

NFO NEWS

THE NATIONAL
FOLK
ORGANIZATION
OF THE
UNITED STATES
OF AMERICA

15221 N. CR 400E
Eaton, IN 47338

www.nfo-usa.org

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May
2020

NFO CONFERENCE REPORT

Kathy Bruni, Auburn, Washington

The National Folk Organization (NFO) Conference in Laguna Woods, California, was held March 4–6. One thing I love about the NFO conferences is that, while each one is unique, each one is also guaranteed to provide amazing opportunities that you can't get anywhere else. Of course, there are meetings involved, but those are interesting, as well. After the meetings, there are always dance events and dance instruction, lectures by experts in topics related to folk dancing and folk arts, and plenty of chances to socialize with the talented, generous people who are the bedrock of the NFO.

The 2020 conference began with the President's Reception, held this year in conjunction with the regular dance night of the Laguna International Dancers. What fun it was to dance in their beautiful dance hall and meet many of their regular dancers! The NFO contingent was warmly welcomed, and a great night of fellowship and dancing followed.

The business meetings started Thursday morning at 8:30 a.m. in the Ayres Hotel, where most of us were staying. The meetings always include reports from the various officers and committees of the NFO, as well as other business that needs to be handled. A report on Pourparler (a weekend "camp" of sorts, where attendees share dances and teaching strategies with one another) last year was presented, as well as the plans for 2020. We heard from the Grants Committee about the grants that were given out. If you are in need of assistance to attend a folk-related dance camp or event, you can apply for a grant, even if you aren't a member. A larger sum is available to help "qualified folk arts advocates develop projects that fit in with the mission and goals of NFO." More information and applications are available on the NFO website: nfo-usa.org. New board members were elected. The full board consists of: President, Jeanette Geslison; Vice President, Cricket Raybern; Treasurer, Taunya Lund; Secretary, Tamara Chamberlain; Immediate Past President, Greg Lund; Board of Trustees: Dale Adamson, Sarah Christenson, Jo Crawford, Julie East, Jessica Jones, Jacob Madsen, Sally Martin, Diane Vadnais, and Denise Weiss. It should be noted that three of the board members are from the Northwest (Cricket, Dale, and Diane). Five are from Utah (Jeanette, Tamara, Sara, Jessica, and Jacob). Two are from the East Coast (Jo and Sally). Two are from the Midwest (Taunya and Greg). Two are from California (Julie and Denise). It's great to have input from representatives from around the country (and Canada, thanks to Dale!). The next

conference was discussed, and is tentatively planned for April 2021 in Massachusetts.

After the meetings, Thursday's agenda included the keynote address by Janet Reineck, titled "From Dance Ethnology to Humanitarian Aid: A Journey of Passion, Purpose, and Partnership." Janet extended her work from ethnic dance and connecting dance communities to funding grass-roots efforts to improve the lives of people living in poverty in other countries (since 2013, in Rwanda). Read all about it on her website, worlddanceforhumanity.org.



Janet Reineck

(Continued on page 8)

PRESIDENT'S CORNER

NFO President Jeanette Geslison, Provo, Utah

This issue of the *NFO News* is surely arriving at an unprecedented time in the world during this unfortunate COVID-19 pandemic. We are all trying to navigate our current quarantine lifestyles while finding new ways to connect with one another. The 2020 NFO Conference in Laguna Woods, California, was very timely as we managed to squeeze it in just before the mandates to stop social gatherings. It was wonderful to gather with so many of you to renew friendships and to meet new friends at the Laguna Folk Festival. The festive live music, fantastic master teachers, inspiring speakers and presenters, combined with a great group of participants made it a very memorable conference. I want to thank Cricket Raybern and her conference committee for the excellent work in preparing for a successful experience. It takes many capable hands and minds to carry out an event of this magnitude.



It is very interesting to find ourselves in this changed lifestyle of social distancing, online learning, and a slower pace. As a dance educator at Brigham Young University, I am teaching my classes via videos and Zoom conferencing, and our campus is mostly empty, with buildings locked down. I miss the hustle and bustle of the students in the halls and the classrooms. I am especially sad to see all of the live performing arts come to a halt. I was with the BYU International Folk Dance Ensemble on a tour through Oregon when we had to turn around halfway through and come back home. It was disappointing for all of us, especially the students, the presenters, and the ticket holder patrons whom we did not get to meet.

Collectively, we miss seeing our friends face-to-face. And, though we also miss participating in our usual activities, it is also interesting to realize that life goes on. The change of pace is, in some ways, welcome as we try to find a new normal. I have been impressed with all of the initiatives by so many of you who hold recreational Zoom dance events and virtual gatherings, and by those who share dance videos online. This great effort to stay connected is heartwarming to me. Though we don't know how long this new way of life will persist, we do know that it is temporary. We must have hope in knowing that life is still good and worth dancing for. My heart goes out to those of you who have been directly affected by the pandemic in one way or another. Let's remember that we will get through this and that there is a new day tomorrow. In the meantime, stay home, stay well, and stay safe!

