



SEPTEMBER—OCTOBER 2013

Special Points of Interest:

- *Dance Group News*
- *Judith Baizan Honored*
- *Tributes to Cubby Whitehead*

PRESIDENT'S NOTE BY JACK SELTZER

Hello FFDC dancers! It's almost time for Melbourne's Greek workshop from October 25 - 27 (see the registration form at <http://folkdance.org>).

We have named the 2014 FFDC Camp (February 14-17) the Balkan Veselie, which means a joyous occasion. The Board and I are heading into the home stretch, and we are really getting excited. This article gives you an update on plans for the Veselie. If you are interested in volunteering to help a little at camp (such as helping with the registration table, auction or snacks), please drop me an email. **Group leaders, please send me names of candidates for the Olga Princi Scholarship as soon as possible.**

Registration has already started (see the registration forms at <http://folkdance.org>). John Daly, Sandra Suplicki and Kay Demos were the first three registered campers, signing up the first week, and registration has been steady since then. This year we have set a limit of 80 dancers due to the limited dancing and dining space, so if you are seriously thinking of attending, you should sign up soon. If a conflict comes up, you can get a full refund until January 10th. Also notice there is a \$105 price for part time dancers. This price includes all the dancing, culture sessions, night parties and snacks. If you have any camp questions, feel free to ask a Board member.

We have some great news! Margaret Tolbert, a world renowned artist from Gainesville, will be designing the t-shirt for camp. Margaret has been enmeshed in our folk dance group since the '70s, and we certainly are lucky to have her creating a folk dance work of art for our Balkan Veselie. Be sure to order a t-shirt when you register; as there may not be extras available at the Veselie



We're trying something new this year, which should give everyone a chance to plan ahead for each night's dance party. Over the past few months, I've been gathering requests for the three nights of dancing from about 7:30 – midnight. We have created a database of about 650 requests. Many requests are repeated, but that's the idea. I want to find out which dances are requested by multiple groups and which dances are unique to one person or group.

Because I am basing the programs largely on these requests, there will only be a few spaces for requests made at camp; these will be worked into the following night's dance list. And of course we will work in the new dances taught by Steve and Mihai.

In the next newsletter, we will post a tentative list of dances for each of the three nights, which will give us a

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PRESIDENT'S NOTE (CONTINUED)

(Continued from page 1)

chance to review some of our former favorites. Or let me know and I will email it when it's available. Here's a little excerpt of what I've gotten so far. If you have not submitted your re-

quests yet, send them to me as soon as possible and I will include them if I can. I can use some more mixers and favorites taught previously by Mihai and Steve.

FRIDAY NIGHT:

Romanian Medley (Jan)
Triti Puti (Doris)
Tokyo Polka (Andi)
Te TeAven Baxtale (Susan)
Yar ko Parog (Judith)
Chilili (Lita)
Cimpoi (Mary Jean)
Coskun Coruh (Dorothy)
Doublebska Polka (Jack)
Erev Ba (Bernice)
Hora de la Tulnici (Julieta)
Sonata (Lynda Harris.)
Hora din Goicesti (Linda)

SATURDAY NIGHT:

Agir Halay (Bobby)
Baztan Dantza (Diane B)
Levi Jackson Rag (Pat P)
Harmonica (Arlene)
Horehronsky Czardas (Jean)
Kulsko Oro (Gary)
Turkish Ramo Ramo (Jan)
Melnik (Kelly)
Syrtos Kitrinou (Pat H.)
Esmer (Lynda Fagan)
Hora Dragasenilor (Lita)

SUNDAY NIGHT:

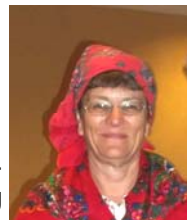
Floronica Olteneasca (John W)
Triplets Quadrille (David)
Heilsberger Dreieck (John D)
Malhao (Jualene)
Dedo Mile Dedo (Joyce S)
Karabag (Linda)
Ravno Oro (Lynda F)
Hora Veche (Susan B)
Davorike Dajke (Andi)
new Rustemul (Kelly)
Bregovsko Horo (Diane B)
Polonez Royale (Jean)

EDITOR'S NOTE BY PAT PIERATTE

I appreciate all of you bearing with me as I learn how to be the best editor I can be for FFDC. The job is a big one, even with the help I am getting, and there is a lot to learn. Since I'm also now the Clerk of my church, I'm learning two new jobs and trying to figure out how to balance everything, along with my other activities. I'm starting to put systems in place which will make both jobs easier, like using my Outlook calendar to remind me when I need to work on specific items for each job to get everything done in a more timely manner.

I continue to be very grateful for all the support I get on the newsletters:

- to Pat Henderson for taking a second look at the newsletter text and offering helpful suggestions
- to Pat, Caroline and others for editing photos used in the newsletter so they can be the best quality.
- and last but not least, to Vicki Kulifay for producing the excellent new setup for our newsletters.



I enjoyed my Folkdance on the Water trip in June and July. We visited Prague, Czech Republic, many cities in

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"I enjoyed my Folkdance on the Water trip."

“Dance on the Water tours will continue under new leaders David and Marija Hillis”

EDITOR’S NOTE (CONTINUED)

(Continued from page 2)

southern Germany and Strasbourg, France. This was one of the last two trips organized by Mel Mann before he retires this fall. I had heard about Mel's trips for many years, and I'm glad I finally got to go on one! We had a large group of 48 people on the trip, and everyone got along quite well. Once we got on the river boat, we comprised more than half of the 92 people on the boat.

There were both advantages and disadvantages to being on the river boat for so long. We had many opportunities to talk to the other group members during meals, dancing or informal conversations. And we did not have to unpack, pack and move suitcases every day or few days. However, dancing on the boat was challenging, since we had a choice between the top deck with its Astroturf, or the tiny lounge dance floor which quickly became crowded. We didn't have to spend a lot of time on buses going from one city to the next; however, because we had to hurry back to meet the boat at the next stop, we had very limited time in the German cities.

