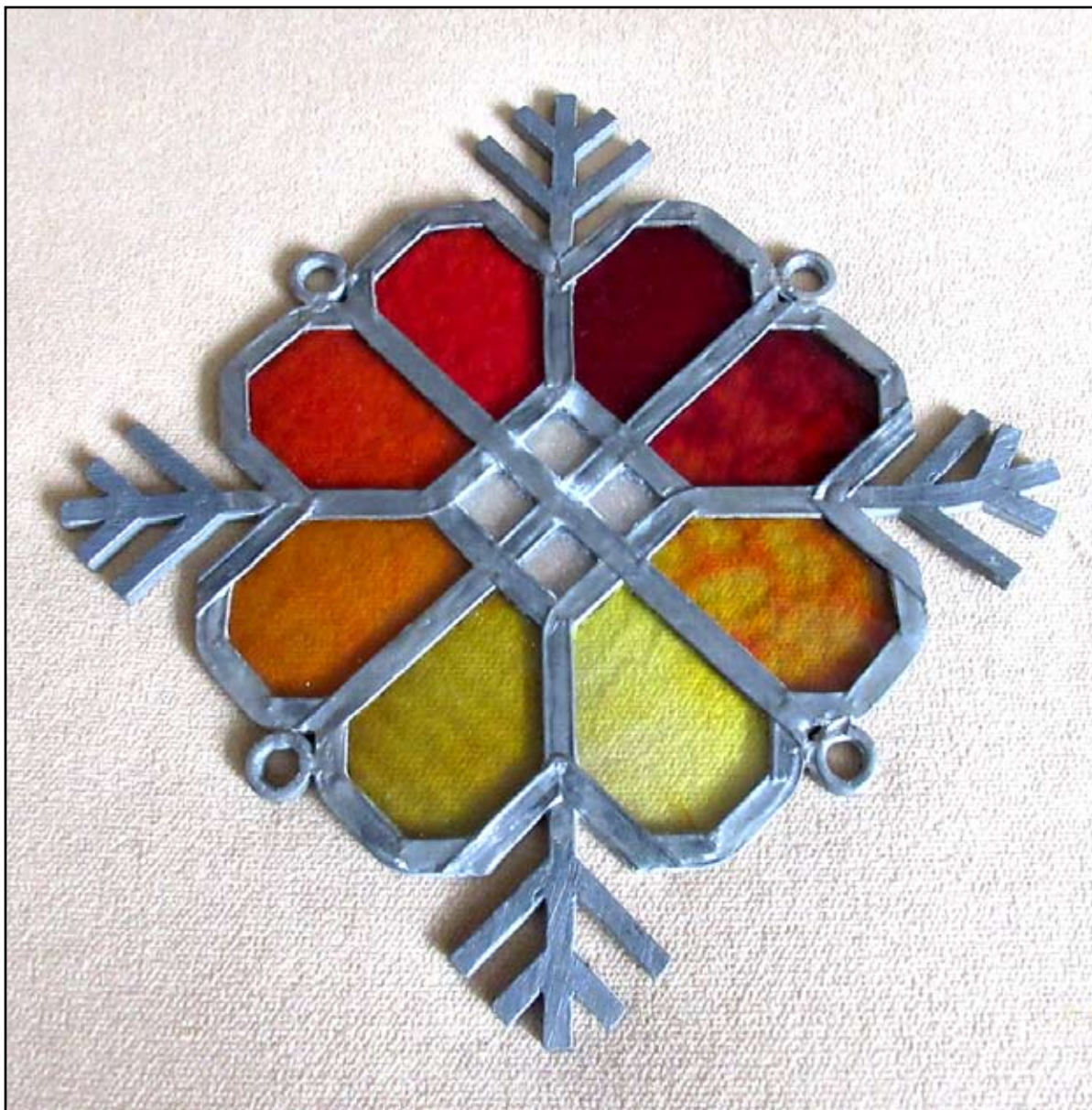


ISSN 2368-7134



# *Folk Dancer Online*

The Magazine of World Dance and Culture



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PUBLISHED BY THE ONTARIO FOLK DANCE ASSOCIATION

VOLUME 49 NUMBER 2

April 2018

# Folk Dancer Online

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Folk Dancer Online (formerly Folk Dancer/the Ontario FolkDancer) is the magazine of the Ontario Folk Dance Association. We publish five issues per year (Feb. 1, Apr. 1, June 1, Oct. 1 and Dec. 1).

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**Deadline for the June 1, 2018 issue is April 15, 2018.**

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**Cover Image:** *Many colours of amber in a stained glass hanging of Latvian design. See article on p. 16.*  
*Photo: Mirdza Jaunzemis.*

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## *What is Your Preference for Dances?*

by Dorothy Archer

Choreographed dances versus traditional ones is a topic discussed by the Hamilton dancers from time to time. As a result of one of these conversations, Anita Millman cruised the internet and found the article by Loui Tucker reprinted in this issue. Mirdza Jaunzemis also found an article on the subject by Richard Duree which you can read at [www.socalfolkdance.com/articles/real\\_choreographed\\_duree.htm](http://www.socalfolkdance.com/articles/real_choreographed_duree.htm). Maybe you have strong opinions on which type of dance you prefer, or maybe you don't care as long as it's a dance you enjoy. We present the ideas here as food for thought and discussion.

