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# *Folk Dancer Online*

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# Folk Dancer Online

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**Cover Image:** *A mural depicting Tawa, the sun spirit and creator in Hopi mythology. Painted Desert Inn, Petrified Forest National Park, Arizona. Artist: Fred Kabotie, National Park Service. See article p.7.*  
*Photo: Wikimedia Commons.*

# *In This Issue*

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

**FOR THE DANCE CALENDAR** <https://ofda.ca/wp/calendar/>  
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<b>1. Editorial</b>	... 4
<b>2. Notices</b>	... 5
<b>3. Our California Correspondent</b>	... 7
Of Kivas and Kachinas: The Hopi Winter Solstice Celebration	
<b>4. Folk Dance in Bali</b>	... 13
<b>5. From Darkness to Light</b>	... 15
Report from B.C. Lower Mainland	
<b>6. Recipes from the OFDA Cookbooks</b>	... 19
Taco Dip	
<b>7. Grapevine</b>	... 20

[RETURN TO OFDA WEBSITE.](#)

## Editorial

by Dorothy Archer

The good news is that international folk dance groups in Hamilton, London, and Dundas are dancing indoors. Also dancing indoors are an Israeli group in Toronto and the Toronto English Country Dance Assembly. Of course, masks, distancing, and vaccinations are taken into account. The Toronto folk dance groups have not started up yet and so those members continue to dance on Zoom. Some can dance freely with lots of space, some are more confined and some of us sit in a chair and dance with our feet only. But the music is there and our friends are online with us and it makes us happy.

If you are a fairly new dancer and find it difficult to follow on Zoom you'll be happy to know there are now two Zoom sessions which teach dances. Check out the "Grapevine" for details.

Following up on Stefania Miller's suggestion that there be news from other groups in Canada, we have an article in this issue about two groups in British Columbia. Eileen MacKenzie writes about their coping with the pandemic. Thanks to Marion Newlands, who supplied a contact in Halifax, there will be news from Nova Scotia in an upcoming issue. If you have contacts across the country, I would appreciate knowing them.

Once again, Nancy Nies brings a very interesting article, this time about the Hopi people. She has enhanced it with a story about a Canadian who went to Hollywood to seek fame and ended up writing about the Hopi. There are numerous illustrations, all worth a detailed perusal, including the cover. Here is a teaser of what to expect.

Dorothy Sloan wrote a detailed report in 2002 of her visit to Bali and we are happy to reprint it here.

Rita Winkler continues to be sought after and there are two interesting videos in the "Grapevine." The publicity about her activities provides inspiration and motivation for others with disabilities

The featured recipe, Taco Dip, is guaranteed to be a winner. Marg Taggart used to bring it to parties and it disappeared very quickly.

Happy holidays, Dorothy



## CONDOLENCES

to folk dancers and their families...

A donation has been made by OFDA to its Bereavement Fund in memory of:

Pat West, the sister of OFDA members  
Judy Bourke and Shelagh Beattie

and



long-time member Marcia Snider,  
who once danced in Ontario;  
in more recent years  
she was an avid participant  
in the Vancouver folk  
dance community.



**HAPPY KWANZAA!**

Merry  
Christmas

Happy  
Hanukkah



Happy Holidays

### SUBMISSION GUIDELINES

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- Credit for photos and illustrations should be included. Suggested captions are welcome.
- Articles must be submitted six weeks before the date of publication.
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## WEBPAGES WORTH VIEWING

Bonus photo album of Murray & Lavinia Forbes' Bulgarian Dance Tour (see article in October's magazine): (Hint: to view the pictures at your own pace, click on the forward or backward arrows)

[2021 BULGARIAN DANCE TOUR ALBUM](#)



Folkdance Footnotes is a website blog containing comprehensive folk dance information, notes on specific dances including lots of dance videos, and provocative/thoughtful opinion pieces, such as: the History of Recreational Folk Dance, What is Dance? Why Do We Dance? and Recreational Folk Dance's Inconvenient Truth.

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## **NORWAY, DENMARK, SWEDEN:** June 7-21, 2022

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## *Of Kivas and Kachinas: The Hopi Winter Solstice Celebration*

by Nancy Nies

Strange as it may seem, I'll begin this account of the Hopi observance of the winter solstice with the true story of a young Canadian, born in Ottawa in 1896, who came to Los Angeles at the age of 17 to seek his fortune in Hollywood movies. Though he was not to be successful in working either behind the camera or in front of it, he did make friends of many Hollywood celebrities. However, his future lay elsewhere – in teaching and writing. The young man's name was Harry Clebourne James (1896-1978).

