

## NFO NEWS

THE NATIONAL  
FOLK  
ORGANIZATION  
OF THE  
UNITED STATES  
OF AMERICA

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NATIONAL

# Folk

## ORGANIZATION



January  
2017

## “MEET ME IN ST. LOUIS, LOUIS...”

Bobi Ashley, Redmond, Oregon

“...Meet me at the NFO Conference!” You really don't want to miss this jam-packed event, filled with presentations and activities. NFO Vice President Cricket Raybern and her committee have worked hard to make sure there is something of interest for everyone! Mark your calendars now for **Thursday, April 6, through Sunday morning, April 9, 2017!**

Let's start with the city itself. Located on the banks of the Mississippi River, you will be greeted by the iconic Gateway Arch, symbol of westward expansion. At 630 feet high, it is our nation's tallest man-made monument. Did you know there is a tram that takes people to the top? I took that tram during my last visit to St. Louis, and the view is spectacular! We have a contract signed with the lovely Clayton Plaza Hotel ([www.cpclayton.com](http://www.cpclayton.com)), only a ten-minute drive from our venue. This hotel has an airport shuttle service that operates 7 days a week, and the hotel also provides a full breakfast.



The Board and General Membership meetings and elections will be held Thursday morning and early afternoon. After that will be performances, speakers on various topics, a panel discussion about festivals, a tour of the International Institute, an Awards Ceremony at our banquet, and dancing with live music.

Do you know about the International Institute? I've just learned that it is connected to the U.S. Committee for Refugees and Immigrants (USCRI). This group helps more than a million immigrants each year with things like resettlement, job placement, English classes, citizenship, legal services, small business development, housing, youth and elderly support, and cultural activities. This organization also serves as a valuable resource to national policy makers, local communities, governmental bodies, and human service agencies.

Our Keynote Speaker, Dr. Lynn Maners, wrote *The Bosnians: An Introduction to Their History and Culture*. Dr. Maners' doctoral dissertation at UCLA was about amateur folk dance groups in Bosnia just prior to the war, and he has kept up with some of the refugee groups in our country.

Other presentations will include:

- Cynthia Briggs PhD, Maryville University, St. Louis, will talk about music therapy as it relates to dance.

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## PRESIDENT'S CORNER

Greg Lund, Eaton, Indiana

With all of the animosity surrounding us in the world today – international disputes, wars, elections, politics – I often wonder if we are missing the most obvious solution to the problems that face us: Dance!

In 1983, the folk dance company from Ball State University was participating in a folk dance festival in Sidmouth, England, along with dancers from a dozen other countries. One of the things we did daily was to perform in a parade that traveled through the city and along the boardwalk by the ocean, trying to make sure that the tourists and townspeople knew the festival was going on and to try to get them to come see the show. There was a dance company from the Ukraine.

During a parade early in the week, the Ukrainian group had stopped and was entertaining those gathered around by dancing and performing some typical *prysadkas*. Everyone wanted to be friendly. At Brigham Young University and later at Ball State University, I had done those same tricks many times and I thought, why not? So, in my cowboy boots and western shirt I jumped into the circle and began dancing with Vladimir (I later found out his name).

That began a friendship between our two groups and, over the course of the next few days we spent quite a bit of our free time dancing together and joining them in their dormitory for drinks (they were not permitted to go out at night, other than for performances). Together we came up with the idea of sharing each other's dances. I was invited to learn their Hopak choreography and we taught Vladimir how to clog and the choreography of our clogging finale. The culmination of that relationship became apparent during the last three nights of the festival when Vladimir performed with us, wearing his Ukrainian shirt, and I performed the Hopak with them, wearing Ukrainian bloomers and a cowboy shirt. If dancers from the East and the West can come together in the middle of the Cold War, then there should be no animosity that cannot be resolved, if we just learn to dance together.