Helen Winkler writes about another type of dance – adaptive dancing. Once again, the power of dance is evident in the article and the photos and videos. Nancy Nies takes us back to traditional dancing in Cambodia and Ethiopia which has made a resurgence. Many of you will remember the Ethiopian café several years ago where we tried to get our shoulders shaking like the teacher did.

The Latvian café was a lively evening and Walter Zagorski has written an account which captures the enjoyment we all had. To add to that evening, Mirdza Jaunzemis has prepared a short account of Latvia's history and culture and supplied photos including the beautiful glass piece on the cover of this issue. Another party was held in Hamilton to celebrate that group's 34th anniversary. Congratulations to this vibrant club on its anniversary.

I'm sure you all have a favourite apple cake recipe but this one is especially good. My granddaughter made it when visiting me and, because she likes to improvise, added a bit of rum. Try it!

Just in case you didn't get steamed up about choreographed vs traditional dances, I raise another controversial subject. This quote is from the Richard Duree article referred to above:

"No wonder folk dancing has lost its bloom. It aged without maturing. It placed quantity ahead of quality. It placed choreography ahead of ethnology. It placed regurgitation ahead of improvisation. It placed memorization ahead of technique."



## VIDEOS WORTH WATCHING

*Did you know that the OFDA website has a "Links" page containing interesting, informative, or amusing links related to dance? Go to our Links page to see the following recent additions*  
<http://ofda.ca/wp/resources/links/>

Igor Moiseyev Ensemble in a breathtaking performance of the Ukrainian Kopak Dance

Esmeralda Enrique Flash Mob at TIFF in Toronto, 2016

## PODCAST WORTH HEARING

**Australian convicts enjoyed music and dance** – a 12 minute interview with an Australian colonial dance expert: <http://www.abc.net.au/radio/programs/national-afternoons/dancing-convicts/9365500>

## OTEA SCHOLARSHIP

Each Year, OFDA offers the OTEA Scholarship to support a member who wishes to attend a course or workshop or other enrichment activity related to folk dancing.

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Details on the OFDA website:  
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Thanks to  
Karen Bennett  
for her donation to  
the OFDA.

Riki Adivi's folk dance activities in King were highlighted in the Township's winter issue of its local arts magazine, *Mosaic*. When the issue is available online, we'll print a link to it here, so that you can read the nice things they said!



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## *Two Dances, Past and Present*

by Nancy Nies

In the December 2017 issue of National Geographic, I came across a short piece entitled “Dances Step Out of the Past,” by Gulnaz Khan. It mentioned the current revival of several traditional dances from around the world. Intrigued, I chose two exotic-sounding dances to learn more about - Ethiopia’s Eskista and Cambodia’s Apsara Dance.

There are similarities between the two. Not least is the fact that both have made such strong comebacks that they have become iconic of their respective countries. Also, both dances emphasize the upper body: the Eskista (translation: “dancing shoulders”) highlights the head, neck, chest and shoulders; the Apsara Dance showcases the arms and the backward flexing of the fingers. In addition, both dances tell stories: the Eskista, tales of love, war, work, and religion; the Apsara Dance, classical myths and religious narratives.

In other respects, the dances are as different as night and day. The Apsara Dance, performed by young women, is slow and restrained, with graceful, flowing motions. The Eskista, danced by both men and women, is fast and furious, featuring much rolling and bouncing of the torso. It is said that the Eskista’s movements can be traced back to those used by Ethiopia’s Amhara tribe to express emotions. In contrast, the classical Apsara Dance originated in the royal court, named for and inspired by the supernatural dancing maidens depicted in the temple bas-reliefs of ancient Angkor. Another difference is that the loose, traditional clothing of the Amhar region allows the Eskista dancer ease of movement, while the Apsara dancer is actually sewn into her ornate, tight-fitting costume.