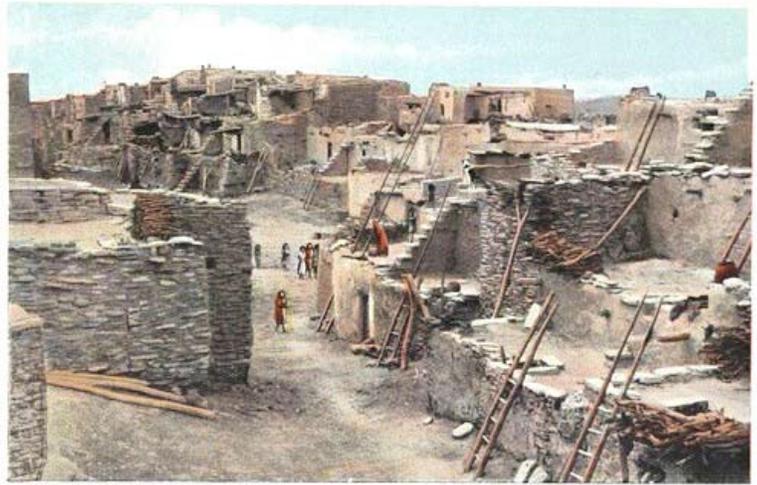
Two years after his arrival in California, Harry founded a boys' organization, the Western Rangers – soon to be renamed the Trailfinders – in order to provide city boys with wilderness experiences. With a Native American actor friend, Harry led the boys on hikes and camping trips. Harry was to found the Trailfinders School for Boys in 1926 and to marry teacher Grace Clifford in 1927. Together, they would operate the organization and the school until 1950. In both, they taught the boys about nature, the environment, and the Native American cultures of the western United States.

I grew up hearing all about the Trailfinders' activities, since in the 1920s my father, Nelson Nies, had been one of the Hollywood boys for whom participation in the group was to prove life-changing. My own memories of Harry James date from the 1960s. Every year, on the first Sunday in June, Harry and Grace would invite the Trailfinders alumni and families to a picnic at their home in the San Jacinto Mountains. I remember that the group would gather around a campfire, and that Harry would hold forth about the old days, an engaging sparkle in his eye and a broad smile on his face. It was always a day of laughter and camaraderie.

### **A Canadian Hopi**

A "Memorial to Harry Clebourne James" in the *Journal of California and Great Basin Anthropology* [probably 1978], explains how Harry's lifelong involvement with the Hopi people began. Around 1921, he took a group of Trailfinders on what was intended to be a short trip to the ancient Hopi village of Oraibi, in northeastern Arizona. Due to unexpected flooding, the group's stay lengthened to two weeks. "The Pueblo people," states the article, "befriended James and the boys, providing them with food and endless nights of legend telling." This experience had a profound effect on Harry, who would go on to forge friendships among the Hopi and to write prolifically about them.

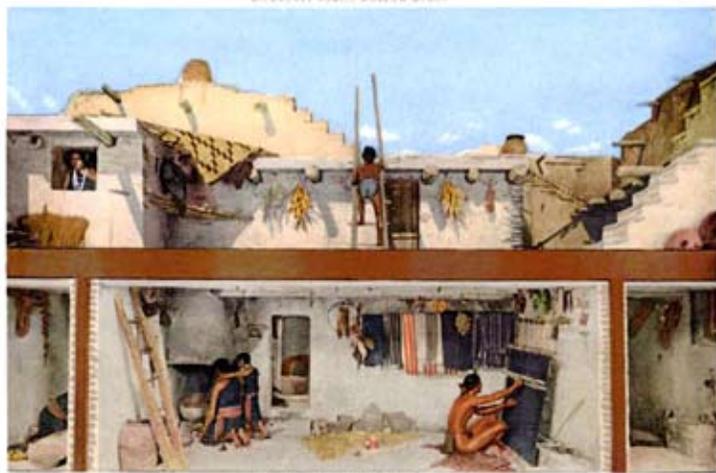
Between 1922 and 1972, Harry James would publish 14 books and over 100 articles on the Hopi and other indigenous tribes of the American West. Adopted into the Hopi tribe by chief Tewaquaptewa and given the Hopi name Walking Bear, Harry became one of only two white men ever to be honoured in this way. The *Journal of Arizona History* had this to say about Harry and his *Pages from Hopi History* when it was published in 1974: “The author has



HOPI INDIAN PUEBLO, ORAIBI, ARIZONA.

