

NFO NEWS

THE NATIONAL
FOLK
ORGANIZATION
OF THE
UNITED STATES
OF AMERICA

15221 N. CR 400E
Eaton, IN 47338

nfo-usa.org

President
Cricket Raybern

Vice President
Jeanette Geslison

Treasurer
Taunya Lund

Secretary
Rob McCollum

President-elect
Greg Lund

BOARD OF TRUSTEES

Elected
Bobi Ashley
Linda Bernfeld
Joan Hantman
Pat Henderson
Jacqui Horwitz
Eileen Hug
Barbara Merson
Catherine Rudin
Steve Weintraub

Founders
Vyts Beliajus (deceased)
George Frandsen
Mary Bee Jensen (deceased)
L. DeWayne Young (deceased)

NFO NEWS
Editor
Kathy Bruni

Assistant Editors
Sanna Longden
Loui Tucker

Production
Kathy Bruni

WEBSITE MANAGER
Dale Adamson

NATIONAL

Folk

ORGANIZATION



Sep
2024

NFO CONFERENCE, APRIL 2025: SAVE THE DATE!

Vickie Austin, Orem, Utah; photos courtesy of Alicia La Fetra, Sunnyvale, California



We invite you to attend the National Folk Organization Conference April 2–6 in beautiful Portland, Oregon, the City of Roses. Once again, the conference will offer an exciting array of workshops and activities where we will participate in learning, networking, and dancing with incredible people from throughout the country.

If you are passionate about folk dance and related topics and would like to:

1. Make new friends
2. Gather new dances and creative ideas for presenting them
3. Learn about the indigenous people of other countries
4. Try your hand at working with traditional handicrafts
5. Talk with others about what you do
6. Hear from internationally and nationally recognized presenters
7. Enjoy live music for your dancing pleasure, and
8. Observe performances from local groups,



then come and join in this stimulating gathering of dancers, teachers, musicians, and educators.

Learn more about what the NFO can do to support you and your organization. Join with us to foster respect, synergy, diversity, curiosity, and education.

We would love to be with you, and we invite you to be with us.

Go to nfo-usa.com in December to register. Before December, direct any specific questions to Jeanette Geslison at jeanette_geslison@byu.edu.



PRESIDENT'S CORNER

NFO President Cricket Raybern, Portland, Oregon



Too many dances...not enough time!

I had an interesting thing happen at Stockton Folk Dance Camp this summer; the band played several "old favorites" and very few people were dancing. As I thought about this, I realized that many of our groups no longer have these dances in their repertoire because they have lost the people who know them, they have added

so many new dances that the older dances have been squeezed out, or a myriad of other reasons. Some of these dances are more complex and/or energetic than some of us feel up to these days, but that certainly isn't true for all, or even most, of them.

Each month at the Global Folk Dance Party on Zoom, I'm amazed at the number of really great dances that are presented that I have forgotten or have never learned. Many of those dances were originally taught by Dick Crum, Theodor and Lia Vasilescu, Yves Moreau, Atanas Kolarovski, and the other early dance researchers.

In our own group, I try to revisit these old chestnuts on a regular basis. They are usually well received and often end up staying in our current list. That doesn't mean we don't like and do the new dances; many of them are also great. What it means is that we enjoy great dances regardless of the year they were originally presented.

What I'm suggesting is that, like many things in life, the new can be wonderful but we don't want to forget about the old standbys, which can also be wonderful. That goes for recipes, movies, books, museums, friends, dances, and so much of what we encounter in our lives.

So, let me leave you with this thought: As we welcome new things into our lives, don't forget to revisit the old favorites regularly, as well.

Take care!

THE MENTORING PROJECT UPDATE, AUGUST 2024

Gigi Jensen, Spokane Valley, Washington

Our mentors live in various parts of the U.S. and Canada. Together with the steering committee members, they meet monthly for Mentor Meet-ups, virtual time spent in peer-to-peer support and skills sharing. It's a pleasure to work together, and exciting to see what each person brings to the group.

There is room for more mentors. If you know of someone who is already teaching others how to teach folk dance (including yourself), encourage them to reach out to us. The same goes for mentees wanting to improve their teaching skills. Our goal is to get people everywhere folk dancing.

For more information, visit our page at nfo-usa.com/the-nfo-mentoring-project.

The Mentoring Project Steering Committee: Gigi Jensen, Roo Lester, Mady Newfield, Stacy Rose, and Loui Tucker.

IN THIS ISSUE

NFO Conference 2025	1
President's Corner.....	2
The Mentoring Project Update.....	2
NFO Grants.....	4
Texas Camp 2024	4-5
Insurance Basics	5
Spanish Dance Experience	6-7
Advertising Rates.....	7
Dance Limericks	7
BYU Folk Dance Ensemble on Tour	8-10

Persevering Polish Pride	9
Honorary Membership	10
State/National Professional Folk Ensembles & Mainstream American Folk Dancers	11
Immune Compromised? Musical Zoom fun awaits you	11
Ballet Folklórico in Northern California	12-13
Training New Folk Dance Teachers	13
The 2025 California Statewide Dance Festival.....	14
In Memoriam: Tony Parkes	14
Dance Events Network	15
June Cerritos Festival.....	15
Membership Application	16



Jim Gold International Folk Tours 2025

For all with a love of adventure, travel, and culture

View itineraries at www.jimgold.com

Far East

INDIA: January 25-February 8, 2025

Eastern Europe (The Balkans)

ALBANIA, GREECE, MACEDONIA and KOSOVO ext:

May 21-June 2-4, 2025 Led by Lee Otterholt, guided by Kliti Zika:
Tirana, Durres, Vlora Folk Festival, Kruja, Gjirokaster, Saranda, Berat, Lake Prespa, Ochrid,.

BULGARIA: Koprivshtitsa Festival (held every 5 years)

August 4-15, 2025 Led by Ventsi Milev
Sofia, Plovdiv, Bansko, Veliko Turnovo, Koprivshtitsa,

ROMANIA: Sept 28-Oct 12, 2025, Bucharest, Brasov. Sibiu, Cluj, Sighet Marmatiei

GREECE and the GREEK ISLANDS: October 4-17, 2025 Led by Lee Otterholt,
Maroula Konti, guide Athens, Nauplia, Sparta, Olympia, Delphi, Meteora, Mycenae,
and Epidaurus. **Greek Island Cruise:** Mykonos, Crete, Rhodes, Patmos, Kusadasi

TURKEY: October 17-31, 2025: Led by Lee Otterholt: Istanbul, Ankara, Cappadocia,
Pamukkale, Izmir, Kusadasi, Pergamon, Troy, Canakkale, and Bursa

Western Europe

SCANDINAVIA: June 10-23, 2025 Led by Lee Otterholt
Oslo, Gothenburg, Helsingborg (Elsinore), Copenhagen.

