

ISSN 2368-7134



Folk Dancer Online

The Magazine of World Dance and Culture



PUBLISHED BY THE ONTARIO FOLK DANCE ASSOCIATION

VOLUME 53 NUMBER 3

June 2022

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 October 1, 2022 issue will be August 15, 2022.

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
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: George Fogg and Christine Chattin in the Mainewoods Camp kitchen, 2009. Photo: B. Sidney.

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. A Tribute to Al Gladstone	... 7
4. Book Review The Dancing Goddesses	... 9
5. Atanas Kolarovski, 1926-2022	... 15
6. Judy Silver and the Album Cover	... 16
7. Dancing the Sacred	... 18
8. At Long Last	... 24
9. The Saskatoon International Folkdance Club	... 25
10. Recipes from the OFDA Cookbooks Boulets Canadian	... 30
11. Grapevine	... 31

[RETURN TO OFDA WEBSITE.](#)

Editorial

by Dorothy Archer

Sadly we note the deaths of three prominent members of the folk dance community. Many of us did not meet Atanas Kolarovski and such is our loss; but we know him as a legend and the teacher of many dances. George Fogg was another legend in the world of English Country dancing. I think that everyone knew Al Gladstone. He was a very friendly person, ready with a smile and a story. Many of us also danced with him as a teacher. Henry Crane has written a touching account of dancing with Al in the early days.

Barbara Herring presents a good description of Sacred Circle dancing. While folk dancers have heard of it, I don't think anyone really understood it. Barbara has done a wonderful job of enlightening us and I suspect some of you will be tempted to visit a session.

I was attracted to the recipe in this issue by the collection of ingredients. It is interesting that not one flavour dominates and they blend together to form a new taste. The resulting boulets can be added to your hors d'oeuvres tray, served for lunch with a salad, or eaten as a snack.

Nancy Nies has sent another book review. It is a hefty tome filled with interesting details. I took it out of the library and decided it would be a good reference tool. It is in the Toronto and London Public Library systems so if your local library doesn't have it, ask for an interlibrary loan. It is also available online from Chapters/Indigo and Amazon.

Saskatoon folk dancers have written about their club's activities. They are a lively group and since they travel at times, we can only hope they will come to Waterloo camp at some time.

We have two stories about folk dancers. There is a reprint from another magazine about Judy Silver's experience posing for an album cover with Atanas. Karen Bennett gives us an idea of what it is like to go to in-person folk dancing after two years of Zoom.

Rita Winkler is in the news again, this time with an exhibit in Northern Ontario. And Maxine Louie and Gary McIntosh were travelling again this spring.

Let's hope this summer will be different from the past two years. Make the most of whatever comes your way and, above all, enjoy yourselves.

Dorothy

WEBPAGES WORTH VIEWING

Two youtube videos uploaded by a Japanese dancer reflect partying which accompanied Atanas Kolarovski's highly popular workshops in that country. Watch for glimpses of Olga and Helen, too: [Atanas Forever](#) and a follow-up video, [Atanas Forever2](#)

CONDOLENCES



to folk dancers and their families...

A donation has been made by OFDA to its Bereavement Fund in memory of: AL GLADSTONE who died in April, at the age of 91

Karen Bennett writes, "Anybody who has complained in the past about my event reviews being unduly harsh rather than a series of lob balls hasn't encountered the work of my friend, Jan Letowski (his ancestry is Polish, so the 'J' in his first name sounds like a 'y'). He lives in Pittsburgh, Pennsylvania, and is not only a costume collector and curator but a dancer. At my request, he wrote an article for this magazine's June 2014 issue called

'Preserving Cultural Heritage: A Responsible Approach to Costume Collecting.' I still collect the occasional costume from him (such as one from Polissya, Ukraine), and we write often. Earlier this year, he sent me the link to a review he wrote of a costume exhibition in Kent, Ohio: <http://museumofethnicedress.com>. He's a good writer, and the review contains lots of photos, so you can enjoy yourself and learn a lot while being relieved that, 'His target wasn't me! It wasn't me!'"

SUBMISSION GUIDELINES

- It is preferred, but not obligatory, that articles be submitted electronically as an attachment to an email.
- Illustrations, including photographs, may be sent as attachments to emails. Permission must be given to use them if they are not the author's property. If sourced from the public domain, e.g., Wikimedia Commons, this must be noted.
- Credit for photos and illustrations should be included. Suggested captions are welcome.
- Articles must be submitted six weeks before the date of publication.
- Articles over 2000 words may be shortened or divided over successive issues.
- Articles may be edited at the editor's discretion.

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

E-mail:
SFDHist@gmail.com



Jim Gold International Folk Tours: 2022-23



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

www.jimgold.com



2022

ALBANIA, GREECE, MACEDONIA, KOSOVO

May 25-June 6, ext. 6-8, 2022 Led by Lee Otterholt. Tirana, Durrës, Vlorë Festival, Kruja, Gjirokastër, Saranda, Berat, Lake Prespa, Ochrid

PERU, BOLIVIA, CHILE: May 21-June 2, 2022

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

NORWAY, DENMARK, SWEDEN: June 14-28, 2022

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

POLAND: June 8-21, 2022. Led by Richard Schmidt.

Warszawa, Olsztyn, Malbork, Gdańsk, Gdynia, Sopot, Toruń, Kraków

BULGARIA: August 1-14, 2022 Koprivshtitsa Folk Festival Tour!

Led by Jim Gold, Lee Otterholt, Lee Friedman

Sofia, Plovdiv, Bansko, Veliko Tarnovo

GREECE and the GREEK ISLANDS: October 8-21, 2022

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)

ROMANIA: Oct 24-Nov 6, 2022 Klezmer and Folk Dance Tour

Led by Jim Gold with Nancy Hoffman and Lee Friedman:

Bucharest, Brasov, Sibiu

2023

ISRAEL: March 12-23, 2023

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

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



A Tribute to Al Gladstone

by Henry Crane

I am greatly saddened by the news that Al has passed.

In the end, a person's life is not measured in dollars and cents; it is measured by the effect it has had on others.