Today, the two dances are enjoying quite different revivals. The Royal Ballet of Cambodia re-created the Apsara Dance in the 1940s. The dance nearly died out 30 years later under the Khmer Rouge regime, but is now performed regularly to help preserve Cambodia’s cultural heritage. “No visit to Cambodia is complete without attending at least one traditional Khmer dance performance, often referred to as ‘Apsara Dance,’” writes Ling Daisly, introducing a 2013 video. See a 2015 Royal Ballet of Cambodia performance here: <https://www.youtube.com/watch?v=Erbp1Isk96M>. Nowadays in Ethiopia, the popular Eskista is danced at weddings and other celebrations. Dancer Kim Seifu calls it “synonymous with Ethiopia.” The dance has also moved beyond its country’s borders, spawning the Harlem Shake in 1981 and appearing in Beyoncé’s 2011 hit-song video “Run the World (Girls).” For a 2015 video of Eskista dancers in action, visit: <https://www.youtube.com/watch?v=PUZqh97kJ3k&feature=youtu.be>



*The Children of the Bassac present an Apsara dance in Phnom Penh in 2012.*

Murray Forbes, well-known to readers of this publication, in “The Trip from Hell” (Apr. 2013), describes a classical dance performance he saw in Sien Reap, Cambodia: “The costumes were most elaborate and the dance incredibly elegant, with the women using complex and delicate hand movements similar to the Indonesian dance traditions.” In “The Rainy Season in Indonesia, Part 1” (Dec. 2017) Murray writes of witnessing in Jogjakarta “incredible sinuous

dances in which [the women] manage to bend their hands in unbelievable angles, shift their necks Indian-style and roll their eyes in no doubt symbolic ways. It was most enjoyable.” Murray’s cover photo of Indonesian dancers (Feb. 2018), shows the similarity to Cambodian Apsara dances and costumes.

When I asked my intrepid cousin Toni Nies, who has twice visited Ethiopia, if she had seen the Eskista performed, she replied, “Did I! I also danced it.” Her personal experience with Ethiopian singing and dancing took place when she and her friend went to a bar to sample tej, the local honey wine. “Singers making up lyrics teasing members of the audience is apparently a custom in Ethiopia,” says Toni, “and the singer chose me. Of course, it was all in Amharic so I had no idea of anything she said, but, judging from the audience response, it was hilarious. When she finished singing, she and others started to dance and she invited me to join her. I didn’t want to appear churlish, so I gave it the old college try, which was grounds for more hilarity.”

In his 1992 book, *The Eternal Law of African Dance*, Ivorian choreographer Alphonse Tierou writes that a traditional dance—like the Eskista or the Apsara Dance—“has more power than gesture, more eloquence than word, more richness than writing, and because it expresses the most profound experiences of human beings, dance is a complete and self-sufficient language. It is the expression of life . . .”



*Ethiopian-born dancers perform the Eskista on International Adoption Day in Brisbane in 2011.*



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# *Why Some of My Favorite Dances are Choreographed!*

by Loui Tucker

*Reprinted, with permission, from Let's Dance Magazine, April 2014.*

Those of you who know me know I am passionate about international folk dance and promote it whenever and wherever I can. From time-to-time I read articles in which the author laments the lack of “real” dances being presented at workshops, and the proliferation of choreographed dances. At dance events, I often banter with others about the word “choreography” and the evident taboo associated with it. As an advocate for dances of all cultures and also as someone who specializes in the dances of Israel, it is painful to hear someone say that many of our dances, including Israeli dances, are not “real” folk dances because they are choreographed. I believe that the dances of Israel are folk dances and that choreographed dances have outnumbered “real” dances for decades. I also believe there never were a lot of “real” dances in our repertoire

## **Which dances are the “real” folk dances?**

Most of the people who use the term “real” also call them village dances. I’ve occasionally heard dancers planning a trip to Europe say they look forward to dancing some of their favorite dances with the natives. Unless they ask for a čoček, a syrtos, a čačak, a hambo, a kolo, a horo, a pravo, or a few others, they may be disappointed.

I call them foundation dances, the seeds from which choreographed dances are grown. With some exceptions, certain characteristics are shared:

- They have a basic figure or pattern that is done over and over, with a few ornaments, embellishments, or variations permitted, frequently allowing the dancers to converse while dancing.
- They are relatively simple dances that have been around for many decades, if not centuries, are easy to learn, easy to remember, and easy to pass down to the next generation.
- They can be danced to many different melodies, but require a specific rhythm.
- At dance events, bands play music for these dances, often for 10-20 minutes for one dance.
- They usually have a one-word name such as čoček, sa, syrtos, čačak, halay, hambo, kolo, horo, pravo, csárdás.

What about dances that don’t share these characteristics? There is a high probability they were choreographed.

- A descriptor is added to the name of the “real” dance such as

godečki čačak, horehronsky čardáš, divčibarsko kolo, vidinsko horo, giușevska răčenica.

- They have multiple figures.
- They are usually done to a specific piece of music.
- The pieces of music rarely last even five minutes and are usually around three minutes.
- The dance is repeated 2-5 times to that specific piece of music.
- They are generally too complex to be easily learned, by following another dancer, except by a more advanced dancer

### **Choreographed dances wear many disguises**

The reluctance to use the word “choreographed” exists in part because our dance teachers have been disguising choreographies for many years. Some teachers are upfront about the history and background of the dances they teach. As part of the written description, and when introducing the dance, they will state: “This dance was choreographed by So-and-So in Such-and-Such year.” Teachers of Israeli dances have always done this, and I’m happy to see that this openness is becoming more common.

