

NFO NEWS

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2023

TAKE HANDS AND SHARE THE KNOWLEDGE

A mentoring journey with Stacy Rose & Lorie Bunyard

Stacy Rose, Coos Bay, Oregon

Stacy: I've taught a beginning-level folk dance class at the local community college since 2009. Lorie Bunyard started attending my class in spring 2018. She was a superstar from the very start! You know how some people who are new to folk dancing pick it up ever so quickly? That's how Lorie is. She is a former teacher of people who are deaf and/or hard of hearing, so she is knowledgeable about how learning happens. With rapt attention to instructions, Lorie excelled from the start as a folk dancer.

Lorie: For years I wanted to learn how to dance, but thought it required a willing partner, which I did not have. I noticed a listing in the college catalog for a beginning international folk dance class. That first class definitely had me hooked! Stacy Rose greeted me with a warm welcome as I entered the dance room, and encouraged me throughout the evening as I sometimes awkwardly followed her detailed instructions and demonstrations. The music, my fellow dancers, and Stacy captured my heart in that first foray into folk dancing.

Stacy: After dancing for four years, last summer Lorie asked me if I would meet with her one-on-one to review some of the dances we had done together previously. She wanted a group of dances she could do without instruction when the music came on. I was agreeable to her idea; talking about dance is one of my favorite things! So in July 2022, we started meeting weekly to review dances.

Lorie: I had no intention of teaching folk dance. I was finding it a bit frustrating to remember each of the dances I learned over the four years I had been taking classes (two of those years occurring during COVID, with online classes). I asked Stacy if she would be willing to work with me individually so I could recognize at least twelve folk dances by their music and be able to dance them without review. I soon became comfortable with my first twelve folk dances, thoroughly enjoying being able to dance them whenever the music was played. We have several opportunities in our community to gather for folk dancing, and somewhere along the line Stacy suggested I consider teaching a dance or two.

Stacy: With Lorie's background in teaching and her strong interest in folk dancing, it was an easy transition for her to consider teaching folk dance. I set up a shared Google sheet where we would track Lorie's progress—her goals, assignments, and burgeoning repertoire. One of the first exercises I asked Lorie to do was to identify the skill sets/attributes of a dance line leader versus those of a dance teacher. This exercise would be repeated after six months of teaching. I set up her repertoire page so that Lorie could identify the "30,000 feet overview" elements for each dance (name, country/region of origin, choreographer, formation, number of figures, handhold, LOD, rhythm, music, overview of lyrics, etc.). After eight months of working together, Lorie now has a list of over 70 dances that she currently teaches or would like to be able to teach soon.



Lorie teaching. Photo by Stacy Rose.

(Continued on page 4)

PRESIDENT'S CORNER

NFO President Cricket Raybern, Portland, Oregon



The Shot Heard Round the World—the beginning of the eight-year-long Revolutionary War—April 19, 1775. For a person who was born in San Francisco and always lived on or near the West Coast, these were words about events that were important but took place far, far away. Visiting Concord, Massachusetts, for this year's NFO conference brought these words and their meaning to life

for me in a whole new way.

For me, the conference presenters did something similar. Their presentations, panels, and workshops brought ideas and concepts to life in a whole new way. If you haven't yet taken the opportunity to attend an NFO Conference, I strongly recommend it. There are lots of dances, great people—both long-time friends and new ones—and so many fun things to do and think about. *And*, early in April 2024, in Bruceville, Texas (outside of Austin), we'll end the conference by experiencing a total solar eclipse. Throughout time, people of all cultures around the world have been aware of solar and lunar cycles and awed by lunar and solar eclipses. Let's share this one together!

Between now and then, the NFO has many other things happening: Pourparler, NFO F.O.L.K. Chats, the Mentoring Project, the Pronunciation Project, Discovery Grants, Folk Arts Grants, the Insurance Program, and more. For more information, read this newsletter and check out our website regularly. If you are interested in

being part of any of these activities or projects, drop a note to NationalFolkOrg@gmail.com.

I'd like to highlight our Zoom Share Account. We have had this account for a while, but haven't publicized it much because we wanted to get any kinks worked out. Here are the Zoom Share Account basics:

- The account is for up to 300 people.
- It is part of an umbrella account that can accommodate multiple events and up to 1,000 people.
- It can be used by any individual or group NFO member.
- It can be used for any activity or event that is NFO-related, including committee meetings, dance groups, workshops, festivals, planning sessions, etc.
- The information and application for using this is on the website, under NFO Benefits.

Please share this newsletter with all the people in your group; some may wish to get involved in one or more of the activities or projects offered by the NFO. Everyone in an NFO member group is welcome to participate.

If there is an event you would like see included on the Folk Dance Events Network list (page 15) in the future, please contact NFO News Editor Kathy Bruni at natlfolkorgeditor@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.

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Travel
broadens
one!

Our trips are for folk dancers, non-dancers,
and anyone with a love of travel and culture.
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BULGARIA: July 24-August 6, 2023 **Black Sea Ext. August 6-10**

Led by Lee Otterholt and Ventsi Milev
Sofia, Plovdiv, Bansko, Veliko Turnovo, Varna

IRELAND: August 5-17, 2023:

Led by Lee Friedman and Kay Cleary
Galway, Connemara, Aran islands, Kerry, Cork, Blarney, Dublin

SPAIN: September 14-27, 2023: Led by Lee Otterholt:

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

ROMANIA: October 1-15, 2023: **Folk Dance and Klezmer tour**

Led by Nancy S. Hoffman and Virginia O'Neil
Bucharest, Brasov, Sibiu Cluj, Piatra Neamt, Sighetu Marmatiei

GREECE and the GREEK ISLANDS: October 7-20, 2023

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

TOUR REGISTRATION: Reserve my place! \$200 per person deposit.
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NFO F.O.L.K. CHAT: TIPS AND TRICKS FOR DOING HYBRID EVENTS

Nina Lusterman, Evanston, Illinois

Hybrid events are a new phenomenon in the folk dance world, so it was very appropriate that January's F.O.L.K. Chat was focused on tips and tricks for hybrid events. With many groups going back to dancing in person again, but also wanting to include those who are not comfortable dancing in person and the larger dance community formed over Zoom, hybrid events have been a great solution. January's chat addressed the topic both from the technical perspective (technical equipment and setup) and from the social perspective (creating an enjoyable experience for those in the room and also for those on Zoom).

Sherry Cochran hosted the chat, with nine panelists sharing their experiences in running various types of hybrid events, ranging from weekly dance sessions to large parties and camps, and using varying setups and techniques. I had the privilege of participating in this panel, representing Evanston Monday Night Folk Dancers (EMNFD), and was happy to share information about how we run our hybrid sessions and also to learn from the other panelists.

Running a good hybrid event involves addressing many variables, and therefore it takes planning and testing. Considerations include equipment setup, hardware and software settings, camera angles, sound inputs (both music and voices), and addressing strategies for interacting with both in-person and Zoom participants.

The technical setups presented by the various panelists ranged from very simple (using a computer, speaker, and camera) to very elaborate (using multiple computers, cameras, mixer, speakers, mics, etc.).

