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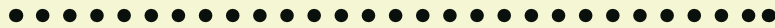
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Cover Image: Orange City Morris Dancers at the Mill Race Festival in Cambridge, Ontario.
Photo by Allen Katz. See p. 8.

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[RETURN TO OFDA WEBSITE.](#)

A Potpourri

by Dorothy Archer

Here it is, the fare promised in the last issue. I hope you enjoy it.

Nancy Nies and Al Katz both went to Morris dance events, and chose this month to tell us about them. We seem to focus on the men with sticks and bells on their legs but there is much more than that. One Labour Day weekend I happened to be at Dufferin Grove Park in Toronto when several groups of Morris dancers from Canada, U.S.A. and U.K. were performing. All the dances were different and it was very interesting and enjoyable. I don't know if there are still as many groups performing as when I attended, but an annual celebration of Morris dancing continues - same place, same date. Visit www.youtube.com/watch?v=2UVOTZqvofQ.

Maxine Louie writes about dancing in Ireland. As noted before, Maxine dances contras, English Country, and Irish set. I'm pleased to report that she has now joined a folk dance group. Welcome, Maxine, we are pleased you have added folk dancing to your busy life.

Dale Hyde, the 2015 OTEA recipient, has been visiting groups to teach some of the dances he learnt at the Society of International Folk Dance summer school in Swansea, Wales. He also gave a workshop at the September café and Walter Zagorski writes about it in this issue. So I'm sure you will enjoy Dale's article about all the events and dances at the summer school

Mirdza Jaunzemis' story about her trip to Portugal concludes in this issue. Next issue we will stay in the approximate area with Sheryl Demetro's account of hiking part of the Camino Way. And we have heard rumours that Murray Forbes is on the road again. We, the readers, are becoming real armchair travellers.

Two French students joined the Hamilton group and Stefania Miller tells us how much of an asset they are to the group and folk dancing in general. Hope we see more of them at the cafés and camp. And then to Serbia, Goran Ćirić's native land. He has alerted us to a multi-country event which occurred in the north part of Serbia. The aim was to be included in the *Guinness Book of Records* for the largest kolo and there are links to the story of this happening.

We haven't forgotten table fare for the holidays. There is always a lineup for Pauline's trifle at parties. And speaking of parties, Riki and Stav Adivi opened up their new home for a party early in September and plan to do so again for New Year's Eve. Some comments about the new house and photos of the party are in the Grapevine.

VIDEOS WORTH WATCHING

Thanks to folk dancer, Goran Ćirić, for sending the following item.

Some 12,000 people from 11 countries took part in the 'Large Kolo for Guinness', an attempt at creating a Guinness World Record for the most people involved in a kolo. They danced in the boulevards of Novi Sad in the Serbian province of Vojvodina on Sunday, October 5th, 2015. See more details of this event at: www.tanjug.rs/full-view_en.aspx?izb=205983

For videos of the event:

www.youtube.com/watch?v=2FptXRAXyOw

www.youtube.com/watch?v=EmTGtCKAkyU

www.youtube.com/watch?v=mSIji7AXtAQ

www.youtube.com/watch?v=-eD8xDelr2g



Thanks to Gloria Marsh for a very generous donation to the OFDA, given "to honour Riki Adivi and her great work to establish folk dancing in York Region".

You're invited to

OFDA's 2015 New Year's Party



This year the celebrations will be held in the home of Riki and Stav Adivi, 13620 Weston Road, King City.

Come to welcome the New Year in by dancing and potluck dining. For more details see flyer at

www.ofda.ca/newyear_15_web.pdf

Jim Gold has uploaded 55 Albanian tour videos on his YouTube channel. They can be viewed at: <http://bit.ly/1PJ8hDS>

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Morris Dancing in Cambridgeshire

by Nancy Nies

When a longtime friend invited me to spend several weeks with her in southeastern England this past summer, I researched the possibility of seeing some folk dancing while there—and quickly discovered the popularity of Morris dancing. I saw that no fewer than two dozen Morris dance groups (known as “sides”) would perform at the annual Ely Folk Festival in mid-July. Unfortunately, we would not arrive in the area until after the festival. Luck was with me, however. Local dancers Maggie Kent and Chris Partington kindly replied to my inquiries (and provided information for this article) and it happened that on two consecutive evenings I was able to see two performances—and two different styles—of Morris dancing.