FROM THE EDITOR

Kathy Bruni, Auburn, Washington



The *NFO News* is member-generated, so please send me your articles and events! I very much appreciate the contributors to this issue.

If it happens that I have more articles than space in a particular issue, articles that are not time-sensitive may not be published until the following issue. All submissions may be

edited for clarity and to fit available space.

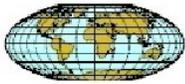
As of the 2019 conference, the *NFO News* is published four times per year, in February, May, September, and December, with due dates the 10th of the prior month. I am happy to receive articles, ads, and events that are submitted early. Photos are a great addition to any article.

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Jim Gold International Folk Tours: 2020-22



Travel broadens one!

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

www.jimgold.com



BULGARIA: August 3-16, 2020 Koprivshitsa Folk Festival Tour!

Led by Jim Gold, Lee Otterholt, Lee Friedman

Sofia, Plovdiv, Bansko, Veliko Turnovo, **Koprivshitsa Folk Festival!**

GREECE and the GREEK ISLANDS: October 10-23, 2020

Led by Jim Gold and Lee Otterholt.: Athens, Nauplia, Sparta, Olympia, Delphi, Meteora, Mycenae, and Epidaurus **Greek Island Cruise** to Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey)

ALBANIA and KOSOVO: May 4-16, ext. 16-18, 2021

Led by Lee Otterholt. Tirana, Durres, Vlora Folk Dance Festival! Kruja, Saranda, Berat, Shkodra, Gjirokastra

PERU, BOLIVIA, CHILE: May 22-June 3, 2021

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

NORWAY, DENMARK, SWEDEN: June 8-21, 2021

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

SPAIN: September 16-29, 2021: Led by Lee Otterholt

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND

June 16-29, 2021. **Folk Dance and Yodeling Tour**

Led by Jim Gold, Lee Otterholt, and Lee Friedman
Munich, Salzburg, Innsbruck, Swiss Alps, Lucerne, Zurich

IRELAND: August 7-19, 2021

Led by Jim Gold and Lee Friedman

Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Cork, Blarney, Dublin

ROMANIA: October 4-17, 2021 **Klezmer and Folk Dance Tour**

Led by Jim Gold with Nancy Hoffman and Lee Friedman
Bucharest, Brasov. Sibiu

ISRAEL: March 13-24, 2022

Led by Jim Gold, Joe Freedman, and Lee Friedman

Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed, and Golan Heights

TOUR REGISTRATION: Can't wait to go! Reserve my place! Chose your tour. \$200 per person deposit. Or register and send deposits on line at: www.jimgold.com/folk-tours

Tour(s) desired _____

Name _____ Address _____

Phone(_____) _____ Email _____

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FOLK DANCE: AN ENHANCEMENT FOR LIFE

Howard Young, Saratoga, California

My sister, who has been living in Germany for the last fifteen years, had been pleading with me to come and visit. Her birthday is in September, so in 2018 I sent her an email stating, "Your birthday present this year is me!"

When planning this trip, I explored other things I might do while in Europe. I contacted Iliana Bozhanova, who encouraged me to join her and Todor Yankov in Bulgaria on a tour they had arranged for a group from Switzerland. The timing was perfect, so I joined them prior to going to Germany. I hadn't been to Bulgaria since 1971, so I was excited to revisit.

After a week in Bulgaria, I headed to Frankfurt. Once there, I took a two-hour train ride to the small village where my sister and her partner lived. As I disembarked, the only person on the platform was my sister. After our embrace, the very first words out of her mouth were, "How's your Polish dancing?"

My startled response was, "A bit rusty, but why do you ask?" She said that one of our dinner guests that night was a good friend named Helena, who was a former member of the Polish National Folk Ensemble. Then she said, "And you two are going to give us a performance tonight!"

As I began to ponder this, I thought, "Wow! My dance partner is a professional from the national dance company; what dances could we do?"

I began to recall the obereks, kujawiaks, and mazurkas that I had learned from Ada Dziewanowska at Stockton Folk Dance Camp in the 1970s.

That evening, upon meeting Helena, we brainstormed, found some music on her iPhone, came up with an impromptu choreography, and did a speedy rehearsal.

Needless to say, our performance was a resounding success. The crowd (all eight members) went wild. As they clamored for an encore, Helena turned to me and said, "You just come here from Bulgaria, right? A few years ago, our dance company went on an international tour, and one of the stops was Bulgaria."

Then she said, "The encore we did there was a rachenitsa, and I have the video of that performance on my iPhone. Let me show it to you."

Call it serendipity, karma, good luck, or whatever, their encore happened to be Kustendilska Račenica!

Reflecting upon that trip, especially the irony of being in Germany and performing impromptu Polish and Bulgarian dances, brought a heightened appreciation for the influence on and contributions to my life from folk dancing. You never know when or where folk dance will come in handy!

About the Author:

Howard Young taught folk and ballroom dance professionally in California throughout the 1970s. During that time, he attended various folk dance camps, including Stockton FDC. At Stockton, in addition to being on the work crew staff with Jeff O'Conner and Gordon Deeg, he was also the teaching assistant to Bora Gajicki in 1975.