IRELAND: August 2-14, 2025 Led by Lee Friedman and guided by Kay Cleary
Galway, Connemara, Aran islands, Kerry, Cork, Blarney, Dublin.

SPAIN: September 11-24, 2025 Malaga, Ronda, Cadiz, Seville, Cordoba, Granada

South America

PERU: Nazca and Peruvian Amazon ext: May 21-30, 2025 . Lima, Cusco,
Machu Picchu, Puno, Sacred Valley, Lake Titicaca, Peruvian Amazon, Nazca ext.

ARGENTINA: Chile and Patagonia ext: October 6-18, 2025

BRAZIL: November 3-14, 2025

ECUADOR: Galapagos ext: December 1-14, 2025

North America

WESTERN CANADA: April 10-22, 2025

EASTERN CANADA: June 27-July 9, 2025

Middle East

EGYPT: February 20-March 2, 2025: Cairo, Nile River cruise, Luxor, Aswan

ISRAEL: March 2-13, 2025 Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Safed, Golan Heights. Led by Lee Friedman and guided by Joe Freedman

New: DELUXE SMALL GROUP TOURS to Croatia and Greece .

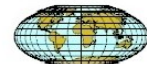
New: PRIVATE FOLK TOURS custom designed for you. Contact us for details

TOUR REGISTRATION: Reserve my place! \$200 per person deposit..

Register on line at: <https://www.jimgold.com/>

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A. (201)

836-0362 Email: jimgold@jimgold.co



Travel
broadens
one!



NFO GRANTS

Sally Martin, Chatham, New Jersey

The NFO awarded a total of 18 Discovery Grants in 2023, and in May 2024, an additional 18 Discovery Grants were awarded. Discovery Grants are intended to give financial assistance for travel expenses to people who want to participate in folk dance or folk arts-related activities. The majority of these grants in 2023 and 2024 were given to students.

If you would like to attend a folk dance or folk arts event and need financial assistance for your travel expenses, you can find the grant applications and instructions on the NFO's website: nfo-usa.com/nfo/grants/. The NFO also offers a Folk Arts Grant designed to help develop new folk arts-related projects.

If you are looking for a way to encourage the participation of the younger generation, you can donate to the NFO and specify that your donation is for the Grants Program. Your donation will help students, as well as many other people, interested in expanding their folk dance and folk arts knowledge and experiences. Thank you! Our goal is to assist as many people as we can to learn about and appreciate other cultures and traditions.

TEXAS CAMP 2024

Shelley Allison, Carrollton, Texas



NFO members who attended this year's Conference in April enjoyed plenty of scenic, outdoor space for a full solar eclipse, not to mention plenty of indoor dance space with a sprung wood floor, at what Texas International Folk Dancers (TIFD) usually think of as our annual Thanksgiving camp venue.

Broiling summertime will soon give way to cool November. The four-day holiday means Texas Camp! Folk dancers throughout the Southwest and points distant will sojourn to Greene Family Camp, our traditional Thanksgiving home away from home, for "one of the longest-running and best-beloved annual folk dance camps in the U.S." per TIFD's website. Registration is targeted to open around September 1; see tifd.org.

A number of TIFD dancers and leaders are also NFO members, so attending Texas Camp—even for the first time—may feel like old-home week as you spot familiar faces from April or before.

Camp plans are well underway. This year's camp co-chairs give *NFO News* readers a sneak peek at them below.

About the long history of TIFD itself: This educational non-profit serves as an umbrella group supporting folk dancing and related folk arts in Texas and surrounding states. It offers a small-grant program to member groups to help promote special events related to folk music and folk dance. Over the years, TIFD has helped fund numerous workshops and concerts in this way. Find more at tifd.org.

TIFD has run its annual Thanksgiving weekend camp since 1949. Our archives state that the original concept of Texas Camp was a "workshop" for folk dance teachers and recreation leaders, but it has always attracted people of all ages and from all walks of life.

As promised, some tidbits on what is in store for Texas Camp 2024 follow.

Sneak Peek: Texas Camp 2024!

By co-chairs Lisa Horn Dielman & Kathleen Yoder

Couple Dance Teachers

Nick & Melissa Enge—Foxtrot and Other Social Dance Favorites

Under the expert guidance of the Enges, we'll polish up the couple-dancing skills we need to feel more relaxed and confident (and have more fun) at folk dance events, weddings, class reunions, clubs, and those classic Texas dance halls.

Line Dance Teacher

Joan Bennett—Favorites from the International Folk Dance Repertoire

The fabulous Ms. Bennett returns with more IFD favorites: line dances, solo dances, circle dances, and more. If you don't need a partner to dance it, it could very well turn up on Joan's menu this year. Opa! Ajde! Let's dance!

Camp Band and Auxiliary Ensembles

Don Weeda, Director

Our own folk music master is back to lead our camper musicians! Join the band, have a lot of fun, and make beautiful dance music for all to enjoy.

Shirley Johnson, Teacher—Folk Songs and Other Delights

Vocal music is a cornerstone of folklore around the world, and Shirley always has something fun up her teaching sleeve. Lift every voice and sing!

Vendor: Balkan Bazaar—*Suze Stentz & Richie Leonard*

Here comes that magical van again, with Richie at the wheel and Suze plotting to tempt you. Whether it's shoes, skirts, socks, scarves, costumes, cards, pillows, or opanci, there's something folky for everyone in this irresistible pop-up shop.

Extras—Culture Corners and Afternoon Delights

It's a good problem: Texas Camp has so many fun extras on tap, they don't all fit in the same schedule! Last year, our dance teachers opted for workshops and a tribute class; this time, they'll present culture corners. Afternoons will see the Balkan Blowout, a Hungarian Tanchaz with dances for everyone, and of course, the Bruceville Roadhouse. Bonus: expect some contra dance sets during evening parties!

Heads Up—Fee Increase

After COVID-19 forced a hiatus in 2020 and an online camp in 2021, Texas Camp resumed as an in-person event in 2022 and 2023, with TIFD holding registration fees at pre-pandemic rates. Meanwhile, prices worldwide climbed steeply, especially food costs, which have risen 25% since 2019. The bottom line is, our bottom line requires an increase in camp registration fees. To keep Texas Camp dancing into the future, TIFD must change our recent red ink to black. Even so, Texas Camp rates continue to compare favorably to those of similar dance camps nationwide.

