



Prez Sez by Terry Abrahams

WOO-HOO!! Camp is minutes away! If you are coming and haven't signed up, I suggest you write John immediately and see if you can still come. They only save so many rooms for us. The VanGeels are coming and not to be missed.

Registration forms are on this website. We added an hour of couple dancing for you couple addicts. We've included the schedule here in the newsletter so you get a heads up. Assume you have a GPS and can get to the hotel without help, although we also included some directions. If you've never come to camp – COME – if you have, you know how much fun we have.

Don't forget to bring items to either a) give away b) sell for yourself or c) give to Doris for the Olga Princi scholarship auction, which helps us bring people to camp who otherwise couldn't come or are new and deserve a chance to try us. Bring cash for the items you buy.

Also bring your dance shoes and wear them only when dancing. It helps keep the dance floor clean when you don't wear street shoes on that floor. They are cleaning it better for us this year, as last year there were some bad spots. Bring deodorant, extra shirts if you sweat a lot, and do not wear perfume (some people are allergic). Now is the time to wear a folk costume – either night or both.

The VanGeels also sell their own CDs and DVDs. Cash would be preferable for these purchases, as they live in the Netherlands and it's more difficult to cash checks in another country.

This year, the hotel is providing the snacks. One, we could not bring our own food except into a room which we have for relaxation. That room is far away from the dance hall. And two, this eliminates groups having to bring snacks, which, you should know, is a big pain in the butt. Takes up lots of room in cars, lots time in planning, lots time in setting out, and lots of time in cleaning up. This way the hotel does the deed! The price for this (not that much, as we are using our desserts as part of the snacks) is already in your registration fee.

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Editor's Note: newsletter articles should be submitted using the "newsletter@floridafolkdancer.org" email address. Thank you Vicki

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NOTE:

Please print out the camp schedule from Pages 29-30 before you come to camp and bring with you!

Thanks!!

Prez Sez (continued)

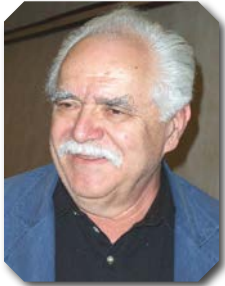
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I hope you know that even though camp seems expensive, we cost much less than other camps of this sort. For example – Machol Miami (which I'm just back from) charges \$35 for an evening party if that's all you want to come to. We charge \$20. Many other examples, but this article is long enough! Hope you survived the holidays. SEE YOU SOON!

Passings

Last Dance - Andor Czompo

Andor's son, Steve Czompo, wrote this "more than a obituary" about his father on Facebook.



In 1956, he took to the streets of Hungary with thousands of his fellow countrymen in revolt of Soviet occupation. At first, the uprising seemed successful...until the tanks came. Many died. And like so many, he was forced to leave his family behind and flee his beloved Hungary as a political refugee.

He came to America, as so many have, with nothing but the clothing on his back and the content of his head and his heart. He became a citizen of the United States, and lived the American dream as well as it can be lived.

He never lost his passion for his

homeland. Andor was one of the world's foremost authorities on all things Hungarian – its culture, its customs, its clothing, its cuisine, its folklore. He spent his life teaching and traveling the world as a lecturer and guest artist. He touched and enriched the lives of so many with the depth of his knowledge, the sharpness of his intellect, and the beauty with which he told a story. And he taught a generation of folk dancers the artistry of his craft.

He met a girl. When the registration computer at Ohio State broke down, on a whim Ann took a leap of faith and headed to a folk dance camp in Maine. In the unlikeliest of circumstances, she met Andor. And he adored her. And so began a love story

that has lasted for over 55 years.

He embraced the best of his American life. My Dad gave me every opportunity that he never had. From the time I could stand, he was taking me hiking, skiing, camping, kayaking. Too bad none of that stuck with me. I had the great pleasure to travel with him to Hungary many times – and to know the pride, passion and kindness of this great man. My Dad.

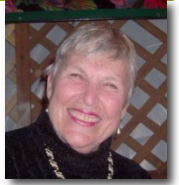
Andor passed away quietly this week, with his beloved Ann by his side. He laughed big...he loved big. I can easily find the words to describe who he was. I can't find the words to describe how much I will miss him.

Memories of Andor from John Daly...There is a Florida connection. He did a workshop here in Melbourne in 2012. Julius Horvath persuaded him to come out of retirement and Andy Taylor-Blenis accompanied him down on the train. The photo is of him teaching in the Community House. I remember Andor and Julius swapping stories of the old days. He will be missed.



Club Reports In

Tampa Trivia by Terry Abrahams



Well we have been all kinds of busy. Again Judith plays a leading role. She was on TV – see link - <https://spaces.hightail.com/space/yfVBWBZfd5> - her teacher shows her off, as a person who can dance at any age – of course we already know that, but it



doesn't hurt to show others, and Judith is so cute! I think he's also looking for new students, and he should pay her instead of her paying him, as my guess is people are motivated to act on this idea after they see Judith.

The promo with Judith was shot for some publicity for the January 19 Silver Tea charitable event held in Tampa.

Andy and I went to the Orlando holiday party (we also went a week before – I misread my calendar) so had a wonderful double dose of lots of dancers. They have given us Gary – who is a wonderful addition to our group – now we are FIVE (5)! Then, because we haven't seen enough of them, we went to Orlando again for their New Years Day lunch and party. Bobby grilled great hamburgers and hot dogs

we all brought other stuff and there were, I think, about 35 people at this!

They do throw a good party! Andi K went to this one too. She doesn't get to come usually, since her Sarasota group also meets on Wednesday, so this was fun. We are all planning, along with Vicki to go to Sarasota's anniversary party on the 22nd. What did we do before we danced?

I attended the Machol Miami weekend, which starred Gadi Biton – I went just for him. His dances are marvelous and he is at the moment, at least, Mr. Israeli Dance, doing much to help the activity all over the world. There was dancing Saturday night, Sunday day and night, Monday day and night, with teaching interspersed with every dance we have ever done! We ate on our own, and found a really good Israeli restaurant that was quite a treat. The price has become great - \$150 for the weekend, because they only give



you one meal, (snacks abounded though) and of course you have to find your own housing, but it's really a great idea. Nothing like our camp – but still nice. PS: I sold about 80 buttons!!! There is a big contra dance weekend coming up soon (Snowball) so always something to which to look forward. Again, what did we do before we danced? See you all at camp!

Orlando International Folk Dance Club By Pat Henderson

The end of 2019 is fast approaching as I write and I can't believe that 2020 is here. It just seems like we were worrying about Y2K! Where did the years go--to a lot of dancing and travel for many of us for sure.



I must say that our club is really thriving. We now have some snowbirds who are here for three months. We welcomed Dave and Norma Harrison from North Carolina and Annelies Mostert from the Netherlands back. We had a great December with 24-31 dancers coming each Wednesday with our Holiday Party on December 11. We started early with a pot luck dinner and danced the night away in our holiday attire. Our



trio dance, Jingle Bells was enjoyed by all. It seems like we go from



one party to another so I will include a photo from our Halloween party.