JUNE CAMP 2020 CANCELLED

Mady Newfield, St. Charles, Illinois

In these challenging times for social dancing due to the coronavirus, June Camp 2020 is cancelled. We held out hope as long as we could, but it's clear now that it won't be wise or safe to hold a gathering that soon. Our new location, Trinity International University, also just confirmed to us today that they have cancelled all on-campus activities through May.

Given complexities of schedules, our committee has decided not to try to reschedule for later this year, but to reschedule June Camp 2020 with the same artists in 2021 on the weekend after Memorial Day, June 3–6, 2021. We hope to see you then!

Anyone who wants to get on the June Camp mailing list should contact us at junecampifd@gmail.com.

ADVERTISING RATES

Full page 7.5" wide x 10"	\$150
1/2 page 7.5" wide x 5"	\$100 (1 time) \$90 each (2+ issues)
1/4 page 3.5" wide x 5"	\$75 (1 time) \$65 each (2+ issues)
Business card 3.5" wide x 2"	\$40 (1 time) \$35 each (2+ issues)

Payment is due when the ad is placed; payment must be included with each ad.

Make checks payable to the NFO and send to:

Taunya Lund, NFO Treasurer
15221 N. CR 400 E.,
Eaton, IN 47338

Stockton Folk Dance Camp 2020

FIRST WEEK: JULY 19-25

SECOND WEEK: JULY 26-AUGUST 1



**Cristian Florescu
& Sonia Dion**
Romanian



Richard Powers
Waltz



Tineke Van Geel
International
non-partner/partner



Maurits Van Geel
International
Balkan/Roma

**UNIVERSITY OF THE PACIFIC
STOCKTON, CA**



Vlasto Petkovski
Macedonian



Aaron Alpert
Israeli Partner



Tony Parkes
Squares & Contras



Melanie & Marcella Lawson
Ukulele



The Band
Miamon Miller & Free Range Organic



Michele Simon
Singing

TWO DIFFERENT PARTIES WITH MAYBE SOMETHING IN COMMON

Nancy Milligan, Pasadena, California
(the girl in the swirly skirt)

Like many folk dancers, I enjoy several kinds of dancing. Some dance groups, like Cal Tech Folk Dancers, where I am on Tuesday nights, are international. Some are specific. I went to December holiday parties with Skandia (Scandinavian dances) and Kypséli (Greek dances—the name in Greek means “beehive”) here in Southern California. Many folk dance events have to use recorded music. Both of these parties had live bands.

Kypséli wanted its holiday party to give the feeling of a Greek night club. Skandia’s felt like a friends-and-family get-together. Of course, those aren’t mutually exclusive.

Most Greek dancing I’ve seen is without partners, usually people holding hands in curved lines. Most Scandinavian dancing I’ve seen is by couples, often in a circle with each couple rotating individually while the whole circle also rotates. That’s what I found at these two parties.

Despite the differences, it occurred to me that Greece and Scandinavia could each be considered to have a door-opening dance—if you know or learn it, you can do the rest.

To me it seems the dance opening the Greek door is syrτος (“dragging”—but don’t drag your feet, pick them up), the four-measure dance in a curved line without partners, two measures traveling to the right and two more or less in place, three steps to each measure, the first step in each measure on a longer beat, the other two on shorter beats. By “more or less in place” I mean the pattern of step in place, step forward facing in the line of direction, step in place, step backward facing line of direction, step in place, travel forward facing line of direction, not exactly in place, but hardly going anywhere.

The syrτος of the islands is the first two of those measures. So is the sta dio (“in two,” i.e., the two measures) of Epirus. So is the Pontian omal kerasoundeikon (“smooth dance from Kerasous,” a town now part of Turkey). I’ll let you look at others for yourself.

In Southern California, syrτος seems to be the Greek dance that gets everyone onto the floor. At Greek festivals, it’s what I see most.

I think the dance opening the Scandinavian door is the vals (waltz), a dance for couples in a circle, two measures in triple time where all the beats are of the same length, each

partner taking one step on each beat so that the couple rotates halfway around clockwise with each measure (or experts can rotate anticlockwise), the whole circle rotating anticlockwise.

The Swedish snoa (“rotating”) is in two-beat time with one step for each measure (sometimes called a pivot step), the couples rotating about the floor in a circle. The Norwegian rull (“rolling”) is similar. This is simpler than the waltz—you take fewer steps—but for many people it’s harder. The partners each have to keep their weight balanced against the other’s with fewer movements to make it happen.

The schottis (which I believe means “Scottish”—in Norway, reinlander, “from the Rhineland”; it may have originated in Bohemia) has a step-hop on each of two measures, or three steps and a hop, with similar rotation.

All of these have variations in which the partners dance side by side awhile, then rotate awhile.

I’ll let you look at other Scandinavian dances for yourself.

This idea of one door-opening, or maybe key, dance came to me when a friend who had done a lot of ballroom dancing said Scandinavian dances were all waltzes. First I thought that was wrong, then I thought it might in a way be right.