Let me tell you how Al Gladstone changed my life. I can think of nobody, outside of my immediate family, that influenced the direction of my life more than Al.

I met Al in 1961 when he and Noreen started the International Folk Dance group at the YMCA on Eglinton East near Yonge Street. Al had recently returned from visits to Greece and Yugoslavia where he acquired dance material and some costumes. I danced with him for many years and eventually met my wife, Patricia, there and the rest is history. Al and I were good friends and Patricia and I attended his first wedding.

Al was an extremely good teacher and dancer. Not only did he teach us folk dancing, he instilled in us an appreciation of other cultures and their importance to the make up of Canada. He was an excellent organizer and promoter of international dances and culture.

Al's group typically had 20 to 30 members and met weekly. When he taught dances, he listed the names of the dances on an easel so you could remember them. If you requested a dance, you wrote the name



Al, Teme Kernerman, Ernie Krehm and Olga Sandolowich (those of the OTEA Scholarship Fund), at OFDA's 30th Anniversary Party.



*Al and Marilyn Wilcoxon at OFDA's
50th Anniversary Party, 2019.*

of the dance at the bottom of the easel. Each night had a designated country theme and two members would be assigned responsibility to provide decorations and snack food from the theme country that we would be highlighting the following week. We found the foods in international cookbooks and often got posters or other decorations from the consulates in Toronto. Sometimes we had members from those countries in our group, which made these tasks much easier. My wife still makes apple cake from a recipe that was given to her by a member of the group, a Dutch lady, Lute Vos. We would dance newly taught dances for about an hour, then break for coffee and a snack and then dance requests for the rest of the evening.

There were other active clubs in Toronto at the time. There were groups at the University of Toronto Settlement House and the YMHA on Spadina Ave. We had guest instructors come from ethnic communities and the States, such as Mary Ann Herman and Dick Crum, for weekend workshops (Friday night, all day Saturday and Sunday morning). Al was instrumental in organizing these events. We often went on group visits to workshops at Rochester and Niagara Falls. Eventually we had our own Spring Folk Dance Camp in Ontario. We danced at Pioneer Village one year, and the following year we helped form a committee that started *Caravan*. All of this with input and direction from Al.

Once we were married, raising a family and working long hours to build a career, we danced infrequently until we retired. We still dance as often as we can and to this day appreciate the cultural gifts and skills that were given to us by Al.

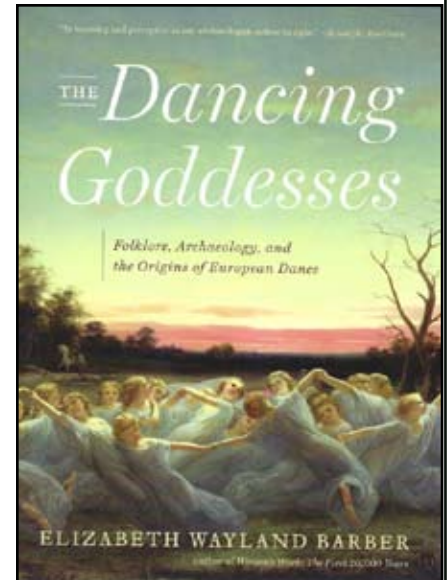
Photo: B. Sidney.

The Dancing Goddesses: *Folklore, Archaeology and the Origins of European Dance*

By Elizabeth Wayland Barber

Reviewed by Nancy Nies

Have you ever wondered what caused such a rich heritage of dance to develop in Europe? Or how the western areas of the continent came to have mostly couple dances, and the eastern areas, almost all line dances? Or why, in all of Europe, it was the Balkan peninsula alone that saw the creation of dances with uneven rhythms? If you're intrigued by these questions, you might be curious to know what folklore, as well as archaeological and linguistic findings, can tell us – not only about European dance, but also about the Europeans' beliefs, rituals, clothing, medicine, work, festivals, religion, art and music over many millennia. You might also be fascinated to learn about the ancient origins of familiar customs and fairy tales, and about the evolution of languages and the etymologies of words. You'll find all this and more in *The Dancing Goddesses: Folklore, Archaeology, and the Origins of European Dance* (Norton, 2013).



A Bit of Background

The author, Elizabeth Wayland Barber, is an archaeologist, linguist, and lifelong folk dancer. “A professor emerita at Occidental College [Los Angeles] and a research associate at the Cotsen Institute of Archaeology, UCLA,” says the book-cover blurb, “she also teaches and choreographs for Occidental’s Folk and Historical Dance Troupe, which she founded in 1971.”

All of Barber’s interests come together in this impressively well-referenced, well-indexed work, which explores an ancient belief in spirit maidens – the dancing goddesses of the title – and their influence on European dance and culture over thousands of years. They, and their various incarnations down through the ages – from mermaids to mae-nads, demons to deities, fairies to fire dancer – were believed capable of bringing both good and evil. Most importantly for the early Europeans, who lived a precarious life, these supernatural beings were thought to



Greek terracotta statuette of a dancing maenad, 3rd century BCE, made in Taranto. Metropolitan Museum of Art, New York. Maenads were the votaries of Dionysos, also known as Bacchus, whom the Classical Greeks considered an import from Thrace. Archaeological finds have confirmed that the Thracian culture sometimes extended from Thessaly to mid-Ukraine, and from the northern Aegean almost to Poland.

bring, through their dancing, fertility and healing – both of which were essential to the survival of families, fields, and flocks. Barber shows us how “dance formed and still forms a sort of glue holding people and life together.”

Amazon has this to say about *The Dancing Goddesses*: “Illustrated with photographs, maps, and line drawings, the result is a brilliantly original work that stands at the intersection of archaeology and folk traditions – at once a portrait of our rich agrarian ancestry and an enchanting reminder of the human need to dance.” A *Booklist* starred review describes it as “joyfully comprehensive,” and *Publisher’s Weekly* calls it “compelling.” How could I resist ordering a copy? Once I began reading the book, I found it hard to put down. Barber offers her readers an engrossing, enlightening folklore feast. Here, to whet your appetite, are ...

