

ISSN 2368-7134



Folk Dancer Online

The Magazine of World Dance and Culture



PUBLISHED BY THE ONTARIO FOLK DANCE ASSOCIATION

VOLUME 52 NUMBER 1

February 2021

Folk Dancer Online

Editor Dorothy Archer
Production Bev Sidney
Advertising Paula Tsatsanis
Dance Calendar Terri Taggart
Distribution Judy Deri

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

Proofreaders
.....Blima Dreezer
.....Rachel Gottesman
.....Adam Kossowski
.....Shirley Kossowski
.....Kalina Serlin

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).

All rights reserved. Material may be reproduced with written permission of the editor, provided that magazine and author are acknowledged. Opinions expressed in this magazine are those of the individual author and do not reflect the views of the Folk Dancer Online and its staff or the Ontario Folk Dance Association and its Board of Directors.

DEADLINE: All materials must be received, by e-mail or postal mail, six weeks prior to publication.
Deadline for the April 1, 2021 issue will be February 15, 2020.

Visit OFDA's Website
for local information and links to other
dance-related sites.

www.ofda.ca

Web Design: Noemi Adorjan
friendlyweb@gmail.com
Web Maintenance: Helen Winkler



Ontario Folk Dance Association (OFDA) is a non-profit organization. Established in 1969, incorporated in 1986, the OFDA's aim is to promote folk arts and particularly folk dancing of many cultures.

President: Ed Thompson

Treasurer Janis Smith
Membership Mirdza Jaunzemis
Secretary Marylyn Peringer

Executive Members at Large

Riki Adivi ~ Devianée Caussy ~ Judith Cohen
Roz Katz ~ Adam Kossowski ~ Shirley Kossowski
Gary McIntosh ~ Mary Triantafillou ~ Bev Sidney
Paula Tsatsanis ~ Helen Winkler

For **MEMBERSHIP RATES** and **SUBSCRIPTIONS** see <http://ofda.ca/wp/about/membership/>

ADVERTISING RATES **Member Discount: 25%**

	W	H	Single*	Multiple*	Yearly**
1/4 pg (3.5" x 5")			\$20	\$18	\$ 80
1/2 pg (7.5" x 5")			\$30	\$27	\$120
Full pg (7.5" x 10")			\$45	\$40	\$180

* per issue

** no changes unless camera-ready

Business Card Format: \$12 once, or \$48** per year

Your Ad on our Website: rates available on request.

For more information,
contact:
folkdanceronline@gmail.com

Prices shown are for sized and formatted ads. Because of the time required to alter, re-set or adapt other formats we ask that any advertising be submitted with finished layout and (at least close to) the size desired. There will be an additional charge for ads that require substantial alteration.

Cover Image: *A carranca, a type of figurehead on a river boat to protect the boatman from evil spirits. From the Amazon, Brazil. Photo by Dorothy Archer. For other masks see p.6.*

In This Issue

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

FOR THE DANCE CALENDAR

<https://ofda.ca/wp/calendar/>

FOR DANCE CLASSES/GROUPS INFO

<https://ofda.ca/wp/dance-groups/>

FOR MEMBERSHIP INFO

<https://ofda.ca/wp/about/membership/>

.....

1. Editorial	... 4
2. Notices	... 5
3. Our California Correspondent Masks of Mexico	... 6
4. Porcupine Advance 1935: Traffic's Growing Pains up North	... 10
5. New Year's Eve 2020	... 12
6. The Lunar New Year	... 13
7. Bridging the Middle Ages and Modern Times	... 15
8. The Story of Malhão	... 18
9. Recipes from the OFDA Cookbooks Golda Meir Chicken Soup	... 20
10. Grapevine	... 21

[RETURN TO OFDA WEBSITE.](#)

Editorial

by Dorothy Archer

February is quite a busy month starting with Groundhog Day. This year, Lent starts in February so there will be Carnivals (virtual?) and Shrove, or Pancake, Tuesday. There will be Valentine's Day, National Flag Day, Family Day (in Ontario) and my birthday. Chinese New Year also happens this February and Susan Han tells us about her family's celebrations when she was growing up in Taiwan.

Since masks are so fashionable nowadays, we have featured some you might like to copy. Nancy Nies presents some interesting designs. The illustrations and links to videos are very colourful and quite exciting. I have contributed the cover photo; a mask I bought on a folk dance cruise up the Amazon in December 2008/January 2009. Maybe you were on that trip, too?

I've always wondered what the fuss was about chicken soup but now that I've tasted the recipe in this issue, I know. Chicken noodle out of a can, it ain't! It's a hearty and tasty meal. I caution you to think how much soup six quarts of water will produce. Maybe halving the recipe would be a good idea.

Karen Bennett takes us to music and dancing in medieval times and tempts us with a new dance she has choreographed. There is another contribution from Karen, a reprint of an interview she did with France Bourque-Moreau about a dance of another era and country. We all dance Malhão and now we know that it is authentic – both the dance and music are popular in Portugal. The words in English are included so you can multi-task and sing along.

Further to my recommendations for amusement in the last issue, mystery and thriller stories are quite a good choice for this time. I have not been a mystery reader until recently and I have found out that there comes a point where one just has to know "whodunit". And there I am, with lots of time on my hands, and I can read all day and finish the book. No guilt about what needs to be done because it is so-o-o-o easy to procrastinate.