Knowing little about this form of English folk dance, I looked into its origins and found that different sources gave different possible explanations. What is clear, though, is that Morris dancing in England has a long history, dating back 600 years. The name probably comes from the term “Moorish”, though there’s no evidence that the dance came from the Moors. It likely originated as entertainment in European courts in the 15th century, eventually spreading to the “common folk” and becoming a part of church festivals and village fêtes.

But let’s get back to last summer. On the evening of 30 July, the venue was the street next to the Red Lion pub, in the village of Stretham, and the dancers were a lively group called the Coton Morris Men. This side, based in the Cambridge-Ely area, performs Cotswold Morris dances. Chris Partington tells me that in general, Cotswold sides wear white and focus

on the stepping. The Coton Morris Men’s costumes are described on their website as being “extremely simple: white trousers, white shirts, black shoes, black waistcoats.” They also wore bell pads on their shins and carried sticks or large white handkerchiefs for most of their dances. They were accompanied by three female musicians on the melodeon, whistle, and concertina.



Photos: Nancy Nies.

The Coton Morris Men perform a stick dance in Stretham.

The next evening found me in the cathedral town of Ely, enjoying a performance of the Ely and Littleport Riot (also known as “the Riot”), a women’s Border Morris side, on the banks of the River Great Ouse. “Border Morris” refers to dances from the English-Welsh border—dances Chris describes as loose and flowing, with a focus on the shape of the dance. Border dancers generally wear colourfully decorated clothing. According to their website, the Riot’s costumes are unique: black skirts “to represent the good black soil of the fenlands,” red handkerchiefs “to remember the Ely and Littleport food riots of 1816,” and waistcoats of different colors “allowing each dancer to express her own individuality.” The women had decorated their waistcoats with badges—souvenirs from places the group had danced—and wore bells on their ankles or shoes. The half-dozen male musicians played the banjo, fiddle, melodeon, snare drum, bodhran, and harmonica.

There are several different styles of Morris dance, and I asked Maggie Kent to contrast the two I saw. While Cotswold dancing has “a huge variety of ‘showing off’ steps,” says Maggie, Border uses one step throughout an entire dance—usually the Border step (LR, LRL; RL, RLR). However, unlike most Border sides, the Riot also uses single-step and sometimes the traditional double-step. Also, while Cotswold has large numbers of both “stick and hanky dances,” as Maggie calls them, most Border sides are “stick only.” The Riot and two other ladies’ groups are the only Border sides she knows of who use handkerchiefs. Lastly, Maggie mentions that Cotswold sides never “black up”—blacken their faces—or wear masks, as almost all Border sides do. Two who use other colours are Green Dragon and Red Leicester. Again, the Riot and the two other aforementioned ladies’ sides differ from the norm, in not doing this. Maggie explains the origin of the practice: “One may surmise that the traditional Cotswold Morris was long established and accepted by the community . . . whereas Border [was] more subversive [and] the participants had a need for disguise.”

To see the two groups in action, see: <https://www.youtube.com/watch?v=RqEdP8yZJyw> for the Riot and <https://www.youtube.com/watch?v=2CPiyozhN8I&spfreload=10> for Coton. I’m told that the two sides are connected by marriages and partnerships, and often dance together. I feel fortunate to have had the pleasure of seeing both groups perform in person. Their dancing is an expression of joy, and is a joy to watch.



The Ely and Littleport Riot dances alongside the River Great Ouse.

And then...Morris Dancing in Cambridge! Mill Race Festival of Traditional Folk Music, 2015



▲ *Orange City Morris Dancers.*



Bourrée à trois with folk dancer Andrea Haddad on the hurdy-gurdy.

Forest City Morris Dancers. ▼



The Festival is held annually in Cambridge, Ontario. Photos were taken by Allen Katz at this year's event, held July 31 to August 2.

