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# *Folk Dancer Online*

The Magazine of World Dance and Culture



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# Folk Dancer Online

Editor ..... Dorothy Archer  
Production ..... Bev Sidney  
Advertising .... Paula Tsatsanis  
**Dance Calendar...**Terri Taggart

To contact the Editor, or to send calendar items, articles, and other magazine content:  
[folkdanceronline@gmail.com](mailto:folkdanceronline@gmail.com)

Proofreaders  
.....Rachel Gottesman  
.....Carole Greenberg  
.....Adam Kossowski  
.....Shirley Kossowski  
Distribution.....Judy Deri

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Web Design: Noemi Adorjan  
[friendlyweb@gmail.com](mailto:friendlyweb@gmail.com)  
Web Maintenance: Helen Winkler



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## *Song and Dance in China*

by Dorothy Archer

As I write this, I have just returned from China, a country rich in tradition and culture. I had expected to see girls in pretty dresses manipulating red ribbons and teams of people doing tai chi in the early morning. Didn't see either although I was told my hotel room was on the wrong side to see the tai chi.

Walking with our luggage to our hotel in Beijing, the laneway was blocked by about 20 young people line dancing. They weren't going to move so we had no option but to wind our way through the lines. We were told that dance and music are encouraged in this area, indoors and out, and we could see a group with musical instruments preparing to play. Next day we dropped into a supermarket and were greeted by music – Frère Jacques – over and over. A few days later in Yangshou, we were serenaded with Auld Lang Syne at breakfast.

Spectacular shows are very popular with the local people. One of the sell-outs is *Impression Liu San Jie*, a legend of the ethnic minority group, Zhuang. It was directed by the movie mogul Zhang Yimou. The performance is done on the Li River with rafts and boats but the audience sits in tiered seats on the bank. You can view excerpts at <https://www.youtube.com/watch?v=G94rHwWrZOY>. In Hangzhou we attended the *Songcheng Millenium* show which portrayed three short traditional stories. It included about 15 dancers who did several numbers similar to Western style but with props such as parasols and drums. They also did a most impressive belly dance.

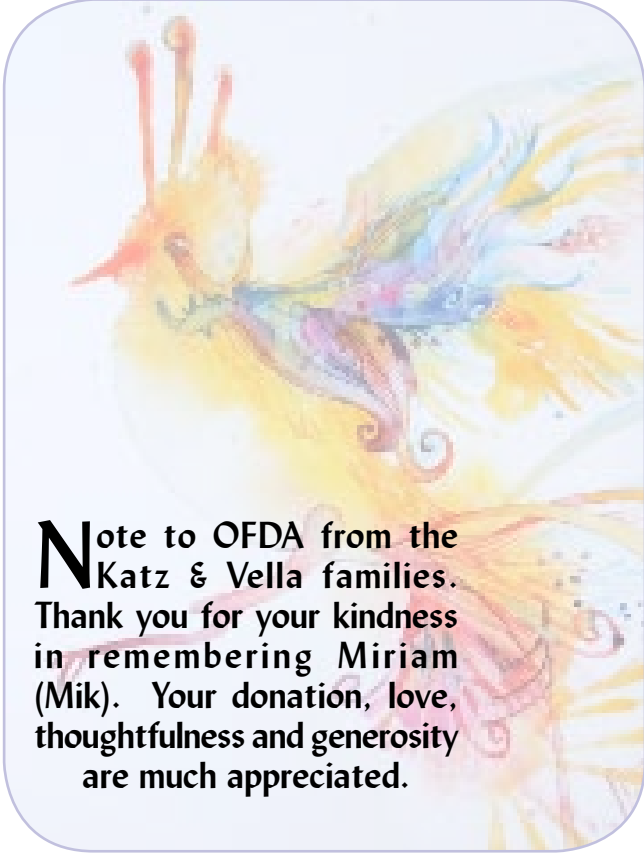
Others have been travelling and you can read about this in the Grapevine as well as Murray Forbes' follow-up to the delightful paintings of Polish dancers shown in the last issue. This time, Nancy Nies tells us about a folk dance party in California.

Helen Winkler's articles on dancing and other cultural activities in northern Ontario in past years has brought memories from Mirdza Jaunzemis and an excerpt from her account of living in the north is included.