With this issue, Helen Winkler's series of articles from the *Porcupine Advance* ends. Fortunately, Helen's perusing of other sources doesn't. Look for articles about her explorations in future issues.

I was quite disappointed no one sent a poem or essay as hinted for in the last editorial. Maybe you are all busy looking at that light at the end of the tunnel which we can now believe exists.

'Til April,
Dorothy

CONDOLENCES

to folk dancers and their families...
Donations have been made by OFDA to its
Bereavement Fund in memory of:

Konrad Heuvers, one of our long-time
USA members, who died in October.

Kalina Serlin's son Nicholas Dawson,
who died Oct. 27/20.



Celebrating Danny Uziel - A special tribute
in honour of over 70 years of leading and
teaching Israeli folk dance. The virtual
event, organized by Karen Kaplan and Ruth
Goodman, was held on September 13th,
2020, just prior to Danny's leaving New York
to start his new life in California.

[https://www.youtube.com/
watch?v=H7g2ptuO9-8&feature=youtu.be](https://www.youtube.com/watch?v=H7g2ptuO9-8&feature=youtu.be)

THE SOCIETY OF FOLK DANCE HISTORIANS
*transforming information
into movement since 1987*

Archiving and disseminating the history and
practice of folk dancing

Publishing each year (free to members):

- the folk dance directory
- the *Folk Dance Problem Solver*
- the quarterly *Report to Members*

Write:

SFDH, 1506 Rainbow Bend, Austin TX 78703

For more information,
visit: [SFDH.us](https://www.sfdh.us)

E-mail:
SFDHist@gmail.com



Polka Anyone?

[https://www.youtube.com/
watch?v=Fx7YT5gV8kU](https://www.youtube.com/watch?v=Fx7YT5gV8kU)

Finding (Virtual) Dance Events to Attend

If you need a good resource for virtual dance events, Dale Adamson's
website lists details of many recurring and one-off events.

See: <https://daleadamson.com>

Another page on her website, "Judith's Calendar", is a comprehensive
calendar showing online events listed by day, week or month. And a
very handy feature of the calendar is the ability to choose in which time
zone to view the various events (this avoids having to compute our
own Eastern time zone equivalent of Central or Pacific time listings.)

See: <https://daleadamson.com/events-calendar/>

Masks of Mexico: Droll to Dramatic, Wild to Whimsical

by Nancy Nies

Never, in living memory, have face masks taken centre stage as they have in the past year in the wake of a global pandemic. It seems an appropriate occasion to take a look at a different kind of mask, one that literally takes centre stage to serve a quite different purpose – connecting people with their history and culture.



Photo: Courtesy Andy and Sasha Honig.

Display of Mexican folk-art masks, home of Andy and Sasha Honig, Bakersfield, California, 24 October 2020.

Friends of ours have traveled extensively in Mexico, where they have acquired an eye-catching collection of handcrafted masks. Inspired by their mask display to do a bit of research on this type of folk art, I've found masks worn to celebrate religious holidays and masks worn to re-enact historical events. I've found modern masks, and masks whose origins can be traced back thousands of years. I've found that today, in areas of Mexico with large indigenous populations, masked festivals and dances are still common. And I've found a seemingly endless number of masks, made of a

variety of materials and ranging from human to animal, from simple to elaborate, from funny to serious. Since there are so many kinds, and so many variations, I'll focus here on just four masks that I've found especially intriguing. Each one represents a different category of mask, a different dance, a different event, and a different state in Mexico – and each invites us to suspend reality and give free rein to our imagination.

Imagine, for example, a pack of jaguars on the loose, prowling the streets. That's what happens every year on August 15th at the Tigrada Festival held in the southwestern town of Chilapa de Alvarez, in the state of Guerrero. (See those hungry-looking jaguars for yourself in this one-minute video from 2019: <https://www.youtube.com/watch?v=OISmbpGzdeY>.) This event, originally meant as an appeal for fertile land and abundant rainfall, invokes both the Virgin of



Jaguar mask from Guerrero state, on display at the Museo de Arte Popular (Museum of Folk Art), Mexico City, 31 October 2009.

Photo: Alejandro Linares Garcia, Wikipedia Commons.

the Assumption of Catholicism and the jaguar god of Mesoamerican mythology. In ancient times, a warrior believed that wearing a jaguar mask and costume would give him the animal's strength and agility. In dances featuring the jaguar, often misidentified as a tiger, the animal is sometimes the hunter and sometimes the hunted. "Tiger" pageants are often held during Carnival, and feature many other masked characters. To view the dramatic highlights of a 2019 Danza de los Tecuanes (Dance of the Jaguar) performed in Atlaclán de Osorio in the south-central state of Puebla, go to: <https://www.youtube.com/watch?v=TR53OfnxxYo/>.

Now, can you envision a crowd of grotesque, grinning devils and demons making merry on Christmas Day? If you're having trouble imagining such a thing, watch the first few minutes of this Christmas fiesta in the city of San Sebastián Tecomaxtlahuaca, in the southern state of Oaxaca, on December 25, 2019: <https://youtube.com/watch?v=iwZMdXCM8lQ>. The masks, with both human and animal features, trace their origins back to depictions of ancient Mesoamerican gods. The rain god, for example, was often portrayed as having snakes around his face and large fangs,

elements which survive in some devil masks worn for rituals, satires, morality plays, and dances performed today. In case you're wondering, there is a tenuous link between devils and Christmas. In Christmas pageants, called *pastorelas*, masked devil characters try to prevent the shepherds from seeing the baby Jesus. In the Danza de los Diablos (Dance of the Devils) – conceived by slaves and known as the dance of the Afro-Mexican resistance – the devils are the dead who return to life to make mischief, eliciting both fear and laughter. The dance, done to traditional West African rhythms, is part of a ritual performed on the *Día de Muertos* (Day of the Dead) in Oaxaca.



