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# *Folk Dancer Online*

The Magazine of World Dance and Culture



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# Folk Dancer Online

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for local information and links to other  
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**Cover Image:** Folk apparel for sale in Kraków's Cloth Hall. See article on p.6. Photo: Nancy Nies.

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**FOR MEMBERSHIP INFO**

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## *Editorial*

by Dorothy Archer

I had plenty of time to edit this issue but there wasn't much to peruse. Classes cancelled, camp cancelled, people staying home, hence, a much reduced Grapevine and a search for interesting reprints.

Have you taken advantage of the quarantine time to do all the things you've been putting off? No? Do you know anyone who has? I guess we all did some of them but there were new avenues to explore. Did you sing on your balcony? Have a meeting using Zoom? OFDA executive did. Did you take part in the virtual folk dances? There were many workshops and lessons online but it's not the same in a small room with no hands to hold. However, it was fun and so nice to hear the music and see people.

I wrote up the first two virtual dance parties I attended – English Country and international folk but then I kept hearing about more parties and lessons. Eventually, Helen Winkler took things in hand and listed places to dance on Zoom. I have given a link to the list so you can get an idea of the scope.

Nancy Nies continues the narrative of her tour with Rick Steves and takes us to Poland for some energetic and colourful dancing. A reprint of an article by John Pappas gives some of the basics of Greek dancing with his own style of abbreviations and stick men drawings. Nice to have the word from a native of Greece. Back to northern Ontario and the Dance Police – thank goodness we are past that era.

Here's a recipe for the lazy days of summer; a salad that lasts 14 days. It is also very pretty - the turmeric makes it a pale yellow colour and the pepper slices add a colourful pattern.

To help you pass the time, there are two brain teasers. Hy Diamond's article about people's spelling of dances is not only funny but often a challenge to solve. Presumably, he also got descriptions of a dance such as I recently said to Judy Silver – grapevine right, grapevine left, into the centre and hop. How many dances does that describe? Just in case you whip through Hy's posers, there is another quiz about food but this time we have supplied the answers. Don't cheat.

Have a nice summer.



## Notes from the Executive

Starting in 2021 **membership fees** for individuals will go up by one dollar, to \$25.00 Can/US. The reason for this decision is to avoid the banking charges that flow from making coin deposits.

Family membership will remain the same at \$30.00 for two adults and all children up to 18 years.



At the time of writing, it is uncertain how long restrictions of COVID-19 physical distancing will still be in effect, and so it's unclear whether we will run our **Annual General Meeting & Dance Café** in June.

For the same reason, we can't predict whether **Dancing in the Park** events will run this year.

But, as soon as we have any definite information, we'll get the word out by email and by posting on the OFDA website.

## WEBPAGES WORTH VIEWING

### **Folk Dance with Henry**

<https://www.youtube.com/channel/UCNpvv5ZXfbuATHPHSP4QR7A/about>

This YouTube channel offers International Folk Music and Dance videos. It is hosted by Henry Temchin, a long time folk dancer currently living in Greenacres, Florida.

It was created in March 2020, and includes many of the dances that we do, as well as several video playlists for "Sheltering in Place". A really nice resource to check out.

.....

The International Folkdancers in Ottawa have a calendar of virtual folk dance events from all over the world. See: <https://www.internationalfolk dancers ofottawa.ca/en/welcome/#section4>

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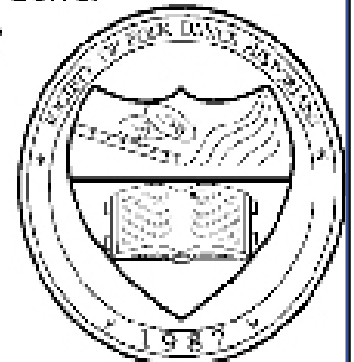
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## *Local Colour in Krakow*

by Nancy Nies

Photos: Nancy Nies.



*Main square and St. Mary's Basilica, Kraków.*

On a September evening in 2019, Paul and I waited in the lobby of the Hotel Polski, just inside the ancient brick walls of Kraków's Old Town. At the appointed hour a young man arrived to drive us to Kryspinów Lake, in a forest about 10 kilometers away. Private transportation, dinner and a folklore show were included in our booking at Skansen Smaków—a venue recently built to resemble a traditional, two-storey Polish inn, with walls, floors, tables and benches made of golden

pine and decorated with folk motifs, and with enough room to accommodate 250 people.

A 2013 *Krakow Post* article describes it as “the kind of restaurant that most Poles actually visit ... an epic-scale log cabin on a lake ... a perfect example of a true Polish cultural phenomenon - the *karczma*, or what we would call a country inn or tavern in the English-speaking world.” It bills itself as a place for wedding receptions, family gatherings, corporate events, etc., so it appears that Poles do go there. However, on Tuesday and Thursday evenings, the folk show fills the place with tourists. We were seated upstairs, where we chatted with other guests from Denmark, England, and China, and were served a hearty Polish meal.

What “made” the evening was the performance of three musicians and three dancers from Kraków. While the three-man band played (clarinet, accordion and bass) and sang, the three dancers twirled their way



*Dancer twirling his partner, seen from above.*



*Dancers and musicians at Skansen Smaków.*

<https://www.youtube.com/watch?v=ga4EQkT3VrU> )

The Skansen Smaków dancers also invited audience members to do simple dances with them. Much of the time I was watching and taking pictures but, toward the end of the evening, Paul and I were pulled into the circle of dancers. One dancer would hold out a large handkerchief to the partner of his or her choice and the couple would kneel on the handkerchief and kiss on both cheeks, while the rest of us danced around them. The chosen partner would then hold out the handkerchief to a new partner, and so on. When invited, Paul and I each took our turn. I later learned that this was a Polish children's song/dance called Mam chusteczkę haftowaną. You can find the song lyrics, instructions, and videos on the Mama Lisa's World website: <https://www.mamalisa.com/?t=es&p=4806#>

Though it was well before midnight when the folk show ended, we felt a bit like Cinderella leaving the ball as we walked outside to find our "coach" and driver awaiting us!

around the dance floor. All were colourfully dressed in the traditional folk costumes of Kraków. Alternating between upstairs and downstairs, the dancers performed Polish national dances. (For a professional, seven-minute video of dancers performing the Krakowiak in traditional costume, against the backdrop of Kraków's beautiful Renaissance Cloth Hall (Sukiennice), go to:



*Kraków's Renaissance Cloth Hall (Sukiennice) was listed as a UNESCO World Heritage Site in 1978.*



# *Ethnic Dances of Greece*

Notes by John Pappas

*Reprinted, with permission, from the Syllabus Dance Descriptions of the 22nd Annual Folk Dance Camp, University of the Pacific, Stockton, California, 1969. It also appeared in Northwest Folkdancer, October 2019. [Ed. note] Abbreviations added, by the author, to fit U.O.P. syllabus format.*



Photo: WhyAthens.com.

