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# *Folk Dancer Online*

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# Folk Dancer Online

Editor ..... Dorothy Archer  
Production ..... Bev Sidney  
Advertising .... Paula Tsatsanis  
**Dance Calendar**...Terri Taggart

To contact the Editor, or to send calendar items, articles, and other magazine content:  
[folkdanceronline@gmail.com](mailto:folkdanceronline@gmail.com)

Proofreaders  
.....Rachel Gottesman  
.....Adam Kossowski  
.....Shirley Kossowski  
Distribution.....Judy Deri

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



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**Cover Image:** *The Joy of Dancing at Waterloo Camp.* Photo: Allen Katz. See article on p.23.

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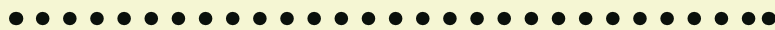
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## *More Farewells*

by Dorothy Archer

This issue carries the unhappy news of another death on the dance floor. Carole Greenberg collapsed very similar to Dale Hyde and could not be revived. Carole was a very friendly person and good fun. She had a serious side too and, as a proofreader for this magazine, she had the knack of picking up errors that others didn't catch. She is missed.

Sadly we report another loss. Gib Whittamore was a true gentleman. Going to his lovely farm house was always a treat and there are many happy memories of parties there.

I trust that you have had a nice summer. Hopefully you got some dancing in but probably it would be in a different venue or under different circumstances and, as the saying goes, a change is as good as a rest. This year, we have several photos of dancing outdoors in Southern Ontario. Not just dancers in a circle but a beautiful sunset, healthy trees, a picturesque pond. It is designed to give you the mood of dancing in these places. I hope it is successful.

If you were at the AGM you might recall I made a plea for articles because the cupboard was almost bare. Well, Riki Adivi answered my plea and has written on a subject which is, no doubt, a foreign experience to most – home-schooled children. It is very interesting and I'm sure you'll enjoy it. Other articles turned out to be longer than I expected and so there is an overflow to next February. Yes, the December issue is full – it will be dedicated to photos from the 50th anniversary party and highlighted by an up-to-date history of OFDA by Stefania Miller.

Nancy Nies has prepared a photo essay about Oktoberfest in California – a little closer than Austria. Maybe that could be your holiday trip next year. Lina Serlin reports on the Waterloo Camp in May, adding a description of her trip there and the restaurants in the area. Useful information for another year.

I was delighted to find the recipe for currant scones in the *Folk Dancer Cookbook*. They were a favourite of mine when my mother made them and now I can make them for myself. And so can you. A tip: put lots of butter on them, no jam.

No doubt I will see many of you at the banquet and dance in October. Will we recognize each other in our best bib and tucker? Regardless, it will be a good party and a night to remember.

# CONDOLENCES

To folk dancers and their families. Donations have been made by OFDA to its Bereavement Fund in memory of Ev and Gib Whittamore. and Carole Greenberg.



*A donation to OFDA has been made in memory of Carole Greenberg by close family friend, Marc Goodman.*

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# *Oktoberfest in Anaheim, California: A Photo Essay*

by Nancy Nies

Agiant beer tent filled with revelers; dirndl dresses and lederhosen; sausage and schnitzel; an oompah band and folk dancers in authentic costume . . . everything you'd expect to see, hear, eat and drink at Oktoberfest time in Munich. There's no need to go to Germany, however, to experience a genuine Oktoberfest. If you're making a fall trip to Southern California, you'll find one there. On 14 October 2018, my husband, Paul, and I joined German Club friends in making the three-hour trip south, via chartered bus, to attend the Oktoberfest staged annually by the Phoenix Club in Anaheim.



## History

The Club's website offers a bit of history. The celebration of Oktoberfest traces its origins to a royal wedding on 12 October 1810, when the citizens of Munich were invited to participate in the festivities. Traditionally, Oktoberfest extends from the third weekend of September to the first Sunday in October.

In 1857, fifty German families founded the town of Anaheim, giving it a hybrid name (*Ana*, from the Santa Ana River, combined with *heim*, the German word for "home.") It was incorporated as the second city in Los Angeles County in 1870. The town became better known in 1955, when Disneyland opened there.

During World War II, Anaheim residents played down their German heritage so as not to be accused of being Nazi sympathizers. In 1960, a small group organized the Phoenix Club (named for the mythical bird that rose from ashes) in order to preserve the German language, culture and heritage. The Phoenix Club held its first Oktoberfest in 1961. Over the ensuing decades, membership grew and the Club flourished.

Now, let's fast-forward 57 years to the Club's 2018 Oktoberfest. (Photos by Nancy Nies, unless otherwise noted.)