A Few Tidbits from the Feast

1. On folk dancing: When did dancing start in Europe? Barber traces it back to the Palaeolithic, and the belief in “dancing goddesses” to the Neolithic, with the first farmers of Europe. “Not only fragments of these beliefs,” she tells us, “but scraps even of the dances themselves have survived to the present.” Barber points out that the same basic dance structure – a preamble followed by mirrored steps to the left and right, repeated over and over – shows up often. We see it in what she calls “the Ukrainian/Greek/Jewish Hora”, and also in the Greek Syrtós and Kalamatianós, the pan-South Slavic Lesnoto Horo, the basic Serbian Kolo, the Bulgarian Kopanitsa and Eleno Mome. She writes, “This notion of how to structure a dance, with its simplicity, its ubiquity in the area, and the broad range of variations, implies great antiquity.”
2. On archaeology: What can it tell us? In eastern Crete, archaeologists have discovered two clay models from circa 1650-1700 BCE. One, of

three Minoan women dancing around a fourth, who plays the lyre, shows the dancers' arms extended in the proud position that Macedonian women still use today in folk dancing. The other model depicts four male dancers in a closed circle, "their hands on their neighbors' shoulders exactly as men still place them throughout the Balkans," Barber writes. "Coming to life," she adds, "they could instantly break into a Greek Fast Hasapiko, or Ukrainian Arkan, or Israeli Hora; the dances are nearly identical and clearly have a deep European history."

3. On traditional dress: Why has Slavic clothing traditionally been embroidered with red roses (or other red or red-white-and-black) designs around the neck and cuffs? The ancient Slavs thought that "sickness demons" could crawl through openings in



Ukrainians from the Inner East Carpathians, north of Romania, wearing the regional folk costume of Poltava in central Ukraine. Note red roses embroidered at necks and cuffs. Village of Mokre.

Photo: Marek Silarski, 2007. Wikimedia Commons.

clothing. The colour red represented health, prosperity, and fertility, and the red embroidery was thus believed to protect the wearer against illness and evil. In the Slavic countries, the colour red and red embroidery still figure prominently in folk costumes.

4. On holiday customs: Did you know that leaving milk and cookies for Santa Claus has an ancient origin? The Slavs believed that the dead roamed the Earth during the Twelve Days of Christmas, and thought the spirits capable of bringing darkness or sunlight, famine or feast, trick or treat. In much of both eastern and western Europe over the Twelve Nights, roving bands of masked men, some dressed as women, impersonated the dead. To gain the goodwill of these wandering souls by setting out food and drink for them – especially on Christmas Eve, when the Twelve Days began – was thus considered to be a wise plan.
5. On weddings and words: What food has long played a central role

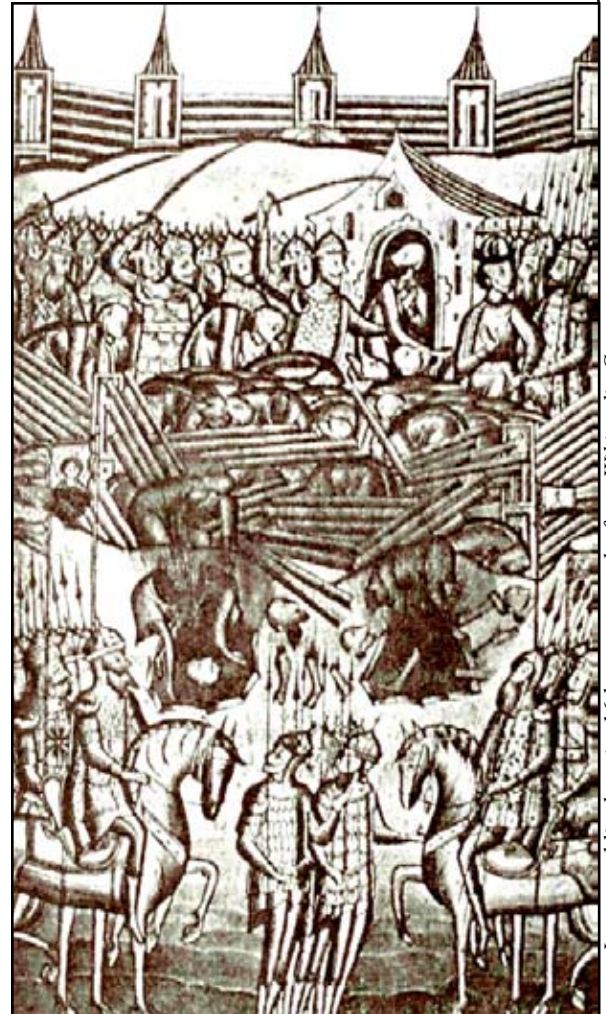


Korovai, Ukrainian wedding bread, on display at a bread festival in Ivano-Frankivsk, Ukraine. Note fertility symbols.

in Slavic wedding rituals? Not cake, but bread! This tradition comes from the ancient belief that grain had magical properties. Special wedding loaves called *korovai* were decorated with fertility symbols such as birds, flags, figurines, fruit and flowers, and blessed before baking. The couple bowed before a ritual loaf, and the festivities culminated in the sharing of the *korovai* among the wedding guests, which was said to bring good luck and prosperity. These wedding customs still live on in Belarus, Russia and Ukraine. The Slavs shared their bread-making passion with the Germans. Interestingly, this eventually led to the Anglo-Saxon terms for “loaf-kneader” and “loaf-guardian” making their way into modern English as *lady* and *lord*. Barber also tells us that a

com-pan-ion was originally who you shared bread with, from Latin *com* (with) and *pan* (bread).

6. On women’s work: How did they do it all? A traveler in Russia in 1913 observed that women were responsible for field-work, as well as for the care, feeding, and clothing of the family. The latter alone required them to keep sheep and spin the wool, and to grow hemp, which they then had to spin, weave and bleach in preparation for sewing – and embroidering! Thanks to hand spindles, women could at least multi-task. Barber provides an illustration of Bosnian women, as recently as the 1980s, spinning or knitting while herding their flocks. Women did have a “day off,” however. The English name for that day came from “Freya’s day,” Freya (with several possible spellings) being the ancient northern goddess of love and fertility. It was forbidden for women to



Siege of Kyiv by Mongols in 1240. Nearly 800 years later, Ukraine is again subjected to medieval siege tactics.

work on that day. In Ukraine, until well into the eighteenth century, it was Friday – and not Sunday – that was considered the Sabbath.