A few members from our group performed at the second annual FusionFest in downtown Orlando on December 1.



We danced four dances and also presented a fusion dance from three of their regions of the world when we combined High Green Mountain, W Moim, and Zemer Atik. It was a competition for \$1000 but we did not even come close compared to all the youngsters who were dancing!

After Thanksgiving, we said goodbye to Gary Berke, VP of FFDC, who moved to the Tampa-St. Pete area. They picked up an avid dancer in Gary. We will miss him.

Bobby, Tami Epstein and I traveled to Raleigh, NC for the Chapel Hill-Durham's group's 55th anniversary on November 16. It was a great weekend of dancing and the founder of the group, Jim Kahan, did a mini-workshop. It turns out that Jim went to Reed College in Portland, Oregon, where David Digby went and he knew David, who was the founder of our group in 1971. Jim eventually moved back to Portland.

Kelly Fagan and Craig Thomas were in a holiday show with two others, playing and singing songs from the ages. Several members from our group enjoyed the show at the Shoestring Theater in Lake Helen on December 15.

We look forward to our winter folk dance weekend January 31-February 3!

Gainesville Update by Joyce Dewsbury



The group has been busy. We welcomed sweet Naomi, Cheri's and Gabriel's baby, with joy and gifts. She is a lovely baby and we have all enjoyed meeting her. We think of her as our youngest folk dancer. The photo was taken at the end of October and shows Cheri holding Naomi.



We continue to dance at Al's Place the third Monday of each month. It is important to provide music to people with Alzheimers. Apparently music is stored in a different part of our brains and accounts for the ability of Alzheimer patients to recall the words and music to songs or to enjoy music in general. Joyce Story has been leading the dances we do there since the beginning, but she has had to take a break for several months to work on an important project. With some arm twisting I agreed to lead the dances we did and actually had a lot of fun. Annie, who is beside me, plays the piano at Al's place on a regular basis. She joins in on our dances and wishes she had time to come to Thursday night sessions.



Left to Right in the photo are Joyce D., Annie, June, Diane, and JR.

Thursday dance nights are such fun and we do quite a number of dances during the evening. The following photo was taken on November 21.



This last photo was taken on December 5. In the front row between me and Diane is Pearl, one of our newest dancers. Her son drives her down from Jacksonville almost every week. She has done international folk dancing for years and has both performed and taught in the past. She has been teaching some dances she knows to our group. Pearl had a birthday recently and the folk dancers who were able to traveled to the Athens Restaurant in Jacksonville to be with Pearl to celebrate her special day. Besides the delicious Greek food there was much dancing of Greek dances.

Members of the Gainesville International Folk Dancers continue to socialize outside of folk dancing. There are dinners, attending lectures and performances, and just having a good time together.

Happy Dancing.



Heard It From The Sarasota Grapeviners

by Lynda Harris



As it was everywhere, November and December were busy months for our dancers. They must have been busy, because our numbers were down. But we're optimistic that January will bring back our traveling and out-of-commission dancers.

Delores Lustig has been on and off the injured reserve list for several months. She even got a pace-maker. The good news is, she's been dancing the last couple of weeks and we're hoping the worst is over.

Ron Fico had knee replacement in November. Wife Kathy Fico writes, "He's doing great and is on target for recovery. Off heavy pain meds, still has pain. That will get better as recovery time passes. He's been dancing for 2 weeks now; slowly of course but moving forward. We'll be there in a few weeks." Great news!



Rented scooters and bikes were everywhere – on the streets, on the sidewalks, in a pile in front of Starbucks. And the party buses. Oh my!!

In September, my cousin and I drove up to Niagara Falls. I'd never seen it before! If you go, be sure and take the boat ride, it's first-rate fun. A bit wet, but fun!

Fellow folk dancer Faith Kibler and I traveled to Washington DC for a quick visit in October. We did the White House tour, which is quite interesting. But our favorite place was the Spy Museum – it's a Must See in DC.

Then in December, I drove over to Winter Park for a few days of early holiday fun. While there, I danced with the Orlando folk dancers, who are just about the friendliest folk dance group I've ever visited.

And that's more than enough about this folk dancer!

Our resident artist Erica Karp has a piece in an art show at the Brushwood Nature Center in Riverwoods, IL (see photo). Congratulations, Erica!

On Page 7 of the newsletter, you'll find an invitation to our 40th Anniversary/ Reunion Dance Party on Wednesday, January 22, 2020. We're hoping that anyone who has ever danced with us – or ever wanted to dance with us! – will be here. You don't even have to dance; just show up!

Just a little driving advice... If you're coming via I-75 (north or south, doesn't matter), your best bet is to exit on University Blvd. and go west until it ends at US 41 (Tamiami Trail). Turn left (south), drive 3 miles, turn right at 10th Street, and take the first left,



I've been MIA quite a bit this year, too. Although I don't like to write about myself, I did so many fun little trips that I just have to share!

In March, I went on a Mississippi River cruise. Along the way, I learned a lot of Civil War history and saw some wonderful scenery, although much of the land along the river was flooded. April found me in Nashville, which was popping with energy.



Heard It From The Sarasota Grapeviners (continued)

which takes you into our parking lot. You'll recognize 10th Street – it's the one with the traffic lights and LOTS of road re-construction.

As for our schedule for the next few months, we'll be dancing from 7pm til 9pm at the Bayfront

Community Center every Wednesday.

And Don't Forget: Wednesday, January 22, 7pm – 9:30 pm is our Anniversary/Reunion PARTY!!!

THE GRAPEVINERS ARE 40 YEARS OLD--LET'S CELEBRATE!

We will be having an Anniversary Celebration and Reunion on Wednesday, January 22, from 7 to 9:30 pm at the Bayfront Community Center, 803 N. Tamiami Trail, and we want to invite all Grapeviners—past and present—to come join us! Even if you've never danced with us, we'd love to have you as well. There won't be a regular charge for this evening's party, but a basket for donations will be available.

There will be a 50/50 raffle, and it will be an all request night. You may email your request to Andi Kapplin: andi@kapplin.com



Please bring a snack to share—we will provide beverages, plates, napkins, etc. For those of you who don't dance anymore, please stop by any way to say hi and celebrate with us! It should be a fun evening and we would love to see as many people as possible attend!

Driving suggestions are in our Heard It From The Grapeviners article on Page 6.

Events

Hanukkah Performance by Richard Eddy

To assist in celebrating the first night of Hanukkah (22 December), an ad hoc troupe performed at Village Walk in Bonita Springs. A closed community of about 1,600 homes, they host a (delicious) annual celebration for the lighting of the first candle. The troupe included Aki Klein, Morty and Betsy Dougatz, Janet Galecki, Marsha Kistler and organized by myself. We performed Yalla, Eretz-Eretz-Eretz, Belailot Hakayitz, Nadlik Beyachad Ner, and concluded with Israel Sheli to a rousing ovation. Following the performance Marsha led Nigun Atik (choreographed by Ms. Rivkah Shturman in 1956 incorporating Yiddish elements) and Hallelujah. The floor was filled with audience enthusiasts.