This free festival is patterned after European festivals whereby the day's events are held on numerous outdoor stages in the town core. Traditional forms of folk music and dance are the festival's theme, with emphasis

placed upon the various cultures present in Cambridge and surrounding area. Arts, crafts, and an excellent choice of food and refreshments are also available at the festival site and from the many fine eating establishments in downtown Cambridge. For Festival information see: www.millracefolksociety.com/Festival.html

Green Peel Morris Dancers with some members of the Orange Peel group. ▶



Photos: Allen Katz

[Link to Shan Shoes website.](#)

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7. Croatian - Pokuple (long belt) (CRO MOD 3PLUS)
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Léa Chauvigné and Arnaud Dubra: Folk Dancing in Western Europe and Canada

by Stefania Szlek Miller



Léa Chauvigné, from Brittany, has been dancing with the Hamilton international folk dance club since 2013 when she began doctoral studies in neurosciences at McMaster University. Professor Steven Brown, her PhD supervisor, introduced her to our group. Léa uses MRI imaging to investigate the effects on the brain of dancing - it is no surprise to us that dancing is good for you. Arnaud Dubra, also from France but residing in Switzerland, joined Léa in Hamilton to pursue studies in accounting. It is a pleasure to dance with two young people who love dancing and who contribute to Hamilton's dance repertoire by teaching some of the regional dances of France. Léa and Arnaud have also attended some OFDA events, are enthusiastic participants at French folk fests in Toronto, and have demonstrated dances at Karen Bennett's 2014 French workshop in Guelph.

They obviously like "international" folk dancing – as we know it in OFDA circles - since they are regular participants. They find our choreographed repertoire and emphasis on footwork in line and circle dances challenging, but pick up very quickly and this includes exotic Balkan rhythms. Arnaud could do "Pousteno" on his first try just by watching the lead dancer. It is a joy to watch a beautiful and graceful couple dancing to an energetic choreographed Tarantella or a more stately Regency long line dance.

While they are pleased that we have some French and other West European dances in our international repertoire, they miss live music that normally accompanies dancers at European workshops and festivals. One suspects that they find some of our recorded music to be somewhat staid or dated. They have introduced to our group music from a 2014 camp in France that is more lively and fresh. Europeans are not afraid of experimenting with new music - this was also evident with Roberto Bagnoli's choice of music for some of the dances that he taught at the 2015 Ontario Folk Dance Camp in Waterloo.

While there are differences between international folk dancing as we know it in Ontario compared to Western Europe, the common thread is the friendly comradeship of people who love to dance. "It is about allowing oneself to be transported by the music and the dance, adopting a universal language of smile and gesture." (Quote from the Festival Charter, Grands Bals de L'Europe, www.gennetines.org).



Lea and Arnaud at Hamilton's March 2015 Regency Ball.

Photo: James Thomas.

A Special Week of Irish Set Dancing

by Maxine Louie



Photos: Maxine Louie.

While we in Ontario may complain of the heat at times, let me tell you that in northwest Ireland, in the little town of Tubbercurry, from July 12th to 18th this year, the average high was mid-teens, and the evening temperatures were around 10 degrees Celsius. We wore layers with fleece, leggings, all day, and slept with two heavy wool blankets every night. And why? Because six dancers from the Toronto Monday Irish set dance group and two musicians went to the South Sligo Summer School of Traditional Music, Song and Dance.

Many nationalities attend the South Sligo Summer School. In addition to Canada, dancers come from Japan, Australia, Germany, Italy, France, U.S.A., U.K. as well as locals. This week was only one out of three well-known weeks for dancing. While I only attended this one, others went to Miltown Malbey for the Willie Clancy week in the first week of July, and others went on to dance in Drumshambo, the Joe Mooney summer school in the third week. One can truly lose weight dancing all three weeks in a row.

We started the week with a ceili on Sunday night, and danced every night with two dances on Saturday, so in total, you could dance eight ceilis in seven days. There was a different live band every night, including

Swallowtail. Salamanca, Matt Cunningham, Annaly, Dartry, Mountain Road, Glenside, and Brian Boru ceili bands. Dances were called Monday to Friday, making it much easier for new dancers. While the Saturday and Sunday dances were not called, dancers were quite amenable to helping each other. Photo of room of dancers here. Maxine took the photo.

In Toronto, our monthly ceilis may attract 40 dancers, and our yearly weekend dance may get 100 dancers, but it is mind boggling to dance with 200 to 300, much less 400 dancers together. Actually, it gets too crowded, but the atmosphere of *joie de vivre* is heady and invigorating. Local people come to the ceilis to swell the numbers, adding in the real flavor of set dancing that internationals come to drink up.

There was a three-hour dance lesson every morning for six days with Pat Murphy, a well-known Irish set dancer who teaches internationally. We learned both new and revived dances (Corballa, Knocknaboule, South Sligo Lancers, Ballycastle, Ballyheigue, Charlestown). Notable is the Metal Bridge Lancers, a new dance choreographed by Pat last year. He is the author of three books on Irish set dancing, with his latest book, *Tabhair dom do Lamh*, shown in our group photo. .