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for M only, some for W only. There are a few dances which are done in cpls such as Ballos or Karsilamás, and there are some dances which are for a solo dancer such as Zelibékikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even see the same foot work or dance step done to many different types of music so that it appears to be a completely different dance.

Some dances are common to all Greeks. Examples of these panhellenic dances are: Syrtós, Kalamatianós, Tsámikos, and Hasápikos. These dances, like many of our western social or ballroom dances, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance.

Greek music is different from the music of western Europe. Whereas the average American is used to rhythms in 2's, 3's, or 4's, the Greek sings and dances to rhythms such as 2/4, 5/4, 6/4, 7/8, 9/8, 8/8, and 12/8. Furthermore, Greek music uses more than just the normal major and minor scales of western music. The Greek musician uses intervals such as the quarter tone, and techniques in playing which a trained musician of western music could not duplicate. Most Greek musicians are self-taught and don't know how to read music. Just as the dances vary from area to area in Greece, the music and instrumentation in each area tends to be different.



# Musical Instruments of Greece

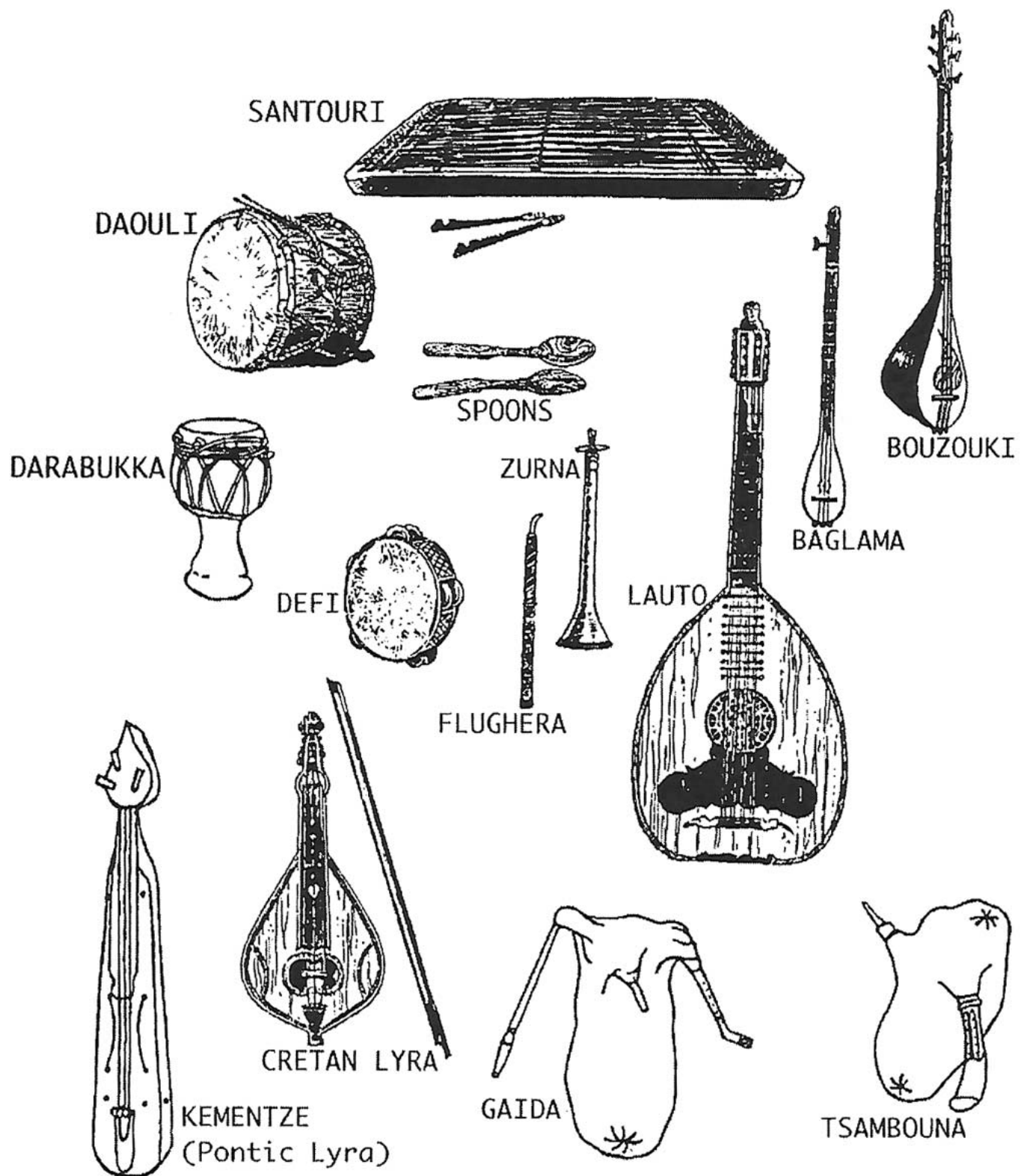


Image from: Folk Dancer, December 1999.

Basically, there are two main areas: the Mainland and the Islands. Each of these is further subdivided; the styling of dance and music within each of these subdivisions is similar.

One other main group of dances and music is the city or tavern where dances like Argó, Hasápiko and Zeibékiko are done.