7. On invasions and wars: When will they ever end . . .? Over the centuries, Kyiv and its people have, again and again, endured invasion and war. As of this writing, with the war in Ukraine making headlines around the world, this quote from *The Dancing Goddesses* takes on added significance: “In the thirteenth century, hordes of Mongol warriors stormed across the steppes from Asia and invaded the Kievan [Kyivan] lands, pillaging, burning, and slaughtering as they came. . .” In 1240, Batu Khan and his men set fire to the great city of Kyiv. Most of the population either died or fled. And now, history is repeating itself.

A Tribute to Ukraine



Photo: Oleg Dubyna, 2016. Wikimedia Commons.

*Young dancer performing a split jump in “Hopak,” the national dance of Ukraine.
Vyshyvanka Day parade, Poltava, Ukraine.*

Uppermost in my mind as I write this in mid-March is, of course, the current horrific war and humanitarian crisis in Ukraine. I can only hope that by the time you read this, the situation will have changed for the better. I’ve dedicated this article to Ukraine, including mentions of its culture from the book, and illustrating those with photos from the country. I’ll close with a tribute to the Ukrainians of today and their rich cultural heritage. Since there are more than 70 references to Ukraine in *The Dancing Goddesses*, I feel certain that the author would approve.

Not in the book, but relevant nonetheless, was the creation in 2006 of a modern holiday, on the suggestion of university student Lisia Voroniuk, to celebrate the Ukrainian culture by wearing *vyshyvanka* (a familiar term for the country's traditionally embroidered clothing). Vyshyvanka Day is held annually on the third Thursday in May. On that day in 2015, during the Russo-Ukrainian war, 50 countries joined in honouring Ukraine. The slogan that year, meant to encourage Ukrainian soldiers, was "Give the vyshyvanka to a defender." This year's holiday, on May 19th, could well be the largest worldwide observance yet of International Vyshyvanka Day. And what could better represent Ukraine's vibrant culture, in the eyes of the rest of the world, than its folk dancing?

"Hopak," the national dance of Ukraine, originated in the 1600s in the military community, when Cossacks returning from battle would celebrate with improvised dancing, pantomimes, and acrobatics. The dance has evolved over the centuries since then to include women and children, as well as partner and circular formations. With women spinning, men squatting, and male soloists doing high leaps and split jumps, today's "Hopak" is synonymous with energy and celebration.

"Arkan" is the Ukrainian circle dance mentioned by Barber as featuring the same shoulder-hold as the dancing figures, several millennia old, found in Crete, and as having the same basic structure as many other dances of the region. The dance comes from the Hutsul people of southwestern Ukraine, is traditionally danced by men around a bonfire. In solidarity with the people of today's Ukraine, I'll conclude with a dramatic performance of "Arkan", given by the folk group Homin Karpat in 2018, in the village of Nyzhniy Verbizh, Ivano-Frankivsk region, Ukraine.

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

On page two of *The Dancing Goddesses*, author Elizabeth Wayland Barber explains how, for the early Europeans, "[d]ance was not an 'art form' but the essence of life itself." Some of us would argue that it still is.

Atanas Kolarovski, 1926-2022



Atanas playing at evening party, Ontario Folk Dance Camp 1990.

Macedonian dancer, performer, teacher, choreographer, consultant, researcher, musician, Atanas Kolarovski was a giant in the folk dance world. He visited Ontario several times and taught at Ontario Folk dance Camp in Waterloo in 1990.

In the words of Olga Sandolowich: "I have always called Atanas Kolarovski Macedonia's cultural ambassador, sharing his love of Macedonian culture through dance, music, costumes, history and much more. I have celebrated two of Atanas's birthdays in Japan with hundreds of Japanese dancers – many with Macedonian costumes – dancing & singing Macedonian songs. Japanese musicians playing gaida & tapan. Atanas was also a musician and out would come the accordion & tapan & the party would begin. I hear the music and see him dancing. I loved him, the folk dancing community loved him. He will be missed but will live on in the dances & in our hearts."

Jane Aronovitch attended one of the birthday parties for Atanas held in Japan. She wrote in the *Folk Dancer Online*, April 2015, "The Japanese adore Atanas. They are devoted students of his dances. They learn every detail of every dance as well as many of the songs that accompany them. And you will see many participants in Macedonian folk costumes at the evening parties during Atanas' dance workshops there."

Karen Bennett has submitted several links to Atanas dancing with the Japanese people.

Čije e Ona Mome

Dračevka, a suite choreographed by Atanas for Ensemble Tanec

Imate li Vino

Ivanice

Kasapsko

Marino

U Kruševo Ogin Gori

In July 2013, Atanas was awarded The Lifetime Achievement Award in Skopje at the United Macedonian Diaspora Global Conference. The citation noted his 60 years of promoting Macedonia and its heritage.

The following is a link to a tribute video prepared by Fusae Senzaki Carroll, titled Atanas and Japan; it shows short dance clips from his 29 years (1980-2009) of teaching in Japan: <https://www.youtube.com/watch?v=gdaiFbsrLd0>.

Judy Silver and the Album Cover with Atanas

Retold to Kathy Sandstrom, printed with permission

Reprinted with permission from *Northwest Folk Dancer*, March 2022

Judy Silver runs folk dancing in Toronto, Canada. During COVID her group has been meeting on Zoom on Sundays. I learned about it last year and started to drop in. Much to my delight, I found Judy doing many of the dances I used to do in my early days of Hoolyeh folk dancing in Corvallis, Oregon, and also, the same way as I did the dances. That does not always happen when two people are on two sides of the continent! Our styling was so similar and so often the steps were the same, or almost so. I liked her group a lot!!

One day Judy told a story about an album cover and Atanas. My ears perked up since I've known Atanas since the 1970s. About forty years ago, Judy was at a folk dance camp in New England. Judy had always loved dancing with Atanas. She had started dancing with him in Toronto at a workshop run by Olga Sandolowich, a wonderful Macedonian teacher (they were friends). Olga brought Atanas in a few times.