Picture by Sylvester from left Morty, Betsy, Marsha, Richard, Aki and Janet



FootNotes

Evelyn Halper's Memoir "Now That Was A Time To Dance!" by Vicki Kulifay

Recently, a little gem of history was passed along to us. Written by Evelyn Halper, the title is:

Now That Was A Time To Dance!

A memoir of the early days of international folk dancing in New York City.

It was put out by The Society of Folk Dance Historians.

I'm not quite sure how it all came together, but I know Doris Wolman, Carla Powers, and Linda Kay (from New York) were somehow involved in getting

the hardcopy of this document to us. If there were others involved, let me know and will acknowledge them in the next newsletter.

A scanned copy of the original has been inserted into this newsletter, starting on Page 9. For those of you who receive a hard copy of the newsletter, note that as it was originally printed on green paper. it does not recopy well. So the hardcopy you receive will be shaded and may be difficult to read.

Unfortunately, there is not much we can do about that.



NOW THAT WAS A TIME TO DANCE!

*A memoir of the early days
of international folk dancing
in New York City*

Evelyn Halper

— The Society of Folk Dance Historians —

Evelyn Halper

is now 97 years old, has been dancing for 79 years, and still dances. Because she was in New York City during the 1940s, she witnessed and was part of the pivotal events that foreshadowed the unstoppable onset of recreational folk dancing, long before it was accepted and adopted as a bona fide sub-culture.

This is her memoir!

*Edited, prepared, and published 2019 by The Society of Folk Dance Historians,
Austin, Texas*



NOW THAT WAS A TIME TO DANCE!

ALL FOLK DANCES mirror the culture which produced them; from the cradle to the grave man danced; religious, superstitious, amusing, confusing; To Dance is Human, and that's what it's all about!!!

"I am 97 years old, have been dancing for 79, and still dance. Because I was there in New York City during the forties, I witnessed the pivotal events that foreshadowed the unstoppable onset of recreational folk dancing, long before it would be adopted as a bona fide sub culture. This is my memoir!"

—Evelyn Halper

At the Fair

Amazing in retrospect, how what began as a simple response to a flip-flop side attraction at the 1939 New York World's Fair happened when MICHAEL AND MARY ANN HERMAN, with very limited publicity, were asked as a diversion to lead some folk dancing—which they succeeded in doing by personally urging and inviting the passing-by strangers to join them. Quite a few did!



Mural of dancers at the 1939 World's Fair

After the Fair

As the Fair ended, the Hermans felt encouraged and saw the possibility of attracting and extending a service to the general public. This would not be easy, but if successful, had the potential of ushering in a new era of visibility for the many faces of ethnic dance. They first rented space at a Ukrainian Hall in Greenwich Village, where the designated dance area turned out to be scorching in the summer and freezing in the winter.



Nevertheless, it did not deter a small following—but their stay there was short lived. Management

Michael & Mary Ann Herman

feared that the continuous, accentuated stamping with hard soled shoes (no sneakers then) of the energetic dancers would collapse the ceiling. There were several other attempts at different venues, but not until the weekly sessions at the centrally-located Needle Trades High School in Manhattan, by this time with an increasingly loyal following, did the Friday night folk dance gatherings become SACROSANCT!

Ride, then Dance

I would be disingenuous, however, were I not to express my gratitude to an inanimate object. Blessed be the nickel—the one with the Indian on front and Buffalo on back, that connected all of us by public transportation from the outer boundaries of NYC into willing co-operators with our Friday night addiction. We represented the largest group of first generation Americans, gathered in one place to dance, where strangers became friends and then some (romance). Undoubtedly, the equal distribution of male and female dancers, enhanced by the ladies' twirling skirts, encouraged the popularity of the flirtatious couple dances. Sure was better than just holding hands in a circle!



Ethnicity and Folk Dance

New York was a patchwork of ethnic communities. The folk dancing done by the children of certain immigrant groups during my youth reflected their specific heritage. Very little mixing occurred. Michael Herman visited and learned dances from several of these groups: Swedish *Hambo*, Swiss *Weggis*, Russian *Kobanochka*, Jewish *Patch Tanz*, Italian *Tarantella*, Bavarian *Landler*, and of course his own Ukrainian *Ohorodnik*.

EUGENE TSO also conducted dance sessions in New York. He was a really sweet person, and I can still hear the echo of: "*You mus putta da foot down!*" Tso's wife did all of the organizing. Tso also self-published dance descriptions, five books of them, each dance described in exquisite detail, in contrast to Herman's sketchy descriptions.



VYTS BELIAJUS had been doing similar work in Chicago since the early 1930s, but on a more ethnic-specific level. Herman also began to acquire and sell danceable phonograph records for the dances and to include his dance descriptions with the records, which further solidified the blended approach. Beliajus wrote several books of dance descriptions that, being more expensive, did not circulate as widely as

Herman's, and Beliajus supervised only a few recordings of dance music. The Hermans combined New York's ethnic influences under a recreation umbrella that they learned from JANE FARWELL, to create the blended folk dance movement that became the hub of recreational international folk dancing, nationwide.



World War II

With World War II, our men succumbed to the draft and our numbers diminished. Somehow the Friday night sessions remained solid. An impromptu drop-in by one of our uniformed dancers merited a welcome worthy of royalty.

Subconsciously we had become family. Then again, there was a darker side to this period. I recall vividly the time, whether



attracted by the music and/or by the dancing, a burly man poked his head in the door and startled us by loudly yelling: "Why the hell don't you all go back to where you come from?"

Folk dancing had its allotment of antagonists who considered it un-American or even subversive.

After the War

During the fifties, we had the whole world dancing at our feet, and "the pickin' was good!" We danced *Tarantella*, *Kreuz Koenig*, *Krakowiak*, *Czárdás*, *Cariñosa*, *Hambo*, the popular Russian *Sher*, which wasn't Russian but a Jewish Quadrille, *Patch Tanz* (pictured above), and the Czech national dance *Beseda*, which demanded two 78 rpm records.

The Suburbs

For many reasons, the returning soldiers temporarily put aside their folk dancing. They were anxious to fulfill the American dream of becoming first-time homeowners, starting a family, and taking advantage of the GI Bill granting housing loans, education subsidies, and insurance. Besides, the commuting became more expensive from the suburbs. Once settled, however, these new suburbanites were relentlessly wooed by a plethora of local organizations, urging membership. Bowling

leagues, civic clubs, and social clubs such as square dance and folk dance clubs proliferated.