Don't Let Money Keep You from Camp: Financial Help Is Available

Registration fee discounts of up to 50% accompany some positions on the camp administrative staff. Please email campchairs24@tifd.org to ask about joining our team. Also, TIFD offers full or half scholarships. Visit tifd.org to learn more.

You Talked; We Listened

Responding to survey comments, we tweaked the schedule to provide a bit more time for breakfast, plus more costume-donning time between dinner and the evening parties.

Themes—Costumes—Action!

Party Themes:

- Thursday—Polka Dots, Stripes, and Plaid, Oh My!
- Friday—Eurail Pass: All Aboard!
- Saturday—Carnival in Venice—A Masked Ball!

See you all on the dance floor!

Do you need help paying for travel to a folk-related event?



Do you lack the funds to complete a folk arts project?



APPLY FOR AN NFO GRANT

** Deadline Nov 1, 2024 **
Info at <https://nfo-usa.com/nfo-grants>

INSURANCE BASICS

Greg Lund, Eaton, Indiana

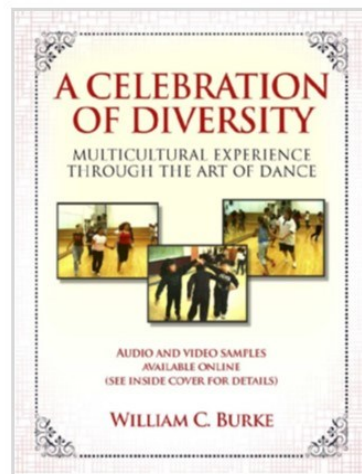
1. Members: Download *both* the application and the instructions.
2. **The instructions are to be followed precisely.**
3. Email the form to Association Member Benefits Advisors (AMBA), with a copy to Greg (lglund@sbcglobal.net).
4. *Do not* send multiple copies of applications.
5. AMBA will *not* acknowledge receipt of your application for a Certificate of Insurance. Do not be concerned.
6. Allow three to five *business days* for your Certificate of Insurance to be emailed to you. If you need a certificate for your event, *plan ahead!*
7. If you have not received your certificate after five *business days*, check your spam/junk folder! Do not contact Greg before checking your spam/junk folder.



Now available:

A Celebration of Diversity: Multicultural Experience Through the Art of Dance

By William C. Burke



A text written for the classroom teacher or teacher candidate. This book has all the information you need to run a successful program based on traditional/recreational dance.

Audio and video samples available online; see inside cover.

Available at culturaldance.net.

Contact information at culturaldancebook@gmail.com.

SPANISH DANCE EXPERIENCE

Clara Smilanick, Levi Hancock, & Jillian Iverson

During the winter of 2023, a small group of us students spoke of a dream of one day traveling to Spain, where we could learn the vibrant and passionate art of flamenco dance where it originated and still flourishes today. Despite our small pocketbooks as university students, we were driven by our love and curiosity for cultural dance and confidently put together an ambitious plan for a project. The project would involve traveling to Madrid, taking private classes from a professional flamenco teacher, and conducting research on flamenco dance to share with other cultural dance enthusiasts in the United States. Now, a year and a half later, we have returned from a once-in-a-lifetime trip that we will remember forever thanks to the generous financial support of our university and the National Folk Organization.



Levi Hancock, Clara Smilanick, Megumi Pietroniro, Jeanette Geslison, Jillian Iverson

Each of us three students that participated in the project are dancers in Brigham Young University's International Folk Dance Ensemble, where we constantly have the opportunity to

be exposed to different styles of cultural dance. Each student has a very different background in dance and education, bringing many unique perspectives to the project. Clara Smilanick is a social science teaching student with plans to become a grade school teacher, Levi Hancock is studying physics with aspirations to become a researcher and collegiate professor, and Jillian Iverson graduated this year in dance, with goals to open her own clogging and cultural dance studio. Despite our differences, we were all brought together by our shared ability to speak Spanish, which we learned separately while serving church missions in Spain, Argentina, and the United States prior to joining the International Folk Dance Ensemble.

This love for Spanish and cultural dance motivated us to pursue this Spanish dance project and share what we learn with others. Thanks to the additional benevolent support we received from our university, we were also able to invite our director and previous

NFO president, Jeanette Geslison, to join us in Spain and further extend the reach of our project.

During the week of June 3–7, the four of us participated in five three-hour classes in the Sara Martin Flamenco Studio located just outside central Madrid. We were privileged to work with Megumi Pietroniro, an experienced flamenco dancer and a scholar of dance pedagogy, who taught us everything from the fundamentals of flamenco dance to the structure that the dance must follow as it calls and responds with the instrumentalists and singers.



We were instructed specifically in the *tangos* style of flamenco dance, which is a style that is characterized by rhythmic clapping and footwork and consistent structure of verses and refrains. We were very grateful to be taught a four-minute choreography set for seven to nine dancers that we plan to use in future performances with the BYU International Folk Dance Ensemble.

To supplement our flamenco classes, we were able to participate in many other activities to learn more about flamenco dance. During the week we visited a professional costumer and toured her warehouse, where many of the outfits used by professional flamenco performers are imagined and sewn. We also took time to conduct interviews with our instructor, Megumi Pietroniro, and the owner of the studio, Sara Martin, to learn more about their experiences teaching and performing flamenco dance. Then, to conclude our Madrid experience and witness the application of the principles we had been learning all week, we attended an impressive hour-long flamenco demonstration involving three solo dancers and a full ensemble of live musicians and singers. The whole week-long experience was incredibly educational and enriching, and we are excited to share our experiences with others over the next





few months. In the few days after returning from the trip, we were invited to teach at the Brigham Young University Folk Dance Camp, where we pre-

sented the history of flamenco dance and taught a much simpler flamenco choreography to over 60 children interested in cultural dance.

We were also blessed to share our experience with the many participants of the International Dance Arts Collective in California, a non-profit organization that promotes "peace through dance." Our own Jillian Iverson was invited to teach several flamenco classes over the course of several days and provide a student flamenco choreography that the students will perform for Hispanic Heritage month this upcoming November.

We hope to continue sharing our experience with the members of the National Folk Organization and anyone else interested in cultural dance. Again, we give special thanks to the National Folk Organization for supporting our ambitious project and helping to enrich our education in cultural dance.



