

ISSN 2368-7134



Folk Dancer Online

The Magazine of World Dance and Culture



PUBLISHED BY THE ONTARIO FOLK DANCE ASSOCIATION

VOLUME 50 NUMBER 2

April 2019

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: All materials must be received, by e-mail or postal mail, six weeks prior to publication.
Deadline for the June 1, 2019 issue will be April 15.

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for local information and links to other
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Cover Image: "Polka" – one of a series of paintings depicting Polish dance, by artist Zofia Stryjeńska. See article p.7.

In This Issue

(Click On Bolded Titles To Go Directly To The Page or Article)

FOR THE DANCE CALENDAR

See <http://ofda.ca/wp/calendar/>

FOR DANCE CLASSES/GROUPS INFO

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.....

- | | |
|---|--------|
| 1. Editorial | ... 4 |
| 2. Notices | ... 5 |
| 3. Our California Correspondent | ... 7 |
| A Serendipitous Find in the Sierra: Postcards from Poland | |
| 4. <i>Porcupine Advance</i> Stories | ... 11 |
| Novelty and Mixer Dances in Timmins | |
| 5. Impressions of Andalusia | ... 16 |
| 6. Hamilton IFDC 35th Anniversary | ... 22 |
| 7. From the OFDA Cookbooks | ... 24 |
| Ratatouille | |
| 8. Grapevine | ... 25 |

[RETURN TO OFDA WEBSITE.](#)

The Politics of Leading

by Dorothy Archer

Leading an open circle dance brings with it the responsibility of knowing what one is doing. Convention says that the rest of the line follows the leader – when to start the dance, hands up, hands down, skipping, stamping, etc. So, if you are not sure of the dance, it is best not to make it up; let someone else lead – someone who knows it. To have an incompetent leader not only messes up the dance but also makes it very irritating for those in the line who know it. Unfortunately, some people seem to think that only they can lead – every dance. This is very boring – it is more interesting to have different leaders. Also, it discourages people who are shy about coming forward but who could lead very well.

One should think twice before walking to the head of the line without asking the person standing there if they intend to lead. This might be the only dance they know well enough to lead and you could ruin their moment in the sun. On the other hand they might be thankful you turned up. In some groups, a particular dance might be led always by the same person. The rest of the group will have agreed to this by not interfering. But it is a myth that only that person can lead the dance and should they be absent, heaven forbid that it is frowned upon for someone else to lead.

We have started a new series about dance activities in Northern Ontario in earlier days. In case you slept through geography, Porcupine is very close to Timmins and is now considered a neighbourhood of Timmins. You will see in the forthcoming articles, that the cold weather didn't stop people from having a good time.

The recipe this month is ratatouille. With some slices of cheese and a bun it is perfect for your vegetarian friends. Personally I like to spice up this recipe with oregano, basil and thyme.

The irrepressible Hamiltonians have gone into the song-writing business. Included in the article about their 35th anniversary party, are the words to a song about dancing in the Hamilton Folk Dance group. They have chosen a tune we all know so you can sing along.

Nancy Nies shares some exquisite paintings of Polish dances that she found in an antique shop and she has added descriptions of the dances. We were so enamored of the paintings that we found another to grace the cover of this issue.

Enjoy your trip to Spain with Lina Serlin. Adios!

Thank you to Olga Sandolowich. Along with her donation to the OFDA in memory of DALE HYDE, she wrote:

“Remembering his research and contributions of Canadiana - 2 LPs:

Dances of French Canada, 1977 and

Ontario Dances, 1979”



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.

Applications can be submitted before May 31, 2019. Details on the OFDA website:

[2019 OTEA Scholarship Ad](#) and [OTEA Scholarship Rules](#).

October 19, 2019

Save the date for OFDA's 50th Anniversary Celebration.



Check for the latest details at ofda.ca/wp.



Fourteen dancers from the Hamilton International Folk Dance group participated in a research

study that looked at various factors that affect group synchronized dancing. Stefania Miller included the following comment, along with the link to the paper. “The abstract sums up the results, i.e., holding hands has the strongest effect on synchrony. The finding is not surprising to us folk dancers.”