Toronto dancers with Pat Murphy, front row, second from left.

Pat taught some battering steps (like tap dancing, without taps) at each lesson, and there were optional Sean Nos (more intense battering) classes most afternoons. Battering adds a special Irish personality to the dance. We all battered a bit better at the end of the week, but really,

most of us concentrated on what the next step was, rather than worrying about the battering. The feet just come when they are ready. A presentation that was done in St. Brigid's Hall on my first trip to Ireland five years ago, shows the spirit of the dance step and can be viewed at www.youtube.com/watch?v=GMPTqXrwBtc

The dance in this video is called Clare Lancers, and is quite fun as several times throughout the dance, all the sets (four couples each) join hands longitudinally, and then horizontally in the hall. A video is a must to appreciate the vitality - <https://www.youtube.com/watch?v=AQ6kx1KMs8I>. There is a period of time before the beginning of each dance as the caller checks the room to ensure that all sets are full. Each dance is composed of three to six figures, so there is a short lull between figures.

If you are intrigued by the music and dance, then you must come and join the Monday night Irish set dance classes at the Russian Orthodox church at 823 Manning (contact Maxine.louie@gmail.com for more information). There are also classes at Greenwood and Danforth at the Emerald Isle Seniors Centre, 1190 Danforth on Wednesday nights (contact moleary2001@rogers.com).

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Summer School in Wales

by Dale Hyde

Sometimes it is difficult to return from a holiday that is so remarkable. I am referring to the Society of International Folk Dance summer school which is held every 2 years, usually at the University of Wales in Swansea.

This year there were excellent teachers who all made even the most difficult dance seem not so difficult. Challenging but do-able. The teachers included Karin Bellaart from the Netherlands who taught two separate International dance classes: a non-partner dance class and

a partner dance class. Her selections included dances from as far away as Russia and Kyrgyzstan to her home country of the Netherlands. Henning Christensen taught dances from Denmark along with his accomplished musical accompanist, Pia Nygaard, playing fiddle. She was just as involved as Henning often dancing in the middle of the circle while playing her fiddle! The teachers from Romania were Marius and Maria Ursu. In addition to their daily class of non-partner Romanian dances, they also taught an afternoon class of partner dances from Romania.



Maria and Marius Ursu with their daughter (right).

Each afternoon saw single classes taught by folk dance teachers who were there as participants at summer school. Geoff Weston taught a class of Manx dances from the Isle of Man. Another session taught by Laura Parramon-Llado and Ben Hooke was Minorcan dance. I was asked to teach a class of Canadian folk dance and it was well attended.

Each evening there was a “social dance” led by a teacher in attendance who leads a folk dance class in Britain. We had an opportunity to dance the folk dances popular with groups in Hertfordshire, Nottingham, Kent, Surrey, London and Leicester. Each evening also had live music in addition to recorded music.

Photo: Dale Hyde.

Mid-week we had a break from dance classes with an afternoon tour to the National Showcaves Centre.

Although the typical weather of wind, rain and clouds was present most of the week, the sun would break through occasionally and we would squeeze in a walk to the beach just across the main road from the university. The beaches here and at “The Mumbles” a few miles down the road are said to be among the 10 best beaches in the world.

Accommodations are excellent with each room having its own ensuite and provided with a small kettle, package of tea, coffee and sugar as well as milk and these were replenished each day by the house-keeping staff. The meals always included a choice of fish, meat, or vegetarian and also a choice of a cold meal. Everything was prepared in a typical Welsh way so that added to the experience of summer school. In between the morning classes we had a tea and coffee break with the yummy Welsh cakes.

I had wonderful memories of the summer school I attended in 2010 and this year was just as memorable. With such a choice of teachers and the evening dances, I’ve returned to Canada with enough dances to fill my folk dance teaching hours for the next year.

Unfortunately, this may be the last SIFD summer school. The organizing committee let it be known at the last summer school that they had decided that this was their last summer school to organize and that it was time for a fresh group of people to take over. At the moment no one has offered to step in and take over a tradition that was started in 1958. Perhaps, in the future, it may emerge in a slightly different form. I certainly hope so.



Photo: Dale Hyde.

Campers dressed for the end-of-course dinner and dance.