#### Islands

Aegean  
Ionian  
Dodecanese  
Kriti  
Kypros

#### Mainland

Macedonia  
Epiros  
Thrace  
Thessaly  
Peloponissos  
*Pontas (Black Sea area)*

## Regions of Greece



Map: CC BY-SA 3.0, Wikipedia Contributor175

## Some Notes on Styling

In general all dancers stand straight and proud. Whereas M often have high leaps and large motions in the dance, W usually dance more sedately. They do not swing their legs very far; their ft do not usually lift very far from the ground. Some of the reasons for this are: the W are lady-like and therefore dance is [sic] a lady-like manner. Another point is their costume. The W's clothes are usually multi-layered and quite heavy. Their skirts are also quite long. When dressed in such clothes, it is not easy ot kick your ft very far. Also, because of the length of the costumes, large movements of the legs cannot be seen anyway.

## What Does One Do when Leading?

If you are dancing at the R end of the line or semi-circle (leading), your R arm never just hangs free. The R arm is either held straight out to the side at shoulder or head height, or it is placed on the right hip. Usually W tire more quickly than M, so it is more common for a W to have her free hand on her hip. Either pos, however, is correct for both M and W. If you are at the L of the line (the last dancer), you do the same thing with your free hand.

There are some dances where only the leader can improvise turns, leaps, or slaps the ft. Such dances are: Syrtós-Kalamatianó, Tsámiko. Other dances, such as Hasápiko, Stá Tría allow all dancers to do simple variations such as turning or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. And when leading remember that the variations that you do in Syrto or Tsamiko need not be extremely fancy. The leader is not trying to impress anyone. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect) A simple turn or two is often more beautiful than 220 slaps of the ft and standing on one's nose to impress the people watching.

## Some of the Common Handholds





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Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey)

## **ALBANIA and KOSOVO:** May 4-16, ext. 16-18, 2021

Led by Lee Otterholt. Tirana, Durres, Vlora Folk Dance Festival!  
Kruja, Saranda, Berat, Shkodra, Gjirokastra

## **PERU, BOLIVIA, CHILE:** May 22-June 3, 2021

Led by Martha Tavera. Cuzco, Sacred Valley, Machu Picchu,  
Quechua Village, Lake Titicaca, Uyuni, La Paz, Atacama Desert

## **NORWAY, DENMARK, SWEDEN:** June 8-21, 2021

Led by Lee Otterholt. Oslo, Gothenburg, Helsingborg, Copenhagen

## **BULGARIA:** August 2-15, 2021 Koprivshitsa Folk Festival Tour!

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Galway, Connemara, Aran islands, Doolin, Killarney, Kerry,  
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## **ROMANIA:** October 4-17, 2021 **Klezmer and Folk Dance Tour**

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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.*

## Call the Dance Police

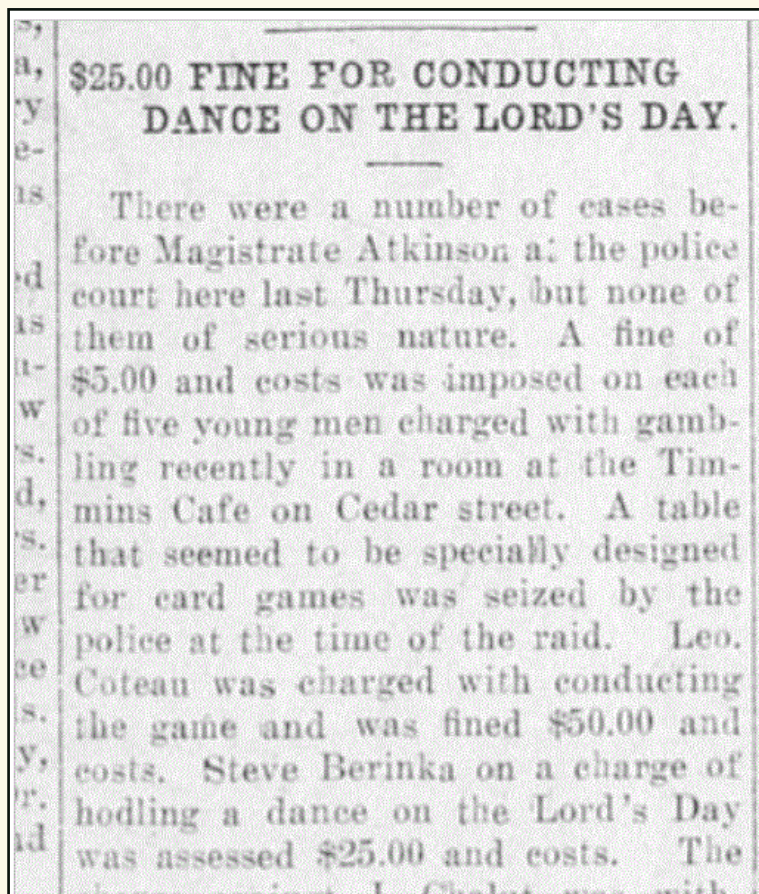
By Helen Winkler

Over the years I've heard people invoke the name of the mythical dance police who might one day swoop in to sanction us for our dance transgressions, be they errors in steps or styling. But did you know, at one time dance was considered to be a matter that really could require the involvement of the men in blue?

This is something that I first learned while reading the Porcupine Advance. In Timmins, as in many other places, there were provincial laws that prohibited seeking amusements on Sundays. More recently these laws have mainly been applied to allowing or not allowing businesses to open on Sundays under the *Lord's Day Act* (a.k.a. Sunday Blue Laws\*). However, not so many years ago, public dancing was also controlled by this law.