The study, by Lea Chauvigne and others, Human Movement Science, Vol 63, February 2019, pp 199-208, was published early this year, and is online for interested readers: [Multi-person and multisensory synchronization during group dancing](#).

To the Ontario Folk Dance Association

I appreciate your donation to the St. Michael's Hospital Foundation in my husband, Jack's, memory.

I also am appreciative of the support the OFDA gives to its members. Thank you very much. Janis Smith

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6. Croatian - Pokuple (black) (CRO MOD 3)
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A Serendipitous Find in the Sierra: Postcards from Poland

by Nancy Nies

The inspiration for this month's column came from an unexpected source - an antique shop in the quaint, western town of Kernville in California's southern Sierra Nevada. While perusing the shop's bookshelves, I spied a small folder bearing a striking illustration of a folk dancer and the title *Tańce Polskie*. Tucked inside were eight colourful postcards depicting different Polish dances, each the reproduction of a painting dated 1927 and signed by an artist named Z. Stryjeńska. Needless to say, this was a purchase I couldn't resist.



Photos: Wikimedia Commons.

Zofia Stryjeńska, before 1920.

I was intrigued, not only by the paintings, but also by the artist. Zofia Stryjeńska (1892-1976), was, I learned, one of the most acclaimed Polish artists of the interwar, art deco period; she was a painter, graphic designer, illustrator, stage designer, and writer. A fascinating tidbit: In 1911 Stryjeńska was accepted at the Academy of Fine Arts in Munich – which did not admit women – by dressing as a young man and using her brother's name. She must have been a strong-willed young woman, and her forceful character comes through in her bold, vibrant paintings.

Seeking information on the dances themselves, I came across a blog called *Do Góry* (Upwards), written in English by a blogger known as

Łowiczanka (a woman from the town of Łowicz), who describes herself as “a former dancer who loves all things Polish.” The title alone of her October 11, 2010 posting – “Poland's Five National Dances” – told me something I hadn't known. What astonished me, however, was finding her blog illustrated with the same dramatic Zofia Stryjeńska paintings that graced my postcards! (See <https://lowiczanka.wordpress.com/2010/10/11/polands-five-national-dances> .)

What's more, I discovered the postcard images on other websites, including that of the University of Southern California's Polish Music Center (<https://polishmusic.usc.edu/research/dances/>), which offers detailed articles on those eight dances. Three are the Polka, the Góralski, and the Zbójnicki; the rest



Góralski.



Polonez (Polonaise).

of mine, with partners dancing in a circle – features spins, gestures, an alternating tempo, and the traditional costumes of the Kujawy region.

The other three dances are considerably more energetic. There's the Mazur, performed in operas and ballets, its



Mazur.

are those designated, on Łowiczanka's blog and elsewhere, as Poland's five national dances. Here are a few facts about each of the "big five," courtesy of Łowiczanka, and an illustration of each, courtesy of Zofia Stryjska.

Let's begin with the slower-paced ones. In the stately Polonez (Polonaise), the partners never face each other as they walk to the music - forward, backward, sideways, bowing - usually wearing the 17th century costume of the Polish nobility. The dance lives on today as an opening procession at formal student dances; as does its music, in Christmas carols.

The dignified Kujawiak – a personal favourite



Kujawiak.

fast tempo adopted for the Polish national anthem; the dance involves heel clicks, slides, and running steps, and the music and costumes can vary greatly, from the folk to the military.

Then, there's the lively Oberek, which showcases turns, twirls, lifts, violin music and regional dress - often, the Łowicz costume.

And last, but certainly not least, there's the

Krakowiak, said to be the most Polish of the dances, which features shuffling, running, heel-clicking, intricate formations, and the elaborate costume most often associated with Poland - that of Krakow. (To watch a moving performance of a Krakow song and dance medley, go to: <https://www.youtube.com/watch?v=OeQ6jYzt6cM> .)