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## MAINEWOODS DANCE CAMP

Fryeburg, Maine



Session One, Aug 13-19, 2017

Session Two, Aug 20-26, 2017

[www.mainewoodsdancecamp.org](http://www.mainewoodsdancecamp.org)

## EASTERN ARTS

Katherine St. John, Salt Lake City, Utah

The “Society for Preservation and Propagation of Eastern Arts,” our official title, is a mouthful. In Persian, it is *Anjoman-e Parvaresh va Gostaresh-e Honarha-ye Khavari*, which may be even harder for some to remember. So, we are known as Eastern Arts [www.EasternArtists.com](http://www.EasternArtists.com). Located in Salt Lake City, Utah, for over 35 years, we are a unique arts organization presenting, promoting, and focusing on arts from Persia (Iran), Afghanistan, Caucasus, Central Asia, the Middle and Far East.

Eastern Arts was conceived in Paris in 1960 by ethnic music experts at the *Centre d’etude de musique orientale*. It was influenced by UNESCO and initiated in Utah shortly thereafter by Dr. Lloyd Miller, a student from the Centre. Since its inception, Eastern Arts has been noted for its educational programming under the guidance of Dr. Miller, myself as director, and associates Lisa Hoyt and Justine Sheedy-Kramer.

Eastern Arts programming features the philosophical and spiritual aspects of these traditional arts. With the slogan, “Dedicated to preserving and promoting time-honored traditions,” our programs aim to challenge misunderstandings of Middle Eastern culture. We present educational and uplifting programs of performing, visual, and literary arts. Eastern Arts has presented concerts, lectures and workshops worldwide. Some of our programs include:

- WorldDance is an annual concert in which we collaborate with local performing groups, including Brigham Young University’s International Folk Ensemble, the University of Utah Character Dance Ensemble, Salt Lake City Ballet, Ballet West Academy, Dionysius Greek Dancers, L’esthetique dance studio, and others, and also feature nationally recognized guest artists.
- International Dance Theatre is the performing and educational arm of Eastern Arts, providing dozens of school assemblies, concerts, university classes and outreach annually.
- Sounds of Silk is an exciting and striking exhibit of rare instruments and textiles from cultures along the Ancient Silk Road.

- Golestan Ensemble consists of young artists studying traditional folk music, song and dance from Iran, Afghanistan, the Caucasus, Central Asia, and other related areas.
- Janam is a local ensemble with expertise in Persian, Afghan, Turkish, and Kurdish music.

Eastern Arts has been praised for dedication to preserving and propagating authentic traditional dance and music traditions in the United States and worldwide. The active board of directors and advisors includes more than a dozen scholars and internationally known artists. Program funding is received from city, county, state, federal sources and foundations, and private donors who realize the social benefit of sharing world arts.



### DANCE LIMERICK

My late husband hailed from New Paltz  
Of course the man had his faults  
He drank and he swore  
He gambled, he snored  
But Lord, that man sure could waltz!





## THE FUN IS IN THE BADGES

Erin Byars, Sacramento, California

Editor's Note: I met Erin at Stockton Folk Dance Camp last summer, and we talked a lot about these badges. I asked her to write this article for the News because of its potential for fun in other dance groups.

I'm sure many folks have told you how much fun Modern Western Square Dancing (MWSA) is, and they didn't lie. What they probably didn't tell you was that those Do-Sa-Doing people can get a little crazy sometimes. And they get rewarded for it! Square dancers can earn what are called "Fun Badges." Actually, these days, most fun badges are what are called dangles, or small badges which attach to your name/club badge with small rings. Fun badges can be acquired when you perform a specific task while dancing. It might be something simple, like a **Grasshopper** badge for dancing on the grass, or an **Aqua Duck** badge for dancing in water such as a swimming pool, lake or ocean. Examples of fun badges that are especially fun to earn are:

**Barefoot** - dancing barefoot

**Rover** - traveling 1,000 miles to a dance

**Die Hard** - dancing 5 nights in a row

**Nite Owl** - dancing until 3:00 am

**Venus** - dance a tip\* without using hands

**Glow Worm** - dance a tip\* in the dark with a flashlight

**Knock-Knees** - dance a tip\* with a balloon between your knees; many dancers earned this badge on the night they graduated from their square dance class

**Lobster Squad** - get sunburned while dancing

**Son of Beaches** - dance on a sandy beach wearing appropriate attire

**Purple Heart** - dance in a square with three square dance callers, which is especially fun if the callers really make you work for it by switching partners and genders constantly

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\* A "tip" typically consists of two dances. The first dance part is known as a hash call; the second dance part of a square dance tip is a singing call. Length of a tip is usually 10-20 minutes.

**Crackpot** - dancing in a bathroom, which is much easier in these days of larger "handicapped accessible" restrooms

**Mummy** - wrap the caller completely in toilet tissue while he or she is calling (!)

**Siamese Twins** - dance with your arm around another dancer, with the left-side person being the left hand, and the right-side dancer being the right

This is just a small sample of the badges you can accumulate! Most square dance badge makers have a complete list of possible badges on their websites. Here are a few:

<http://signsbyscott-ca.com/Engraving/SquareDanceBadges.html>

<http://www.paragonengrave.com//dangles/dangles.htm>

<http://sq-dini.com/fun1.htm>

<http://floridasquaredance.com/suzieq/dangles.html>

Sometimes clubs holding workshops or dances will give you an opportunity to earn badges, in which case the sponsor will usually have dangles on hand; other times dancers are randomly inspired to earn one, and you can order your dangles later from a badge maker.

And there are no rules about creating new dangles! Once, while touring the Riverside County Fairgrounds in Indio, we walked into a building which had a boxing ring. We counted - yes, we had eight people, and one was a caller, so we climbed into the ring and danced! One of the dancers contacted a badge company and had custom dangles made for us.

One group that has taken Fun Badges to a whole new level is the International Association of Gay Square Dance Clubs (IAGSDC). At

most of the annual conventions, they will offer a Fun Badge Tour.

Those who wish to participate hop onto a bus, which takes them on a tour of the city, stopping several times to jump off the bus and dance! Each stop is represented by a special fun badge.

So, whether it's one square just feeling silly, or an entire dance floor engaging in hi-jinks, earning fun badges can add a splash of whimsy to any dance!



A sample of some Fun Badges.

Photo by Jerry Park

## NFO DISCOVERY GRANT: Final Report #1

Jessica Jones, Eagle Mountain, Utah

Editor's Note: Jessica and Kathryn were both recipients of NFO Discovery Grants. They attended Stockton Folk Dance Camp in July of 2016.

Stockton Folk Dance Camp is held annually during the last two weeks of July at the University of the Pacific in Stockton, California. The purpose of the camp is to invite students and folk enthusiasts of all ages to learn, enjoy, and preserve various folk dances and music. I was a first-time camper and attended the first week of the camp (July 16-23) with other students from Brigham Young University (BYU). I attended Stockton Camp intending to expand my folk dance repertoire (specifically in Turkish styling), build relationships and network within the folk dance community, improve my teaching style, and, of course, just enjoy dancing! I was not disappointed in any instance, and I am very grateful for the learning that occurred and the experiences that I had.

Stockton Folk Dance Camp gave me the push that I needed to feel confident in moving forward as a world dance instructor. The opportunity to observe and learn the specific dances, styling, technique, and teaching skills from the phenomenal instructors was invaluable. From Jitka Bonušová, I learned how to adapt dances for different ages without destroying the original dance or style. Ahmet and Evren showed me (surprisingly) the value of joking around in class while teaching the dances because it helps the students to stay more engaged, learn better, and love the class. It is better for the instructor to help students enjoy the dance, "feel" the culture, and to be and feel successful than it is for the instructor to push through the class in order to ensure that all of the scheduled dances are taught or to stress some aspect.

