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Cover Image: *Dancing at Ontario Folk Dance Camp's Saturday night "Green" Party. Photo: Allen Katz.*

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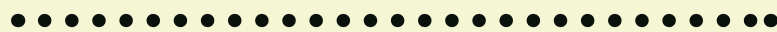
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[RETURN TO OFDA WEBSITE.](#)

Travel and Culture

by Dorothy Archer

I have been asked why articles about travel are included in this magazine. My answer is to refer to the subtitle, *The Magazine of World Dance and Culture*. Surely travel is a taste, or more, of culture. Experiencing the atmosphere and spirit of countries from which our dances originate, even through a short visit, can add to the enjoyment and understanding of the dances. In this issue, Mirdza Jaunzemis has written about a visit to Caribbean islands. Although we do very few dances from that area, who's to say we won't do more later? Another benefit of reading about trips such as this is that it gives one an idea of what it is like to go on a folk dance tour – and there are many advertised in every issue.

Three local dancers, Mirdza Jaunzemis, Judy Silver, and Ursula Humphries, were on Yves Moreau's last folk dance cruise. Mirdza has written about this trip to the Caribbean islands, describing the ports of call and giving a little history and lots of photos. Another folk dance trip, on land this time, was to Macedonia with Vlasto Petkovski. An article about the sights and sounds will appear in the next issue. In the meantime, a photo of the travellers is in the Grapevine.

We have reprinted an article about Toronto dancer, Vishwas Dhekney, that Karen Bennett wrote for another publication. Vishwas danced with IFDC for several years and still comes out occasionally on a Friday night and to the park in the summer. I hope you enjoy the story as much as I did.

In keeping with the Macedonian theme of the October café, there is a Macedonian recipe for you to try. While Jim Nicoloff submitted it to the cookbook committee, he admits it is from the kitchen of his mother, Anastasia.

Ruth Ostrower has written about Camp at Waterloo and it is clear that those who didn't get there missed something special. Can we consider the very good review of some of the dances at the AGM café as a consolation prize?

I was pleased to receive a letter to the editor – sometimes it feels like I talk to myself writing here. To follow up on Dorothy Sloan's reply to Fred Slater's lament that Toronto has no Scandinavian group, we are trying to get articles for future issues about both the Swedish and Danish dance groups in Toronto.

So I leave you until December. In the meantime, you could write letters to the editor – kind ones preferred.

Letter to the Editor

May 28, 2018



Fred Slater's account of the festival he attended in the US was very interesting. BUT he stated that there is not a Scandinavian group in Toronto. Do you remember the workshop at the Ralph Thornton centre some 3-4 years ago ?

Yes there is a Swedish Folk Dance group led by Raul Selberg and meeting every Wednesday at the Agricola Finnish Church. And as well a Danish Folk Dance group led by Laine Ruus every Friday at the Danish Lutheran church. As both these groups attract a number of dancers I think the Scandinavian community is well represented.

Dorothy Sloan

Thanks to
Carl Tounshan
for his recent
donation to the
OFDA.



WEBPAGE WORTH VIEWING

Anita Millman recently encountered, and recommends the website <https://folkdancefootnotes.org>.

The site has a wealth of folk dance information and resources. One article that Anita thought might be of particular interest is [A "real" folk dance – what is it?](#)

VIDEOS WORTH WATCHING

Helen Winkler encountered an interesting dance series on Youtube focusing on the history of dance in Britain. **Lucy Worsley's Dancing Cheek to Cheek** is an entertaining and informative documentary series regarding the history of dance in Britain, covering many genres ranging from Playford to the Charleston with interesting side trips in between. There are three episodes:
Episode 1 The Devil's Work
Episode 2 Revolution on the Dance Floor
Episode 3 The Shock of the New

Try the following url: <https://www.youtube.com/watch?v=HTdyd6qU1pc> Or, Google the title to find the video online. It is often available to view on Youtube, but the url changes from time to time.

See our website at <http://ofda.ca/wp/resources/links/> **for other interesting links.**

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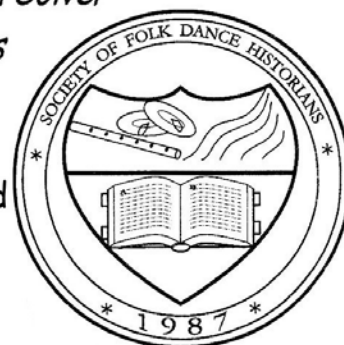
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Costumes Bring Greek History to Life

by Nancy Nies

For the April 2014 issue of *Folk Dancer*, I wrote about the young dancers who performed at the biannual Greek Food Festival sponsored by St. George Greek Orthodox Church here in Bakersfield. The dancers then simply wore white blouses/shirts and black skirts/trousers, but were earning the money to purchase costumes from Greece. Three years later, their dream had been realized. Curious about the dancers' new outfits, I consulted a supplier of Greek folk costumes.