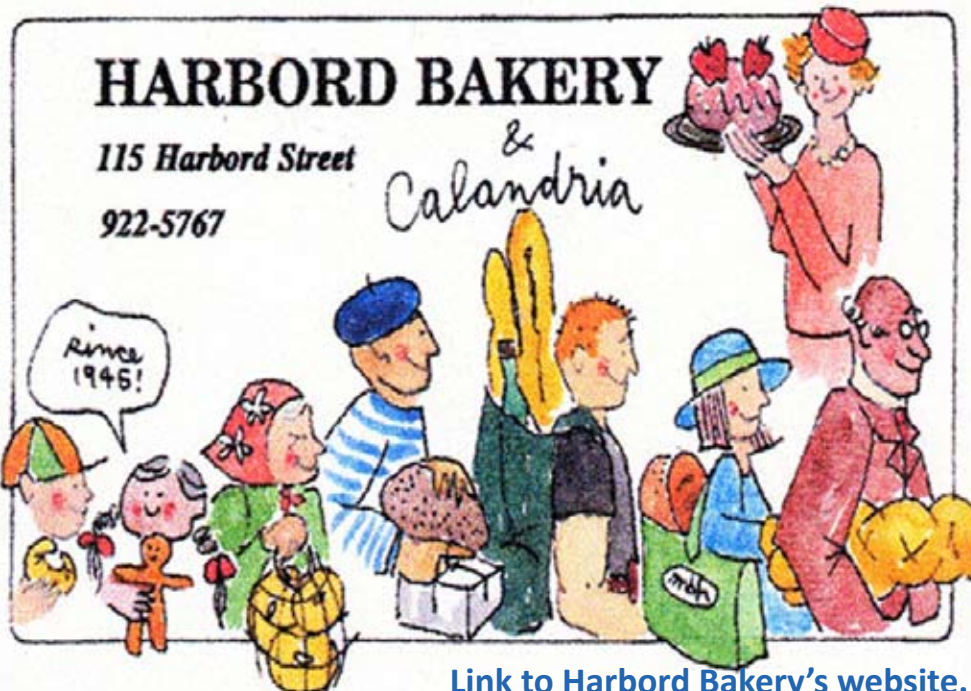
Little did I suspect, when I walked into an antique shop in a little mountain community just an hour from home, that a serendipitous find there would lead me to learn about a certain Polish artist and her country's five national dances - and also provide inspiration for this article.



Krakowiak.



Oberek.



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

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Introduction to Porcupine Advance stories...

The Timmins community arose in 1912 during a gold rush that occurred close to Porcupine Lake in northeastern Ontario in the early part of the 20th century. A weekly newspaper called the Porcupine Advance has been digitized and reflects the rich social and cultural activities in the Timmins-Porcupine Camp area from very early on in its history. Helen Winkler, whose family lived nearby in Ansonville/Iroquois Falls, has been surveying the digitized paper and brings to us excerpts of these interesting cultural episodes.

To see what else was in the news up north in the early 1900s, including very interesting ads, click on the photos of clippings to view the whole page from the archived paper.

Novelty and Mixer Dancing in Timmins and Area

by Helen Winkler

The pages of the *Porcupine Advance* frequently report on social events within the English-speaking communities in Timmins and the general area, and usually include information about which dances were done on a given evening. The area was multi-ethnic but the dance activities of non-English speaking groups weren't reported on unless it was a dance performance. There were times that musicians such as the Croatian Tambourica Orchestra or the Italian Band provided music for the English-speaking dancers – obviously these musicians



The Croatian Tambourica Orchestra, of Schumacher, who are supplying the music for the Grand Ball to be held in the McIntyre Hall on Easter Monday evening, April 18th, in aid of the Children's Aid Shelter Fund. The Croatian orchestra will also give a special programme of classical music during the evening.

The Croatian Tambourica Orchestra from Schumacher, 1927.