It was also wonderful to meet so many nice people and be able to network within the folk dance community. I am looking forward to visiting Penny, Sara, and Karlene in Salt Lake City on one of their

dance evenings and staying in contact with the other folk dancers and musicians that I met. It is nice to have connections for the folk festivals, dances, workshops, and classes that I hope to organize. They have given me a vision for my life and the kind of person that I want to become.

Before going to Stockton, I knew nothing about Norwegian dance, had only a mild exposure to Turkish dance, and thought that Czech dancing was the same as Austrian and German dancing. Now, after Stockton, I understand each culture so much better. More than anything, I was able to see the style of each culture and

how they differ from one another: Norwegian dancing is grounded and rhythmically bouncy; Czech dancing is light and playful, and Turkish dancing is heavy, yet relaxed. It was valuable for me to compare the Czech dancing with the Austrian dancing that I learned last summer because it cleared up some misconceptions that I had about the styling of each culture's dance. (In Austria, I was confused when the dance leader told me not to dance the

polka with a bounce, but realized at Stockton that, while an Austrian polka is smooth, a Czech polka is more bouncy.)

Best of all was sharing what I have learned at Stockton with my home and college communities back in Utah. The week of August 15-18, I had the opportunity to teach Stockton dances to 40 children (ages 5-15) during a free four-day children's folk dance workshop. I enjoyed teaching the Borrowdale exchange, Sevcovsky, the Lambeth Walk, Sukynka, Zimushka, Marsj, and the Belgian Mixer, in addition to other dances. The next weekend, I taught Nemelem and Atma Turkusu with Mary Beth, Carissa, and Clint at the BYU folkdance workshop. I have also enjoyed sharing other dances from Stockton with my three younger brothers (ages 11, 13, and 15) and have given my mom access to the music and dances so that she can continue to teach the dances while I am away at BYU. I will continue sharing and reviewing dances at the community dances held monthly in Eagle Mountain, Utah, and plan on sharing the Norwegian children's Marsj at Pourparler. I also hope to teach some of the Stockton folk dances in an elementary school after I graduate this December.



The author (right) with Jitka Bonušová at Stockton Folk Dance Camp. *Photo by Eliot Khuner*

## VESELO COMMUNITY FOLK DANCERS

Sally Jenkins, Eugene, Oregon

What does it take for a folk dance club to get a fabulous new website? It's easy! All you need is for one of your highly tech-savvy dancers to retire from a career and use all that new free time to make you one! Veselo Community Folk Dancers, in Eugene, Oregon, has such a webmaster in Nora Holmquist, who created this: <https://veselofolkdancers.org>. She updates the website weekly with a list of dances done. It also has a list of dances recently taught, many of them with links to on-line videos. There are links to on-line news lists, upcoming dance events in the area, and invitations to sing. Veselo's entire list of music is also posted (but not the music itself). Spend some happy time browsing our new website – and start badgering your own smart people to retire so you can have one too!

Nora has also moved our communications to MailChimp, giving lessons to those likely to send out messages.

What else does Veselo do? Well, for nearly 40 years we have hosted the annual Veselo Festival, a day-and-a-half workshop in January featuring renowned teachers of Balkan folk dance. In addition to the teaching, highlights of the weekend include a culture corner presented by the teachers, and a party on Saturday night, always with live music, and preceded by a one-hour performance by an array of local talent from different dance genres.\*

And sing! Yes, we sing at Veselo! Our closing dance on Sunday nights is often a *lesno* to which we can sing along, but we have also started singing monthly outside of dance time. In our first year, we discovered that some wanted to master parts singing on songs with harmony, while others wanted to just sing, sing, and sing, one song after another. We are currently trying out two groups, one for each type of interest; anyone can come to either or both, as they are on different evenings. We are fortunate to have several highly-talented musicians willing to share

homes, other generous people to help with pronunciation, and even more generous people to share themselves!