Epirus and Sarakatsani Costumes.

The young women's costumes, I found, were based on those traditionally worn in the Epirus region: cream blouse with gold trim; red brocade dress with wide, gold-trimmed sleeves; long, black woolen vest with gold decoration; and red headscarf. According to the French *Actu helléniques* website, the dress was sewn of imported fabric, while the long vest (*flocata*) was made of homespun wool. Local artisans decorated the vest with floral embroidery denoting a woman's social status, meticulously following a local code.

The young men wore a replica of the traditional costume of a *Sarakatsanos*, or Greek shepherd: black felted-wool vest and trousers (*bourazana*), wide-sleeved white shirt, red sash, and black hat (*kalpaki*). The *Sarakatsani*, historically nomadic, have in recent decades settled throughout Greece. Scholars say that their language still features archaic terms, just as their art—the decoration on the men's vests, for example—reflects the geometric motifs of pre-classical Greece.

Leading the children's dances was a boy in white cotton shirt and skirt (*fustanella*), red felted-wool vest, red belt, black fez, black knee bands (*gonatoures*), and black pompom-topped shoes (*tsarouhia*). Worn by the *Evzonon* battalions—celebrated for their victories over the Ottoman Empire in the Balkan Wars—this uniform had its origins in the traditional clothing of the mountain areas from which the *Evzones* were mostly recruited. (And those shoe pompoms hid sharp blades used in combat!) Nowadays, it is the ceremonial costume worn by the *Tsolias*, or presidential guards.

At Bakersfield's Greek Food Festival—thanks to the young dancers and their new costumes—the culture and history of Greece come alive!



Tsolias Costume.

Photos: Nancy Nies.

Ada's Kujawiak No. 1 in India

by Karen Bennett

Reprinted from the February 2018 issue of Let's Dance! magazine with permission.

Near the end of November 2017, I got an email from an old friend, Vishwas Dhekney: "Thirty hours from now, my wife, Devayani, and I are expected to present a folk dance to members of our extended family attending the wedding of my nephew's son. This is part of a full four- or five-hour program presented by members of the family, who are quite talented in various forms of Indian art, music and dance. I chose Kujawiak for its beautiful music, the way we do it at IFD in Toronto groups."

"Kujawiak" meant Ada's Kujawiak No. 1. As I didn't have the music, I emailed Loui Tucker for it. Then I found the dance on YouTube being done at the 2015 Sacramento Scholarship Ball, plus a pdf of the dance description as published in Let's Dance! in 1974. Off everything went to Vishwas.

By early December, Vishwas was back from the wedding, held in the city of Pune (pronounced "POO-nay"; the native-born call themselves "Punekars," meaning "of Pune") in the state of Maharashtra, southwest India. He had an entertaining story that he graciously permitted me to share.

But first, some background. Vishwas started folk dancing in 1969 at Oklahoma State University while studying for his MS in structural engineering. After further education (and dancing) in Texas, he moved to Toronto in 1973. He married Devayani in 1976 in India. After some back-and-forth between Canada and India, he and his family settled for good in Toronto in 1989. Devayani, an elementary school special-education teacher, had never shared her husband's dance hobby. (Another of his hobbies: cricket.) Prior to the 2017 wedding, Devayani's sister-in-law told her, "It is not a talent competition or show. It is just for close relatives participating in a fun program among ourselves."

Wrote Vishwas: "I was initially a bit diffident, because although the music was received the earlier night, I could teach it to Devayani only on the afternoon of ... When I told my nephew, the groom's dad, about it, he reassured me, saying, 'It's ok. None of us is a professional; it's only for some fun before the wedding day.'

"The scene that evening was somewhat different, though. I found out the participants – most of the family, that is – not only had hired a choreographer for the moves; they had practiced for three solid months.

We were the only silly Canucks who were winging it – and, appropriately – were unlisted and placed last. We were announced as a SURPRISE ITEM by my nephew ... Anyway, once the music started and we went on stage with our hands waving, the cheering started. We made more mistakes than I could count on my fingers and toes, but none was the wiser ... When the music stopped, the applause was thunderous. Everybody rushed to us to tell us how much they enjoyed it and how much they liked our enthusiasm. Many took down the name of the music.”

At an IFD party in Toronto on December 15, I made sure to request Ada’s Kujawiak No. 1. Vishwas and Devayani had such a good time at the party that we may have turned her into an international folk dancer at last. Because the power of cultural exchange doesn’t require three solid months to be made manifest – only a few hours. Or three minutes and 36 seconds, in the case of a beloved Polish folk dance.