I enjoyed the brief time we had in these picturesque southern German cities, but I enjoyed Prague and Strasbourg the most, partly because we got to

spend several days in each place. Prague is a wonderful city over 1,000 years old, with Wenceslas Square, Old Town, Prague Castle and the Charles Bridge over the Vltava River. The streets wind around with no apparent order, and it's easy to get lost (which I did several times), but it was so beautiful that I didn't mind. We folk danced twice with a local all-female folk dance group, which was fun. We also visited a folk village near Prague where we had a nice dinner, were treated to a wonderful show with a few singers and dancers, and later danced with them.

Strasbourg was also beautiful with its Strasbourg Cathedral and World Heritage site historic city centre, the Grande Île (Grand Island). The last night we got to enjoy a beautiful light and music show over the Rhine River. We danced with two performing folk dance groups near Strasbourg, some of whom wore their beautiful costumes. The first group included people of all ages, who performed for us before we exchanged some dances. Our dance leader didn't know enough French to teach them in it, but she did know enough German to teach in their second language! The second group was all high school students who took their dancing very seriously and were very professional. Some of their group members were leaving soon to perform in a Canadian festival. They also taught us some fun dances. In both groups, we were able to converse with the members pretty well in English. They knew when to call over a more fluent friend to help when needed.

Altogether, this was a great trip. Dance on the Water tours will continue under new leaders David and Marija Hillis. In 2014, trips are planned to Croatia and Slovenia, and Moorish Spain. See <http://www.folkdanceonthewater.org> for more information.

Finally, I want to take this opportunity to pay tribute to Cubby Whitehead, the first President of FFDC, who passed



Pat Pieratte with some of the Prague trip travelers (photo by Pat Pieratte)

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EDITOR'S NOTE (CONTINUED)

away on July 31 following a long battle with cancer. I enjoyed dancing many times with Cubby, his wife Jeanie and their children Craig, Randi and Susanne at FFDC events and at the Florida Folk Festival in White Springs. Cubby was a driving force behind the creation of the FFDC. His son Craig sent me information on early folk dance events in Florida, including the flyer for a Florida Statewide Folk Dance Festival and Organizational Meeting of the Florida Folk Dance Association, held in Tampa on Saturday, July 17, 1965 and organized by Cubby and Maria Pasetti. In late 1971, a meeting of folk dance leaders from central Florida met at Gretel Dunsing's house to create the FFDC. Cubby was also one of the founders of Friends of Florida Folk, which support the Folk Festival. He taught Scottish dancing for 25 years in Sarasota, from 1975 to 2000.

Since Cubby was not active in FFDC in recent years, many of our newer

dancers may not have had an opportunity to meet him, but it is important to recognize the role he played in uniting supporters of folk dancing and folk music in Florida. This issue of Florida Folk Dancer contains a comprehensive article giving more information on Cubby's life and connections to folk dancing and folk arts. Many thanks to D.A. Tyler, who visited Cubby during his last few months of life and recorded his reminiscences.

See also the excellent tribute to Cubby written by the Friends of Florida Folk on page 9 of this newsletter. The original article with its photos can be seen at <http://www.foff.org/index.php/news-blog/431-cubby-whitehead-culbreath>.

“Cubby was a driving force behind the creation of the FFDC”

GAINESVILLE GOINGS-ON BY JACK SELTZER

On September 8, our folk dance group had a lot of fun. Arlene ran through Harmonica in Hebrew, which stretched our memories early in the night. Harmonica means “accordion” in Hebrew. Linda had fun doing Mihai's Hora din Goicesti and John taught Kineret, which boggled our brains a bit but was a kick! Gary gave us a fascinating sampling of a six-part oldie but goodie Yves Moreau dance from the '70s, Kulsko Horo. Other dances reviewed or taught were Raca, Cano, Karabag and Garoon. Some of these dances have been requested for the Balkan Veselie, so we will be ready to dance them with the rest of the FFDC.

We are planning to attend the Greek night at the Women's Club on Friday, October 4, dancing to the music of Embros. We always have a lot of fun dancing in that large room as a change from jumping around tables at Sandy's Place. Additional bonuses will be the food, wine and the Greek student performance, as ingredients for an exceptionally good time. Then we will dance at our regular site on Sunday, October 6 at 3:00 pm. Please check with me to find out when we are dancing after that, if you will be in the area.



ORLANDO INTERNATIONAL FOLK DANCE CLUB BY PAT HENDERSON



“Most of our members traveled the past three months”

Our dancing has resumed after our summer hiatus. We made our annual visit to the Melbourne group on Friday, August 16, with 14 of us attending. We had a great night of dance and delicious snacks.

On August 8, Juanita Schockey had heart surgery and then battled an infection in one of her legs. We are thankful that she is doing better now and should return to dance soon.

Most of our members traveled the past three months so the report is quite lengthy. Ann Robinson and Kelly Fagan enjoyed the Italy and Croatia cruise with Yves Moreau along with Zeljko Jernigan. Nicki Wise went to Key West twice with different members of her family. Mary Jean Linn attended the wedding of her step-daughter in the Seattle area and then she and her husband Bill toured Oregon including the Columbia River Gorge. She taught the lesnoto medley at the wedding and it went over very well, especially since a member of the wedding party was Bulgarian.

Jan Arcari enjoyed kayaking with the dolphins and manatees at Manatee Cove on Merritt Island (close to Cocoa). In August, Phyllis Dammer went to South Carolina twice with her husband Ed since his son was ill and later passed away. She then went to Kansas City in September to be with family as she celebrated her 80th birthday.