Here is a reprint of an article by Walter Bye about the Mardi Gras in Rio de Janeiro. Walter was a mainstay of OFDA and a former editor of this magazine. And in case you have forgotten the dances you learnt at the café, we have listed them here along with the person teaching them, which might make it easier to remember.

Have a happy summer and a fun time dancing outdoors.





**Note to OFDA from the Katz & Vella families. Thank you for your kindness in remembering Miriam (Mik). Your donation, love, thoughtfulness and generosity are much appreciated.**



*Many thanks to Pauline Hill for her recent, generous donation to the OFDA.*



Erratum: In the April magazine we erred in noting the age of Nelda Drury. (April 23, 1918 – Feb. 21, 2019), she was 100 years old, two months shy of her 101st birthday, when she passed away this year.

## VIDEOS WORTH WATCHING

Helen Winkler came across a really nice video of an old man, Macedonian, improvising at a dance:

[youtube.com/watch?v=TuTzCKvz3bg](https://youtube.com/watch?v=TuTzCKvz3bg)

She remarks that "the video shows you how the subtle style is hard to really get into your bones as an outsider, yet how simple the basic movement is. Nevertheless, difficult to dance naturally, with his style."

"An old person can own the dance and in many ways bring more to it than the young, with a simple turn of the head or a hand movement. It's not flashy but has presence."

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## *Lighting Up the Night*

by Nancy Nies

It was a dark and stormy night. . . the day's pounding rain had let up, but huge waves crashed against the rocks below, ocean spray misted our faces, and a fierce wind buffeted us as we made our way in the darkness toward a well-lit house perched on a cliff overlooking the Pacific. The door opened, and hosts Mark and Martha welcomed us into their warm, cozy home.

The date was February 14, 2019, and the place was Santa Cruz, California, where Paul and I were visiting our friends Liz and Tom. On a previous visit we had met their neighbor Barb, who performs with MEZE, a local folk-music band. When Liz let us know about a Valentine's dance event sponsored by the Cabrillo Folk Dancers, we quickly planned a trip to Santa Cruz.

But let's get back to the party. A steady stream of windblown guests arrived, including students taking folk dance classes at nearby Cabrillo College. At tables decked with festive red tablecloths, we enjoyed a delicious potluck meal. Then, with tables folded up and chairs moved aside to reveal a beautiful wooden dance floor, the band began to play.

At times there were fifty or more smiling people dancing in a tight spiral in that relatively small space. MEZE played music of Greece, Macedonia and Bulgaria, featuring vocals, percussion, accordion, violin and bass. Thus was a dark and stormy night transformed—filled with light, warmth, and good cheer—through the magic of folk dancing.



Photo: Nancy Nies.

The Cabrillo Folk Dancers, like OFDA, are celebrating their fiftieth anniversary in 2019; and, like OFDA members, are friendly and welcoming to newcomers. (See [www.cabrillofolk.org/](http://www.cabrillofolk.org/).) The active group sponsors weekly classes with recorded music, as well as frequent parties with live bands. The dancers invited us to attend their

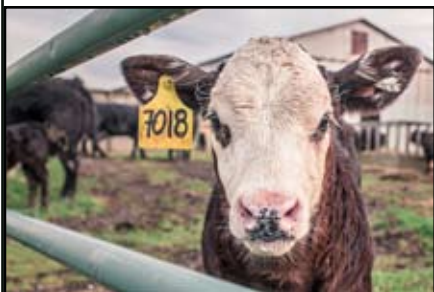
*MEZE performs at the Cabrillo Folk Dancers' Valentine's party, 2019.*

regular class the following night, so we enjoyed a second evening of dancing with the sociable group. We look forward to future visits to Santa Cruz, both to see our old friends and to dance with our new ones!

