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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

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



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Cover Image: *Impressive Maypole dance at a Basque festival in Eibar, Basque Country, Spain, 2012. The maypole dance tradition is still observed in a number of European countries, as well as by European communities in the Americas. Photo: Asier Aranberri, Wikimedia Commons.*

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[RETURN TO OFDA WEBSITE.](#)

Editorial

by Dorothy Archer

Last year I wrote about April blues and I guess they are still around but maybe this year will be a little better because we are further along the tunnel that has a light at the end. Besides, May follows April and the article Pagan May Day should cheer you up considerably.

We are indebted to Nancy Nies for finding the wonderful Maypole dance illustration on the cover. Did you do the Maypole dance when you were young, hanging on to the ribbon for dear life? It is a nice dance to perform or to watch and a pity one doesn't see or hear of it much anymore. Wikipedia says, "The Maypole dance was almost definitely a fertility rite meant to symbolize the union of the masculine and feminine, which is a major theme in May Day celebrations across the historical Pagan footprint." I'll leave it to you to follow up on that.

Nancy Nies continues the May Day theme with a recount of a trip to Germany and the different traditions of past and present years.

Several people have contacted us since the February issue: Judith Cohen writes about her experiences with songs mentioned in the last issue; Gloria Mostyn remembers a fun time at Goldenfest, in New York City in 2012 and has included photos; Helen Winkler has sent information about the publication of Rita's book and how to pre-order; and Murray Forbes reminisces about his early dancing years, and traces his journey to the present with some interesting thoughts on folk dancing.



Photo: Dorothy Archer

Helen and Rita Winkler have joined a program called Jake's Jam. This is a story like no other. Be sure to follow the links.

There was no one to give a second opinion of this issue's recipe, so I hope you enjoy it. I did, even though I am not much of a meat eater.

Since I haven't used up all my space, I'll share my birthday flowers with you – heralds of spring.

Dorothy

CONDOLENCES

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



June Wilcoxon, mother of
Marilyn Wilcoxon (Al Gladstone);
she died in February at the age of 102.

In January, \$190 from the OFDA
Bereavement Fund was given to Second
Harvest Food Bank in honour of members
and their families who died in 2020.

[https://secondharvest.ca/what-we-do/
food-rescue-delivery/](https://secondharvest.ca/what-we-do/food-rescue-delivery/)

WEBPAGES WORTH VIEWING

Coronavirus Shoo, Bulgarian women's
choir, compliments of Karen Havens:
[https://www.youtube.com/
watch?v=uC7ke_ePHE8](https://www.youtube.com/watch?v=uC7ke_ePHE8)

Here is instruction of the dance to go with
the Bulgarian women singing:

<https://youtu.be/aR30rmTXr6k>

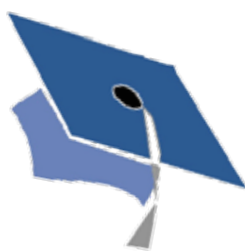
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submitted before May 31, 2021.

Details on the OFDA website:

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



WEBPAGES WORTH VIEWING

The following folk dance video was shared
by Sandy Starkman: **What is the Berezka?**

[https://www.youtube.com/
watch?v=zgiCAT_fni4](https://www.youtube.com/watch?v=zgiCAT_fni4)

To learn more about this Russian ensemble:
[https://www.artpublikamag.com/post/
the-unique-culture-and-mythology-behind-
russia-s-famous-berezka-ensemble](https://www.artpublikamag.com/post/the-unique-culture-and-mythology-behind-russia-s-famous-berezka-ensemble)

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Cornelia Nita brought this video to our
attention. It shows a group of Irish nuns,
who took on a viral dance challenge issued
by their fellow Fathers and Brothers. The
link takes you to a page that includes a
short article about the nuns' project, and
a delightful video of the result.

[https://www.classicfm.com/music-news/
videos/nuns-enclosed-monastery-viral-
jerusalem-dance/](https://www.classicfm.com/music-news/videos/nuns-enclosed-monastery-viral-jerusalem-dance/)

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From Judith Cohen ...

Here are a few comments on the interesting Folk Dancer Online [February 2021 issue] articles on Malhão [The Story of Malhão] and Edi Beo Thu, Hevene Queen [Bridging the Middle Ages and Modern Times].

Malhão in the song does not refer to a mountain name. It refers to an agricultural task. The verb is malhar. One beats the grain with a malha , and a person (male person) who does this is a Malhão; the task itself is the malhada. The dance is from the northwest, but is also done elsewhere.