Betty Nehemias and six members of her family living in the U.S. went to England for a family reunion and celebration of her 90th birthday. She had them dancing Waltzing Matilda on the lawn. Eva Gaber and her daughters visited her father in Detroit and then had a side trip to Ohio. She celebrated

her 50th birthday on August 8. Ann Robinson visited her daughter in Wisconsin. Bobby and I were joined by Terry Abrahams and Donna Young for a trip to Karmiel USA Israeli Dance Camp in Highlands, NC over Labor Day weekend.

Caroline and Gary Lanker spent most of June traveling in Oregon and California to visit relatives and included a week at Scandia Camp Mendocino. From August 8 until September 24, they were back in Oregon and California again visiting with relatives and friends, and spent a couple of weeks at their timeshare in Solana Beach in the San Diego area. They did some international, Scandi and square dancing along with boogie boarding or just walking on Solana Beach. See the separate article on Scandia Camp Mendocino.

In July, Joe and Lucy Birkemeier spent a week with family in West Virginia and friends in Virginia and Maryland. In September, they visited other family members in Chicago.

After dancing on Thursday, September 5 due to a schedule conflict, we returned to our regular Wednesday dance schedule, with a hiatus due to flooding on September 25.

September 18 was Birthday Party week to celebrate a number of birthdays. Two of our members had milestone birthdays recently with Phyllis turning 80 on September 3 and Eva turning 50 on August 8. Other birthdays we celebrated were Larry's July 28 and Manuel's September 4.

SARASOTA GRAPEVINERS BY JUDY MERKT

The Sarasota dancers had a great summer even though many of our members headed to their other homes for the hot summer months. This year, we had enough of our own members willing to teach that I didn't have to recruit teachers from surrounding groups. Our "regular professor" Andi travels to Vancouver each summer. We have been spreading that teaching role among "the willing and able". It's good experience for those of us who do not teach regularly. Here was our line-up of "guest teachers" and the dances they taught:

- 1) Lynda Harris --- Steppin' Out (USA), Lugovanka (Russia), Winds on the Tor (England)
- 2) Varda Ruskin --- Kujawiak Neibieski (Poland), Cha Cha Espana (Latin), Korobushka (Russia)
- 3) Judy Merkt --- Mascatii (Romania), Devojko Mari Hubava (Bulgaria), Reshi (Macedonia)
- 4) Dimitri Babiak --- Bukovina Stroll (Ukraine)

Having these guest teachers provided our group with a nice variety of cultures and difficulty, and all of the dances were well received.

The Hyatt Regency on the Sarasota bayfront was host to the Balalaika and Domra Association of America (BDAA) annual convention this year. It is a weeklong event with many talented balalaika and domra musicians attending from all over the globe. Two of our Grapeviners were asked to provide international dance workshops amongst the many music lesson workshops being offered during the week. Sergio Zigras did a Greek dance workshop and I did an International dance workshop. We both had a great time, and our students were quite enthusiastic. Ages in the class ranged from 8 to 70 or so; what fun!

We closed the summer sessions with our annual Summer Stomp on August 28. It was a very well attended party and as usual we danced the night away. We closed for the month of Sep-

tember to give yours truly a break before we began again October 2 with both Andi Kapplin and my co-coordinator Susan Barach, back from their northern abodes.

We have had a few "patients" this summer. Both Susan Barach and Delores Lustig had knee replacements – their surgeries went well and recuperation is in process. Edna Schneider had a fall at Contra Dancing in Venice and broke her kneecap (ouch). She is also in recuperation. And lastly, one of our newest members, Sandy Coran, had a heart valve replacement (certainly not a minor event) and is also on the mend. She surprised us with a visit at our Summer Stomp and she looks great! I am giving you the email addresses for these folks as I'm sure they would be delighted to hear encouraging words from a fellow folk dancer, whether you know them personally or not:

We would love to see you any Wednesday evening and we have people who can put you up. Specifically, we are planning a Halloween extravaganza on Wednesday, October 30 when we will have an all-request party and costumes will be encouraged. Put your creative hats on and come join the fun.

Lastly, I have put together a "beginners" International Folk Dance Class that has been accepted by the Sarasota County School System's ACE (Adult Continuing Education) Program. My motivation was certainly not money because it is "slave labor", but three other reasons: 1) to offer a fun and interesting non-performance dance/exercise opportunity for Sarasotans; 2) to hopefully "find" some new International Folk Dance enthusiasts who will join the Grapeviners, and 3) to help me be a better teacher.

Wish me luck – I'll give you a report next newsletter!



Sarasota summer teachers Judy Merkt and Dimitri Babiak (photo by Judy Merkt)

Susan Barach - hbatach@aol.com
 Delores Lustig - dlustig37@hotmail.com
 Edna Schneider - ednaschneider@hotmail.com
 Sandy Coran - sandracoran@verizon.net



Sarasota summer teachers Varda Ruskin and Lynda Harris (photo by Judy Merkt)

“I had a great time in Denmark last month”

DELAND DANCERS BY RUTH ANN FAY

I had a great time in Denmark last month. My 80-year old friend and I found a Danish folk dance group, and we had a blast. They had 30 dancers on a Monday night, plus a six-person band and a good caller. I hadn't done so many buzz and slip steps since my Chicago area Danish American Athletic Club dancing days. They used a couple of hand holds and a double basket that I had forgotten.

Danes like their evening coffee. The dancers normally bring their own coffee or tea in a thermos plus their own cake, cookie, or fruit. Water, pop, and beer were for sale. They dance weekly and charge about \$100 for a year's

membership. They charge \$5 for guests but the first 3 visits are free. The only dance that we would know over here was Svensk Maskerade (Swedish Masquerade). My friend, whom I've known since my school year in Denmark, liked the group so much that she went back the next Monday.

Normally the Deland Dancers start dancing in October, on the first and third Tuesdays. But this year we will have to start on October 15 or later. Please check with me before October 15.