Some teachers acknowledge their creation with phrases like, “From the many common steps, a few were chosen for this arrangement,” or “This is an arrangement of dance steps,” or “...original steps were arranged to fit this recording,” or “... based on authentic folk material and arranged for recreational folk dancing in the United States.” Why avoid using the word choreographed?

Other disguises for the word “choreography” are “Source: Carla Sepeda” or “Learned from Michael Morganstern.” The writer of the dance description knows Carla and Michael choreographed the dances, but prefers to avoid mentioning it.

You’ll also see these code words: “A dance in the Blah-de-Blah style,” or “A dance typical of the dances in the Blah-de-Blah region.” These dances were choreographed by arranging dance movements that are common to the region.

Some dance notations attribute the Blah-De-Blah State Dance Ensemble. In other words, they were choreographed for the stage and later became part of our folk dance repertoire.

I heard an interesting story from a prominent teacher about how a dance was quickly choreographed to meet the needs of a visiting researcher who wanted to film a local dance. A leader gathered some dancers and said something like, “Okay, we want our dance to look good for this visiting American. Here’s what we’re going to do: We’ll do this step 8 times to the left, then this other step 8 times to the left, then we’ll do three stamps to change direction and we’ll do the same steps going the

other way. Let's practice it once and then we will do it for their camera." That's the dance that was filmed, that's the dance that was taught, and that's the way we still dance it. Of course, no mention was made of this on-the-spot choreography when it was taught. We have many similar dances that are like insects trapped in amber, or sepia photographs of how a dance was done once by a single group of people for a camera.

If you want to add Scottish, English, Welsh, and contra dances into the mix, they are said to be "devised," yet another code word for choreographed.

### **Many teachers help to perpetuate the taboo**

One dance teacher told his students that he did not need to choreograph new dances, with a subtext that choreography would somehow taint his product. He said he had enough material from his many seasons as a performer and, if he divided the various suites into its individual dances, he would have enough material to teach for many years. Of course he didn't choreograph these dances, but if they were performed on a stage, somebody else clearly did.

One well-known teacher organizes a festival every couple of years and invites groups from all over the country to come and perform their best material before a panel of judges. The entrance fees are collected and bundled into prizes for the groups that garner the most votes from the judges. The teacher then packages the best of those dances, teaching them on a tour of the United States. I recall watching a video during a lecture by this teacher where the video clips included a performance of the dance we had learned that morning.

Another teacher once told me that dancers didn't seem to like the dances he taught when he first came to the United States. They told him the dances were too simple and the music all sounded the same. He realized that if he hoped to make any money as a dance teacher, he was going to have to make the dances more accepted and popular. He told me he started first by combining dances from the same region, alternating Dance A with Dance B. He then experimented with some less traditional but still valid music. Finally, he admitted, he resorted to choreography.

As a final example, another teacher, after confessing the dances being taught were choreographies, responded to my question "So, why don't you tell dancers they are your choreography?" Thus: "Because the dancers want to believe they are folk dances."

### **Are all choreographies equal?**

Andor Czompo, a prominent Hungarian dance teacher, found a piece of music and put a series of typical Hungarian dance steps together to fit the music. He taught this dance to the dancers in the international



dance community and it was accepted as a folk dance. This dance is not done by Hungarians.

An American dance teacher, Steve Kotansky, who specializes in dances of the Balkans, found Albanian music and put a series of typical Albanian dance steps together to fit the music. He taught his dance to the international dance community and it was accepted as a folk dance. This dance is not done by Albanians.

I can provide similar scenarios for every prominent teacher in the international dance community, from Ahmet Lüleci to Yves Moreau. These dances are like the elephant in the living room with its hind legs propped on the coffee table. We either pretend they are not choreographed, or we acknowledge it quietly and privately, but never in public. Either way, they are accepted by most to be full-fledged folk dances in our repertoire.

Compare those scenarios to this one: Gadi Biton, a prominent Israeli dance teacher, found a piece of music and put a series of typical Israeli dance steps together to fit the music. He taught his dance to dancers in Israel and it was later taught to the international dance community. This dance is done by Israelis. For some dancers, the litmus test for a “real” dance is being able to dance it with the natives. Israeli dances pass that test. In spite of all that, Israeli dances are not considered by many to be folk dances because they are choreographed.

### **So now what?**

Perhaps we need to have an even larger discussion about what makes a dance Bulgarian, or Greek, or Macedonian, or Russian. Is it the music? The dance steps? The teacher? The source of the dance? The age of the dance? Who dances it? And do we need to be consistent in our criteria?

Are there “real” folk dances in our repertoires today? Of course. Are there some dances besides the Israeli dances that, were we to go to the country of origin, we might be able to dance with the natives at a party or festival? Yes, absolutely. Those dances are just not in the majority, they are not the ones we tend to do in our dance clubs and classes, and they are not the ones we dance in performance groups to show the public what we do.