Another friend told me that “essay” comes from a French word meaning “try it out.” So I guess this is an essay. Maybe it will open a door for you, or help you open a door for others.

The Skandia party was announced as potluck. Lots of people brought things. Even my cheese-loving friends who didn’t go were happy to hear there was gjetost (Norwegian, “goat cheese,” a brown fudgy substance made from caramelized whey). People were invited to come in Scandinavian folk costume, and many did. People brought food to the Kypséli party, too. At both places I found some old friends and made some new ones. That’s folk dancing for you.

Kypséli meets on Friday nights at the Tango Room, 4346 Woodman Ave., Sherman Oaks, CA 91423; there’s a website (www.kypseli.org). Skandia meets on Monday evenings at the Anaheim Downtown Community Center, 250 E. Center St., Anaheim, CA 92805, and most first Saturday afternoons at Lindberg Park hall, 5401 Rhoda Way, Culver City, CA 90230.

Cal Tech folk dancing meets at Dabney Lounge on the Cal Tech campus (Bldg. 40 across from Fairchild Library, near California Bl. & Arden Rd., Pasadena) when we can; otherwise, usually at Throop Unitarian-Universalist Church, 300 S. Los Robles Ave., Pasadena, CA 91101. My home phone number is (626) 797-5157.

POSTING TO THE NFO GOOGLE GROUP

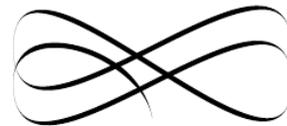
Loui Tucker, San Jose, California

As a member of the NFO, you automatically became a member of the NFO's Google group. This is an email group that operates much like the old Yahoo group, in which any member can post an email that will be read by all other members of the group. This is an ideal avenue for

- Advertising an upcoming event
- Finding a roommate for workshop/camp/conference
- Asking for help/advice on a dance-related subject ("Does anyone know any dances appropriate for Halloween?" or "Help, I need dances for seniors with limited mobility!")
- Sharing a website (e.g., <https://dunav.org.il>)
- Finding a dance teacher ("Does anyone know how to reach Maurice Perez?" or "I'm looking for a Latvian dance teacher—anyone know one?")

- Seeking a resource (a second-hand gadulka, sheet music for Myatalo Lenche, someone to translate a song in Lithuanian, etc.)
- Finding a performing group (musicians or dancers) for a festival or finding a festival for your performing group

So, how do you post to this group? The email address is nfousa@googlegroups.com. Just send an email to that address and, assuming you are a member of the NFO *and* the email you send from is the same as the one you used when you became a member of the NFO, that's it! Be aware that if you have more than one email and you happened to provide one when you became a member (Yourname@comcast.net) and typically use another one (yourname@gmail.com), you will NOT be able to post to the NFO Google group. If you get an "access denied" message, contact Loui Tucker (Loui@LouiTucker.com) and she will resolve the discrepancy.



MAINEWOODS DANCE CAMP 2020

Fryeburg, Maine



www.mainewoodsdancecamp.org

Session One, Aug 16-22

Penny Brichta - Israeli
Ercüment Kılıç - Turkish,
 Azerbaijani & Circassian
Vlasto Petkovski - Macedonian
 Musicians: **Barbara Pixton,**
Tom Pixton & Julia Poirier
 Plus Scottish Country Dance
 with **Patricia Williams**

Session Two, Aug 23-29

Roberto Bagnoli, International
Paty Rios, Mexican
Nikolay Tsvetkov, Bulgarian
 Musicians: **MerakKef Express**

NFO Conference Report (Continued from page 1)



Al and Sharon Durtka

Next, Al and Sharon Durtka presented information about CIOFF (the International Council of Organizations of Folklore Festivals and Folk Arts, a partner of UNESCO in preserving

cultural heritage around the world) and spoke about their long involvement with the Folk Fair in Wisconsin.

Following their presentation, Martin Koenig discussed his work with the dance community in the Balkans and showed amazing video of dancing in the villages in the 1960s and '70s.

Thursday evening was capped by the tasty banquet and the awards ceremony, with folk dancing following. Marty Koenig, Bob Liebman, and Dr. Anthony Shay were recognized for their enormous contributions to world dance through their research, teaching, and understanding of dances and cultures from the Balkans to Asia, Africa, and the Middle East.



Above: Martin Koenig and Dr. Anthony Shay.

Below: Thursday night dancing



And that wrapped up the first day of the conference!



Yves Moreau

The second day, held in the Laguna Country United Methodist Church, started with the ever-popular Yves Moreau speaking about folk dancing in Bulgaria and showing rare footage of village dances.



Next, something completely different: Sally Jenkins, an NFO grant recipient last year, talked briefly about her passion for making bobbin lace, and then, using rope as the thread and people to do the weaving—with Sally's expert guidance as the bobbin—demonstrated how it was done. It was an effective and interactive way to illustrate the process of making bobbin lace. Kudos to Sally for a creative and fabulous presentation!



Making bobbin lace on a grand scale!