Panelists also had different approaches to engaging with the Zoom participants, including pre-event and post-event conversations, allowing Zoom participants to ask questions and request dances, interacting via the chat window, having dancers in the room wave and acknowledge those on Zoom, and using Zoom co-hosts to help communicate with the Zoomers during the event.

To me, the main takeaways from this NFO F.O.L.K. chat were as follows:

- Running a hybrid event requires initial planning and testing, but once the kinks are worked out, the rewards are well worth it.
- One size does not fit all. There are many options related to equipment, setup, and event structure, so each group and event can determine what works best for them.

- It's important to find a system that makes the event enjoyable for the in-person participants, the Zoom participants, and also for those running the event.
- There are many resources available within the folk dance community to help those getting started with running hybrid events.
- Hybrid events provide the opportunity to retain, and even enlarge, the expanded dance communities that were formed during COVID.

NFO F.O.L.K. Chats have a lot to offer, so make sure to join the next chat!

NFO MENTORING PROJECT

(Continued from page 1)

Lorie: Teaching became a simple transition, in that Stacy had me learning how to dissect each dance into its various components and then work on different ways of explaining those components as if I were teaching it to a group of dancers. I learned how different it is to simply dance a dance as opposed to teaching it in all its nuances, as well as being able to cue the dance steps while actually doing the dance! That was a challenge, but as I began to step out and lead a few dances at our community gatherings, my cueing improved. In fact, my courage, confidence, and enjoyment all improved with each opportunity to teach and lead dances.

Stacy: I never set out to be anyone's mentor. But weekly meetings with Lorie have become a highlight of my week. We start each session with Lorie pulling out her notebook and asking the questions she collected at recent in-person or online dance events. She's an eager student who strives to deliver a balanced blend of accuracy and fun when she teaches. Our local community dance scene is enriched by her teaching.

Lorie: One of the goals I have when learning a new folk dance is to not only make sure I am dancing it correctly, but also to remain true to the culture from which the dance originates. I will continue to learn new dances for my own enjoyment, working with my mentor, as well as share what I learn with our local community. A mentor is a wonderful asset not only in helping you learn the dances correctly, but also in demonstrating various ways to teach the dances. Working with a mentor helps develop confidence and courage as you work towards sharing what you've learned with others. Watching a YouTube video of a dance is no substitute for working with a mentor, someone who truly knows the dances and the cultures associated with the dances. You will get immediate feedback and encouragement from a mentor. Knowing that you've learned the dance correctly with your mentor is an important first step on your journey to becoming a confident and effective folk dance teacher.

Stacy and Lorie encourage readers to become involved in the NFO Mentoring Project.

EVENT REPORT: NFO F.O.L.K. CHAT ON HYBRID EVENTS

Andrew Carnie, Tucson, Arizona

When the pandemic first hit us in 2020, many folk dance leaders adopted virtual presentations for their clubs and classes. We all quickly discovered that you can't run a virtual group the same way you run an in-person club. Gone were the request boards and on-the-fly programming. Gone were the days when the line leader was whoever stood up and stood on the right. Largely absent were couple and set dances and dances that involved traveling large distances. Instead, we quickly discovered that we needed to program the whole evening in advance with dances that could be done solo in one's living room or kitchen. We also had to learn how to teach to a camera with little to no feedback from the dancers. The other thing, of course, was that we all had a massive amount of learning to do about the technology behind Zoom, webcams, and digital sound sharing.

While these were all challenges, we quickly found some upsides to this new world we lived in. We were no longer bound by physical location. We could dance with our friends around the world. In terms of attendance, the first Global Folk Dance Party in March 2020 was probably the largest international folk dance event in our lifetimes. I personally attended more workshops, with some of our leading teachers, than I had in years. We learned new dances that were in the repertoire of clubs around the world and, most importantly, we were able to connect with old and new friends from outside our local IFD circles. I made important friendships and connections that continue to make my dance life rich and interesting.

When things started to open up in 2021, we had another seismic shift to adjust to. As we started to return to the ability to have in-person events again, we were faced with a dilemma. What do we do with this new and rich community we had built? We didn't want to lose contact with our new friends who lived far away. This was the topic of a 2021 panel discussion I led at the virtual Door County Folk Festival. The consensus was that we had to find ways to bring back in-person dance, but not lose our new virtual communities. The solutions to this problem have varied greatly. Some groups simply went back to in-person. Other groups alternate between in-person only and online-only offerings. But many groups, camps, and workshops have bravely brought in the new world of hybrid folk dance, where there is both an in-person option and the option for others to attend online.

Hybrid options are important for a number of reasons. Not only can we continue the participation of our friends who live in other places, we provide an option for locals who for one reason or another can't attend in person. For example, they may have chosen to remain unvaccinated and the in-person club has vaccination rules. Similarly, they may prefer to be unmasked and the club has strict mask rules. Or they may simply be immunocompromised and a large indoor in-person event is simply still too dangerous for them.

Hybrid events, however, bring even greater logistical and technological challenges than online-only events. How do you make the hybrid event a success for both the in-person attendees and those attending through their screens? How do you make everyone feel welcome and build bridges between the two audiences? How do you program and teach simultaneously through two quite different media? What kinds of technology do you need?

These and related questions were the focus of a panel discussion on January 23 organized by Sherry Cochran and moderated by Sherry and Roo Lester for the NFO F.O.L.K. chat series. The panelists were Adony Beniares, Andrew Carnie, Evan Chu, Sherry Cochran, Nina Lusteran, Jamie Platt, Holly Plotner, Cricket Raybern, and Harry Soloman. Each of the panelists either has worked extensively on hybrid workshops and camps, runs their own regular hybrid dance event, or both.

One of the important topics in the discussion was the technology needed to effectively run a hybrid event. Predictably, there was a wide range of technology solutions suggested by the participants, which seemed to directly correlate to the complexity of the hybrid events that the panelists offered. The options ranged from a simple laptop using the laptop camera, to systems adding a remote mic and external cameras, to systems using mixers and external monitors, with the simpler systems being used with groups that mainly use recorded music and the larger, more complex systems being used for large events and events with live music. Among the technical details on which the participants varied was how much of the ambient sound they allowed into the Zoom, whether to "share" music or feed it in through a mixer or mic, equipment storage, Wi-Fi access, and whether they allow Zoom participants to unmute, or not.

Another major topic of discussion was about the integration of the Zoom and in-person audiences. All the participants expressed concerns about setting up a situation where the Zoom participants feel excluded from the action in the room and are "just peering in through the window." Strategies included introducing the "Zoomers" to the room; making sure the dancers in the room recognize that there are Zoomers there; projecting the images of the Zoom participants on a screen in the room; and having someone in the room to monitor the Zoom and monitor the chat, answering questions on chat; giving the playlist to the Zoomers; as well as taking requests. Also important were technical experts, either in the room or on Zoom, who could help make sure that the Zoom experience was high quality. Another topic was whether to preprogram the session or do programming using requests from both audiences and the nature of the dances to be programmed.