Square Dancing

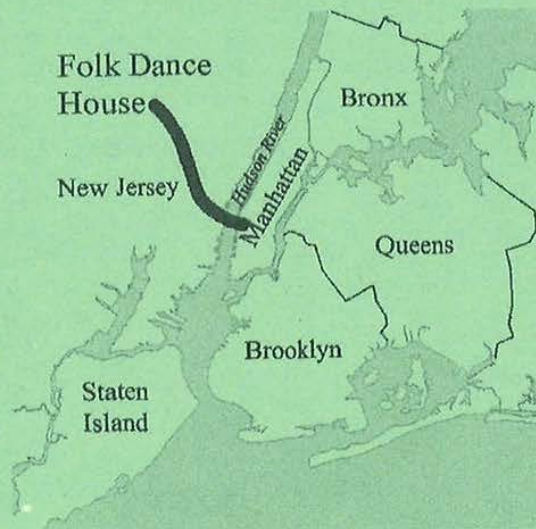
Enterprising program chairpersons were always on the alert for the less conventional, and many became obsessed with the



possibilities of the Square Dance. For example, MARGOT MAYO directed and played piano for her American Square Dance Group, which folk dancers also attended. Mayo hired Pete Seeger to entertain the group with his sing-alongs. Previously completing a Square Dance Callers Course with Ed Durlacher, I found myself in the right place at the right time, and with just a title change (a Barn Dance became Sadie Hawkins Day, etc.), I kept busy. The ancillary bonus was the opportunity to pursue a more serious participation in the Square Dance.

Folk Dancing

During this same period, underground "pop-up" folk dance encounters were taking place. Surrounded by basement appliances and ignoring the cement floor some former enthusiasts attempted to reconnect with their old



time folk dances and friends. It remained a challenge. Eventually, these splinter groups, loosely structured but socially rewarding, merged into co-ops and were later welcomed into already established folk dance groups such as the Hermans' or Eugene Tso's international groups. Meanwhile, the Hermans



were finally able to fulfill the long-awaited realization of their own Folk Dance House. Ideally located at 108 W 16th St in Manhattan, they were the beneficiaries of a large, professional dance floor laboriously hand-refinished by Herman and noted Washington DC recreational folk dance leader, DAVE ROSENBERG.

The Hermans

Many of our folk dance leaders in the 20th century had personalities that were—how to say it—"less than desirable." The Hermans were no exception and have come in for their fair share of criticism, but without their persistent presence and visibility, the New York folk dance scene would have stagnated at Level One.

MICHAEL was a dancer, classically trained violinist, writer, record producer, womanizer, and a skilled teacher. (These statements concur with the testimony of everyone whom I have questioned about the Hermans at Folk Dance House-ed.) DICK CRUM, by far the most knowledgeable teacher ever to grace a folk dance floor, in a 1997 interview commented: "Nobody contributed to the overall development of recreational folk dancing as much as Michael Herman."



How true, but then there was MARY ANN, and although her

X
austere, abrasive personality (and then some!) precludes more favorable comments by me, nonetheless I am compelled to acknowledge the contributions of the multi-faceted, multi-talented Mary Ann to the TOTALITY of the Folk Dance Movement. She transformed the bland entryway to Folk Dance House into an eye-catching gallery displaying an array of changeable artifacts relevant to the folk dance idiom. As a non-traditional technique for beginners, she painted the tops of her shoes two different colors (red for right, blue for left). Her family fun day became legendary - she prohibited entry by any unless accompanied by a child. The day had always a long waiting list. And then there was the aristocratic *Hopak*. (Michael



and Mary Ann had mastered Ukrainian dance under the legendary Vasil Avramenko. All Avramenko students that I have met exhibit an extraordinary passion for his particular discipline and styling.) Mary Ann was a most demanding teacher, uncompromising on proper body language and adherence to styling which she kept repeating until she was satisfied—but unbeknownst to her, prior to the start of the class, we nonchalantly would

have pre-picked a *Hopak* partner. On one particular evening, my sister Anne arrived too late for an arrangement. When a nice looking stranger approached and asked her, "Would you like to try this with me?" she agreed and when they finished she remarked: "You're pretty good for a beginner." The beginner was GENE KELLY!

Some time later, when Kelly appeared in the movie *Anchors Aweigh*, he danced with little Sharon McManus the *Mexican Waltz* to which he had been introduced that night at Folk Dance House.





PETER LORRE was another celebrity to visit Folk Dance House, stroking Mary Ann's red boots in his best oily cinematic persona. Noted author and journalist DAMON RUNYON visited and published a column about the event.

Folk singer/actor BURL IVES attended between cinema and concert engagements. He danced very well and would entertain the dancers during breaks. Elizabeth Taylor and Mike Todd also dropped in unexpectedly for a brief visit. The Koutev Ensemble, the Robert Iglesias Troupe, and the Beryozka Ensemble also visited, but perhaps the most prestigious was the Russian MOISEYEV FOLK BALLET. They had planned a 20 minute visit but stayed for 120! Fascinated by the *Virginia Reel*, they learned the dance, and throughout the remainder of their US tour and subsequent tours concluded each performance with the *Reel*, much to the delight and to hearty applause by their American audiences. *the other favourite: "SALTY DOG RAG"!*

The Israeli Dance Scene

Towards the end of the forties vibrations from early Israeli dances surfaced. The enchantment with *Mayim* was an omen for a meteoric rise in enjoyment of this dance genre. Thematically



those early dances embraced religion (*Ken Yovdu*), people (*Ve David*), things (*Harmonika*), animals (*Hashua*), heroism (*Kuma Echa*), and love/flirtation (*Dodi Li*). Themes changed, however. Israeli dance is alive and well—perhaps too well, that is, if you cannot differentiate between an Israeli folk dance and dances of Israel with the "made in America"

label. If I had a crystal ball, I might be able to predict the future course of Israeli dance in America, but without one, at best I can only hope:

1. ...that the accent on accelerated movements which mesmerizes the young doesn't eclipse those that are gaining in years,
2. ...that the dances not be held hostage to satisfy the greed for implementing new dances in order to sell more recordings,
3. ...that the teacher not be caught in the middle of a dilemma of whether or not to teach every new dance, and
4. ...that a prolific period of creativity continue but without forgetting that a new dance, like a pair of new shoes, becomes more comfortable and enjoyable with wear.

Maine Folk Dance Camp

JANE FARWELL, the noted recreation specialist, helped to spread the concept of a folk dance camp which would serve as a prototype towards the amalgamation between Dance as Art and Dance as Recreation. She introduced the idea to the Hermans as early as 1941, and by 1948 MAINE FOLK DANCE CAMP had grown to its full vigor. I attended the Camp on 11 occasions and never could have foreseen what an impact it would have on my future career choice. Typically, after a 7:30 a.m. wake-up call to the sound of a conch, and following breakfast, the camp took on a life of its own as the special committees planned the day's events in whatever way (sometimes bizarre) to pay tribute to the designated ethnic theme. If the chosen country was Denmark, each meal would be in costume and dinner night feature a *Plommon Spackad* (a specialty of veal stuffed with plums), and Danish themes would predominate throughout the evening's performance. On one occasion, when a Swiss teacher wanted a goat for a Swiss day, miraculously one appeared.

Children's Theatre—The Magic Carpet Players

When the ex-urbanites became settled suburbanites, the ubiquitous bridge and garden clubs emerged. But a need and desire emerged among many others for cultural outlets. With the assistance of a few dedicated individuals, a mini Arts Council appeared and offered classes in painting, music, photography, and especially folk and square dancing. Mobile adults could attend these cultural events, but there was a conspicuous absence of quality entertainment for the child, unless you include multiple versions of "Cinderella." So a similar series of classes formed for children.