On February 7, 1923, the *Advance* reported that one Steve Berinka was fined \$25 for holding a dance on a Sunday. Three years later, on July 22, 1926, the Attorney General of Ontario, William Folger Nickel, was quoted in the *Advance*, as saying that public dancing cannot be tolerated in a Canadian city on Sundays and that if it didn't stop, he would take steps to prevent it (pardon the pun). See: [http://images.ourontario.ca/Partners/TIMPL/TimPL003456747pf\\_0012.pdf](http://images.ourontario.ca/Partners/TIMPL/TimPL003456747pf_0012.pdf)

\* As for why these laws are "blue," ...the most commonly cited etymologies mention the words "bluenose," meaning a rigidly moral person, or "blueblood," which lends a familiar patrician taint... Source URL: <https://www.bostonmagazine.com/news/2018/01/30/massachusetts-blue-laws/>



[http://images.ourontario.ca/Partners/TIMPL/TimPL003456567pf\\_0002.pdf](http://images.ourontario.ca/Partners/TIMPL/TimPL003456567pf_0002.pdf)

This prohibition of dancing on Sundays brings up an interesting point. What would happen at Jewish weddings, which usually are held on Sundays, where dancing must occur to fulfill the religious obligation to bring joy to the bridal couple. The earliest reference I've encountered on this topic goes back to 1286 in Hereford England, when Christians invited to a Sunday Jewish wedding, and were caught dancing were arrested (*Medieval and Renaissance Drama in England*, edited by J. Leeds Barroll). So this has been an issue for a long, long time. A *Toronto Star* story February 19, 1912 indicates that Jewish weddings were not an exception to this law in this country. "A pretty little Jewish maiden," booked a Toronto city owned venue for her upcoming Sunday wedding. She was sternly told by the Property Commissioner that no dancing would be permitted at her wedding. However, the Property Commissioner did not attend the wedding. A lawyer told the young bride not to worry about the no Sunday dancing law and the dance went ahead, with no fines or arrests. Upon learning of this dancing transgression, a policy decision was enacted by Toronto authorities, to prohibit booking of city owned halls for any Jewish Sunday weddings. This decision was published in *The Lord's Day Advocate*: 1910-1917, Volumes 8-13 page 27.



## **A WEDDING PARTY ARRESTED.**

**They were Violating the Law by Dancing on Sunday Night.**

FALL RIVER, Aug. 13. —Thirty-three unlucky Hebrews spent last night in the Central Police Station, and were fined this morning in the District Court. Yesterday there was a wedding at the synagogue in **Waterman block**, and last evening there was a wedding feast at the hall used as a synagogue, which was attended by a large number of the most prominent Hebrews in the city. During the night the attention of the police was attracted by the noise, and they looked in upon the scene to find a large company assembled and several couples dancing a Virginia reel to the music of a concertina and two flutes. As warning had been given on a previous occasion to stop Sunday dances, the police determined to take decisive action. Notice was sent to the Central Police station for reinforcements, and the police on reaching the hall notified the entire party that they were under arrest. Then there was excitement among the guests, and scores of voices were raised in angry protest. A few tried to escape, and half a dozen were pulled out of a narrow closet, where they were closely packed. The children were let go, but the men and women were taken to the station. The prisoners numbered thirty-three in all, and included several women, some of whom wore fine silk dresses. At the police station a new difficulty presented itself, as it was found that the Bail Commissioner had gone to New York, and there was no one in the city to bail the prisoners out. As a consequence the entire party, all of whom could furnish bail, were compelled to remain in the station house all night. The bride and groom occupied separate cells.

However, south of the border a few decades earlier, at least two Jewish weddings did not escape legal penalties. Both of these weddings occurred in the state of Massachusetts. In one instance, 1888, the wedding was raided by the police, who first called for reinforcements. The guests were happily dancing a Virginia Reel to the music of flute and concertina, when the police burst upon them and arrested all 33 adults who were present including the bride and groom. They spent their wedding night "locked up...in separate tanks." In a second incident a year later, the police raided a Jewish wedding in a private home, where Sunday dancing was occurring and assigned fines to all who were present at the wedding.

[https://chroniclingamerica.loc.gov/data/batches/nn\\_lorca\\_ver01/data/sn83030272/00206533109/1888081401/0102.pdf](https://chroniclingamerica.loc.gov/data/batches/nn_lorca_ver01/data/sn83030272/00206533109/1888081401/0102.pdf)  
*The Sun*, August 14, 1888,  
published in New York.

These headlines below all refer to the police raid in Fall River.

**INHUMAN OFFICERS.**  
**A Bride and Groom Locked Up for the Night in Separate Tanks.**

*Sacramento Daily Record-Union*,  
August 14, 1888.

**Those Who Dance Must Pay.**

*Jamestown Weekly Alert*,  
August 16, 1888.

**HEBREW OPPRESSION.**  
**Puritanical Police Imprison a Wedding Party.**

*Los Angeles Daily Herald*,  
August 14, 1888.



In the state of New Jersey, according to the book: *Immigrants to Freedom: Jews as Yankee Farmers!* (1880'S to 1960'S), by Joseph Brandes, in one locality, township officials were posted at events including Jewish weddings and they made sure that the dancing did not start until after midnight on Sundays. There was also some bickering within the community due to Sunday dance parties that the Jewish community held, in defiance of the law. In fact the local paper indicated that the Jews could leave if they didn't wish to follow these American laws.

**Hebrews Fined for Dancing at a Wedding on Sunday Night.**

**LOWELL, Dec. 31.**—The police last night broke up a dancing party of Jews held in connection with a wedding in a house at Grand and Chelmsford streets. Boston music had been engaged, and at midnight there was a scene of revelry in progress. When the police entered the room there was a skurrying to shelter, but fifteen of the persons present were taken to the station. The bride and groom had left the company when the police arrived and were not among those arrested. In court this morning Mr. Louis Kileski, their counsel, argued that the dance was not a public entertainment within the meaning of the law, and that the people participating were celebrating a different Sunday from Americans and were deserving of a lenient construction of the law. Judge Hadley said the offence had been clearly proved. He saw no reason why persons coming to this country should not become Americanized, instead of asking American institutions to defer to the European ideas which they bring with them. He fined the defendants \$10 each and apportioned the costs among them.

[https://chroniclingamerica.loc.gov/data/batches/nn\\_dante\\_ver01/data/sn83030272/00175044838/1889010101/0013.pdf](https://chroniclingamerica.loc.gov/data/batches/nn_dante_ver01/data/sn83030272/00175044838/1889010101/0013.pdf) The Sun. January 01, 1889, Page 2.