Mask for the Danza de Diablos at the Museo de Culturas Populares in Mexico City, 25 October 2015.

Next, picture a group of stooped, but still spry "little old men" with canes and identical, smiling masks, wearing beribboned hats and colourful serapes, and performing a dance that starts slowly and becomes increasingly fast-paced and competitive. With their origins in pre-Conquest times, the characters represent ancestors or village elders, and sometimes personify the ancient god of fire. However, the old-man-as-clown character also has its roots in Mesoamerican cultures, and the Danza de los Viejitos (Dance of the Little Old Men) is often done as comedy. A dignified version is performed in the west-central state of Michoacán, on major Catholic holidays, especially between Christmas and Candlemas (February 2nd). For the indigenous people of Michoacán's Purepecha region, the dance was a way to ensure a good harvest, communicate



"Viejito" dancer in Jarácuaro, Michoacán, 2 November 2009.

with the spirit world, and learn about the past and future. To witness an energetic, five-minute performance of the dance in Michoacán on January 24, 2018 visit: <https://www.youtube.com/watch?v=6ZMWbCl-GEM&list=RD6ZMWbCl-GEM&index=1>.

And last, but definitely not least ... First, though, here's a little background. After the Conquest, the indigenous people accepted the Carnival celebration introduced by the Spanish, since it coincided with their own festivals involving the wearing of masks to ward off evil – another example of cultural syncretism, or blending. However, they took the opportunity to ridicule the rich and powerful Spanish colonizers by means of *Chinelos* masks and costumes. The name comes from the Nahuatl word for “disguised,” and the Danza de los Chinelos, initially a parody of the wealthy hacienda owners, is still commonly performed at Carnival time in the south-central state of Morelos, where the dance originated. The masks depict the fair-skinned Spaniards as having sunburned cheeks and heavy beards. The spectacularly colourful costumes, including tall, whimsically decorated hats, were intended to mock the colonizers' fine clothing. The link below will take you on a six-minute trip back to Carnival 2020 in Jiutepec, Morelos, where you'll see Chinelos characters dancing in the streets. Prepare to be dazzled by a riot of colour: <https://www.youtube.com/watch?v=85ubkoqGesY>.

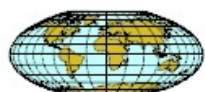
Just as one kind of face mask can help keep communities safe and healthy, the other can help keep cultures strong and vibrant, connecting people with their roots, their traditions, and each other. The latter kind has been around for millennia, in Mexico and elsewhere, teaching, inspiring and entertaining countless generations.



Photo: Alejandro Linares Garcia, Wikimedia Commons.

*Procession of Chinelos in Xochimilco, southern Mexico City,
22 April 2012.*

Jim Gold International Folk Tours: 2021-23



Travel
broadens
one!

www.jimgold.com

Our trips are for folk dancers, non-dancers,
and anyone with a love of travel and culture.

www.jimgold.com



2021

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!**

Led by Jim Gold, Lee Otterholt, Lee Friedman
Sofia, Plovdiv, Bansko, Veliko Turnovo

GREECE and the GREEK ISLANDS: October 9-22, 2021

Led by Jim Gold and Lee Otterholt.: Athens, Nauplia, Sparta, Olympia,
Delphi, Meteora, Mycenae, and Epidaurus, **Greek Island Cruise** to
Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey)

2022

ISRAEL: March 13-24, 2022 or Germany in June

Led by Jim Gold, Joe Freedman, and Lee Friedman
Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed,
and Golan Heights

ROMANIA: October 3-16, 2022 **Klezmer and Folk Dance Tour**

Led by Jim Gold with Nancy Hoffman and Lee Friedman
Bucharest, Brasov. Sibiu

2023

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND

June 14-27, 2023. **Folk Dance and Yodeling Tour**

Led by Jim Gold, Lee Otterholt, and Lee Friedman
Munich, Salzburg, Innsbruck, Swiss Alps, Lucerne, Zurich

IRELAND: August 5-17, 2023

Led by Jim Gold and Lee Friedman
Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Cork, Blarney, Dublin

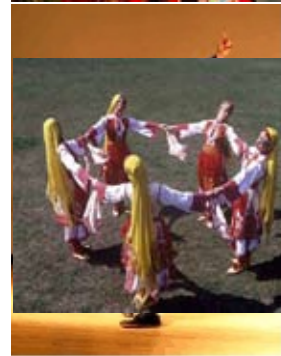
SPAIN: September 14-27, 2023: Led by Lee Otterholt

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

TOUR REGISTRATION: Can't wait to go! Reserve my place! Choose your tour. \$200 per
person deposit. Or register and send deposits on line at: www.jimgold.com/folk-tours

Tour(s) desired _____
Name _____ Address _____
Phone(____) _____ Email _____

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A.
(201) 836-0362 www.jimgold.com Email: jimgold@jimgold.com