## God's Country

*The article about northern Ontario's cultural activities in the last issue has spurred memories for other folk dancers. Not only did Helen Winkler's family live in the north, but Mirdza Jaunzemis' family emigrated from Latvia to Matheson. Vera Rogers' family also moved to the north, coming from Bulgaria to St. Catharines and then to New Liskeard.*

*Mirdza has written a memoir, [God's Country](#), which is on the OFDA's website Articles page. Here is an excerpt:*



We had a herd of about twelve cattle, and at one point Father had acquired a young steer – with an attitude. He liked to jump fences, and he was quite vicious-looking but he was afraid of our dog. In order to keep him from jumping the single-strand barbed wire fences, Father had placed a heavy chain around his neck with a large piece of wood attached, so that if he tried to jump, he would be stopped by this contraption.

One fall evening, when I was six, our parents were milking the cows and we were to keep our eyes on the calves. The steer seemed to be leading the herd to a fenced-in corner where the dog stopped him. He tried to jump this fence, and got his log across it but it got caught; the dog started to chase him and he bolted. As he was running, he tore the fence off the insulators that attached the wire to the posts, and raced across the field with the fence trailing and twisting behind. As the steer tore past, I tripped and was caught by the fence and fell into the barbed wire; I was carried along with no control and no way of saving myself. Finally the animal was stopped by a big hay stack, and I was able to jump out and run into the house, with my legs bleeding very badly.

We were all in shock, but my mother knew what to do: she sat me down, put my feet into a bowl, washed my legs, and wrapped them, first in waxed paper, then in bandages. Since we did not have a car, I was not able to go to the hospital right away. We all had a bad night, and the next morning Father took me with the horse and buggy to Matheson hospital. Two doctors spent six hours stitching me up with many, many stitches, even some in the crook of my right arm. Since the wounds had already begun to heal, the doctors were not able to close them all properly, and to this day I have wide scars and the dots from the stitches on both of my legs, mainly on the insides of my thighs and the backs of my knees. Only after all this trauma did we realize that Aina also had quite a gash on her right leg near her ankle, and since she did not have stitches, her scar is also quite prominent. Mara was unscathed – just a little scratch. As I was recovering, my sisters had made a promise that they would not tease me ever again – yeah, right!



# THE PORCUPINE ADVANCE

Vol. 4 No. 11 TIMMINS, ONTARIO, WEDNESDAY, FEBRUARY 5th, 1919. Single Copies 5 Cents

## 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.*

## Moccasin Dancing in Timmins

by Helen Winkler

**MOCASSIN DANCE BIG SUCCESS LAST WEEK.**

The Mocassin Dance at the Timmins Rink on Thursday evening of last week proved a great success. The novelty of the event drew a large crowd, between 600 and 700 ladies and gentlemen enjoying the dancing on the ice in mocassins. The music for the occasion was particularly good, an enlarged Colombo's orchestra of 15 pieces furnishing very attractive music. One of the specially enjoyable numbers of the evening was a Moonlight Waltz. The program was a very good one throughout and all enjoyed the first mocassin dance held in the North Land. It is likely that before the winter is over there will be another or more of these Mocassin dances.

This past year, OFDA decided not to hold dance cafés during the winter months due to various factors including the problem of winter weather keeping people away. So, it was with some amusement that I read about the approach the good people of Timmins took towards winter dancing. Not only did they hold dance events in the winter, no matter the bitter cold, but they held these events on a frozen ice rink in the Timmins Arena! The dances drew many dancers – 600-700 people attended a dance in 1919, and **not just young people – the “older set” also participated.** They were called mocassin dances because people wore moccasins

*The first-ever mocassin dance held in Timmins, January 22, 1919.*

for the occasion. Keeping the band warm was an issue, but people brought portable cook stoves and oil stoves to surround the musicians.

During the first Moccasin dance in 1919, a 15-piece band was on site playing for the dancers, an expanded version of Colombo's Orchestra. A favourite dance was the Moonlight Waltz<sup>1</sup> -- "there being a big full moon, and everything" on some of those frozen nights.

### MOCCASIN DANCE POPULAR AND SUCCESSFUL EVENT

The Moccasin Dance at the Timmins Rink attracted a large crowd last night, despite the severe weather. The event proved very successful in every way, and all present had a first-class good time. Brown's Orchestra furnished very fine music for the occasion. There were eleven dances and an extra, and all the numbers proved popular. The Moonlight Waltz was a special favourite, there being a big full moon, and everything.