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 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

DANCE LIMERICKS

Contributed by Gigi Jensen, Spokane, Washington

Reprinted from Let's Dance!, September 2022

There was a dance caller from Coos
Left the stage for a long swig of booze
Tired from calling the dance
He thought he'd take a chance
To lie down for a wee hurried snooze.

* * *

Inspired by the band's groovy sounds
Dancers made fancy leaps and great bounds
Pirouettes, pas de basques
All the moms and the pas
Got quite dizzy from spinning all arounds.
—Stacy Rose, Oregon

There was a young maiden from France
Who hoped for a little romance.
She didn't want wealth,
Or exceptional health,
What she craved was a man who would dance.
—Craig Blackstone, California

There was a "Sweet Girl" from Armenia,
Who had luckily had her vaccinia,
And so she could dance,
Could spin and clap hands,
Avoiding pandemic asthenia.
—Eva Moravcik, Hawaii

We gathered to sing as a chorus,
And finished up dancing a Morris.
We didn't have tatters—
Not that it matters—
The time was just joyful for us.

* * *

The old-fashioned barn dance ran late
Because the musicians were great,
The callers were wired,
The dancers not tired.
I sure hope you all can relate!
—Marty Giles, OR

CORRECTION

In the article titled "New Honorary Members" in the May issue, the location for Dick Weston and the Prescott International Folk Dancers was incorrectly identified as Preston, Arizona, instead of Prescott, Arizona. We regret the error.

BYU FOLK DANCE ENSEMBLE ON TOUR

Jeanette Geslison, Provo, Utah. Photos by Nick Sales.

Part 1: Mexico

The BYU Folk Dance Ensemble and Mountain Strings represented the United States at Festival Azteca Vallarta in Mexico, April 27–May 7, 2024. This event is in its 18th year of sharing cultural dance and music heritage and promoting cross-cultural friendship. We took 35 students and four leaders to the festival, where we were received with a convivial welcoming atmosphere. We performed in many different locations, including Los Arcos del Malecon, with the Pacific Ocean as our backdrop, in Puerto Vallarta. We also performed in Tomatlan, Ixtapa, and San Sebastian del Oeste. The festival hosted six international groups and 15 Mexican groups. The students performed on main stages, walked in parades, did outreach performances at schools, taught American dances, participated in festival games, and enjoyed the beautiful area and people.

This kind of experience helps students gain a wider world perspective and helps them to understand and appreciate those whom they meet. Student Emily Wall describes what she learned through this experience: “It was such an enriching experience getting to perform at an International Folk Festival representing the U.S.A. It’s a lot of responsibility to represent your country. Festivals provide a unique opportunity to interact one-on-one with many people from different countries. Coming to these festivals has helped me come to better understand and admire other cultures, as well as to reflect on what it means to be American. (What constitutes American national identity?). I felt a sense of responsibility to represent my university and my country well.”

Another student, Austin Johnson, stated, “I felt my worldview expanding as I saw different countries proudly and joyfully sharing their culture through music and dance.”



Waiting to start the parade in Puerto Vallarta, Mexico

Dancer Brielle Bowden said, “I absolutely loved getting to interact with the teams from other countries. We all shared a sense of camaraderie that I haven’t found elsewhere.

Showing interest in another team’s culture and asking them about their traditions opened my eyes to new perspectives and new friendships.”

Part 2: Southern States

After the festival in Mexico, we flew to North Carolina, where we embarked on a trip featuring our international touring production, *Journey: Reflections*. This 90-minute show includes traditional dance and music from selected countries from around the world. With 28 dancers, seven musicians, and a six-member technical crew, we presented vibrant choreographies from Poland, southern Brazil, Canada, Philippines, the U.S.A., India, Hungary, Slovakia, Tonga, Indonesia, and Ukraine. We traveled throughout North and South Carolina, Georgia, Tennessee, Alabama, and Florida. In addition to the main show, we did outreach performances at elementary, middle, and high schools. We also had the amazing opportunity to learn West African dance and drumming from the Uhuru dancers in Atlanta, Georgia.

This kind of experience helps students increase in their skills as they experience continuous performances. The students also have to learn to work together as a group, learning patience, work ethic, communication, and discipline.



The BYU Folk Dance Ensemble performs Hopak, from Ukraine

Students help with the technical set up and strike of the shows. Each student is assigned a specific task, such as light trees, marley floor, audio equipment, or projector, among other tasks. This is a great way to help students understand that they are part of the greater picture, and that it takes many hands to create a successful show. Students are asked to interact face-to-face with people they meet before or after the show, or at outreach performances. Brielle Bowden shared her thoughts about tour: “Tour is one of the parts of my overall educational experience where I can directly see the influence of what I have learned. It provides a real-life application of the dances we are learning throughout the year. I remember watching teams from Serbia, Mexico, and Hungary dance at the festival, and I was able to relate to it strongly, because I’ve learned

those dance styles myself. It's amazing that in a year you see the dancing you've learned pay off through connecting with other cultures, or in just performing ourselves and feeling the audience connect with our dances, as well.

You can see the BYU Folk Dance Ensemble in *Journey: Reflections* November 4–10, 2024, in Idaho and Oregon. See details soon at the following link: pam.byu.edu/ensembles/international-folk-dance-ensemble/.



Journey: Reflections curtain call

PERSEVERING POLISH PRIDE

Melissa Kalinowski, Middle River, Maryland

Wiślanie Polish Folk Song and Dance Ensemble was established in 2019 as an independent 501(c)(3) non-profit, educational, and cultural organization dedicated to the preservation and promotion of Polish heritage through artistic expression of song and dance for the communities we serve. Under the leadership of Melissa Kalinowski, our current Managing Director and Co-Artistic Director, we are a performance group from Baltimore, Maryland, and are open to new membership of all ages. We have three generations of dancers in our group and are proud to pass on our centuries-old traditions to the younger generations. Although we were officially established in 2019, we trace our roots back through various dance groups under various names in the Baltimore Metropolitan region. We are among the newer NFO member groups and are delighted to be a part of this wonderful organization.



Photo by Will West.

Our name, “Wiślanie,” (pronounced Vish-lon-nyeh) comes from a settlement community that settled around the Vistula River, or Wisła, before Poland became a nation. This was

one of the first communities that evolved the Polish culture throughout the centuries. As the Wisła flows throughout most of Poland, it provided life to those who relied on its resources. Just as in the folk song, “Płynie Wisła Płynie,” as long as the Wisła River flows, Poland will not perish. Similarly, as long as there are people willing to use their God-given dance, vocal, and instrumental talents to preserve our rich history, our group will persevere, with strong Polish pride.

