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Cover Image: Dale Hyde calling at Hamilton's 2017 Regency Ball. Photo: from the collection of Stefania S. Miller.

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[RETURN TO OFDA WEBSITE.](#)

Farewells

by Dorothy Archer

The folk dance community lost a giant this autumn. Dale Hyde was a gifted dancer, choreographer and teacher but he was never too busy for the little guy. One could ask Dale a question and be assured of a thoughtful answer. Stefania Miller has written more about Dale and included a description of the tribute paid to him by the folk dance community. Another dancer passed away recently. Tamar Berman loved to dance – I have a happy memory of doing Cajun dancing with her on a folk dance trip to New Orleans. Many folk dancers will remember Grant Logan. Walter Bye and Mary Crowe used to come to Grant's contra group and teach a couple of folk dances. I wasn't a folk dancer then but soon became one.

There is not the same interest in costumes that there once was. Aside from blouses, shirts, and vests, - some authentic, some just fancy - very few people own costumes.

Karen Bennett is an exception. She has an extensive collection and often wears one to an event. Furthermore, she sometimes invites people to wear one of her costumes to the delight of the rest of us. This issue has photos from Nancy Nies' visit to the Dutch Costume Museum in Amsterdam – such a variety of costumes for a small area in a small country. Don't miss the photo of Nancy and husband, Paul, in costume complete with tulips and cheese.



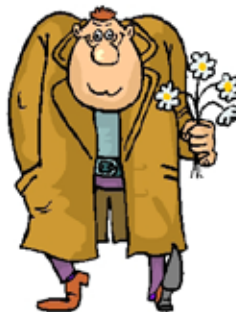
Photo: Allen Katz.

Karen Bennett (left) dancing with one of the performing group at last February's Latvian Café.

Mirdza Jaunzemis reports on the trip to Macedonia. It was a wonderful trip, filled with many, many experiences, too many for this issue. Therefore, we reluctantly are spreading it over two issues and promise the second part will be in the February issue. This first part, though, is a nice follow-up to the high-spirited evening we had at the café with Vlasto Petkovski teaching Macedonian dancing. Carole Greenberg describes the fun. Vlasto is offering another trip in June 2019 and after you read Mirdza's article, you just might find yourself signing up. We have reprinted an article about the grape festival in Hungary in honour of the café in late November. I was in Buda when ladies in costume were going around with baskets of grapes and singing. This was for the grape festival but since my friend and I didn't speak Hungarian, that was all we found out.

It is almost New Year's Eve. Riki Adivi has been told to order good weather, no snow, as we drive to her place to celebrate. I hope that you have a good celebration, too, and wish you all the best for 2019.

Donations have been made by OFDA to the ALS Society in memory of Mirdza Jaunzemis' sister, and to the Crohn's & Colitis Foundation in memory of Dale Hyde.



Many thanks to Brian Walker for his donation to the OFDA.

Note from Mirdza to the OFDA:

Thank you very much for the donation you made to the ALS society in memory of my sister Mara.

This is a terrible disease which was devastating for her, but all the families involved were affected by it as well.

Let's hope that one day a cure will be found – with your help.

In appreciation,

Mirdza

Errata

Marion Newlands also went to Macedonia . Her name was left out of the listing in the Grapevine in the October issue. Also, Lynda and Pat Vuurman's surname was misspelt in the same paragraph.



May 17-20, 2019

Ontario Folk Dance Camp's teachers will be:

Roberto Bagnoli (Israeli) and

Tara Bolker (English Country and Contra)

[Check out the camp's website.](#)

VIDEOS WORTH WATCHING

Found by Judith Cohen...the scene in these two videos could certainly brighten up one's subway experience!

<https://youtu.be/fs1BoyBEmEw> and

<https://youtu.be/xmmjPAnxo4U>

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

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5. Vlasi Style Opanak (OTH MOD 18)
6. Croatian - Pokuple (black) (CRO MOD 3)
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Dale Hyde 1946-2018

by Stefania Szlek Miller, 10 October 2018



Dale died on Friday 5 October 2018 on the dance floor. He died doing what he loved surrounded by friends who shared his passion.

The evening started out well at the Hamilton International Folk Dance Club on the Friday just before Thanksgiving. After some warm-up dances, I reviewed with Joan Tressel “Dansje Voor Elsche,” a graceful couple dance from the Netherlands introduced by Roberto Bagnoli at the 2015 Ontario Folk Dance Camp. Dale was very elegant dancing with Helga Hyde, his dance partner since the 1970s. I then asked Dale to do “Nettenboetersdans,” a dance that he introduced following one of his many teaching engagements in Europe. Later there was a request for Dale to review “Romanian Club Life.” We laughed with Dale when he had trouble remembering how to start the dance. After a few false starts, we did the dance and were delighted to watch Dale’s nimble

footwork. He was a perfectionist but could relax in a recreational folk dance setting – a perfect combination for our Hamilton group.

Fifteen minutes before our 9:30 refreshment break, I quickly reviewed “Vidinsko Horo,” one of Yves Moreau’s choreographed Bulgarian dances – popular with our group. Frances Cohen was in the lead, Dale was in number two position with Helga beside him. Halfway through the dance, Dale collapsed falling backwards onto the floor. Efforts to save him at the dance facility and hospital failed.

The Hamilton folk dancers are still in shock losing one of our much loved and admired members. Dale joined our club in 2002. We quickly warmed to him when he showed up in a pumpkin outfit at Halloween. Dale introduced a variety of dances



Pumpkin Dale.

Photos: from the collection of Stefania S. Miller.

to our group, especially early folk dances from Canada, England and Wales. Our favourites include the very spirited “Canadian Breakdown” and “Devil’s Dream.” We also have wonderful memories dancing to the Stephen Fuller Band with Dale instructing dances from the “War of 1812-1814” and the Regency periods. Reports and photos of the Hamilton “Balls” are in recent issues of the **Folk Dancer Online** (www.ofda.ca).

