a fitting welcome to this seafaring town. There were two other attractive squares in downtown Lisbon: Rossio and Praça da Figueira. Along the river were two famous monuments: the tower of Belém, built in 1515, sitting in the water, and once part of the Portuguese defense system but now a gateway to Lisbon. It is a UNESCO heritage site. The other is the Padrao dos Descobrimentos (Monument to the Discoveries): it is a monument in the shape of the prow of a ship with Henry the Navigator at the head along with statues of the faithful, the aristocracy and those in search of discoveries.



Lisbon: Alfama - the narrowest street.

¹—Place names starting with “Al” come from the Arabic language.

In this same area one can visit Jerónimos Monastery, also a UNESCO site, which was built in the Manueline style as a thank you to the Virgin Mary for the safe return of Vasco da Gama² from his voyages. It takes up roughly a city block and its architecture is magnificent with two-storied cloisters, high ceilings, huge pillars. The building is so massive that the earthquake and tsunami of 1755 did not destroy it; a few pillars shifted just a few millimeters. Sadly, the monks all drowned.

Lisbon also has a statue of Christ the King near the river. It is 79 metres high and is similar in stance to the one called Christ the Redeemer in Rio de Janeiro, Brazil. We visited the huge castle within old Lisbon on a high hill, Castelo de São Jorge, (Saint George's Castle.) It was originally a heavily fortified medieval Moorish castle, later a Christian royal palace, now a tourist site. There are a lot of steps to climb, but it is worth the effort: from it you get a great view of Lisbon, and of the Tagus River. That night we met our fellow travelers and after supper went to the rooftop bar of our hotel, which had an excellent nighttime view of the castle.



Lisbon: Mirdza in front of the Torre de Belem on the Tagus River.



Central Lisbon - Castelo de Sao Jorge (St. George's Castle).

2—His tomb is inside this cathedral.

Our bus tour began with a visit to Alfama and the riverfront, and then off to Queluz to visit the elegant royal palace north of Lisbon which was built 1747-1786. It contains beautiful works of art, with a Hall of Mirrors modeled on that found in Versailles, and splendid gardens surround it. We then drove to Sintra, west of Queluz, where there are ruins of a Moorish castle on a very high hill. This town was a favourite spot for several famous people, including Lord Byron, and there is a café named after him. There is also a medieval Moorish palace, not very opulent, now a museum. After the expulsion of the Muslims, Portuguese royalty used it, and although it was damaged during the 1755 earthquake, it was repaired and refurbished. Our tour did not allow sufficient time to climb up to the top of the hill to see the ruins of the ancient castle; so one day I have to go back and take a second look. Then we went to Cascais, a fishing village on the Atlantic Ocean, popular with beach-goers. King Carlos frequented this town, thus elevating its status. It is now one of the richest municipalities in Portugal and palatial homes can be seen along the waterfront. Also, there is the Citadela Fort, once a maritime defence, still an imposing structure.

On the way back to Lisbon we passed through Estoril, again with grand homes of the monied city folk, who made this their summer retreat from the heat; it has a good beach and a casino, which was the inspiration for Ian Fleming's *Casino Royale*. The former dictator of Portugal, António Salazar, had his summer home here and built a modern highway to Cascais from Lisbon so he could move quickly.

In the evening we went to a nightclub, Luso, where we had a nice Portuguese supper with entertainment provided by a group of folk dancers. But fado singers were the main event, accompanied by a three-piece string ensemble. Fado originated in Lisbon during the 1800s. The term comes from the Latin *fatum* or fate; its tunes and lyrics are mournful and deal with the sea, the life of the poor, loss, resignation to one's lot in life, and most profoundly, melancholia. There are two types of fado: in Lisbon there is always a solo singer; in Coimbra there are groups singing.

Amália Rodrigues is considered the Queen of Fado because she had a beautiful voice and more importantly she popularized this form of song worldwide. When she died in 1999 the state declared three days of mourning in her honour.



Lisbon: A scene of a Fado singer.

The next day we travelled north. Our first stop was Óbidos, a walled settlement which was given as a wedding present by King Dinis to Queen Isabel in 1282. It has a medieval castle and its well-preserved walls form the perimeter of the village. It is very quaint with narrow cobble-stoned streets and lovely bougainvillea. It has a going-back-in-time feel, but the tourists have discovered it... Then on to Alcobaça to visit the Church of Santa Maria and its attached Cistercian Monastery. It is a UNESCO heritage site and is the largest church in Portugal. It was commissioned to be built in 1147 to commemorate the defeat over the Moors and in 1262 it became a monastery. There is a tragic story associated with this cathedral. In the 14th century King Alfonso married his son and heir, Peter, to Constanza, Princess of Castile. But Peter fell in love with her lady-in-waiting, Inês de Castro, a noblewoman of illegitimate birth, and refused to end his affair with her. After Constanza died in 1345, weeks after giving birth to Fernando, Alfonso banished Inês from court. Peter refused to marry any of the princesses his father presented and his father refused to let him marry Inês so they lived together and had several children. Fearing for the future of his dynasty, Alfonso had Inês decapitated. On learning of this, Peter informed his father that he had secretly married Inês, tracked down two of the murderers and tore out their hearts, and had Inês' body exhumed; he ordered his courtiers to kiss her dead hand as homage to their queen. He then had her buried in the Church of Santa Maria. Upon his death he also was buried there. Their sarcophagi are placed facing each other, so that on Judgment Day when they rise from the dead, they will look into each other's eyes.