**Die Gemütlichen Schuhplattler** – This performing group, based in Anaheim, was established in 1971. Its name refers to the traditional folk dance of Bavaria and Tyrol, and translates loosely to “The Friendly Schuhplattler Dancers.” Their website provides links to videos of them performing many dances of their impressive repertoire.

See <http://www.dgemuetlichen.com/performance/performances/>.

**Der Schuhplattler (shoe-slapper)** – This iconic dance, from southern Germany, Austria, and the German-speaking areas of northern Italy—features stomping and clapping, as well as the slapping of heels, thighs, and the soles of the shoes. Also interspersed throughout the dance are leaps, kicks and other acrobatic feats. Said to imitate the mating behavior of a bird known as the *Spielhahn* (or *Auerhahn*), it can be traced back to the 11th century. Some consider that the modern Schuhplattler was born when King Maximilian of Bavaria, on an Alpine excursion in 1858, saw it performed by villagers and fell in love with it.



**Der Miesbacher Tracht (the Miesbach costume)** – The costumes worn by the Gemütlichen Schuhplattler are those of the town of Miesbach, in the Munich highlands, which was the center of a nineteenth-century movement to preserve traditional clothing. The Miesbach costume has come to represent not only Bavaria, but also Germany. The men’s costume includes embroidered lederhosen with suspenders, shirt, tie, waistcoat, jacket, knee socks, shoes, badge, knife, and black hat with feather decoration. The women wear a dirndl (meaning “girl”) dress with laced bodice and calf-length skirt, a white blouse and apron, white silk stockings and black leather shoes, a simple black hat with feather decoration, and jewellery.



**Der Kleine Schuhplattler** – This little boy wears a miniature version of a Bavarian men’s traditional costume: lederhosen, checked shirt, cuffed knee socks, black leather shoes, and Alpine hat. ►



**Die Löffel (spoons)** – A group of dancers plays wooden spoons in time with the music. In addition to dancing, the Gemütlichen Schuhplattler like to share age-old folk instruments and customs with their audiences. The day we were there, they demonstrated playing the spoons, as well as Goasslschnolzen, or cracking the whip. At other performances, playing the cowbells or zither may be featured. Before the 1830s, Schuhplattler were performed to zither or guitar music; nowadays, they are more often accompanied by the accordion.



**Der Alpenhorn (or alphorn)** – Dating back nearly two thousand years and particularly well-loved in Switzerland, the alphorn was used to calm cows for milking and to settle sheep for the night. Shepherds would play melodies to each other across the valleys. A long, hollow tube carved of spruce wood, it has a range of three octaves and “is capable of displays of spectacular virtuosity,” according to the Schuhplattler’s website. Audience members tried playing it, with mixed results.



**The Chicken Dance** – As you might expect, there were more people on the dance floor for this than at any other time. This fad dance, an inevitable part of festivals and Oktoberfests, is well known throughout the western world. The original song, Der Ententanz (the Duck Dance), was composed in Switzerland in the 1950s and, released by different groups in different countries, has gained in popularity over the decades since then. This photo shows one of the German band members wearing a special hat as he performed the Chicken Dance.



**Kreuz-König (King of Clubs)**—This dance involves a running step, a hop-waltz step, a mazurka step, and an Achtervor step (similar to a grapevine), as well as the sideways swinging of the women. For a video of the Schuhplattler group performing this dance, go to: <https://www.youtube.com/watch?v=Zy1b6Q68qBs>

**Paul’s Prize-Winning Jump** – There were various contests in which audience members were invited to participate, including a men’s Schuhplattler competition. Paul, with his long-ago training in Hungarian lads’ dances, took first place—afterwards, the dancers even invited him to join their group. Amazingly, I managed to photograph him in mid-air during the competition.



**On the Dance Floor** – Between performances of the Gemütlichen Schuhplattler, Paul and I joined others in dancing to the polkas and waltzes played by the Odenwälder Dirndljaeger (the band’s name translates as “The Girl-Hunters from Odenwald”). I had ordered a dirndl from Germany—via Amazon—to wear for the occasion. So, I’m ready for future Oktoberfests. Now, if I can just get Paul into a pair of lederhosen . . .



Photo: Laura Halford.

**Der Holzhacker** – Sometimes early Schuhplattlers imitated the performers’ professions, such as the *Holzhacker* (wood cutter) or the *Mühlradl* (miller). To see the dancers perform the Holzhacker with real axes and a real log, as we did, see: [https://www.youtube.com/watch?feature=player\\_detailpage&v=68cAvs0fXV8](https://www.youtube.com/watch?feature=player_detailpage&v=68cAvs0fXV8)





**Der Schuhplattlertanz (couple dance)** – The Schuhplattler is sometimes performed just by a circle of young men, and sometimes as a partner dance, when it is called a Schuplattlertanz. In the latter, couples first do a Ländler, an Austrian folk dance. Then, they separate into two concentric circles, with the young women twirling gracefully in the outer circle, and the young men showing off their fancy moves in the inner circle. There are over 150 types of Schuhplattlers, and we saw several performed that afternoon.