OFDA Café featuring Dale Hyde

by Walter Zagorski

See many more photos on the OFDA website, at www.ofda.ca/photos.html.

The OFDA had its first café of fall on September 26th. People started coming in at 6 p.m. and caught up with people they hadn't seen in a couple of months. After a potluck supper of various tasty dishes, Dale Hyde did a mini-workshop. He was the recipient of the OTEA Scholarship for 2015 which he used to attend the Society for International Folk Dancing summer school in Wales. The school runs for a week in the summer and has teachers with an international mix of dances. This was the final seminar run by the current organizers, who had expressed their intention to retire a couple of years ago and asked for volunteers to take over, but no one has stepped in.

Dale presented some of the dances he learned there. He started with Nettenboaters Dans, a Dutch circle dance, that had arm movements simulating the casting and hauling of nets from fishing boats. It was followed by Triawdau Abertame, a trio dance from Wales. The attendees started calling it the "helicopter" dance because at one point two of the people in each trio pivoted around with raised arms over the lone person. Next came Mari Kiz, a line dance done by the Gagauz, a Turkish minority in Romania. It had an unusual rhythm. Dale next taught Tretur Fra Hordaland, a trio mixer from Norway. It had reels where one of the women could switch around from trio to trio. It was followed by Otkoga, a dance from Pirin, Bulgaria, which was done to a song performed by a female choir. Dale closed with Engelsk Mallebrok, a dance done as a circle of couples. It became the nightly closing dance at the summer school, partly because of the music. They had a hardingfele (a Norwegian fiddle) player who played for the Scandinavian classes, and he also played this tune. It became the hit of the summer school and it nicely closed Dale's presentation.

The evening then progressed with a request program and people continued to dance and socialize. It was a great start to the fall season.

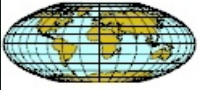


*Triawdau
Abertame, the
"helicopter"
dance.*

Photo: Allen Katz.

[Link to Jim Gold's website.](#)

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Trifle

Submitted by Pauline Hill to Ontario Folk Dancer Cookbook vol. I .

As promised in the October magazine, and in time for the holiday season, here is Pauline's Trifle recipe, annotated by Ruth Ostrower: "Her recipe is one that lists ingredients and makes suggestions, but doesn't always give precise quantities as this is one recipe that is definitely a matter of personal preference. Here's what I tend to do."



Plain cake	Pound or (sometimes I buy a sponge cake, sometimes I make the cake that can be used for a jelly roll)
Fruit	I tend to make a 'red' trifle – so I go with raspberries, blueberries and strawberries and sometimes cherries. Fresh or well-drained frozen can be used.
1 pint of jelly	Made with fruit juice and plain gelatin (I use red jello – strawberry, raspberry or cherry)
1 pint of custard	Either make your favourite egg custard from scratch or mix one egg yolk into Bird's custard
Alcohol	Working on the red theme I typically use cherry kirsch. Many people use a full-bodied medium sweet sherry to go with just about any fruit combination.
Imagination	Critical ingredient
Whipped cream	To serve.

1. Line a large bowl with the cake (I typically just put it on the bottom, some people also go up the sides)
2. Sprinkle liberally with alcohol. Add layer of fruit, then add jelly which has been cooled slightly. Allow to set. Add custard and allow to set.
3. Repeat – cake, alcohol, fruit, jelly, custard.
4. Decorate the last layer of custard with nuts, fruit, whipped cream, etc. (that's the imagination). For a really good, boozy, trifle, feel free to whip



Here are notes from Pauline:

If possible, make the trifle, except the top layer of custard, three or four days before eating. This allows the alcohol to permeate the mixture. Add the last layer of custard a few hours before serving and decorate. Cool in fridge. I often leave out the custard in the in-between layers as it makes a rather rich trifle and some people prefer it more fruity. *[Note from Ruth: I haven't made this recipe in a while, but I'm pretty sure I use the second layer of custard.]*