You can see what the work (the malhada) looks like here: <https://www.youtube.com/watch?v=-x3McRn82Eg>. Old-style agricultural work has largely been replaced by machines, but there are now revivals taking place in several regions. Here's an older form of the modern choreographed dance: <https://www.youtube.com/watch?v=E8iNRniiNPc>.

There are various strophes – common ones are:

Ó Malhão, Ó Malhão, que vida é tua – *What a life you have, or
what's your life (like)?*

Comer e beber – *Eating and drinking.*

Passear na rua – *Walking around on the street.*

Ó Malhão, Ó Malhão, quem te deu as meias? *Who gave you your
stockings?*

Foi um caixerinho, tinha as pernas feias – *It was a little shopkeeper;
he had ugly legs.*

Ó Malhão, Ó Malhão, quem te deu as botas? *Who gave you your
boots?*

Foi um caixerinho, tinhas as pernas tortas – *It was a little shopkeeper;
he had crooked legs.*

Que será de ti? Com quem vais casar? *What will become of you?
Whom will you marry?*

Com mulher bem rica pra me sustentar – *With a rich woman who will
support me.*

Ó Malhão, Ó Malhão, Ó Margarina – *Oh Margaret*
Eras do teu pai, mais agora es minha – *You belonged to your father;
now you belong to me.*

Edi Beo Thu is a two part medieval – 13th century – religious song which I have been singing and teaching to medieval ensemble students for about 45 years. Unlike the rest of Europe, medieval England used two-part singing in thirds which didn't become popular elsewhere till later. They called it gymel (twin) singing. While there were religious dances, as we know from various church officials being annoyed about them, this was highly unlikely to be danced – but there are a few medieval dance tunes, 25 or so altogether, which did survive in manuscript from what are today England, France and Italy. No dance instructions of course, till the Renaissance, though some hints are given in the dances' names – Estampie (stamping), Saltarello (jumping), Ductia (procession). In my old medieval women's ensemble we did Edi Beo Thu with two voices, harp and psaltery; if I'm on my own I sing one part and play the other on vielle or psaltery. I can teach people the words sometime!

Here is the manuscript.



Maypole Madness: Celebrating Spring in Germany

by Nancy Nies

On two separate May visits to Germany, my husband, Paul, and I happened upon sights that piqued our curiosity. When we arrived in the village of Dardesheim, in the state of Saxony-Anhalt, in May 2011, we parked in the main square, where stood a tall white pole crowned with a wreath of greenery trimmed with colourful ribbons. Seven years later, in May 2018, we spent a few days in Cologne in North Rhine-Westphalia. We noticed here and there, in the downtown area near the famous cathedral, a young birch tree attached to a building and adorned with multi-coloured streamers. When I did a little research into what we had seen in both places, I discovered that there was much more to Germany's May Day celebration than I had suspected.

The Maibaum



Photo: Nancy Nies.

Maypole in Dardesheim's village square, May 2011.

The pole we had seen in Dardesheim's village square was a Maibaum (May tree, or maypole) about 10 metres tall, which looked to have been erected temporarily. In other parts of Germany, particularly in Bavaria, the maypole may be a permanent fixture in the town square and reach 56 metres in height. A tree is chosen and felled months in advance, stripped of its branches and bark, dried, smoothed,

larger ones are sometimes decorated with more than one wreath, or with shields of tradesmen's guilds.

Neighbouring villages compete to have the tallest and most attractive maypole. The



Photo: BeAr, Wikimedia Commons.

Maypole at the Viktualienmarkt in Munich, October 1999.