Dale was internationally renowned as a dance instructor and choreographer in Canada, United States, and Europe. He was a long-time member of the Ontario Folk Dance Association and contributed many articles to OFDA’s magazine, now on the web. He was highly regarded as an instructor and dancer in the Toronto area. For many decades, he served on the steering committee of the annual Ontario Folk Dance Camp held in Waterloo. He taught at the Waterloo Camp as well as at camps in Nova Scotia, Manitoba, and Mainewoods. He reported with enthusiasm about his European dance experiences in the **Folk Dancer**. Dale was scheduled to teach in England in the Spring of 2019.

Prior to his retirement from teaching elementary students, Dale was Head of the Dance Department at the Claude Watson School for the Arts in Toronto. He enriched the education of his students through folk dance and performing theatre experience. He was the director and choreographer for Canadian Dance Tapestry. Various other performing groups at international folk festivals benefitted from his choreographies of Canadian dance suites.

His publications include collections of dances from English and French communities in Ontario, Quebec, New Brunswick, and Manitoba. More recently he was working with Stephen Fuller in reconstructing music and choreography from archival documents.

Dale leaves a wonderful legacy as a dancer, teacher, and researcher. We will miss his warm friendship. We will remember him as we dance.



HIFDC “War of 1812-14” Ball, 2014

TRIBUTE TO DALE HYDE OCTOBER 12, 2018

Some eighty people gathered at the Hamilton International Folk Dance Club on Friday evening to celebrate Dale's life. Jerry Marien and Helga Hyde, the two people closest to Dale, sat in the front row surrounded by folk dancers and other good friends. In my opening remarks, I welcomed guests and paid homage to Dale's multifaceted and rich life. I also introduced Sandy Starkman who for many decades worked with Dale and others in organizing the annual Ontario Folk Dance Camp in Waterloo. Bev Sidney spoke about Dale's many contributions to OFDA, and Judy Silver recalled his professionalism in judging Toronto Kiwanis dance festival competitions.



Photo: Rick Adamczyk.

*Helga Hyde and Jerry Marien,
12 October 2018 HIFDC Tribute.*

Ruth Ostrower focused on Dale's early dance years and performances at international folkdance festivals in Europe. She noted that it was Dale who encouraged Helga and her to join the Hamilton folk dancers in 2008. Halina Adamczyk, Joan Tressel, and Richard Palmer recalled Dale's more than 16 years of dancing and teaching in the Hamilton folk dance group, and his many other contributions to dance activities in the Hamilton area.



Photo: Bev Sidney.

Dale using one set to demonstrate a tricky manoeuvre, at Waterloo Camp 2012.



At Hamilton's 2014 "War of 1812-14" Workshop, Steve Fuller (left) and Dale (back).

Lyndon Than presented a heartfelt tribute to Dale as an elementary school teacher, and as artistic director of the Canadian Dance Tapestry Performing Group. He announced that the former members of that group will be hosting their own memorial for Dale at 2:00 p.m. on Saturday 17 November at the Claude Watson School for the Arts in Toronto – folk dancers are invited to attend.

Helga thanked everyone for sharing their memories of Dale, and the many others who could not attend but sent condolences to her and Dale's partner Jerry. The formal part of the evening

ended with Stephen Fuller's brief presentation of his work with Dale in reconstructing traditional dances in Canada and the British Isles, especially Wales. He demonstrated on the violin by playing traditional and contemporary versions of the French-Canadian La Bastringue and the 18th century Welsh country dance Trip to Windsor.

While chairs were being stacked, participants were invited to the parlour for refreshments and bountiful food. There were also many photos posted from the 1970s to 2018. Once the dance floor was cleared, we started to dance. At Helga's request, we did Ne Klepeci, a dance set to a haunting Bosnian song. Many joined in for Ffarwel i'r Marian, a Welsh waltz mixer introduced by Dale at the 2012 Ontario Dance Camp. It was a very appropriate "Farewell to Dale" dance. We had many sets of eight for Saint John River – in memory of Dale's earliest dance performing experience with Scottish Canadian dance ensembles. I was Helga's partner for Dansje Voor Elsche. Helga tearfully whispered to me that it was the last couple dance that she danced with Dale, her dance partner for almost 45 years.

Throughout the evening, we talked and danced in Dale's memory. He was with us in spirit.

– Stefania Szlek Miller –



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Amsterdam's Dutch Costume Museum: A Photo Essay

by Nancy Nies

With a lacy cap on my head, wooden shoes on my feet, black blouse, embroidered bib, striped skirt, black apron, and a bouquet of tulips in my arms, I looked like a traditionally dressed woman from the town of Volendam. How did I happen to find myself wearing this quintessentially Dutch outfit, on 30 April 2018, the day after Paul and I arrived in Amsterdam? Well, we had decided to begin our three-week, three-country trip with a little foray off the beaten track.

On and Off the Beaten Track – During our trip we would sometimes be true tourists, joining the crowds of international visitors touring the famous Cologne Cathedral, taking a scenic boat ride on the Rhine, marveling at Brussels' impressive Grand Place, walking the streets of picturesque Bruges, appreciating the Dutch Masters at Amsterdam's Rijksmuseum, and visiting the quaint Dutch villages of Zaanse Schans, Volendam and Marken.

Other times, we would do things tourists generally don't do. In Koblenz, where Paul's grandmother was born, we attended his German cousins' annual reunion. Near Brussels, we had the pleasure of seeing a California friend and meeting friends of hers, a lovely Belgian family. We also had a nostalgic week of travel with a longtime friend and her husband, reliving a trip she and I made together in 1970. In addition, Paul and I took twelve hours of private Dutch classes in Amsterdam. And while there, we discovered . . .