Postcard, captioned “Hopi Indian Pueblo, Oraibi, Arizona, 1908-1928.” Original photo by George Wharton James, 1898. Museum of American Art, Fort Worth, Texas.

Photo: Wikimedia Commons.



Postcard, captioned “Indians of the Southwest - Hopi.” (1910-1919). Milwaukee Public Museum, Milwaukee, Wisconsin.

Photo: Wikimedia Commons.

been an active supporter of Hopi interests for some 50 years and this book is as much a testimony to his unflagging personal devotion to a small and neglected tribe as it is a history of the Hopis’ determination to maintain their identity and self-respect.”

This brings us to the central Hopi belief that all things in the universe have a life force, represented by a kachina. For the Hopi, the word kachina has three different meanings

– a supernatural being, a dancer portraying the being, and a doll representing the dancer.

### Kachina: The Spirit

Kachinas are, according to the *Crossing Worlds* website, “the spirit essence of everything in the real world.” They can represent just about anything in the natural world or the universe, including ancestors, plants, animals, birds, insects, abstract concepts, and natural phenomena. They function as immortal intermediaries between mortals and gods. The Hopi do not worship the kachinas, but treat them with respect, as friends who may provide help and protection – cure illness or bring rain, for example.



Brown Bear Kachina—Danforth Museum, Framingham, MA.



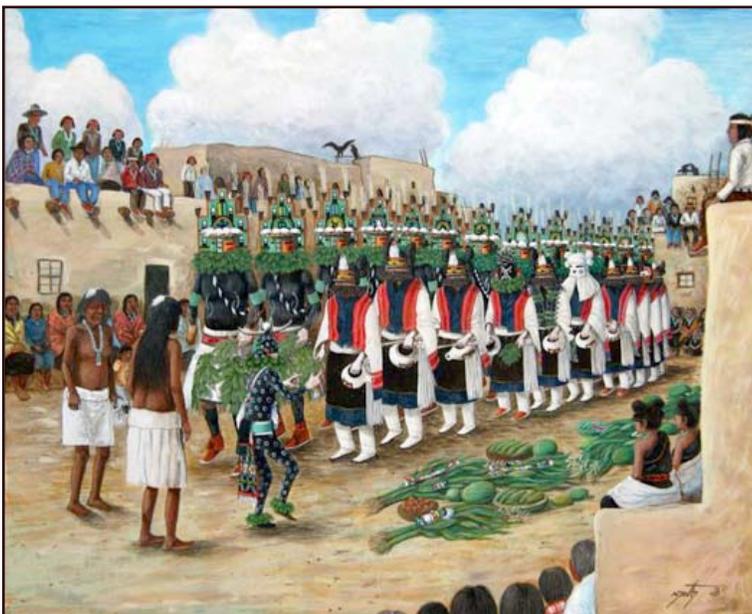
*Butterfly-Kachina Maiden—  
Danforth Museum, Framingham,  
MA.*

Harry James, in his 1956 book *The Hopi Indians*, recounts the traditional story of the Hopi people’s connection with the kachina spirits. “When [the Hopi] first emerged from the underworld,” writes Harry, “they were accompanied by spiritual beings whose songs and dances were of great value to them when they were establishing themselves upon the earth.” When the kachina spirits returned to the underworld, they left behind their masks and costumes. To remain in spiritual contact with the kachinas, the Hopi dressed in their masks and clothing and began performing the kachinas’ songs and dances, which had been so beneficial to them in the past.

The Hopi – the term “Hopi” meaning “people of peace” – have lived for centuries on three mesas in northeastern Arizona. In Hopi mythology, the immortal kachina spirits reside in the San Francisco mountains, to the west of the Hopi reservation, near Flagstaff. Each year from the winter solstice to the first harvest in July, the kachinas descend from the mountains to visit the Hopi villages, where they “dance, sing, bring rain for the next harvest, and give gifts to the children,” writes Barton Wright in *This Is a Hopi Kachina* (1965). The winter solstice, when the ground is prepared for planting, marks the start of kachina season in the Hopi villages. In *Hopi Kachinas: A Life Force* published in 2008, Wright explains the great significance of the kachina ceremonies as coming from the Hopis’ belief in “the presence of life in all objects that fill the universe. Everything has an essence or a life force, and humans must interact with these or fail to survive.”