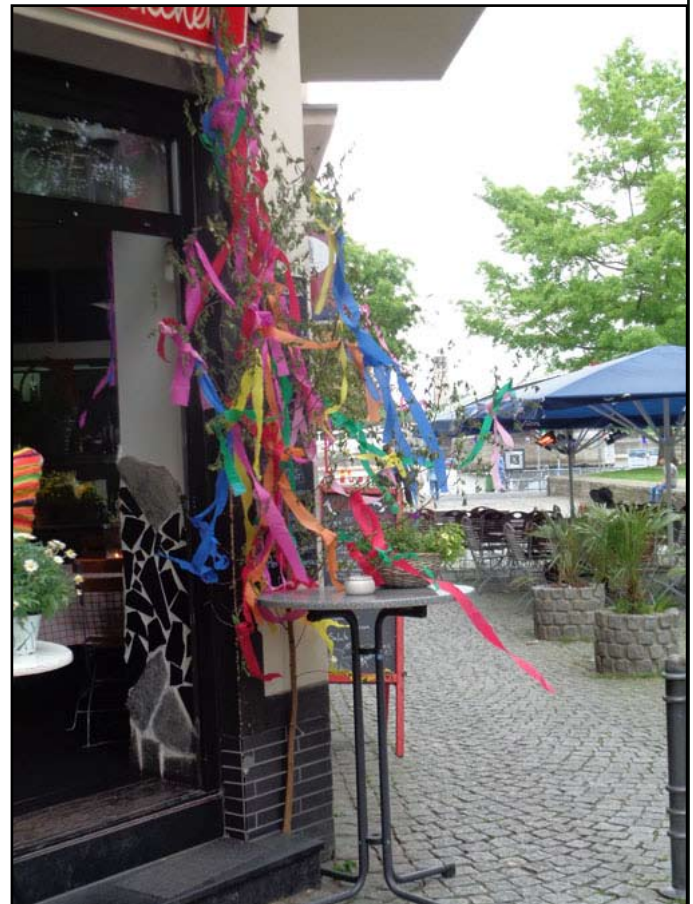
poles must be guarded against thieves from other villages in the weeks prior to the festival. (If stolen, a pole must be ransomed with large quantities of sausages and beer.) On April 30th or May 1st, the maypole is transported in a procession through the town to the central square, where it is hoisted into place to the music of a brass band and the cheers of the large crowd gathered for the event. For a short video showing the 2016 procession and raising of the maypole in Weiden, Germany, as well as dancers in traditional dress performing a maypole dance, go to: <https://www.youtube.com/watch?v=yCN5WjsNoxc>

In Germany, May 1st (Erster Mai) is Labour Day (Tag der Arbeit), a national holiday devoted not only to serious speeches and marches, but also to happy celebrations of spring. In the southern states of Baden-Württemberg and Bavaria, in particular, as well as in Austria, May Day festivities feature traditional dress (Lederhosen and Dirndlkleider), flower decorations and tree-plantings, May plays and May queens, songs and dances, food and drink, and, at the center of it all, the ultimate symbol of spring – the maypole. Decorated with flowers and ribbons, the Maibaum is of course the site of maypole-climbing contests and maypole dances, and will remain up until at least the end of May, and sometimes all year.

The Liebesmaien

It turns out that the different tree-related custom we had witnessed in Cologne in 2018 – called Liebesmaien (love maypole) – is limited to the Rhineland area in and around Cologne. On the night of April 30th, a young man can declare his love for his girlfriend or secret “crush” by placing a young birch sapling – which he has cut or purchased beforehand – in front of her house. He decorates the tree with crepe-paper streamers and a red heart bearing her name. Part of the tradition is that young men are allowed to steal each other’s trees that night, so they camp out and keep watch to ensure that this doesn’t happen.

One blogger writes that as a girl growing up in Germany, Erster Mai was her favourite holiday. In the wee hours of May 1st, she would excitedly



Photos: Nancy Nies.

Liebesmaien in Cologne's downtown area, May 2018.

return home from the traditional May dance (the Tanz in den Mai, or Dancing into May) to see if a tree had been left for her. If a young man “sets a tree,” he returns on June 1st to take it down, reveal his identity and receive a dinner invitation or a case of beer. If it’s Schaltjahr (leap year), the roles are reversed, and young women leave Liebesmaien for young men. Elsewhere in Germany on May 1st, a young man can profess his love by drawing a line in chalk (the Maistrich, or May Line) from his house to that of his beloved – and signing his name. May, coincidentally, is the month when most German weddings take place.

May Day Festivities, Past and Present

Some say that May Day traditions had their origins many centuries ago in ancient fertility rites in what is now Germany, the planting of a tree being both a way to honor pagan gods and a way to commemorate the

birth of a child. It is said that the Germanic tribes believed that every tree had a soul, and that they celebrated the marriage of the earth goddess by decorating a tree with flowers. This custom is thought to have led to the May 1st tradition of raising the Maibaum, as well as to the wedding tradition of placing a decorated tree in front of the bride’s house. Over the centuries these traditions evolved, the Liebesmaien keeping the connection with love, if not marriage, and the Maibaum losing its association with weddings and becoming a symbol of the reawakening of life in the spring.

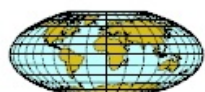


Photo: Andreas Bohnenstengel, Wikimedia Commons.

Raising the maypole in Herrsching, 2001.