We visited Nazaré next – the name is believed to be derived from the Virgin Mary. In the 4th century a monk brought a statue of her to the

local church. It is a picturesque fishing village, now also a resort town, and our vantage point was on very high cliffs overlooking the Atlantic. Many women were out on the square wearing distinctive skirts with many petticoats, and selling fruit and many varieties of nuts.

We went on to Fátima, the place where in 1917 the Virgin Mary appeared to three shepherd children. This site is as famous as Lourdes or Santiago de Compostela.

The Virgin appeared six times, on the 13th of each month, and on her last "visit" in October the heavens darkened and rotated like a fiery ball in the sky. This phenomenon lasted for approximately 10 minutes and about 70,000 people witnessed it. It could be seen 18 km away. Some said that the sun seemed to dance and took



Nazare: Woman in typical costume of the area selling dried fruit and nuts.

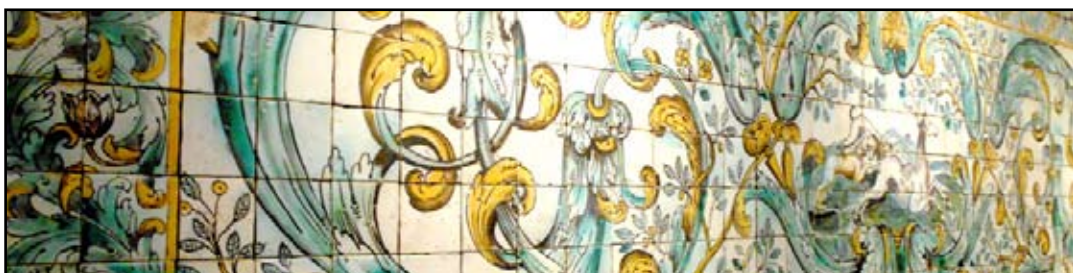
on the colours of the rainbow, and appeared to be coming towards the earth - some thought that this would be the end of the world. Skeptics had other explanations such as sundogs or the effect of staring at the sun too long. The Roman Catholic Church has authenticated this miracle. There is a huge church on the grounds as well as a more modern chapel, and a statue of Pope John Paul II, who visited Fátima twice, giving thanks that his would-be assassin did not kill him (the bullet taken from him has been incorporated into the crown that Fátima wears.) Some believers approach the church walking on their knees.

We spent the night in Tomar, where one can still see a Roman aqueduct in very good repair. Its main claim to fame, however, is the Church and Castle of the Knights Templar, a UNESCO heritage site. Building began in the twelfth century and continued for five more centuries. The town was built inside the walls of the building. The Knights Templar kept the Moors at bay and became very rich. The Templar order was suppressed throughout most of Europe but in Portugal its members and assets were transferred to the Order of Christ which was created in 1319 by King Dinis. Henry the Navigator was Grand Master of the Order of Christ and the castle is decorated in the Manueline style as a result. He used this place as his base to finance the launching of voyages he sponsored.

Our next visit was to Conímbriga where we saw the oldest and best preserved ruins of a Roman town, dating back 2000 years, and now considered a National Monument. But archeologists have found that the earliest layers go back to the ninth century B.C, and only about 10 percent of the site has been excavated. One can see lovely mosaics on floors, fountains, baths, pillars, and there is a small museum near the site.

From there we went to Coimbra which was the capital of Portugal in the Middle Ages, and is its third largest city today. Its main claim to fame is its university, formerly a royal palace, which is a UNESCO heritage site. It incorporates a famous science museum, and students can be seen roaming the campus in their black capes. It is here that Amnesty International came to be in 1961. The beautiful library is built in the Baroque style and holds over 250,000 volumes, many of which are ancient - they cannot be touched except with gloves, and they are not removed from the library. People say that there is a Harry Potter feel to the library. Bats are allowed inside because they eat the termites that might attack the tomes.

[To be continued...]



Detail of tile work in Lisbon's Tile Museum.

Summer Dancing

Photo: Gloria Mostyn.



Dancing on Hamilton's waterfront.