*The Moonlight Waltz was a special favourite (17Jan1923).*

### MOCCASIN DANCE VERY SUCCESSFUL EVENT.

The first Moccasin Dance at the Timmins Rink last Thursday evening was an all-round success. Indeed the Rink and the public alike were so well pleased with the event that it is likely that a number of similar moccasin dances will be given this season. There were about 250 in attendance at the rink and all had a good time, "Scotty" Wilson's orchestra furnished their usual fine line of good music; the Moccasin style of dancing was agreeable to the big attendance; and all present enjoyed a very delightful evening. Mr. A. Gagne very kindly loaned a piano for the use of the orchestra and this was much appreciated. For the protection of the orchestra from the cold, the Rink had a formidable array of heating utensils. There were stoves, oil stoves and oil cook stoves. "We had all the utensils for making a meal," "Lefty" says, "except the meal ticket." If there is another Moccasin Dance in the near future, as there very probably will be, Lefty will be among the first to say "Come on, let's go!" And practically all who enjoyed the dance last week will say the same.

*Keeping the band warm in the ice rink (21Jan1920).*

1. I noticed in many places in the Timmins newspaper the "Moonlight Waltz" is spoken of as if it is not a regular waltz. I searched on Google Books and found four snippet view books from the early 1900s into 1920 or so that indicate that a Moonlight Waltz involved turning off the overhead lights and using some other lights – could be coloured lights or a lantern, to be the "moonlight." This would be in keeping with other special dances that they liked to do in Timmins, so it is likely that the Moonlight Waltz was a form of dancing in the almost dark.

Moonlight Dances and Twilight Dances were exciting at the time because electricity was a new thing. You couldn't turn candles or lanterns on or off at will – so it was exciting to be able to control

the lights so easily. Apparently Moonlight dances were eventually outlawed due to the safety aspects of having huge crowds of people dancing in the almost dark, so then they changed the name to twilight dances and added a bit more light to get around the law.



◀ *Cree moccasins, c. 1920, caribou skin - Bata Shoe Museum.*

*The subject of dancing in moccasins on ice begs some further questions. For instance, why dance in moccasins? Wouldn't it have been slippery to dance in leather moccasins on an ice surface? What style of moccasins would the non-aboriginal Timmins area residents be wearing? Where did the residents obtain moccasins? Here follows Helen's research into these questions...*

Not sure why they chose moccasins – I did see references in other newspapers to people who wore boots instead of moccasins (Timmins isn't the only place where Moccasin dances occurred). I also saw an account of a person slipping and falling on the ice during one of these dances though they did not specify the footwear. Moccasins would be slippery on snow/ice, unless the sole was treated in one of various effective ways.

Perhaps, the most obvious reason to use moccasins was that they are more flexible than winter boots. They must have had very heavy winter boots in the north considering the severe cold in winter. All these lightweight warm materials that we have now, weren't invented yet. It would have been hard to dance in heavy winter boots so moccasins made some sense from that point of view.

About moccasins that would have been worn by the residents of early 1900s Timmins area, information found in an 1898 Canadian trade publication indicates that Wright brand moccasins, advertised in the *Advance*, were made by a leather-goods manufacturer in Pembroke. Thus, tannery-produced moccasins were commercially available, so settlers were not only using moccasins supplied by local Aboriginals.

Some of the shoe ads in *The Porcupine Advance* mentioned ladies' moccasins were beaded and fur trimmed and used as bedroom slippers. It was also found in the *Advance* that moccasins were worn by people who hunted, during certain times of the year.



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So, probably at least for the men, the moccasins they had would have been sturdy and probably lace-up or high-top that would stay on your feet, as opposed to the more decorative style that probably wouldn't work well for hunters.

And, here's a good story about someone being arrested for stealing moccasins: [http://images.ourontario.ca/Partners/TIMPL/1920\\_12/TimPL003569205pf\\_0012.pdf](http://images.ourontario.ca/Partners/TIMPL/1920_12/TimPL003569205pf_0012.pdf).