Last spring, when the world was just beginning its long, difficult struggle against a virulent pandemic, at least one Bavarian town stated that it would be raising its traditional Maibaum, but without the people and the partying. Another town made a video suggesting a safe alternative: decorating your own little maypole (in the form of a small tree, bush, or potted plant) and submitting a photo for a potential prize. Germany may have to wait another year to observe the holiday in the traditional way, but after life returns to normal, the first May 1st will undoubtedly be the occasion for a doubly joyful celebration of life. As we all await the end of this dark period in our history, it may help to remember that “no matter how long the winter, spring is sure to follow.”

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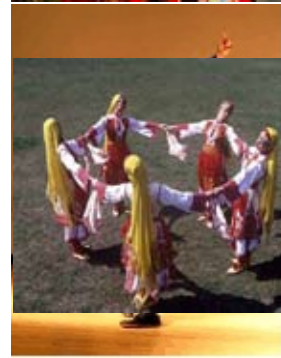
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The Pagan May Day

by Mike Nichols (a.k.a. Gwydion Cinhil Kirontin)

Reprinted from Folk Dancer April 1998.



May Day Celebration.

There are four great festivals of the Pagan Celtic year and the modern Witch's calendar as well. The two greatest of these are Halloween (the beginning of winter) and May Day (the beginning of summer). Being opposite each other on the wheel of the year, they separate the year into halves. Halloween (also called Samhain) is the Celtic New Year and is generally considered the more important of the two, though May Day runs a close second. Indeed, in some areas – notably Wales – it is considered the great holiday.

May Day ushers in the fifth month of the modern calendar year, the month of May. This month is named in honor of the goddess Maia, originally a Greek mountain nymph, later identified as the most beautiful of the Seven Sisters, the Pleiades. By Zeus, she is also the mother of Hermes, god of magic. Maia's parents were Atlas and Pleione, a sea nymph.

The old Celtic name for May Day is Beltane (in its most popular Anglicized form) which is derived from the Irish Gaelic "Bealtaine" or the Scottish

Image: from Our Young Folks; An illustrated magazine for Boys and Girls (Ticknor and Fields, 1866)

Gaelic “Bealtuinn”, meaning “Belfire”, the fire of the Celtic god of light (Bel, beli or Belinus). He, in turn, may be traced to the Middle Eastern god Baal.

Other names for May Day include Cetsamhain (“opposite Samhain”), Walpurgisnacht (in Germany), and Roodmas (the medieval Church’s name). The last came from Church Fathers who were hoping to shift the common people’s allegiance from the Maypole (Pagan lingam – symbol of life) to the Holy Rood (the Cross – Roman instrument of death).

By Celtic reckoning, the actual Beltane celebration begins on sundown of the preceding day, April 30, because the Celts always figured their day from sundown to sundown. And sundown was the proper time for Druids to kindle the great Bel-fires on the tops of the nearest beacon hill (such as Tara Hill, Co. Meath, in Ireland). These “need-fires” had healing properties, and skylad Witches would jump through the flames to ensure protection. Frequently, cattle would be driven between two such bonfires (oak wood was the favorite fuel for them) and, on the morrow, they would be taken to their summer pastures.

Other May Day customs include processions of chimney-sweeps and milk maids, archery tournaments, morris dances, sword dances, feasting, music, drinking, and maidens bathing their faces in the dew of May morning to retain their youthful beauty.

The Puritans reacted with pious horror to most of the May Day rites, even making Maypoles illegal in 1644. They especially attempted to suppress the “greenwood marriages” of young men and women who spent the entire night in the forest, staying out to greet the May sunrise, and bringing back boughs of flowers and garlands to decorate the village the next morning. One angry Puritan wrote that men “doe use commonly to runne into woodes in the night time, amongst maidens, to set bowes, in so much, as I have hearde of tenne maidens whiche went to set May, and nine of them came home with childe”. And another Puritan complained that, of the girls who go into the woods, “not the least one of them comes home again a virgin”.

Long after the Christian form of marriage (with its insistence on sexual monogamy) had replaced the older Pagan handfasting, the rules of strict fidelity were always relaxed for the May Eve rites. Names such



Morris Dancing.

Photo: Wikimedia Commons.

as Robin Hood, Maid Marion [sic], and Little John played an important part in May Day folklore, often used as titles for the dramatis personae of the celebrations. And modern surnames such as Robinson, Hodson, Johnson, and Godkin may attest to some distant May Eve spent in the woods. These wildwood antics have inspired writers such as Kipling:

*Oh, do not tell the Priest our plight,
Or he would call it a sin,
But we have been out in the woods all night,
A-conjuring Summer in!*

And Lerner and Lowe:

*It's May! It's May!
The lusty month of May!
Those dreary vows that everyone takes,
Everyone breaks.
Everyone makes divine mistakes!
The lusty month of May!*

It is certainly no accident that Queen Guinevere's "abduction" by Meliagrance occurs on May 1st when she and the court have gone a-Maying, or that the usually efficient Queen's guard, on this occasion, rode unarmed.