Our group was on pause with the rest of the world when the pandemic halted all activities in March of 2020, forcing us to cancel our first fundraiser, which would have raised money for our costumes and equipment. However, in early–mid 2022, we decided to gather again to continue where we left off and haven't looked back since, other than in humble gratitude. Our first performance was held at Seven Oaks Senior Center for a Polish Day event, followed by a fundraiser in partnership with the local VFW Gunpowder Post 10067, where we raised money to support both our veterans and our dance group. Since then, we have participated in Regional Dance Workshops sponsored by the Polish Folk Dance Association of the Americas (PFDA), where we learned choreography from the Biłgoraj, Chełm, and Podhale regions of Poland. We attended their 40th Anniversary Gala in Houston, Texas, in 2023, along with other member organizations.

We have performed alongside other folk dance groups, including our friends and fellow NFO members, Carpathia Folk Dance Ensemble, at the Wianki Festival of Wreaths in Washington, D.C., the St. Matthew's Orthodox Church's Multi-Cultural Festival, and the Windmills Festival at the local Lithuanian Hall, where another NFO member, Tisza Ensemble, also performed its traditional Hungarian dances. We also attend Commemoration ceremonies for those who perished under Stalin at the Katyń massacre, Kazimierz Pulaski, “Father of the American Calvary,” as well as our military and first responders during Memorial Day services.

(Continued on page 10)



Wiślanie in Washington, D.C. Photo by Tina Rybczynski

(Continued from page 9)



Wiślanie group (photo by Tina Rybczynski); in parade (photo by Jessica Patterson), and dancing (photo by Will West).

We participate in parades such as the Annual Pulaski Day Parade in Philadelphia, in which Janosik Dancers also participate.

To sustain our group and group activities, we have held many fundraisers, performed at local schools' international festivities, performed in Pennsylvania at the Polish American Festival in Doylestown, several local and international events in Maryland, Virginia, and Washington, D.C., such as the Washington chapter of the Wielka Orkiestra Świątecznej Pomocy fundraiser, and at local nursing homes, assisted living facilities, and senior centers.

The holiday season brought joy through the singing of kolędy, as we taught a new generation of non-Polish

speakers our traditional hymns. In December, member representatives of our group, alongside PKM and others, surprised Pułkownik (Colonel) Romuald Lipiński, a 97-year old WWII veteran who fought at Monte Cassino, with a small Wigilia celebration organized by Paweł Żuchowski of RMF FM radio station (in Poland). In January, we held our group's Christmas party, where opłatek was shared, kolędy was sung, and love and family were celebrated.



*With Colonel Romuald Lipiński.
Photo by Agnieszka Tarasiewicz.*

As you can see, we are doing our part to fulfill NFO's vision and Wiślanie's mission. We hope to meet many other NFO member groups in the coming years, and we invite anyone interested to please reach out for more information to wislaniedancers@gmail.com. Like and follow us on Facebook and visit our website at wislaniedancers.aplos.org.

HONORARY MEMBERSHIP

Diane Vadnais, Whidbey Island, Washington

The NFO has a membership category called Honorary Membership that provides an opportunity for you to honor that formidable person in your part of the country who represents the values of our organization. This is a person who contributes to the folk arts of the United States and impacts a local community. Possibly this person is already a member of the NFO. However, the emphasis should be on bringing outstanding individuals from local communities into the NFO and not just recognizing wonderful NFO members.

This could also be considered a reciprocal membership. Importantly, the NFO gains a new member. It is also an opportunity, through advertising, to publicize the NFO at the local level. This membership is a win-win.

To nominate someone, you need a nominating letter, plus two supporting letters. There is information on the website (nfo-usa.org) about what needs to be included. Send your nominations to Taunya Lund (lglund@sbcglobal.net). You could also submit an "intent to nominate" and the committee will help you. There is time. Nominations will be due around the end of the year, but time goes fast. Nominations are forwarded to the membership committee; the committee can approve two. The two nominations are forwarded to the Executive Committee, and then to the general membership for final approval. The result is that the NFO has a wonderful new member with full privileges for their lifetime.

STATE/NATIONAL PROFESSIONAL FOLK ENSEMBLES & MAINSTREAM AMERICAN FOLK DANCERS

Anthony Shay, Claremont, California

The NFO has generously extended an invitation for me to give the keynote address at the meeting in Portland next April. At that meeting, I will address the topic of how state-supported folk dance ensembles affected the lives of the thousands of mainstream Americans who were involved with the international recreational folk dance movement, and later those of us who performed staged folk dance in public spaces. I hope that by sketching some of the main points in this brief article, that members of NFO who attend the meeting will be able to formulate questions and comments that will result in a lively conversation on this topic during the keynote address, since most of us who participated in those American performing companies greatly emulated the performances of the national ensembles. Those national ensembles were perhaps the most important element in how and what we performed, and the level of performance that we hoped to achieve.

At present, I am deep into editing and preparing an important handbook, one that I hope will be definitive in the field, tentatively entitled *The Palgrave Handbook of Folk Dance and Nationalism* (Palgrave Macmillan, 2025 or 2026), that will be an anthology of scholarly papers that describe and analyze the phenomenon that defined the age of the Cold War (1945–1990); that is, the founding and performances of state-supported folk dance ensembles. Each chapter will address a specific nation and its ensemble. The volume will have a worldwide scope and will have twenty-five to thirty chapters. For that time period, state-supported folk dance ensembles dominated concert stages, as well as acting a crucial role in the political arena. Each chapter will address the history of the company, how the ensemble represents its specific nation-state, reception at home and abroad, issues of national and ethnic representation, gender and sexuality aspects of performance, financial benefits, and tourism, among other issues that affect their performances.

In the United States the first appearances of state dance ensembles, Tanec of Macedonia and Kolo of Serbia, were only noticed by American folk dancers and the local Macedonian and Serbian American communities. These performances were moderately popular. The blockbuster occurred two years later in 1958, when the Moiseyev Dance Company (official name: The Academic State Ensemble of Folk Dances of the Peoples of the Union of Socialist Soviet Republics, a highly unwieldy title, founded in 1937), arrived in the United States, and opened the first official act of the Cultural Cold War. So great was the impact of the Moiseyev appearances that the performances of the Moiseyev Dance Company nearly totally destroyed the carefully constructed negative image that the State

Department, the military-industrial complex, and the Hollywood film industry had crafted.