Hamilton folk dancers enjoyed a successful four evenings of dancing on the Hamilton Waterfront in July. The evenings were run by Adam Kossowski. An average of 21 dancers participated each evening, including several passers-by who were given flyers with information about year-round folk dancing in Hamilton. Joining us for the last evening were Vlasto and Karolina Petkovski from Brampton and their son and daughter and son-in-law from Macedonia who were visiting Canada. The heat was ameliorated with a cool

breeze coming in from the bay. After dancing, many relaxed with a cool drink on the patio of the Williams coffee shop nearby.

Helen Winkler reports three nights in Toronto were cancelled due to rain. If it rained earlier in the day, some people didn't turn up as more rain was in the forecast. Hence, some evenings 30 to 40 people came out, and sometimes it was closer to 15. On the last night, despite the fact that dancing had been cancelled due to rain in parts of the city, hardy souls did turn up at Winston Churchill Park. Since the sound equipment was not on site, the group sang their own accompaniment and Judy Silver even taught a dance until the onslaught of mosquitos forced the evening to end early. There are still a number of people who only dance in the summer but some of them have been dancing for decades. The Toronto event is co-ordinated by Walter Zagorski who recruits volunteers to program the music. Unfortunately, Winston Churchill Park may be closed next year for renovations so we are looking for a new venue. If members know of parks that might be suitable for upcoming summers, please let OFDA know.



Tuesday evening in Sir Winston Churchill Park, Toronto.

Photo: Bev Sidney.

In Richmond Hill there were also four evenings of dancing in the Mill Pond but several evenings had to be cancelled due to the weather. There was an average of 15 dancers and many passers-by joined in. About 100 people stayed every night for most of the event just to watch the dancing. The last night we had only regular dancers and the people that watched clapped after each dance.

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The Grapevine

Some people were missing from the dance circuit this summer. Irene Haltrecht had to wear a neck brace after she broke two vertebrae in her neck and had to avoid anything strenuous. Nora Brett broke her hip wrestling with her suitcase after the Waterloo Camp and because of complications after the surgery had to have a hip replacement. Dorothy Archer visited Nora in Barrie and, to cheer her up, picked blackberries for her in her backyard. But stretching the wrong way gave Dorothy sciatica. Karen Bennett broke a bone in her leg and had to miss the Stockton Camp. However, she shipped some complete costumes and costume pieces (German, Croatian, Albanian, Romanian and Japanese) to the Camp to be sold at auction for their scholarship fund.

The Toronto English Country Dance Assembly hosted the first Southern Ontario English Country Dance Assembly June 27 at St. Barnabas Church, Toronto. Nine callers, from Spencerville to Guelph, took part including folk dancers, Dale Hyde and Walter Zagorski. Music was supplied by Relative Harmony from Guelph.



Callers and Musicians at the first Southern Ontario English Country Dance Asssembly.

Photo: Maxine Louie.



Lynne Smiley (left) at the Pan-Am games.

Lynne Smiley was a 2015 Pan Am Games volunteer for the Men and Women's Artistic and Rhythmic Gymnastics and Trampoline. She worked with the Athletes' Crew Service which provided information and service to athletes and coaches. In addition, she helped with the operation of the Sport Information Desk in the Athletes' Lounge and worked control access of the training gym and the competition Field of Play.

Janis Smith won two tickets to the Wimbledon quarter finals on July 8th. Air fare and five nights in London were included. She and her husband went to the men's quarter finals and saw Canadian, Vasek Pospisil, play the home town favourite, Andy Murray.



The Grapevine



Photo: Bonnie Kinder.

Participants of the Grand River boat cruise, back on dry land.

In early August, 35 people from the Hamilton folk dance group (including spouses and friends) went on a boat cruise on the Grand River. It lasted three hours and included a delicious meal. The captain was very informative about the river and its environs; he made us realize that we do not have to go on fancy river cruises in foreign countries - there are places to explore and enjoy in our own back yard.

Riki and Stav Adivi have bought a house in King City which was converted from a church. It has a wooden dance floor which Stav estimates to be about two-thirds the size of the Ralph Thornton Centre space. Also, there's a wide semi-circle drive which will accommodate about 15 cars. They're planning to re-instate the King City New Year's Eve party.

On June 6, in Tavistock, Ontario, Fred Slater and his son, Justin, placed fourth in the doubles at the World Crokinole Championship. But Justin went on to greater things. For the second time, he won the World Crokinole Championship. The victory comes with a prize of \$1,000 and honour in the crokinole world.

Congratulations to Adam Kossowski whose daughter, Julia, made him a grandfather for the second time.

Mel Mann writes that he is still dancing and enjoying it but is cutting back on his activities. He writes, "Please give my regards to all you lovely Canadians and stay well."



Photo: Fred Slater.

Justin Slater, World Champion.