SARASOTA GRAPEVINERS (CONTINUED)



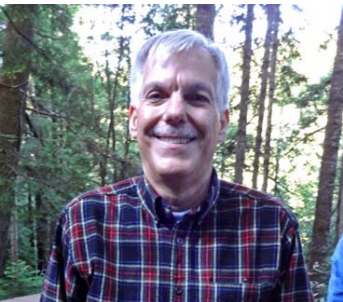
Sarasota Summer Stomp, L to R: Bill Schwarz, Faye Babker, Dimitri Babiak, Yifat Drucker, Flo Korchin, Bev Mann, Kay Zabetakis, Susan Bowers, Faith Kibler, Aubie Coran, Barb Zigras, Sandy Coran (photo by Judy Merkt)

SCANDIA CAMP MENDOCINO BY CAROLINE LANKER

Gary and I attended Scandia Camp Mendocino from June 8 to 15, along with Scandinavian dancer and teacher Judith Baizan of Tampa. This camp featured both Swedish and Norwegian dance lessons, and lessons for musicians. Special events included a swing dance party, a banquet, a concert by the teachers, and nightly dance parties, with live music for all events.

At the concert, it was announced that Judith Baizan had been awarded the Nancy Linscott Scholarship to Mendocino Dance Camp 2013, named for one of the founders and long-time supporters of the camp. In the announcement of the scholarship, camp director Roo Lester cited some of Judith's experience in and contributions to Scandinavian Dance.

Judith started Scandinavian dancing in the mid-1960s, first through International Folk Dancing in Texas and Buffalo Gap. In 1978, as Director of the local International Folk Dancers, she brought dance teacher Ingvar Sodal to Tampa to give some 25-40 Floridians a weekend workshop of Scandinavian dancing.



Harry Khamis (photo by Caroline Lanker)



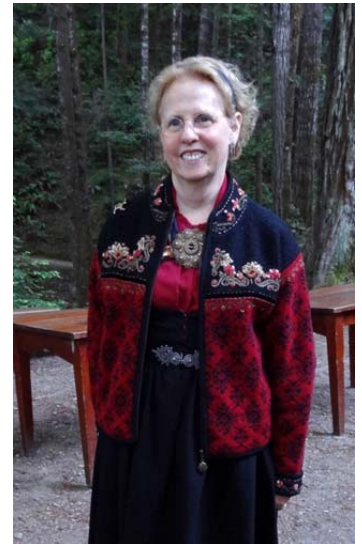
Judith Baizan in her Norwegian bunad (dress) (photo by Caroline Lanker)

In 1986, Judith began traveling to the major Scandinavian dance camps and weekends in the United States, including Buffalo Gap, Nordic Fiddles and Feet, Scandia Camp Mendocino and Hardanger Fiddle Association of America. Judith has attended such events annually ever since, accompanied much of the time by Ernesto, her husband. In 1987, with Ernesto, she began to teach Scandinavian dancing in Tampa and has taught regular weekly classes and occasional Saturday workshops in the years since. Four of her students, including Gary and I have also attended Scandinavian dance camps as a result of Judith's influence.

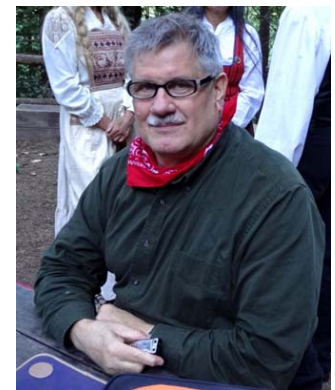


Another pleasure of being at Scandia Camp was seeing dancers we knew not only from previous Scandia Camps, but also from other dance events. They included the following

dancers, pictured on this page, who have danced at Florida dance events in the last few years. Roo Lester has taught twice at Florida Folk Dance Camp, most recently teaching Basque dances in 2009. Harry Khamis, who was Roo's teaching partner for her Scandinavian Dance Fundamentals class at Scandi Camp Mendocino, attended Florida Folk Dance Camp as a camper in 2012. John Parrish attended the Andor Czompo workshop in Melbourne in November 2012. If you were there, you may remember him playing the harmonica for our dancing.



Roo Lester in costume (photo by Caroline Lanker)



John Parrish with his harmonica (photo by Caroline Lanker)

TAMPA TRIVIA BY TERRY ABRAHAMS

The last few months were tough, health-wise. I did not even get an article in the last issue of the Newsletter! It started at the Spring Fling with blisters in my mouth and elsewhere. I later found out it was Stevens-Johnson syndrome. One month of steroids kept me almost in bed with absolutely no energy, worse than when I was on chemo.

On the last day of the prednisone, I was ready to celebrate when I got a very bad stomach ache. After a couple of days, a trip back to the doctor revealed that I had diverticulitis and I had a grapefruit sized growth removed. I spent two and a half weeks in the hospital (where I lost 10 pounds!) I now have an ostomy bag which will be removed in October.

I was home for three weeks, and then off to my trip with Jim Gold to Bulgaria, Macedonia and Greece for two weeks.

After I was home one day, Jodi (my usual travel buddy) came to visit for a week. Tomorrow I leave for NY for my grand-niece's Bat Mitzvah. The following weekend I will travel with Pat, Bobby and Donna Young to Karmiel USA in NC for the annual Israeli dance weekend. If I make it through all of this, I will be happy.

Andi is still in Vancouver, Ken still at camp, Jen finished her Master's Degree, and Judith did a couple of Scan camps. Ursula has moved to a retirement center, seems to be very busy, and I have not seen her dancing in a long time. So our dancing scene, both International and Israeli has been very skimpy. I will tell you about my various dancing adventures in a different article.



CUBBY WHITEHEAD BY FRIENDS OF FLORIDA FOLK

This article is reprinted with permission from the Friends of Florida Folk newsletter. See the accompanying photos at <http://www.foff.org/index.php/newsblog/431-cubby-whitehead-culbreath>

Cubby was a well-known fixture in the Florida folk scene. You could find him dancing, doing puppet shows, or playing the old jawbone on stage with Don Grooms and Chief Jimmie Billie.