Vishwas and Devayani Dhekney performing Ada’s Kujawiak No. 1. The backdrop bears the name of the groom, Pranav, at left, written in the Devanagari script of the Marathi language. In the middle is the Mangala Kalasha, a water pot, bearing words that mean “Auspicious Marriage.” On the right is the name of the bride, Amruta. The pot is decorated with mango leaves and holds a coconut – all symbols of good luck and plenty.



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Caribbean Folk Dance Cruise

February 17 – March 4, 2018

by Mirdza Jaunzemis

Photos: Mirdza Jaunzemis.



Yves and France.

This past winter my friend, Ursula Humphries, and I took a folk dance cruise through the Caribbean. We visited seven islands: St. Maarten, Antigua, St. Lucia, Barbados, Bonaire, Curaçao and Aruba. Yves Moreau, France Bourque-Moreau, Sonia Dion and Cristian Florescu were our folk dance instructors. Also, two Dutch instructors, Maaïke Kapoen and Bert Fledderus, were on the cruise and taught a few dances. Thus, we learned primarily Bulgarian and Romanian dances but also some international ones. Two other folk dancers from the U.S., Ping Chun and Joe Sullivan, taught some numbers. We were a group of 39: 13 Canadians, 24 Americans, and two Dutch. We danced every morning while we were at sea, and every evening when it was not dress-up night on the ship.



Sonia and Cristian.

Our cruise ship was the Celebrity Eclipse, with about 4,000 passengers and 1,432 staff from 65 countries, all of whom had their country of origin on their name tags. The captain was Greek, and seemed very young but was very capable and had a great sense of humour. Every day the captain would give us a talk on the loudspeaker about our position at sea, the weather, some background on our next port of call, etc. The ship had 16 decks; the top one was the Solstice deck, and the main non-cabin floor was #14 with pools and the huge Oceanview Cafe. We had our breakfasts and lunches here but for dinner at the Moonlight Sonata Restaurant, we had four tables set aside for folk dancers where we could choose to sit at any one of the assigned tables. There were nine other fine dining areas, some for an extra charge; and the ship had 15 bars as well as a casino, a library, a spa, a games room, an art gallery, a medical centre, a photo gallery, a theatre and many shops. Our cabin had a veranda, and it was great having daylight in the room, along with the opportunity to sit outside and enjoy the sea. Our first two days were at sea, so we could acquaint ourselves with the ship and start learning our dances.



Bert and Maaïke.

One of the dancers, Sue Nelson, had been on the India folk dance cruise with us in 2013, so it was great to make her acquaintance again; another



Judy, Mirdza, Ursula, Sue after a shopping trip in Curaçao.

familiar face was Judy Silver from Toronto. The four of us spent many afternoons on the ship getting to know each other better, playing scrabble or cards, and also taking excursions together.

Our first stop was Sint Maarten / Saint Martin. This island demonstrates a very interesting partnership: the southern part (40 percent) is Dutch territory, and the northern 60 percent is French. It is the smallest land mass in the world to be shared by two different nations and this is a very peaceful and harmonious coexistence. We docked in Philipsburg, on the Dutch side; it was within

walking distance

from the ship, so we explored the town on foot. All of the islands we visited had many jewellery stores and Philipsburg was our introduction to this side of tourism. The island was still hurting from Hurricane Irma in 2017 but we helped it a bit by leaving some cash behind.

Our next stop was Antigua, first “discovered” by Christopher Columbus, later a colony of Britain. Its companion island is Barbuda, which was wiped out by Hurricane Irma and whose population escaped and has settled on Antigua. We landed in St. John’s and visited the museum, which gave a lot of depressing information regarding the slave days and the sugar cane industry which once



Drummer in St. Maarten.



Dying palm trees.

dominated the island’s economy. We then visited the Fig Tree Studio Art Gallery, located in a rain forest (and it was raining at the time), with beautiful paintings and pottery by local artists. We noticed that a lot of the coconut palm trees were dying: the top fronds were all gone and only the trunks were left. This is a contagious disease called “lethal yellowing” where the foliage turns yellow and drops off. Forty-five percent of all these palms have died. It is believed to be spread by an insect that was introduced in 2012 with the

importing of other palm trees. The government cannot afford to have all the trees chopped down and burned, and the injection of an antibiotic is a very expensive undertaking. Palm trees are a definite tourist attraction but with this blight, it is hard to know what the prospects are for the island's economy. Also, all parts of the palm tree are used by the locals. We did not see this happening on any of the other islands we visited.

After supper and dancing that night we went to a "silent disco": each person put on headphones and danced and/or sang to tunes heard on the headphones. The interesting part was that there were three channels each playing different music, thus the reason for the headphones. Lots of rockin' and rollin' – current music, but also the oldies.