I was invited to join "The Magic Carpet Players," a newly formed program that focused solely on songs and dances from around the world. For example, in our portrayal of *Zillertaler Ländler*, we came to life as two dolls. Another favorite was our interpretation of *La Burrita*. The kids loved it.

Once, when leaving the theater, I heard a little girl yelling: "Stop, stop!" When we were facing each other, she wanted to know: "How did you get out of the box?" A quick mental inventory confirmed that none of the dances centered around a box. Obviously, her frame of reference related to the *TV box*! She was puzzled as to how I could get out of the box and still be here!

Simply stated, the Magic Carpet Players served as an early anchor to the future of children's theater. Good news—the popularity initiated by our mini-Arts Council radiated out and encouraged other communities to implement similar programs. Also, the local libraries slowly began to feature special children's events. As of today, they are a model of diversification.

Balkanization

The Balkan dance scene, unobtrusively, came into focus after the 1954 introduction of a few, likable Yugoslavian dances by the culturally knowledgeable DICK CRUM. Crum annually doubled or tripled our Balkan non-partner repertoire. However, I am unable to anecdotally pinpoint the exact timing that ushered in Balkanmania—although the clues were there with the frequent appearance of Balkan dances replacing couple dances on the dance request list by the early 1960s.

Borsht Epic

Today, when we say: "Let's get together," it is usually an euphemism for: "At what restaurant?" Back then, it was simply an extended invitation to come over for dinner. Agreed that a dancer's top priority is to dance! True, that while the newcomers, from so many diversified backgrounds tended to hold tight to their own food traditions then perhaps through the mixing, mingling and subsequent friendships there arose an interest and a curious desire to sample from other ethnic culinary edibles. Satisfying this quest for the rest of us has not diminished. True to my Russian roots, I decided to have an "authentic" Russian borsht dinner party. We numbered 10. It was a huge success, word got around, and suddenly there was a proliferation of Borsht Events. That summer, one of our generous dancer friends graciously invited us to dance, once a month, on her oversized bucolicly-set deck, an event that we reluctantly had to conclude with with the first chill in the air. But not quite! We decided to celebrate our last gathering with a fitting tribute also to the conclusion of the Borsht Epic. Each member was to contribute their favorite version of this soup. Oi Vey! Surprises galore! The most original contribution was a creative concoction that resembled a Hungarian goulash.

Perceptions of Folk Dance

Curious, I presented in 2018 an unscientific survey to 75 active folk dancers of varying ages.

Question 6. Do you have a preference for dances from any particular region? (e.g., Scandinavia, Balkans, etc.)

✓ Yes → What Region? "*Balkan*" (overwhelmingly)
✓ No → (1) "*Love them all*" or (2) "*Israeli*" *came in second.*

I was dazzled by the unanticipated number of accolades garnered by question 9 below. The responses resembled a merry-go-round, one that kept circling round and round with repeated praises and tributes that reflected on the multi-level values of friendships, all coming from the dance.

Question 9. Apart from fun and exercise, has folk dancing given you any personal benefits that might not have happened had you not danced?

My favorite, simply: "*Life Changing*" (*at age 102!*)

Note: My gratitude to Karen Goldenberg for her designing a totally insightful questionnaire from which questions 6 and 9 were extracted.

As each decade replaced the previous one, my passion for the folk dance never diminished, even as my disappointment mounted with the superfluous emphasis on steps and more steps, which is only a part of the equation for a dance and ignores its meritorious, ethnic qualifications. Unfortunately, some dance leaders, despite their passion and enthusiasm, are unqualified and tend to instruct robotically—which is the way that the class interprets the dance.

As a Career

It would be disingenuous of me not to admit that I thrived in the above environment, but emphatically I must credit my daily attendance at the brief "Culture Corners" sessions that enticed me the most. The miniscule meetings were intended for the day's designated specialist to share some cultural tidbits relative to his/her ethnic specialty. Admittedly, some of these talks were of questionable quality; nevertheless the seed was planted and I was hooked. Fast forward: I have lectured extensively about aspects pertaining to the history and anthropology of folk dance and feel grateful and gratified for the five return visits to Lincoln Center in New York City.

To the Critics

Novelty dances need not be denigrated inasmuch as they have a purpose within the folk dance spectrum and are not in competition with "authentic" dances. I recall how following concentration on learning a demanding dance we were rewarded with the ridiculous novelty *Bingo*—yes, I said *Bingo*—and we loved it. Another novelty plus is its simplicity—easy to master—which might turn out people to try the "real thing."

We know that many dances are not genuine, but have been deliberately arranged as recreational dance. What matters most is that the dances are choreographed to some degree based on "traditional" dance steps and conventional rhythms. In other words, the dance tends to resemble traditional folk dances and should be enjoyed as such.

We would be truly naive were we to dream that folk dancing could solve some of the ills of this world. It can, however, bring people to an appreciation of differences and similarities. The joy of dancing together can be the great equalizer.

So...



LET'S DANCE!

Leading "Habralu"



COMMUNITY FOLK DANCE NEWS supplement for New York area of THE FOLK DANCER MAGAZINE

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CFDC Members... 60¢

Guests..... 75¢

VOL. 2, No. 20

Michael Herman, Director
(now serving in U.S. Army)

Meets Every Friday at:
Arlington Hall
19 St. Marks Pl. NYC.
(E. 8 St. Bet. 2 & 3 Ave)

May 25, 1945

WELCOME TO OUR SPRING OPEN HOUSE FOLK DANCE PARTY!

Our regular Folk Festival usually held at this time in this hall, took place last Saturday at the Bronx Park Botanical Gardens. Eight nationality groups took part in the program. Unfortunately, due to the rain, there was no general folk dancing held on the lawn, so we have turned our regular teaching period into an open house party. There will be no instruction tonight, just leading of all the favorite folk dances. Next week we will resume our usual schedule, which will be: Instruction from 8:30 to 10:00 P.M., and Review from 10 to 11:30 P.M.