A Museum Largely Unknown to Tourists – While tourists flock to the Rijksmuseum, few know about the Klederdrachtmuseum, a little gem that only just opened its doors in the fall of 2016. Also known as the Dutch Costume Museum, it definitely qualifies as being an off-the-beaten-track experience; on the afternoon Paul and I visited, we had the place nearly to ourselves. Occupying seven small rooms on three floors of a beautifully restored 1670 canal house, it houses a collection of colourful traditional costumes from different regions of the Netherlands. Though men's and children's clothing is included, the women's eye-catching costumes are the most prominently displayed.

Each room, decorated with photographs and folk-art motifs of a particular town or area, shows visitors how the wearer's clothing expressed her identity—not only where she was from, but also her religion, her marital status, and, if applicable, her stage of mourning. In today's world of constantly changing fashion trends and throw-away clothing, the museum's mission is to spotlight “sustainable fashion . . . where craft and handwork tell the story.”

In this photo essay, I have chosen to focus on four places whose traditional costumes particularly impressed me, each for different reasons. Though three of these places are geographically close together, costumes of all four differ greatly, each having its own distinctive characteristics. Informational panels explain in Dutch and English how traditional Dutch costumes evolved from the city dress popular in 16th century Europe, with people in rural areas creating variations for their own villages or regions. When I asked if I could take photos for an article I planned to write, the museum staff encouraged me to do so.

Zuid-Beveland

Photos: Nancy Nies, unless otherwise noted.



Bonnets of Unusual Size and Shape

In Zuid-Beveland, on an island in the southwestern province of Zeeland, a woman's outsized bonnet was the focal point of her traditional attire. Protestant women wore large, shell-shaped bonnets, while Catholic women folded theirs into a veil-like shape. In this photo, note the variety of costumes and bonnets once worn throughout Zeeland—the smaller caps being "girls' caps"—as well as the local folk-art motif decorating the wall.

Ear Irons, Square and Spiral

These close-ups show not only the two shapes of head-covering worn by Zeeland women, but also two types of *oorijzer* (literally, ear iron). An *oorijzer* was a functional object, originally made of brass wire and worn underneath the cap to keep it in place. The only parts visible were the end decorations, called *kissers*, which functioned as jewelry and included the gold squares and spirals shown here. In late 19th century Zuid-Beveland, the *kissers* stayed square in shape but increased in size, while elsewhere in Zeeland they developed into spirals. As you can see, the Catholic women wore them higher up on their heads than the Protestant women, who wore theirs by their temples. For an interesting, detailed history of Dutch women's caps, *kissers* and costumes, and lots of photos, see the Atelier Nostalgia website: <https://ateliernostalgia.wordpress.com/2016/09/27/oorijzers-ear-irons-part-1/> and <https://ateliernostalgia.wordpress.com/tag/klederdracht/>



Zeeland Catholic Woman.



Zeeland Protestant Woman.



Wide Brims in the Wind

When I saw this joyful photograph of four smiling Zuid-Beveland women, enlarged to cover an entire wall of the Zeeland room, I had to smile myself. One can well imagine that in the windy Netherlands, it must have been a challenge for women to keep those wide-brimmed bonnets from flying away. This likely explains why Zuid-Beveland is one of the few regions of the Netherlands where the *oorijzer* has remained part of the traditional costume, worn nowadays only on holidays and special occasions.

Spakenburg

Floral Chintz and Red-and-White Plaid

The traditional dress of the women of Spakenburg, a fishing village on Lake Eem in the province of Utrecht, has two especially noteworthy features. First and foremost is the *kraplap*—a large rectangular piece of floral chintz fabric, starched, stiffened and trimmed with a strip of red-and-white plaid material, put on over the head and worn over the shoulders. Secondly, various red-and-white plaids are used in other costume components or as trim. Watch a fascinating 2018 video on the Spakenburg women's traditional clothing here: https://www.youtube.com/watch?v=fqPJR3X_cVw&feature=youtu.be. Among other things, you'll learn that today in Spakenburg, about 135 ladies still wear the traditional attire on a daily basis.

A Wall of Kraplaps

Against a background of red-and-white wallpaper reminiscent of the fabric used in the Spakenburg costumes, these fifteen *kraplaps* decorate a wall in the museum's Spakenburg room. The different colours constitute a "code" that tells the community whether or not a woman is in mourning. The colour of her *kraplap*—ranging from black and dark purple, to lighter purple and lavender, to white—can indicate one of three stages of mourning, as determined by the wearer's relationship to the deceased or how long she has been in mourning. If a woman is not in mourning, she wears a *kraplap* with a red floral motif.



Broad Silhouettes and Crocheted Bonnets

As illustrated by these two museum photos, the *kraplap* gives a woman what the museum calls “a remarkably broad posture.” For cold weather, jackets are made especially wide to accommodate the stiff *kraplaps*. These photos also show to advantage the women’s crocheted, starched caps. Each woman creates her own pattern and crochets her own caps—she may have up to fifteen of them—each of which can take up to 100 hours to make.



Photos: Bert Verhoeff, 2008.

Marken

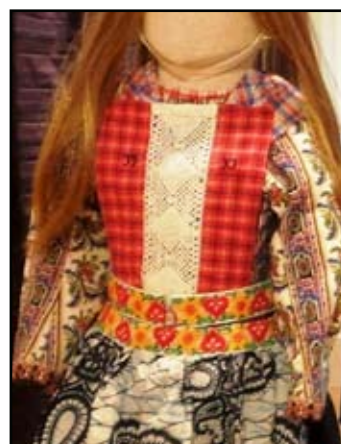


Vivid Colours and Decorative Needlework

The distinguishing characteristics of the traditional women’s clothing of Marken, a fishing village in the province of North Holland, are its cheerful, bright fabrics and its abundance of fanciful embroidery. Marken was for centuries an island, but became a peninsula in the mid-1950s with the construction of a causeway. Until then, isolated on the island while the men were at sea, the women devoted much of their time to embellishing their clothing and household items. This photo shows the Marken women’s highly decorated costumes and flat caps, as well as their distinctive traditional hairstyle.