Laws regarding dance were not only about when dancing could be allowed. There were also laws about what people could dance and how they could dance under the law. According to an article in the (Washington DC) *Evening Star*, March 8, 1922, a bill was introduced into the New York state legislature to create a commission with the power to regulate dancing. The hope was to ban jazz dancing, hugging, cheek to cheek dancing and more. In addition, dancing in dimly lit rooms was to be prohibited (remember the favourite Moonlight Waltz described in earlier articles from Timmins—that would be a no-no in New York state). The bill included a description of the permitted positions for dancing, and also stipulated the tempo of music for certain dances. Inspectors would be present at public dance events to ensure these laws were obeyed. The penalties for violations ranged from \$50-\$250 fines, which was a lot of money in 1922. I am not sure if this bill did or didn't pass, but the sentiment was clear.

In a similar vein, a Philadelphia dance teacher named **Marguerite Waltz**, "The East Coast Dance Censor," was hired to train police in dance law enforcement: "My duties," said Miss Waltz, "are largely the instruction



of about seventy-five policemen who are detailed to enforce the dancing regulations. They are taught what is permissible and what is not." Miss Waltz herself was hired as the first and only policewoman on the force, and supervised dances armed with a whistle, badge and club. (see <https://www.associationforpublicart.org/apanow/story/history-of-the-parkway-dances/>)

So, the next time you think about the dance police, just be glad they remain imaginary, and no longer grace events with their presence.

## URGES BOARD TO BAN JAZZ, HUGGING, CHEEK DANCING AND NECK HOLDS

By the Associated Press.

ALBANY, N. Y., March 8.—Creation of a state public amusement commission with power to regulate dancing is proposed in a bill introduced in the legislature by Assemblyman William Duke, chairman of the assembly codes committee.

Jazz dancing, hugging, cheek to cheek dancing, neck-hold dancing and all classes of suggestive dances are sought to be banned by the bill.

The bill is drawn against methods of dancing condemned at the 1921 convention of the American National Association of Masters of Dancing. Enforcement of provisions of the bill would be placed upon the shoulders of inspectors named by the proposed commission and approved by the Women's Christian Temperance Union and religious organization of Protestant, Catholic and Jewish women.

Dancing under dim lights is specifically forbidden by the bill, which also has the unique distinction of containing pictorial illustrations of "proper dancing."

The bill describes the proper method in this fashion:

The man places his arm lightly about his partner's waist, his hand resting gently on her back just above the waist line. The man's partner should rest her left hand lightly on the man's right shoulder and her right should be held

lightly in his left hand. At no time, the bill says, should the dancers fail to keep their bodies or faces apart.

Sunday dancing is sought to be prohibited and no unmarried person under seventeen years of age would be permitted to attend a public dance unless accompanied by one parent.

Licensing of public dance halls also is intended by the bill. To be licensed, a dance hall would have to be of good repute and be approved by the local fire, health and building departments.

Penalties for violation of provisions of the measure include a fine of \$50 for the first offense and a fine of \$250 for the second. The bill also would make the time measure for certain dances as follows:

"Waltz, 48; two-step, 54; one-step, 66; fox trot, 43."

The inspectors of the proposed commission would be required to attend and supervise all public dances.

## FLOGGED BY MASKED MEN.

DALLAS, Tex., March 8.—Philip Rothblum, forty, picture framer, seized in his home here last night by several masked men and flogged, was ordered to leave Dallas at once, it is learned. Rothblum said that he planned to obey the order and added that he was innocent of charges made against him by his captors. His wife was in the house when he was taken.

[https://chroniclingamerica.loc.gov/data/batches/dlc\\_cylon\\_ver01/data/sn83045462/00280657086/1922030801/0077.pdf](https://chroniclingamerica.loc.gov/data/batches/dlc_cylon_ver01/data/sn83045462/00280657086/1922030801/0077.pdf) Evening Star, March 8, 1922.

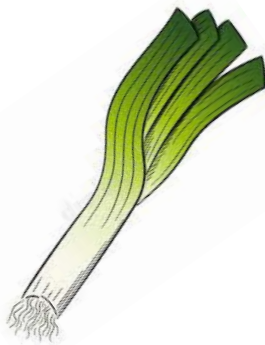


# Food Galore

*Thanks to Kevin Budd for this quiz, originally published in the September 2001 issue of the magazine.*



**baba ghanouj**  
**cabbage rolls**  
**cod tongues**  
**espresso**  
**five spices**  
**green wine**  
**Guinness beer**  
**haggis**  
**hot and sour soup**  
**kim che**  
**kalamari**  
**lassi**  
**latkes**  
**leeks**  
**mamaliga**  
**mole**  
**naan**  
**nam pla**  
**perogie**  
**pho**  
**picallily sauce**  
**pita**  
**poutine**  
**pumpernickel bread**  
**radiator**  
**sauce Bechamel**  
**seaweed cakes**  
**sour lung**  
**spanakopita**  
**tahini**  
**tatties and neeps**  
**wasabi**



**Canadian**  
**Cantonese**  
**Chinese**  
**English**  
**French**  
**Greek**  
**Hispanic**  
**Hungarian**  
**Indian**  
**Irish**  
**Italian**  
**Japanese**  
**Jewish**  
**Korean**  
**Mediterranean**  
**Mexican**  
**Newfoundland**  
**Portuguese**  
**Quebecois**  
**Romanian**  
**Russian**  
**Scottish**  
**Swiss**  
**Thai**  
**Ukrainian**  
**Vietnamese**  
**Welsh**



*(See p. 24 for correct matches.)*

# *Just Write It Down and I'll Figure It Out*

by Hy Diamond

*Reprinted from Ontario FolkDancer, June 15, 1993.*

Little did I know what would transpire when I said these words!

Often in the midst of looking for the next dance to play at a party, someone comes up and says, "How do you spell the name of such-and-such dance?" My customary answer is, "Just write it down and I'll figure it out," while I continue to look for the next tape or record.

Over the years of dancing at the Settlement, in the park, and at picnics, I have accumulated a few "write it down and I'll figure it out" gems, which I thought might give you a few chuckles.