Hailing from Sarasota, Cubby was a longtime participant in the Florida Folk Festival. In addition to leading two dance groups, the Sarasota engineer organized informal square dances at the White Springs clubhouse and gave craft demonstrations.

The "Whitehead Family Dancers" - Cubby and wife, Jeanie, son Craig and daughter Randi performed Danish and Swedish dances. The International Folk Dancers, a group of professional people would meet at the Whitehead recreation house and do Russian and English dances for area festivals. Whitehead was a lifetime member of the Florida Folk Dance Council (FFDC).

Culbreath (Cubby) Whitehead and his wife Jeanie were among the co-founders of the Florida Folk Dance Council. They met in 1954 at the Methodist Youth Camp in Leesburg, Florida, when he was teaching folk dance and she was attending. They led the Sarasota folk dance group for many years. They gave performances around the state, with the highlight being at the Florida Folk Festival in White Springs, Florida, every year. In later years, they founded the Sarasota Scottish Country Dancers, again performing for Robert Burns Nights dinners and at White Springs. Cubby also was one of the founders of Friends of Florida Folk, in 1982.

In North Carolina, Jeanie joined a dulcimer group in Franklin and was on the Arts Council of Macon County. Jeanie Whitehead, born February 24, 1933, passed away in Asheville, NC on January 20, 2012.

INTERVIEWS WITH CULBREATH WHITEHEAD BY D.A. TYLER

Pertaining to various aspects of his life, with focus on Folk-ish participation

Note: When I interviewed Cubby, he was living in a nursing home and had forgotten many names and dates, as well as events in which he participated and formerly had mentally cataloged with precision. He was anxious that these vague reminiscences not be regarded as an accurate accounting. Though I have attempted to use Cubby's expressions and stay true to his experiences in this account, the use of first-person narration is a device to make the fragmentary tale more accessible to readers. D.A. Tyler, May, 2013

FOLK DANCING IN FLORIDA, FFDC

I want to give something of an overview of what it was like in the early days of dancing in Florida. Names and dates will be missing or the chronology inaccurate, but here is what I can recall.

After World War II, while entering the University of Florida, Gainesville, I joined the Methodist youth group for social reasons. They held annual retreats with the Lake Park Methodist youth at Oleno State Park on the Santa Fe River, remarkable for the fact it disappeared underground immediately beyond a bridge at the camp, to reappear miles away to the southwest. The new National Director of the Methodist Youth Program, Larry Isenberg, had learned folk dancing from the Hermans. In addition to introducing folk dancing into his youth program, he had put out a number of folk music recordings called The World of Fun Records. On one of those camp retreats I came across them and spent the entire time playing them over and over. I was hooked, and I still have a complete set of those recordings.

Because they gave a folk dance presentation at the 1938 World's Fair, I learned that Marianne & Michael Herman ran a Folk Dance House in Greenwich Village, NYC, and that it was so well known internationally every folk group or person who came to that part of the country showed up there. I didn't know anything more about them until someone told me they had just returned from a teaching visit to Miami. I would have done anything to have met them!

Ralph Page was teaching in New Hampshire, and Paul and Gretel Dunsing were teaching somewhere in the NE and had formed an organization to support folk dancing in their area. I heard there was also some activity in San Francisco. But when I was teaching contra and calling square dances in Palmetto, FL, I was pretty isolated. I didn't know any of these people, but just knowing that people somewhere were conducting folk dance groups was very encouraging.

I learned that Gretel Dunsing had moved to St. Petersburg, Florida after Paul's death, and I visited with her to find out all I could about how they had conducted and developed folk dancing in their state. She told me there were several different, isolated, ethnic dance groups, and to support one another and encourage an interest in folk dancing in general, they formed a loose organization that met once a year to dance together. Each year a different group volunteered to plan and host the event. There were no directives or parameters. Each group found a place, developed a program and arranged for food and housing as they saw fit.

By now, having been invited to teach contra and old-time dancing weekly in Tampa, I had met Judith & Ernesto Baizan who were teaching folk dances there, and learned that Julius Horvath had something going on over toward Florida's east coast. I talked with them, and perhaps others about the Dunsings' way of bringing people together, and we adopted the concept for our groups that were located in a belt across central Florida. Based on this simple, straightforward model, I wrote up the descriptions, purpose and modus operandi of the open organization we decided to call the Florida Folk Dance Council. I served as president for 5 years. It was much later, while Judith was president and I was no longer active on the Council, when — against my strong objections based on my research of corporate and business law — the group decided to incorporate as a non-profit organization.

We held several 'all-state' dances at Lake Bird Lodge, a 2-story Western log building with a smallish but good dance floor, located somewhere near the center of the state. I don't remember much of those days, but one event stands out for



D.A. Tyler, Cubby Whitehead, Jeanie Whitehead in Scottish costumes at Florida Folk Festival performance, White Springs (photo by D.A. Tyler)

(Continued on page 11)

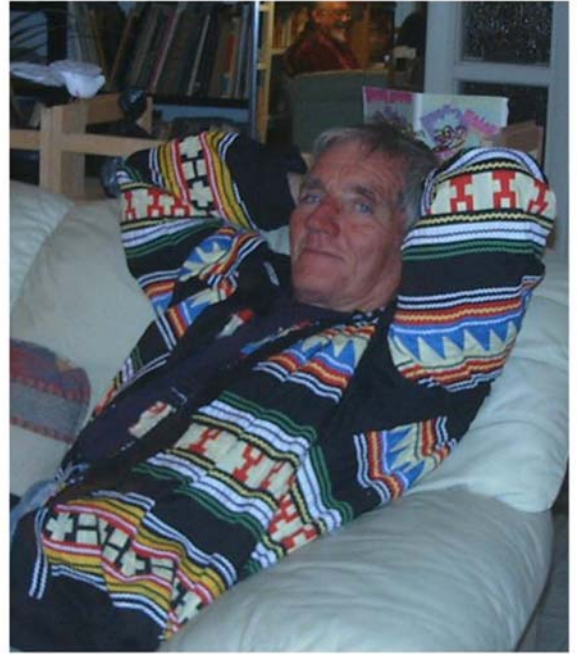
INTERVIEWS WITH CULBREATH WHITEHEAD (CONTINUED)