Cheerful, Cherished Costumes

This close-up of a Marken girl’s costume shows the vivid hues, cheerful prints, and decorative embroidery typical of the town’s traditional costumes. According to the museum information, Marken clothing is “the most exuberantly decorated in the Netherlands.” Though daily wearing of the traditional garb has died out in Marken, costume pieces are passed down from generation to generation and still worn nowadays on special occasions. For a wonderfully detailed 2017 video on the Marken costume, go to: <https://www.youtube.com/watch?v=kriLyrmCkk> . You’ll witness interviews with older Marken ladies who say that they still put on their traditional clothing when they want to feel well-dressed.





The Mae West of Marken

I was amazed to see, on the wall in the museum's gift shop, a large photo of a broadly smiling Marken woman I recognized! In 1958, my father worked briefly in England and my parents and I visited the Continent, where Marken was on our itinerary. There, we spoke with an outgoing woman in traditional dress who told us that during the war, American soldiers had dubbed her "Mae West"! This photo really captures her personality. She made such an impression on me as a child that, sixty years later, I still remember her.

Volendam

Black, White, Striped, Embroidered

A half-hour boat ride from Marken is the village of Volendam, also in North Holland, on the IJsselmeer north of Amsterdam. As mentioned before, Paul and I visited both Marken and Volendam on our recent trip. We did see two women wearing traditional clothing in Volendam, but they were giving presentations to our tour group on the making of Gouda cheese and stroopwafel cookies. This photo provides an overview of various versions of the Volendam costume. The blouse is black, and the skirt can be black, worn with a long, striped apron, or colourfully striped and worn with a black apron. The bib (another version of *krappap*) and the top of the skirt are often white with embroidered red roses. For an extensive discussion of the traditional Volendam women's costume, accompanied by many photos, go to: <http://folkcostume.blogspot.com/2011/11/costume-of-volendam-north-holland.html?m=1> . To watch a three-minute video, a "period piece" showing Volendam and Marken in 1955, when the traditional dress was still worn every day, go to: <https://www.youtube.com/watch?v=6NvbXMVDm0I> .



The Hul, Symbol of Dutch Beauty

This close-up shows the typical jewelry worn by the women of Volendam, a red coral necklace with marble-sized beads and a gold lock—but more importantly, it spotlights the *hul*, the most distinctive feature of a Volendam woman's costume. It is a head-covering "made of lace, mesh and embroidered tulle," says the museum information, which "gets its protruding shape through a process of wrinkling and starching." For many people from other countries, the Volendam costume—including, of course, the iconic peaked, winged cap—is "the" national costume of the Netherlands. There's a brand of Dutch butter and cheese sold in Germany, Frau Antje, which is advertised by a pretty blonde character wearing the Volendam *hul*, the cap the world associates with Dutch women. (See the Frau Antje website: <https://www.frauantje.de/kaesewelt.html>. According to the museum, "It is the *hul* that has made the Volendam girl the symbol of Dutch beauty."





A 1970 Visit to Volendam

One sunny morning in the spring of 1970, I visited Volendam. Most of the town's population had stopped wearing traditional clothing in the 1960s, but that day I did see a few women still wearing it to do their shopping at the open-air market, and snapped a picture of one in her characteristic shawl, long skirt, and striped apron. I also happened to see three children in Volendam attire standing in front of a camera shop—a living advertisement for tourists to have their picture taken in “original Dutch costume”—who smiled for my camera.

A Photo Op for Museum Visitors

The Dutch Costume Museum has its own photo studio, where you can don a Volendam costume over your street clothes and, for 20 euro, have your picture taken. Paul and I did just that, as you see by this last photo.

The Road Less Traveled

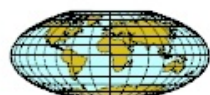
And that is how I came to be a traditionally dressed Dutch woman, at least for a few minutes! The museum's website <http://hetklederdrachtmuseum.nl> promises “a unique and engaging experience for anyone with an interest in Dutch fashion, folklore and cultural history.” We agree. If you go to Amsterdam, we highly recommend a visit to the Klederdrachtmuseum. You never know what you'll find, or what experiences await, if you step off the beaten track now and then. Readers of *Folk Dancer Online* likely need no convincing that when you're traveling, taking “the road less traveled,” to quote poet Robert Frost, just might make all the difference.



Paul Gipe and Nancy Nies.

Photo: Jolanda van den Berg.

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A Trip Through Macedonia

by Mirdza Jaunzemis

Photos: Mirdza Jaunzemis.



Photo of group in Makedonija Square, Skopje, with Alexander the Great statue in the background.

In June of this year, eighteen of us went, with our Macedonian guide and instructor, Vlasto Petkovski, to Macedonia. Vlasto used to dance with the famous professional ensemble Tanec, and he wished to show us his Macedonia, and of course, to have us learn some new dances. Twelve people in the group were from Hamilton: Carl Toughan, Karen Walker, Devi Causy, Shelagh Beattie, Judy Bourke, Kate Drinan, Lynda and Pat Vuurman, Anita and Jim Millman, Mirdza

Jaunzemis, and Helga Hyde. Others were: Marion Newlands, a former Hamiltonian who was living in Nova Scotia, Naomi Fromstein and Efrim Boritz from Toronto, Nicci Violette from Victoria, Iman Bluhm from San Miguel de Allende; and Christine Klianis from Mississauga. Carl Toughan was born in Canada to Macedonian parents and this was his first visit to the land of his ancestors.

Some background about the Republic of Macedonia. It has often been lumped together with Greece (there is a region in northern Greece called Macedonia), and its sovereignty has often been disputed by the Greeks. In an attempt to rectify this situation, there were negotiations with



Map: www.worldatlas.com

Greece, and a referendum was held September 30 to rename the country The Republic of Northern Macedonia. The low turnout negated the referendum in which the vast majority of voters backed the name change. The president has vowed to continue to press for the new name. To learn more about the history of this area go <https://www.britannica.com/place/Macedonia>.