LANCASHIRE CLUB HAVE VERY ENJOYABLE NIGHT

A very pleasant evening was spent on Saturday last at the Hollinger Recreation Club, the event being the Ladies' Night of the Lancashire Club. Dancing was one of the main pleasures of the evening. Solos by Mr. A. J. Downie and Mr. Jerkin were delightful features also on the programme. The "Streamer Dance" was one of the happy novelties of the evening the crowded floor being completely entangled in streamers, bright and gay. Two other novelties of the evening were a "Cinderella Dance" and a "Dummy Dance," in the latter two dummies being used and passed on to others by tagging. The A. S. D. Club orchestra provided the best and plenty of music. The refreshments were the best also, and in plenty for the large gathering. Next Saturday will be "Bachelors' Night," and will be a fancy dress dance.

could play popular music along with their cultural specialties within their own communities.

The groups that were mentioned as sponsoring dance events include the Caledonian Club (Scottish), the Lancashire Club (English), the A.S.D. Club (Always Something Doing) as well as a variety of private functions and other social groups in the area.

The reports I surveyed covered a span of time mainly in the 1920s and 1930s. They mentioned assorted dances such as waltz, foxtrot, two-step, Lancers, Charleston and certain Scottish dances among the Scottish club. However, the most emphasis was given to special dances also called feature or novelty dances. These special dances either included a mixer element or a prize/contest aspect, or else some

unusual props. In addition there is the "Moonlight" category of dances that involved dim lighting i.e. dancing to "moonlight."

Upon looking at other newspapers, especially in the 1920s, via the Library of Congress website, it becomes clear that game-like elements were also popular in the U.S.A. and, I expect, in other parts of Canada. Sources, such as [Folk Dancing by Erica Nielsen](#), trace this practice back to a dance category called the German Cotillion of the 19th century that introduced games and partner changing into social dances.

So what kind of games/mixers did they do? Here is a selection:

- Paul Jones mixers. In one version, a grand chain was done and then stopped at a designated time, thus you had a new partner to dance with until the next grand chain. See the video <https://www.youtube.com/watch?v=4VTJOr6ULL8> and <http://folkdancemusings.blogspot.com/2018/09/paul-jones-usa.html> for detailed information. Many variations /options for figures existed.
- Broom Dance. A mixer similar to the idea of musical chairs, where someone dances with a broom, then drops the broom forcing a

Gala Dance in Town Hall

A gala dance was held in the Iroquois Falls town hall on Wednesday evening, November 24th, under the auspices of the Ansonville Black Hawks.

A large crowd danced to the excellent music supplied by the Rhythm Kings orchestra from Matheson.

After a lovely buffet lunch served by the Women of the Moose, a novel feature of balloons was put on for all those attending. This game was such that the couples able to secure a balloon with ribbons attached, were given a prize. Many balloons were brought down, and those having the ribbons were given a smart table reflector.

This dance was a most successful one and it was quite evident that all enjoyed themselves immensely.

partner change and leading to someone else having to pick up the broom (discussed in more detail in an upcoming article)

- Balloon dances. in Iroquois Falls near Timmins they mention people having to grab balloons with dangling ribbons that are suspended from the ceiling to win prizes—other archival newspapers mention games involving passing a balloon from couple to couple, or men having to break balloons thrown by a woman and then becoming her partner, or defending his partner's balloon (tied around her ankle) from other men who try to burst it, or generally everyone try to burst everyone else's balloons

- Confetti dances. Everyone had a package of confetti and at a signal would start pelting other dancers with it. Also in the Advance, they mention blowing confetti out of the trumpets – such a dance went on for 30 minutes.
- Streamer dances. Dancing among an abundance of streamers http://images.ourontario.ca/Partners/TIMPL/TimPL003456724pf_0008.pdf.
- Cinderella dances. Each woman put a shoe in the centre of the room and then the men had to run around finding who belonged to a given shoe - this would be their partner (talk about chaos--not to mention never seeing your shoe again...)
- Card Dance. Partners were determined by each having received a matching card

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from two decks that had been given out to men vs women Lady's or Gent's Tag-. Seems to be a form of cutting in to other couples at either the lady's or gent's discretion during dancing, by tagging another couple – so this is a type of forced mixer.