(Continued from page 10)

me. Once, when I was positioned near a wall in the crowded hall while learning one of Julius' Hungarian boot-knee-hip slapping dances, I flung out my hand to slap the knee behind me and connected with the wall instead. The sickening 'crack' left my right little finger standing at a right angle behind my hand. I was taken immediately to a hospital where the hand was repaired and doubts expressed that I'd ever be able to move that finger again. Fortunately, that proved not to be so.

EDUCATION

My father was an electrical contractor, so I grew up around all things electrical and wanted to get a degree in Electrical Engineering. College enrollment was delayed for the year I spent in the Navy that ended with the armistice. I attended the University of Florida at Gainesville with other returning veterans on the G.I. Bill. During my second year my brother joined me in lodgings in a fancy old private house near a large park and the Gainesville Recreation Center, run by Thelma Bolton, at which, every Saturday, Jimmy Eylor, with his band, held regular square dances. I remember he used to end every dance evening with a dance of his own devising he called Shoefly Swing. I've never seen anything like it: Everyone formed a circle with his partner at his side. The first man swung his partner, then the next girl, then his partner...and so on to the end of the line. Meanwhile, after waiting a swing or two, the next man in line began the same routine—and so it continued until everyone was swinging and had swung everyone in the hall. What a great dance!



Cubby Whitehead in Seminole Jacket (photo by D.A. Tyler)

In order to foster folk traditions, I was paid a little bit to teach square and other dances in black schools, traveling to towns near Lake City. The children picked them up right away and loved it. When I asked one of the principals why he liked having me come teach in his school he told me that most families would just as soon keep the children home at certain times of the year to tend the family's tobacco crop and they missed a lot of school. But now the children themselves didn't want to miss anything, they were having so much fun!

After three years at Gainesville, I was ready to expand my horizons and, driving an old green Plymouth, with no means of support, drove to Decatur, GA, thinking to enroll at Emory University to get my Masters in Engineering. In checking out the formidable dorm fees and crowded conditions at Emory, I happened to see a sign that the Candler School of Theology, on that campus, offered greatly reduced AND private accommodations for those enrolled in their Masters of Religious Education program. So I graduated with two Masters Degrees instead of one!

FLORIDA FOLK FESTIVAL

After my first or second year, when returning to Emory from a holiday in my old green Plymouth, I passed through White Springs and I happened to see a big banner advertising a Folk Festival. I wheeled around— I just had to stop and see what was going on.

A woman named Sara Gertrude Knott had been able to establish a National Folk Festival that was held annually in Washington, D.C. with performers from all over the country. Lillian Saunders, a prominent member of the Music Clubs of Florida, and a member of one of the phosphate families in Florida, wanted to honor Stephen Foster and may have donated the land for his memorial park in White Springs in northern Florida. The Music Club members not only raised the money for the memorial building and its displays, but when they learned of Sara Knott's success, they asked her to run a similar program for Florida, which she did for about two years. The Florida Folk Festival was established at Steven Foster Memorial Park, and run by the Music Club, completely independent of any political involvement until fairly recently.

Sarah Knott brought in several of her big hitters from the National Folk Festival in Washington and there were some other performers, too. One performer, Richard Chase, who lived on Beech Mountain in North Carolina was a true folklorist.

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INTERVIEWS WITH CULBREATH WHITEHEAD (CONTINUED)

(Continued from page 11)

For years he listened to the nightly stories told in the mountain homes and had written two books of those stories, *Grandfather Tales* and *The Jack Tales*, the hero of which went through many adventures including Jack & the Bean Tree. This now well-known storyteller was giving a series of Jack puppet plays with a young boy.

Other performers Sarah brought from the National Festival were a country dance group, and Bill Munroe's bluegrass band, which soon gained an international reputation. That was my introduction to the Florida Folk Festival, and from then on I managed to get myself back every year through about 2006.

Imagine my surprise when, the third year or so, who did I find coordinating the whole show but Thelma Bolton, from the Gainesville Recreation Department! She brought me up to date with an "old home week" conversation. It seemed the Florida Music Club members had asked themselves: Why do we hire someone from out of state to run our festival instead of doing it ourselves? So they gave Thelma, who was a Music Club member, a small stipend to travel the state with her secretary to discover performers and groups to take part, and handle other details.

By then construction had begun on the Steven Foster Memorial Building itself, which eventually housed a series of moving dioramas depicting many of Foster's well-loved songs. A courthouse in Jacksonville was being torn down and someone, possibly Lillian Saunders herself, salvaged the marble and trucked it to White Springs where it lay tossed about in great piles for many years. Eventually one of the Park or Festival directors, perhaps Foster Barnes, used much of it to replace a rotting stage with what became the Old Marble Stage. Many, many years later the carillon was built, but before then there were choral groups that performed Steven Foster's songs in concerts in the building.

In those days, blacks and whites participated equally and to one another's delight, even though they sat in segregated bleachers to watch whoever was performing onstage. This partnership went on easily and happily for many years until the Supreme Court Integration Decision changed it, leaving both blacks and whites confused and ill at ease, not knowing how to relate to one another anymore. It was a great loss to the Festival when the black children and other performers no longer attended or took part.

I can still remember a delightful group of Play Party Games demonstrated by black grade school children. In one, while two children swung a jump rope between them, others jumped to their chant, "When the Suwannee rises it gets higher...and higher...and higher..." By lifting their voices and the rope with each 'higher' they created terrific suspense and expectation. The tone, musicality, tension and joy of their chanting was sheer delight.