Our next island was St. Lucia, where we docked in Castries, a harbour within the flooded crater of an extinct volcano. It is a mountainous island, once owned by the French, then the British, with the usual history of sugar cane and slaves. It is an independent member of the Commonwealth, and seems quite prosperous, boasting 100 percent literacy. In St. Lucia there is a tradition that when a baby is born, a part of its umbilical cord is dried and kept until the child is six years old; it is then planted along with a new palm tree on part of the family's land, and the plot on which it stands is eventually given to the child.

We visited Eudovic's Art Studio. This artist makes wood sculptures using wood from the Laurier Cannelle tree, which is actually extinct, so he digs up its stumps or roots wherever he can find them. It is very durable, and, of course, every piece is unique. He also uses teak, mahogany or cedar but the Laurier is the most rare, therefore, the most expensive. Each piece is done by hand, and he uses shoe polish, not varnish to give each item its sheen and protection. We then went to Creole Park, where we were given a demonstration of how to make cassava bread which we were able to sample later. There are two kinds of cassava: bitter and sweet. The sweet is similar to a potato, but the bitter takes a lot of work in its preparation. The park had many interesting trees: breadfruit, clove, cocoa, cinnamon, acajou (not a cashew tree, but an African-type mahogany tree). After a traditional log-sawing demonstration, we were treated to some Creole dancing, and were invited to participate.



Wood carvings from the Laurier Cannelle tree.

That night we did not do any dancing because the ocean was rather rough and we did not want to be falling over. This was the only time this happened

during the cruise; most of the time one did not even realize that one was on the ocean.

Barbados was our next stop where we took a tour starting in the capital,

Bridgetown. Barbados, the easternmost island, is sometimes described as “more British than the British”, when mentioning customs and attitudes of the locals. It is a coral island, and has many caves and underground lakes which provide excellent drinking water, considered among the purest in the world. The western side of the island is called the “platinum coast” with very expensive hotels, and ten miles of pristine beaches. These beaches are open to all visitors and hotels or private individuals cannot block access to anyone. However,



View of Barbados from the ship.

Bathsheba, on the eastern side of the island is suffering. Once it had a splendid beach with high waves good for surfing; now there's a seaweed called [sargassum](#) washing up on its shores, believed to be coming across the Atlantic Ocean from Africa. It has spoiled these beaches and the government has yet to figure out how to clean this up or stop it from coming ashore.

We visited Gun Hill, which was once used as a lookout point for internal and external defence (internal was to thwart slave rebellions); this was one of six signal stations on the island. Farley Hill National Park is the site of a mansion once used to entertain royalty; it burned down in 1965 but its gutted remains are still there. It was a pleasant place to stroll around and enjoy the lush surroundings. Our guide gave us some statistics about the population of Barbados: there are 280,000 inhabitants, and there are eight women to every man. The literacy rate on the island is 99 percent. There are 1600 rum shops and 1600 churches. Barbados is said to be the birthplace of rum, and its famous brand is Mount Gay, said to be the oldest in the world – from 1703. Many of the smaller houses on the island are called “chattel houses”, meaning “movable possessions”. After emancipation the freed slaves were landless, as the lands were owned by the former slave owners. These houses were built so that they could be dismantled and moved easily to different locations;



Mirdza, Ursula and Judy in Bathsheba.

they are now an integral part of the local landscape.

Many celebrities spend time in Barbados; I visited here during the 1960s and met Harry Belafonte and his wife on the beach. Rihanna is a native Barbadian and owns a condo there; there is also a street named after her. Other famous visitors include Simon Cowell, Demi Moore, Tom Selleck, Bill Gates, Tony Blair. They go to this island because it has lovely beaches and the locals leave them alone – only the tourists gawk.

After a day at sea we arrived in Bonaire, one of the five Netherlands Antilles, and the first one of the ABC islands (Aruba, Bonaire, Curaçao) that we were to visit. Its capital is Kralendijk, meaning “coral dike”, and from here we went for a tuk-tuk ride – a small open-sided electric minibus seating about

six people. Our tour guide was a Dutch woman who had come to Bonaire for a visit a few years ago, and stayed. She told us the island’s population is 19,000, and the local language is Papiamentu - a mix of Portuguese, Creole, African, Spanish, English and Dutch. It is an official language in Aruba and Curaçao and recognized as a language in Bonaire. The coffins in the graveyards are above ground because the island is made of coral and limestone, which are very hard materials thus one cannot dig down into the earth. Many of the houses were in pastel colours – very bright and clean – and we found this style of home on



Cactus fence.

the other ABC islands as well. There were fences made of a certain type of cactus – a natural protection from intruders.