### **In Conclusion . . .**

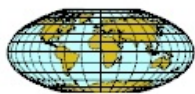
Paul and I had a wonderful time at the Phoenix Club’s 2018 Oktoberfest. We felt as if we were no longer in Southern California, but had been magically transported to Germany. As far as we were concerned, the Schuhplattler—both the dance and the dancers—were the stars of the Oktoberfest.

French traveler and photographer Hugues Krafft wrote an account of his 1886 visit to Bavaria, including this description of the Schuhplattler:

“On Sundays and holidays one sees couples dancing to music on larger town squares everywhere—preferably the Ländler, a leisurely waltz popular among girls and boys. The biggest attraction, however, even for the local farmers, is always the Schuhplattler. It . . . begins with [the] forming of a circle. Then, while the girl is briefly separated from her partner and continues to follow waltz steps, the boy must perform a number of difficult movements to the beat of the music. He turns around on his axis, slaps his thighs and legs, falls to his knees, jumps in the air and throws his hat as he lets out a joyful whoop . . . Those who master the dance are cheered with vigorous applause.”

I can’t think of a better way to close than to leave you with that delightful image.

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# THE PORCUPINE ADVANCE

Vol 4 No. 11

TIMMINS, ONTARIO, WEDNESDAY, FEBRUARY 9th, 1919.

Single Copies 5 Cents

## Introduction to Porcupine Advance stories...

*The Timmins community arose in 1912 during a gold rush that occurred close to Porcupine Lake in northeastern Ontario in the early part of the 20th century. A weekly newspaper called the Porcupine Advance has been digitized and reflects the rich social and cultural activities in the Timmins-Porcupine Camp area from very early on in its history. Helen Winkler, whose family lived nearby in Ansonville/Iroquois Falls, has been surveying the digitized paper and brings to us excerpts of these interesting cultural episodes.*

*To see what else was in the news up north in the early 1900s, including very interesting ads, click on the photos of clippings to view the whole page from the archived paper.*

## *Nautch Dancer Controversy*

by Helen Winkler

Here is another fascinating entry from the paper. They announce that the Nautch dance will be performed by someone named Gilda Gray in a silent film called "The Devil Dancer." They ask is the Nautch dance art or is it a naughty dance? So what is the Nautch dance? According to Wikipedia, it was a dance form that originated in Northern India and was performed by women as entertainment at various social gatherings. In the mid-19th century the dance form fell into disrepute due to western influences and was no longer desired in India. As for Gilda Gray – another interesting tale – she was an orphan from Poland who emigrated to the U.S.A. and was famous for her singing and mastery of the Shimmy among other dances. She also worked for the Polish underground during WWII!

### **SAYS THAT THE NAUTCH IS NOT AT ALL NAUGHTY**

Is the nautch a naughty dance? Or is the naughteh rhythmic movement of the body, artistically done, and therefore classed as an art? The answer, according to those who know simply depends upon the one doing the syncopated dance.

Of course the "Shimmy" by any other names would shake as mean a shoulder. But the nautch as performed by Gilda Gray, who comes to the Goldfields theatre on Friday and Saturday of this week in "The Devil Dancer," is an art and not a wanton wriggle, as some who have not seen it may be inclined to believe.

The naughteh exemplified by Gilda Gray is said to be a natural rhythmic movement of the body in answer to some special musical number; and is, therefore, no more like those vulgar exhibitions current on certain dance floors than is the Castle Waltz like a spiel in an underworld cabaret.

The Devil Dancer was playing in Timmins in 1928. According to the Porcupine Advance, the Nautch as performed by Gilda Gray is art and not a “wanton wriggle.”

[http://images.ourontario.ca/Partners/TIMPL/TimPL003456846pf\\_0015.pdf](http://images.ourontario.ca/Partners/TIMPL/TimPL003456846pf_0015.pdf)



FURTHER LINKS TO EXPLORE:

Examples of the Nautch dance performed in the USA

<https://www.youtube.com/watch?v=T8mVKL4RHxg>

<https://www.youtube.com/watch?v=lnQI4K5UerY>

Gilda Gray Bio:

<https://vaudeville.sites.arizona.edu/node/34>

Synopsis of The Devil Dancer film.

<https://www.filmaffinity.com/en/film649527.html>

### *And more folk dancers with northern connections*

When she did the proofreading for the June issue, the late Carole Greenberg responded to the Porcupine Advance Moccasin Dance article with her own connection to the north, during a time when her parents ran a general store:

“I spent my first four years in Geraldton, north of Superior. Maybe there were moccasin dances there but, unfortunately, my parents aren’t around for me to ask.