After World War II, the USSR initiated a move to found state-supported ensembles in each of its republics, and then in the Eastern Bloc. Later, in 1958, the Moiseyev Dance Company performed at the world fair in Brussels, which launched a third wave of such ensembles in Asia, Africa, the Middle East, and Latin America, whose governments wanted to create such companies because they attracted favorable responses politically, artistically, and economically. While any question will be welcome, I will focus on how the performances of the many ensembles that appeared on our stages affected all of us. See you there!

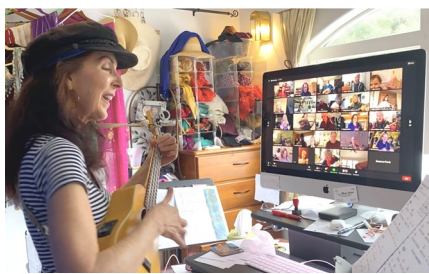
IMMUNE COMPROMISED? MUSICAL ZOOM FUN AWAITS YOU!

Melanie Lawson Kareem, Topanga, California

Bubbly, happy comments greet each day's class as the Zoom screen fills up with delightful folk learning to play an instrument for the first time in their lives—the ukulele, to be precise. Those who need to be mindful where germ contamination is possible are instead free to sing out loud, strum to their heart's content, and unmute to visit with classmates. No worries if they, or other classmates cough or sneeze! *No* hand-sanitizer, *no* gloves, *no* mask and *no* stress!

While it's true the pandemic is over in so many ways, I'm continuing to welcome folks into our "ukulele university for beginners" who are looking for uplifting Zoom interactions. Maybe they're dealing with chemo/radiation, diabetes, an immune disorder, re-building muscle connections after a stroke, or simply convalescing from a planned surgery. These life challenges are made more live-able by participating in an engaging activity with friendly classmates.

The Zoom format to learn ukulele has been perfect for Chris Malcher, a Chicago-area folk dancer since 1987. Chris joined this Zoom ukulele community in July 2020. Now, after four years, she's one of our most accomplished ukulele musicians! She's cultivated friendships with other budding musicians from all over the country, in addition to collaborating on light-hearted parody songwriting projects.



Chris says: "There is so much joy when playing music on your ukulele, at any ability level. I am so proud of my accomplishments and it lifts my spirit!"

Melanie Lawson Kareem offers weekly

free Info Sessions on Zoom to tell you how you can [GetStartedPlayingUkulele.com](https://www.getstartedplayingukulele.com) with us! You'll get a warm welcome from us all! Call Melanie at (310) 403-3159.

BALLET FOLKLÓRICO IN NORTHERN CALIFORNIA

Kelly Ramon, Arcata, California

Folklórico is a traditional style of dance that can be traced back to indigenous people living in Mexico. Its beautiful costumes, lively music, and intricate footwork make it a truly mesmerizing art form. For this form of dance, each region of Mexico has its own outfit, with a wide variety from long, colorful skirts to pure white dresses with lots of lace. The ladies' hair is braided, usually with ribbons in the colors of the Mexican flag—red, white, and green. Traditionally, the men wear a “charro,” a Mexican suit, which is usually black.

In September of 2022, while I was a student at Cal Poly Humboldt, I was recruited by CUMBRE Humboldt to teach Ballet Folklórico to youngsters in Arcata, California. This nonprofit focuses on education and enrichment for Hispanic families and individuals throughout Humboldt County. On our first practice day, I remember walking to the Arcata Playhouse, so nervous yet so excited. My palms were sweaty, and my heart was racing. Two months prior, I moved from Los Angeles to Arcata, California, to start the next chapter of my education at Cal Poly Humboldt. I questioned why I had even accepted this teaching position offer so quickly. I didn't know what to expect, I didn't even know how to properly teach kids how to dance. I was just good at dancing and following the rhythm of the music.

Looking back at it now, it was fate for me to continue something I love, because Folklórico is part of my Mexican culture and something with which I identify. I started learning Folklórico around the age of seven, for fun. As I grew older, it went from being an after-school activity that I did once a week to participating in performances a couple of times a month. By the age of sixteen, I was helping and teaching the little kids and even adults basic steps when I wasn't practicing. I soon realized how much fun it was. But a part of me always wanted something more, I wanted to teach kids Folklórico and actually choreograph their dances. I told my parents and friends that one day I would have my own group and be able to teach people different styles of Folklórico.

When I first started teaching, there were only three to four students. I was really nervous, and I didn't know if I was even doing anything right. We didn't have skirts or heels to practice in, since we were just starting out, and I figured it would bore the children. I was kind of right; without the skirts, practice was a bit boring, but that didn't stop me from teaching them.

After about six months or so, the group was expanding, and we were able to get skirts made for my students by my mom, who has made all of my dance costumes. I remember when I was handing them out, the girls were really excited and were twirling as soon as they tried them on. It made

them even more motivated to dance. It made me smile so much and I was really happy that we were making progress.

I found out sometime later that there wasn't much exposure or opportunity for young Hispanic children to learn Folklórico in Humboldt County. I didn't realize how teaching Folklórico to my students impacted them so much, along with their parents and families. Dancing connected them to their culture through Folklórico. After our first show at the Arcata Playhouse, all the families told me how being a part of our group, Ballet Folklórico Infantil de Arcata, and me teaching their children Folklórico had made such a positive difference for them. Being told by the students themselves how much they love dancing and how they were thankful for me was truly one of the best moments of my dance career.

I remember going back to my dorm room that night and crying with tears of joy because I knew I was doing something meaningful. I was making a difference and helping connect these students with their roots. Dancing Folklórico is one thing, but actually enjoying it and being excited to dance is another. It helps them be more open-minded to learning about different regions and dances of Folklórico.



Ballet Folklorico Infantil de Arcata after a Cinco de Mayo performance in Eureka, California. Photo by Erica Mendez.

In 2023, our group performed in public at five different venues. In 2024, we have participated in two shows already, with two more planned in the fall. We have also been mentioned in my university newspaper, *El Leñador*, which resulted in a few new families wanting their kids to join the group to learn Folklórico and connect with their roots.

In my eyes, we aren't just a dance group, but we are a family. The parents meet up to help each other outside of our practices to make costume parts. We have celebrated birthdays together after practices. The positive energy and confidence that is brought into the environment does make a difference in the kids' dancing. They always get the most excited when we have shows, jumping up and down and thanking me!