Atanas ended up dancing beside Judy a few times. He often sort of "cased out" the good dancers and then liked to dance next to them. He danced next to Judy frequently. He said to her at one point he needed some pictures in costume and asked if she wanted to pose with him. So he gave her a costume to wear and made sure she was wearing it right. It was an original Skopska Blatija costume from the area around Skopje, Macedonia, Yugoslavia. Judy

already had her own *opanci* (leather dance shoes) to wear. They went out to a hillside that Atanas thought looked similar to a town back in Yugoslavia. He had someone take pictures.

Atanas never sent Judy a copy of the picture. When the album came out, Judy was pretty excited. Her name does not appear anywhere on the cover, but that was completely understandable. It was called *Songs and Dances of Yugoslavia* and she so clearly does not have a Yugoslavian name. That was fine. But there she was on the album cover and she got a great kick out of it.

Another piece of the story last night (March 15, 2022): Judy was sent a link to Fusae Carroll's Zoom class where Fusae was doing Macedonian dances in honor of Atanas Kolarovski, who recently passed. There were about 40-45 people. Atanas' younger daughter, Julianna, was there from Seattle at the Zoom, telling stories. It was just lovely. At one point, Fusae said to her, is that a picture of Atanas behind you? Julianna had a piano with some pictures on it. So she grabbed the picture of Atanas, a young man, a black and white picture.

Then Julianna grabbed another picture and said, this is one of my favorites! Then she showed the picture – obviously the original of Judy on the hillside with Atanas, and there it was, the picture they used for the album cover! Judy unmuted and said – oh my goodness, that's me! That's me! Then Judy pulled out the album cover and held it up saying, See! It was so funny. Another aspect to the story that Julianna had never known – who the other person was. And so it comes full circle in the end.



Dancing the Sacred

by Barbara Herring

My Introduction to Sacred Circle Dance

In the mid-1990s, I was not thinking about dance. Rather, I was searching for a new spiritual direction and, as part of that quest, I attended a conference in London, Ontario.

Late on Saturday evening, after a long day and then a long evening of entertainment, a compact woman with a big welcoming smile invited those of us “still standing” to form a circle. About 100 people joined hands and we began to move together with the simple steps she taught us. My whole self – body, mind and soul – felt “I’m home.”

That was my introduction to Sacred Circle Dance, which I have continued to practise for over 30 years.

Origins of Sacred Circle Dance

You might wonder about the origins of Sacred Circle Dance.

As I became more familiar with the dance, I learned about its history and the connection between Sacred Circle Dance and folk dance.

Here’s a brief history as told by one of my teachers, June Watts:

“In 1976, Bernhard Wosien¹, an extraordinary German ballet master who had a passion for traditional European dance, arrived at the eco-spiritual community of Findhorn in Scotland with a number of dances he had collected on his travels through Europe.”²

“These dances came from the countries on the edge of Europe – the Balkans, Greece, Russia and Ireland – where people were still aware of their traditions.” The dances are still a part of their life and their land.

“The ancient dances of Europe fused at Findhorn with the new ‘Aquarian’ energy manifesting there . . . and ‘Sacred Circle Dance’ was born.”³

The body of dances – the old dances together with some of Wosien’s own choreographies – spread to visitors at Findhorn and from them spread out to many parts of the world, including North America. Teachers have continuously added to the original repertoire from traditional sources and also created new choreographies.

¹ <https://www.dancewise.net/bernhard-wosien.html>

² <https://www.findhorn.org/>

³ Watts, June. *Circle Dancing, Celebrating the Sacred in Dance*. Green Magic Pub. 2006.

Sacred Circle Dance Blossoms across Canada

From the 1980s on, teachers from Britain travelled to Canada from time to time to teach dance and encourage the formation of local groups. Groups began to form in Ontario, Alberta, Manitoba and B.C.

In Ontario, Barbara Stokes, who had received Sacred Circle Dance training at Findhorn, started Sacred Circle Dance groups in London, Ontario, where she lived, and in Waterloo, Hamilton and Toronto. These groups were the “seeds” of a growing Sacred Circle Dance community that now thrives in more than 20 Ontario communities.



Toronto Sacred Circle Dance Group.

It was Barbara that I encountered at the spirituality conference I attended in London. I learned that she travelled to Toronto once a month to lead Sacred Circle Dance with a local group and I was delighted to join that group.

Barbara followed the Wosien/Findhorn tradition of combining traditional (folk) dances with modern choreographies.

A few years later Barbara Stokes moved to the U.S.A. and I began to lead the Toronto group.

Sacred Circle Dance within Folk Dance

As our history suggests, folk dances were always a part of Sacred Circle Dance. You may be familiar with some of these dances in our repertoire:

- “Ketri Ketri” (Rom)
- “Crna Gorka”(Macedonia)
- “Erezrumi Shoror” (Armenian)
- “Tsamikos Krokos” “(Greece)
- “Hineh Ma Tov” (Israel)
- “Sano Duso” (Serbia)

- “Semah” (Turkey)
- “Kak Po Logu” (Ukraine)

The balance of folk dances and modern choreographies depends on the teacher. Most teachers include both traditional and modern choreographies. Some teachers mainly teach their own choreographies, others teach traditional dances but with stories of the sacred woven around them.

A good example of the latter is Laura Shannon⁴, born in the U.S.A. and now living in the U.K. and Greece. Laura teaches women’s dances traditional to Eastern Europe, which she has researched herself in their places of origin. She also teaches about the home crafts and country life in which those dances were embedded, and the mythic and sacred aspects of these traditional dances.

What I’ve discovered in talking to dancers who participate in both Sacred Circle Dance and folk dance is that many folk dance groups include some Sacred Circle Dances in their repertoire and, some of the time, think of themselves as dancing in sacred space, for example, ending a dance program with a simple, quieter dance in the darkness with a candle burning in the centre, or simply acknowledging the religious or sacred underpinnings of a particular dance.

So What’s Different about Sacred Circle Dance?



A Special Meditation Night at Dance Camp.

