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Cover Image: *Lechowia Polish-Canadian Dance Company, performance at the concert "Charm of Songs and Dance 2017" with the "Serbian Academy of Folklore Dance" in the Rose Theate, Brampton, ON. 10 December 2017. Photo from video by Leon Balaban. [Click here to see the video.](#)*

In This Issue

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

FOR THE DANCE CALENDAR

See <http://ofda.ca/wp/calendar/>

FOR DANCE CLASSES/GROUPS INFO

See <http://ofda.ca/wp/dance-groups/>

FOR MEMBERSHIP INFO

See <http://ofda.ca/wp/about/membership/>



1. Editorial	... 4
2. Notices	... 5
3. Our California Correspondent A Hula Holiday	... 6
4. Hula: What It Is, and What It Is Not	... 7
5. The Flurry 2018	... 11
6. A Different Perspective	... 16
7. Folk Dancing with Children in Mexico	... 17
8. OFDA Café: Dances from Stockton	... 21
9. From the OFDA Cookbooks Pineapple Torte	... 22
10. Grapevine	... 23

[RETURN TO OFDA WEBSITE.](#)

Winter Vacations are for Dancing

by Dorothy Archer

It really isn't too early to start planning your winter holiday and, in this issue, we are suggesting Hawai'i. Nancy Nies gives ideas about about where and when to go. She also has included links to videos which will really tempt you, I'm sure. Barbara Landau will prepare your mind for Hula dancing and you might get some practice sessions in ahead of time. While you contemplate your trip, you can enjoy the delicious and decadent pineapple dessert recipe.

Another possible trip, although it doesn't escape winter, is The Flurry in Saratoga Springs, N.Y. Fred Slater first went in 2012 and wrote enthusiastically about it then. This is an update, as Fred has become more involved as time passes and is just as enthusiastic. From Toronto it is a fairly straightforward trip, mostly on highways, so if the weather looks decent, give it a thought.

Patricia Stenton, who has been teaching children in Mexico to folk dance when she goes on holiday in the winter, has sent an update. Patricia had to deal with the whims of young boys but she managed and the accompanying videos show her success and the children's happiness.

It is a pleasure to hear from Ottawa. Michèle Roy has written about her personal journey in folk dancing and teaching with the International Folk Dance Group. If you go to the 50th anniversary party of this group in October, you will get a chance to meet Michèle and all the other friendly dancers—some people are making their plans already.

A special event was held in March when Rina Singha was inducted into the Dance Hall of Fame. Congratulations, Rina. We are proud you are a member of the international folk dance community. Another memorable date was the fourth annual 12 Dresses Ball held by the Toronto English Country Dance Assembly. You don't have to wear a period dress, as your best clothes are acceptable.

I hope your group is doing the dances that Karen Bennett taught at the March café. They were all keepers – but then Karen always teaches enjoyable dances.

Have a nice summer. Dance outdoors.



NEWS FROM THE OFDA EXECUTIVE:

1) *Mark your calendars for Saturday, October 19, 2019. This will be an occasion to celebrate OFDA's 50th Anniversary. The Executive has started to make plans for what we hope will be a fun evening Dinner/Dance Party.*

2) *A decision was made to eliminate the winter Dance Café – generally held in February – as attendance can be low due to the number of people who have flown to southern climes, those who have fallen prey to winter colds/flu, and reluctance to travel in wintry weather.*

3) *The Executive would like your input at the **June 9/18 AGM** on one of the items on our agenda. We are considering whether to schedule our café events at the Ralph Thornton Centre or at the Kimbourne Park United Church. Some of the details that might sway an opinion:*

- *Kimbourne rent is \$55 lower.*
- *Kimbourne is easier to get to by TTC as it is a short walk from the Coxwell subway station.*
- *Ralph Thornton has cancelled our reservations on occasion, because the city takes precedence, if they decide that they want the building for some activity.*
- *Ralph Thornton is a nicer room, has a better floor, and more washroom facilities.*

***** If you will be unable to attend the AGM but wish to weigh in on this issue, email us your thoughts/ideas at ontariofolkdancers@gmail.com**



To
Pauline Hill,
Abbey Smith
(recently
relocated to
Montreal), and
Glyn Webber –
Enthusiastic
Thanks for your
kind donations to
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Riki Adivi's folk dance activities in King were highlighted in the Township's winter issue of its local arts magazine, *Mosaic*. You can find the article on page 11.