Don't get me wrong – I enjoy the challenge and fun of trying to figure out the names! Like who can forget the Romanian bird-dance, *A Loon A Lul*, the famous shoe dance from Bulgaria, *Boot Cha Mish*, or the ever-popular tag dance from Russia, *Catch Ya*? Little did we know that all these years we've been doing an erotic Armenian dance called *Lust Bar*, a silly Greek dance called *Kara Goon A*. How about the Chinese Israeli called *Mei Yim*, or *Deem Na Uda* or the dance from the team of *Chuck and Noto*?

How about these gems: *Koosten Dealska Wretchaneetsa*, *Never Stint Sko*, *Phidooshka*, *Larry Kos* or the famous trio of *Chew*, *Lee*, *Andra*. Then there's *Poppa Vee Chanka* and the Romanian dance about the girl and her red cheeks, *Flora Cheek*. What about the popular Israeli couple dance called *NaMama*, or *Serve Liski Chachak* or *Serba Pea Lox*?

These are just a few of the dillies. There are many more. Perhaps in a future article.

In the meantime, enjoy dancing and keep writing these gems down. I love them and will be watching for new ones. Above all, keep smiling and have fun. Remember, it's *Wreck Creational*.



# Virtual Dance Workshops, Lessons and Parties

by Dorothy Archer

Photo: Bev Sidney.

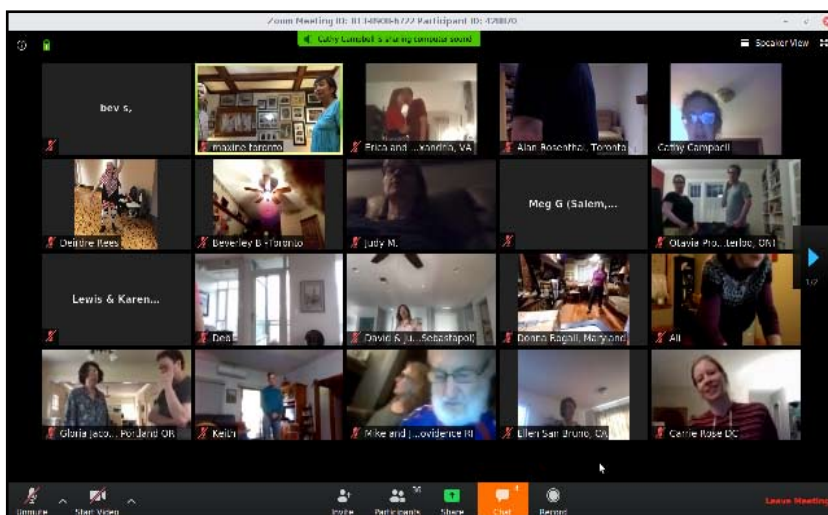


*Cathy Campbell calling for a TECDA Twelve Dresses Ball in 2017.*

On the dot of 7 p. m. on March 27th, Cathy Campbell, Lead Caller for the Toronto English Country Dance Assembly (TECDA), launched a virtual dance party on Zoom. Thirty people joined her. Cathy said she found 12 solo dances online which had been created by others and shared. She predicted there would soon be a couple of hundred more.

The first dance was a one person mixer. Cathy talked through the dance before putting on the music. The idea was to use furniture in place of partners and other couples, and since this particular dance was a mixer, it was necessary to change furniture pieces. Cathy had a certain amused, laissez-faire attitude about the expectations – after all, dancing English Country as a solo venture cannot be taken too seriously.

Cathy continued the format of talking through the dance before starting the music. The lack of a demo was a little unnerving, but she used her hands to show directions and sometimes her fingers to represent people. Throughout the evening there was a lot of chit chat, both vocal and written. Also there were small pictures of the participants dancing in their homes.



Screenshots: Bev Sidney.

*By the second week, word was getting participants joining from Virginia, Maryland, Oregon, California, and Rhode Island.*

Unfortunately technical difficulties meant that some people lost the connection temporarily but they were able to recover and continue at the party which ended at 9 p. m. This was the first of Cathy's weekly English Country dance sessions.

The next evening at 6 p.m. EDT, people could tune in to Facebook or Zoom for another party presented by the Peninsula Folk Dance Council. The Council hosts monthly dances in Menlo Park in the San Francisco

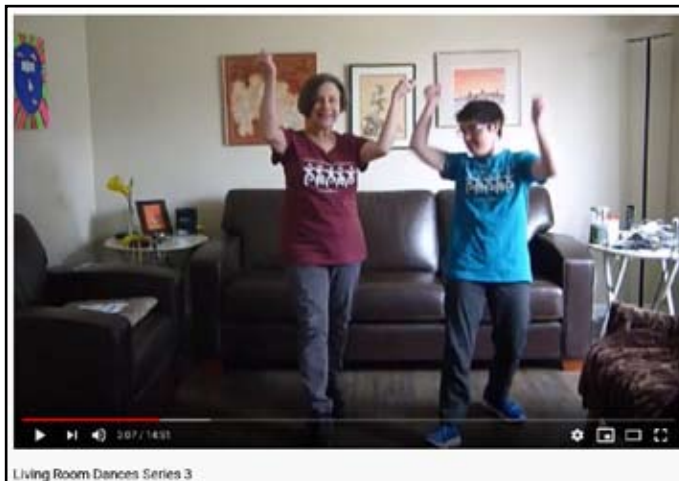


Bay area. There were over 500 participants and, besides the U.S. and Canada, messages came from Croatia, Australia, New Zealand, Korea and Norway. Roberto Bagnoli was online from Italy and Sonia Dion from Montreal. Like the previous evening, there were small shots of people in their homes and a written chat list. For each dance there were leaders (often couples) who were on the main part of the screen. The host took opportunities to talk to several of the participants, and that brought the realization that we really were in a very small world, where everyone was experiencing the restrictions of the attempt to quash the COVID-19 virus. Roberto said he had been in isolation and hadn't been outside his apartment for one month.