⁴ laurashannon.net

As folk dancers, I expect many of you dance for fun and exercise, perhaps some of you enjoy learning about the cultures from which the dances come – perhaps your own cultures.

As dancers in the Sacred Circle Dance tradition, we dance for the same reasons. What's different is mainly our **intention**. We dance with an intention of “connecting with the sacred” – some dancers think of it as moving meditation, as contemplation or even prayer. This is not the subject of discussion at dance sessions. Rather each person brings their own sense of the spiritual and finds ways to express this in the dance.

But don't let this idea of sacred intention lead you to believe we are solemn or that the dances are slow and quiet. We romp and laugh, our dances are fast or slow, simple or quite tricky.

While everyone brings their own personal concept of the sacred, I want to tell you a bit about what the sacredness means to me, as one example.

For me, the process of dancing in a circle teaches me about life. When I have difficulties with a dance, or I'm tripping over other dancers, I am learning to live gracefully with all beings on the planet – ones like dandelions or mosquitoes or ice storms that are figuratively “stepping on my toes.”

And while I'm learning this dance of all life, something else is happening. It's like meditation in that it stills the chatter in the mind. As we move together with the circle of people, holding hands, doing mainly the same steps, for two hours, I come away feeling calm and peaceful, joyful and energized – ready for the next week.



Ontario dancers at a Summer Solstice retreat.

You may experience exactly that feeling after a folk dance session. We have a lot in common.

A Sacred Circle Dance Session

Some of you have already attended Sacred Circle Dance sessions – see if this fits your experience. For those of you who have not attended, here is a preview of what you might find.

Just like folk dance sessions, many of our dancers know each other and have a chat as we get music and the space set up. Newcomers are warmly welcomed and may receive some brief instruction about how to do a grapevine, slip-step or Yemenite.

Like many folk dance groups, we usually use recorded music. We have moved from tapes, to CDs and now to laptop computers, tablets or even mobile phones.

Unlike folk dance, it is usual for someone to bring decorations for the centre of the circle – some flowers, or candles. This provides a focus – dancers use it as they will to focus on what is sacred to them.

Some groups have a set pattern of opening or gathering dances – usually very simple so people can observe and follow along. Some just call people into the circle and begin the first dance.

Our way of instruction is a bit different from that of folk dance. In Sacred Circle Dance, only the leaders have a repertoire of dances that they “know” and can readily connect with the title of the dance. As with folk dance, the leader starts by describing the dance steps in words and dances the steps. Everyone else moves along with the leader and their verbal instructions. The dance may be repeated a couple of times until it seems most people “have it”. Then the leader starts the music and we try the steps to the music.

Most dancers do not have a “repertoire” of Sacred Circle dances that they know. Only the leader connects the name of the dance, the music, and the steps. There are new choreographies all the time. The dancers know the basic steps and learn each dance on the spot.

While there are these differences between Sacred Circle Dance and folk dance, we have much in common. We dance many of the same dances. I’m told that Sacred Circle Dance choreographies are being included in the repertoires of some of the folk dance groups. We speak the same dance language (W-hold, Yemenite step, etc.) and use the same written language to record our dances.

Try It On

Most of all, we love to dance. So, if you find there is a Sacred Circle Dance group in your area, I hope you'll check it out. I'm sure you'll be welcome and the leader may even call upon you to teach a dance.

If you are curious but don't know how to find a Sacred Circle Dance group, email me and I'll connect you with a dance group near you.

We often say that descriptions of Sacred Circle Dance cannot do it justice – you have to come and experience how it feels to be in a dance circle.

Until you get that chance, this three minute YouTube video will give you at least some idea of the experience. It is a compilation that one of our teachers Gwyn Peterdi⁵ created to “explain” Sacred Circle Dance – in this case, focused on a theme of peace. <https://www.youtube.com/watch?v=IN51Hpla2ek>



Circle Dancing at a Multicultural Festival on Canada Day, Peterborough, Ontario.

Barbara has been a facilitator of Sacred Circle Dance groups in Canada and the U.S.A. since 1996 and during that time has been midwife to the birth of many groups in her home province of Ontario.

Barbara weaves a magic tapestry of movement and imagery to connect dancers with each other and with the circles of earth and the universe. Her dance sessions run the full breadth from the deeply contemplative to the traditional to the playful. She brings a sense of calm, joy, reverence and wonder to the dance – and to the world around her.

In addition to co-leading in her home circle in Peterborough, Ontario, Barbara regularly joins with other facilitators to host one- and two-day events of magical play where dancers find relaxation, renewal, new connections within themselves and between themselves and the earth we share. You can reach Barbara at barbfish559@gmail.com

⁵ Gwyn lives in Maine, U.S.A., and also dances in Mexico and South America.

At Long Last

by Karen Bennett

A landmark evening for me: On April 7, I did in-person dancing with Olga Sandolowich's Don Heights Folk Dancers in Toronto. Not a huge turnout, and we were all masked, but it was a *great* evening.

Occasionally, I had to sit down and cool off because dancing in a mask is so hot (and the place wasn't air-conditioned – or if it was, it was undetectable).

I taught two dances that I'd been saving up for a long time. Here's the music only (the dance was my choreography) to the first dance I taught, "Dere Geliyor Dere" from Turkey: <https://www.youtube.com/watch?v=TqOy1wLLHy8>. Second was a Brazilian dance (choreographed not by Lucia Cordeiro but by Siomara Kronbauer), "Bem Me Quer": <https://www.youtube.com/watch?v=SZ9kiu98sXE>. I chose the first dance to be energizing and the second to be relaxing, but both to be easy.

I knew almost everybody there and, man, was it good to see them and give hugs or handshakes. When I was sitting down, I asked an old friend if she lived alone, like I did, and she said yes. So I took her hand and held it for a while. That was something I'd missed so much, for *years* on end.

Despite my sleep disorders and always being so tired, I did manage to laugh a lot and exhibit a lot of energy, especially if I was leading the line and the dance was one where the leader was allowed fancy moves – or if I was at the end of the line, as I was during "Kalamatianos". I surprised myself.

(P.S. I did not catch COVID-19.)