Another fascinating event the blacks staged was called something like "Camp Meeting." It was a semi-religious grouping of songs, dances and stories based on actual religious revival meetings that used to be held all over. They were engrossing and brought such a wonderful spirit and contribution to the Festival.

It was quite a while before there were any craft exhibits. I remember coming one year to find that ladies from a nearby trailer park were sitting at card tables along the tree line selling cheap little things from the 5 & 10 that had nothing to do with the theme of the Festival. I was appalled and raised a fuss. The next year they were gone and I sat on a stool, all alone, whittling whirling toys called Whimmy Diddles, which were mechanical toys consisting of two wooden sticks, one with grooves and the other with a propeller. [To see how these work, see http://en.wikipedia.org/wiki/Gee-haw_whammy_diddle].

In other parts of the country these homemade toys might be called Gee Haws or Indian Sticks. So I was the first folk craft exhibitor at the White Springs Folk Festival. More, of course, were added later, and lean-tos and cottages were erected to shelter them.

Somewhere along the line it was suggested the Seminoles should have a part in the event, and the Club paid the expenses of Chief Jimmie Billie to attend. He was a big man who would talk about his people and tell their stories. Later on the Seminoles had their own encampment on the Park grounds where they performed their dances, songs, and sold the crafts they demonstrated making.



Cubby Whitehead
in Scottish kilt,
Christmas 2002
(photo by D.A.
Tyler)

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INTERVIEWS WITH CULBREATH WHITEHEAD (CONTINUED)

(Continued from page 12)

It was a long, long time before there was any audience participatory activity – other than in the extremely dusty campground, which was an all-night hoe-down where one could wander from one tent to another, sing, play with bands or dance in the dirt with whoever was there, or just listen and watch before drifting along to the next tent. I performed with other musicians, playing a horse jawbone that made a percussion instrument with an interesting sound when I rubbed a stick across the loosened teeth. Finally, after many requests, the Festival rented a huge tent and dance floor where square and contra dances were held after stage sessions for those attending and wanting to take part in the fun. I was the caller for a number of years, and participatory dancing has become an important part of the Folk Festival fun.

After a while our Scottish Country Dance group began to give demonstrations at the Festival, as did the International Folk Dancers in the state. Though the Scots were usually able to rehearse somewhat ahead of time, the latter—living all over the state-- would only have time for a quick walk-thru of dances agreed upon by phone between the various groups. These were not polished performances, and most costumes were ‘folksy’ rather than country-specific. All-in-all, other than the first Festival, I attended without missing a single Festival for at least 26 years, and eventually was recognized each year from the stage as being one of the longest attendees at the festival.

SCOTTISH COUNTRY DANCE

I was out of college, working and living with my family in Sarasota when, at some point, my brother, a building contractor, started construction on a building adjacent to our home. It was intended to house my wife, Jeanie’s, father, who was ill and needed a lot of care. Before the building was completed, however, her father died, and construction halted. For several years the building sat vacant and incomplete.

Somewhere along the line Jeanie and I joined a Scottish Country Dance group that met weekly at Titusville on Florida’s east coast. Not long after, when one of the east coast groups brought a teacher from Scotland to teach certification classes, Jeanie and I drove across the state every day for about two weeks of all-day classes. Something came up that prevented our attending the very last session at which certificates were awarded, and so we never received them, though for all practical purposes, we completed all of the training. We were trained, but not certified teachers.

For a number of years, two sets of Scottish Country dancers, some of whom came from great distances, met at the meeting hall of a 9th Street Bradenton retirement complex. We met there until the meeting hall burned down. Sometime later, perhaps in the 1980s, when Sarasota was sponsoring a celebration of the founding of the city, some of these dancers [John Callinan and Fred Wiedorn] approached us about giving a Scottish Country Dance demonstration as being appropriate to the affair, since Sarasota was founded by Scots. “You’re really going to have to work if you want to do that!” I told them. They were willing, so we used the vacant and unfinished Folk House (as the building next to our house was now called) for daily rehearsals to prepare. It was fortuitous that, at the last moment, someone donated a huge carpet that covered the extremely rough, killer pavement at 5 Points we were supposed to dance on.

After the event, it was a natural development to continue holding Scottish Country Dance classes at the Folk House on our property. In addition to Jeanie and me, some of those early dancers were John & Kay Callinan, Fred & Gladys Wiedorn, and Fred & Mary Holmer, later joined by Dale & Sonja Horn and Dimitri & Shirley Babiak. I don’t remember how long we met there. In order for the group to expand we eventually moved downtown to what is now the Bayfront Community Center, behind the Municipal Auditorium.

Jeanie and I taught classes there for several years until personal developments interfered with our regular participation. I understand the group is still going strong. A Scottish Country Dance teacher from Connecticut, Ellen McRanor, conducts weekly classes of two to five sets throughout the year, with dancers driving regularly from Dunedin to join in.