Of course, slavery was implemented here as well, but not to work with sugar, rather with salt, a very important commodity. There are huge salt pools and ponds which were begun about 400 years ago. The working conditions of the slaves were atrocious: they walked barefoot for eight hours in the hot sun once a week to arrive at the workplace, where they worked in the salt pools without any foot protection from the huge crystals which were very sharp. They also had no eye protection. Thus their skin was eaten away because of the long hours standing in the salt water, and they would often go blind because of the glare from the salt.



Salt pool.

Nowadays these are solar salt works and

the process is mechanized. As the salt dries it turns pink because of certain bacteria in the water; then the bacteria are eaten by crustaceans who are in turn eaten by flamingos – and that's why they are pink. The babies and very old birds are grey. And the airport is pink, called the Flamingo Airport.

That evening I went to hear a pianist, Antonio Salci. I enjoyed his music so much that I wanted to buy his CD. He offered to autograph it and asked me for my name; I said it was quite unusual and showed him my ID card. Surprise: he said that he used to know a Mirdza who lived across the street from him in Hamilton. I know this same Mirdza and sent her the CD cover and later the CD itself.

Curaçao was our next island, and we spent one night moored in its harbour (as opposed to moving on every afternoon at around 5:00 p.m.). It is situated about 35 miles from Venezuela. Its capital, Willemstad, has a population of 135,000, composed of 55 nationalities, mainly descendants of Spanish, Portuguese, French, English and Dutch settlers, as well as the indigenous populations. On this island there are 160,000 people, and again more women than men. Its name seems to have several meanings: cure/healing (the Portuguese sailors were cured of scurvy during their stay on this island), or heart (the Portuguese word – coração). Some interesting facts: the island was settled first by the Spanish in 1499, then the Dutch in 1634. The Dutch were actively engaged in piracy against the Spanish who were trying to take the riches of these islands back to Spain. And, of course, slavery was rife here as well but was abolished in 1863. Our guide took us to a cemetery where she explained that the dead are buried for three years, at which time they are dug up and the bones preserved; thus the original grave is ready for a new occupant. We were taken to a museum which housed the first KLM

airplane. It used to take seven days to cross the ocean from Holland – a rather perilous journey. And of course, Royal Dutch Shell supplies oil to the island.

Downtown Willemstad reminds one of cities in Holland: neat buildings in pastel colours, "Little Holland" at St. Anna Bay in the middle of town with the Queen Emma Pontoon bridge across it connecting one side of the city to the other.

We visited the Hato Caves where slaves used to hide and try to get



Little Holland.

to freedom. They are now inhabited only by bats, stalactites and stalagmites and interesting rock formations. Then on to the Curaçao Senior Distillery where the famous Curaçao liqueur is produced, flavoured with the peel of a type of sour orange growing on the island. We had a tour and a tasting, and



Creole dancing.

did some shopping. That evening we were taken to a local restaurant for a typical creole supper and entertainment by a local dance troupe. We also had a chance to dance to the music played by the local musicians.



Curaçao distillery facade.

The next day we visited the Mikvé Israel-Emmanuel Synagogue, the oldest synagogue in continuous use in the Americas (since 1732). It has about 200 members. One unique feature was the sand on the floor of the synagogue: it is modeled after the encampments of the Jews during their wanderings through various deserts; also, because of the persecutions that Jews had to endure in many lands, they would worship in secret and the

sand would muffle the sound during services. Attached to the synagogue was a museum with interesting artifacts illustrating the culture, practices and history of this community.

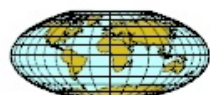
Aruba was our final island. It is very small (75 square miles), with 120,000 inhabitant, but again with a very Dutch atmosphere. It is the westernmost Caribbean island, and is 18 miles from Venezuela. There are no lakes or rivers on this island, thus freshwater is obtained by desalinization. As a result, water is very expensive. It is a volcanic island, and tourism is its main industry. Just as in the other two Dutch islands, Papiamentu is spoken here but each island has its own accent.



Dividivi trees. Aruba's national tree, the Dividivi's foliage always points southwest because of the prevailing winds.

Our cruise was coming to an end and we were reviewing our new dances and having them recorded on video by Catherine Moreau, daughter of Yves and France. The weather was perfect, especially after the gloomy days back in Canada. It was great to meet and dance with the other folk dancers on the trip, and our hosts and instructors were very forthcoming and fun to be with. Since this was Yves' and France's last cruise, it was a bittersweet ending to a great two weeks.

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2018 was a special year: the 60th edition of the Ontario Folk Dance Camp

by Ruth Ostrower

We celebrated with two terrific teachers, Roo Lester from Chicago and Yves Moreau from Brossard, Quebec, and the Ajde International Folk Dance Band from Pennsylvania, which provided live music throughout the weekend.



Photos: Allen Katz.

Yves Moreau.