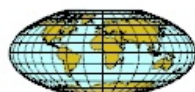
## *TVO documentary about Timmins*



*Bruce Ave., South Porcupine.*

It seems that dancing was only one interesting social phenomenon that was going on during early days in the Timmins area. In March this year TVOntario aired Northern Gold, a two-part documentary detailing the history of Timmins. "Founded by immigrants and prospectors in the early 20th century, the town's gold rush spawned legendary stories of bootlegging and gangsters." View the documentary online to gain a very different perspective of the Timmins described in Helen's *Porcupine Advance* articles. <https://www.tvo.org/programs/northern-gold>.

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# Carnival

[In Rio de Janeiro]

by Walter Bye

*Reprinted from Ontario FolkDancer, June 1994*



Delirious, ecstatic, explosive, fantastic, hallucinatory, orgiastic, narcissistic. These are some of the words used to describe Rio de Janeiro at Carnival time. Rio is probably one of the most sensuous cities in the world. At Carnival time, the city goes mad. During the few days before Ash Wednesday, the whole city is freed from the regular restraints of work and obligation as everyone prepares for this annual “restricted” Hallowe’en for adults – the exotic erotic.

A temporary overturning of the social order is the essence of Carnival in Rio. Here lives a class of industrial serfs desperate to escape the drudgery of everyday existence, and a jaded upper class eager to exhibit themselves before a jeering or ogling crowd, to have the experience of dressing like a whore or transvestite. Black becomes white, poor becomes rich, slave becomes master. In a society which emphasizes the notion of race, wealth and power, nothing lies closer to the hearts of the Brazilian poor and coloured than the desire to be beautiful, aristocratic, rich and white. During Carnival, they come close to achieving this as they play the eternal Cinderella story.

At the base of Rio’s social pyramid lie the poor black industrial workers who inhabit the *favelas*, those scrap metal and cardboard shanty towns which cling to Rio’s volcanic hills. The *favela* represents the worst of urban poverty, but in this unlikely spot were born the *escolas de samba* – the samba schools or Carnival guilds mainly responsible for Carnival as it is in Rio today.

Originally, the *escolas de samba* and the *favelas* were closely connected, with the club taking the name from the *favela* where it originated and deriving the membership from the same source. Today, however, many of the well-known samba schools come from the industrial suburbs or outlying towns and have no connection with the *favelas*. They draw their membership not just from the neighbourhoods in which they originated but from more affluent districts and classes as well. There are now about 1,000 *escolas de samba* or *blocos* (less prosperous and less organized clubs) in Rio.

In 1929 a *bloco* called *Deixa Falar* (Let’em Talk) emerged as the first *escola de samba*. The term *escola de samba* allegedly originated





*The Bloco Me Esque is a street carnival block from Rio, which goes out during the pre-carnival.*

because the group used to meet regularly near the normal school in the area. (As the *escola de samba* is not a school in any sense of the word, neither is the samba the dance of that name with which readers might be familiar. In Brazil, samba seems to refer more to the songs to which the samba schools dance with great improvisation)

The success of the first appearance of *Deixa Falar* immediately resulted in the creation of other samba schools, and in 1930, five *escolas* competed in the Carnival parade. *Deixa Falar* won that competition, but soon ceased to exist due to dissension among its members. By 1933, 25 *escolas* were participating. The success of the *escolas de samba* was complete when it became obvious to everyone that they constituted the high point of the Carnival celebration.

The success and popularity of the *escolas de samba* has required that a limit be put on the number of samba schools participating. Five great samba schools have emerged in recent years: Portela, Mangueira, Salgueiro, Imperio Seranoa and Beija Flor, and there is a strong sense of competition between them. By tradition each school uses predominantly two colours – e.g. Portela's are blue and white, Mangueira's pink and green – and all the costumes are coordinated in these two colours. From the plain costumes of the early days, the *fantasias* have become much more elaborate, with the generous use of velvet, frills, lace, ostrich feathers, etc.

In 1935, regulations were established governing the composition and conduct of the *escolas de samba* in the parade and these regulations have become standard. Each *escola* must have a flag, a flag-bearer, and a major-domo, at least one wing of *Baianas*, and a *bateria* composed



Photo: AF Rodrigues / Agência Brasil / CC 3.0, Brazil.

Rio de Janeiro - Samba schools perform at the Marquês de Sapucaí Sambadrome. By tradition each school uses predominantly two colours. Regulations established in 1935 govern how the schools participate in the parade.

entirely of percussion instruments. The number of floats is limited and the floats must be propelled by people as no vehicles are allowed to pull them.