The Saskatoon International Folkdance Club

by Members of the Club

The Saskatoon International Folkdance Club (SIFC) had its beginnings in 1981. The idea and plans to form a club began with Carol and Bernard Desoer, who had just moved to Saskatoon from Ontario, where they had been actively folk dancing. The club was initially associated with the University of Saskatchewan where folk dancing was offered as a part of the Physical Education Program. Seven years later, in 1988, the club registered as a non-profit organization.

Photo: Dorothy McQueen.



Dancing outdoors in Kinsmen Park in Saskatoon.

The club meets weekly, and has to date, cancelled their Thursday night dancing only during the Christmas/New Year's season and during the annually occurring Saskatoon Folkfest, a city event that involves many of our members as performers and volunteers. From September to the end of May, the club dances indoors, and once the weather allows, dancing

takes place outdoors in some of the local city greenspaces and parks.

In addition to the regular weekly get-togethers, members have enthusiastically provided entertainment at various venues such as birthday and anniversary parties, weddings, disaster relief fundraising events, immigration celebrations, cabarets, conventions and at many schools and long-term care homes.

Club members also have performed at many annual special events including the Festival of Trees, Broadway Street Fair, Harvest Fest National Day of Dance, The International Day for the Elimination of Racial Discrimination, Hadassah Bazaars,



Participants in the Klezmer opera Love and Latkes.

Photo: from the collection of Lalita Marfeld.

the 1986 Kinsmen TeleMiracle, Annual Day of Dance and many more.

Of special note were two invitations to provide dancers for local productions. The first was in 1996 for the world premiere Klezmer opera, *Love and Latkes*, produced and directed by Henry Woolf with music by David Kaplan and the Saskatoon Klezmer Band. In 1998, the club was invited by the Saskatoon Opera Association to provide dancers for the play, *The Merry Widow*.

Our club has been grateful to be repeatedly asked to dance for the fundraiser, Save the Children Canada, Saskatoon Branch, which usually occurs on Valentine's Day. In 1982, our dancers performed at Saskatoon's Centennial celebrations during a visit from HRH Princess Anne.



Photo: Michael Courtin.

Dancing in a seniors' residence.

Of all these wonderful opportunities to bring folk dancing to our community, the most rewarding and humbling have been the times we danced at long-term care and seniors' homes and with people of all ages who have intellectual disabilities. Our dance club is so fortunate to connect with this

often overlooked segment of our population. Through music, we see our audience transported to times when they were the singers and dancers. Many ways that our audiences can still participate is through smiles, toe tapping, clapping hands and swaying to the music. There are many requests to do a dance from a senior's home country, and we are thrilled to oblige.

In addition to our activities in Saskatoon, we have travelled to surrounding communities in the province. These include Estevan, Nipawin, Prince Albert, Regina, Swift Current, Warman, North Battleford, Waskesiu, Kindersley and Weyburn. To each of these locations we have brought energetic and varied ethnic performances.

As a club, we have taken two holiday trips, far from home, with many members participating. In 2015, many of us travelled to Kauai. In addition to soaking up the sun and hiking the many beautiful trails on the island, we had a traditionally-themed Hula workshop taught by a local Kumu Hula. These activities were followed by an internationally-themed mini workshop with dances taught by our own members. In 2017,



Members of the SIFC and a local Kumuhula while on holiday in Kauai.

our travels took us to Las Vegas where we toured the numerous compulsory tourist sites, tried our luck at the casinos and hiked the many surrounding desert canyons. One night we joined a local folk dance club and discovered many dances we

had in common. We also drove to Laguna Beach to attend the annual Spring Dance Festival workshop.

Workshops are an integral part of folk dancing. Our club has been very active since its inception, in organizing and holding workshops. Within two years of the club's creation, the SIFC held its first workshop, inviting Slobodan Hadjikan from Vancouver to teach from his extensive knowledge of Croatian dances and culture. When the club registered as a non-profit organization, it was decided that it would hold two workshops a year, the first in the fall inviting instructors from the registry of the many talented folk dance teachers available in Canada and North America. Members of our own dance club would teach the second workshop. This tradition has continued except for those years when prevented by fiscal restraints or lack of participants.

Workshops have given the club exposure to many excellent, well-known instructors from around the world. We have been able to invite fellow Canadian teachers to Saskatoon including Yves Moreau, Ann Smerciu, Marcel Pronovost, Edwidge Munn and Andre Montsion. As well, we have been thrilled to host instructors from other parts of the world. We have welcomed Alberto Zirlinger from Mexico, who gave a lively workshop in Israeli dance; masters in Romanian dance, Lea and Theodor Vasilescu who came from Romania for a challenging weekend of dance; Tineke van Geel from the Netherlands who treated us to a workshop of Armenian dances; and Roberto Bagnoli from Italy, who gave us a smorgasbord of international dances. Workshops with teachers from the U.S.A., Michael Gelman and Lee Otterholt, taught a variety of international dances. Our last workshop, before the pandemic closed our borders, had a predominately Turkish theme, taught by an up-and-coming instructor from Japan, Yoshinari Murikami, accompanied by two members of his dance troupe.

Many of our membership have also travelled near and far to attend dance seminars offered by other clubs, primarily to Calgary and Edmonton. In 1997, the SIFC was invited to Camrose for a combined gathering of dancers from Calgary, Edmonton, Camrose and Saskatoon. Each club took a turn teaching dances from their respective club repertoires. It was the beginning of a wonderful and important relationship.

Recently, membership numbers in our clubs have dwindled. It was decided among the Edmonton, Calgary, Winnipeg and Saskatoon Clubs, that sharing the responsibility of hosting large workshops would be most beneficial. Each club took its turn to host, in rotation, while the other clubs were supportive by providing membership attendance. This has been very successful, enabling us to bring in instructors that are more established.

As well as hosting our own workshops, some of our dancers have travelled to other cities and countries to take part in seminars and tours abroad. Winnipeg and Montreal are two popular folk dance destinations. Some of our dancers have traveled as far as Greece, Turkey, Armenia and Poland to experience the culture as well as the dance.