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A Hula Holiday

by Nancy Nies

Has the Canadian weather ever made you want to head for warmer, sunnier climes? If so, here's a suggestion, courtesy of the March/April 2018 issue of *Westways*, the magazine published by the Auto Club of Southern California: Plan a trip to Hawai'i around a Hula festival, and perhaps take a few lessons yourself. The issue's cover story, "World of Hula," by Ilima Loomis, tells where to see Hawai'i's best dancers, and where to learn the dance while you're there.

"Ancient Hawaiians used hula (with accompanying oli, or chant) to tell stories and pass down histories and genealogies," writes Loomis. Missionaries banned the dance, but King David Kalākaua revived it in the 1870s. Since then, it has evolved into two styles, traditional and contemporary. Festivals generally feature both, and dancers nowadays include males and females, adults and children.

The best place to see the ancient art of Hula, says Loomis, is at one of the Islands' many Hula festivals. She suggests three "worth planning a trip around." At Kū Mai Ka Hula (September, Maui, mauiarts.org), seniors and solo dancers compete. The Merrie Monarch Festival (April, Hawaii Island merriemonarch.com), hosts the most prestigious competition, with men's and women's groups and female soloists performing. (See highlights of the 2017 Festival here: <https://www.youtube.com/watch?v=MFFQ18eZuuo>.) The Prince Lot Hula Festival (July, Oahu, moanalugardensfoundation.org), is a noncompetitive festival in an outdoor setting, with dancers of all ages and levels. For more on these and other festivals, go to: <https://www.hawaii.com/blog/hawaii-annual-events>.

If you're tempted to give the Hula a try yourself, you'll find classes offered at the Royal Hawaiian Center and the Polynesian Cultural Center on Oahu; the Four Seasons Resort Hualalai and the Fairmont Orchid on Hawai'i Island; the Kauai Cultural Center on Kauai; and Whalers' Village or the Kāanapali Beach Hotel on Maui. Imagine yourself in a class like this one, at the Royal Hawaiian Center in Waikiki: <https://www.youtube.com/watch?v=HkclmptQSc4>. Ready for that Island holiday yet? Aloha!



Map: <https://www.worldatlas.com>.

Hula: What It Is, and What It Is Not

by Barbara Landau

Instructor and Director of Pu'uwai O Ke Kuawa
(Heart of the Valley Hula in Corvallis Oregon)

Reprinted, with permission, from The Northwest Folkdancer, March 2018.

Because there are so many misconceptions about Hula—what it is and what it is not—I really appreciate this opportunity to present some clarifying information about this dance form. Hula is, at its heart, a celebration of Hawaiian culture that brings together music, dance forms, and language. Hula has evolved from ancient traditions to all the forms it takes today. After missionaries came to the Islands, Hula was banned for generations because it was seen as a form of sexual enticement. But then, when King Kalakaua (also known as the Merrie Monarch) ascended the throne, he reinstated Hula, giving the dance forms essentially a rebirth into today's Hawaiian culture.



Barbara Landau.

There are actually two major forms of Hula. The traditional form is called Kahiko, and is typically done to drums and chants—many about Hawai'i's kings and queens. It's often fast and very physical. The other form is called 'Auana, which means "to wander." In other words, the movements are not as precise as in Kahiko. It's the modern form, the one most tourists are familiar with, and it's also the form I teach, because it is less physically demanding for my students and me. After all, most of us are on the plus side of kupuna (older).

The common misconception about Hula is that it's basically some combination of wiggling hips and waving hands. But when new students come to my class, they are often a bit daunted by reality. Hula is a difficult dance form that requires discipline and specific form. For instance, unlike western dance, Hula dancers do not move their shoulders and upper body when dancing basic steps. Knees are bent, shoulders are still, and posture is erect. Putting all of that together with hand motions used to tell the story of the mele (song) - gestures that typically include references to rain, wind, sun, or flowers—can be a challenge. My new students often compare it to rubbing tummies and patting heads at the same time. My first Kumu (teacher) told me that you get out of Hula what you put into it. Sharing that thought with my students helps them know that with time and practice they will become more comfortable with the dance form. We use the term "muscle memory."