My parents went there because my grandfather’s business in Toronto was bankrupt, leaving my father unemployed, and someone he knew suggested that a storeowner was needed in Geraldton. They were there a total of six years from 1936 to 1942 and I was around for four, thus giving away my age:)

I don’t have any real memories of Geraldton except that my mother left me out in my carriage in front of the store and on Fridays, when the First Nation people got their salaries, they put some cash into the carriage, maybe for good luck. In any case mom made sure to put me out front every Friday until I was too big.”

And another memory with connections to the Ontario Folk Dance Association floated to the surface when Mirdza Jaunzemis, after writing her memoir, remembered that the teacher in the one-room school house in Matheson, Ontario was Dorothy Bye, Walter’s mother. He was a baby then.

# *Folk Dancing for Home-Schooled Children*

by Riki Adivi

All Photos: Mascha Perrone.



*Riki demonstrating at the head of the line.*

One of my regular dance students, Mascha Perrone, is a school teacher who teaches specialized subjects to groups of home-schooled children. Last year she told me that she would like to engage

the children in folk dancing and asked me if I would be willing to teach them. She wanted me to teach dances from the countries and cultures that they were learning about in their geography and history classes. I was happy to agree but I was doubtful whether she would be able to convince the parents. I'll admit I was also a little worried. This would not have been my first time teaching children but my first experience wasn't easy because I faced a class that I was unable to control. This new experience proved to be very different.

Mascha convinced two of the families to join the class so we started right along with the school year in September of 2018. Having only two families may sound a little small for a folk dancing group but with Mascha and the mothers joining the classes we were plenty of people. The youngest child was only four years old when we started while the oldest was 13. They were a very happy and well-bonded group with a fantastic attitude. In the first class, I



taught them that the main requirement in all folk dancing is to smile while you dance. At first I had to remind them to smile but later it came naturally to most of them.



*Dancing Saint John River.*

We started our journey with dances from Macedonia, followed by Greece. When we learnt about Canada, I taught Saint John River and its wonderful story. By the end of the year, we'd learnt dances from five different continents and had a lot of fun doing it.

The biggest challenge was teaching in a way that would suit everyone since the age and ability gaps were

wide. The teens learnt new dances very quickly, while all the rest needed more reviews. The truth is, this actually was not that different from my adult classes – people process information very differently from one another. When dances are fast it gets more confusing and people require more practice. We can't use formulas when teaching dance like we would teaching mathematics, so a teacher must constantly assess the knowledge of the class.

The teaching method that I used relied on not spending too much time reviewing steps. Instead, I allowed the group to practice with the music even if not everyone had the steps memorized. When practicing with music, I called the step/movement that was about to come. Then in the following classes, I continued to review the dances until I saw that almost everyone knew the steps.

I included a lot of children's dances from various countries which were fun for everyone. The four-year-old enjoyed following the group and loved some of the partner dances, including Saint John River. Since the teens were the quickest studies, they were also quick to get bored. In order to remedy that, I had to include some more complex dances. I didn't expect everyone to get the complex dances but eventually they all did.

The nice aspect of dancing with children is that they don't mind making mistakes, and they don't try to follow exactly. At first they were happy to just run in the right direction, though after some time I could see





that they were actually doing all the steps correctly. This allowed us to have a lot of joy in our classes.

I'm so happy that I had this "corrective experience" and that I had the opportunity to work with such an amazing group of people.



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# Waterloo Dance Camp, May 2019

by Kalina Serlin

Photo: Allen Katz.



*Harbord Bakery Cake.*

Getting from Toronto to camp took longer than anticipated due to the usual last minute dilly-dallying and leaving the city too late to avoid rush hour traffic. To top it off, camp coincided with the May long weekend and the start of cottage season which only added to traffic congestion. Luckily I had a passenger along for the ride which made the trip much more enjoyable and reduced the stress of dealing with the slow moving traffic. So despite the longer than anticipated drive, the ride turned out to be very pleasant.

My passenger, Anne Dublin, whom I knew from folk dance classes we had both attended the previous year, kept me entertained by sharing her life story, and we discussed books we had read, and compared interests dating back to our

younger days. During our exchange we discovered that aside from folk dancing, we both had an interest in various dance forms, and as teens had dabbled in ballet, modern dance and jazz.

My own interest in dance was sparked by a chance event. A high school classmate invited me to an evening of modern dance presented by her dance school in which she performed a solo piece. I was mesmerized by both her performance and the language of modern dance and was hooked. My classmate went on to become a modern dance teacher and choreographer, first in her native Montreal and later in other parts of the country and abroad.