People could send in requests ahead of time and many were familiar and others not. Some of the recognizable dances were Erev Ba, Louisiana Saturday Night, W Moim Ogradecku, Rustemul, Andro Retourne, Malhão. Roberto danced three solos: Kirmizi Biber, Corlu, and Branle de la Fosse aux Loups. Sonia danced Dana but was only visible from the waist up which drew many complaints. She explained that her kitchen was too small to give her the proper distance.

There were a few glitches but most were resolved. The evening closed shortly after 9 p.m. with the promise of another party soon. This soon materialized with parties April 11th and May 9th.

Helen and Rita Winkler post a series of adapted dances online that are done in Helen's Move N Mingle program. These are directed to both families and group homes, who can send in requests. The dances are presented weekly on YouTube/Facebook. Helen wrote a note about feedback and reactions she has received. "One of Rita's friends has been having a particularly difficult time coping with the social isolation and lack of face to face contact with peers. Rita and I offered to do a live Skype session (this young lady is one of the participants of Move N Mingle). As soon as we put on the familiar dance tunes we saw smiles on our screen and Rita's friend connected with the dances -- I think she was able in her mind to evoke the fun that she associates with these dance memories. We went on to do a singalong -- this is also part of our Move N Mingle program under normal circumstances and she continued to engage and enjoy."



*Helen and Rita demonstrating for Series 3 of their Living Room Dances YouTube videos.*

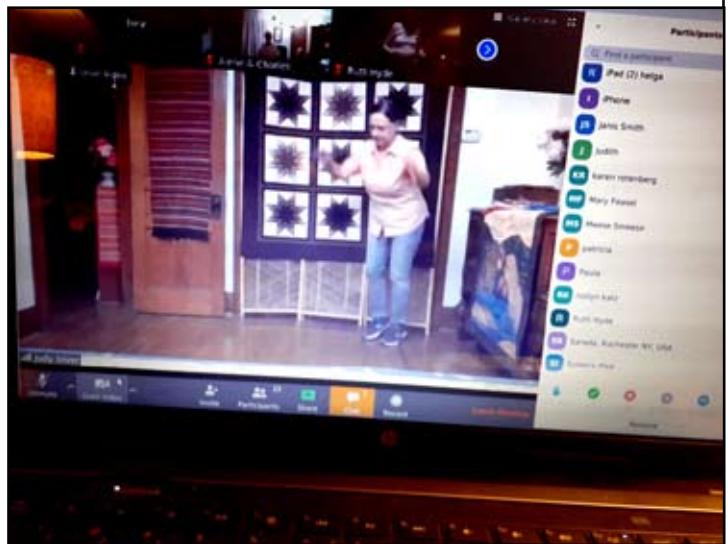
Screenshot: Helen Winkler.



*Riki and Stav Adivi demonstrating/dancing International Folk Dances at their King City home, every Thursday evening.*

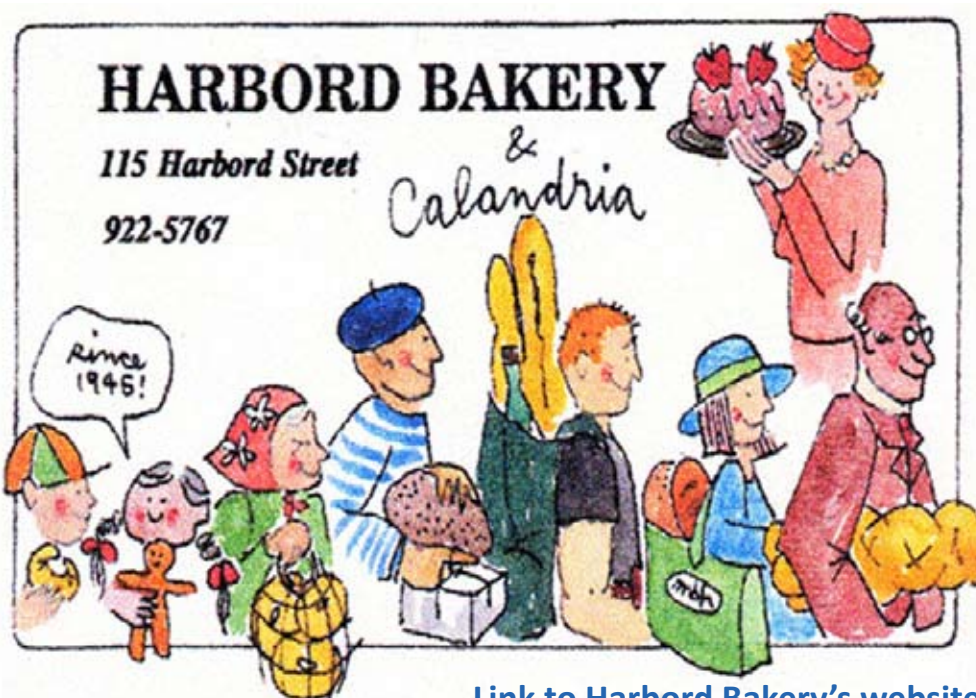
Having observed the possibilities, the OFDA took up this new form of connection in late April, convening a Zoom session in order to hold a very productive Executive Meeting, with almost all of our members “attending” from their homes in Bobcaygeon, Brantford, Hamilton, King City and Toronto.

Soon more people began hosting parties, including Riki Adivi and Judy Silver. Lessons and workshops also appear via Zoom or Facebook. Helen Winkler has attempted to capture all the details and list them on the OFDA website under Upcoming Events at <https://ofda.ca/wp/upcoming-folk-dance-events/>



*Judy Silver leading/teaching dances on her International Folk Dancing Zoom on Sunday evenings.*

Screenshots: Bev Sidney.