*Rain-God Messenger  
Kachina—Danforth  
Museum, Framingham,  
MA.*



◀ “*Going Home Dance, or Niman,*” by Hopi artist, Neal David Sr. It depicts the July ceremony when the kachinas return to their home in the San Francisco mountains until the next winter solstice. A group of hemis kachinas [whose dance invites abundance, hope, and prosperity] and a variety of kachina manas [kachina maidens] perform and bring gifts of harvest food for spectators and kachina dolls for young girls.

## Kachina: The Dancer



*Sun Kachina—Danforth Museum, Framingham, MA.*

The Hopi winter solstice ceremony, called the Soyal – from Soyaluna or Soyalangwul, meaning “establishing life anew for all the world” – is the longest and most sacred rite of the Hopi calendar. It begins on December 21 and continues for 16 days, consisting of prayers, rituals, feasting, and kachina dances. Its purpose is to bring back the sun from its long winter sleep and bring a healthy and bountiful new year to humankind. It is the task of the most powerful members of the tribe, the warriors, to offer the gifts and perform the dances which will persuade the sun to return.

In the ceremonial dances, male dancers provide the spirits with visible form, wearing colourful costumes and masks associated with particular kachinas. (Some Hopi object to using the word “costume,” preferring another term like “clothing” or “outfit.”) When a Hopi man dresses as a kachina spirit-being – wearing the appropriate mask, clothing and body paint – he believes he loses his own personal identity

and takes on that of the kachina spirit he represents. The sacred Hopi ceremonies are not open to the public, but courtesy of the *Wilderutopia* website, you may go to the following link and watch the first couple of minutes of an old film, “Hopi, People of Peace” (Part 3) to see what is “probably the only documentary footage taken at a sacred kachina dance.”

<https://youtu.be/gruTfj58yvo>

The *Kachina House* website offers this explanation of Soyal: “To this day, the Hopi still celebrate this festival and the rituals of the winter solstice. Prayers for the sun to return must be sent at the time when the days are the shortest. Within the 16 days of this celebration, great purification occurs. Children are told stories and are taught life lessons. As Father Sun is brought back, the ‘renewal of life’ begins.”

Harry James writes, in his 1956 book *The Hopi Indians*, that the terms “dance” and “ceremony” are interchangeable to the Hopi, and that there is a great variety of kachina dance ceremonies. He goes on to say that “the annual series of kachina dances begins with the dramatic arrival of Soyal Kachina,” a dancer impersonating a tired old man, and wearing tattered clothing. Harry describes the kachina’s arrival this way: “The aged man totters to the dance plaza of the village and performs a short, feeble dance, all the while singing in the quavery voice of a very old man.” From the entrance to the kiva – a sacred underground chamber where the Soyal ceremonies will take place – he makes ceremonial trails in all directions to prepare the way for the other kachinas, who will follow him at later dates. Also, writes Harry, the Soyal Kachina has laid the

groundwork “for the richly varied series of performances, both comic and serious, with which the kachinas enrich the ceremonial life of the Hopi people.”

### Kachina: The Doll



*Corn Maiden Kachina*  
—Danforth Museum,  
Framingham, MA.

Kachina dolls are made in preparation for Soyal, when they will be given to children in order to teach them about the spirits. Hopi kachina dolls are miniature likenesses of the kachina dancers who perform in the many important religious ceremonies of the Hopi calendar. As such, the figures, which can be simple or elaborate, are considered to be ceremonial objects.

The village men spend days carving the dolls, usually from dry cottonwood root, painting them in bright colours, and providing them with the accessories that the kachina dancers carry in their dances. Every symbol, colour and design painted on the figure has a connection to the Hopi culture. Harry James writes, in *The Hopi Indians*, “Much care is exercised in following traditional patterns and colors although there is considerable variation in design among the different Hopi villages and even among different clans.”

Harry goes on to say that “[t]here are more than 200 types of kachina figures, but that new ones are added now and then.” Nevertheless, Harry might be surprised to learn that by this writing in 2021, 65 years after his book was published, 800 different kachinas have been documented. It is important to note, writes Harry, that “tourist trade” kachinas are not the genuine article, which takes much longer to make. Also, they are altered by the carvers and not made of traditional materials, so do not have religious significance. In his book, he recommends a visit to a museum with a fine collection of kachina figures. The largest collections of Hopi kachina dolls are held at the Heard Museum in Phoenix and the Southwest Museum in Los Angeles. Harry James tells his readers, “It is worth making the effort to see these delightful, colorful dolls in a setting that displays the skill and artistry that have gone into their making.”