Elsie Dunin stepped up next. She spoke about the Erdelezi spring festival celebrated by the Romani (also known as gypsies) in Skopje. She also showed video of the festival being celebrated over the last fifty years, and the changes that she documented as she returned to film the festival at ten-year intervals during those fifty years. Again, unforgettable and rare footage of a cultural tradition that most of us have never heard of.



Elsie Dunin

After Elsie, France Bourque-Moreau got us all up and learning about the way she teaches dancing to children, starting with a simplified form of dance and adding to it as the children get older, until they are doing the authentic dance. She made it seem natural and easy to progress from one stage to the next. No wonder she is such a successful and well-loved teacher!



France Bourque-Moreau (center, in black) teaching

Dick Oakes next discussed dance resources on the Internet, including the several extensive websites he has built. The folk dance-related archives from his well-known phantomranch.net website have been moved to www.socalfolkdance.org, so head there if you are looking for dance descriptions or dance teacher bios.

The NFO workshops concluded with a dance workshop by Marty Koenig—starting with fun dances that were quick to



Marty Koenig teaching

learn and followed by more complicated and high-energy dances. What a great way to end the conference!

As with many of our conferences, though, this one didn't really end there, because we dovetailed the conference with the 50th Laguna Folk Dance Festival, so most of us spent Friday night, Saturday, and Sunday learning great dances from Yves Moreau and Aaron Alpert, with cameo dances taught by Lee Otterholt and Tom Bozigian. Saturday night gave us the chance to dance to live music by two bands. The Sunday events ended with a folk dance concert featuring three performance troupes: DEBA (Bulgarian dances), Krakusy (Polish dances), and the Scandia Dancers of Southern California. A fabulous ending to a fabulous festival!



50th Laguna Folk Dance Festival

Every NFO conference I have been to (twelve of them, I believe) has been unique, but all have been interesting and well worth my while. In addition to enjoying fabulous presentations by experts in the world of folk dance, music, and scholarship, I have built enduring friendships from across the country and have been encouraged by the vigor of dance programs in other areas. Please plan to join us at the 2021 NFO conference; you won't regret it!

A CORONAVIRUS LIMERICK

Adrienne Pfarr, Kenosha, Wisconsin

Because of this germ called Corona
 My dancing with you is postpone-a.
 Though I'm stuck in my town,
 It won't get me down.
 I dance with computer and phone-a.
 Take care and stay safe.

THE VALUE OF POURPARLER

Karlene Kjerstin, Layton, Utah

As someone who was carrying on a solo career teaching communal dance in schools, educational conferences, and community events, I felt the need for a get-together with colleagues. So in the fall of 1997, Mars and I invited to Evanston all the people we knew who were doing similar work. We figured if 10 people came, it would be a fun and useful weekend; however, 25 people accepted our invitation from all over North America, and it was great in every way we had hoped. I particularly remember when Laraine Miner walked into our living room and saw Charles West sitting there. “Chuckles!” she cried in astonishment—they had not seen each other since dancing together at BYU 25 years earlier. And it was the four visiting BYU people who really created the continuing Pourparler (its French nickname meaning “to talk, to parley”) when they said, at the end of that first weekend, “We’ll do it next year.” So PP#2 was in Park City, Utah, which started us on the road all over the U.S., thanks to a local group in each town.

Thanks to you all!

Sanna Longden
Evanston, IL

I went to my first Pourparler somewhere around 2007 (not good with remembering years), and I remember walking outside the last day, and saying “I will be there next year! Not sure how, but determined.” And I have made it happen most years since then, except when family issues interfered.

There is something “more” that happens at the Pourparler conferences and that makes Pourparler the special gathering it is—it’s “more” than a gathering of colleagues; it’s “more” than learning some new dances for one’s repertoire; it’s “more” than discussing issues that affect us as dance leaders; it’s “more” than feeling the support of a group of people with shared values; it’s “more” than the immediate responsiveness of people in the group to reach out either with help for a question or with caring support for a difficulty; it’s “more” than everyone being treated and respected as equals in what they have to offer, regardless of years of experience or levels of expertise... It’s all that and much more. It’s become one of my treasured “communities.”

It’s definitely “more” than the sum of its parts, and tremendous thanks to Sanna for bringing it into life!

Patricia Campbell
Newtown, CT

As usual, Patricia Campbell wrote what I would have written. We are “solemates.” How do you like that, it just popped into my head!

I will add some duplicate ideas in my own words.

I am like a young child discovering a new plaything every time I learn a new dance or a new way to teach a new dance. Every time I have attended Pourparler, I have learned so much to improve my job performance, but just as important, I love learning the new material and love bringing it to my next gig! It inspires the fantasy world inside my brain.

It has been wonderful meeting so many people from all over North America who share my passion for my occupation.

I tell everyone I know how much their profession can be enhanced by coming to Pourparler by gaining repertoire and new teaching methods.

Finally, I get a shot of inspiration every time I attend Pourparler. When I leave Pourparler I come back into the world elevated to a new level of passion and awareness.