We have practices once a week for about two hours, learning and practicing dances, and often the kids request to learn new ones. They tell me it does get challenging at times, but they still want to learn new dances because they love it so much. It makes me happy as their teacher that these kids

aren't embarrassed or ashamed of their culture, and instead want to learn more dances and are excited to perform at events.

Our group has grown since 2022, and we currently have 13 talented young dancers who are ready to perform. We have 12 girls and 1 boy (who is also interested in performing in theater). Our youngest dancer is only 3 years old, and she already loves to spin with her pretty falda (skirt). We will start practices again soon, after a summer break, and I'm anxious to feel our group's energy once again. I hope to continue to inspire these talented youngsters to keep on dancing and to be proud of their Mexican culture.

TRAINING NEW FOLK DANCE TEACHERS

Riki Adivi, Toronto, Canada

For most of my folk dance teaching career, I was struggling to keep enough people in my groups. I have started groups where I lived and where people had not heard of recreational folk dancing and it was a challenge to attract new people and to have them stay. In Toronto, there is more than one established folk dance group, and I took over two groups whose leaders retired (Teme Kernerman and Sandy Starkman).

Last year, I saw the NFO's Mentoring Project email and I thought, "Yes, it is about time, we need more folk dance teachers." I was eager to share my experience and to have someone to talk to about the different aspects of teaching folk dances and leading a group. I joined the mentoring group but didn't have a real mentee. The discussions between the mentors and the available resources were fascinating, and I was inspired to offer an in-person teacher course. The original idea for the course was that it would be partially me presenting different topics and then practicing the things that are discussed. Then in one of the mentoring group meetings, after I heard some experienced mentors, I realized that a much better way to handle a topic is to ask the participant what they think of the topic. So, building the curriculum for the course I just had to come up with the questions, and there were so many questions: How do you make participants feel welcomed? How would we approach teaching to a group that has some beginners and many experienced dancers? How much time should be dedicated to teaching a dance? Etc.

When I told my dancers about the course, and promised that there is no need to actually become a teacher, I was surprised that so many wanted to attend. (Well, I did promise it would be fun.)

The homework that they received before the first class was to observe the feeling in dance groups and also to try to guess the feelings of other participants. This opened a fruitful discussion, and I only seldom had to "preach" my teaching theory. At the end of the class I usually summarized the topics' conclusions and directions in a shared document.

Of course, we also practiced a lot. I taught a few dances in the first class and explained the reasons behind my teaching. Again, I asked the participants what they learned and we summarized that.

Before participants started to teach, we discussed the stress and the fear of making mistakes. We haven't completely solved the stress; however, everyone was willing to lead dances and, later on, to teach. During our practice, I handled mistakes by correcting them and focusing on what is right (or preferred). I did not allow anyone to give negative feedback, not even on their own practice. I insisted that the teachers observe the other participants during the teaching, since they will learn from their observation if the dance was taught well. If someone forgot to observe a section that s/he was teaching, it was done one more time.

We also discussed our feelings during the practice. The participants were surprised to find themselves so rewarded and fulfilled when everyone else learned their dance. For myself, my heart was overflowing.

This folk dance teachers' course has two more classes that were scheduled for the fall when people are back. One of the participants is going to continue as my mentee and we will try to check the possibility for her to open a new group in a different part of Toronto.

Another idea that was discussed in the Mentoring Project is to have an online course similar to this one. An online course would consist more of discussions and most of the practice would be done as homework when people are in their home groups. Please let us know if you would like to participate in an online course, or if you like to participate in the Mentoring Group as a mentee or a mentor. Our email is: nfo.mentoringgroup@gmail.com.

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 natfolkorgeditor@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.

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!

THE 2025 CALIFORNIA STATEWIDE DANCE FESTIVAL

Margaret Lange, Nipomo, California

The California Statewide Dance Festival for 2025 is shaping up for May 2–4. The Bay Osos Folk Dance Group will host the festival at the Portuguese Hall in the Central Coast town of Arroyo Grande. The hall features a wooden floor on a raised foundation, ample parking, and it is adjacent to the historic Arroyo Grande Village. The San Luis Obispo region of the Central Coast also includes many cities that border the Pacific: Pismo Beach, Grover Beach, Avila Beach, Shell Beach, Oceano, Los Osos, Morro Bay, Cayucos, Cambria, and San Simeon. It's an area that offers hiking with ocean vistas, kayaking, surfing, fishing, mountain biking, bird watching, golfing, wine and beer tasting, touring the Mission San Luis Obispo de Tolosa and Hearst Castle, visiting museums and galleries, and exploring shops and farmers markets. Come for the dance festival and stay a little longer to enjoy the area.

Our master teachers will be Željko Jergan and William (Billy) Burke, and Chubritza will be the house band. **Željko**, a native of Varaždin, Croatia, was a leading performer with the Croatian National Folk Ensemble LADO, performed with the Zagreb National Ballet and modern dance companies, is a graduate of the Varaždin School of Music and the Čakovec School of Architecture, and worked under the tutelage of Milica Glavočić Pininsky, a consultant to the Zagreb Ethnographic Museum. He is a renowned choreographer and teacher of Croatian dance.

Billy Burke began his professional dance career at 19, touring the United States and Canada with the Don Cossack Choir. In 1970, he joined the AMAN Folk Ensemble. He attended the dance institute on the island of Badija in Croatia and brought the Rezijankas to folk dance clubs in America. For 37 years, Billy taught traditional/recreational dance in the Los Angeles public schools. He is the author of *A Celebration of Diversity: the introduction of traditional/recreational dance into the primary and secondary classroom*. Billy will present dances from Northern Macedonia, with the possibility of a surprise number that will be determined later.

Chubritza was founded in 1993 in Arcata California. The six-member band plays traditional folk instruments and performs traditional dance music of urban and village traditions from Albania, Bosnia, Bulgaria, Croatia, England, Greece, Hungary, Ireland, Israel, Italy, Japan, Macedonia, Mexico, Norway, Poland, Romania, Russia, Scotland, Serbia, Spain, Sweden, Turkey, Ukraine, the U.S.A. and the Jewish/Klezmer and Romany peoples.

While scheduling is still in the early stages, the Statewide 2025 committee is planning the traditional Maypole dance

to celebrate May Day, a cultural talk by a member of the Northern Chumash Tribe, contra dances featuring a local caller, and a free community dance for beginners and children at the festival's close. More details will follow, including the host hotel, pricing, and registration. Please check the Folk Dance Federation of California, South's website at socalfolkdance.org for updates.