Macedonia is a landlocked, mountainous country with many lakes and rivers and one great river, the Vardar, which flows into the Aegean Sea. It has a population of just over two million inhabitants, 65 percent of whom are Christian Orthodox, 33 percent Muslim, and the rest of miscellaneous faiths. It prides itself on the many springs that provide fresh water to the people; this water has been considered the purest in Europe.

Alexander the Great is this area's pre-eminent hero; his empire stretched from Greece to parts of North Africa and as far as northwestern India. His rule from 336 to 323 BCE caused a Hellenistic tradition to be established in these areas. He died young at 33, but he is remembered not only for empire-building but also for his charisma, leadership skills, and brilliant strategy during his many battles and sieges.



Statue of Alexander the Great in Makedonija Square, Skopje.

We arrived in Skopje, the capital, in the afternoon of June 3rd to the aroma of the many linden trees that were in flower at this time. That evening, the dance group Studio Folklor performed for us. This group is taught by Ljupčo Manevski, a dancer with Tanec, who taught us a few dances when we returned to Skopje. We were to return to explore Skopje at the end of our trip, so the next morning we set off on an all-day bus ride to Ohrid on Lake Ohrid on the western side of the country. On the way there we made



a few stops, the first of which was Mavrovo, the site of a man-made lake. It is 1200 metres above sea level, but only 50 metres deep. The Radika River had a dam built on it, creating this lake, which is used to produce electricity and irrigate the surrounding area. To its north is the mountain Šar Planina (we have a dance by this name). There is also a big shepherd dog called the šarplaninec. We then stopped at St. Jovan Bigorski monastery on the Radika River near Lake Debar. It was built in 1800 and its church was dedicated to St. John the Baptist: it contains the biggest iconostasis (the screen separating the sanctuary from the nave or main part of the church) in Macedonia. It is carved from oak. There are figures from the Bible carved in walnut, also many holy relics. Twenty-nine monks live here, and there is also a women's monastery (not called a convent).

We drove through the city of Debar near the Albanian border; its population is 75 percent Albanian. Struga, on the northern shore of Lake Ohrid, has a world famous poetry festival each August where poets read their poems on the Bridge of Poetry. The winners receive a Golden Wreath, and their names are inscribed on a plaque in the nearby park.

Ohrid has been called the Jerusalem of the Balkans as it has 365 churches. Both the city and Lake Ohrid have been certified by UNESCO as cultural and natural world historic sites. The lake forms part of the border between Macedonia and Albania, and is one of Europe's oldest and deepest lakes; it is said to have the most bio-diverse ecosystem on the planet, with 200 endemic species from marine life to bottom flora.

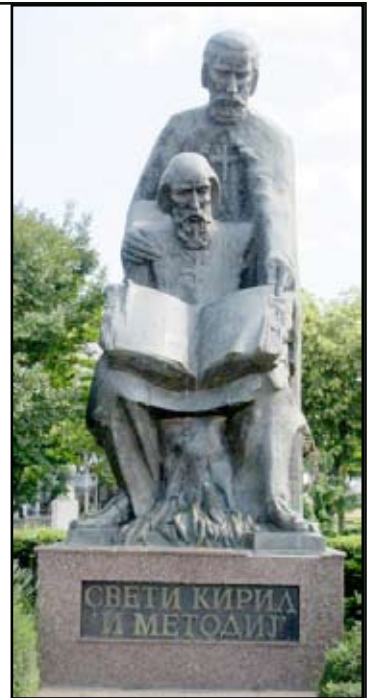
The Ohrid pearl is a hand-made "gem". The Talevi family guards the recipe of the secret emulsion made of scales of the plasica fish which is found only in Lake Ohrid. This solution is painted in layers on a base of ground shells placed on the end of a toothpick. Each layer must dry thoroughly before the next layer is applied. These pearls are said to last forever. Many members of royal families, including Queen Elizabeth, have them in their collections. When one talks of jewelry from this area, we must also mention the filigree work that is done with beautiful butterflies, peacocks, etc, made in this way.



That evening Vlasto taught us some new dances – a great ending to our busy day. The next morning we visited Plaošnik, in the old section of Ohrid, which contains the campus of the Basilica of Sts. Kliment and Pantelejmon. St. Kliment (840-916 C.E.) is the patron saint of Ohrid and also of the Macedonian Orthodox church. He founded St. Kliment

University and a hospital on this campus, and his remains are buried here. He was a gifted pupil of Sts. Kyril and Metodij, two brothers who created the Cyrillic alphabet. Archeological findings have confirmed that there was once a monastery on these grounds which had been dedicated to St. Pantelejmon, a doctor and miracle maker. The Turks converted it to a mosque in the 15th century. Today it is only ruins. In the year 2000, 500 monks' graves were excavated, many relics found, and in that same year 2000 years of Christianity were celebrated here. In 2002 the church was renewed, a beautiful example of Byzantine architecture.

Samuil's Fortress in Ohrid was built during the reign of Tsar Samuil, ruler of the first Bulgarian Empire at the turn of the tenth century. It was considered to be an impregnable stronghold of the Balkans; its walls are three kilometres long and sixteen metres high with eighteen towers and four gates. It underwent some repairs in 2001, but it is still a magnificent structure, from the top of which one has an excellent view of the area.



Sts. Kyril and Metodij.



The ruins of the Antique Theatre were our next stop in Ohrid. It was built around 2000 years ago during Roman times, and remained buried until 1935 when it was discovered during some construction work. An archeological dig followed, and many Venetian coins were found, thus the

conclusion is that Ohrid and Venice had been involved in commercial interactions. The theatre, overlooking the lake, can hold about 5000 people; the month-long Ohrid Summer Festival is held here with concerts, plays, operas and ballets, and many famous people have been known to take part in them.

On an outcrop of land jutting into Lake Ohrid sits the church of St. Jovan Bogoslov of Kaneo. It is dedicated to St. John of Patmos, believed to be the writer of the Book of Revelation. Its architecture combines elements of Byzantine and Armenian styles and it is thought to have

been constructed before the rise of the Ottoman Empire (1400-1922). It has undergone some repairs, and is in a lovely spot near the water.