Keali'i Reichel, a Kumu Hula and well-known singer/musician in the Islands, says that without words there can be no Hula. While our bare feet keep the beat of the dance, the hand motions and facial expressions tell the story of the mele. The mele often have a theme of nature, but there is also the kauna (pronounced kawnah) of the mele, which means the underlying message in the song. For instance, one phrase in "My Yellow Ginger Lei" describes the beauty of a yellow ginger lei, "You're as lovely as can be, My Yellow Ginger Lei. My heart is yearning for you." The kauna of this mele describes a man's love for a woman.

I have been teaching Hula for over nine years. I came to it later in life. I had always danced ballet or jazz or folk or swing, but it was not until I was close to 60 years old that I began to study Hula. And I use the word study deliberately. To really dance Hula is to respect Hawaiian culture. That means dancers have to become comfortable with learning and speaking some of the language; certainly those words that repeat in so many mele, such as aloha (love), kaulana (pronounced kowlanah; it means famous, and usually refers to a place or an island), or uluwehi (pronounced ooloovehi; it means lush, referring to lush growth). There's an educational curve for all of us as we become familiar with these words and others commonly used in Hawaiian mele.

The Hawaiian language is a difficult one to learn. There are only 13 letters in the alphabet and one word can often have multiple meanings. We begin with learning the vowel sounds: a=ah, e=ay, i=e, o=o as in mole, and u=oo as in noon. One of the initial challenges for my students is learning that there is no "s" in the Hawaiian alphabet. So a person can talk about one lei or a thousand lei. I tell my students it's like deer: One deer or a herd of deer. To make a word plural in Hawaiian, you add "na" in front of the word. So, many lei are na lei. The other initial challenge is learning that the letter "w" is pronounced as "v".

People express surprise when they learn Hula can be found almost anywhere, not just in Hawai'i. For four years, I attended an international Hula conference held in Honolulu, along with attendees from Japan, Canada, and some European countries. So many of the conference participants were from Japan that our workshops were taught in English and Japanese. It's very easy to find Hula halau (schools) throughout most of the world.

My Hula group, Pu'uwai O Ke Kuawa (Heart of the Valley Hula) performs, as do most Hula groups and halau. Performing Hula means sharing the Aloha and island spirit that lies at the heart of the dance form. My students are not required to perform. Each is encouraged to pursue her own goals as she learns to dance, but many of us do perform, especially during the summer at outdoor events and luau.



Pu'uwai O Ke Kuawa.

This is a very abbreviated look at Hula, but I want [to] take just a moment to dispel another common misconception about Hula. Often, people imagine it is only young women who dance Hula. In fact, kane (men) and wahine (women) of all shapes, sizes, and ages dance Hula. There is even keiki (children's) Hula. If you want to experience the various dances and dancers I recommend spending some time with YouTube and its videos of the Merrie Monarch Festival, named for King Kalakaua and held every year in Hilo, Hawai'i. You can search for Kane Kahiko or Wahine 'Auana or any combination of the forms of Hula done by either kane or wahine. Another option is to search for the Miss Aloha Hula competition, where wahine compete dancing both Kahiko and 'Auana Hula.

Personally, I am inspired by Hula dancers I've seen and met who are dancing well into their 70s and 80s. My goal is to continue teaching and dancing as long as life and limbs allow.

Mahalo nui loa. (Thank you very much.)



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[Return to Table of Contents](#)

The Flurry 2018

by Fred Slater



I started going to The Flurry in 2012 and have gone every year since. It is a great mid-February adventure. To give you an idea of the scope of this weekend-long event it has a budget of \$250,000. Are there any other annual folk events that are so large? It is held in the Convention Centre which is attached to the Hilton Hotel in Saratoga Springs, New York. There is one huge ballroom and four or five medium-sized ballrooms. Dance overflow moves a block away to the charming Music Hall and musical events overflow to the Lena Café. All the music is live and the musicians are paid. One neat feature is that they have an “Instrument Check”.