I found this panel discussion extremely helpful. Hearing other dance organizers and teachers talk about their set-ups and the way they run their events gave me new ideas about how I could tweak and improve my own hybrid session. I suspect that for many in the audience who were thinking about going hybrid, it was also great to hear from people with a wide range of experience. If you missed it, you can purchase a copy of the recording of the Zoom panel by making a \$15 or more donation to NFO F.O.L.K. chats on the NFO website.

TOM AND BARBARA PIXTON

Mady Newfield, St. Charles, Illinois

I met Tom and Barbara Pixton first in the '90s, when they played at one of the first Scottish dance weekend workshops I ever attended, held in Valparaiso, Indiana. I'm happy to say that the future brought a wonderful friendship and collaboration with them, particularly with Tom.

When I started running the local Chicago Branch workshop weekend, I remembered the Pixtons' fine music and invited them to be musicians (along with Susan Worland, whom I'd also met previously), at the 2005 Chicago Scottish Weekend.

To our delight, those of us who were also international dancers discovered their great abilities to play music of other cultures. I have videos of lively Romanian tunes at the ceilidh. Most memorable is that, as a ceilidh act, we asked them to play a version of the Scottish tune for the dance "The Wild Geese" in a 7/8 meter, so that eight of us could dance the "Wild Geese Račenica," a mash-up using Bulgarian steps in a Scottish set dance.

A few years later, as director of June Camp, a Midwest international dance weekend held near Chicago, I was searching for better live music options for camp. I asked Tom to come out and be in residence for the weekend, and to play for the evening parties. At that point, we were trying to put together a workable band, and what resulted was the memorable combination of the "Tricoastal Band" of Tom, plus Miamon Miller from California, plus Walt Mahovlich from Cleveland (the third coast). Tom's talent for every evening party, not to mention his inclusiveness with bringing in "camper band" musicians, were great hits with the June Camp crowd, and it turned out Tom loved the Midwest IFD atmosphere, as well. As an organizer, I found Tom was such a delight to work with. His attitude was always positive and encouraging, and his music radiated joy. So, he was, of course, invited back, and in subsequent years has come with other excellent members of the Pinewoods Band, including Ralph Iverson,



Susan Worland with Barbara and Tom Pixton at Chicago Scottish Weekend in 2005 at Beloit College, IL. Photo by Mady Newfield.



Tom and Ralph playing with Michael and Dan, dancing outside at NIU, June Camp in 2018. Photo by Mady Newfield.

Patrick Yacono, Yaron Shragai, and Brian Wilson. Now these friends are part of the June Camp family, and their playing is an important and regular feature of what June Camp offers. We have their support, as well. During the pandemic, Tom came up with wonderful ideas for extending our camp into the online world, which has increased visibility and importance of the camp.

I would be remiss not to mention that, in addition to the enormous joy of dancing to Tom's excellent arrangements both in person and online, he has offered the world the enormous gift of his transcriptions of folk dance music. The Pinewoods Collection is a fundamental resource for dance musicians, and Tom has generously shared much of his music with our musicians and singers at June Camp, leading the Camper Band and song sessions, and providing beautiful songbooks for camp.

Tom's gift of music and dance is matched by his uplifting and infectious enthusiasm, which I feel sure Barbara shares. They are well-deserving of all the thanks and honors the various traditional dance communities can offer, and I wish I could be there to applaud them at this year's NFO Banquet!

Tom will be playing again this year at June Camp. June Camp registration is now open at sites.google.com/site/junecampifd.

GRANT REPORT: DANCES OF SOUTHERN BRAZIL

Kye Davis, Provo, Utah

The purpose of the Dances of Southern Brazil research project was to perform ethnochoreology research on dances from the southern region of Brazil, including Chula, Balaio, and Chimarrita, and use the findings for academic, performance, and recreational dance purposes. The research team, composed of Kye Davis, Rhen Davis, Dawson Collins, Crozier Fitzgerald, and Abby Whipple, traveled to Lages, Santa Catarina, Brazil, and studied with the awarding-winning cultural dance conservatory CTG Barbicacho Colorado; specifically with Mário Arruda, Mateus Arruda (Mário's son), and their wives, Andreia and Priscilla, respectively.

Dance workshops were conducted at the CTG-BC barn/studio from 01/03/23 through 01/07/23. Dancers learned and cataloged the following dances/styles from southern Brazil:

- Pezinho: "Little Foot"; couples dance taught to children and appropriate for all ages.
- Tatu: "Armadillo"; couples dance incorporating percussive footwork and handkerchiefs.
- Chimarrita: Couples dance from the Azores (Chamarrita) that came to Brazil in the 18th century.
- Balaio: "Basket"; Double round couples dance including exuberant percussive footwork.
- Chula: Men's percussive dance done over a long spear. Originally performed as a challenge between tropeiros (cattle drivers/ranchers).

- Tirana-do-lenço: “Handkerchief Tirant”; Flirtatious courtship dance incorporating percussive footwork.



The Arruda family generously took the research team to the Hotel Fazenda Cerro Azul to eat traditional food and visit a historic barn homestead, where researchers participated in a

horseback tour of the region, which included descriptions of 19th-century tropeiro lifestyle, folk tales, and ruins of 200-year-old cattle walls.

On Thursday night, the research team participated in a cultural dance exchange with approximately 30 members of the Arruda family and of CTG-BC. I taught the Virginia Reel (which was met with great enthusiasm!) and Rhen Davis taught basic American clogging phrases. The research team performed a segment of Western Wildfire, an American clogging precision choreographed by Greg and Maria Tucker. Dawson Collins performed a professional-level tap piece he choreographed. The CTG-BC performed their Balaio for the researchers and then invited them to dance Balaio together. Afterwards, everyone enjoyed a traditional Brazilian churrasco, or barbeque.

I conducted interviews with Mário, Mateus, and Carla (Mário’s sister) about cultural dance in southern Brazil. Interview topics included how their family’s CTG began, childhood experiences, historical influences, choreographic style, clothing, pedagogy, expectations for our exchange, and takeaways they hoped the researchers gained.

Mário and Mateus finalized their Chula choreography for the research team on Friday. Andreia helped the team purchase traditional clothing—hats, belts, sashes, scarves, blouses, and pants—so the choreography could be presented to American audiences in association with the BYU International Folk Dance Ensemble.



Photo credit: BYU Photo

On Saturday, the team met with Rui and Fernanda Arruda and spent the day together in the capital of Santa Catarina, Florianópolis. Rui presented us with bombacha (traditional pants worn in Gaúcho dances), renda (traditional lace from the region, frequently used in hair and clothing), and literature from Arruda family friend and famous cultural dance historian João Carlos D’Ávila Paixão Côrtes. The team was also gifted a catalog/textbook on traditional Gaúcho dance clothing from Andreia before leaving Lages.

Outcomes: The project was unexpectedly met with great enthusiasm by the local and state community. Reporter and

former member of the CTG Barbicacho Colorado Schaina Marcon interviewed me upon the research team’s arrival. She met with the research team at the CTG-BC barn to film and broadcast a live segment on state news of the five researchers dancing Chula with Mário and Mateus Arruda. She also filmed a mini documentary that aired the following day of interviews with the researchers and the dance instructors, and of the learning process. The research team was featured in a local newspaper, *Folha da serra*, January 6, 2023. These news reports were shared widely on social media.