Friday night began with a warm welcome from camp committee members Sheryl Demetro, Registrar, and Anita Millman, name tag designer and producer, who made sure everyone was appropriately paid in full, labelled and received their commemorative shoe bag. Once we unpacked and settled in, it was off to the dance floor to enjoy moving to live music along with a chance to experience a sample of the dances that Roo and Yves would teach throughout the weekend.

Saturday morning brought our first camp meal, this year right in the same building as we were dancing and staying in.

It was really nice to be in the same building when it was pouring rain at lunch time on Saturday, but we did miss the walk along the river when the weather was nice. A variety of foods was offered throughout the weekend, complete with the ever present salad bar and fruit and some very yummy desserts. However, we did miss the ice cream bar and stir fries of the main dining room.

We began our first dance class with Yves, travelling to various regions of Bulgaria. Favourite dances included: Srebranski Danec (Dobrudza), Koga Me Mama Rodila (Trakia) and Ženski Čapraz (Trakia). With Roo, we had an international smorgasbord. Favourites



Roo Lester (left) demonstrating with help from Judy Bourke.

here included: Anna's Visa (Sweden), La Dernière Danse (Alsace) and Karusellvalsen (Sweden/Norway) – that one was a real challenge but was well worth all the work once we finally got it. Now, all I have to hope is that after a summer of not dancing, I will remember the footwork come this fall.

Both evenings included pre-party events – singing with Karen Bennett and Anita Millman on Saturday night and a culture corner with Yves on Sunday night. Both were delightful.



Ajde International Folk Dance Band.

We also had live music on all three evenings – it was wonderful. Occasionally, we had to get used to a slightly different tune from the one we were used to but it was always worth it.

We also had (potentially our

last) chance to dance with the Colombian youngsters who were visiting Canada. It's always so much fun to try out new dances with the children and to see how much they enjoy dancing with us.

As always, much of the joy of the camp comes from the people who attend each year. In some cases this is the only time we see them and it is always great to have a chance to catch up with them over a meal or while on a break.

There is also the busy kitchen crew, who along with Chris Chatten, Lynne Smiley, Christine Linge and John Macdonald help to prepare the evening snacks – somehow there is never too much watermelon or too many vegetables and dip. We also enjoyed some wonderful cakes, simple and fancy, courtesy of the Harbord Bakery. Thank you Roz Katz.



Prima folk dancers Olga Sandolowich (left) and Teme Kernerman, catching up at camp.

One of the great parts of camp is how smoothly everything runs. As always this is due to the camp committee, headed by Sandy Starkman.

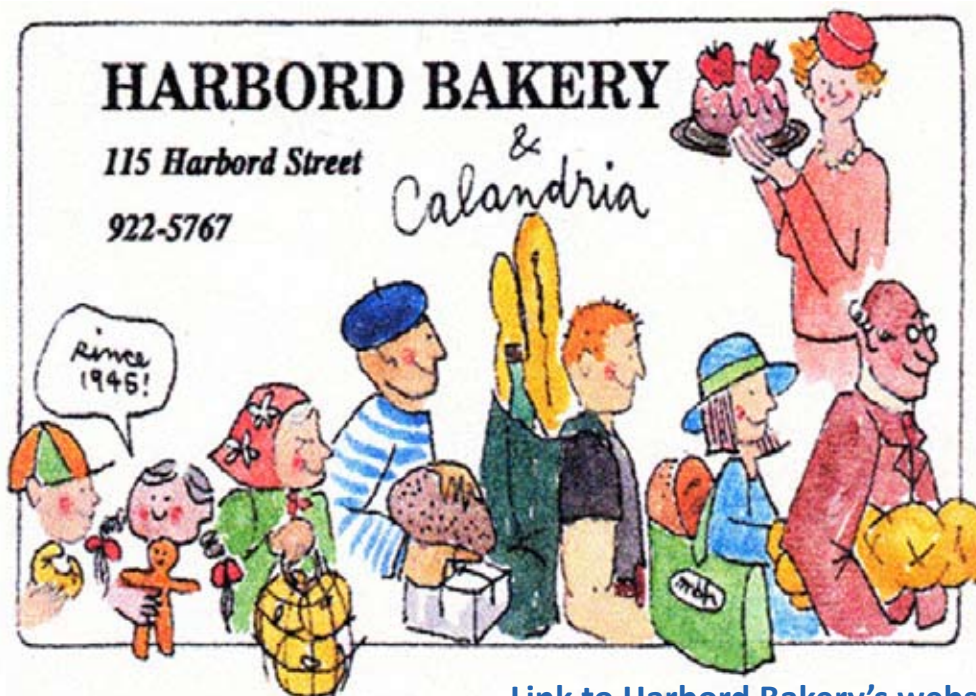
Everyone has a role to play and they all do their part so that we, the attendees, always have a good time. Thank you, one and all. A special thanks to Heidi Fiebig who is leaving the committee this year after many years as the camp's secretary.