Culbreath Cecil Whitehead

June 18, 1927 - July 31, 2013

EVENTS

October 25-27, Greek Workshop with Christos Papakostas

Sponsored by: South Brevard Dancers

Place: Historic Community House, 6100 Hall Road, Melbourne Village, Melbourne, FL

Information: Jean Murray at trialgenie@cfl.rr.com or www.floridafolkdancer.org/Christos

November 1-3, Greek Festival, Maitland, FL

Sponsored by: Holy Trinity Greek Orthodox Church

Place: 1217 Trinity Woods Lane, Maitland, FL 32751

Information: www.orlandogreekfest.com or 407-331-4687

November 1-3, Greek and American Festival, New Port Richey, FL

Sponsored by: St. George Greek Orthodox Church

Place: 9426 Little Road, New Port Richey, FL 34654

Information: <http://stgeorgenewportrichey.org/> or 727-868-5911

November 7-10, Daytona Beach Greek Festival

Sponsored by: Saint Demetrios Greek Orthodox Church

Place: 129 N. Halifax Avenue, Daytona Beach, FL 32118

Information: www.stdemetriosdaytona.org/community-calendars/english-calendar.html

November 8-10, Greek Festival, Tampa, FL

Sponsored by: St. John Greek Orthodox Church

Place: 2418 Swann Avenue, Tampa, FL

Information: <https://www.facebook.com/pages/Tampa-Greek-Festival/155118407854226>
or (813) 876-8830

November 9-10, AutumnFest, St. Petersburg

Sponsored by: Epiphany of our Lord Ukrainian Catholic Church

Place: 434 90th Avenue, North, St. Petersburg, FL 33702

Information: 727- 576-1001 or watch <http://epiphanyukrch.com/events.html> for more info

November 15-17, Tarpon Springs Annual Greek Food and Wine Festival

Sponsored by: St. Nicholas Greek Orthodox Cathedral

Place: 36 North Pinellas Avenue, Tarpon Springs, FL 34689

Information: 727-937-3540 or info@AristaEntertainment.com; www.epiphanycity.org/

November 23-24, English Country Dance Workshop with Brad Foster

Sponsored by The Miami Valley Folk Dancers

Place: Michael Solomon Pavilion, Dayton, Ohio

Information: www.daytonfolkdance.com/mvfd/workshop.html or Dolores at 937-212-8487

December 26 to January 1, 2014, Winter Dance Week

Sponsored by John C. Campbell Folk School

Place: Brasstown, NC

Contact: www.folkschool.org or 828-837-2775

December 27- 30, Machol Miami

Place: Sheraton Ft. Lauderdale in Ft. Lauderdale, FL (Cost \$449 by Nov. 15)

Information: www.macholmiami.com, dancemami@hotmail.com or 305-690-4343

January 17-19, Orange Blossom Ball – Contra Weekend, Orlando, FL

Sponsored by: South Florida Contradance

Place: Freedom Middle School, 2850 W. Taft Vineland Rd, Orlando, FL

Information: <http://orangeblossomcontra.com/>

January 24-26, Ocala Greek Festival, Belleview, FL

Sponsored by: Greek Orthodox Mission of Greater Ocala

Place: 9926 SE 36th Avenue, Belleview, FL 34420

Information: <http://www.greekfestivalocala.com/>, rbadami@comcast.net,
Irene 352-237-1476 or Ron 352-750-6051

*Look for more
event, tour and
cruise notices on
the calendar of the
FFDC website
www.folkdance.org*

EVENTS (CONTINUED)

January 24-26, Florida Snow Ball

Sponsored by: Tampa Friends of Old-Time Dance

Place: Gulfport Casino, 5500 Shore Blvd. South, Gulfport, FL

Information: www.floridasnowball.com/ or 727-823-2725, or tfootd@tampabaycontra.com

February 14 -17, FFDC Presidents Weekend (A Balkan Veselie)

Sponsored by: Florida Folk Dance Council, Inc.

Place: Holiday Inn Main Gate East, 5711 W. Irlo Bronson Memorial Hwy, Kissimmee, FL

Information: <http://folkdance.org/>, Jack Seltzer at 352-359-2903 or seltzerj1@gmail.com

February 28 - March 2, St. Petersburg Greek Festival

Sponsored by: St. Stefanos Greek Orthodox Church

Place: 3600 76th St. N, St. Petersburg, FL

Information: <http://www.ststefanos.org/Super-Greek-Festival/st-stefanos-annual-super-greek-festival.html> or (727) 345-8235

March 1-8, Duquesne University Tamburitzans Florida performances

Sponsored by: Duquesne University

Places: Sarasota (March 1), Tamarac (March 2), Palm Beach Gardens (March 3), Delray Beach (March 3), Avon Park (March 4), Tarpon Springs (March 6), Palm Beach Gardens (March 7), Lake City (March 8)

Information: http://www.duq.edu/Documents/tamburitzans/_pdf/schedule.pdf

March 13 – 16, NFO Annual Conference

Sponsored by National Folk Organization

Place: San Antonio, TX

Information: <http://www.nfo-usa.org/Conference2014.htm>

March 14 - 16, San Antonio Folk Dance Festival

Place: San Antonio, TX

Information: <http://safdf.org/index.html> or info@safdf.org

FOLK DANCE TOURS

For **Tours and Cruises with Yves Moreau**, see www.folkdancecruise.com or contact 450-659-9271 or info@bourque-moreau.com. Choices are a Caribbean cruise with guest teachers Cristian Florescu and Sonia Dion in January and February, and New Zealand/Australia cruise in November.

For **Dance on the Water Folk Tours**, see <http://folkdanceonthewater.org/> or contact David and Marija Hillis at 510-459-0092 or folkdanceonthewater@gmail.com. Choices include the Adriatic Coast including Croatia and Slovenia in June and July, and Moorish Spain in October.

For **Seminars of Greek Dance with Kyriakos Moisidis**, see <http://www.moisidis-dance.gr/en/> or contact moisidiskyriakos@gmail.com

For **Jim Gold Folk Tours**, see <http://www.jimgold.com/folkTours.htm> or contact Jim Gold at 201- 836-0362 or jimgold@jimgold.com. Choices for 2014 include: [Israel](#) in March, [Armenia](#) in May, [Norway](#) in June, [Greece](#) and Santorini in June and July, [Ireland](#) in July and August, [Hungary](#) in July and August, and [Balkan Splendor](#) and Dubrovnik extension in October.

Please note: The Florida Folk Dancer prints information on folk dance tours, camps and other events that may be of interest to our readers. This does not imply an endorsement or recommendation of any tour or camp (except our own FFDC events!)

FLORIDA FOLK DANCER

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FFDC Website: www.folkdance.org



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