- Lemon dances. Involved passing lemons from couple to couple with elimination of the couples who had lemons at a given signal. Elimination dances are frequently mentioned without giving details of the rules of each game. See <http://dancehistorian.com/a-paul-jones-mixers-and-elimination-dances/?v=3e8d115eb4b3>)
- Lucky Number Dance. Explained in the link above as an elimination dance. Numbers were called when the music stopped, and couples had to sit down if their number were called. Last remaining couple won.
- Dummy Dance. Involved passing a dummy around from couple to couple which they say is similar to a tag dance – not sure if the dummy was in lieu of a partner (like the broom dance)
- Leap Year dances. Women rather than men invited a partner and also got to cut in to other couples

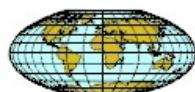
LANCASHIRE FOOTBALL CLUB DANCE LAST WEEK

The Lancashire Football Club Dance, held in the Hollinger Recreation Hall last Wednesday evening, was one of the best ever held here. Besides waltzes and foxtrots there were two sets of Lancers, and an Old Country waltzing contest. This was a special feature as the dancers had to keep within two chalk marks, two feet apart, and reversing was not allowed. This competition was won by Neil Dougall and Miss O'Neil. Another feature was the couple who were on a certain spot when the music ceased. This was won by Mr. F. Uttley and Mrs. Barrett. A prize was given to these respective couples. Another feature of the evening was the Charleston which nearly every dancer finally broke into from the oldest to the youngest.

- Old Country Waltzing Contest. Done by the Lancashire Club, it required dancers to remain within certain floor marked boundaries, to win.
- Roulette Dance. The wheel spun and whoever had the lucky number got a prize

There are others mentioned that I have not found described: Candy Dance, Automobile Foxtrot, Lucky Name Dance, Stock Market Dance, Block Dance, Vegetable Dance among others. I expect these were similar in some way to games described above. It's clear that these special dances made the evening more exciting and kept things fresh for the attendees. The social part of dancing, rather than technical aspects were the most important.

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Impressions of Andalusia

by Lina Serlin.

Filled with equal parts of anticipation and excitement, I arrived in Malaga, in October 2018, where I was to join my group on a two week tour of Andalusia. The tour was part of Jim Gold International Folk Dancing Tours, which has travelled extensively through many European countries, although this was to be the first tour of its kind in Spain. I heard about it through the folk dance grapevine and the OFDA website. Having been on two other organized tours in Europe prior to this one, I wanted to try one with a theme and a focus in which I had an interest, in this case dance.



Source: [WorldAtlas.com](https://www.worldatlas.com)

The trip itinerary listed a number of flamenco and other Spanish dance performances and included an introductory flamenco lesson, a visit to a flamenco museum, and a variety of cultural and historic venues, which

to me was reason enough to consider the tour. In addition, Spain with its rich and varied history and culture, intrigued me, and this provided the added impetus I needed to decide to sign up for the trip. It helped that the tour took place in the fall, a time of year when the weather was generally moderate and conducive to walking comfortably through city streets without feeling the overbearing summer heat.



Alhambra Gardens in Granada.

After depositing my suitcase in the hotel room, I went down to the reception to enquire about our group and ran into Jim Gold in the lobby. I walked up and introduced myself, noticed that Jim had slightly mispronounced my name, but

Photos: Lina Serlin.

thought nothing of it. He suggested that we sit down and have a chat about the tour. I was a bit puzzled, since the group was to have an introductory sit down dinner in two hours. When a short time later the tour guide walked into the lobby, I realized that Jim had mistaken me for our guide, Lola. We were both about the same height with short graying hair, and both first names consist of four letters starting with the letter L, but that's where the similarities ended. The mystery solved, and relieved of my unforeseen duties, I was free to wander off and explore the city streets and the wonderfully lush public garden just outside the hotel.