By the time we arrived at camp it was suppertime, and, stomachs grumbling, we headed out to find a place to eat. I had asked for recommendations at the camp reception desk and was directed to the nearby university plaza. Expecting a typical strip plaza with a few eateries, I hoped to find one that would appeal. Instead we came upon a plaza with dozens of restaurants, a food lover's haven with a vast variety of Middle Eastern, Italian, and Southeast Asian restaurants.

We picked a Chinese restaurant, which specialized in hot pot and noodle soup dishes, and asked a woman waiting in front of the restaurant if she knew the place and could recommend it. She told us that she was Chinese and had come all the way from Guelph for the specialty dishes offered here. That seemed to be good enough reason to venture in. We ordered a bowl of noodle soup each. The large bowl arrived filled with steaming broth and a large tray of small dishes, each with a different

ingredient. These, when added to the broth, made for a very hearty and flavourful meal. We both gave the restaurant high marks.



Photo: Allen Katz.

*Roberto Bagnoli.*

Back on campus, the evening dancing was about to start. We had two teachers lined up for the weekend, Roberto Bagnoli, who came to teach Israeli dancing, and Tara Bolker, who taught English Country dancing and contra. Roberto, a native of Italy, resides in Rome, and taught Italian and other European folk dancing before turning his attention and interest to Israeli dancing, in which he now specializes. Tara lives in Hamilton, as do the two musicians who accompanied her dances, and specializes in English and contra dancing. As expected, the Israeli and the English Country dance styles were vastly different from one another.



Photo: Bev Sidney.

*Tara Bolker.*

The student residences where we stayed were surrounded by an expanse of green space, trees, and water with an overall sense of serene tranquility, broken only by the sound of Canada geese who took up summer residence on campus. Asserting their full territorial rights, they were quite oblivious to our presence and ignored us as long as we didn't cross their path. Partly for convenience and partly to avoid the geese and their droppings, most campers used the glass enclosed walkway which linked the residences with the dining room and the dance space, allowing a full panoramic view of the surrounding campus.

I only saw a few geese at any given time, mostly parading in pairs, sometimes in small groups, and was mystified by the copious amounts of droppings scattered everywhere, both on the grass and on the pedestrian walkways. Dodging the mess was a challenge, and one had to step gingerly, moving from one clear spot to the next, using as much agility as one could muster. An apt warmup for the dance workshops ahead.

We were 54 participants signed up for the weekend, with an additional 16 arriving on Saturday for the day only. There were many familiar faces, some from dance groups in Toronto, others I had met at dance cafes and other folk dance events. Of the 54, the majority were from Toronto and Hamilton, with two campers from B.C. and twelve from across the U.S.A. Mealtimes provided an opportunity to meet, mingle and talk to people from other parts of Canada and the U.S. and gave everyone an opportunity to exchange stories and experiences or reconnect with old acquaintances.

I was curious to find out what style of Israeli dancing would be taught at camp. Having had limited exposure to modern Israeli dance, I nonetheless knew that it had shifted significantly from the traditional form in movement, choreography, and music. The steps were more complex and international in flavour. Dancers still moved in a circle but often without holding hands, gliding and turning in this and that direction, reminiscent of ballroom dancing but without a partner. I was pleasantly surprised when the dances taught by Roberto, though definitely modern, had retained much of the traditional Middle Eastern musical flavour as well as some of the traditional steps and choreography.



Photo: Bev Sidney.

*D.Jay Moons on keyboard and Tara's husband, Ben Bolker.*

The English dances were accompanied by two accomplished musicians, a violinist and a keyboard player, who, when not playing, joined in the dancing. The English dance requires extensive verbal instructions prior to the actual dance and is followed

by calling during the dance. Despite the slow start, once everyone was in position and the music begun, the dancing really took off and was as much fun to watch as to participate. The highlight of English dancing took place Saturday evening with an English ball. A range of gowns and costumes added to the festive mood, as did the live music. The Hamilton group paid a tribute to Dale Hyde through personal stories and anecdotes with contributions from a number of non-Hamiltonians who had known and danced with Dale.



Photo: Bev Sidney.

*Chris and John MacDonald.*

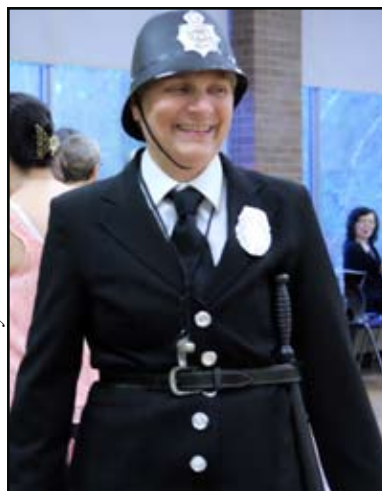


Photo: Bev Sidney.

*Officer Mary Zaleta.*



Photo: Allen Katz.