Don’t misunderstand me: I am not trying to minimize or disparage what we all enjoy. International folk dancing has been a source of joy in my life for over forty years. I’m saying we should be honest with ourselves, and our dance teachers need to be honest with us. We don’t need be afraid of the word “choreography” when describing our dances. I’d like to see us accept the reality about the dances we love and enjoy.

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

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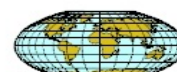


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# *Hamilton's 34th Anniversary Party* *January 26, 2018*

by Helena Adamczyk and Joan Tressel

Photo: Aphrodite Triantafyllou.



It was show time at 8:00 p.m. with over 70 people eager to dance, and there was no sign of Vlasto and Karolina Petkovski. They were stuck in a traffic jam on Highway 403. Stefania Miller took over with a

blistering array of dances. By the time the Petkovskis arrived, 45 minutes later (to much applause), the group was thoroughly warmed up for a Macedonian party.

Vlasto introduced five new dances by the refreshment break at 9:30. They included: Neveno Mori Neveno, Makedonsko Staro Oro, Libe Licno, Ratka, and Mome Mitro. He set a torrid pace which did not faze most of the participants. Aside from the energetic Hamilton folk dancers, guests included members of Vlasto's performing group (Zdravec), dancers from London and Toronto (including Olga Sandolowich – our Dean of Macedonian instructors), as well as folks from the Macedonian community in the Greater Toronto Area.

For those who preferred to dance rather than linger over the delicious spread of snacks and cakes in the upstairs lounge, Stefania started the second half of the programme by 9:40 with Balkan favourites such as Jove Male Mome and Bavno Oro. Soon after, other participants joined the circle. Stefania thanked John and Mary Triantafyllou for bringing a huge cake for the party, and then put on Pusteno in honour



*Mary and John Triantafyllou leading Pusteno.*

Photo: Aphrodite Triantafyllou.



of their 50th wedding anniversary. John and Mary led the dance to the music by *The Boys from Bouf*. Chris Teodoridis, the original keyboard player in the band, recalled playing for our club's 10th anniversary in 1994. The posted photo gallery displayed pictures and stories from past Hamilton International Folk Dance Club anniversary celebrations.

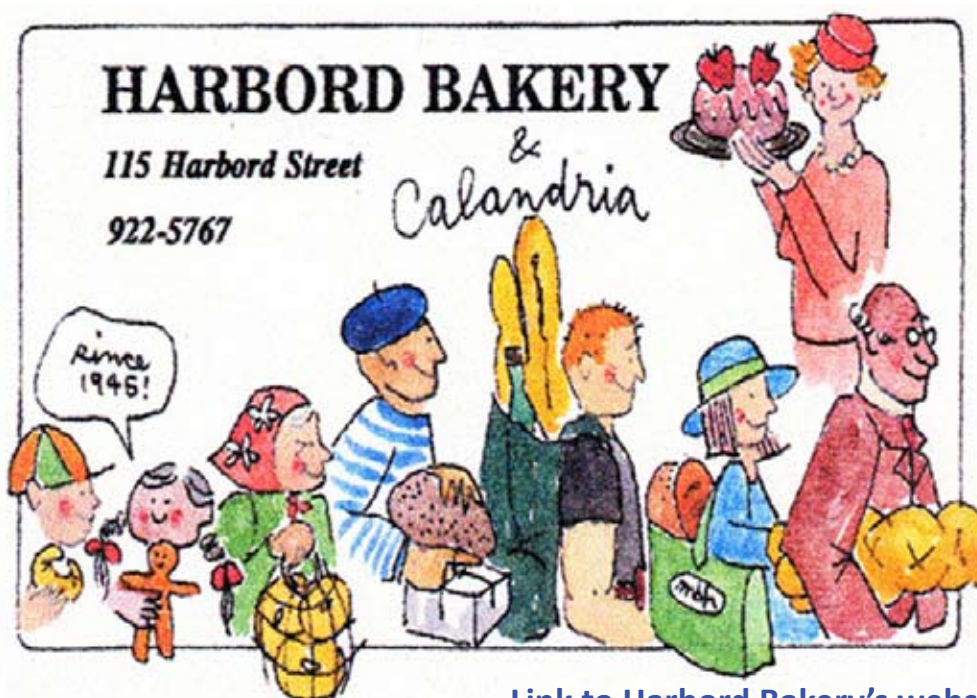


Photo: Jack Evans.

*Vlasto Petkovski and Stefania Miller.*

Vlasto then reviewed all the dances that he taught earlier as well as favourites from his repertoire. Stefania thanked him for a wonderful anniversary party and for all his other contributions to the Hamilton club. She noted that at least 16 members of the Hamilton club would be joining his tour of Macedonia beginning on June 2, 2018.

The evening ended with appreciation extended to Stefania and her partner Jack Evans for all their work on behalf of the Hamilton group. The club's anniversary also coincides with Stefania's birthday, and the happy group wished her many more years of dancing and leading the Hamilton Club.