The Statewide Dance Festival will be held at the Portuguese Hall, 707 Huasna Road, Arroyo Grande, California. May 2–4, 2025

IN MEMORIAM: TONY PARKES

(1949–2024)

This article first appeared in Let's Dance, July/August 2024 issue. Let's Dance is a magazine produced by the Folk Dance Federation of California, North. Reprinted with permission.



Local dancers met Tony Parkes when he joined the staff of Stockton Folk Dance Camp in 2017 as the squares and contra dance teacher and caller. He was so well received that he was invited back every year after that.

Tony studied contra and square calling with several well-known callers, including Ralph Page. He wrote more than 90 dances, with many published in the compilations *Shadrack's Delight* and *Son of Shadrack*. He also taught at dance events, such as Pinewoods Camp, Ontario Folk Dance Camp, and the John C. Campbell Folk School, and called at the New England Folk Festival every year from 1969 until 2023.

In 1973, Tony moved to the Boston area, where he lived with his wife Beth Parkes, who is also a square and contra dance caller. Tony survived colon cancer in 2018 but was diagnosed with a brain tumor in November 2023. He died on May 6, 2024.

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

FOLK DANCE EVENTS NETWORK

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

September 12–15: CAMP NIRKODA BAKEREM ISRAELI DANCE CAMP 2024, DoubleTree Inn by Hilton, Sacramento, California. Housing in the hotel, dancing on a large ballroom with a sprung wood floor. Dance instruction by two teachers from Israel. Wine-tasting on Sunday night. \$450–\$1000, depending on room choice. Info: alpert1988@gmail.com.

September 13–15: GOLANN FOLK DANCE WEEKEND. International and Israeli teachers: Lee Otterholt and Erica Goldman. Great wood floor, food, and fun! New York's lower Hudson Valley. Info: rspieg@yahoo.com.

September 20–22: SKANDIA FOLKDANCE SOCIETY'S 75th ANNIVERSARY GALA, featuring Klintetten (band & dancers) from Sweden. Friday night dance in Lynnwood, Washington. Saturday gala at the Swedish Club in Seattle: *Fika*, 2–4 p.m. (\$10), dinner, 5:30–7:30 p.m. (\$60—**dinner reservations due by August 30**), dancing, 8–11 p.m. (\$30). Sunday, Klintetten teaches at the Northwest Spelmansstämma. Details at skandia-folkdance.org/special-events.html.

September 21–24: SAN ANTONIO FOLKLIFE AND DANCE FESTIVAL, San Antonio, Texas. Info: safdf.org.

October 19–30: JIM GOLD TOUR OF GREECE. Folk dance and cultural tour of Greece. Led by Lee Otterholt. Guided by Maroula Konti. Info: jimgold.com.

November 22–24: FALL CAMP, with Ira Weisburd & Genci Kastrati, Brandeis-Bardin Institute in Simi Valley, California. Fall Camp is even more than great dancing. It's a place where you can be yourself, relax, and be happy. There are many other optional activities you can participate, in such as crafts, star gazing, nature walks, folk band practice and performances, and more. Info and registration forms at fallcamp.org. Facebook page: facebook.com/events/1018697080049455.

November 28–December 1: TEXAS CAMP, Bruceville, Texas. Info: tiffd.org.

November 29–30: CALIFORNIA KOLO FESTIVAL, San Francisco. Info: kolofestival.org.

2025

January 31–February 3: FLORIDA FOLK DANCE COUNCIL WINTER WORKSHOP. Teachers: Roberto Bagnoli for international and Petur Iliev for Bulgarian. Holiday Inn Celebration, Kissimmee, FL (Orlando area). Info: floridafolkdancer.org.

February 15: CERRITOS LUNAR NEW YEAR FESTIVAL The teachers are to be arranged later. A lion dance will start at 12:55 p.m. to celebrate the Year of the Snake. Cerritos Senior Center, 1–5:30 p.m.

May 18: CERRITOS LUNAR FESTIVAL. No teaching. We will have fun dancing together.

March 1–2: VESELO FESTIVAL 2025 will be at The Veteran Memorial Building in Eugene, Oregon, with Michael Ginsburg teaching. Info: veselofolkdancers.org.

April 2–6: NATIONAL FOLK ORGANIZATION ANNUAL CONFERENCE, Portland, OR. Watch for details at the NFO website, nfo-usa.com. Exciting presentations are being planned!

June 12–15: JUNE CAMP. Lake Forest Academy, Lake Forest, Illinois. Featured teacher: Steve Kotansky. Live music with Tom Pixton, Ralph Iverson, and Brian Wilson. Info: sites.google.com/site/junecampifd/.

JUNE CERRITOS FESTIVAL

Wen Li Chiang, Cerritos, California

Cerritos Folk Dancers (CFD) hosted its 15th anniversary festival on June 8, 2024. A total of 86 people attended the event. More than half of them are CFD members and other Asian dancers.

CFD hosts two festivals each year. One festival is held in February to celebrate the Lunar New Year. Master teachers are invited to teach dances. The second festival is in May or June to celebrate CFD's anniversary. These events are sponsored by the Folk Dance Federation of California, South.

Thanks to all the hard-working volunteers. Without them, our festival wouldn't have been possible. We also want to express our appreciation to all the dancers who came and shared our happy time together. Many of them wore ethnic costumes, making the party colorful and cheerful. Concert performers and dance leaders attracted the attention of everyone in the room. They were simply amazing.

Each of the first seventy-five attendees received a personalized 16-oz vacuum-insulated water bottle donated by Sue and Wen.

We would appreciate having your feedback to improve our future events. Please don't hesitate to give us suggestions. Our email address is CerritosFolkDancers@gmail.com.

Our Lunar New Year Festival next year will be Saturday, February 15, 2025. The teachers are to be arranged later. The date for our next anniversary festival has been set to Sunday, May 18, 2025. There will be no teaching in that anniversary festival. We will have fun dancing together. Both festivals will be held at the Cerritos Senior Center, from 1:00 to 5:30 p.m. A lion dance will start at 12:55 p.m. on February 15 to celebrate the Year of the Snake. If you are interested in being one of the lions, please let us know.



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

Return Service Requested

NONPROFIT ORG
US Postage Paid
Permit #873
Seattle, WA



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 _____

Email _____

Website: _____

How did you hear about the National Folk Organization? _____

Annual Membership Dues*

Student \$15 US

Individual \$35 US

Household \$45 US

Groups: recreation, festivals,
performing \$60 US

Lifetime member \$1,000 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