To see a Hopi kachina-doll carver at work, hear about the kachinas’ role in Hopi culture, and witness the butterfly dance, watch “Hopi Kachinas,” an eight-minute video filmed in 1960. In *The Hopi Indians*, Harry James describes the butterfly dance as a comparatively modern, social dance, as opposed to the kachina dances, which are much older and have deeply religious significance.  
<https://www.youtube.com/watch?v=ZWkvK4HQx0Y>



*Clown Kachina*—Danforth  
Museum, Framingham, MA.

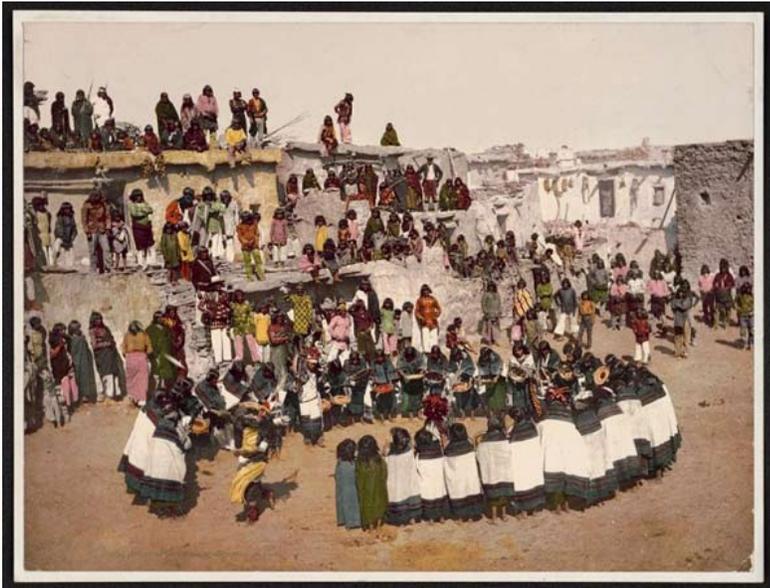


Parrot Kachina—Danforth Museum, Framingham, MA.

In the Soyal kachina ceremony, the Giver Kachina distributes the dolls to the children of the village, each figure given in care of an older female relative who will be responsible for it. As items of religious significance, the dolls are not toys to be played with, but objects to be treated with respect. Edward Kennard, co-author of *Hopi Kachinas*, explains the kachina figure's purpose: "Essentially it is a means of education; it is a gift at dance-time; it is a decorative article for the home, but above all it is a constant reminder of the kachinas."

Harry James was undoubtedly thinking, at least in part, of the kachinas when he ended the introductory chapter of *The Hopi Indians* with these words:

"Hopi country . . . It offers to the golden eagle scant hope of food, and he glides away, leaving it to the Hopi who for centuries have scratched but a meager sustenance from its arid sands, but who, nevertheless, have succeeded in developing in that inhospitable land a cultural life of soul-satisfying beauty and of utmost complexity."



◀ "Thanksgiving dance, Oraibi, Arizona." Digital file from original photo by William Henry Jackson, date unknown. Library of Congress, Washington DC.



Ripened Corn Kachina—Danforth Museum, Framingham, MA.

This era of mask-wearing has inspired me to write three recent articles for *Folk Dancer Online*, the subjects being three different peoples for whom the wearing of colourful, elaborate masks and costumes when performing ceremonial dances has great significance – the indigenous people of Mexico, the Dogon of Mali, and last but not least, the Hopi of Arizona. In the three cultures, I have found many differences, but also many similarities. And, in the three peoples, I have found – as Harry James did when he first became acquainted with the Hopi – much to admire and much to appreciate.

# *Folk Dance in Bali*

by Dorothy Sloan

*Reprinted from Folk Dancer October 2002*



*Gamelan.*

During a recent family visit to Denpasar, Bali, we were fortunate to be entertained every evening and often during the day by either musicians or dancers. Our fondest memories are of the constant tinkling of the gamelan playing in the garden of the hotel, and of the beautiful girls who played them. The sound was described by Colin McPhee, an American musicologist, as “a shining rain of silver”.

We were able to identify three instruments in the gamelan orchestra. The “cengceng”, with its tinkling rippling sound, is a set of small cymbals mounted on a base. It plays an important part in directing the orchestra and controlling the tempo. The “reong” is a row of tuned gongs played by four members of the orchestra. Its twelve brass “kettles” form the only instrument capable of playing more than one note at a time in harmonic pairs. The richness of the reong chords give a depth to the music. The “gangsa”, a high pitched metallophone, fits between the tones of the gong and the drum to complete the harmonies. A complex grouping for a complex sound.