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

# *Latvia, Its History And Culture*

by Mirdza Jaunzemis

I am of Latvian descent, born in Germany. What I know of Latvia is from my parents and other Latvians, from my three visits there, and from reading. Here is a very brief history of this country.

The ancestors of present day Latvians came to the Baltic area around 2000 BCE, and by the first millennium CE Latvia's principal river, Daugava, was at the head of an important trade route. During the medieval period Latvia's capital, Riga, was founded by Germans, and the country became a prominent member of the Hanseatic League. This cultural group occupied the country until the 16th century, and to this day there are still Baltic Germans who trace their ancestry back to this time. Also, many Latvian words have been influenced by the German language. Sweden and Russia played a large part in controlling Latvia after 1710 but Russia became dominant. During the 1905 Russian Revolution, some Latvians escaped from their homeland and emigrated to the west.

Latvia is generally lumped together with Lithuania to the south, and Estonia to the north, and the three countries are called the Baltic States because of their proximity to the Baltic Sea.



Latvia finally won sovereign independence in 1918, and adopted its own constitution. However, this independence was short-lived due to economic instability, and a plethora of political parties, which led to the establishment of a dictatorship in 1934. In 1940 Latvia was incorporated into the Soviet Union, then in 1941 the Nazis took over, and finally in 1944-45 the Soviets reclaimed it. In 1991, at the time of the fall of communism in Soviet Russia, Latvia became a free and independent country again, and remains as such today. This year, 2018, is very important in Latvian history because it is celebrating the independence it gained 100 years ago. It is now free of foreign occupation.

It is a member of the United Nations, of NATO, and has joined the European Union, all in an effort to improve its economic status and to keep the Russians at bay, both with varying success.

As mentioned earlier, many Latvians fled to other countries during the 1905 Revolution. But after the Second World War, things became even worse. Thousands of people from the Baltic countries were slaughtered or sent to Siberia for no good reason; many were just in the wrong place at the wrong time. Great numbers perished under the harsh living conditions there. As the Nazis were retreating and the Communists were taking over, thousands of Baltic people were fleeing. My family escaped to Germany, where we lived in DP (displaced persons) camps for three years. Both my sister and I were born there. The main countries accepting refugees were Brazil, Australia, England, Sweden, the United States and Canada. We had a sponsor in Canada so we came here when I was one-year-old and settled in northern Ontario, near Timmins, where we lived for eight years.

There are many stories of people enduring bombings and battles while fleeing, taking overcrowded leaky boats across to England and Scandinavia. Families were separated, husbands and wives often did not see each other again. Everyone thought that our new homes would be temporary, that everyone would return to Latvia after things had settled down, but this was not to be. When the Communists left, people began to return, but those who were born outside of Latvia did not feel the same attachment to the motherland. Most have visited Latvia, some have returned to live, but for many their new country is their home.



Latvians have a very rich culture: singing, folk dancing, poetry, jewelry, handiwork, pottery, food. They use a lot of amber in their jewelry, produced by the pine forests dating back more than 40 million years. Amber is often found on the beaches of the Baltic Sea.



Latvians have a close connection to their folklore roots, and many of their songs and poems deal with nature, the sun, the land. It has the biggest known collection of folk songs.



Every five years there is a Song and Dance Festival begun in 1873, during which there is a concert where up to 30,000 amateur singers take part; choirs come from all over the world to sing at this event. There are two main concerts: one secular, the other religious. The secular one contains choral singing, but also folk songs. The folk dance event, which was added in 1948, can have up to 17,000 dancers, also from all over the world. Latvian folk dancing focuses on geometric patterns, rather than footwork, and is usually very energetic. There have been similar festivals in the U.S. and Canada as well, alternating from the west coast to the east, from the U.S. to Canada, but they are always on a much smaller scale. Lately they have been shrinking even more, due to Latvians assimilating into their new cultures, and because the older Latvians who set up this tradition in their new homes no longer have the energy to stage these events. During these extravaganzas, one can also attend plays, art exhibitions, readings



*Handmade Wall Hanging.*

by authors, as well as evening dances and dinners. And there is always a competition of new folk dance choreographies.

The biggest annual event is St. John's Day – a national holiday in Latvia – celebrated June 23rd. It is a celebration of nature, and goes back to Latvia's pagan roots. People wear wreaths on their heads: the men's are made of oak leaves, the women's of flowers, usually daisies. Big bonfires are built, and the tradition is that young men try to jump over the fire. People drink beer and eat a special cheese – staples at this



*Latvian folk dances are usually very energetic.*

event. If a man's name is John, this is a significant day for him: it's his name day. There is a collection of special songs sung telling of John's exploits and of life in the villages at this time. Young people try to stay up all night, and many succeed. This celebration also takes place in the Diaspora – it's a great party!