*Brian Walker.*

At 11 p.m., the dancing stopped for refreshments and a delicious selection of baked goods catered by Harbord Bakery in Toronto and owned by Roz Katz, one of our Toronto folk dancers, and her family. Many participants carried on long after the break while others, like myself, aware of the early morning wakeup call, and lacking the boundless stamina of the die-hard group of dancers, decided to call it a night.



*Carl Toushan, Rina Singha and Fernande Langlais.*

*Photo: Allen Katz.*

Sunday evening culminated with the Israeli dance party and a request to wear something blue. A number of the dances taught over the weekend were replicated in a festive party-like atmosphere, where, hopefully, the wrong turns and missed steps went mostly unnoticed.

During our folk dance weekend, the University hosted another group which stayed on campus and shared the dining room and common areas with us. This was a group of youngsters from Colombia, who came to spend several weeks in camp to learn English, (although theirs

was already quite impressive) and to explore parts of Ontario through organized day trips. Despite the youthful energy, the group was very well-behaved and polite. We got a chance to mingle with them at one of our evening dances to which they were invited. To everyone's delight, they joined us in a few square and circle dances.

We had the pleasure of mingling with a similar group of Colombian pre-teens at last year's camp. The previous group graced us with a demonstration of salsa and other South American dances. Even though this year's group chose not to do that, the enthusiasm they brought to the dance floor was contagious and we continued dancing buoyed by their youth and energy long after they left, some well into the wee hours of the morning.



*Photo: Allen Katz.*

*Allen Katz*

## *OFDA AGM 2019 Snapshot*

Now posted on the OFDA website: [review the Minutes of the AGM](#).

The details below are taken from the 2018-19 Year-End Financial Report, prepared by Treasurer Janis Smith.

<b>ASSETS</b>	2019	2018
Total Assets	<b><u>\$28,305.57</u></b>	<b><u>\$26,989.37</u></b>
Includes.....Current	\$16,689.96	\$15,117.49
Fixed	\$ 1,035.78	\$ 1,381.04
In Trust for OTEA	\$10,579.83	\$10,490.84
<b>REVENUE</b>		
Total Revenue, excluding Events	<b><u>\$6,390.85</u></b>	<b><u>\$6,467.36</u></b>
Includes.....Membership	\$4,010.65	\$3,776.25
Advertising	\$ 696.32	\$ 585.41
Donations	\$ 182.00	\$ 100.00
<b>EXPENSES</b>		
Total Expenses, excluding Events	<b><u>\$4,154.00</u></b>	<b><u>\$4,272.49</u></b>
Includes..... Magazine - Printing	\$ 297.19	\$ 222.86
- Postage	\$ 384.63	\$ 295.27
Liability Insurance	\$ 972.00	\$ 972.00
<b>EVENTS</b>		
<b>Cafés:</b> Macedonian (-\$387.76); Hungarian (-\$542.34); Sharing Café (-\$48.32);		
New Year's Party (-\$45.00); AGM (-\$100.00),		
Dancing in the Park: Toronto (-\$325), Hamilton (-\$213), Richmond Hill (-\$150)		
<b>Excess of Revenue over Expenses after events</b>	\$ 525.43	(-\$ 259.65)
<b>OTEA Scholarship Awarded</b>	\$ --	\$ 500.00

### **Summary from Membership Chair, Mirdza Jaunzemis**

June 2019: Canada – 186    USA – 21    Overseas – 3    Total: 210

June 2018: Canada – 190    USA – 24    Overseas – 3    Total: 217

### **Elected Executive for 2019-20**

President: Ed Thompson

Members-at-Large: Riki Adivi, Devianée Caussy, Judith Cohen, Mirdza Jaunzemis, Roz Katz, Adam Kossowski, Shirley Kossowski, Gary McIntosh, Marylyn Peringer, Bev Sidney, Janis Smith, Mary Triantafillou, Paula Tsatsanis and Helen Winkler

OFDA has a president again after 17 years, during which time a Steering Committee has guided the Association. Ed Thompson has assumed the position for the second time. He was president in 1983/84.

Ed began folk dancing 50 years ago at the YMCA in a class led by Al Gladstone. It was here he brought his partner, the late Helen Barron, whom he had met where he was working. They continued to dance in various groups and, in the 1980s, performed with Folk Fest Dancers, especially at Caravan in the Jerusalem pavilion. Most recently they danced at IFDC. Ed now dances at IFDC, at Prosserman JCC, with Olga and the Don Heights Folk Dancers, and with the “nostalgia” Israeli group.