The centerpiece of each weekly dance is a 30-minute teaching session, led by Janet Moelzer, who brings a lifetime of experience to the task. Janet's experience in Eugene and Honolulu, as well as her attendance at large events like the Stockton Folk Dance Camp, Balkanalia!, and Makahiki Hou Camp, not to mention local dance workshops, and folk dance tours to places like Turkey, inform her teaching with a depth and breadth we all appreciate. Janet brings an exceptional level of attention to detail and style to her teaching, and is patient with all levels of dancers. Weekly attendance at Veselo continues to grow, largely because of the steady teaching. Once a dance is taught, programmers make sure to play it for several weeks along with request dances, before letting it become part of the repertoire to be requested.

Next time you are in Eugene, Oregon, on a Sunday night, join us for folk dancing! Details on our fabulous new website, <http://veselofolkdancers.org>.



Happy Veselo dancers! Photo from their website

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\*The 2017 Veselo Festival, with generous support from The Lane Arts Council, will be held January 21-22, featuring Cristian Florescu and Sonia Dion teaching the dances of Romania. their expertise, generous hosts to open their

## A DANCE FOR MARS LONGDEN

Mady Newfield, St. Charles, Illinois

Tom Senior and I would like to share this English dance we wrote to honor Mars Longden in the month after his tragic death two years ago. Mars and Sanna were regulars for many years at Tom's English country dance group in Evanston, which was held just two blocks from their house (and Sanna still attends often). Tom wrote this dance knowing Mars' interest in international folk dancing, so he intentionally made it straightforward and adaptable for that crowd as well. And, of course, it features the "first man" prominently, since he gets his partner to chase him through the set. We felt the dance suited Mars' spirit. After I saw the dance, which Tom had done to the old tune "Queen's Jig," which already has a dance pattern, I wrote the new tune, so this dance could have its own tune, as many English dances do. [Editor's Note: Sheet music is on the next page.]

Outside of our English groups, the dance was presented at the 2014 Pourparler at Folklore Village, shortly after Mars death, then at the 2015 Chicago area English-Scottish New Year's Ball, and musicians Earl Gaddis and Karen Axelrod gave us permission to share the recording we made of their rendition of my tune. We then presented it to the wider international dance world at June Camp 2015, and were happy to have Sanna dance it there!

In honor of Mars Longden, his wonderful spirit and enthusiasm for so many types of dancing, and his great service to the Chicago area dance community, as well as the much wider dance community through his work for the NFO, we'd love to have this dance done more.

## A DANCE FOR MARS

Tom Senior    October 2014

3 couple longwise set

Music: "Mars' Jig" by Mady Newfield (or other 32 bar Jig)

- |    |       |   |
|----|-------|---|
| A1 | 1-4   | First man cast to second place followed by first lady. Second couple move up on bars 3 & 4. |
|    | 5-8   | First and Third couples dance a right-hand star once around.                                |
| A2 | 9-12  | First couple and Second couple above dance a left-hand star once around.                    |
|    | 13-16 | First man cast to third place followed by first lady. Third couple move up on bars 15 & 16. |
| B1 | 17-24 | Circle six to the left and back to the right.   |
| B2 | 25-28 | Lines forward and back.   |
|    | 29-32 | All turn partner with two hands once around (or swing).                                     |

This dance can become "A Dance for Sanna" on the encore if it is danced in this way:

- |    |       |  |
|----|-------|--|
| A1 | 1-4   | First woman cast to 2nd place followed by first man. |
|    | 5- 8  | 1s and 3s dance left hands across 1x                 |
| A2 | 9-12  | 1s and 2s dance right hands across 1x                |
|    | 13-16 | 1st woman cast to 3rd place followed by 1st man      |
| B1 | 17-24 | Circle six to the right and back to the left         |
| B2 | 29-32 | Partners two-hand turn 1x (or swing)                 |