Latvians have many folk costumes from each region of Latvia. The skirts of the women are made of wool, and their white blouses are of linen. Latvian designs are used in the weaving of these garments. Men



*Mirdza and her sister Mara.*

usually wear gray pants and white linen shirts, frequently with a vest. The women wear white stockings, and often the men wear tall black boots, sometimes a hat. Married women usually cover their hair with a kerchief; single girls have a small wreath made of fabric and metal, or of flowers. There are many, many variations on this basic theme; whole books have been put together illustrating the styles of costumes.

In spite of the many hardships the Latvian people have endured, they are a hardy lot, friendly, and proud of their homeland. Just as with other oppressed peoples, they feel a need to teach the next generation about their past struggles, their language and traditions, and their culture.



*The Ontario Folk Dance Association's*  
***AGM and Camp Review***  
 Sat. June 9, 2018 from 6–10 p.m.



This evening is **Free** and open to all.

*Non-members are welcome to attend, but cannot vote at the Meeting.*

*\*\*Memberships will be available at the door.\*\**

***Our world class Annual General ~~Meeting~~ Get Together***

- The GTA's favourite folk dances
- Food, Folk, Friends, Fun ... Free!
- Plus, we'll be reviewing dances from Waterloo Camp and for those who missed out on Camp, there will be teaching of some of the simple dances

*Dancing will start at 6 p.m.  
 Potluck Supper at 6:30 p.m.*



Ralph Thornton Centre, Toronto  
 765 Queen St. E. (east of Broadview at Saulters);  
 elevator to 2nd floor, free parking available on side streets.  
 Info: e-mail [ontariofolkdancers@gmail.com](mailto:ontariofolkdancers@gmail.com)



## *OFDA Latvian Dance Café*

by Walter Zagorski

The OFDA had its first café of 2018 on a snowy February 3rd. People started arriving at 6:00 p.m. and sat down after a little dancing for a potluck supper of various tasty dishes. After dinner, Karen Bennett introduced Māra Simsons and the Dižais Dancis Folk Dance Group, whom

she had found after doing an internet search on Latvian dancing in Toronto. Karen attended some of their classes and thought they would be a good choice for a program at a café.



Photos, this page: Bev Sidney.

Māra gave some background about Latvia. There are four ethnographic areas, each with their own costumes and dances. They mainly do

couple dances. The first dance the group did was Ačkups, a simple dance with few figures. Next was Es māceju, danci vest, a dance with more intricate figures. The final dance was Pūtvējini, dzen laivinu, a drinking song where men dance to impress the women. Potential mothers-in-law determine if the men are suitable suitors for their daughters.



Māra and the group then got members of the audience up to dance. She started with a grand march-type dance, Dandaru tudelens, where couples promenaded around the room and then did various figures. Next was Oira, a playful dance where the couples tapped foot-to-foot, hip-to-hip and shoulder-to-shoulder. Pankūkas followed - couples danced forward and back in a polka step and then partners switched places side-by-side. Next was



Vidzemes žīga, where longways sets of about five couples did an over-and-under arch until the music changed and then the middle couple danced a solo. The final dance was done as a circle in a handhold similar to Auld Lang Syne but to a Latvian song.

The OFDA membership draw was held, and Dorothy Archer won a gift card to Rexall Drugstores.

The evening progressed with a request program and people continued to dance and socialize. It was a good way to spend a snowy evening.



Photos, this page: Allen Katz.

## *From the Folk Dance Cookbooks*

### *Apple Cake*

*Submitted by Lee Sheffer  
to Ontario Folk Dancer Cookbook vol. I*



½ cup oil  
¾ cup sugar  
2 eggs  
1 tsp. vanilla  
1/3 cup cold water

1 ¾ cups flour  
3 tsp. baking powder  
¼ tsp. salt  
6 apples medium sliced

Cinnamon mixture: 1 part cinnamon to 3 parts brown sugar.

Cream sugar and eggs, add oil, water and vanilla. Add flour with baking powder and salt and mix. Pour half of the batter into pan. Place row of sliced apples, then sprinkle with cinnamon and sugar on top, then apples, then cinnamon, etc. Pour rest of batter on top. Top with crushed walnuts and cinnamon mixture.

Bake at 350° F in a greased Bundt pan or an 8 or 9 inch square pan for 45 to 60 minutes.



# *The Move N' Mingle Program: an Update*

by Helen Winkler

I've written two articles about the Move N' Mingle folk dance group that I have been leading at the Prosserman Jewish Community Centre (JCC) over the years. Our group has passed the 10-year milestone and it seems to me that it's time for another progress report.

For those who have not heard of our program, Move N' Mingle is a folk dance program for adults and teens with intellectual disabilities. It includes an hour of dancing, a shared meal and activities including crafts and games. I teach the group with the support of volunteers who come from Israeli and international folk dance groups. The program is sponsored by the Prosserman JCC and is supervised by Teme Kernerman.

I can report that the things that have happened within the Move N' Mingle program are the same things that happen in other folk dance groups. Give people the opportunity to dance side by side over the years, and friendships happen. People develop favourite dances. People enjoy dancing and look forward to their class each week.