The news of the group of American dance researchers in Lages had reached southern Brazilian communities in the U.S., specifically the leadership of the North American Confederation of Brazilian Gaúcho Tradition, who invited BYU to send representatives to their Inaugural Ceremony on January 28, 2023. Rhen Davis and I attended the event in person, where we were able to meet President Roger de Orlando; watch the inaugural ceremony and address; connect with an immigrant diaspora community from southern Brazil; perform Chula choreography they learned in Lages; and enjoy recreational cultural dance, live music, and Gaúcho poetry.

Besides rich cultural interactions like these, the project also aimed to present Brazilian choreography to the general American public. In the BYU International Folk Dance Ensemble’s 2023 Journey Reflection Tour to Colorado, the research team had the opportunity to perform Mário and Mateus’ Chula choreography as a pre-show to thousands of people. The Ensemble has been invited to perform at the Utah Brazilian Festival in Orem in September 2023.

I have had the opportunity to teach Chimarrita, Pezinho, and Chula steps to BYU students throughout the Winter 2023 academic semester. On February 9, I presented on ethnochorological findings to BYU students enrolled in the Dance, Reflection of Culture class.

In March 2023, BYU Cultural Dance Faculty formally extended an invitation to Mateus and Priscila Arruda to visit BYU as guest choreographers from the International Folk Dance Ensemble and Living Legends. As part of this, BYU has ordered 22 addition sets of Brazilian Gaúcho costumes to be used by the two ensembles. Mateus and Priscila are expected to come to Provo in September 2023 and their choreographies will premier in Christmas Around the World 2023. I plan to act as translator in the choreographic exchange.

The researchers would like to thank the National Folk Organization, the Cultural Dance Area of the BYU Dance Department, the BYU School of Humanities, the BYU Kennedy Center, and the Uncampahgre Trust for their generous donations that made the project possible.

2023 SERVICE AWARDS

Taunya Lund, Eaton, Indiana

This was a speech presented at the 2023 NFO conference in Concord, Massachusetts.—Editor.

During the 2020 NFO Annual Conference held in Laguna Woods, California, the board and general membership created the first Service Award. This award was to recognize members who have given long-time service and dedication to the NFO. The first recipients were myself and my husband, Greg. In 2021, this award was given to Cricket Raybern. In 2022, there wasn't an award given. The 2023 recipients have given both individual and combined service. I would like to announce that "Sisters of the Heart" Bobi Ashley and Karlene Kjerstin are this year's awardees.

Bobi Ashley has been an NFO member since 1997 and has served on the NFO Board for 13 years (and was just re-elected), including three years as vice-president. She has served on the following committees: Nominating, Finance, Education, and Grants. During her five years as the Grants Chair, she was kind and gentle, but firm in her nudges to the grant recipients to fulfill their requirements. She is also known to ask the hard questions.



Karlene Kjerstin and Bobi Ashley.
Photo by Kathy Bruni.

Karlene Kjerstin has been a member since 2007. She has served on the NFO Board for 10 years and on the following committees: Nominating, Archives, Music, *NFO News* Production, and Pourparler. Karlene has been an advocate for the musicians and for creating archives. You have seen her videoing this conference, and she will spend many hours editing. She has also spent many hours as the liaison with and advocate for Pourparler.

They have both been known for their hospitality. At the conference in St. Paul, their room was by the pool and there were snacks and dancing, which was the start of the after parties. They were part of the committee that decided to have lunches provided at the San Jose conference, which

has now expanded to breakfast and lunches. Bobi was one of the first hosts of the Presidents Reception, which has now become the Welcome Reception.

Congratulations to Bobi and Karlene on this much-deserved honor!

MIDWEST SCOTTISH WEEKEND

Diana Hanks, Milwaukee, Wisconsin

The Midwest Scottish Weekend (MSW) hosts an annual residential workshop for experienced Scottish Country Dancers (SCD), as well as for those who are less experienced in this form of Scottish social dancing and would like to try it. With the help of renowned teachers and musicians, dancers from around the country enjoy creative classes, improve technique, and increase their repertoire. Other folk dancers would be welcome and could enrich the experience for all.



Since 2022, our site has been the lovely small campus of Ripon College in Ripon, Wisconsin. Many events make for lively and eventful days and evenings: classes, options for a swim, a ball walk-through, banquet, and

much more, highlighted by evening dances and parties. There is a fun-filled ceilidh (best described as a Scottish talent show) after the ball on Saturday evening.

The weekend allows time for reestablishing old friendships and making new friends. For details on future (June 9–11, 2023) and past weekends, see midwestscottishweekend.org.

The weekend organizers are pleased to finally have Canadian musicians Laura Risk on fiddle and Nicholas Williams on piano join the event. COVID raised its ugly head and prevented their participation in 2020 and 2021, then problems with border crossing delayed them another year. Being able to add Ralph Gordon on bass to the mix will make for even more glorious music, worth attending for, even if you do not dance Scottish.



This year's weekend teachers, Marjorie McLaughlin and Geoffrey Selling, represent many decades of experience

and everything good about Scottish country dancing. Their guidance and leadership prove useful to all types of folk dancers. For full bios of the teachers and musicians, check the website.

Old and new friends, wonderful talented teachers and musicians, and fellowship and food always make for an unforgettable weekend.

NFO MEMBERSHIP COMMITTEE REPORT

Diane Vadnais, Whidbey Island, Washington

Thank you to Membership Services Committee members Taunya Lund (advisory), Shirley Haulk, Pat Henderson, Roo Lester, and Julie East, who is leaving the committee. At the time of the NFO 2023 annual conference, the NFO had approximately 600 members. Growth is fueled by “word of mouth” and the need for NFO liability insurance. Word of mouth is gaining in importance, and is responsible for repairing losses due to the pandemic. The NFO is amazing. At this time, it is your enthusiasm in the organization that is fueling growth.

The primary responsibility for Membership Services is receiving and acting upon nominations for Honorary Membership. This includes moving nominations through various committees and eventually bringing the nominations to the general membership. This year, Teddy and Al Wolterbeek (California) and Andrew Carnie (Arizona) received Honorary Membership. The purpose of this membership is “to honor individuals who have provided extraordinary and long-term service to the National Folk Organization and/or its mission.” For information on nominating someone, please refer to the NFO website. It is important to bring special people from your community to our attention. It allows us to recognize them and include them in the work of the NFO.



Al was seventeen when Teddy first noticed him. He was the youngest member of Madelynne Green’s performing group. The next day, Al asked Teddy to dance the romantic St. Bernard’s Waltz. The rest is folk dance history!

Teddy and Al performed with Madelynne Green’s group for a couple of decades, co-started the El Dorado Folk Dancers, and installed a dance floor in their old goat barn, where groups dance to this day. However, the Wolterbeeks are primarily being recognized for their work with youth and the positive effects of this work.

In the nineties, through the El Dorado Arts Council, the Wolterbeeks taught folk dance in public schools throughout the county. In 1997, they were invited to perform at a local high school Oktoberfest. Instead, they taught the kids the German dances, and basic social dances. The kids loved it, and “Tance” (dance) was formed, primarily for social dance, but also for performance. From 2000 to 2010, the Wolterbeeks brought their “kids” from the old goat barn to Stockton dance camp. Some “kids” went on to form their own dance groups. They formed lifetime friendships, and some met their future spouses in the dance barn.