We were also fortunate to see the Barong Kris Dance which is more of a play than merely a dance. It represents an eternal fight between good and evil spirit “Barong” [a mythological animal] representing a good spirit and Rangda [a mythological monster] representing an evil one. The story as told to us begins with a musical introduction when the tiger appears, followed by his friend, the monkey. Three masked dancers appear representing men making palm wine in the forest, whose child is killed by the tiger. The three men get angry and attack the tiger which is helped by the monkey. During the fight the nose of one of the men is bitten off.

In the first act two girls appear representing the servants of the Rangda looking for the servants of Dewi Kunti who are on the way to meet their Patih [Prime Minister]. In the second act the servants of Dewi Kunti appear. They meet their Patih. Dewi Kunti and her son Sadewa appear in the third act. Dewi Kunti has promised to sacrifice her son Sadewa when a spell is cast over her by a witch. She and the Patih tie Sadewa to a tree in the forest. An unknown god then gives Sadewa immortality. He is eaten by the Rangda but he is still alive! Sadewa then kills the Rangda who goes

to heaven. The last act has more confrontations, fights, a boar, and the appearance of the Barong – the good one.

A complex and somewhat gruesome story, more than a dance, except that those depicting the monkeys, hovering in and around the trees, kept up a constant and mesmerizing chorus which is hard to describe except as a noise. It did resemble the constant chattering sounds made by monkeys and it made the whole quite fascinating. Even the children who were with us who could not understand the story, were enthralled by the “music”.

When we commented that this was more of a ballet than a folk dance, we were told that it followed a strict tradition and that each segment had to be performed exactly the same each time it is presented. The amount of local interest and the number of village people who had come to see it presented made it apparent that we were fortunate to have happened upon this special performance.

A dance we saw on several occasions was the “legong”. A classical dance which originated as a temple dance, it is performed to appease the gods. It is noted for its highly stylized slow movements, performed with a grace only to be found in the Balinese girls. The delicacy is emphasized by the colourful and interesting costumes. Dancers begin to perform this dance at the age of four and may retire by 12. Each village in Bali has its own traditional legong performances which narrate stories characteristic of a particular dance group and area. Typically the stories are about local life; a weavers’ dance (the Tenun), or scenes from nature, as the Belibis or dance of the wild geese. The most popular and important are those performed in praise of gods, like the Panyembrahma and to welcome guests. Dances have been used as a means of teaching, for example, the correct code of conduct before kings, and the etiquette required to lead a graceful life, are imparted through this medium. The “legong” brings to mind the soft grace of the island of Bali and its beautiful people.



*Legong Dance, Ubud, Bali.*

*Photo: Saranabhi, CC BY-SA 3.0, via Wikimedia Commons.*

# From Darkness to Light

by Eileen MacKenzie

“The health orders from B.C. are stopping us from dancing. The unknown is making people scared,” said Dale Adamson of the Surrey International Folk Dancers (SIFD) to Lori Larsen of the Burnaby International Folk Dancers (BIFD) as they discussed the future of folk dance in Burnaby and Surrey. Lori concurred, “I’ll have to cancel Burnaby’s St. Patrick’s Day 2020 party. This is getting bigger than any of us realize.”



*Eileen MacKenzie, author and dancer with BIFD.*

## Schioapa Ciobaneasca (Romania)



*Dale Adamson, hosting and dressed for a Zoom Party.*

We were gobsmacked when the coronavirus hit. As dancers we were not only sidelined, we were totally benched. When would we get to play again? We sought answers from Dale and Lori, our coach/dance leaders. We didn’t have to wait long.

Tech-savvy Dale quickly learned how to unite dancers using Zoom. After attending virtual dance sessions in California, Dale decided to launch her own. By April 2020, she had Burnaby and Surrey dancers dancing together/apart in their own living rooms.

Everyone was overjoyed to not only dance again, but to be freed from the isolation imposed by the pandemic.

As one participant stated, “Thank you Dale and Lori for making a wonderful effort to keep the dance spirit going.” The light was dim but still it was light.

There were challenges. When Lori was trying to follow someone leading a Balkan dance she said, “She doesn’t know the dance. She’s two beats behind the music.” Dale soon recognized the problem: “The music was out of sync with the movement because of the lag that happens with Zoom. In one dance, music with lots of drumming could be heard briefly and then cut out because of Zoom’s noise cancellation.” To rectify the problem, Dale worked with her husband, a tech expert, for hours. As Dale stated, “We were very determined and together we developed solutions for those hard to solve problems.”