Some of these customs seem virtually identical to the old Roman feast of flowers, the Floriala, three days of unrestrained sexuality which began at sundown April 28th and reached a crescendo on May 1st.

By the way, due to various calendrical changes down through the centuries, the traditional date of Beltane is not the same as its astrological date. This date, like all astronomically determined dates, may vary by a day or two depending on the year. However, it may be calculated easily enough by determining the date on which the sun is at 15 degrees Taurus.

But for most, it is May 1st that is the great holiday of flowers, Maypoles, and greenwood frivolity. It is no wonder that, as recently as 1977, Ian Anderson could pen the following lyrics for the band Jethro Tull:

*For the May Day is the great day,
Sung along the old straight track,
And those who ancient lines did ley,
Will heed this song that calls them back.*

Balkan Folk Dancing

by Murray Forbes

My father was fourth generation Trinidadian, albeit from solid Scottish ancestry, which might explain why in our teens my brother and I were dragged around Scotland on a soggy trip in the course of which we obtained our clan costume - kilt, dirk, jabeau, sporran - the full regalia. Thus, when later I was studying in London, I found myself in a Scottish country dance group preparing in two sets of eight for a demonstration in Cilandak, Indonesia. Nevertheless, other than the convoluted patterns that the dancers have to weave, and which are generally a source of a great deal of aggravation, I did not find Scottish country dancing particularly interesting.

In veneration of the ancestral land where most of my family had never lived, I took this new found skill with me to Canada and joined a Scottish country dance club there. There is nothing more traditional than the traditions brought overseas and it would be hard to pretend that these dance sessions were, in fact, enjoyable in any way.



Photo: Hans Sanders, 1978/

So one day, while whining to a young Israeli friend in Toronto about the sameness of the music and dance steps, coupled with a totally incomprehensible confusion of dance figures, I discovered international folk dancing. It turned out that he went to Al Gladstone's group at the Eglinton Y where they taught and danced folk dances from, supposedly, all over the world. In reality they were mainly from Israel or the Balkans with the occasional extremely odd contribution from some distant culture such as Japan and Ethiopia, in which we generally got to look like a herd of demented bovines. I was so enthused by the music and dances that I became a regular member of this international dance club.

Toronto is the sort of place where cultures from everywhere in the world are kept alive, often to the horror of the Canadian born immigrant offspring who would definitely prefer to be indistinguishable from other Canadians than bear the mark of their ancestors. In general these ethnic dance groups remain strictly within the culture and, although I have danced with some of them from time to time, there is no great desire to integrate in these sessions with those outside their culture. I recall a Serbian group in which the only other non-Serb was a Macedonian, where the dance was taught in Serbo-Croat, of which we spoke not a word. We survived with our eyes.

Luckily, there is also a large Jewish diaspora in Toronto. Of course, Jews in Canada arrived there from a great mixture of cultures, mainly European. For diaspora Jews this exciting music and dance, either invented in Israel or coming from the villages of the Balkans, generated a great deal of enthusiasm. My mother was Jewish from Czechoslovakia¹ and so, technically, am I. I immediately felt at home in these groups and ultimately gravitated towards one that concentrated on the dances from the Balkans, which Judy Silver arranged at the University of Toronto. In fact, one of my grandparents was born in what is now Serbia, and I had cousins in Romania and, of course, what is now the Czech Republic (Czechia).

Then, when I met and married Lavinia from France, she also got to enjoy and share this passion. In addition to attending the weekly evening of dance with our Balkan-oriented group we started to travel to specialized workshops, including an annual weekend near Cape Cod and one in Chicago. In these, the dances were often much more complex and concentrated on specific regions and styles.

As time progressed, we started to formulate our holidays around dance workshops, which got us travelling to some of the countries from which the dances originated. In this way, over the years we have travelled to various parts of Greece, including Greek Macedonia and many of the islands, the Republic of North Macedonia, Serbia, Romania, Bulgaria, Albania, Croatia, and even Armenia. We have also travelled to such places as Prague in the Czech Republic, Zurich, Belgium, Germany,

France, and Northern Spain to attend dance workshops with clubs that bring in teachers and musicians from the country featured in the workshop, and sometimes specialists in international dance. Now that we are retired in southern Spain, it has become much easier to travel to these workshops and, since there is no dance group near us, the only dancing that we get is when we travel.