Lunch was at an open-air restaurant, and a band was playing some Macedonian dance music – so some of us got up and danced, snaking around the tables. I think the band members were quite surprised, and played a few more tunes for us, smiling and enjoying our fun. That night we had a dance workshop led by Kire Cibalevski, a local dance teacher. He taught us some good dances, and was back again the next evening to do some review and to teach a few more dances.



The church of St. Jovan Bogoslov of Kaneo.



Our next day was taken up by a lovely boat ride across Lake Ohrid to St. Naum Monastery. It stands on a high rock overlooking the lake, and has a spring from which we were able to have a cool drink. This monastery was founded by the medieval Saint Naum who is buried within it. An excellent example again of Byzantine architecture, it was enlarged several times over the years. But apart from

the imposing buildings, its main feature is the many peacocks strutting about the grounds, showing off their magnificent tails. At lunch-time in an open-air restaurant, some of us got up again to dance to some live music.

Bitola, the headquarters of diplomats during the Ottoman period, was our next stop where we visited the remains of Heraclea Lyncestis, a town founded in the fourth century BCE. Its name is derived from Heracles, a mythological hero. Lyncestis was the kingdom in that area during that time. During an archeological dig in the twentieth century, the town was uncovered, and now one can see some of its ruins: two basilicas, the Episcopal residence, a theatre (built during Roman times by Hadrian and

seating 2500 people), a fountain, lovely mosaics in the floors, and baths. Only about 10 percent of the town has been unearthed. The Roman Via Egnatia was the oldest road in this area which went from Istanbul to Rome through Heraclea; thus it was a strategically important trading centre. There is a summer festival held here annually.



Monument on Gumenja Hill.

Our bus driver took us up to the highest city in Macedonia, Kruševo, 1350 metres above sea level. It was founded by the Vlachs who always sought out the highest hill in the areas where they settled. This town now has a ski centre and many houses in traditional styles, but more importantly, a monument has been built on Gumenja Hill to commemorate the Ilinden uprising against the Ottoman Turks in 1903. On September 8, 1944, Macedonia became an independent republic, and Macedonian was declared

its official language. On this date ceremonies commemorating this event are always held here, with many dignitaries in attendance. The entire space is about twelve acres with an outdoor amphitheatre and museums. Kruševo is also the birthplace of Toše Proeski, the most famous contemporary musician of Macedonia; he was a UNICEF goodwill ambassador and represented his country in the Eurovision song contest. Tragically, he was killed in a car accident in Croatia at the age of 26.

That evening we arrived in Prilep and after supper we were taken to a village called Topolčani for a dance performance by the local dance group – about forty village children and some adults, all dressed in national costume. We were told that everyone in the village dances, young and old, and some of the youngsters must have been about seven years of age. We got up to dance with the group after their performance, and later Dime Bileski, the instructor for this group, taught us a few dances.



Children waiting to dance.

To be continued...

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

OFDA Macedonian Café

by Carole Greenberg



At a recent Saturday dance café we were treated to a performance by Vlasto Petkovski's performance group, Zdravec. Vlasto studied Macedonian folk culture in school and began his performing career with Cvetan Dimov in Skopje. From 1977 to 1995 he danced with Tanec, the Macedonian national folk dance ensemble. Aside from dancing and singing in the ensemble, he also worked as a choreographer for the folk dance group Grigor Prlicev in Skopje. Since emigrating from Macedonia to Canada with his family in 1995, Vlasto has shared his love of folk culture with Canadians and has directed many Macedonian folk dance groups. As well as teaching at Hamilton International Folk Dance Club, Toronto's Don Heights Dance Group and Wednesday night group at Prosserman Centre, he's taught Macedonian dance at Mainewoods Dance Camp and Stockton Folk Dance Camp. He is also the director of SunStage Company in Brampton, organizing folk dance tours to Macedonia.

It was nice to see our fellow OFDA members, John and Mary Triantafillou along with their daughter Aphrodite (popularly known as Dee) wearing beautiful authentic costumes in the Zdravec troupe. They did two quick moving, lively dances, Shar Planina and Neveno, after which it was our turn to take to the floor. Vlasto taught four dances, starting



Vlasto (at back) with members of his Zdravec performance ensemble.

Photos, this page: Leon Balaban.

with easy and moving up to more complicated: Staro Bitolsko Oro, Zemjo Makedonska, Devojko Mori Devojka, Romska Gajda. One step in Devojko Mori Devojka was particularly tricky, possibly because it moved backward in line of dance while facing forward. The stymied expression on most people's faces testified to their lack of success but with a review from our great teachers we'll soon be breezing through it. At least one or two of these dances will be added to our regular dance repertoire.