The *escola* is led by the *abre alas*, which may be a simple sign or an elaborate float and which divulges the name of the school and the title of the plot. For example, "G.R.E.S. (Gremio Recreativo Escola de Samba) Portela pays its compliments to the people of Rio, presents a Homage to the Circus, and requests permission to pass through. Immediately following are the *comisa* [sic] *de frente*, or forefront committee, who are usually impeccably (and identically) dressed in silk hats, gloves, spats, and canes. They stop in front of the judges' stand, allow the rest of the school to pass and then fall in at the end to close the pageant.



Baiana Costume.

Behind the *comasao* [sic] *de frente* come one or more *alas* of young people in costume. They are followed by the *Baianas* which must be an integral part of every school's presentation. The *Baiana* costume is probably the closest thing Brazil has to a national costume, originating from the province of Bahia, the birthplace of Brazilian culture. It is the dress of the free Negro women of modern Bahia and typifies the African traditions brought by slaves to 16th-century Brazil. The costume consists of full swinging skirts in riotous colour and traditional low-cut short-sleeved blouses trimmed with lace. The *Baiana* wears a colourful kerchief and on her head she bears baskets of tropical fruit or trays of African sweets.



Following the *Baianas* are the *porta bandeira* (flag bearer) and *mestre sala* (major-domo). The flag-bearer is usually the most beautiful girl of the school and the best dancer. She is usually dressed in elaborate 18th-century costume and carries a beautifully decorated flag showing the emblem of the school on one side and a design



*Pictured here are the major-domo in courtier costume and the flag-bearer (usually the most beautiful girl of the school and the best dancer).*

alluding to the plot on the other. The major-domo acts as the pivot around which the choreography revolves and he is costumed either as a 17th-century musketeer or as an 18th-century Louis XV courtier. He and the flag-bearer perform elaborate dance steps, parodying courtly manners. Following them come wings and more wings of young sambistas, each costumed to allude in some way to the plot. A certain number of *destaques* or standouts represent kings, emperors, princesses, heroes, etc. as demanded by the plot.

At some time in the pageant, the *bateria* appears. Its position is determined by the conductor and it is put where it can give the best rhythmic support to the singing and choreography of the wings. The *bateria* is composed of military drums, *tamborim* (shallow drums), *surdos* (large drums), *pandeiro* (tambourines) and any combination of frying pans, serrated cow's horns, and bamboo sticks – anything, in short, on which can be played percussive music. Closing the pageant are the members of the *comisao de frente* [sic] who have [been] waiting patiently in front of the reviewing stand for the other members of the *escola* to pass through.

As each *escola de samba* has about 2,500 costumed performers plus floats and other props, it takes approximately an hour for the school to dance the length of the reviewing stand – a distance of about one half-mile. There are long pauses between the appearances of each *escola*, but your attention never lags because the second most important show of Carnival occurs in the reviewing stands which seat some 80,000 spectators. Mass singing erupts, assisted by the distribution of thousands of sheets with words to the schools' sambas. The louder and more enthusiastic the crowd is singing the samba, the more likely that that samba has won.

Photo: Terry George, USA / Wikimedia [CC BY-SA 2.0].



Apart from the parade of the samba schools, the high point of the Carnival season is an invitation to one of the many Carnival balls. Organized by society clubs, the balls combine the costumed glamour of the French or Venetian masked ball with the hysteria of the disco. If the pageants of the samba schools are concerned with the elaborate costumes they must put on, these balls are more concerned with how little they can wear and still be in keeping with the theme of the ball. Themes such as A Night in Hawaii or A Night in Baghdad make it possible to wear the minimal and still be “appropriately dressed.”

To attend a Carnival ball is an unforgettable experience. The theoretical objective is to dance, jive or samba, but the freedom of movement required by dancing is physically impossible. Before going to the ball, we industriously learned a few samba steps, but when the occasion came to use them, it was barely possible to walk let alone dance. The primary purpose of these events seems to be seen and photographed for the glossy Carnival magazines and thereby attain some measure of fame or notoriety.