*Lori Larsen leads BIFD and plays drum in their in-house band, The Pirates.*

The sun began to shine during the summer of 2020. Lori, along with Chrisanne Pennimpede and Bev Neilson, organized two picnics. Dancers were incredulous seeing real live people rather than "Brady Bunch" Zoom boxes. We danced to tunes played by The Pirates, our in-house band. We visited with great enthusiasm and lots of social distancing.

By October 2020, Lori and her team were ready to lead Zoom dances. Lori stated, "In the beginning, Chrisanne and I were reticent and extremely nervous but Dale generously trained us and set us up on Zoom." Our local membership was soon dancing with dancers from all over North America. We were thrilled to be travelling virtually.



*SIFD group on Zoom, 2020.*



*Eileen Hug is behind the Halloween party mask, 2020.*

Halloween, Christmas and New Year's Eve parties were celebrated even though the restrictions at a Halloween party had become tougher. As Lori said, "It's interesting that when our dance program ended many participants stayed logged in, wanting to chat with each other, giving everyone a nice feeling of connection."

Dance teachers from Oregon, Quebec, Bulgaria, the Netherlands, and many more places joined in. They contributed their skills and knowledge in joyful connection.

The membership was elated. This comment from the chat summed up people's feelings: "Thank you everyone! This dancing and fellowship makes COVID-19 much more bearable."

On the weekend of April 23 to 25, 2021, Surrey and Burnaby teamed up with Portland, Oregon's Kyklos International Folk Dancers to produce a virtual Lyrids/Kyklos 2021 Festival. During the day, a variety of dances were taught. These included Armenian, Roma, Bulgarian, Turkish and Israeli dances. Also included in the daytime line-up were singing and instrumental music sessions as well as culture talks. The evenings were filled with more fun. Even with severe public health restrictions we partied heartily. The sun was beginning to shine.



*Hal Collier went Egyptian for the 2020 Zoom Halloween party.*

Summer 2021 dawned brightly. Lori continued to host folk dance sessions outdoors. Experiencing the camaraderie and connection of dancing in the sunlight brought sheer joy. Sometimes though, nostalgia washed over us. During one dance, where we were dancing socially distanced and some of us failed to pick up the steps, one dancer shouted, “In the good old days we would have been holding hands, dancing shoulder to shoulder and you’d have just been pulled along.” We all laughed.

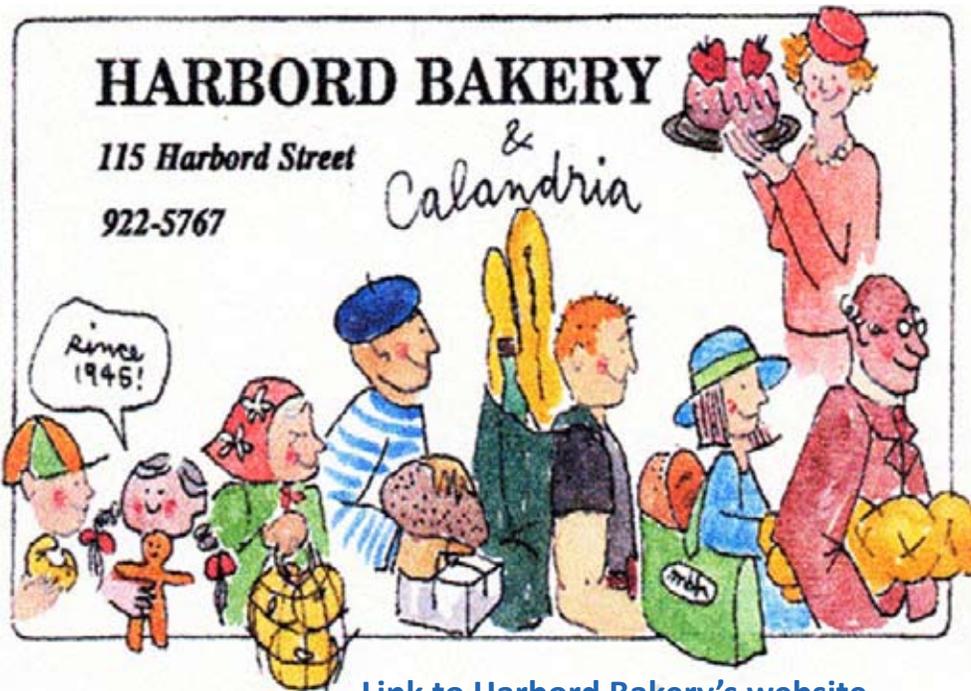
It’s now Fall 2021 and we’re grateful to be out of that dark tunnel. Under Dale’s guidance, Surrey dancers are now dancing inside, albeit with masks and no hand-holding. Lori is happy with both outside and virtual dancing.