The Wolterbeek influence spread beyond the barn. Heidi Vorst’s students come to Stockton today because Teddy and Al brought their kids to camp many years ago. Dancers from the Pacific Northwest noticed, and eventually a Youth Fund was created in the Pacific NW. This year, eleven dancers from Heidi’s group are applying to attend Stockton camp. The older ones are on their way to college and are starting their own dance groups. The Wolterbeek dream continues.

Andrew Carnie, our second new Honorary Member, is probably better known. At the time of his nomination, Andrew was not an NFO member, but he joined in the interim. There is a list of Honorary members on the website. Dedication and creativity describe many, if not all, on that list.



Professor Carnie teaches at the University of Arizona (U of A). Andrew is a Scottish Canadian. Raised in a dancing family, he grew up in Calgary, playing bagpipes and doing international dance. Andrew danced with Mandala in Boston while studying for his graduate degrees at MIT. After graduation, he joined the U of A as an associate professor in linguistics.

Perhaps Andrew’s most notable service to folk dancers and folk dance teachers is his blog, folkdancemusings.blogspot.com, which he created and has maintained for more than a decade. It is one of the most thorough sources of accurate dance descriptions and videos that teachers and dancers alike can use as a quick reference to thousands of folk dances of the world. The blog is an outgrowth of Professor Carnie’s need to communicate with his students during the pandemic, and then also with the Tucson folk dance group.

Dr. Carnie has worked with the U of A to create a one-credit folk dance class focusing on folk dances and their cultural milieu in Europe, Eastern Europe, and the Middle East. It also includes a sampling of dances from South America, Africa, North America, and Asia. The class is being converted to a three-credit General Education class. Dr. Carne also interfaces with the Tohono O’odham (formerly Papago) Native American Nation. This is merely a partial list of Andrew’s contributions.

If you have someone to nominate for 2024, please see the NFO website for submission rules and deadlines.

2023 HERITAGE AWARDEES

Roo Lester, Woodridge, Illinois

The Heritage Committee is comprised of Roo Lester, Jo Crawford, and Taunya Lund. We are continuing our commitment to acknowledging and honoring people who have made significant contributions to the folk arts. The honorees received their awards at the banquet Saturday evening, April 1, during the National Folk Organizations conference events in Concord, Massachusetts.

The Heritage Award honorees for 2023 are:

- Martha Forsyth
- Michael Ginsburg
- Joe Kaloyanides Graziosi
- Stephen and Susan-Snyder Kotansky
- Tom & Barbara Pixton

Some words about our honorees:

Martha started her field research in traditional Bulgarian singing in 1978 and continued through a number of subsequent trips to Bulgaria. She has written several books and is one of the drivers of live music performances in the Boston area. Martha and some colleagues shared some folk craft traditions with us at the conference events. Zdravets, of which she is a member, played for the Wednesday evening dance party.

Michael started folk dancing as a teenager and danced with Michael & Mary Ann Herman. His fascination with Balkan dance and music was likely sparked by a dance he was introduced to by Mary Ann. Michael has an incredible gift for making Balkan folk dances accessible to all by breaking down their complicated rhythms. He is the director and lead trumpet player of Zlatne Uste Balkan Brass Band. We had the pleasure of learning from Michael and hearing him play on Saturday of the conference.

Joe grew up in a multicultural family and has spent his life studying and teaching the dances of Greece. His Greek heritage derives from his mother's side, coming from Eastern Thrace. Joe has lectured in ethnomusicology departments in California and given dance workshops around the world. He also serves as a judge for numerous Greek dance competitions. He has produced numerous anthology CDs of dances from recorded sources not widely available in the United States, which he makes available to students in his classes.

Tom & Barbara have been active in the music world for most of their lives. Tom is active as an international, Balkan, and Scottish folk musician. He also publishes the *Pinewoods International Collection*, a 400-page book of folk dance tunes and songs. Barbara began playing her mother's button accordion at the age of eight. Many instruments and various bands later, Barbara leads the All

Girl Band. The Pixton Poirier trio, (Tom and Barbara, joined by Julia Poirier) played for us on Friday evening and the All Girl Band played at the Saturday evening dance party. The Pixtons have been actively involved in bringing live music to international folk dancing.

Stephen and Susan started dancing in their youth. Steve began with folk dancing in school and again in college. Susan started with ballet, then folk dance. They have each lived abroad, studying the language, culture, and dance. They met at a dance course in Hungary and later married. They are educators and have traveled, studied, and worked in many dance cultures and have shared their knowledge through teaching at camps and workshops. In addition to teaching and presenting at conferences, they lead dance- and culture-focused tours. Their work is an expression of their love and passion for dance.



L. to r., back row: Tom, Michael, Steve. Front row: Barbara, Susan, Joe, Martha. Photo by Kathy Bruni.

REMEMBERING BURKE WOMEN

Billy Burke, Los Osos, California

In the span of 11 days I lost the two most impactful women in my life. My mother, Bobby Burke, passed away January 1, 2023. She was my first dance teacher, my first dance partner, and my first best friend. My wife, Susie, passed away January 11, 2023. She was the love of my life, my best friend, and truly my smarter half. Each spent the better part of their lives promoting, performing, and teaching music and dance that celebrated various cultures of the world.

Should anyone wish to remember them through a donation to ethnic music or dance, please do so by supporting a person or group that celebrates multiculturalism through music or dance. This could be a direct donation or even just by going to a concert or arts event. Introduce a friend or, even more importantly, a young person, to the joy and wonder of world music and dance.

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

NFDI YOUTH FUND

Diane Vadnais, Whidbey Island, Washington

Northwest Folk Dancers Inc. (NFDI) is an organization that supports folk dance in the Pacific Northwest, although the monthly magazine NFDI produces is also distributed outside the Northwest. One of several issues that concerns NFDI members is connecting to young dancers. It's always talk, talk, talk, and brainstorm some more, but we did come up with the idea of a Youth Fund, and we offer the idea to you.

Fund is actually a misnomer. It's a checking account. Every year we recreate the Biblical story of the loaves and fishes by fundraising from our shrinking membership. The money we raise is used to send kids to the Stockton Folk Dance Camp (SFDC). We only use money designated for this "fund," never NFDI working capital. This is important!

NFDI dancers noticed Al and Teddy Wolterbeek bringing a dance group from Central California called "Tance" to SFDC for ten years. Wondering how something like that could be replicated in the Pacific Northwest was the beginning idea for the Youth Fund. The initial target was high school and college-aged youth, never middle schoolers. However, we learned from early attempts that kids enjoy each others' company, and they enjoy performing and competition.

Heidi Vorst tried to interest the middle-school kids from her dance troupe in attending SFDC. Problems arose: The kids were afraid, and their parents were really afraid. Finally, two attended. There were tears, phone calls home, etc. But, they fell in love with the teachers, with the dancing, with the talent show, with everything. This year, eleven kids want to go. Where are we going to get the money?