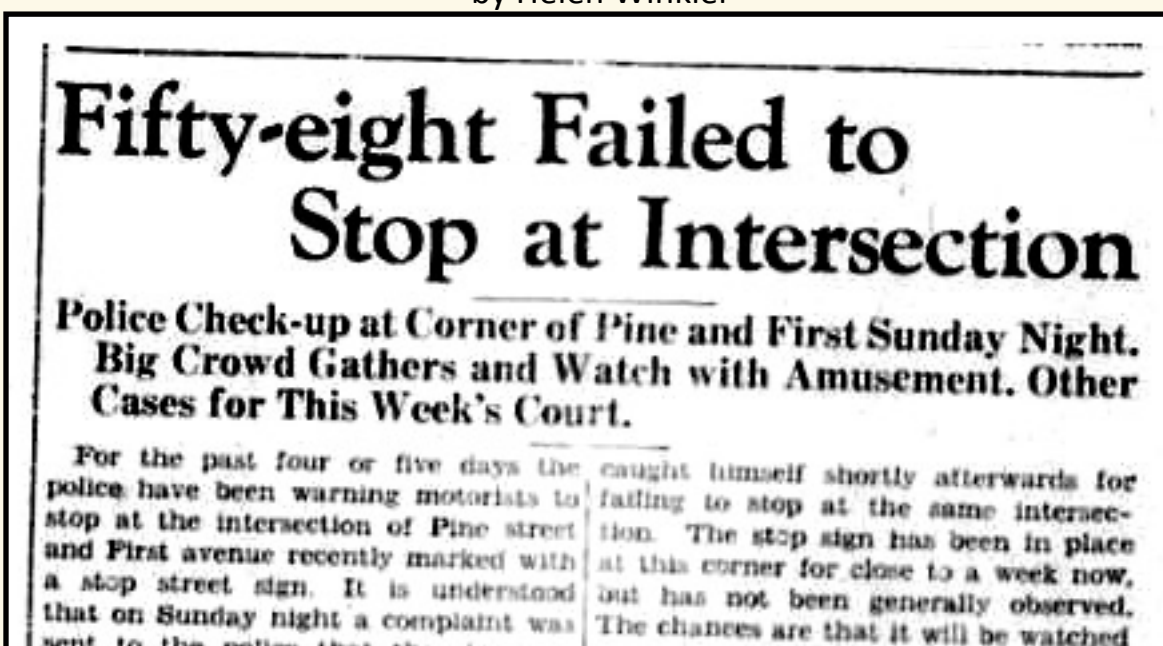
This will be the last of the *Porcupine Advance* series ... and though it doesn't focus on early days of dance in Ontario's north, it is a cultural comment from May 20, 1935, which we hope will provide amusement in the middle of a COVID-19 winter.

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 link below.

1935: Traffic's Growing Pains up North

by Helen Winkler

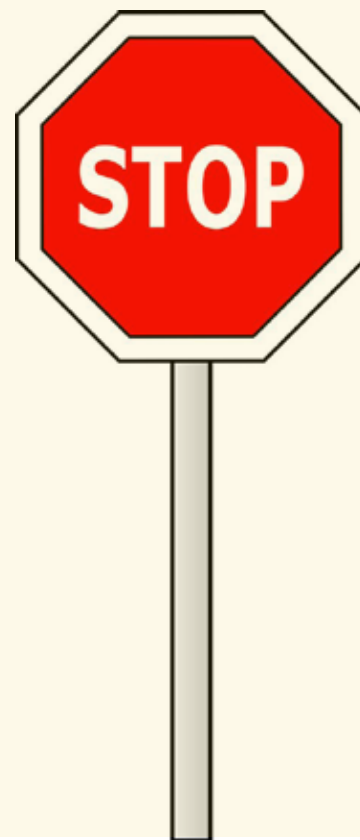


This story would make a comedic short film – about a new stop sign being erected in Timmins. People ignored it, leading to complaints to the police, who went to monitor the intersection. Their presence was so exciting that a whole crowd gathered to watch the police pull over cars, laughing as motorists were pulled over – and they got 58 drivers in a single evening, who all had to show up in court. Some were caught twice on the same night. http://images.ourontario.ca/Partners/TIMPL/TimPL003457231pf_0002.pdf

The news item, as it read:

“For the past four or five days the police have been warning motorists to stop at the intersection of Pine street and First avenue recently marked with a stop street sign. It is understood that on Sunday night a complaint was sent to the police that the sign was being disregarded altogether and so four policemen were delegated to the work of checking up at this corner. They did the work so well that soon cars by the dozen were being marked up as failing to stop at this intersection. Soon the word seemed to pass around that there was something special doing at this corner and a big crowd gathered to watch the fun. Motorists coming along noticed the crowd and wondered what it was all about. Later they learned to their regret. In the meantime, however, as the motorists passed the corner without stopping the crowd would laugh. The police made a thorough check-up and in a short time had the numbers of no less than fifty-eight autos that had failed to stop at this intersection. All these were required to report at the police station and

were booked up. It is expected that the 58 will be summoned to court on Tuesday to answer to the charge of failing to stop at an intersection. One man faces two charges, being caught “coming and going” – one charge being laid by two of the officers for the motorists [sic] failure to stop on his way south on Pine street and the other being marked up by two other constables when he did not stop on his way north. Only one woman was caught, but her husband can not say much about it, as he was caught himself shortly afterwards for failing to stop at the same intersection. The stop sign has been in place at this corner for close to a week now, but has not been generally observed. The chances are that it will be watched more closely hereafter.”