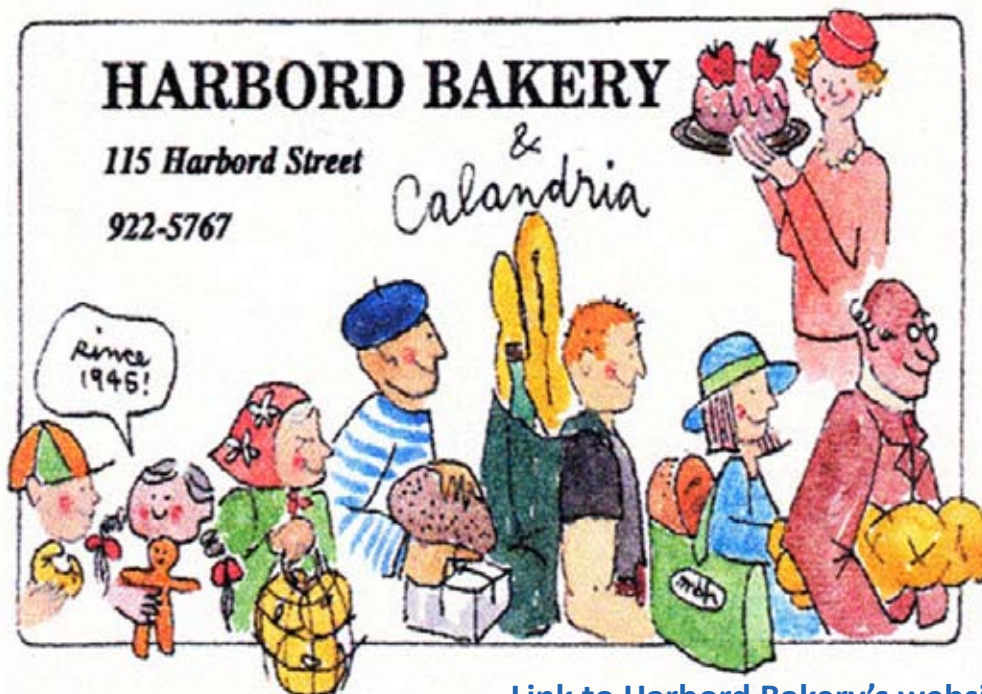
The evening began with international dancing while people were arriving until it was time for our potluck dinner. The usual exhortation to pass speedily along the buffet table while serving oneself modest portions was honoured more by disregarding it as seen in the copious plates returning to the tables: thanks to the generous contributions of our members, this was not a problem. Our suppers are always delicious and varied – an interest in multicultural dances is always accompanied by the enjoyment of food from many countries.

Returning to Ralph Thornton Centre following the renovations and installation of a new elevator was welcomed by everyone. As usual, we left with a feeling of anticipation for the next café.



Photo: Bev Sidney.

See Leon Balaban's videos at his [video site](#).



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

Grape Harvest Traditions of Hungary:

as presented at the Ti Ti Tábor Hungarian Folk Camp

by Sue Isley

Reprinted , with permission, from The Northwest Folkdancer, October, 2017*

This year was the 25th anniversary of the Ti Ti Tábor Hungarian Folk Camp and as part of the celebration, we had another cultural event beautifully organized by Eva Kish. This time the Hungarian traditions of the grape harvest were reenacted [sic] with the help of the whole camp. Eva prepared an interesting hand-out about the grape harvest traditions for campers and much of this article was based on her well-researched information.

Harvesting in earlier historical times meant more than just simple work. It was a time for celebration as it was the fruit of a year's work in the vineyard. The processing of harvest was simple: on smaller estates, the grapes were picked by relatives and friends who received a bountiful lunch from the vineyard owner for their help. The women picked the grapes using a curved knife, a *kacor* or grape knife. and dumped them into a wooden puttony basket that the men carried on their backs. The men would tally the number of baskets by making a mark in wood for each puttony so they would know how many grapes were being harvested. Interesting to note, the puttony is not just a part of the vine culture. It was also used for watering, washing underwear and small clothing items, etc.



Old photo showing puttony being carried on man's back.

From the puttony baskets, the grapes were poured into larger containers where children waited with branched stakes called *csömöszölő*. They used these to crush the grapes. At the end of the day, the workers brought the grapes down from the fields in wagons. Then the processing of the grapes began, grinding, soaking, stomping by foot, pressing, etc. As they brought the grapes into the village, everyone sang harvest folksongs. Here are a few translated selections:

Photo: FOTO:FORTEPAN, via Wikimedia Commons.

*Wine, Wine, Wine,
This red wine is so good.
Women drink it too
Their buns end all askew.*

*O God gave me a wagon
A wheel for my wagon
A bottom to my glass
I drink plenty from it.*

The Vintage Procession

On the last day of harvest, the workers descended from the hills of the vineyard to form a procession that would end at the home of the vineyard owner. They carried a puppet like figure fashioned after the ancient Bacchus figure (the Roman God of Wine). The figure was not depicted as a Roman god, but a Hungarian hussar (soldier) riding on a barrel. He was called Baksus Pajtás (Bacchus Buddy). In one hand, Baksus Pajtás held a decorated gourd and in the other a glass ready for toasting. In the procession, the Baksus Pajtás was carried on the shoulders of several lads. Along with him were several people dressed in white each decorated with grapevines as well as costumed actors dressed as a traveling salesman, the vineyard guard or a thief, etc.

Another highlight of the procession was a crown of grapes on a stick decorated with colorful ribbons. When the procession arrived at the owner's home, the foreman would present the grapes with ornate speeches. The owner would toast the workers and everyone joined in.

At Ti Ti Tábor, we could not harvest grapes, but we did manage to reenact [sic] a vintage procession despite the 95°+ temperatures. We had the grapes on the stick accompanied by the campers dressed in white adorned with grape vines. There was also a Baksus Pajtás carried aloft as he sat on his wine barrel. Our costumed actor was a gentleman disguised as a village woman and many campers wore folk costumes. Several of our dance teachers gave the traditional speeches and our musicians played music during the whole event. The procession (including the bass!) wound around the camp down to the docks, where there was [sic] more speeches and dancing, back up the hill to the home of the vineyard owner (the chapel!). The owner accepted the grapes, and everyone had a chance to join in a toast to the successful harvest. The ladies gathered and danced *karikázó* or circle dance as they sang. Finally, the musicians and dancers led the procession into the lodge for the Hungarian feast prepared by the camp's Hungarian staff. Many campers also joined in the wine tasting before dinner that was provided by Ipacs Cellars of Portland. Now we were ready for our Harvest Ball.

The Harvest Ball

In olden times, craftsmen, the poor, and lads from the estates held separate balls. More recently, there was one larger, communal party celebration. At the balls, the costumed actors continued to represent their roles and stayed in costume. The boys and girls who carried the props had the responsibility of protecting the grapevines that were placed as decoration at the ball. During the ball, the participants made it a game to try to steal them. If they were caught, then they were punished. They had to pay a fine and this helped pay for the expenses of the ball. The dancing and celebrating usually lasted until dawn.