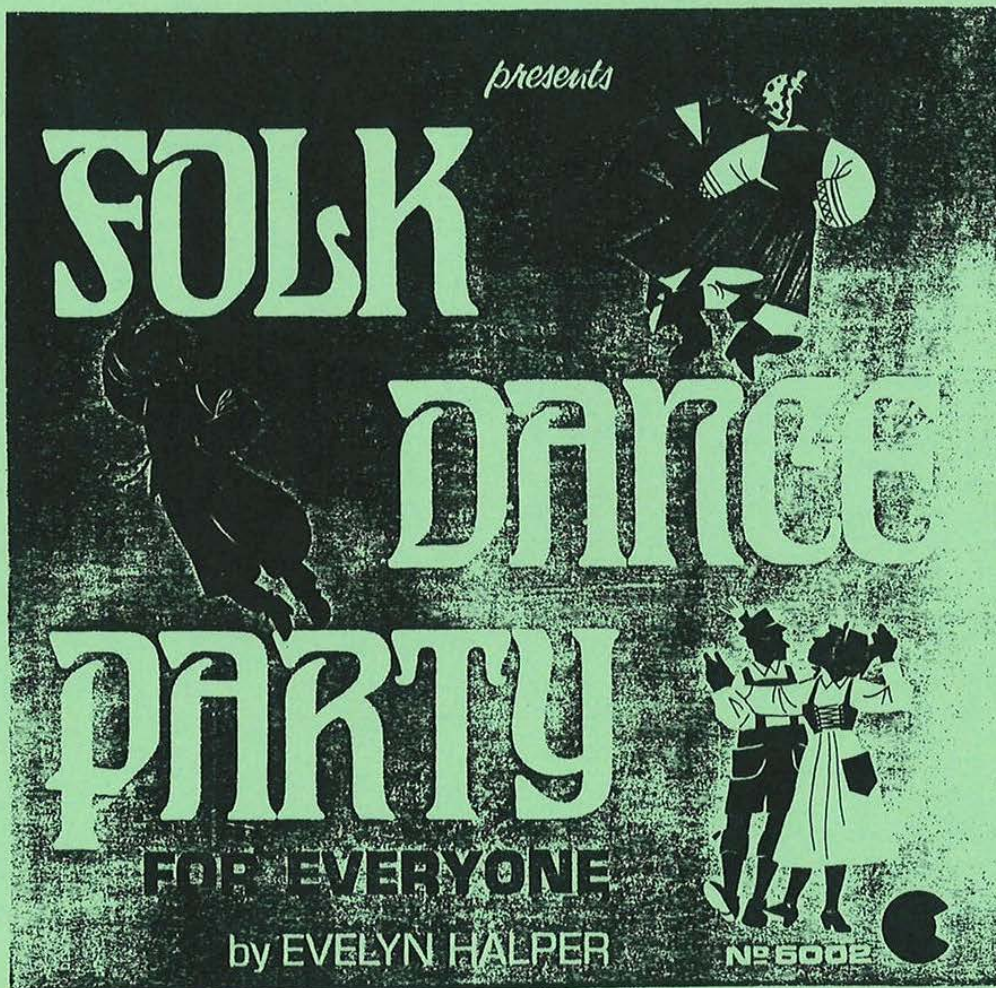
Note: We will meet throughout the summer as has been the custom for the past 5 years.

PROGRAM FOR TONIGHT

We will do the dances in the following order, so keep this sheet in your pocket for reference during the evening.

- | | |
|--|--|
| 1. John Brown (Circle formation) | 26. French Jibidi Jibidi (Circle) |
| 2. German Siebenschrift (Couple dance, progressive, man moving forward) | 27. Swiss Weggis (Couple) |
| 3. Koroboushka, (double circle, man on outside, lady inside-progressive) | 28. Ukrainian Hopak (Couple dance) |
| 4. Danish Toting (Couple Dance) | 29. Waltz Medley--Rye Waltz |
| 5. Danish Grasted Hen (1 man & 2 ladies) or 1 lady & 2 men in circles of 3) | --Mexican Waltz |
| 6. Hambo for everybody | --Viru Waltz |
| 7. Schottische | 30. Polish Consior (Couple Dance) |
| 8. Jewish Patch Tanz (Circle Dance) | 31. Italian Neopolitan Tarantella |
| 9. Greek Syrtó | 32. Scottish Road to the Isles |
| 10. Danish Masquerade (Progressive) | 33. Swedish Varsoviene |
| 11. Russian Kohanochka (Couple Dance) | 34. Polish Krakowiak |
| 12. Swiss Drei Lederne Stompf (Couples) | 35. Hambo |
| 13. Finnish Pottku Masurkka (Couples) | 36. Polish Polka |
| 14. Swedish Tantoli (Couple Dance) | 37. Russian Espan |
| 15. Danish Sextur (6 couples to a circle, number yourselves off from 1 to 6) | 38. Bavarian Landler |
| 16. Hambo | 39. Hungarian Czardas |
| 17. Norwegian Polka | 40. Danish Hatter (4 couples to square) |
| 18. Viennese Waltz | 41. Jewish Baroiges Tanz (square set) |
| 19. American Play Party "Bingo" | 42. German Windmuhller (square set) |
| 20. Lithuanian Aluntos Polka (sets of 2 couples facing each other) | 43. Philippine Carinosa (Longways) |
| 21. Italian Danza (Couple dance) | 44. Kukuniestie Kolo (No partners in a circle formation) |
| 22. Estonian Eide Ratas (Couples) | 45. German Kruz Konig (2 couples) |
| 23. Russian Karapiet (Two Step) | 46. Swiss Weggis |
| 24. Caucasian Lezginka (Couple dance) | 47. Norwegian Seksmannsril |
| 25. GRAND MARCH FOR EVERYONE | 48. Italian Tarantella Siciliana (2 couples) |
| | 49. Ukrainian Kolomeyka (square set) |
| | 50. Hambo |

If there is time, the rest of the evening will be devoted to requests.





FFDC 2020 Winter Weekend Schedule - Friday and Saturday

SCHEDULE FOR 2020 FOLK DANCE WEEKEND		Welcome back! Or if you're new- Here's the weekend in review.
FRIDAY, January 31, 2020		
4:00 pm	ROOM REGISTRATION	The front desk has a room with your name Get it together – we're glad you came!
THEN	EAT DINNER	You can eat here, you can eat there You can eat most anywhere!
NEXT 6:00 pm	CHECK INTO WEEKEND'S FFDC REGISTRATION DESK	Now's the time to check out the floor, pick up your button, find the bathroom door
7:00 pm	DANCE PARTY	It's Friday night – the start of it all!! Let's begin to dance but be careful – don't fall.
9:30 pm	SNACK	We're trying something new this year- Snacks from the hotel, boo or cheer
10:00 pm	DANCE AGAIN	Back to dancing, yes you can! But dead? If you can't, and you're tired - head off for bed
SATURDAY, February 1, 2020		
7:00 -9:00 am	BREAKFAST	Breakfast is ready, go ahead and eat After that we'll start moving our feet
8:45-9:00 am	WARM-UPS	Warm up your muscles, bend and stretch This way your body won't k'vetch (Yiddish)
9:00-10:30 am	TINEKE TEACHES Maurits supports	We had Tineke the year before last Back by popular demand, we hired her fast!
10:45-11:45 am	MAURITS TEACHES Tineke supports	And Hubby Maurits was no slouch We loved him too, no need to grouch!
12:00-1:15 pm	LUNCH and MEETING	Lunch time now – food and then meeting Vote yes or no, while you're eating
1:15-2:15 pm	COUPLE DANCING	Here's a new one for you– it's couple dancing We hope this activity will be enchanting
2:15-3:00 pm	CULT URE CORNER –	Both will talk, we love to listen You know what? This could become an addiction!
3:00-4:00 pm	MAURITS TEACHES With help from Tineke	Maurits' turn – are you excited? I'm sure you're glad that he was invited
4:15-5:15 pm	TINEKE TEACHES Maurits' turn to help	Now it's Tineke – Armenian again Not had this much fun since I don't know when
5:15-6:00 pm	BREAK	There is no hot tub, Pat says 'just rest' Play music or sleep – whatever is best
6:00 pm	DINNER	This meal will quell your appetite Keep you dancing the rest of the night
7:30 pm or ish	DANCE PARTY AND REVIEW	This is request time (and a little review). Did you turn yours in? Then of course we'll do
9:30 pm	SNACK AND/OR DANCE	The groups that used to always bring Are really happy over this new thing...
10:00 pm	CONTINUE DANCING	Dance as long as you feel you can. It's been a long time since the day began.