Anyone, (not just the paid musicians) can place an instrument there at no charge, and have it safeguarded until they need it. This year, for the first time, food steam tables were not in the main hallway of the convention centre which made movement between ballrooms much easier. Attendance was down about 50 people this year but that still left between 4000 and 5000 attendees. I would guess that about 2500 people are paid attendees and the rest are scheduled musicians, volunteers, musicians who come to jam, and hangers-on.

I left Toronto fairly early but with three driving breaks, antique perusing in Ballston Spa and gawking at six deer which crossed the road in front of me, I didn't arrive until 4:00 p.m.

Since I know the routine, I headed directly for the parking lot (numerous Priuses and Subarus, some still having Bernie stickers on them.) The Hilton adapts to reality and throws its rulebook away for the weekend. Parking is free and they don't count or care how many people are staying in each room. In the parking lot I was introduced to a fellow from New England whom I had never met. When he heard that I was from Toronto he asked, “Oh! do you know Kevin Budd?” It's a small world!

When I entered the Hotel, transformation was in process. The last of the wooden dance floors was being installed (The dance floor budget is \$16,000) and sales tents were being erected by vendors. Colourful tape was being installed everywhere to delineate what space could be used for what purpose. There is also a central area where musician's CDs and music books are sold. In order to expedite the schedule, musicians



Irish Music Jam.

Photo: Fred Slater.

are not allowed to sell in the ballrooms where they perform. I checked into the hotel and went to dinner with friends. When we came back it was evident that the crowd had arrived. Now I have always been aware that there are two levels of women's dress at this event. You can see it in the hallways. The first is what I call "Crunchy Granola". It is identified by Birkenstocks and tie-dyed skirts and is adopted by Contra Dancers, International Dancers and a few others. The second is a level up (look-at-me) shorter skirts, fancy blouses, etc. This identifies the swing dancers. It was not until later in the weekend that I learned there was a third level of women's dress. This appears only on very serious female tango dancers and they wear it only for tango, then change. Very sexy, very elegant!

On Friday I went to the Norwegian session for what is called Telespringar. I was not impressed. Seems to me that this falls into a class of dance (along with the Slangpolska) that someone has created to teach Scandinavian dance to those who can't do the real thing. (Boy, that statement will raise some hackles!) Next I went to the Balkan and Beyond Dance Party with Michael Ginsberg. There were fewer experienced international dancers than usual and quite a few dancers struggling with the material. The critical factor in any dance party to live music is the band, in this case, Merakef Express, a Balkan group, which had learned a list of dance tunes from the international repertoire (someone had a play list). It's not an easy task to play the wide range of material that we expect and the first few notes were torture to our ears. But they got better and became more confident and we had a good time. However I had a strange experience. Recently I had been taught Memede, an Atanas dance, by Olga Sandolowich and on the previous Tuesday I had spent an hour watching Atanas do it on video. I knew the dance and the styling and it was next on the playlist. I got in position right next to Michael Ginsberg and was so excited. Of course the music came on and Michael did a completely different version.

Next I went to Balfolk taught by Jeremy Carter-Gordon. I have some knowledge of Balfolk (A weird combination of left-leading line dances from Brittany combined with some French versions of European couple dances with a few English mixers, which have been done in France for a long time, thrown in.) I have to say that Jeremy did a good job of teaching and that the time went by quickly for the mostly neophyte crowd. Balfolk is quite entertaining for a few sessions but the problem is that they rapidly run out of material (unlike international folk dancing). Nevertheless, a good time was had by all.

Next on the agenda, starting at midnight was the Techno Contra. This is wild. It consists of doing contras to techno music under black lights. Wherever did all the young beautiful dancers come from! It was packed with young enthusiastic people, some wearing glow lights in various



Photo: www.saratoga.com/event.

Techno Contra in black light splendour.

ways. The room was hot, the dances were fast, and I retired after doing a few.