In most of the Balkans, traditional dance is something that is rarely, if ever, still an active part of village life. Occasionally, at a religious festival or wedding, the traditions are revived but in general, and especially among the younger generations, the traditions have become overridden by modern life. A great deal of research and preservation of these folk traditions has been carried out by international dance enthusiasts from outside of the countries and many times outside of the cultures. In many cases there is more interest in the folk culture amongst the diaspora from these countries than there is within them. The social and historic functions that the folk dance carried with it have largely become irrelevant. For instance, in many of the village dances the women would dress in their finest traditional costumes and form a circle to dance together while the men, also in traditional dress, would perform energetic show-off dancing either in a circle or individually opposite to the women. In this way the parents could assess what might be good matches for marriage purposes.

In some cases the traditional dance was a form of defiance against the occupier – the Ottoman Empire and later the Soviet Union. Further back, some of the dances such as the Pontic Greek dances (the Greeks who lived in the Pontus Mountains and were expelled from Turkey after the First World War) were war dances. The last soldiers of Byzantium after the fall of Constantinople (Istanbul) to the Ottoman Turks, were the Greeks living in the Pontus Mountains and they carried out these dances to build up courage before the fight.

There are folk dance enthusiasts from all over the world and often these workshops are highly international affairs. The object, in general, is the preservation and enjoyment of the folk cultures in a social context, although there are also some workshops geared to performance groups. In my case, I have mostly danced in a social context, although when I was younger I did perform in Toronto's Caravan festival in a Macedonian dance group and one from Czechoslovakia.

We simply enjoy dancing these dances and so it is of little importance to us whether they are pure examples of what the villagers actually used to dance. In reality, one would suppose that in the villages the dance evolved over time and nuances became added by energetic and talented dancers within them. Although based on the traditional dance, some of the dances that we learn are unapologetically choreographed. This is also done by performance groups in order to make the dances more

interesting to watch. I personally enjoy the greater challenge of many of the choreographed dances. It is very difficult to acquire a feeling for a dance style other than one's own unless the dance is restructured and broken down so that it can be taught, and so it ceases to be pure folk culture anyway.

Among the aspects of these workshops that we really appreciate is that folk cultures do not have strict national borders and the dance styles spill over from one to the other. We also very much appreciate the wide mix of participants from various parts of the world who share our fascination with these dances. In addition, when we travel to a country, we meet and dance with enthusiasts from that country who have an interest in their country's history and traditions.

As we get older it becomes more difficult to do some of the highly athletic dances from such countries as Bulgaria and Serbia. Fortunately, there are many slower and rhythmically challenging dances. Above all, we love the music from the Balkans, especially when played on the traditional instruments.



Image: CC-BY-SA-3.0-migrated, Silar, Wikimedia Commons.

Bulgarians in traditional folk costumes from Rhodopes Mountains.

¹ Czechoslovakia, Czech Republic and Czechia have been used interchangeably in this article.

Jake's Jam

by Helen Winkler

Many parents, upon the birth of a child with a disability, are given a copy of the essay “Welcome to Holland,” (<https://www.emilyperlkingsley.com/welcome-to-holland>). This metaphorical tract describes the experience of adapting to living with a child with a disability, as akin to taking a trip to Italy only to be told that your plane has taken you to Holland instead. You must learn to appreciate all that Holland has to offer, even though it was not the original plan. I have to say, to my surprise, that over the course of this pandemic, Rita and I have been delving deep into our Holland, and have found many jewels in this land that most people never experience. One such jewel is Jake's Jam, a Sunday afternoon open mike music session that occurs on Zoom. Participants include people with and without disabilities, all of whom are welcome to perform or to listen to the music. The age range varies from young children to teens, to university students and adults of all ages and stages of life. Some are located right here in Ontario, but others tune in from the USA. The group is named in memory of Jacob, by his mother Ellen Schwartz¹, who moderates the group.

Jacob wasn't able to see, speak or move, but music moved him to the core. So much so that when he was young, Ellen began hosting Sunday afternoon singing sessions in her home each week. Over the years, the singing group, comprised of friends, family, friends of friends and their children was established. It attracted both professional musicians and



Jacob is in the middle wheelchair, front row. Taylor, who is mentioned in the article, is in the wheelchair on the far right. Ellen Schwartz, founder of the group is in the front row kneeling, second from the right.

music enthusiasts, even writing and recording a song together: “I Rise Above” <https://youtu.be/TUKLDeppZvQ>.” A large fundraising concert was held for Jacob’s 18th birthday with hopes of holding another large concert for his 21st birthday. Sadly, Jacob passed away in 2019, before turning 22, but the concert went ahead nevertheless.