See you all next year.



Sandy Starkman is taken aback when the royal newlyweds, Harry and Meghan, make an appearance!

More photos can be viewed on the website: <http://ofda.ca/wp/photos/>



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

OFDA AGM Snapshot

Now posted on the OFDA website: [review the Minutes of the AGM](#).

The details below are taken from the 2017-18 Year-End Financial Report, prepared by Treasurer Janis Smith.

ASSETS	2018	2017
Total Assets	<u>\$26,989.37</u>	<u>\$27,964.25</u>
Includes.....Current	\$15,117.49	\$15,813.08
Fixed	\$ 1,381.04	\$ 1,711.40
In Trust for OTEA	\$10,490.84	\$10,439.77
REVENUE		
Total Revenue, excluding Events	<u>\$6,467.36</u>	<u>\$4,943.32</u>
Includes.....Membership	\$3,776.25	\$3,947.35
Advertising	\$ 585.41	\$ 483.74
Donations	\$ 100.00	\$ 29.44
EXPENSES		
Total Expenses, excluding Events	<u>\$4,272.49</u>	<u>\$3,315.63</u>
Includes..... Magazine - Printing	\$ 222.86	\$ 256.25
- Postage	\$ 295.27	\$ 266.30
Liability Insurance	\$ 972.00	\$ 900.00
EVENTS		
Cafés: Tibetan (-\$171.36); Carpathian (-\$220.97); Dale Hyde (-\$144.60); Bulgarian, Golden Thrace (-\$214.75); Latvian (-\$592.48); Stockton Dance Camp (-\$82.76); Workshops: Mixers (-\$76.70); Joe Graziosi (-\$150.00)		
New Year's Party (+\$5.00); AGM (-\$356.52),		
Dancing in the Park: Toronto (-\$325), Hamilton (-\$213), Richmond Hill (-\$175)		
Excess of Revenue over Expenses after events	(-\$259.65)	+ \$267.53
OTEA Scholarship Awarded	\$ 300.00	\$ --

Summary from Membership Chair, Mirdza Jaunzemis

June 2018: Canada – 190 USA – 24 Overseas – 3 Total: 217

June 2017: Canada – 193 USA – 25 Overseas – 3 Total: 221

Elected Executive for 2017-18

Steering Committee: Riki Adivi, Bev Sidney, Helen Winkler

Members-at-Large: Devianée Caussy, Judith Cohen, Mirdza Jaunzemis, Roz Katz, Adam Kossowski, Shirley Kossowski, Gary McIntosh, Marylyn Peringer, Janis Smith, Patricia Stenton, Mary Triantafillou and Paula Tsatsanis

OFDA AGM and Camp Review Café

by Dorothy Archer

The OFDA Annual General Meeting was held at the Adivi home in King on June 9th. The meeting began after a very healthy potluck supper – many different and interesting salads, chili sans carne, and not too many desserts. In order to conserve on paper, several reports were presented on an overhead screen operated from the computer. Members were asked to think of possible venues for the cafés, preferably uptown. There were no additions to the executive and all those serving this past year were willing to continue.

Judy Silver, Adam Kossowski, and Riki Adivi reviewed dances from the Waterloo camp. Three Bulgarian dances were taught: Vodeno Horo by Adam, Srebranski Danec by Judy, and Koga me Mama Rodila by Riki. A Croatian dance, Ličko Kolo, was reviewed by Judy and a Swedish dance, Annas Visa, was taught by Riki.

Upcoming OFDA Folk Dance Events...



SATURDAY OCTOBER 13, 6-10 P.M.
MACEDONIAN DANCE CAFÉ & POTLUCK SUPPER
WITH GUEST TEACHER VLASTO PETKOVSKI
RALPH THORNTON CENTRE,
765 QUEEN ST. E. TORONTO

For full details, see [Flyer](#).

SATURDAY, NOVEMBER 24, 6-10 P.M.
HUNGARIAN DANCE CAFÉ AND POTLUCK SUPPER
WITH
GUESTS PETER HORVATH AND CZANGO MUSICIANS.
TIME: 6-10 P.M. POTLUCK SUPPER AT 6:30 P.M.
RALPH THORNTON COMMUNITY CENTRE,
765 QUEEN ST. EAST, TORONTO.



Vlasto Petkovski.