The group consisted of fourteen women and all, except for myself, were American. Another Canadian, a male from B.C. was scheduled to join

the tour, but was forced to cancel at the last moment due to health-related issues. Having travelled to many parts of the States, I felt quite at home with the group, exchanging stories and travel experiences, however, I made a deliberate decision early on not to bring up anything that smacked of politics. To my surprise most of the Americans did not shy away from voicing their opinion, which often echoed my own. Having



Members of the group with Jim Gold in Seville.

established a common ground was comforting, but in true holiday spirit, we were all too busy sightseeing or too tired by the time we sat down to dinner to bother with politics.

Malaga turned out to be a very attractive city, with lush vegetation and wonderful panoramic views. View Jim Gold's video Malaga Scenes at <https://www.youtube.com/watch?v=H9ipJ6fDRvw> Like many Spanish cities in Andalusia, it consists of layers of ancient Roman ruins, built during the Roman rule which started around 200 B.C.E. The Islamic invasion of 711, saw another cultural, religious and



Fortress built on Roman ruins in Cordoba.

architectural transformation. Mosques and Moorish palaces were built on top of the remaining Roman walls. Finally, superimposed on the existing structures, the Christian Cathedrals were constructed above and around the existing mosques. The Spanish Christian conquests, which began in the 1200s, were successful in regaining some of the cities and territories from the Moors. Their final victory, however, came in 1492 culminating with the Spanish conquest of the Iberian Peninsula and the expulsion of the Moors.

Despite the Spanish victory and subsequent Christian rule, Moorish influence continues to be present throughout the region, and we encountered it in many of the towns and cities visited. Cordoba has its historic Mosque Cathedral, a unique marriage of Hellenistic, Roman, Byzantine, Islamic and later Christian architecture. It started as a Visigoth Basilica (a Christian temple), in mid-sixth century. When the Moors arrived in the early eighth century, it was divided and shared by both communities. In 786 the first mosque was built abutting the existing temple, to accommodate the growing Muslim population, and later expanded several times under the Islamic Caliphate



Mosque Cathedral in Cordoba.



Moorish architecture in Seville.

to reflect the political power and the social and cultural splendor of the Moorish rule. In 1236 Cordoba was conquered by the Christians and the Cathedral was consecrated as a Catholic church. The result is a fusion of the two religions and their disparate architectural styles which co-exist within the same structure and under one roof. To this day it remains an exceptional monument to the layered cultural past of the city.

Islamic influenced architecture is seen not only in places of worship, but also one can find Islamic elements in secular architecture, such as the uniquely Moorish arched doors and windows and the Moorish-style colonnades. Strolling along the narrow cobblestoned streets one also comes across charming little



Typical gate and courtyard.

courtyards visible through the intricate wrought iron gates, which serve to separate the private living quarters from the street. Aside from architecture, there remains a significant Moorish legacy in the Spanish language spoken today. Many words and names still in use have their roots in Arabic and have been absorbed into the Spanish language. The river Guadalquivir, the fifth largest in Spain, derives its name from the Arabic Wadi Al-Kabir (Great River). Some city names have also retained their Arabic origin.

Moorish influence has left its mark in other areas of Andalusian history and culture. Spain's best known dance form, the flamenco, has its origins in Andalusia. The Roma, or gitanos as they are called in Spain, are considered to be its major contributor, and are credited with keeping it alive

and thriving. However Andalusian, Moorish, and Near Eastern influences have woven their way into the fabric of the dance and music, lending it its unique character.



Flamenco performance in Cordoba.

Flamenco is thought to date back to the 16th century where it started as a form of dance practiced primarily by the Roma, who at the time were living on the fringe of Andalusian society.

Later it became popular with Spanish Andalusians outside the Roma population, and by the 1860s evolved into an art form performed in cafés where the locals from all walks of life gathered to admire the dance and the performers.

We were able to meet with several Andalusian flamenco dance groups in Seville and Granada and had the opportunity to see the interpretations and stylistic variations of each one. On several occasions we were offered



Sevillanas performance in Puerto de Santa Maria.

a brief demonstration of the complex arm movements and the intricate yet forceful footwork. Afterwards we joined a small audience and watched the group perform in a small intimate venue designed for this purpose.