Paul Rosenberg
Albany, NY

The first time I attended Pourparler, I didn’t know anyone else who shared my passion for leading dancing in schools and community groups. I thought I had died and gone to heaven! It was a turning point in my life to be surrounded by people with vast experience in different kinds of dance, and who cared so much about using it to create community.

Marian Rose
Chicoutimi, B.C., Canada

Twenty years ago Brad Foster, the Executive Director of the Country Dance & Song Society, sent me a Pourparler flier and said he was going to attend. I went out of curiosity. Thursday night Sanna and I had drinks at dinner and fell in love. I was struck by the fact that, although we teach different dances from different cultures (Sanna teaches dances from a range of world cultures, I stick to Anglo/American) we talked the same language, and had very similar experiences in our dance teaching with children.

At that and subsequent Pourparlers, I have met, and continue to meet, wonderful dance educators who have

become lifelong friends; important friends. These friendships, though anchored in dance education, transcend dance education.

I have noticed that, after a Pourparler session, my dance calling improves. Certainly some of this is from the wealth of dance-teaching tips I've learned from the session, but I am sure that the larger part of my improvement is from, after spending three days with a group with a shared love of teaching dance to children and communities, a deeper understanding of why we teach dance.

Peter Amidon
Brattleboro, VT

Pourparler gives me an ongoing confirmation that what we all offer as a community dance callers truly matters. Leading community dance is a skill to be developed, a resource to be shared and a way of life to be celebrated!

Andy Davis
Brattleboro, VT

BALTIC FOLK DANCE 102

Jeff Zelek, Pillerkaar Estonian Folk Dancers
Photos by Peteris Alunans

On Saturday, February 22, the National Capitol area Baltic folk dance groups—Pillerkaar (Estonia), Namejs (Latvia) and Malūnas (Lithuania)—gathered in Rockville, Maryland to host Baltic Folk Dance 102.

The event is both an opportunity to share the folk dance traditions that all three nations hold dear with the Washington community and a celebration of the 102nd anniversary of independence. But mostly, it is an introductory dance-along, and although each group performed one or two dances, the primary focus is to get the attendees out of their seats and onto the dance floor—which they absolutely did! The afternoon featured some basic steps, some simple polkas and waltzes, and then some choreographed dances that everyone could learn together. In all, it was a very fun event and a wonderful celebration of our little corner of the world!



Group Leaders (L-R): Kaytlin Lapsa (Namejs), Rytis Grybauskas (Malūnas), Alberts Ozols (Namejs), Jeff Zelek (Pillerkaar)



Jeff Zelek leading Estonian folk dance workshop



Dance Groups: Pillerkaar, Namejs, Malūnas (under appropriate flags)



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The NFO-News is available in PDF. If you prefer to receive your copy as an attachment to an email, please contact NFO News Editor Kathy Bruni at kdbruni@gmail.com and you will receive the NEXT issue as a PDF file instead of hard copy. The photos that appear in black-and-white in the hard copy will appear in color in the PDF, and the hyperlinks will work!

DANCE CONCERT PORTRAYS PERSIAN CULTURE AT TIME OF TENSION

Kevin Greek and Farima Berenji, San Jose, CA
Photography by Clem Dickey

On Saturday, January 11, NFO member company the Simorgh Dance Collective presented *The Journey of the Simorgh*, a dance concert featuring traditional dances by the Simorgh Dance Collective, live music, and expert narration by award winning Iranian actor and director Sadegh Hatefi. Live music was performed on traditional Persian instruments daf, setar, and tombak among a nine-member ensemble, with vocals by Homeyra Banejad.

Held at the Menlo-Atherton Performing Arts Center in Menlo Park, California, the dance concert showcased the traditional folkloric, classical, and sacred dances of the Silk Road to a story line based on the 12th century epic poem "The Conference of the Birds," by Persian mystical poet Attar of Nishapur. In Attar's magnificent allegorical tale, the birds of the world gather to decide who is to be their king. The Hoopoe, the wisest of them all, suggests that they should search for the legendary Simorgh, a mysterious mythical Persian bird. The Hoopoe leads the birds, each of whom represents a human fault. Of the many birds that begin the perilous journey, only thirty birds survive to reach the dwelling of the Simorgh. There they discover in their reflection that they and the Simorgh are one.

Our *Journey of the Simorgh* is a retelling of this epic in dance, music, and poetry, but for each bird of the story a different culture or dance style is represented in lavish traditional costume. The dance of the owl was an audience favorite and included a medley of Iranian folk and classical Qajar dances. The Iranian folk dance torbat-e jam was portrayed as the dance of the falcon, the nightingale represented Persian classical dance, and the dance of the swan presented a beautiful Azeri dance with illuminated drums. Professional video, photography, and animated graphics were projected on a back screen during the performance to set the mood.