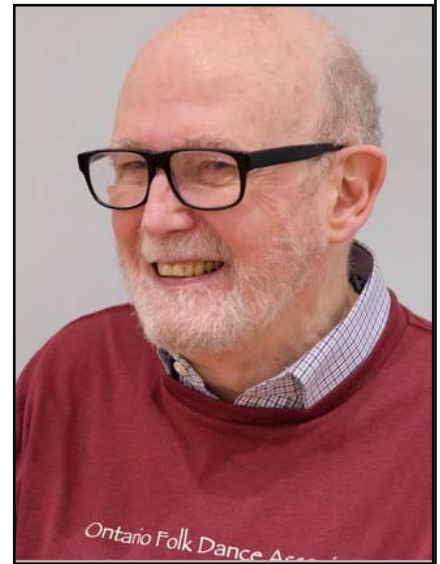


Photo: Allen Katz.

Ed is a retired lecturer and author of sociology. In addition to his past experience as President of OFDA, he holds other executive positions with the University of Toronto Alumni and Sinfonia Toronto.

The members of the outgoing Steering Committee are now Executive Members at Large.

## *Upcoming OFDA Folk Dance Events...*



SATURDAY OCTOBER 19, 6-12 P.M.

### **OFDA'S 50TH ANNIVERSARY CELEBRATION**

#### **Gala Banquet and Dance**

with live music by Tamar Ilana & Ventanas

Latvian Cultural Centre

4 Credit Union Drive, Toronto

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SATURDAY, NOVEMBER 23, 6-10 P.M.

### **DANCE CAFÉ AND POTLUCK SUPPER**

with Guest **Cotee Harper**, presenting

#### **a First Nations Traditional Dance Workshop**

Willowdale Presbyterian Church,

38 Eglerslie Avenue, Willowdale

*see ofda's website for full details on both events*

## OFDA's Camp Review Café

June 15, 2019

by Dorothy Archer

After a few dances, a tasty-as-usual potluck supper, and an annual general meeting, the program began. As has become the custom, this was a review of dances learnt at the Waterloo Camp in May. Sandy Starkman started off with a contra, Jack's Health, which was taught at Camp by Tara Bolker. To review the dance, go to <https://youtu.be/lcUCcAqc-jc> and <https://youtu.be/SaS-ZLsRHUM>. Roberto Bagnoli taught Israeli dances at Camp and the following people reviewed dances taught by him. Adam Kossowski taught At Adama. This can be viewed at <https://youtu.be/x3LXPbattWk> and <https://youtu.be/WIkTlap7S9E>. Judy Silver reviewed Shiru Hashir which can be



viewed at [https://youtu.be/\\_wCx5G-3Oao](https://youtu.be/_wCx5G-3Oao) and <https://youtu.be/yy2K7kr2fW0>. The program was wrapped up by Riki Adivi who taught two dances: Fel Shera that can be viewed at <https://youtu.be/MdgJm3DV9Ak> and Omrim Yeshna Eretz that can be viewed at <https://youtu.be/WIOk9hHfUR4> and <https://youtu.be/TY3Fth2wmsc>.

People's energy was not exhausted, however, and request dancing proceeded until MC, Shirley Kossowski, announced the last dance.





# *Outdoor Dancing in the Summer*

Photo: Judith Bourke.



Photo: Adam Kossowski.

*Dancing came to a halt to admire the beautiful sunset.*  
**Dancing with Adam Kossowski under the Bandshell at Hamilton Waterfront.**

Photos: Stav Adivi.



**Dancing with Riki Adivi at the Mill Pond in Richmond Hill.**

Photos: Dorothy Archer.



**Dancing/chatting with Walter Zagorski and company at Hillcrest Park in Toronto.**

## *From the Folk Dance Cookbooks*

### *Currant Scones*

*Submitted by Christine Chattin*  
to Ontario Folk Dancer Cookbook vol. I



2 cups all purpose flour  
½ cup butter (cold) or margarine  
2 tbsp. sugar  
1 tsp. baking powder  
½ tsp. salt  
1/3 cup currants  
1 egg  
½ cup milk

Combine first 4 ingredients, cut in butter until mixture is the consistency of cornmeal. Stir in currants.

Combine egg and milk and pour over flour mixture. Stir quickly and lightly with a fork to form a soft, moist dough. On a lightly-floured board knead dough gently about 15 times. Shape into a ball and pat to an 8 inch circle about ½ inch thick. Cut into 8 even-shaped wedges. Place on an unfloured baking sheet, arranging so that the dough does not touch. Brush with a lightly beaten egg.

Bake for 10-12 minutes at 450 degrees F. To serve, cut in half and spread with butter.



*Photo: Dorothy Archer.*

*The appetizing results of Dorothy trying out this scone recipe.*



## The Grapevine

Gib Whittamore died May 19 at the age of 97. He and his late wife, Evelyn, danced for many years with Olga and the Don Heights Folk Dancers. They were gracious hosts for many parties and corn roasts where Gib liked to show his guests his roses. Also, they supported the Folk Dancer magazine with their ad for the Whittamore Farm produce which was in every issue of the magazine for many years. Our condolences to Gib's family.