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



## *From the Folk Dance Cookbooks* *14 Day Cole Slaw*

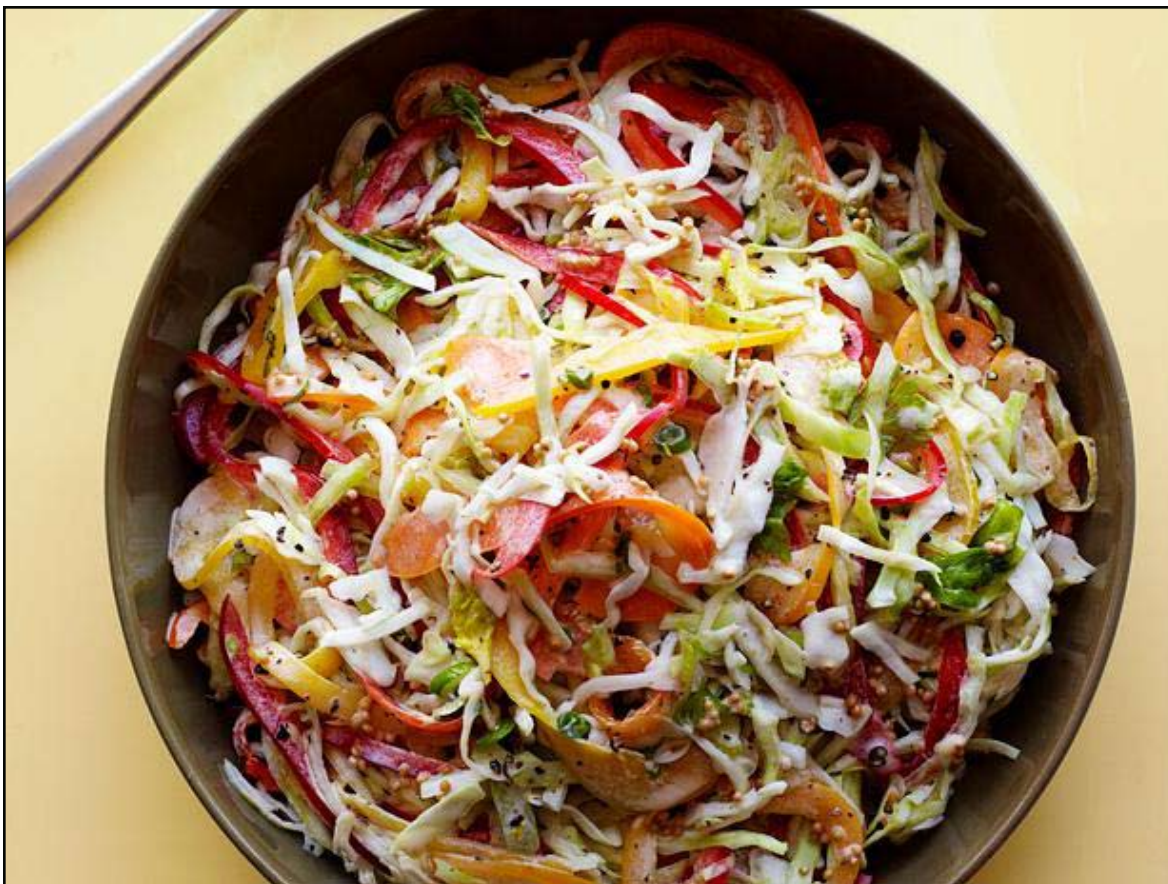
*Submitted by Elaine Sparling*  
to Ontario Folk Dancer Cookbook vol. I



1 large head of cabbage  
1 medium Spanish onion  
1 medium carrot  
1 red or green pepper  
1 cup white vinegar  
3/4 cup granulated sugar

1/2 cup light corn oil  
1 tsp. salt  
1 tsp. celery seed  
1 tsp. mustard seed  
1/2 tsp. turmeric  
Pepper to taste

Shred cabbage. Thinly slice onion. Grate carrot. Finely chop pepper. Mix vegetables together. Combine all other ingredients; heat to boiling, stirring to dissolve sugar. Cool and pour over vegetables. Toss well. Refrigerate and mix once a day. Prepare at least two days in advance. Keeps for 14 days.







## The Grapevine



May Toth

May Toth died in February. She was a founding member of the Hamilton Group and danced until the end of January at the Group's 36th anniversary party.

The exhibition of work by multi-media artist, Helena Wehrstein, at the Unitarian Church on St. Clair Avenue was cancelled due to COVID-19 restrictions and will not be remounted because there are bookings for another year.

The motto, "Be prepared," has been adopted by folk dancers. The Hamilton Group contributed to the purchase of a defibrillator at the church where they dance. Riki and Stav Adivi also purchased one. At its meeting April 21st, the Executive decided to make a donation toward this purchase since the Adivi premises are used so much for folk dancing.

Although recovery will still take some time, Mary Triantafillou is feeling well after her surgery in April.



## Solution to Food Quiz

<b>baba ghanouj</b>	<b>Mediterranean</b>	<b>naan</b>	<b>Indian</b>
<b>cabbage rolls</b>	<b>Hungarian</b>	<b>nam pla</b>	<b>Thai</b>
<b>cod tongues</b>	<b>Newfoundland</b>	<b>perogie</b>	<b>Ukrainian</b>
<b>espresso</b>	<b>Mediterranean</b>	<b>pho</b>	<b>Vietnamese</b>
<b>five spices</b>	<b>Chinese</b>	<b>picallily sauce</b>	<b>English</b>
<b>green wine</b>	<b>Portuguese</b>	<b>pita</b>	<b>Mediterranean</b>
<b>Guinness beer</b>	<b>Irish</b>	<b>poutine</b>	<b>Quebecois</b>
<b>haggis</b>	<b>Scottish</b>	<b>pumpnickel</b>	<b>Russian</b>
<b>hot and sour soup</b>	<b>Chinese</b>	<b>radiatore</b>	<b>Italian</b>
<b>kim chee</b>	<b>Korean</b>	<b>sauce Bechamel</b>	<b>French</b>
<b>kalamari</b>	<b>Greek</b>	<b>seaweed cakes</b>	<b>Welsh</b>
<b>lassi</b>	<b>Indian</b>	<b>sour lung</b>	<b>Hungarian</b>
<b>latkes</b>	<b>Jewish</b>	<b>spanakopita</b>	<b>Greek</b>
<b>leeks</b>	<b>Welsh</b>	<b>tahini</b>	<b>Mediterranean</b>
<b>mamaliga</b>	<b>Romanian</b>	<b>tatties and neeps</b>	<b>English</b>
<b>mole</b>	<b>Mexican</b>	<b>wasabi</b>	<b>Japanese</b>