In Seville, the demonstration and the performance took place in a space adjacent to the Flamenco Museum where, after the performance, we had a tour led by the museum curator. Costumes ranging from simple to flamboyant filled the exhibit space, as did photographs of famous Flamenco dancers and musicians, a few of which to my surprise I recognized.

Our last Flamenco performance was in Granada on the last evening of the tour. The dancers and musicians were Spanish Roma, and prior to the public performance, one of the dancers gave our group a brief display of the basic dance steps and the accompanying hand movements. She also explained the close relationship between the guitar, the vocalist and the dancers, the role of each one in the ensemble, and the imperceptible body language used to communicate between the dancer and the musicians during the dance.

This was followed by a wonderful performance given by the small ensemble consisting of a guitar, a vocalist and one male and one female dancer. We were told later that the guitarist was a well-known and admired local musician. The performance lasted a little over an hour but left a lingering impression. It was a wonderful way to spend the last evening of our tour.



Flamenco performance in Granada.

ETHNIC TREASURES

Statewide 2019 Folk Dance Festival

May 31 – June 2, 2019

Edmunds Ballroom, Pomona College
170 E 6th St, Claremont, CA 91711

Guest Teachers:

Mihai David, Petur Iliev, Sevi Bayraktar, Israel Yakovee, plus
Sunday Salsa Rueda with Cesar Garfiaz

Evening parties feature the band:

Miamon Miller & Friends –
Bill Cope, Michael Lawson & Janie Cowan

Host Hotel Doubletree Hilton, Claremont



Pomona
College

Further Information:

<http://socalfolkdance.org/statewide.htm>
Pre-Registration Info and Form



Hamilton International Folk Dance Club: 35th Anniversary

by Joan Tressel, Halina Adamczyk, Anita Millman

Photo: Halina Adamczyk.



Hamilton celebrated its major anniversary on 25 January 2019. Sheila Scott from London, and Vlasto Petkovski introduced some of their dances to the joyful occasion. Another highlight was the ode composed by the HIFDC ad hoc choir in appreciation to Stefania Miller, the club leader, and

to the many others who contribute to the club's vitality. It was sung to the Romanian tune of Hora de la Soroca, one of the club's favourite dances. Joan Tressel and Helena (Halina) Adamczyk presented gift certificates to Stefania and Jack Evans for their 35 years of service to HIFDC. Thank you to guests from London, Buffalo and Toronto for sharing the happy occasion with the Hamilton group.



Joan Tressel, Helena (Halina) Adamczyk, and Stefania Miller

Photo: Jack Evans.

Photo: Jack Evans.



HIFDC Choir: Shelagh Beattie, Jola Senson, Ursula Humphries, Carol Sant, Judith Bourke, Anita Millman, Devi Caussy, Mirdza Jaunzemis (Not in photo: Karen Walker)

The happy gang at the end of the evening.



Photo: Jack Evans.



HAMILTON INTERNATIONAL FOLK DANCE CLUB AT THIRTY-FIVE YEARS

Sung to Hora de la Soroca

8 bars introduction

To **H**amilton we **a**lways go
On **F**riday nights through **r**ain or snow.
We **h**ave to get our **d**ancing fix
'Cause **t**hat's the way we **g**et our kicks.
Our **p**rogram Stef will **p**lan each night.
It **c**an be changed to **g**et it right.
Others help when **t**here's a need
And **s**tep right up to **t**each or lead.

4 bars interlude

Dale did teach us **D**evil's Dream.
It's **e**as-i-er than **i**t would seem,
And **s**o is Scottish **S**ilver Grey,
We **a**lways like a **s**low Strathspey.
Joan and Halina **w**elcome us,
Ruth jumps in with **l**ittle fuss.
Anita 'n' **A**dam **t**each new dances,
Helga also **g**ets her chances.

4 bars interlude

No **b**irthday goes with**o**ut a cake
The **S**ocial group makes **n**o mistake.
Good **F**riday hikes are **r**eally fun.
We **h**ave more food when **t**hey are done!
Paidu**š**ko, syrt**o**, **r**umba, hora,
Tsamikos, tango, **t**hen some mora.