Photo: from the collection of Olga

Gib Whittamore.

Recent travellers were Paula and Peter Tsatsanis who visited family in Greece and Slovenia and then toured Macedonia with Ira Weisburd. Diane Brook Brown was also on this tour. Prior to this, Diane, who now lives in New York City, visited Toronto and renewed contacts by dancing with Sandy's group at the Prosserman Centre and with Olga and the Don Heights Folk Dancers. Roz and Allen Katz cruised the Danube River from Bucharest to Budapest. Mirdza Jaunzemis toured Romania with Cristian and Sonia. and Fred Slater visited England, Italy and the East Coast of the Adriatic.

Folk dancers were invited to the Adivi home July 27th to celebrate Stav's birthday. The evening began with a buffet supper and tables set off by colourful tablecloths. The dancing was lively with two concentric circles needed for the 50 people up on the floor. Stav's cake only had one candle so we are left to guess how old he is but it is probably a good few years before he is drawing a pension.

Sadly, the evening ended with the collapse of Carole Greenberg but we know that Carole, too, would say "Good party".

Carole Greenberg died July 27th while dancing at Stav Adivi's birthday party. Despite quick action by medical conversant folk dancers until the paramedics arrived, she did not regain consciousness. Carole was 81. She began dancing as a teenager and danced with Ivy Krehm at



Photo: Tova Raz.

Happy Birthday, Stav!



Carole Greenberg.

the University Settlement. Most recently, she attended the Wednesday night group at Prosserman Jewish Community Centre and often visited other groups. Following in her mother's footsteps, she danced with the Centre's performance group, Chai. Carole and her husband, Nate, also a folk dancer, were sure to be at a folk dance party. She was a popular member of the community, very friendly and always ready for fun. Our condolences to her family.

Several Canadians attended Balkan Camp at Iroquois Springs in New York In August. Judith Cohen taught Sephardic songs at the Camp and Kevin Budd played the pan flute for a Romanian set with the Albanian band Merrakef Exptress.



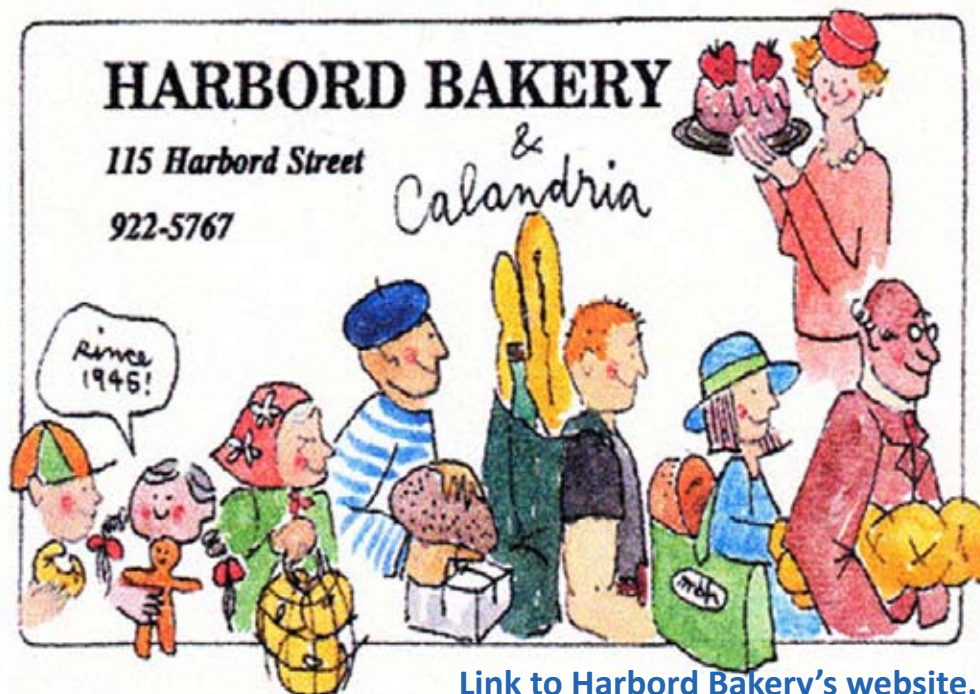
Photo: Peggy Warren.

Terri Taggart, Kevin Budd, Mari Spasevska, Valerie Sylvester, Judith Cohen.

Judith Cohen was in Spain and Portugal, performing, lecturing, and doing research this summer. She also taught a basic Pravo to the dancers from the folk ensemble Rancho Folklórico of Bragança.



Judith Cohen taking time out from her academic activities to lead a Pravo.



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