Some months after Jacob’s passing, Taylor, a young girl who had been part of the Sunday singing group said that she really missed the Sunday song gatherings. So, the group re-convened and began to sing again. When COVID struck, the Sunday jam sessions moved online and announced that new participants would be welcomed. Rita and I read about the group and decided to tune in.

Rita immediately could relate to the group and to the music. Since she has been dancing since before she was born, she was unable to remain still when music was happening and Ellen couldn’t help but notice how much fun Rita was having while dancing in her chair. I explained that Rita and I have been running an adaptive folk dance program for many years at the Prosserman JCC, and soon after Ellen invited us to begin presenting a dance each week and encouraging the audience to join in, in any way that they are able.



Taylor and her mom, Dana.

Although we have a large repertoire of dances from Move ‘N Mingle to draw upon, all our dances have required additional modification to be done in chairs. At times it has been challenging, but it has also been great fun. We’ve run the gamut from traditional folk repertoire, to modern Latin music to Yiddish dance and found ways to make the dances work. To date we have led 25 or so dances. I enjoy bringing music to the group that most would never otherwise hear or experience.

As a dance leader, my biggest happiness is finding a way to transport people to feeling the joy of dance regardless of the circumstances. Here are some examples of the memorable dance moments at Jake’s Jam:

- Taylor (mentioned above) smiling from ear to ear and vigorously dancing in her wheelchair to a Bollywood tune;
- Musicians who are familiar with North American musical styles performing Yiddish dance gestures on Zoom;
- A young boy named Gabriel, expressing his enjoyment of traditional Japanese dance and music (Tokyo Dontaku)--in fact Gabriel has so much fun with the dancing that he’s unable to sing after us

Screenshots courtesy of Zoom, and provided by Ellen Schwartz.

for a while due to his excitement. Says his mother Fabiana, “We love the dancing!!!” Gabriel made an announcement one week ago. He said he was inspired by Rita and myself and wanted to perform a dance! He chose a pop tune that he liked and on Sunday he danced. To celebrate this occasion, Rita painted a portrait of Gabriel. We were proud and flattered that he was inspired;

- A university student reporting that his parents had run in from the next room upon hearing the catchy Portuguese tune Malhao so they could join in with the fun.

In addition to the actual music and dance that happens during the jam, there is also the sense



Photo: Fabiana Bacchini. (Gabriel's mom)

Gabriel, a new fan of folk dancing.



Rita's portrait of Gabriel.

of community that has evolved--I'm sure it existed long before we joined, but the feeling of being welcomed despite some never having met each other in real life, is palpable during our time together. A new feature each week, is that one participant tells their life story. Upon hearing these stories, I realize I am meeting some real life heroes who have persevered despite serious obstacles. It is also heartening to have such a cross-section of people, of all ages and abilities interacting through music and dance. I can only imagine how the young performers will be able to bring this experience into their adult lives and help to make the world a better and more accepting place for everyone.

¹ Ellen Schwartz is founder of Project Giveback <https://projectgiveback.com> and author of *A Disabled Son Teaches His Mother About Courage; Hope and the Joy of Living Each Day to the Fullest*; and *Without One Word Spoken: 18 Life Lessons from Jacob*.

From the Folk Dance Cookbooks Veal a la Zurichois (Swiss)

Submitted by Erika Johner to
Ontario Folk Dancer Cookbook vol. II



600 g of veal cutlets or scallopini	1 chicken bouillon cube
300 g fresh mushrooms, sliced	20 g flour
1 onion, chopped	20 g butter
2 tbsp. oil	Pepper and salt
200 mL dry white wine	Fresh parsley
300 mL cream	

Cut veal into thin slices. Heat oil in large frying pan. Brown veal on all sides. Add crumbled bouillon cube, onion and mushrooms. Fry. Add wine and cream, salt and pepper to taste. Mix flour and butter with fork and roll into ball. Add to sauce. Bring to a boil and simmer until sauce is creamy – approx. 5 to 8 mins. Sprinkle with chopped fresh parsley. Serves 4.