At Ti Ti Tábor, we cleared our banquet tables after the delicious Hungarian meal and set up for dancing. Although we decorated the hall with streamers and grapevines...we were so busy dancing and playing games that no one was caught stealing the grapes! And we did end the ball before dawn in anticipation of the dance and music classes on Friday morning.

The last three years, we have had a cultural theme at camp and it has proven to be a highlight of the week! It takes one back in time for a glimpse of Hungarian folk tradition—especially for those who have not had the opportunity to visit Hungary! We don't know what the theme will be next year, but you can watch our website for information as the camp plans for 2018 begin to form. (www.tititabor.org)

*Illustrations are not from the original article.

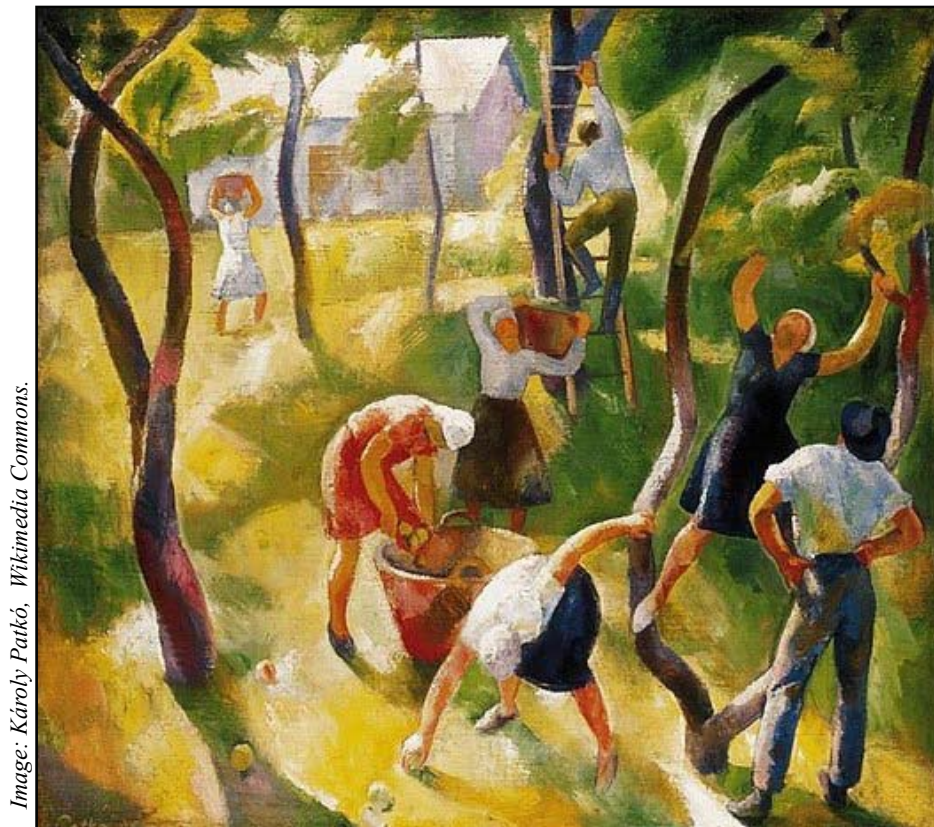


Image: Károly Patkó, Wikimedia Commons.

"Harvesting Grape" by Hungarian painter Károly Patkó (1895-1941).



The Grapevine

Many folk dancers will remember Grant Logan who died in October at 82 years. He was best known as a square dance caller and ran a group, Willow Weavers, for many years. He also had a contra group and several folk dancers attended it. Marty Kravitz also died in October. He was a folk dancer, teacher, and folk singer. He also was employed at the YM & YWHA at Bloor and Spadina in Toronto.

Tamar Berman died recently at the age of 90. Tamar was a Holocaust survivor. Born in Hungary, she immigrated to Israel after World War II and started folk dancing there. When she moved to Canada, she continued dancing, mainly at IFDC and Sandy's Wednesday night class.



Photo: Bev Sidney.

Tamar Berman (1928 - 2018)

Not everyone went to Macedonia this year. Rainer von Konigslow was in Germany and Armenia. Raphi and Ella Sussman went to Israel and Greece. Lina Serlin toured Spain and Roz and Allen Katz sailed on the Rhine from Amsterdam to Frankfurt. Sheryl Demetro went hiking in Iceland. Efrim Boritz and Naomi Fromstein holidayed in Italy before joining the Macedonian tour and Mirdza Jaunzemis, Devi Caussy and Denise Colton holidayed in Cuba. Gloria Mostyn went to France, Rick and Halina Adamczyk, Ursula Humphries, and Irena Thomas went to Poland. Irena also visited Ireland. Maria Racota was in Romania and Germany and Fran Cohen went to Israel, Zambia, Zimbabwe, Botswana, South Africa, Singapore and Australia. Gary McIntosh and Maxine Louie went hiking in Scotland, sightseeing in London, and returned to Toronto on the Queen Mary 2 via New York. Gary sent the following message: "Maxine and I have had a wonderful time, one unexpected delight after another. We will both be happy to share our travel adventures with anyone who might like to take a similar holiday."

The Ontario Folk Dance Camp has made a donation in Dale Hyde's memory to [Westfield Heritage Village](#) (Hamilton Conservation Foundation). This is particularly meaningful in light of Dale's having donated Canadian period costumes to the Heritage Village. These costumes (some of them sewn by Helga) had outfitted Dale's Claude Watson student performance group, Canadian Dance Tapestry, and were being stored in Dale's ceramics business facility. According to Richard Palmer, who spoke of this at the Hamilton tribute evening, when Dale closed down his business and was clearing out the storage/warehouse at the beginning of 2018, he asked the Heritage Village if they would like to receive some period costumes. When they accepted his offer about 500 articles were delivered in a steady stream of boxes over the course of the next three months!