From the Folk Dance Cookbooks

Macedonian Puini Piperki *(Stuffed Peppers)*

*Submitted by Jim Nicoloff to Ontario Folk
Dancer Cookbook vol. II*



- | | |
|------------------------------------|---------------------------|
| 4 bell or large peppers | Salt |
| 3 large onions | Black pepper |
| 1 lb. ground beef | Paprika |
| 1 – 28 oz. can tomatoes (or fresh) | Cayenne pepper optional) |
| Parsley (flat leaf) | Water (1/2 to 1 cup; more |
| 1/4 cup uncooked rice | if fresh tomatoes used) |

Clean peppers. (Put scraps of pepper tops with onions.) Chop onions (medium). Sauté onions and pepper scraps in a little oil. When golden, add meat and brown. Remove excess fat with spoon. Remove from heat. Add uncooked rice, chopped parsley, spices and tomatoes. (If you use fresh tomatoes, add them to meat before taking off heat and cook for a few minutes, then remove from heat and add rest of ingredients.)

Fill peppers loosely and place into flat open pan. Pour leftover filling around peppers and add some water. The peppers on their sides should

be half out of the filling around them. Pierce peppers with knife. Bake at 325 to 350 degrees F. and turn peppers a few times so that they actually bake all around for more flavour. If they are completely covered by liquid, they will boil instead of bake and be less flavourful. Baking is approximately 1 hour or until peppers are well cooked and rice is done. Additional water may be necessary during baking.





The Grapevine



Photo: Jordan Jordanoski.

Seventeen people joined Vlasto Petkovski's tour of Macedonia in June: Carl Toushan, Karen Walker, Devi Caussy, Shelagh Beattie, Judy Bourke, Kate Drinan, Lynda and Pat Vurrman, Anita and Jim Millman, Mirdza Jaunzemis, and Helga Hyde from the Hamilton Group; Naomi Fromstein and Efrim Boritz from Toronto; Nicole Violette from Victoria; Iman Bluhm from San Miguel de Allende; and Christine Klianis from Mississauga. They are pictured here in Skopje with the Studio Folklor Dance Group. Ljupco Manevski from Tanec, who taught two workshops, has his arm around Vlasto. An article about the trip will appear in the December issue of *Folk Dancer Online*.

Fred Slater and his son, Justin, attended the 20th annual World Crokinole Championship in Tavistock, Ontario this past June. While they didn't place in the doubles, Justin continued his reign by taking his fourth World Championship title. His take home prize – \$1000.



Photo: Allen Katz.

John Macdonald and Chris Linge.

We all know folk dancing has many benefits and gives much enjoyment. Another perk – Chris Linge and John Macdonald met at folk dancing and recently celebrated their 34th wedding anniversary. Congratulations.

Yves and France Moreau posted the following on Facebook. "Dear friends, we're sorry to announce that our recent Caribbean cruise on the Celebrity Equinox (2018) marked THE END of our wonderful folkdancecruise.com adventure which began in 2010

with our first Mediterranean cruise aboard Holland America's Noordam, with guest teacher Roberto Bagnoli."

Murray Forbes sent the following message. "We have been to Lenka Harmon's Prague workshops a number of times but this is the first one in the spring and we enjoyed it so much that I thought I would pass on the link: [facebook.com/LenkaHarmonGreekFolkDanceTeacher](https://www.facebook.com/LenkaHarmonGreekFolkDanceTeacher). She brings in a teacher from Greece. This time it was a teacher from Naxos and he had with him a musician from another island – I forget which. Next Spring – May 4-5 2019 – she is bringing a Macedonian teacher called Petros. The seminar itself is always great fun and very international but Prague also is an absolute gem and in the spring all the lilacs and flowers are out and the invasion of tourists is not yet in full swing. The dancing takes place in a professional dance studio right in the centre of Prague." Lenka_Slivova@yahoo.com

Dancing in the Park resumed this year in Hamilton, Richmond Hill and Toronto. The Hamilton group attracted record numbers every week on the Hamilton Waterfront, including a nice surprise one evening when about 15 visitors – members of the Fulemule String Youth Orchestra from Hungary – joined the folk dancing. The musicians were on an exchange visit at a local music camp and also gave performances in the Hamilton area. Toronto was not as lucky as Hamilton with visitors but did have good turnouts. The new speaker made it easier to hear the music and the earlier hours meant no dancing in the dark. In Richmond Hill there were more dancers at the beginning of the evening than in previous years and by the end, the number had doubled as people visiting the park joined in. Many women from Iran joined the circle when Iranian music was played, and then they stayed to dance for most of the evening.



Lia and Theodor at Ontario Folk Dance Camp in 2005.

Lia Vasilescu died recently. Theodor writes, "With an unbounded sadness I let you know that my beloved wife and life companion for 59 years, Lia Vasilescu, passed away in the morning of August, 20th. Her wit, her cheerful presence and her kindness will always accompany me and, hopefully, everyone who knew her. Join me in sharing a good thought and a prayer in her memory!"