Without a shadow of a doubt, the dancers in the program are among the most enthusiastic folk dancers in the Greater Toronto Area. In



*Helen teaching.*



mainstream folk dance groups, people enter the room slowly and chat/greet their friends. In my group, participants enter the room with a sense of purpose, and immediately utter the names of their favourite dances, without

Article photos: Danny Kasman, videographer:



even saying hello first. Generally I teach/run programmed dances for 30 minutes and open up to requests for the next 30 minutes. The requests come fast and furious, and I have taken to quickly scrawling the names on a piece of paper as I can no longer plan the requests from memory!

I am very grateful for the dedicated volunteers who staff the program. They are truly cherished by the participants. The volunteers dance along with participants and help to keep the circle moving. Furthermore, volunteers naturally interact with participants while dancing, which leads to more engagement with the dances. Frequently I see spontaneous dance improvisations occur, so it's a very creative process that unfolds organically.



Each participant dances in their own way. The range of abilities in the group is varied. It is very interesting to watch new participants develop within the group. While some participants easily pick up movements and rhythm, others are more challenged. However, it is still amazing to watch someone who initially wandered around the room aimlessly, join the circle and begin to make eye contact and to smile. This metamorphosis may take months or years to happen, but it does happen. We set the stage, provide the environment, and then the dance begins to take shape.



We have developed our own repertoire of dances. Some of the dances are known folk dances that have been adapted to suit our participants. Other dances have been created from scratch to pieces of music that appeal to the participants. Many of these are upbeat tunes from different cultures.

While not falling strictly into the folk dance category, the dances have become favourites of the folk who populate Move N' Mingle. Many favourite dances have been choreographed by one of our volunteers, Lolita Harel. Visit our website to learn more about adapted dances at <https://sites.google.com/view/adapteddances>.

Our most recent endeavour came about as the result of a donation that was made to create a series of instructional videos of some of our dances. I had to learn about music licensing - a very complex subject. I learned that SOCAN, the organization that deals with music copyright in Canada, does not have anything to do with music that is used in film. In order to use music in film, one must directly obtain something called a "synchronization license" which requires approval from multiple entities which have rights to the music in question. This can be a very involved and expensive process. However, it turns out that YouTube has agreements with many copyright holders, which allow advertising revenue generated from videos to flow to the copyright holders. Thus, music often can be used in YouTube videos without a synchronization license in place.\* We now have our own YouTube Channel, "Adapted Dances" [https://www.youtube.com/channel/UCqsOS21sqQIHj6xDxu1U\\_nQ/](https://www.youtube.com/channel/UCqsOS21sqQIHj6xDxu1U_nQ/) and hope other groups will use our material and perhaps contribute their own creations.



\* This is, however, an area that people should investigate further if they intend to use copyrighted music in their own videos as sometimes copyright holders choose to mute or have the videos deleted. YouTube's music policies can be changed by the copyright holders at any time.



## *The Grapevine*

Several people were missing from the dance floor the first part of this year because they were travelling: Marylyn Peringer spent a week in Mexico; Vera Rogers also went to Mexico; Janis and Bill Smith and Peter and Paula Tsatsanis were in Florida; Mirdza Jaunzemis visited Cuba and Judy Silver and daughter, Shaina, travelled to England. Mirdza and Judy then joined Ursula Humphries on the Caribbean cruise with Yves Moreau. Rachel Gottesman and Dorothy Archer were also missing from the dance floor but, alas, they were not travelling. Both underwent surgeries – successfully.

Twelve people enjoyed a dinner with a Balkan theme prepared and hosted by Riki Adivi at her home in King. Another interesting event was at the Aga Khan Museum in mid-February where Marylyn Peringer told stories in a yurt.

Nancy Nies supplied additional information about the dance groups which are the subject of the article on p. 7. The Children of the Bassac was founded in 2002 and is made up of children from the city's disadvantaged neighborhoods. Through perseverance and hard work, they have gained an international reputation. Dancing represents, for them, the way out of a life of poverty. Ethiopians adopted into Australian families as babies or toddlers learned the Ethiopian dance from adoptees who were older when they came to Australia. Known as the Ethiopia Bahil Dance Group, they perform at multicultural events.

The videos of adaptive dances are being well received, see p. 24. Helen Winkler writes, "I've had positive feedback from folk dance groups, university kinesiology departments, arts organizations and even a traveling disabilities expo. So the project is on its way to achieving the desired goal. Here are some excerpts from emails:

- ✓ Thank you for sharing your videos! I love the simple ideas, and the joyful music!
- ✓ I usually search for Zumba gold routines on YouTube and then adapt them a little further. Now I have added several of your dances to my playlist. I'm sure our group will enjoy them.
- ✓ Thank you so much for passing this amazing resource along, I will definitely share this on our site, in our resource section!
- ✓ Thank you so much for sharing your work! I just sent your link to many of the dancers we work with in the adaptive dance world."