It takes a village. NFDI can't really afford to send kids to SFDC. We give up to \$200 seed money per student, and it starts the conversation. SFDC actually provides the scholarships, and the NFO helps with transportation.

The kids also have jobs like baby sitting to raise money so they can shop at camp. They are absolutely focused on getting to camp and coming home to teach the dances.

I see the applications and thank-you articles at the end of camp. These letters and articles are filled with dreams, but I am also aware that not everything is wonderful for some of these kids. But camp, and the dream of camp, *is* wonderful.

As mentioned, help comes from the NFO, and primarily from SFDC. Support also comes from Veselo in Eugene, Oregon, and Kyklos in Portland, Oregon, through costume donations and events needing performers. Instructors at SFDC are particularly generous in the way they connect to these young dancers.

NFDI has a Youth Fund, and we help send Heidi Vorst's students to SFDC! The purpose of this article is to share an idea from the Pacific Northwest.

However, if you are interested in donating, we have matching funds this year of \$800. Send donations to: Northwest Folk Dancers, P.O. Box 333, Lynnwood, WA 98046-0333. You *must* mark your donation for the Youth Fund, or it will go into the NFDI general fund. NFDI is a 501(c)(3) corporation. Thank you! It takes a village.

NEW MEXICO FOLK DANCE CAMP

Laura Dickinson, Albuquerque, New Mexico

If spring is here, can New Mexico's premier folk dance camp be far behind? Our well-known "August Camp" will be happening in July this year. It is July 20–23, on the campus of New Mexico Tech in Socorro, New Mexico; go to SWIFDI.org for information and to register.

We are excited to be presenting an array of spectacular teaching, including two of our all-time favorites: Sonia Dion and Cristian Florescu. Their delightful Romanian dances have become a staple of our repertoire and, I am sure, a staple of many groups around the globe. Their entertaining teaching method ensures that we will retain many of their selections and laugh while we do it!

In addition, we are proud to have Fusae Carroll with us for the very first time, presenting dances originally brought to the folk dance community by Atanas Kolarovski. Fusae spent many years as Atanas' assistant and she has continued to keep his extraordinary collection of Macedonian dances alive. And, if that is not enough, world-famous ethnic drummer Polly Tapia Ferber will again hold classes for both aspiring and accomplished students of Balkan drumming.

INSURANCE UPDATE

Greg Lund, Eaton, Indiana

Our insurance has recently undergone a change and Mercer has been changed to Association Member Benefits Advisors (AMBA). Nothing essential has been altered, but the application form for Certificates of Insurance (COI) will look different for all future requests.

The next time you need a COI, you will need to use the new form. We have also created new instructions for filling out the new application. Please go to the NFO website (make sure that you refresh the website) and download the application and instructions. If it does not have the AMBA logo at the top, it is not the new form. As usual, please follow the instructions exactly to minimize the possibility of a delay in processing.

Note: If you currently have a Certificate of Insurance, you need do nothing. This is *only* for future certificates.

HONORING THE PIXTONS

Marcie Van Cleave, Melrose, Massachusetts

Tom and Barbara Pixton were honored with Heritage Awards at the 2023 NFO Annual Conference. Marcie gave this speech recognizing their accomplishments.—Editor

Nobody really knows the number of words in the English language. Yet, even though there are, by some counts, almost a million of them, still missing are those that truly can paint a full picture of the effect on our lives and dance communities that Tom and Barbara Pixton have made.

Hyperbole? Hardly.

“Back in the day,” when 45s and 78s were the instruments of choice for our folk dance music source, Barbara and Tom came forward and offered to play live music for dancing! And, yes, it took some folks a bit more time than others to embrace this old new-fangled approach, and there had also been other groups who played dance music, but Tom and Barbara took it in a new direction, brought it to new places. And in the process, they took the term “indefatigable” to new heights.

Tom has put together scores of scores, published a book of dance tunes that is widely considered The Folk Dance Music Bible, and expanded the live music repertoire from beyond the Balkan borders to truly international—have you heard his renditions of Tanko Bushi or Hoe Ana? Have you had the pleasure of dancing to his calls in the Basque dances Hegi and Maiana? Together, Tom and Barbara continue doing it today—taking requests to work up to live performances of beloved classic recordings, and doing them more than justice. Two that come to mind are the mastering of Loituma’s version of Ievvan Polka (to which we joyously dance Tokyo Polka), and their arrangement of the Miami Boys Choir’s version of Hinei Matov.

Furthermore, over the years Tom has founded several international dance bands in the Boston area: The Flying Tomatoes, The BiCoastal Band, and of course, The Pinewoods Band.

Lest we forget, though, Tom has not been alone in these magnificently mellifluous efforts; every note along the way has been harmonized with Barbara’s talents. Both onstage and off, she has been a quiet and strong influence in the evolution of live music for folk dancing. She instigated and led the International Music Club, an opportunity for anyone to learn how to play tunes from our international dance repertoire. IMC rehearsed religiously and played monthly for years at the Folk Arts Center of New England (FAC) Friday night folk dance. Barbara also launched,

tutored, and encouraged a group of our community’s high school and college-age kids in a band called The Next Generation, who played for events such as the FAC Gala and at events during our international sessions at Pinewoods. Barbara is also the founder of another favorite dance band, the All Girl Band (a pulchritudinous ensemble playing for our dancing pleasure tonight!).



Tom & Barbara Pixton, after receiving their awards. Photo by Kathy Bruni.

I really could go on, but I will end by saying simply that we have been and continue to be blessed with the fruits of their musical talents, generously given and avidly adored by all. Thank you, Barbara; thank you, Tom, for all you have done for our communities.

DONATION FROM INEZ CARDOZO-FREEMAN

The February issue of the *NFO News* included an article about the generous contribution of \$10,000 from the Inez Cardozo-Freeman Living Trust, made under the auspices of NFO Founding Member George Frandsen.

The photo that accompanies this article arrived after the publication deadline for the February issue, but the NFO wants to again recognize the substantial contribution that was made to the NFO from the Living Trust of Inez Cardozo-Freeman.

The full content of George’s letter, including information about Inez’s background has been posted on our website, nfo-usa.org.



Inez Cardozo-Freeman

GETTING TO KNOW KRISTEN PLANEAUX

Maura McGrath Morrison, Greenfield, Massachusetts



Photo by Maura
McGrath Morrison

Kristen Planeaux joined the Friends of Greenfield Dance (FGD) board of directors in the spring of 2021 after moving to Montague, Massachusetts, from Cincinnati, Ohio in 2019. She has become a familiar face both on the stage and on the dance floor in our local community. She plays piano, flute, and some accordion; is a contra dance caller; dances English Country Dance (ECD) and contra, as well as Ballo; and does all of this in addition to teaching music in the public schools. How did she find

her way to the western Massachusetts dance floor and stage? Here's her backstory.

Kristen's family moved between Washington, D.C. and Los Angeles because her father served in the military as a rocket scientist (literally!). After graduating from high school in Los Angeles, Kristen went to Miami University near Cincinnati, majoring in music education, and stayed in the area to teach after graduating. Kristen was 23 years old when she went to her first contra dance in Cincinnati and was introduced to English Country Dancing shortly thereafter. She found the people she met very welcoming, with a strong sense of community, and was hooked. She had sought out folk dancing in Ohio after taking teacher training classes in Washington, D.C., where she was introduced to teaching folk dances for children.