On Saturday, Michael Ginsberg did a session on “Sight Reading Balkan Dances.” You can interpret this as “How to Learn a Dance by Following”. This is a skill that most experienced dancers have developed on their own, but Michael attempted to describe some helpful hints.

I attended The Zweifacher Hour. (Waltzes and pivots in various combinations.) No teaching but the pattern was written out for all to see. Now where else would one get to do this? The key is to acquire a great dance partner for the first dance and to stay with that partner instead of switching. The dances started out being easy but got more and more complicated. In the Zweifacher world there is a mini-controversy. Most North American dancers travel around the room, but purists insist that the old German tradition is to stay in one place. This was accommodated by having the in-place dancers in the middle and having the others move around the outside. I did every dance (German style) and it was the highlight of my weekend.

Late Saturday night I went to Polka with Tony. I think this was the best polka band I have ever heard but unfortunately most people were too tired to polka.

On Sunday morning there was a session of Israeli dances with the Merakef Express playing. I have to say that the band did a really good job. These were the true oldies and I knew and danced them all.

On Sunday, traditionally, there is a Scandinavian Dance. This is dominated by members of the New York and Washington Scandi Groups. I can do a basic Hambo, Polka, Schottische, and even the Slangpolska but some



Photos: Fred Slater.

Non-stop Contra all weekend in the main ballroom.

of the dancers do derivatives that I have no clue about. Quite different and enjoyable though. (How is it that Vancouver has a Scandinavian group but Toronto does not?)

By Sunday afternoon many dancers were limping about the venue. I remembered that Ben and Jerry's was good for my feet. All these various styles of dancing happen, but The Flurry has contra roots. There are some dancers who never leave the main ballroom (it holds up to 900) the whole weekend and only do contras. Some people are too frail to dance or are handicapped and they spend the weekend attending musical and cultural events. The variety is amazing.

I finished out the day in the main contra hall. There were many speeches to end the event, then the honour of calling the final contra went to Paul Rosenberg, the Flurry founder. One problem - he couldn't remember the sequence. No problem, someone whispered it in his ear and the event ended uneventfully.

This is a wonderful weekend and I urge everyone to go at least once. Take friends, pace yourself and drink lots of liquids. I leave it to you to figure out how to get a room in the main Hotel (Hilton), part art, part science.



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A Different Perspective

by Michèle Roy

Some 40 years ago I attended an evening folk dance class at the University of Ottawa. Very soon one evening a week became two, then three and I was hooked. International Folk Dancers of Ottawa (IFDO) became my second home. Like many a beginner, I arrived early and stayed to the last dance, watching and learning. I practiced at home, at the bus stop, in elevators. That was not enough - there were trips with friends to workshops, festivals, and camps.

My repertoire grew as did my circle of friends; it was no longer just about the dance. In our 'village' there were circles within the larger circle and we shared so much more.

This could be anybody's story, except for one thing: my dancing came to an abrupt end when, in May 2015, a freak health event put me in hospital for a year and in a wheelchair ever since. It would be a few months before I had the nerve to show up at dancing again but when I did, it felt good to be back. But sitting on the sidelines wasn't enough. I would ask myself, "What am I doing here?" My repertoire had stalled and I couldn't move as I used to.

When a leader or teacher leaves for whatever reason their repertoire goes with them. So it was with the dances I led. Now, with the help of a body double, I am teaching again. There is still a role for me, a contribution to make, a sense of belonging, and participating.

A few years ago, attendance at IFDO was so low it was scary, the future of the club did not look too promising, but lately you can count 35-40 dancers on the floor most evenings. New teachers are stepping in and there are a number of talented young people who have recently joined the group — what a breath of fresh air. They have the love of dance and they will be the new leaders. In this our fiftieth year of international folk

dancing in Ottawa we are still going strong. At a time when a whole generation of dancers is ageing and international folk dancing is not on young people's radar, we keep hopping, skipping, cuckee-ing happily along every Thursday night of the year, coming together in our circles, in our little village.

◀ [See Michèle's video of the Ottawa group dancing.](#)



Michèle Roy.

Photo: Sreymom Yam.



Photo: from a video by Michèle Roy.

Folk Dancing with Children in Mexico: Update

by Patricia Stenton



Photos: from video by Conrad Stenton.