Masks are more than just part of a costume; they are a means of casting off inhibitions. A common confession is: “All year I flirt with my best friend’s girl. Then during Carnival, I catch her.” With passions running high, Carnival celebrants seize the moment to love – or even to kill. Large numbers of deaths are inevitably reported after the celebrations have finished and many other deaths or woundings go unreported. While sitting in a Rio restaurant during Carnival, we noticed what appeared to be a somewhat intoxicated man weaving by our table. When he had passed, the tablecloth was smeared with blood. In a few minutes, he returned, leaving more blood on the tablecloth and disappearing into the crowd. No one but us seemed to take much notice.

Whenever someone has a voice to sing or a percussion instrument to play, a “Carnival swarm” gathers – a crowd of closely packed revellers with arms raised and heads thrown back in blissful abandon, all moving as one to the rhythm of the year’s favourite samba.

While Carnival continues unabated below, the illuminated statue of Christ the Redeemer stands atop Corcovado Mountain with arms open, waiting for the priests’ intonation on Ash Wednesday morning: “Remember, Man, that thou art dust and unto dust thou shall return.”

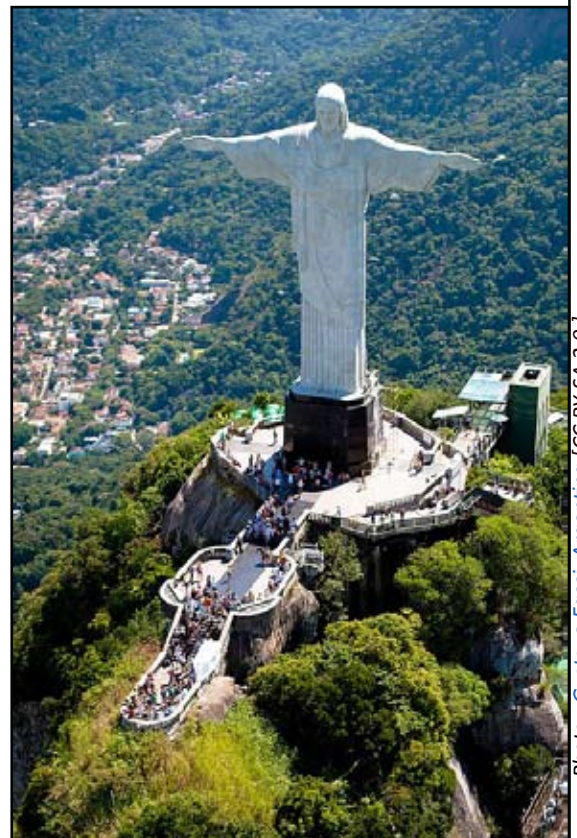


Photo: Gustavo Facci, Argentina [CC BY-SA 2.0]

*Statue of Christ the Redeemer overlooking Rio.*

## OFDA's Share Dance Café

The cafe held at the end of March offered up the same luscious potluck supper and favourite request dances. The program, however, was a little different from other times. Groups were asked to share one or two of their favourite dances which were then taught by a member of that group.



*Sandy Starkman.*

Helen Winkler organized the evening's dance program, deftly interspersing the following shared dances with the request program: Anita Millman from Hamilton taught a Romanian dance, De Secerat; Adam Kossowski, who teaches several places but represented Brantford this evening, taught Fado, a Portuguese dance; Sheryl Demetro, of the Don Heights Folk Dancers, led Sylvriano Syrtos, a Greek circle dance; Sandy Starkman, who runs the classes at Prosserman Jewish Community Centre, called Grand Colonel Mixer and



*Sheryl Demetro.*



*Walter Zagorski.*

Helga Hyde, from the same group, taught the Russian dance, Le'tel Gulub; Judy Silver, from IFDC, presented a Bulgarian dance, Pravo Trajkisko and Walter Zagorski, from IFDC but also an English country dance caller, rounded out the offerings with Yellow Stockings. The evening was very much enjoyed, and so the "share" theme could be something that we repeat in future.



*Teachers (clockwise): Anita Millman,  
Judy Silver, Helga Hyde, and  
Adam Kossowski.*







The Ontario Folk Dance Association invites you to its

## 50th Anniversary Gala Banquet and Dance

Saturday October 19, 2019,  
Latvian Cultural Centre, 4 Credit Union Drive, Toronto  
Appetizers at 6 p.m. – Dinner at 7 p.m.