FFDC 2020 Winter Weekend Schedule - Sunday and Monday

SCHEDULE FOR 2020 FOLK DANCE WEEKEND		The other page is days one and two; Now three and four are here for you.
SUNDAY, February 2, 2020		
7:00-9:00 am	BREAKFAST	An energy breakfast that's what we need So hit the food, start to feed
8:45-9:00 am	WARMUPS	Touch your toes, then reach real high This helps you dance, I never lie
9:00-10:15 am	MAURITS TEACHES Guess who is helping him	Tineke's ready – yep - Armenian She's been great since this camp began
10:30-11:45 am	TINEKE TEACHES Now you're getting the idea!	I love his dances! Do you love them too? He teaches so good, I can do them, can you?
12:00-1:00 pm	LUNCH AND END OF AUCTION	Eat good food and see if you won Both are good, Doris' job is done.
1:00-2:00 pm	SET DANCING or BREAK	Set dancing for people who's fancy they strike- Just don't come if you really dislike
2:00-3:30 pm	TINEKE TEACHES Hubby helping again	She's so good, she is so fine! Every dance- she's made it mine
3:45-5:00 pm	MAURITS TEACHES You know the drill	Gypsy dances – or whatever he offers We're excited, whatever the proffer
5:00-6:00 pm	REST	Swim or shower or take a nap Dinner is coming – don't over lap
6:00-7:00 pm	DINNER	Food is great- the committee did well They picked a good menu, it really is swell
7:30 pm	DANCE PARTY	Wear a folk costume, one that you brought Then come down and dance a lot!
9:30 pm	SNACKS AND/OR DANCE	Snacks again – so far so good We liked the idea, and knew you would
10:00 pm	CONTINUE DANCING	Now you're tired, these are the facts But tomorrow night you can sit and relax
MONDAY, February 3, 2020		
7:00-9:00 am	BREAKFAST	Eat the last breakfast, talk to a friend This year's weekend comes to an end.
8:45 am	WARMUPS	One more time to stretch and strain, Warm ups keep us from having pain
9:00-11:45 am	REVIEW	They're doing it together, helping each other They're doing it this way because they'd druther
	DONE	We're all done – aren't you glad you came? This weekend was great- I do acclaim!
12:00 pm	GOODBYE	This is it – now don't you grieve But our weekend is over – it's time to leave.

So How Do I Get To The Folkdance Weekend Hotel Anyway?

Ramada Kissimmee Gateway Hotel

7470 West Irlo Bronson Memorial Highway

Kissimmee, FL 34747

(407) 966-4410

www.ramadagateway.com



While most people will use a GPS to get to the hotel, we thought we'd provide some directions in writing here.

So if you are driving...

From Orlando International Airport

Head north on Access Rd/ Jeff Fuqua Blvd, use the second from the right lane to continue on S Semoran Blvd. Use the right lane to take ramp onto FL-528 W/FL-528 Toll W take the north exit from the airport onto the Beach Line Expressway (Highway 528-Toll Road) West to Interstate 4 (exit #1). Take I-4 west to exit 64 (U.S. 192 West). Continue west on the 192 highway for about 2 miles. The Ramada Gateway Hotel is on the left-hand side. Turn left onto Old Lake Wilson Road and make a U-Turn at the next traffic light. (Do not U-Turn on Route 192)

From the Florida Turnpike

Take the freeway towards Interstate 4 West. Take I-4 west to exit 64 (U.S. 192 West/Walt Disney World). Continue west on the 192 highway. The Ramada Gateway Hotel is on the left-hand side.

From I-95

From I-95 take Interstate 4 West. Take I-4 west to exit 64 (U.S. 192 West/Walt Disney World). Continue west on Highway 192. The Ramada Gateway Hotel is on the left-hand side.

Remember upon checking in to request a parking pass to put on your dashboard. Parking is free at the hotel, but you must display the pass.

But if you are flying...

Note: If you are flying into the Orlando airport, the Ramada **does not** have an airport shuttle. Your options are to cab, Uber, or Lyft. Check the prices on these before you use as they may not be inexpensive. Or check out the various shuttle options in Ground Transportation at the airport, which tend to be more reasonable.

The Ramada does have a local shuttle for transport to restaurants and shopping close by. Inquire at the front desk. Also, there are three restaurants on the premises.



Andy Pollock will be getting the list of evening dances distributed before the weekend so stay tuned and watch your email for the announcement.



Calendar, Events, and Tours

Look for more information on events, tours, and cruises on the FFDC website calendar:
www.folkdance.org