Dancing Canadian Lancers.

Last year, while my husband, Conrad, and I were in Mexico, Elivier, an elementary school teacher whom we had befriended, approached me to ask if I would be able to visit her grade 3 classroom to “do a little something with the children in English.” I gave it some thought, and when we met again, suggested to share the song “If You’re Happy and You Know It, Clap Your Hands” and teach the children the various emotions and matching gestures.

We were in the town square of the small town of La Penita at the time, it was evening, and only a few people were around. I mentioned to Elivier, that I could also teach folk dancing, and she asked right away, “What would that look like?” I replied, “You want me to show you here, right now?” With Conrad and myself there were six of us, so we quickly decided to show her Canadian Lancers, humming the tune as best as possible. What fun!

Before we left Mexico that year, we did have a chance to share the song with Elivier’s grade 3 class, as well as teach Canadian Lancers. Kids and teacher loved it, and we were invited to come into the classroom to teach more often next year.

And that’s just what we did this past February. We got to work with the same teacher and the now grade 4 students for several weeks, at first

once a week, then even twice a week for an hour. Conrad came with me each time, ready to demonstrate new steps with me and to partner a child when needed. Ahead of time, I had chosen possible dances to teach, prepared the music to leave with the teacher as well as useful YouTube links to the dances, plus some examples of simple costuming. As it turned out, the teacher hoped that she would be able to choose two or three of the dances for the children to perform in their spring concert this coming May.

From the variety of dances I introduced to the class, Carnivalito from Bolivia and Canadian Lancers* were soon favourites.

[View video of the children learning Carnivalito.](#)

There were, however, four boys who would not participate. The teacher informed us that “they would not dance.” It bothered me, and I decided not to just give up on them.

After some research I came upon a dance from Jalisco, the neighbouring region to Nayarit on the Mexican Pacific coast where we were working with the children.

So at our next class I announced a surprise. I was going to teach a new dance specifically “to the men in the class.” The four boys, who usually hid at their desks at the back of the classroom, looked up, their facial expressions a mixture of surprise, disbelief – and suspicion. The teacher was surprised as well, but was on board right away to encourage the boys to try. I only explained that the dance was called Los Machetes, (the curved sharp knives used to harvest agave plants and other crops), and without further instruction just put on the music and danced it. Amazingly, the boys, some with sheepish looks, others with big grins, joined in, and soon were right into the clapping movements that mimic dancing with machetes.

By the end of our time with these grade 4s, the boys had learned this dance so well that the teacher decided that they would get to perform it, by themselves, in the May concert.

She even made plans to ask some of the parents to help create wooden machetes to dance with.

[View video of the boys learning Los Machetes.](#)

On our last day, at the end of our class, there was a sudden commotion: twenty-five children ran to their desks to fetch the thank you notes, blooms from the school garden and little heart-shaped sweets, which they had prepared for us. Conrad had greatly assisted me throughout all the sessions. He had also prepared audio files of the music plus some

video clips of the children rehearsing, so that the teacher would be able to continue to practice with her students.