New Year's Eve 2020



There was lots of activity on Zoom New Year's Eve beginning with OFDA's presentation at 8 p.m. Riki Adivi, Helen and Rita Winkler, Walter Zagorski and Judy Silver led dancing until 10 p.m. There were 186 attendees. At the midway point, there was a nod to our traditional countdown to the new year which is usually followed by the sharing of a Harbord Bakery cake, donated for the occasion. This year, the cake was shown

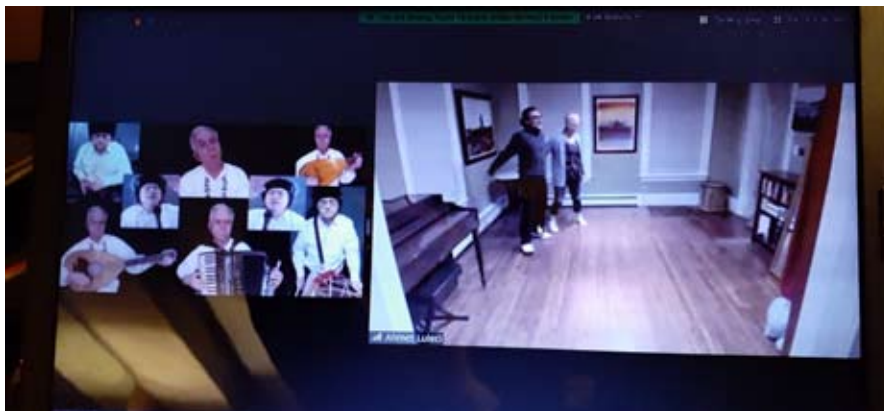
from the home of the last dance leader so, alas, only Judy Silver would have the opportunity to enjoy it.

Among the many parties available, NYE Sea to Sea featured contra and English country dancing by participants from the North Sea to the Pacific Ocean. There were 2455 registrants for this activity and in the words of Marg Murphy, "What a production!!! 58 different rooms! Listened to some contra music until midnight, toasted the end of 2020 and cheered in 2021."



Shown here at the 11 second mark, the OFDA's virtual countdown was made more colourful with the paintings of Rita Winkler.

Another folk dance party was presented by the Folk Arts Center of New England and featured Tom Pixton and the Pinewoods Band. The band had pre-recorded the dance music and the specific selections were sent to the teachers who would lead/demonstrate them. Part of the high tech organization of this Zoom included the ability to show a split screen with the Pinewoods Band on one portion and the featured teacher filling out the rest of the screen. In addition to dancing and chatting, videos from the Folk Arts Center archives were shown to the 300+ participants.



Split screen showing Pinewoods Band (in this case, only two members, each playing multiple instruments) aside Ahmet Luleci demonstrating the dance.

The Lunar New Year

by Susan Han

In the West it is called Chinese New Year but it is called Lunar New Year by the Chinese because the lunar calendar is used to decide when it will start. The new moon between January 15 and February 15 determines the first day. In ancient times, the celebration started December 31 until January 15 because most of the people were farmers and it was the only time in the year when they could relax and not have to do any work.

Dishes prepared for the Lunar New Year differ from area to area in China. The ones I am about to describe are what my family had in Taiwan.

Two months before the New Year, my Mom would start to prepare salt pork and soy sauce pork. They included the fat, skin and meat, like pork belly. They would soak in either salt or soy sauce in big bowls for a month, after which my Mom hung them on bamboo sticks to let them dry. As I remember, my Mom moved them from time to time to make sure they were drying and when they were dry she put them in the refrigerator.

In December, she started to write down the dishes she would cook for the New Year's Eve dinner. This included fish, pork, duck, chicken, mixed vegetables, sweet sticky rice – altogether 12 dishes. She also had to buy dried food (like dried mushrooms) that we only ate at the New Year's Eve dinner.

Before she started cooking for the big event, she would cook a few sweet dishes to worship the Kitchen God so that when he went to Heaven he would tell God that we were good. The members of the household gathered together for the New Year's Eve dinner.

In Taiwan, as in other parts of China, children dressed in their new clothes on the first day of New Year, bowed to their parents and grandparents and were each given a red envelope (*YaSuixian*) containing money. The second day, the married daughters returned to their parents'



Susan's Mom, Ming-Chen, on her 100th birthday with her great-grandson, Daniel, daughter, Kathy, and granddaughter, Andrea.



Daniel with a red envelope.

home to visit. The third day, relatives and neighbours came to visit. These three days we did not cook but just heated all the dishes we had prepared. It gave the Kitchen God a break.

During these days we could hear firecrackers everywhere. Some teenagers liked to set them off and throw them at younger children to make them scream and run around like chickens or ducks. Sometimes teenage groups would throw them at each other. Their parents let them have some fun as long as no one got hurt. By the fourth day of New Year, things got back to normal. However, children were still on winter holidays and visited each other to play games or sports. The Lunar New Year is a favourite holiday for everyone but I think the children like it most as parents aren't as strict during the holiday.

This year, Lunar New Year begins February 12th and in accordance with the Chinese zodiac, it is the Year of the Ox.



Susan (far right) with her sisters, their spouses and her nieces at a 2019 family celebration.

Bridging the Middle Ages and Modern Times

by Karen Bennett



Illustration from 1430 showing the medieval dance called the carol, one of many dances that Hevene Quene does not resemble.