Weeks of music and dance rehearsals, as well as costume and prop preparation, preceded the performance. Then, one week before the show, the US and Iran were suddenly at high tension: Iranian commander Qassem Soleimani had been killed by a US drone strike, Iranian missiles struck a US base in Iraq, and a Ukrainian passenger jet leaving Tehran was destroyed, killing all aboard. The rapidly evolving crisis left some artists worried whether there might be demonstrations at the theater because of the

rapidly escalating conflict and large Iranian audience the show was gathering. Just days before this, our fiscal sponsor also had withdrawn support, making it necessary for them to return donations intended for our work. We expressed doubts on social media whether this work should proceed. In response, we were truly humbled by the outpouring of support and donations sent to us from all over the world assuring us that we should not cancel this show. The Menlo-Atherton police also graciously volunteered to check on and be on standby should a disturbance occur. Fortunately, tensions had diminished by that day and there was no cause for concern.

Proceed it did, to a full house that night to receive a standing ovation! Our sincere thanks to all dancers, musicians, theater support staff, and volunteers who made this possible. Together we showed the power of cultural art can overcome the power of hate and conflict.

Use of the Menlo-Atherton Performing Arts Center was made possible in part by a grant from the City of Menlo Park.

The Simorgh Dance Collective is devoted to educating and presenting traditional, classical, and sacred dances of the Silk Road. Artistic Director Farima Berenji created the Simorgh Dance Collective in 2007.

Visit simorghdance.com for more details on Farima and the Simorgh Dance Collective.



Dance of the Butterfly (Bani Khalsa)



A standing ovation for the cast of Journey of the Simorgh



Gita Franklin (left foreground) and Paria Parvizi (right foreground) dance playfully during Dance of the Owl



Dance of the Hoopoe, Persian sacred dance and whirling



Dance of the Peacock, Persian classical and contemporary dance



Dance of the Swan, Azeri folk dance with drums

SCANDIA CAMP MENDOCINO POSTPONED TO 2021

Roo Lester, Woodridge, Illinois

Scandia Camp Mendocino for 2020 is postponed to 2021, due to the many challenges of the COVID-19 pandemic.

We plan to present the same program in 2021 that we had planned for this year: The music and dance of Gudbrandsdalen (Springleik), Norway, and the music and dance of Dalarna, Sweden, with additional instruction in Scandinavian dance fundamentals, singing, nyckelharpa, hardingfele, beginning fiddle, kulning, cow-horn and Allspel/Samspel practice. Come and join us for a magical week in the Mendocino Woodlands, June 12–19, 2021!

Updates at ScandiaCampMendocino.org.



WORLD DANCE FOR HUMANITY— BUILDING COMMUNITY DURING THE COVID CRISIS

By Janet Reineck, PhD, Santa Barbara, California
All photos courtesy of World Dance for Humanity

My Keynote address at the March 2020 NFO conference was about bringing together dance, anthropology, and aid work to create a nonprofit, World Dance for Humanity.

During normal times, World Dance offers daily classes in Santa Barbara, with all proceeds going to our work in Rwanda, where we are helping 11,500 genocide survivors lift themselves out of poverty.

With the outbreak of COVID-19, we suspended our regular classes, but we were determined to help people sheltering at home by providing a fun, free, uplifting daily dance experience.

Since the start of the shut-down, we've been offering daily dance classes on Zoom. It's been wonderful, bringing together people isolated at home...through dance! Many of us are dancing every day now, increasing our stamina, strength, and flexibility. Beyond that, we're enjoying a big dose of community, social connection, and **joy!**



We offer a new array of music and dance styles each day, from belly dance to Bhangra, mambo to Motown, samba to swing. The dances are simple enough for beginners to follow, but varied and challenging enough to keep experienced dancers interested and inspired. The participants come from Santa Barbara (where we're based), and from Italy, England, France, Costa Rica, Ecuador, and Africa!

We have also put our classes on YouTube so people can follow along at home anytime—beginner to more



advanced dances. Our latest offering is a “gentle” class: “Big Band to Broadway, Ragtime to Rock n’ Roll,” for people in their golden years who are confined at home and enjoy dancing to the beautiful music of yesteryear.

We're so grateful for the chance to celebrate community through the wonder of cyberspace. We hope you'll join us! Info: worlddanceforhumanity.org/schedule. Contact Janet Reineck: janet@wd4h.org

COMMENTS:

Sally Confer (former AMAN dancer): “World Dance for Humanity’s Zoom class is soooo much fun! The music is great, the choreography is engaging and accessible, and Janet (our lovely teacher) is easy to follow and beautiful to watch. I felt so much better after taking class. A great way to stay healthy physically and emotionally in our smaller spaces.”



Juanita Johnson: “I don’t think we can quantify the overall affect our classes are having on good mental health and support during this time. I know it’s making a huge difference to be able to dance each day and feel the presence of others. This is a crucial benefit that perhaps we didn’t foresee in the very beginning, but I think for many it’s a lifeline!”

Jayne Johann: “Thank you for figuring out a way to keep doing classes and bringing us all together in a safe way. I have been under enormous stress at work and these classes are really helping to reduce my stress level. When I’m dancing, I’m not thinking about anything else!”