Outside of dance evenings, workshop weekends and performing opportunities, our club has enjoyed each other's companionship by sharing home dinner parties with an ethnic theme, picnics, camping, dinners out, holiday costume parties, costume construction and sewing sessions and cooking classes.

In March 2020, with the arrival of COVID-19, restrictions came into effect in our province, which prevented us from gathering indoors for our weekly dance sessions. It also curtailed our being able to perform in long-term care and seniors' residences. In June 2020 and 2021, with the return of summer weather, our dancers took to the parks and by wearing masks and practising social distancing, we danced, sometimes late into the evening under the streetlights. The outdoor dancing continued until the beginning of



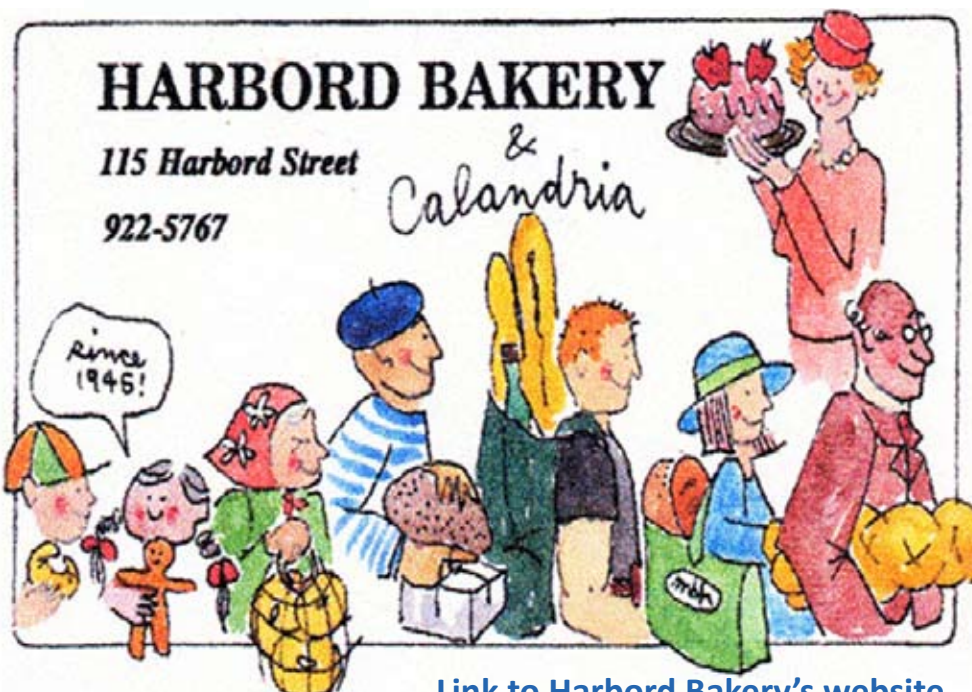
Members of SIFC enjoying dance and the outdoors during the Covid pandemic.

November, when the shorter days and dropping temperatures forced us to stop. There was a brief period of time when attempts were made to dance again indoors, but ultimately, with another surge in COVID-19 cases, the club moved to the online video platform, Zoom, like many other clubs were doing. These weekly video meetings became our “Culture Corner” and over the winters of 2020-21 and 2021-22, we embraced culture and dance through another medium. In the Culture Corner, we explored dance from different cultures by showing videos of dance, costuming and styling as well as exploring the countries from which the dances were derived. We danced in our own homes while being instructed over Zoom or by watching DVDs recorded from our workshops. We celebrated the holiday season by exchanging recipes, customs, and made crafts as well as dancing. We also had a celebration of Ukrainian heritage on Ukrainian Christmas. Despite our successful Zoom sessions during the winters, we are looking forward to dancing outdoors and returning to indoor sessions in the fall, if possible.

The International Folkdance Club has been active in Saskatoon for more than 40 years. During this time we have collected and enjoyed a repertoire of more than 900 dances. The club has provided its members with considerable satisfaction, companionship, and joy that has been shared in our city and the surrounding communities.



<http://saskatoonfolkdance.ca/>



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

From the Folk Dance Cookbooks

Boulets Canadian

Submitted by Susan Comstock to
Ontario Folk Dancer Cookbook vol. I



- 5 oz. old Canadian cheddar (orange)
- 2 oz. Cream cheese
- 1 tbsp. maple syrup
- 4 slices Canadian side bacon
- 2 oz. crushed wholemeal biscuit crumbs (preferably Carr's Wheatmeal Biscuits)

Cook bacon crisp and crumble into small pieces. Set aside. Grate cheddar cheese. Bring cheddar and cream cheese to room temp. Combine cheese in small bowl by mixing with a fork. Add maple syrup and bacon bits and mix thoroughly. With fingers roll mixture into balls about 1" in diameter. Roll balls in finely crushed biscuit crumbs, coating thoroughly. Chill the 'boulets' before serving.



Photo: Dorothy Archer.

PRINT *this page.*



The Grapevine

Olga Sandolowich is mending well from her broken hip and will soon be back on the dance floor.

George Fogg, teacher of English Country dancing, died at the end of March. He taught at Waterloo Camp in 1994. [Here](#) is the link to his obituary – a most interesting man

Al Gladstone died in April. An OFDA member, and one of the pillars of folk dancing in Toronto, he was a revered teacher and storyteller. Our condolences to his wife, Marilyn Wilcoxon, son Perry and his extended family. His obituary can be read [here](#).

Maxine Louie and Gary McIntosh left Toronto in late March to visit London and walk along the south coastline of England. While they were in London, they visited the Archingford Folk Dance Club for English Country dancing.

Rita Winkler has an art show and sale at the Douglas Family Art Centre in Kenora in mid-June. She will attend the opening reception and then will be in the Centre two other times to paint while people watch. She is taking 25 paintings for sale and the proceeds will go to help people with disabilities who live in Kenora.

Rita's grandfather, the late Kelvin Winkler, was the mayor of Kenora for many years so there is a strong family connection to the town.



Photo: Bev Sidney.

George Fogg (bottom row, second from left), 2009 – at 2:47 a.m., one of the Mainewoods Camp binge night survivors.