Excerpted From Wikipedia: “The most documented form of dance during the Middle Ages is the carol, also called the ‘carole’ or ‘carola’ and known from the 12th and 13th centuries in Western Europe in rural and court settings. It consisted of a group of dancers holding hands usually in a circle, with the dancers singing in a leader-and-refrain style while dancing. In northern France, other terms for this type of dance included ‘ronde,’ from which the more modern music term ‘rondeau’ derives. In the German-speaking areas, this same type of choral dance was known as ‘reigen.’ The carole, at least in France, was done in a closed circle with the dancers, usually men and women interspersed, holding hands. The general progression of the dance was to the left, and the steps probably were very simple consisting of a step to the left with the left foot followed by a step on the right foot closing to the left foot.”

Well, except for starting with the left foot, my new dance Hevene Quene (the name is in Middle English, not Modern English; pronunciation is farther down in this article) looks nothing like this. I know lots of folk dances called Rondes (from Brittany) and Rondeaus (from southern France), not to mention dances wherein the participants sing in a leader-and-refrain style, but I wanted to choreograph something new, based on a couple version of the ‘branle’ (another medieval dance that

Image: Wikipedia.

starts on the left) called Branle des Chevaux, with added special sauce of people dancing in a kind-of-circle *without holding hands* as the third and fifth figures. Medieval times are notorious for having lots of plagues (the Black Death, St. Vitus' Dance [also known as Dancing Mania], etc.), so what better time to compose a dance than during a modern plague (COVID-19)?

On November 28, I wrote on Facebook: "Currently amusing myself by choreographing a dance to what was originally a polyphonic Middle-English hymn called 'Edi Beo Thu Hevene Quene' ('Blessed Be Thou, Heaven's Queen'). Many groups on YouTube have covered this hymn; it's beautiful.¹ It was composed by that very prolific person Anonymous, most likely in the 13th century....

"A group called Ensemble Belladonna put out a CD in 2006 called 'Melodious Melancholye: The Sweet Sounds of Medieval England,' and they turned 'Edi Beo Thu' into a dance. [Edited to add, now that I'm writing the dance description: The hymn is in 3/4 tempo; the dance is 6/8, with occasional extra beats.] Well, it's irresistible. I hear something like this and my brain, with no prompting at all, starts to choreograph it. We know very little about medieval dances, but I used what I do know ... to come up with what has to be admitted is a faux-medieval dance. The music is really fast (a *much* faster tempo than medieval dances were played at), so the dance isn't for children.

"I regret I can't show it to you (first, I dislike recording myself dancing, and second, the dance needs 10 people [five couples], none of whom would be in my current 'Covid bubble' of, count 'em, one), but here's the music: <<https://www.youtube.com/watch?v=KYJ21WWbtGM>>.

On November 29, I wrote an update on Facebook. "I've finished choreographing and writing up the English dance Hevene Quene. (There are several possible pronunciations for 'Hevene Quene,' and I've settled on 'Hay-vay-nay Kwayn.') My thanks to musician friends Bill Russell and Chris Aston and my linguistics friend Andrew Carnie for their help. (I need to take music theory courses, and linguistics courses, and...)

"To anyone who'd like to learn this dance for five couples: I believe it is possible to learn it from the dance description. I deliberately made the men's part identical to the women's because in international folk dance, there being so many more women than men, women have to be good at switching. They may find themselves on one side of the dance at one time, and on the other at another time.

"There is no touching in this dance, although in Figure III (same idea as a YouTube video of another dance, done in elementary school in eastern France, that I've provided a link to in the description), it would be difficult to reach the correct spot in the time allotted with social

distancing in place—not to mention if one is dancing outside with snow on the ground (Ottawa group, here’s a challenge for you!).

“I’m making the dance description and the music free for the asking. Both files are in Dropbox, and I’ll send you links if I have your e-mail address.”