The Grapevine

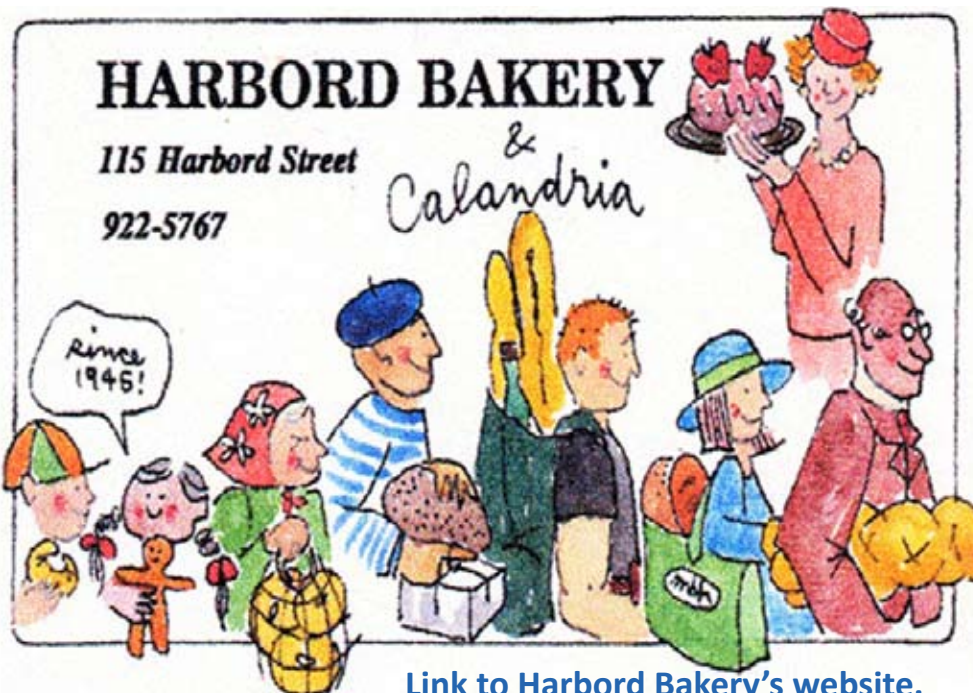
RITA MAKES FRONT COVER – Rita Winkler's book *My Art, My World* will be featured in the Second Story Press Fall Catalogue, and her mixed media piece in the style of Piet Mondrian, entitled "New York" has been chosen for the catalogue's front cover.

Facebook users are encouraged to follow Rita's book to help raise awareness of it: <https://www.facebook.com/RitasArtBook>.

Here is the link announcing the publication date of Rita's book with the tab to pre-order. <https://secondstorypress.ca/kids/myartmyworld?fbclid=IwAR074yjMPcqDnpaY->.



Mainewoods Dance Camp presented a Virtual Day at Camp on Zoom on February 13th. Cristian and Sonia started the day-long program. An interesting point was made by them; most Romanian dances are closed circle and they are surprised when they return to groups and find there is a leader. Their teaching was followed by a recount of Cristian's dance career and move to Canada where he joined the same performance group with which Sonia was dancing. Sonia said that during training in this group, Cristian showed himself to be a proficient clogger – a type of dance foreign to Romania. Erica Goldman followed with Israeli dances and Caspar Bik demonstrated two dances: a Georgian dance for soldiers and a Bulgarian dance. Debby Szajnberg's singing class included three songs that could be danced to, two Bulgarian and one Moldovan. There were breakout rooms which were popular at dinner time when people



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



met with drinks and food. Recipes for Romanian dishes were supplied by Riki Adivi. In the evening the Pixton Poirier Band was featured. The screen was split so that both the dance leader and the band showed. The event closed with late night dancing. More than 200 people enjoyed this splendid event.

Vlasto Petkovski was a member of the teaching staff at Stockton's virtual folk dance camp in January. He taught five Macedonian dances. The chat box was alive with appreciation for his choice of dances and his teaching style.

Gloria Mostyn sent these photos of a trip to New York City in 2012 for the Zlatne Uste Golden Festival, a celebration of Balkan music and dance, popularly known as Goldenfest. The venue is a Victorian era building, complete with a cage elevator operated by a white-gloved man.

Below are the happy dancers returning on the NYC subway: Judith



Cohen, Frances Cohen, Gloria Mostyn, Tamar Ilana, Lemon Bucket Orkestra members.

For a taste of the party go to <https://www.youtube.com/watch?v=0VToobMdSLg>.

An Annual General Meeting was held on Zoom on March 6, 2021, with 26 people attending. Due to the lack of in-person events in the past year, unusually short reports were presented by the

president, membership and financial officers and editor of the magazine. Since there were no new candidates for election, the same officers will preside until the June 2022 AGM. Discussion turned to thoughts of a celebratory party when pandemic restrictions are lifted but it was felt to be too early to make plans, and the executive was asked to take up the planning closer to the possible date.