50

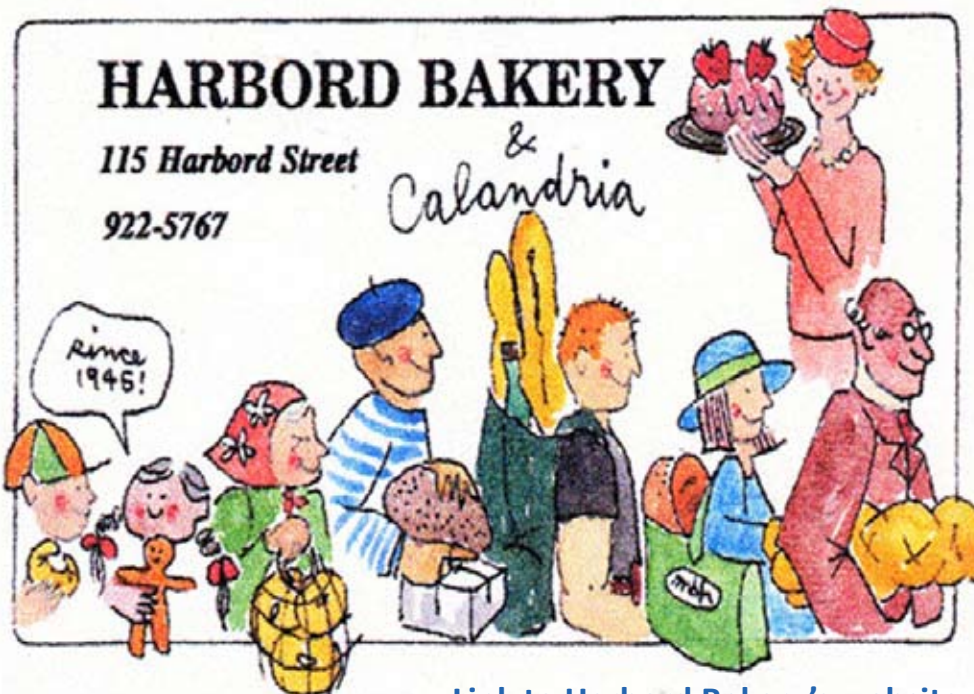
Featuring:

- A sumptuous buffet dinner, including appetizers and wine
- International Dancing to the live band music of Toronto's **Tamar Ilana & Ventanas**, as well as recorded favourites

Come join us for this fun evening. We'll do dances from many countries. If you are new to international folk dancing, never fear – there will be plenty of dances you can easily join in.



**For further details, including ticket information, see website:**  
<http://ofda.ca/wp/50th-anniversary-celebration/>



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



## The Grapevine

Murray Forbes sent a copy of this painting to Nancy Nies with the message that the artist, Zofia Stryjeńska, was on display when he and Lavinia were in Wrocław. Other paintings by this artist were featured in the April magazine.

Recent travellers: Mirdza Jaunzemis visited Costa Rica; Dorothy Archer was in China; Denise Colton went to Portugal; Maria Racota cruised the Andalusia Coast; and Carole and Nate Greenberg spent a couple of weeks in Cuba.

Once again little theatre goers were entertained by a take-off on Gilbert and Sullivan. This year it was *The Gondoliers*, subtitled *The King of Rock and Roll*. Walter Zagorski was cast in the role of a gondolier.

The Toronto English Country Dance Assembly held its annual **12 Dresses Ball** on April 19th at the Adivi residence in King. Cathy Campbell was the caller and Rick Avery and Jenny Melvin provided the music. The Assembly will start a new series of dancing in North York beginning Tuesday, September 10th from 7 p.m. to 9 p.m. The location is Willowdale Presbyterian Church, 38 Ellerslie Avenue, just west of Yonge Street. This series is in addition to the Friday night dances at Ralph Thornton Centre.

Lenore Atwood was awarded first prize in the Still Life category at the Forest Hill Art Club.



*Zofia Stryjeńska's painting Midsummer Night.*

Photo of original artwork: Murray Forbes.



Photo: Lenore Atwood.