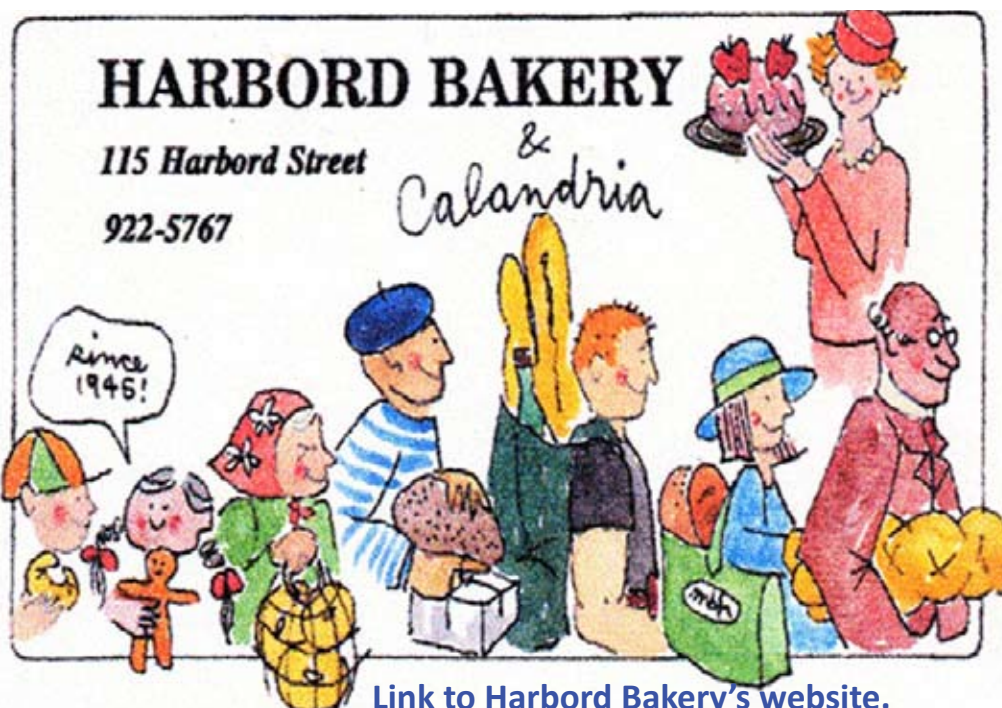
Fresh fruit is best, but dried fruits such as apricots and firm fruit such as cherries or grapes can be soaked overnight in medium sweet red wine. If using canned fruit, use the syrup to make the jelly and add fruit juice to make up the pint. Frozen juices are satisfactory, also Rose's lime juice, diluted. Fresh lemon juice is invaluable if the canned fruit juice is rather sweet.

If you're using custard powder, follow the instructions on the tin and add the egg yolk after making the custard.

Fruit combinations: Pineapple – if fresh must be cooked – with mandarin oranges, apricots, grapes, bananas), orange and/or lemon and/or grapefruit jelly, sherry.

Pineapple, oranges, apples, pears, grapes, lime and/or orange and/or grapefruit jelly, sherry.

Strawberries, raspberries, cherries, red currants, grapes, lemon or lime jelly (I know, I said red jelly – it's all a matter of personal taste), Kirsch and cherry herring mixed.



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

A Bus Tour Of Portugal – Part 2

by Mirdza Jaunzemis



Photos: Mirdza Jaunzemis.

A mobile port wine vendor.

Oporto, at the mouth of the Douro River, another UNESCO heritage site, was our next stop. It is the second largest city in Portugal and is famous for its port wines. There are three basic types of port: white – made from white grapes; tawny – the wine from red grapes is aged in oak from three to forty years; ruby – the standard type which is from red grapes and is aged for three years. The grapes grow on terraced hillsides along the Douro, somewhat inland from the city. We visited the cellars of Sandeman and got a guided tour of the premises, and after the process of making port wine was explained to us, we enjoyed a tasting. We took a boat ride on the Douro River one evening and had a lovely views of the six bridges, the ocean, and the Ribeira (riverside) Quarter with its narrow and colourful houses sandwiched together up the steep banks on either side of the river.

We visited the stock exchange building, another UNESCO site, which was built 1842-1872 and its purpose was to establish the financial importance of this city to the rest of Europe. It is no longer used as a financial center. It resembles a palace with intricate woodwork, parquet floors, stained glass, artwork, a magnificent staircase, the Moorish hall (a feast for the eyes - concerts are now held there), a lovely ballroom, a huge meeting room and an inner courtyard with a glass and steel dome overhead.