Cincinnati had a weekly Monday-night contra dance that was geared to teaching, with local bands playing, and a monthly Saturday night dance showcasing a variety of bands and callers. It wasn't long before Kristen also got involved in the organizing end of the dance. A large all-volunteer board met regularly to prepare for the dances. They put on an annual weekend event that drew 400–500 participants. Kristen cycled through different roles, coordinating musicians, housing, and food.

Within the first year of dancing, she was asked to play with fellow musician Christopher Wood. Together with Gabrielle Lanza and Matthew Willman, (later replaced by Andrew Taylor), they ended up forming the band The Ripples. The Ripples played locally; regionally in Louisville and Lexington, Kentucky, Indianapolis, and Columbus, Ohio; and further afield in the eight years they were together. They played at many weekend events, including Youth Dance Weekend in Vermont; The Looking Glass Festival in Michigan; Contrastock in Glen Echo, Maryland; and Contrashock in Brooklyn, where they were billed with Great Bear and Pete's Posse as "high-energy music with

three of the most in-demand contra dance bands." As Kristen says, "we drove and flew all over."

Kristen has also played with a variety of other musicians. "I like playing with different people," she said, though she doesn't often get to collaborate with other pianists and fondly recalled a time when she got to play with Karen Axelrod when Karen and Rachel Bell were visiting in Ohio. Kristen was also once drafted to play with Kelsey Wells of Turnip the Beet, and Miriam Larson of the Mean Lids, to present an all-woman band at Hashdance Weekend in Maryland.

Kristen met Dugan Murphy when he was living in Cincinnati to attend college. He encouraged her to get into calling, which was a natural fit after her experience in teaching dance to children. Kristen said that he was a great mentor and offered a lot of his time adding, "I owe Dugan a debt of gratitude." Kristen then took a course with Lisa Greenleaf at Pinewoods and continued her training at various caller workshops. She added that an important lesson she took from her training is that "calling comes from a place of serving the community."

After coming to Pinewoods and Ogontz dance weeks, Kristen dreamed of moving to New England someday. Her move to western Massachusetts began to take shape while visiting Dugan and Dela in Maine. They encouraged her to begin to put things in place for the move. She had a house to sell and loose ends to tie up, but she knew some people here and things came together when she found a place to live in Montague. Is she glad she made the move? "I love living here. Every day, I am grateful," she answered. "I have no regrets." She loves the tight-knit community she found in Montague where she participated in the daily Town Common Sing (towncommonsongs.org) for 1 1/2 years. "The town is magical in that way."

These days, Kristen has joined Sarah-Hadley Yakir and Jesse Ball in a new band called River Road. They are busily working up material, and their most recent event was Beantown Stomp, March 10–12 in Boston.

The FGD Board was indeed fortunate to find someone with Kristen's skills and experience to serve on our board! Thank you, Kristen!

This article was recently published in the Friends of Greenfield Dance Spring 2023 Newsletter. Reprinted with permission.

DO YOU PREFER PDF?

The *NFO News* is available in PDF. If you prefer to receive your copy electronically, please contact *NFO News* Editor Kathy Bruni at natfolkorgeditor@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!

SCANDIA CAMP MENDOCINO

Roo Lester, Woodridge, Illinois

We are happy to announce our staff for Scandia Camp Mendocino 2023, June 10–17:

From Hallingdal, Norway, teaching dance, singing, and hardingfele:

- Silje Risdal Liahagen
- Lars Fivelstad Smaaberg
- Øyvind Brabant

From Sweden, teaching dances and music from Föllinge:

- Beret Bertilsdotter
- Jens Holmström
- Anders Olsson

From the USA:

- Roo Lester and Harry Khamis teaching fun tools for dancing, mixers, and some core dance repertoire
- Loretta Kelley teaching Hardanger fiddle and beginning fiddle
- Andrea Larson teaching Swedish fiddle and singing
- Peter Michaelsen leading group playing (Allspel/samspel) for all instruments
- Linda Gross teaching three-dimensional paper-star craft

Registration is open. We welcome you to join us at Scandia Camp Mendocino, June 10–17. Details and more biographical info are, or will be, available at ScandiaCampMendocino.org.

CERRITOS FOLK DANCERS FESTIVAL

Wen-Li Chiang, Lakewood, California

The festival celebrating the Cerritos Folk Dancers' (CFD) 14th anniversary is Saturday, May 6, 1–5:30 p.m., at the Cerritos Senior Center, 12340 South Street, Cerritos, California. This event is sponsored by the Folk Dance Federation of California, South, Inc. Federation events now require two signed waivers: a general waiver and a COVID-19 waiver. The waiver forms are available on the Federation website: socalfolkdance.org.

You are welcome to participate in this “East Meets West” festival to share dances with others. You are also encouraged to wear ethnic or special costumes to the party.

There will be no teaching; we will have fun dancing together. Each individual may request one of the dances he/she likes. Request earlier to have a better chance of being included in the program. Each group is welcome to perform and/or lead

dances, up to a total of three dances. To do so, please send the music of your choice to CFD in advance.

The donation at the door is set at \$8. It is discounted to \$6 if you make the payment by April 29, 2023. You may send the name(s) and the check, payable to Cerritos Folk Dancers, to Cerritos Folk Dancers, 20737 Cortner Ave., Lakewood, CA 90715-1656. You may also call Wen Chiang at (626) 500-5035 to arrange a different way of making the prepayment.

You are encouraged to wear a mask and to be fully vaccinated for COVID-19. Please don't come if you have a fever or if you are coughing.

There will be finger food served. You are encouraged to bring food or nonalcoholic beverages to be shared with other dancers.

Those who prepay for the festival may attend CFD's 5/2/23 Tuesday in-person class, 5–8 p.m., at the Cerritos Senior Center, free of charge.

See you in the festival! Let's have fun dancing together.

“PLOTT-TOBERFEST” 2023

Haywood County Historical & Genealogical Society

The Haywood County Historical & Genealogical Society (HCH&GS) announces “Plott-Toberfest 2023,” a celebration of the North Carolina State Dog (the Plott hound) and Haywood County German heritage in Waynesville, North Carolina.

The early settlers of Haywood County and their German roots will be celebrated during this four-day festival featuring those who initially resided in the German settlement of Deutsch Cove, now known as Dutch Cove. Various programs will discuss this history and share some of the family stories.

Beginning Thursday, October 5, at the Smathers Farmers Market, a traditional Bavarian-themed band will provide entertainment. Then, on Friday, October 6, and Saturday, October 7, the festival will feature various Plott-hound competitive events sanctioned by the United Kennel Club (UKC) and hosted by Bob Plott, a direct descendant of Henry Plott, who brought the dogs to Haywood County.