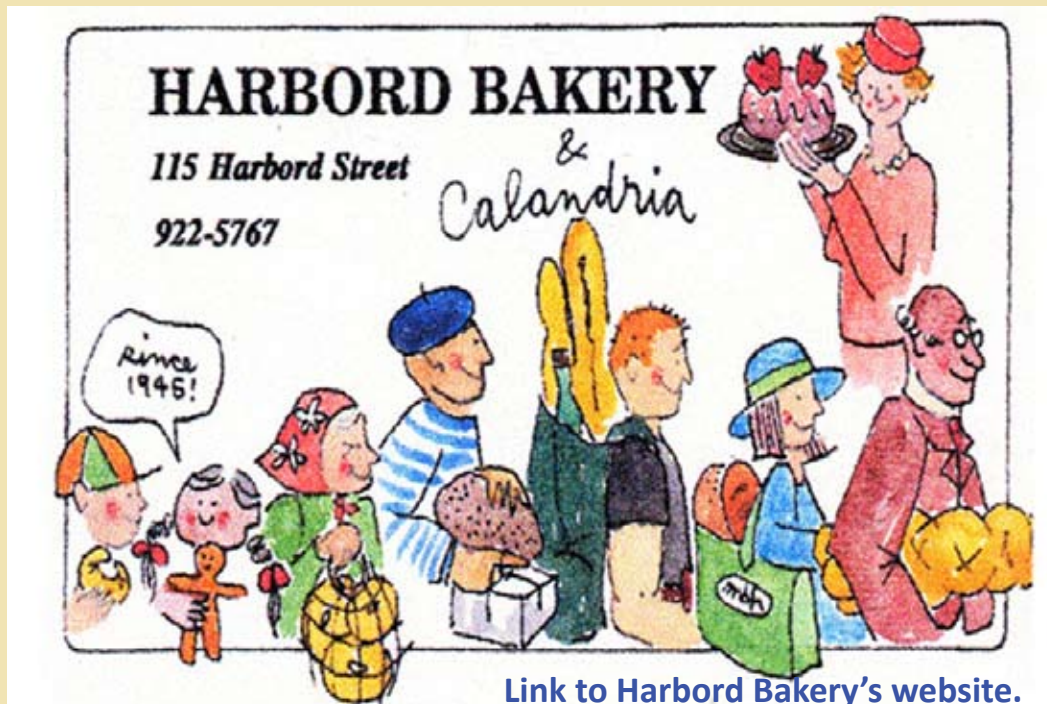
Later that day we met with Elivier and the school principal for supper. They seemed very happy with the Folk Dance Project at their school, and expressed their hope that we would come back next year. Of course we'd love to. And so we are looking forward to dancing with children in Mexico again in 2019. That time it will be the Grade 2s.



Whatsapp Video message from Elivier, saying in Spanish “We danced today”, showing a clip from rehearsing Canadian Lancers, and the children saying, “Hola, Pati”.

[View video of the class rehearsing *Canadian Lancers*, with their greeting to “Pati” at the end.](#)

* In the stomping/clapping part of this dance, the children had a hard time using four steps to trade places. They just found this too slow and would always arrive after two counts instead of four, and then start the next part too soon, no matter how often we revisited that section. I finally decided to meet them where they were, let them use only two counts to trade places, then added a triple clap. So this is now the Mexican version of Canadian Lancer.



The Ontario Folk Dance Association's
AGM and Camp Review
 Sat. June 9, 2018 from 6–10 p.m.



Due to continuing elevator construction at the Ralph Thornton Centre,
 we're relocating to Riki & Stav Adivi's lovely home,
 13620 Weston Road., King City.

For more details about the event, and how to get there, [SEE FLYER](#)

Our world class Annual General ~~Meeting~~ Get Together

- The GTA's favourite folk dances
- Food, Folk, Friends, Fun ... Free!
- Plus, we'll be reviewing dances from Waterloo Camp and for those who missed out on Camp, there will be teaching of some of the simple dances

*Dancing will start at 6 p.m.
 Potluck Supper at 6:30 p.m.*

This evening is **FREE** and open to all. *Non-members are welcome to attend, but cannot vote at the Meeting. **Memberships will be available at the door.***

More photos can be viewed on the website: <http://ofda.ca/wp/photos/>

OFDA Café: Dances from Stockton

by Dorothy Archer

This café was held March 24, 2018 at Kimbourne Park United Church with Marylyn Peringer as emcee. People arrived in good time and after some request dancing, sat down to a potluck supper – a tasty and sumptuous offering as usual. Then it was time for The Best of Stockton Folk Dance Camp 2017 with Karen Bennett. Karen received an OTEA scholarship toward her expenses to attend the Stockton Folk Dance Camp in California in July 2017 and, in return, she agreed to teach some of the dances she learnt.

Karen chose dances that were easy to learn in the hope that they would become part of the repertoire of groups. The first dance was Sardana Curta from Spain which is still danced especially in Catalonia. Hands are joined in W-position with forearms bent forward. This was followed by Gilgodenn, a mixer from Brittany. It took a few tries but the group did master the gavotte step and the intricacy of changing partners. Another mixer was the Tea Pickers' Dance from Taiwan, with the dancers going through the motions of picking tea and lifting baskets. Shavlego from Eastern Georgia was a slow, dignified dance. The final dance taught was Draganinata from Bulgaria. The vocals to this dance are about Draganinata having a singing contest with a nightingale. It is done as a front basket hold or with belts.