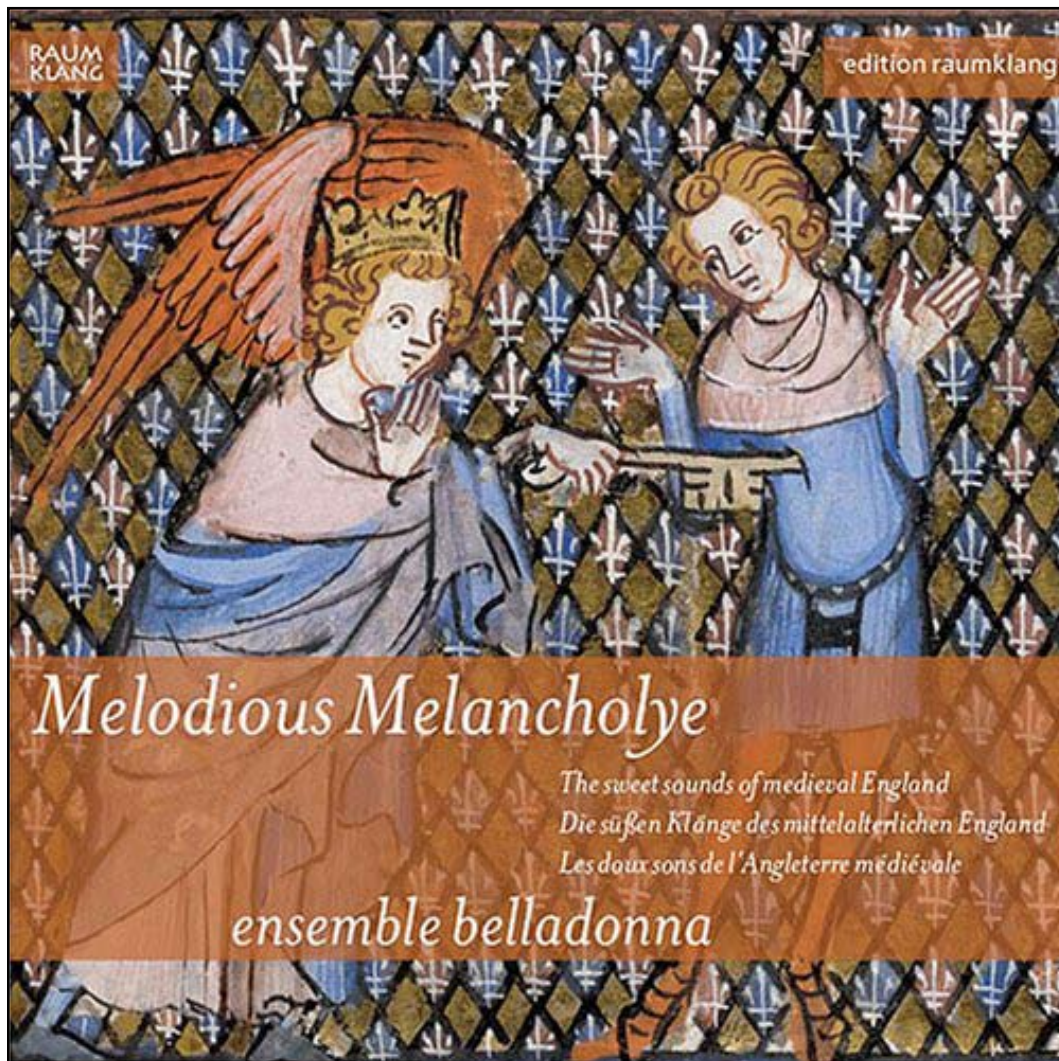
I’ve also decided to bite the bullet and record myself doing Figures I and III (Figures II and IV being the facing dancers repeating I and III.) “Facing”: The dance is set up like a contra or English dance. The video is also in Dropbox, free for the asking. My e-mail is kabenn@bell.net.

¹ A two-voice version by Wilde Voices:

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

A four-voice rendering by the Anonymous 4:

<<https://www.youtube.com/watch?v=CIBITJOe9vs>>.



The CD containing Hevene Quene.

The Story of Malhão

Reprinted from Folk Dancer December 1996

Malhão is a Portuguese dance widely done by international groups. This article is in the words of France Bourque-Moreau, who was interviewed by Karen Bennett at the 1996 Ontario Folk Dance Camp, as to the discovery of the dance. Here you can see the dance being performed by the Surrey International Folk Dancers at the Fleetwood Community Festival on Sept 11, 2010: <https://www.youtube.com/watch?v=63aukoyBsBU>.

We [Yves Moreau and I] went to California. I remember that we were at Dean Linscott's group in the Mill Valley area. We were there as friends, but after a camp we went to stay at their house and they said, "Look we have a nice little dance from Portugal," and Dean had seen a group of Portuguese people dance Malhão. I thought it was interesting, because very often the Portuguese dances I've seen were a lot of Vira or a lot of complicated things that I couldn't use when I worked with either beginners or even with teenagers or children. It was not accessible for that kind of use.

Yves and I have been to France to different festivals, and we've been to one place where there was a Portuguese group and there were also people from Belgium who put out a record, with the notes, of the group that was dancing those dances. I kept that document for a long time on my bookshelf at home. Finally one day the Montreal school board called me to do a program for children – they had a grant and they wanted to do a record. We had sold them the idea. The first record they did with me and [a] friend of mine was for French Canadian dances. It was for music teachers, but we did the dances so they could accompany the music.

Finally we sold them the idea of doing the same thing for different ethnic groups. They called us and said they had the grant and they needed to have dances from this country and this country and this country, because they were going by a list that said how many Greeks, Italians etc. were in the Montreal school board and by the priority of those groups. At that time the Armenians didn't have their school yet, so they were in the list as "children from other origins." When it came to Portugal, the only Portuguese dance that I knew would be suitable for music teachers was Malhão. The music teachers were doing their own research in the music field, and they asked the parents about whether they knew a song they could teach the children. Here we are at the meeting at the Montreal school board. The music teachers come with the music



France at 2018 Waterloo Camp.

Photo: Bev Sidney.

recorded in the parts, and I come with the dance record, and their song is Peixinho Vermelho [Little red fishe]. I said: “That’s amazing. The tune is the same, but Malhão is the adult version of the song.” It’s a song you sing for children. We had the same melody, so I thought, why should we do the dance and afterwards do the song? So we called it Malhão, the name of the dance, and they added the words to it. The dance, since it wasn’t that hard, could be taught to children. Of course, when we taught the dance to hundreds of children in the Montreal school board, we were not necessarily insisting on the style.