The Church of São Francisco, dating from 1383, symbolizes opulence and intricate baroque artistry in every detail: wood carvings embellished with gold leaf (1000 pounds of it, from Brazil) are everywhere, cherubs, plants, animals, also the Tree of Jesse. It was originally a small church dedicated to St. Francis of Assisi, but was enlarged around 1513 and is now the most opulent church in Europe. That afternoon we visited the Casa da Música in the business area of Oporto. This is a twelve storey irregularly shaped avant-garde building with three auditoria, the largest seating 1300 people; the hall is said to have perfect acoustics, and there is a baroque organ “pinned” to the wall; a really unusual building, but appropriate for its uses. The Lello bookstore, built in 1906, is considered the most beautiful bookstore in the world, with its neo-gothic facade, a



Oporto: Tiles in Sao Bento Train Station.

very unusual double staircase in the center, and a stained glass ceiling. J.K. Rowling lived in Oporto for 10 years teaching English, and her Hogwarts library could have been modeled on this one in combination with the university library of Coimbra.

Our last stop on this day was the São Bento train station, the main downtown terminus for suburban trains. However, its massive and magnificent azulejos (tiles) in its huge concourse were the reason for our visit. From 1905 to 1916 Jorge Colaço painted and installed 20,000 tiles which depict scenes from history, landscapes, royalty, workers, etc.

We moved on the next day to Guimarães, considered the cradle of Portugal because it was originally settled in the ninth century, and its first king, Alfonso Henriques, was born here. It is a UNESCO heritage site and its castle, located in the middle of the city on a high hill, was built in the tenth century, and is very well preserved. We were able to explore this structure: spacious, well-laid out, with eight towers and crenellations. Guimaraes was the northernmost point of our visit in Portugal.

In Vila Real we visited the famous baroque Palace of Mateus, which is seen on bottles of Mateus rosé wine. One can visit this aristocratic dwelling to see how the other half lives; in addition to the grand rooms, there are pieces of furniture imported from Portugal's various colonies. Again there was an amazing library with 3000 books in French and Latin from the 15th and 16th centuries. The gardens behind the property



Vila Real: Palace of Mateus.

are also stunning and elaborate with vineyards and fruit trees, amid sculptured settings. And, of course, we had a wine tasting.

We passed through terraced vineyards to Viseu where we visited an olive press. The process was explained to us, and primitive tools and methods of extracting the oil were on display. Afterwards we tasted different varieties. Then we visited the Jewish museum, Belmonte. There was a time when Jews thrived in Portugal and were a definite asset to the country's economy and political life. During the Spanish

Inquisition, many fled to Portugal and for a while were granted asylum. But eventually the persecution of Jews took place here as well, and the first *auto da fe* (act of faith) was carried out in 1540. Many left, but some converted or practised their religion underground, always in fear of being found out. It was only in 1904 that a new synagogue was built in Lisbon, about 400 years after the expulsion.



Cork Trees.

That afternoon we drove through groves of cork trees and gum eucalyptus trees. The latter are fast-growing and many Portuguese resist their cultivation because they are not native to Portugal and have been compared to the rabbits of Australia. Cork is indigenous and is a relative of the

oak tree; the harvesting of cork from the trees can begin when the tree is about 25 years old, and each tree can yield its bark every nine years. The trees can live to 300 years, as long as the stripping does not damage the internal parts – thus skilled workers are needed for this job. The trees have big numbers painted on them, to indicate the year when they have been harvested. Because it is elastic, impermeable and fire retardant, it has many uses besides that of a wine stopper: it is used as thermal insulation, in flooring, and as a fabric. We saw purses, wallets and even clothing made of cork in the shops.



A coat made of cork.

Castelo de Vide was the easternmost locale we visited. It was built by the Romans and is considered the best preserved mediaeval town in Portugal. It was home to a sizeable Jewish community during the Middle Ages and one can still visit the oldest synagogue in Portugal.

Our hotel in Évora was a former royal residence just outside the medieval walls of the town. It is a UNESCO heritage site, and at its centre is Praça do Geraldo, the main town square, with harmonious arcades around its perimeter. The Roman Temple of Diana sits on a high hill – 14 of its original 18 columns remain, and the skill of the Roman builders is evident. One macabre site we visited was the Chapel of Bones near the Church of São Francisco. A small plaque warns visitors: “Our bones assembled here are waiting for yours”. Five thousand skeletons of monks are on display, and the interior walls are decorated and covered with skulls



The Chapel of Bones (Zoom in to see detail).

and bones. A Franciscan monk decided to build this in the sixteenth century; his purpose was to show that life is transitory. One can see workers meticulously repairing and maintaining the bones throughout the chapel – not for the squeamish, but interesting.