Shelley Rickard: “We are doing things differently now, getting creative on ways we can move and connect. Ways

(Continued on page 15)

FOLK DANCE EVENTS NETWORK

Due to restrictions in place because of COVID-19, the following events may be cancelled. Please refer to the event websites for information about whether the events will happen, or not. Thank you for your understanding.

May 3: CERRITOS FOLK DANCERS CERRITOS FESTIVAL, featuring international folk dances with the theme of “East Meets West.” Cerritos Senior Ctr., 12340 South St., Cerritos, CA 90703. Info: CerritosFolkDancers@gmail.com.

May 28–31: JUNE CAMP is cancelled for 2020. Info: junecampifd@gmail.com or [junecampifd.googlepages.com](https://www.google.com/search?q=junecampifd).

June 2–15: BALKAN FOLK TOUR 2020, with Vlasto Petkovski: Macedonia, Greece, Albania. \$4599 CAD. Info: sunstagecompany@gmail.com.

June 13–20: SCANDIA CAMP MENDOCINO is cancelled for 2020. Info: [ScandiaCampMendocino.org](https://www.scandiacampmendocino.org).

June 14–27: DANCE ON THE WATER TOUR TO THE SOUTH OF FRANCE, including Provence and the Mediterranean. Folk dancing almost every night! Prices from \$3550. Info: [folkdanceonthewater.org](https://www.folkdanceonthewater.org).

July 16-19: ANNUAL HARDANGER FIDDLE MUSIC AND DANCE WORKSHOP. Classes in Norwegian traditional dance, plus four levels of instruction in traditional Norwegian Hardanger fiddle playing. Beginners welcome!

Loan instruments and scholarships available. Held at Folklore Village, Dodgeville, WI. Info: www.hfaa.org.

July 19–26 & July 26–August 2: STOCKTON FOLK DANCE CAMP, University of the Pacific, Stockton, CA. Info: [folkdancecamp.org](https://www.folkdancecamp.org)

July 23–26: 37th ANNUAL NEW MEXICO AUGUST CAMP, has been postponed. Info: [swifdi.org](https://www.swifdi.org).

August 2–8: PRAGUE FOLK DANCE WEEK, Prague, Czech Republic. Info: [dvorana.cz/uvod/dance/folk-dance-week](https://www.dvorana.cz/uvod/dance/folk-dance-week).

August 16–22 & Aug. 23–29: MAINEWOODS DANCE CAMP, Camp Indian Acres, Fryeburg, Maine. Info: [mainewoodsdancecamp.org](https://www.mainewoodsdancecamp.org).

November 5-8: POURPARLER, at Evening Star Grange, Dummerston Center, Vermont. Info: [nfo-usa.org/pourparler](https://www.nfo-usa.org/pourparler).

December 4–6: FALL CAMP, at Brandeis-Bardin (near Simi Valley, CA, about 40 miles from downtown LA). Info: [fallcamp.org](https://www.fallcamp.org).

World Dance for Humanity (continued)

(Continued from page 14)

that we can lift each other up and ways to bring joy. This morning I danced with my World Dance for Humanity ladies on Zoom. It was so fun and truly lifted my spirits!”

Amy Cluck: “Thanks for hosting the dance class on Zoom today. All that’s going on has made me a bit jittery and blue. Dancing with our community helped to cheer my spirits while keeping us strong and mighty to better face these difficult times together.”

Lorraine Marshall: “I wanted to tell you how grateful I am for our Zoom dance classes. Dancing with you every day at 10 a.m. is giving me hope in this difficult time. I go to bed at night looking forward to my dancing the next day, I wake up with the anticipation of my dance class starting my day! You have created a movement, Janet, and are inspiring all of us to stay positive, to be grateful for what we have and I, for one, know that I wouldn’t be feeling the way I do without this special gift that you give

us each day! I love to see all the women’s faces each day; it’s amazing what a smile can do!”

Kanta MacDermott: “I am so glad I joined you and the others today by Zoom for the first time. Today was the first day since COVID-19 hit that I truly didn’t want to get out of bed. But I did and tuned in to WD4H and I’m so glad I did! It gave me a boost and energy to ‘Carry on’! Thank you!”

Alycia Vreeland: “Thank you so much for offering wonderful, uplifting, fun dance classes during this time of uncertainty. Your classes have been such a wonderful way to start the day. I intend to stay physically, emotionally and spiritually fit while I obey the ‘stay at home’ order. The human interaction online is magical! You are starting my day off beautifully! Bringing me back to the days of aerobics at Powerhouse in the ‘80s so fun! You are doing a wonderful service for us pent-up folks!”



National Folk Organization
 15221 N. CR 400E
 Eaton, IN 47338

FIRST CLASS

If there is an event you would like see included on the Folk Dance Events Network list in the future, please contact NFO News Editor Kathy Bruni at kdbruni@gmail.com, before January 10 for the February issue, April 10 for the May issue, August 10 for the September issue, and November 10 for the December (conference-focused) issue.

You may also choose to pay for an advertisement.; the deadlines for ads are the same as for events.

Did you know you can pay your NFO membership fees and make donations online using PayPal or your credit card?



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