New ones, old ones, it **m**atters not,
Stef can do them **o**n the spot!

4 bars interlude

Levi Jackson, **a**n**y**thing goes,
To **t**each us to be **o**n our toes.
Grapevine, debka, **d**o-si-do,
We **d**o them all and **d**on't say no.
Greek, Bulgarian, **m**ayim, reel,
Do them all **h**ow**e**ver you feel.
English, Irish, **g**ive three cheers,
Polish, French, we **h**ave no fears.

4 bars interlude

With **S**tef our leader **b**old to guide,
Helped by many **a**t her side,
Rick and Paul set **u**p the sound,
And **m**ove the **f**urniture around.

Each **m**ember helps in **m**any a way.
But **m**ost of all, we'd **l**ike to say,
Thank you, Stef, for **a**ll you do
We'd be lost if **n**ot for you!

We keep dancing, **w**hat a ride!
Thirty-five years, we **b**eam with pride.
Thank you Stef, for **a**ll you do.
We'd be lost if **n**ot for you!

From the Folk Dance Cookbooks *Ratatouille*

Submitted by Mary Bish
to Ontario Folk Dancer Cookbook vol. I



1/3 cup of oil
2 garlic cloves, chopped
1 large onion, sliced
1 med. eggplant, cubed, skin on
2 green peppers, cut in strips
5 ripe tomatoes or 1-19 oz can
Salt and papper

Sauté garlic and onion in oil in heavy pot or electric fry pan. Add prepared vegetables, sprinkle flour over them and stir well. Cover and cook gently for one hour. Add tomatoes and simmer until mixture is thick. Season. Serve hot or cold. Serves 6.



MAINEWOODS DANCE CAMP 2019



Fryeburg, Maine

<http://mainewoodsdancecamp.org>

Session One, Aug 18-24

Caspar Bik, Georgian
Penny Brichta, Israeli
Sonia Dion & Cristian
Florescu, Romanian
MerakKef Express, Musicians
Plus English, Contras & Squares
with **John McIntire**

Session Two, Aug 25-31

Iliana Bozhanova with **Todor**
Yankov, Bulgarian
Miroslav "Bata" Marcetic,
Serbian
Jacqueline Schwab, English
Ajde, Musicians
Plus Scottish Country Dance
with **Patricia Williams**



The Grapevine

The online newspaper, *YorkRegion.com*, ran an article, with photos, about Riki Adivi's Tuesday night dance sessions at her home. To read the article go to <https://www.yorkregion.com/community-story/9129164-folk-dance-teacher-brings-international-dances-to-king/>.

Move N' Mingle is a recreational folk dance group for individuals with intellectual disabilities, which meets at the Prosserman Jewish Community Centre in Toronto. Recently, a donor (with wishes to remain anonymous) provided each member of the group with an OFDA T-shirt. They are excited to wear them and were happy to pose for a group photo for the magazine.



Photos: Helen Winkler.

Lucette Lepage wrote on behalf of the IFDO Organizing Committee: "Thank you for making our 50th Anniversary event in your February issue such an interesting story. I'm very amazed you could find space for so much. Never expected but very pleased to see ourselves on the cover page (not bad for a picture taken the morning after). Needless to say, Stefania did a good job at collecting stories and making notes throughout the whole celebration; thank you so much for all your time and effort."

Another gorgeous day of spring skiing at Big White



Photo: Pearl Lemenchick.

Kitty Cohen died in early February at the age of 106. She was visiting family in Jamaica when she developed pneumonia. Kitty was dancing, running marathons, throwing a baseball at an opening Blue Jay's game when she was well over 100. To read about her life click on <https://www.cjnews.com/news/canada/kitty-cohen-dead-at-106-was-going-strong-till-the-end>. You Tube also has clips of her dancing.

Nelda Drury, founder of the San Antonio Folk Dance Camp, died recently. She was in her late 90s.

Some people might hate winter but not Shirley Kossowski who went skiing at Big White Ski Resort in B.C. this winter.