After these events, PlottToberfest will conclude with bluegrass performances by local bands Songs From The Road and an all-star ensemble of Darren Nicholson, Marc Pruett, Reed Jones, and Audie Blaylock. These well-known performers will close each day with their high-energy Appalachian heritage music. As a special finale, on Sunday, October 8, a shape-note singing workshop in Dutch Cove at the Morning Star United Methodist Church will celebrate the legacy of Quay Smathers, the singing master and recipient of the prestigious North Carolina Folk Heritage Award. Participants will gain a deeper understanding of the tradition and have the opportunity to sing shaped notes as originally sung in the Southern Appalachians in the Blue Ridge style. The singing will begin at 1 p.m.

FOLK DANCE EVENTS NETWORK

Please refer to the event websites for the most current information.

May 5–7: TINEKE AND MAURITS VAN GEEL will teach in Albuquerque, New Mexico. The workshop will include a Friday evening session, two teaching sessions and a party on Saturday, and one session on Sunday. See abqfolkdance.org for more information and registration, or contact Jane Diggs at jmortman@comcast.net.

May 6: CERRITOS FOLK DANCERS 14TH ANNIVERSARY FESTIVAL, featuring international folk dances with the theme of “East Meets West.” Cerritos Senior Center, 12340 South Street, Cerritos, California 90703. Info: CerritosFolkDancers@gmail.com.

May 26–29: NORTHWEST FOLKLIFE FESTIVAL, Seattle, Washington. Info: nwfolklife.org.

June 1–4: JUNE CAMP 2023, featuring Tineke and Maurits Van Geel. Trinity International University. Deerfield, Illinois (Chicago area). Thursday evening to Sunday noon; workshops, live music parties, dance exchange, dorm or hotel housing. Live music by Tom Pixton, Ralph Iverson, and Brian Wilson. Info: sites.google.com/site/junecampifd/ or email junecampifd@gmail.com.

June 9–11: MIDWEST SCOTTISH WEEKEND. A Scottish country dance weekend at Ripon College in Ripon, Wisconsin. Teachers: Marjorie McLaughlin and Geoffrey Selling. Musicians: Laura Risk, Nicholas Williams, and Ralph Gordon. Friday welcome dance, classes Saturday and Sunday, Saturday evening banquet and ball, afterparties and ceilidh. Info: sites.google.com/site/midwestscottishweekend/ or email midwestscottishweekend@gmail.com.

June 10–17: SCANDIA CAMP MENDOCINO. Norwegian and Swedish, dance, music, and culture: ScandiaCampMendocino.org.

July 8–15: NORDIC FIDDLES & FEET (Norwegian and Swedish, dance, music, & culture). Info: nordicfiddlesandfeet.org.

July 20–23: NEW MEXICO'S 40TH AUGUST FOLK DANCE CAMP. Teachers will be Sonia Dion and Cristian Florescu, and Fusae Carroll. Info: swifdi.org.

July 20–23: HFAA Norwegian Hardanger fiddle classes and dance workshops. Info: hfaa.org.

August 5–17: FOLK TOUR TO IRELAND. Led by Jim Gold & Lee Friedman. Info: jimgold.com or (201) 836-0362.

September 14–27: FOLK TOUR TO SPAIN. Led by Lee Otterholt. Info: jimgold.com or (201) 836-0362.

October 1–15: FOLK TOUR TO ROMANIA. Led by Nancy Hoffman & Virginia O'Neil. Info: jimgold.com or (201) 836-0362.

October 20–23: SWEDISH FALL FIDDLE FESTIVAL, Dodgeville, Wisconsin. Info: FolkloreVillage.org.

October 26–29: POURPARLER 2023 at Folklore Village in Dodgeville, Wisconsin. Traditional dance and music educators and community leaders will gather to share dances, music, songs, and games. Registration will

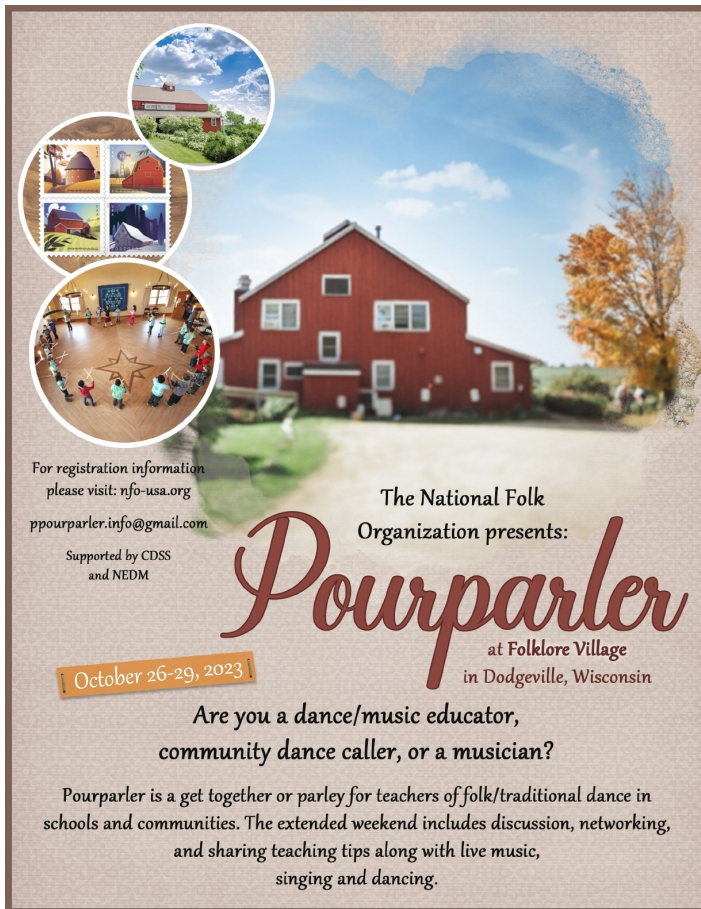
open in June and will be posted on the NFO website. If you are new to Pourparler and want to be added to the mailing list for registration info, send an email to PPourparler.info@gmail.com.

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. You can pay for ads online, using the *new* Newsletter Advertisement link on the Newsletter page, or make checks payable to the NFO and send to:

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



For registration information
please visit: nfo-usa.org
ppourparler.info@gmail.com
Supported by CDSS
and NEDM

The National Folk
Organization presents:

Pourparler

at Folklore Village
in Dodgeville, Wisconsin

October 26-29, 2023!

Are you a dance/music educator,
community dance caller, or a musician?

Pourparler is a get together or parley for teachers of folk/traditional dance in
schools and communities. The extended weekend includes discussion, networking,
and sharing teaching tips along with live music,
singing and dancing.



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

FIRST CLASS



National Folk Organization Membership Application

Name _____ Date _____

Individual/Organization (please include name of contact person)

Address _____

City _____ State _____ Country _____

ZIP/Postal Code _____

Phone(s): Home: _____ Office _____

Fax: _____ Email _____

Website: _____

How did you hear about the National Folk Organization? _____

Annual Membership Dues*

Student..... \$15 US

Individual. \$30 US

Household. \$40 US

Groups: recreation, festivals,
performing \$50 US

Lifetime Member..... \$1,000 US

Library subscription..... \$15 US

**International postage surcharge please add \$4 US*

☐ New Member ☐ Current Member

Brief description of your interests:

TOTAL ENCLOSED: \$ _____

MAIL TO: NFO Membership Services, 15221 N. CR 400 E., Eaton, IN 47338