Then I introduced it in one camp – I think I did it in Maine camp and afterwards in Karl Finger’s camp in the Catskills. Then I introduced it at a Montreal camp one year, as an easy little dance from Portugal. It caught on. I was surprised because I was just teaching it because it was a fun dance. Then we found this version sung by Linda De Suza – she has such a wonderful personality when she sings and she’s very touching – we thought it was a good combination and we’ve been teaching it to her version. The way that I’ve seen it afterwards being done – I’ve seen it in contra lines that’s how I learned it. But that was a performing group. It is also done with four people in a square formation, crossing over. I’ve seen it at Portuguese weddings, where people do it free-style, two-by-two all over the floor, or in a circle where you face your partner, but always with the same little step. There are different ways of doing it.

Song Words (as sung by Linda De Suza)

Malhão is the name of a mountain in northern Portugal, and it’s not known whether there was a person named Malhão. This song is at least 200 years old and the composer is unknown. Costodio Carrusca of Toronto provided the above information, the translation and the warning that the lyrics don’t make much sense.

Oh, Malhão, Malhão, what is your life
(i.e. what do you do for a living?)

Eating and dancing...[nonsense syllables]...walking on the
streets

Oh, Malhão, Malhão, who gave you the stockings?

It was a store clerk...he had ugly legs.

Oh, Malhão, Malhão, who gave you the boots?

It was a store clerk...he had crooked legs.

From the Folk Dance Cookbooks
Golda Meir Chicken Soup

Submitted by Vyts Beliajus to
Ontario Folk Dancer Cookbook vol. II



One 4-5 lb. pullet (in eighths)

6 qt. water

2 large onions quartered

4 carrots, peeled and halved

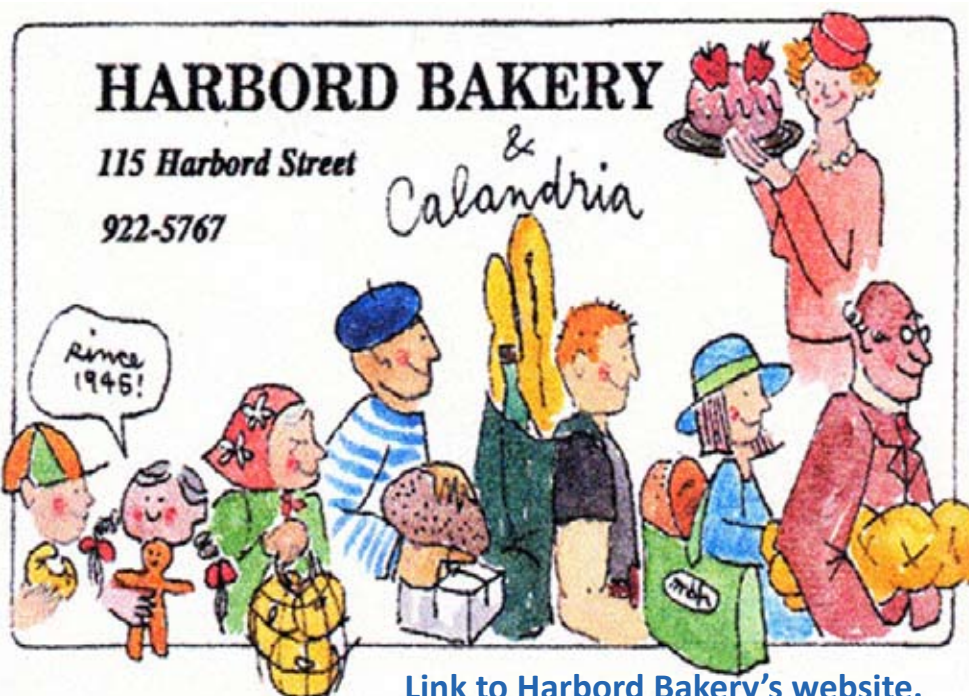
4 stalks celery

1/2 head cabbage

4 tblsp. chicken consommé powder

Salt to taste

Boil all ingredients, except consommé powder, for 20 minutes. Skim off top of soup. Add consommé powder and cook on medium heat for 1 hour. Add salt.





The Grapevine

On December 12th, there was a surprise party on Zoom to celebrate Sandy Starkman's 80th birthday. About 50 guests attended from the U.S. and Canada. During the event, a video of photos from Sandy's dancing career was presented.

More birthdays: On December 19th Al Gladstone joined the esteemed ranks of nonagenarians. However, no one has caught Cecille Ratney who was 104 years on December 28th.

Alan Rosenthal leads a Scottish ceilidh on Zoom at 8 p.m. the last Monday of each month. A ceilidh (pronounced kay-lee) is social dancing and you can read more about it at <http://www.alanr.ca/dance/virtualceilidh.html>.

In the last issue, there was a video of paintings Rita Winkler had done during the pandemic shutdown. Now she has a book contract. Her mother, Helen, sent the following: "My brother-in-law had put together a book of Rita's artwork to use as a fundraising tool among his friends and clients for Rita's programs that have not been able to run their usual fundraisers. A publisher saw the book and last week we signed a contract—Rita has a book deal. The book will be reworked into a children's book in time for the 2021 school year."



Sandy Starkman (left) was in for a surprise when she was invited to Thelma Feldman's condo.

Photos: Bev Sidney.



Judy Silver's late November Zoom birthday party.

On November 22, 143 people, most of whom are regular attendees of Judy Silver's Sunday night programs on Zoom, helped her celebrate her birthday and fundraise for the OISE Psychology Clinic at the University of Toronto. Judy's daughter, Shaina, joined her mother in dancing several numbers. A highlight of the party was a video of a very professional performance by Village Folk.