Our bus took us through the arid Alentejo Plain with groves of cork and eucalyptus to the Algarve, the southernmost point in Portugal and a favourite tourist destination. Our hotel overlooked the rugged Atlantic Ocean. We drove to the promontory of Sagres, a good surfing beach, where Henry the Navigator lived and planned his overseas expeditions. Then on to Cape St. Vincent, the southwestern corner of continental Europe, high on cliffs above the rough and angry Atlantic – a very dramatic setting. We stopped for some shopping in pretty Lagos, with its tourist-friendly beaches.

The next day we returned to Lisbon via the lush and green Serra da Arrabida Park and across the Vasco Da Gama Bridge, which is the longest in Europe. We explored the Chiado area, containing a mix of the old and the new – bohemian shops and modern theatres and stores, and the ruins of a monastery – only the shell remains.

On our last morning we went to the tile museum housed in a former convent by the river, a beautiful and varied displays of *azulejos*. It is the only collection of its kind in the world, and some tiles date back to the fifteenth century. Its highlight is a display of 1300 tiles, 23 metres in length, depicting the cityscape of Lisbon from 1738, before the earthquake in 1755. This spot is definitely worth a visit. In the afternoon I visited the Gulbenkian museum with beautiful displays of Egyptian, Roman, and Greek art, Lalique vases and jewelry, among many other things.

On our last morning we took a walk around the downtown of Lisbon; we were now feeling comfortable about finding our way around. The last few days had been rainy, but this was a nice morning. However, that afternoon there was such a downpour that the man-hole covers on the streets were popping off, and the extreme amount of water was causing small foot-high fountains to spring up. Some of the subway stations had to be closed because of flooding; there were about six inches of water on the roads, all running down the hills to the river! Our driver who was taking us to the airport was quite tense as he had to navigate roads that had quickly become rivers, plus other frantic traffic.

We flew to the Azores, to Ponta Delgada on the most populated island, São Miguel. The hotel where we stayed had a gold maple leaf on the wall in the lobby; a Canadian was part owner of the hotel. We explored the town that morning, and visited the military museum – it had great lookouts to the ocean. That afternoon we left for Canada, but the stop in the Azores broke up the transatlantic flight very nicely.

Portugal is a varied and interesting country with many historic sites, and many areas are unspoiled. If you like seafood, this is the country to visit.



Lisbon: Luso nightclub – Portuguese national costumes.

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The Grapevine

Halina Adamczyk and Nora Brett are mending well but miss dancing. We look forward to seeing them on the dance floor in 2016.

Helga Hyde was in Tanzania in October. She stayed at an orphanage, The Olive Branch for Children, where she is the sponsor of one of the girls. She did crafts with some of the older children. There are details and pictures about this institution at www.theolivebranchforchildren.org.

Diana Sherman also was travelling in October. She visited her sister and family in Los Angeles.

Anita Millman is teaching Israeli dancing every second Wednesday in St. Catharines.

It seems that Dale Hyde is appreciated on the other side of the Atlantic as much as on this side. At the summer school in Wales this year, he taught a complete Canadian dance class one afternoon which resulted in an invitation for a two-week teaching engagement in England in the spring of 2017.

Riki and Stav Adivi hosted a party September 12th at their new house in King. The building was converted from a church to a residence around 1960 hence it has a huge fireplace, built-in cupboards in the kitchen and a lovely garden with a gazebo. More than 40 people attended including many of the young people Riki is attracting to her classes. The photo included here shows the large room where we danced and the attractive windows.



Folk Dancing in Riki & Stav's new home.

Marty Koenig gave a workshop at the Don Heights group on November 5th to which members of the folk dance community were invited. Marty was in town to attend the United Macedonian Diaspora Conference at which he gave a presentation about his recent CD and accompanying booklet, *Music of Macedonia : Playing till Your Soul Comes Out*. The CD and booklet were produced by the Smithsonian Institute.

A business card for Anna Todorovich, a real estate agent with Royal LePage. The card features her name in a large, stylized font, the Royal LePage logo, and her contact information. A small portrait of her is on the right side. The card also includes the slogan "Service at its best" and the address: 2320 Bloor Street West, Toronto, Ontario M6S 1P2. The website www.royallepage.ca is also listed.

[Link to Anna Todorovich' website.](#)

Photo: Conrad Stenton.