Calendar

- 01/17/2020:** Orange Blossom Ball, South Daytona, FL, orangeblossomcontra.com
- 01/22/2020:** 40th Anniversary/Reunion Dance Party, Sarasota, FL, <http://www.ifdsarasota.webs.com/>, Grapevine Dancers of Sarasota
- 01/24/2020:** Florida Snow Ball, Gulfport, FL, <http://www.floridasnowball.com/>, Tampa Friends of Old-Time Dance
- 01/24/2020:** Folk Ball Festival, Madison, WI, <http://www.madfolkdance.org/folkball>, Madison Folk Dance Club
- 01/31/2020:** FFDC Florida Winter Folk Dance Workshop, Kissimmee, FL, www.folkdance.org/, Florida Folk Dance Council, Inc.
- 02/06/2020:** Greek Festival, Sarasota, FL, <http://www.stbarbarafestival.org/>, St. Barbara Greek Orthodox Church
- 02/14/2020:** Greek Festival, Lecanto, Florida, <http://www.stmichaelgoc.org/festival.html>, Archangel Michael Greek Orthodox Church
- 02/14/2020:** Dance Flurry, Saratoga Springs, NY, www.flurryfestival.org/
- 02/16/2020:** International Festival, Melbourne, FL, <http://www.fit.edu/international-student-and-scholar-services/programs-and-events/international-festival/>, Florida Institute of Technology
- 02/21/2020:** Greek Festival, Ft. Myers, FL, greekfestfortmyers.com/, Annunciation Greek Orthodox Church
- 02/21/2020:** Greek Festival, Melbourne, FL, http://www.saint-katherine.org/fest_info.html, St. Katherine Greek Orthodox Church
- 02/21/2020:** Greek Festival, St. Petersburg, FL, <http://www.supergreekfest.net/>,
- 02/28/2020:** Ocala Greek Festival, Belleview, FL, greekfestivalocala.com/, St. Mark Greek Orthodox Church
- 03/01/2020:** Tamburitzans Show, Sarasota, FL, <http://www.thetamburitzans.org/pages/schedule>
- 03/02/2020:** Tamburitzans Show, St. Petersburg, FL, <http://www.thetamburitzans.org/pages/schedule>
- 03/03/2020:** Tamburitzans Show, Avon Park, FL, <http://thetamburitzans.org/>
- 03/05/2020:** NFO Annual Conference, Laguna Woods, CA, www.nfo-usa.org/, National Folk Organization (NFO)
- 03/05/2020:** Tamburitzans Show, Aventura, FL, <http://thetamburitzans.org/>
- 03/06/2020:** Tamburitzans Show, Orlando, FL, <http://thetamburitzans.org/>
- 03/06/2020:** 50th Laguna Folk Dance Festival, Laguna Woods, CA, www.lagunainternationaldancers.com/
- 03/07/2020:** Boston Playford Ball, Framingham, MA, <http://www.cds-boston.org/>, Boston Country Dance Society
- 03/07/2020:** Tamburitzans Show, Tarpon Springs, FL, <http://thetamburitzans.org/>
- 03/13/2020:** San Antonio Folk Dance Festival, San Antonio, TX, <http://safdf.org/>
- 03/20/2020:** Chicago Spring Festival, Chicago, IL, <http://www.balkanskiigri.com/schedule-of-events.html>
- 03/27/2020:** Cajun Music and Dance Weekend, Dodgeville, WI, <http://www.folkloreivillage.org/>,
- 03/27/2020:** Playford Ball Weekend-Nashville, Nashville, Tennessee, <http://www.nashvillecountrydancers.org/>, Nashville Country Dancers
- 04/03/2020:** Spring Scandinavian Weekend, Dodgeville, WI, <http://folkloreivillage.org/>, Folklore Village
- 04/04/2020:** Scanfest, Thousand Oaks, CA, No web information
- 04/17/2020:** Springdancs Northwest, Seabeck, Washington, <http://www.skandia-folkdance.org/>, Skandia Folkdance Society
- 04/23/2020:** Kochavim Israeli Dance Camp, Wimberly, TX, www.kochavim.net/
- 04/24/2020:** New England Folk Festival, Acton, MA, http://www.neffa.org/What_is_Festival.html, New England Folk Festival Association (NEFFA)
- 04/24/2020:** Lyrids Folk Dance Festival, Vancouver, Canada, <http://lyridsfolkdancefestival.org/>
- 04/24/2020:** Boulder International Folk Dance Spring Workshop, Boulder, CO, <http://www.boulderfolkdancers.org/>
- 04/30/2020:** Festival of Nations, St. Paul, MN, <http://festivalofnations.com/>, International Institute of Minnesota
- 05/01/2020:** English Country Dance Weekend, Dodgeville, WI, <http://www.folkloreivillage.org/>

Calendar (continued)

- 05/01/2020:** English Country Dance Weekend, Dodgeville, WI, <http://www.folklorevillage.org/>
- 05/08/2020:** International Folk Dance Camp, Hopewell Junction, NY, <http://ifc-ny.com/IFC.flier.pdf>,
- 05/08/2020:** Redbud Romp: Folk Dance workshop with Daniela Ivanova-Nyberg, Knoxville, TN, <http://www.oakridgefolkdancers.org/>, Oak Ridge Folk Dancers
- 05/22/2020:** Florida Folk Festival, White Springs, FL, <http://www.floridastateparks.org/FloridaFolkFestival>, Florida State Parks
- 05/22/2020:** Northwest Folklife Festival, Seattle, WA, <http://www.nwfolklife.org/>
- 05/22/2020:** California Statewide Folk Dance Festival, Petaluma, CA, <http://www.socalfolkdance.com/statewide.htm>
- 06/09/2020:** International Folkfest, Murfreesboro, Tennessee, <http://mboro-international-folkfest.org/>
- 06/13/2020:** Scandia Camp Mendocino, Mendocino Woodlands, California, <http://www.scandiacampmendocino.org/>, Scandia Camp
- 06/20/2020:** West Coast Music and Dance Workshop, Mendocino Woodlands, California, <http://eefc.org/balkan-camp/west-coast/>
- 06/25/2020:** Folk Dance and Music Weekend and Folk Days, Plymouth, MA, <http://www.facone.org/pinewoods/pinewoods.html>, Folk Arts Center of New England
- 06/26/2020:** Toronto Israeli Dance Festival, Toronto, Canada, <http://www.israelidancetoronto.com/>
- 06/28/2020:** Nordic Fiddles and Feet, Lyman, NH, <http://www.nordicfiddlesandfeet.org/>, Nordic Fiddles and Feet
- 07/10/2020:** Montana Folk Festival, Butte, Montana, <http://www.montanafolkfestival.com/>
- 07/16/2020:** Hardanger Fiddle Music and Dance Workshop, Dodgeville, WI, <http://www.folklorevillage.org/>
- 07/19/2020:** Stockton Folk Dance Camp - Week 1, Stockton, California, <http://www.folkdancecamp.org/>, Stockton Folk Dance Camp
- 07/19/2020:** KDI Dance Camp, Murray, Kentucky, <http://www.knobtiger.com/>
- 07/23/2020:** New Mexico August Camp, Socorro, New Mexico, <http://www.swifdi.org/>, Southwest International Folk Dance Institute
- 07/26/2020:** Stockton Folk Dance Camp - Week 2, Stockton, California, <http://www.folkdancecamp.org/>, Stockton Folk Dance Camp
- 07/27/2020:** World Folkfest, Springville, UT, <http://http://www.worldfolkfest.org>
- 08/02/2020:** Ti Ti Tabor Hungarian Folk Camp, Gig Harbor, WA, <http://www.tititabor.org/>
- 08/16/2020:** Mainewoods Dance Camp Week 1, Fryeburg, Maine, <http://www.mainewoodsdancecamp.org/>
- 08/23/2020:** Mainewoods Dance Camp Week 2, Fryeburg, Maine, <http://www.mainewoodsdancecamp.org/>
- 09/25/2020:** Fandango Dance Weekend, Decatur, GA, <http://sites.google.com/site/englishcountrydanceatlanta>, English Country Dance Atlanta
- 10/16/2020:** Greek Festival, Lecanto, FL, <http://www.stmichaelgoc.org/festival.html>, Archangel Michael Greek Orthodox Church

Folk Dance Tours

For Dance on the Water Folk Tours, see <http://folkdanceonthewater.org> or contact David and Marija Hillis at folkdanceonthewater@gmail.com or 510-459-0092.

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

For tours with Sonia and Cristian, see <http://www.soniacristian.net> or contact Sonia at sonia_dion@hotmail.com.

For Jim Gold Folk Tours, see <http://www.jimgold.com> or contact Jim Gold at jimgold@jimgold.com or 201-836-0362.

For tours with Zeljko Jergen, contact Fusae Senzaki Carroll at fusaec@aol.com or 916-798-4675

For tours with Tineke van Geel (sometimes assisted by Maurits), contact them at <http://www.tinekevangeel.nl>.

For the Macedonian and Bulgarian Folk Tour, please contact Vlasto at sunstagecompany@gmail.com or visit <https://sunstagecompany.wixsite.com/arts>

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!)

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