Later in the evening when the dancers were given a choice of reviewing one of the dances, The Tea Pickers' Dance was favoured. However, all the dances were enjoyed and possibilities to be included in groups' programs. Thank you, Karen, for giving us something to look forward to.



Karen Bennett.

Photo: Bev Sidney.



Picking Tea in Taiwan.

Photo: Allen Katz.

From the Folk Dance Cookbooks

Pineapple Torte

*Submitted by Laura Eckler
to Ontario Folk Dancer Cookbook vol. I*



Crust:

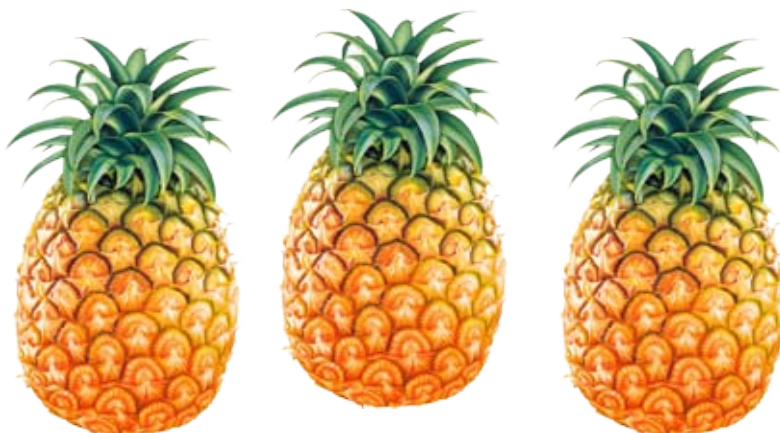
2 ½ cups of chocolate wafer crumbs
1/2 cup of melted butter

Reserve ¼ cup of wafer crumbs. Mix the rest with the melted butter and press into a well-greased 10 inch spring form pan. Bake for 15 minutes at 325 degrees.

Filling:

1/2 cup butter
1 ½ cups of icing sugar
1 large can crushed pineapple
1 cup whipping cream or Dream Whip
2 eggs

Cream butter, blend in icing sugar, add eggs and beat until light. Spread over baked wafer mixture. Drain pineapple thoroughly and fold into cream which has been stiffly whipped. Spread over mixture and top with remaining chocolate wafer crumbs. Chill overnight.





The Grapevine

In March, Rina Singha was inducted into the Encore! Dance Hall of Fame. This event honours and celebrates dynamic lifelong contributions to dance in Canada. The program notes about Rina read “Recognized as one of Canada’s eminent dance artists, she has earned international acclaim and recognition for the elegant beauty and purity of her technique and the skill and wisdom of her interpretive powers.”

Walter Zagorski and Chris Linge Macdonald were members of the cast of *Lear Incorporated*, an original classical musical comedy presented by the North Toronto Players in March. Many folk dancers attended performances and enjoyed this hilarious play.



Rina Singha — dwarfed by podium.

Photo: Roy Joshua.



Photo: Don Bell.

Toronto English Country Dance Assembly (TECDA) held its fourth 12 Dresses Ball at Adivi’s home in King on March 30. Cathy Campbell was the caller and Rick Avery and Jennifer Melvin supplied the music. There was a warm-up session in the afternoon followed by a potluck supper and then the formal Ball.

On Friday, April 27 OFDA and IFDC (Toronto) co-hosted an event to mark International Dance Week. OFDA approaches this designated week as an opportunity to bring attention to our form of recreational dance, with the hope that some who have had no previous exposure to it would be attracted to the activity. This year the event was organized as a workshop format, with a modest \$5 fee. Unfortunately, the goal of showcasing recreational folk dance to the uninitiated was not met as fewer people came out, and no new dancers among them; but on the other hand, those who attended enjoyed a lively and fun evening.



Photo: Bev Sidney.