Dale didn’t want to lose the new friends she’s made globally so she is still offering Zoom. As a participant from Oregon said, “I’m grateful that a silver lining of the pandemic has been meeting dancers from other communities and sharing dances.”



*Burnaby Folk Dancers in Charles Rummel Hall in Burnaby, BC., with their in-house band, The Pirates.*

*Photo: from the collection of Dale Adamson.*



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

## XXL TOUR to GEORGIA, ARMENIA and (OPTIONAL) IRAN

Following the successful XXL Tour to three countries in 2018, Tineke & Maurits are planning a wonderful new XXL tour in June 2022. Don't miss it!

Registration is open. Payment due in 2022. Info on our website:

[www.tinekevangeel.nl](http://www.tinekevangeel.nl)



## From the Folk Dance Cookbooks

### Taco Dip

Submitted by Peggy Emmond to  
*Ontario Folk Dancer Cookbook* vol. II



1 can refried beans  
Milk or salsa sauce  
2 ripe avocados  
Garlic and pepper to taste  
1 1/2 cups sour cream  
1 cup mayonnaise  
1 pkg. powdered taco mix

One or more of: tomatoes,  
onions, black olives  
Mexican chili sauce, or salsa sauce  
Grated medium cheddar cheese

Combine the refried beans with enough milk or salsa sauce to make a smooth paste. Spread paste on the bottom of your "presenting dish." Mash avocados, garlic and pepper. Spread this over beans to make second layer. For third layer, combine sour cream, mayonnaise, and powdered taco mix. Use less taco mix if you wish. Spread sour cream mix over avocados.

Use one or more of vegetables (tomatoes, onions, olives), chili sauce or salsa sauce for next layer. Sprinkle with grated cheese.





## *The Grapevine*

Riki Adivi is offering Israeli dancing (oldies/classics) on Mondays 8 p.m. to 9 p.m. and dancing at the intermediate level 9:10 p.m. to 10 p.m. On Sundays 11 a.m. to noon she will review the more complex dances from the intermediate session. Email [rikiadivi@gmail.com](mailto:rikiadivi@gmail.com) to get on the mailing list.

If you're having problems following the dances on Zoom sessions, don't despair. Riki Adivi is teaching and reviewing international folk and line dancing on Tuesdays 7 p.m. to 8 p.m. The sessions include dancers in her studio as well as participants on Zoom. To get on the mailing list, email [rikiadivi@gmail.com](mailto:rikiadivi@gmail.com). Surrey International Folk Dancing Society provides teaching on Mondays 4 p.m. to 6 p.m. EST. To get on this mailing list, email [surreyfolkdance.org](mailto:surreyfolkdance.org).

Marcia Snider died recently. She was an active member of the Vancouver folk dance community and had been a member of OFDA since 1979.

*My Art, My World* by Rita Winkler is now in the stores and is also available from Second Story Press. DANI, the organization in which Rita is active, held a book launch on Zoom which was mainly a question and answer affair. As well as all the questions, participants praised Rita not only for the warmth and humanity of her paintings but also for her sensitivity and generosity of spirit.

Helen Winkler writes, "Things continue with Rita's new-found career as an artist." On Oct. 7, she and Rita were interviewed live on *YouTube* as part of the SLJ [*School Library Journal*] Day of Dialog – a conference for teachers and librarians <https://www.youtube.com/watch?v=E0jM85qwbOc>.

Helen's brother-in-law set up a *YouTube* channel for Rita and created several videos showing various aspects of Rita's life at <https://www.youtube.com/channel/UC5N0kj7lsidsbhS7Qae70tg/videos>

"He's also working with some of his former colleagues from his days as a creative director in NY to create a website. This site will not only focus on Rita's art but also I'll have a section to talk about how I help her and adapt art-making to her abilities. Hoping this can help other parents and teachers. The site will launch in November."

The L'Arche London 2022 art calendar is now available here [on the L'Arche website](#). Rita's art is included in it along with other contributors. This is a fundraising event for the organization. For more information, contact Helen Winkler at [winklerh@hotmail.com](mailto:winklerh@hotmail.com).

As this issue is underway, Mirdza Jaunzemis is recovering from knee surgery and looks forward to dancing again in the new year.