



Prez Sez by Terry Abrahams

The story continues... As you may or may not remember, I had a very bad cough at camp last year. Well, it didn't seem to get any better, so I hit the Dr. who suggested a few tests. At the appointed day of tests, I felt so bad, I actually put myself in the hospital. The cough turned out not to be Covid 19, or pneumonia, but finally cleared up in the hospital.

I also had my legs tested for the swelling I had been having, and blood tests for how tired I seemed to be and I was quite dehydrated.

End results – I was there 5 days adding liquids, subtracting blood, taking vitals and mostly being awakened at all hours. Food was great though, and I ended up with a lovely roommate, so not too bad.

In the meantime, my daughter was in the other hospital, finally having her ostomy bag removed, so we were both in hospitals at the same time! No visitors, but eventually let out! My end results are to continue with a new pill for my CLL [chronic lymphocytic leukemia] which is what always make me so tired), starting next month. I'm quite excited, as I would love to get some of my old energy back. By camp (please God), I should be in great shape and looking forward to it!

In the meantime, assume you all are doing some zooming, "talking" to each other, staying in the dance world, and taking care of yourselves.

Masks on! Keep your distance! What will the new normal bring?



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

Club Reports In

Gainesville Update by Joyce Dewsbury



Currently the Gainesville International Folk Dancers are not meeting and, of course, not dancing. We try to keep in touch by phone and email and some are using zoom to take dance classes. I think we all feel adrift and will be overjoyed when there is a vaccine for COVID-19.

What follows will be a little historical tour through GIFD. The group began in the late fifties and John Ward took over the group when a graduate student, who had been running the group, was graduating and would be leaving town. John ran the group for a number of years. Then as more people in the group became more permanent residents of Gainesville, they began to help oversee the group and to teach. Workshops in the state abounded (there were at least four a year) and a fair number of the group attended these dance workshops and brought wonderful new dances to the group. A few of us even discovered and went to Buffalo Gap. The time from the seventies to the nineties were like the Golden Age of international folk dancing in Gainesville and probably the state.

Through the years we had different sponsors and different locations where we danced. One of the more recent spaces was at the Unitarian Fellowship of Gainesville and here is a photo from 2016 with us acting a little silly.



Still dancing in the same location here is a photo of us from 2017 again making gestures to liven up the photo.



The following photo from 2018 was taken in our new location, the Rosa B Williams Center, where we continue to dance much to our delight as it is a wonderful space with three rooms and wood floors. Here the dancers donned masks to show some of the fun we have.



Gainesville Update (continued)

Continued from Page 2

This is a photo of our group in 2019.



Last but not least is the celebration of June's birthday on June 7, 2020. Julieta had the idea and organized it. People drove by and stopped in their cars and at 5:00 pm everyone who was there sang the Happy Birthday song. People brought flowers, a cake, other sweets, and some gifts. June was thrilled. She is an amazing woman and is very active in the folk dance and the Gainesville communities. The photos are of Heather presenting June with some flowers and the other photo is of June holding some of her gifts.

I hope everyone is safe and well.

May we all be dancing again together in the not too distant future.



Heard It From The Sarasota Grapeviners

by Lynda Harris



Have you heard the one about...?

Ranita Gomez: I was Greek dancing at a restaurant in downtown Sarasota. My steps were slightly different from the lady next to me, and she looked at my feet askance.

"Oh," I said, "that's how they dance it in my village."

"Oh..." she replied very seriously. "What village are you from?"

Judy Merkt: Some 14 years ago, I saw a short and sweet ad in the Community section of the Herald Tribune: "International Folk Dancing, Bayfront Community Center, Wednesday Evenings," with a phone number listed. It just sounded like something "up my alley", so I made the call - it was already Wednesday afternoon. The woman who answered, none other than the lovely Marie Millett, answered my questions (what does one wear, where is the Bayfront Community Center, etc.). Marie was so pleasant, so encouraging, just plain happy that I was interested in joining the group that night that I decided to allay my fears, "put on my big girl panties" and go. I learned very quickly how much fun International Dancing is. What a fine advocate for the group Marie was! I will never forget the very warm welcome I received from the Grapeviners and the absolute joy that International Folk Dancing gave me - a great chapter of my life.

Excerpts from email conversations between John Lesko and Yves Moreau:

John: I have been reviewing the dances I learned from you by watching your Bulgarian DVDs... An amazing thing is happening. I can remember almost exactly where I was located on the barn floor at High Scope when learning every dance! I remember my orientation in regards to the walls of the barn, the exact place on the barn floor for almost every measure, and some of the banter you used in describing the dances.

I remember we used to call out "Sej Sej Bop" at one point in that dance but dance notes on the web, nor

your DVD, do not indicate which measure, but I remember moving to the left?

Yves: When teaching my dances or watching my own videos, I also can visualize exactly where I was, and who taught me each dance, etc.

... As for Sej Sej Bop ... This is not part of the original dance I learned in Bulgaria. It started as a joke in California in the late sixties when one of the local folkdance leaders figured out that you could turn it into a "question and answer" game: Meas 14 (leader): Say, SAY BOP. Meas 15 (dancers): SAY-BOP Meas 16 (all, shouting): BOP!

Hope this makes sense to you!!

Lynda Harris: When I first started folk dancing, there were several in my home village who were pretty darn particular about the steps, how a foot was held, what the shoulders were doing... As a newcomer to dance, it was quite intimidating to me. I happened to confide my self-consciousness about my dancing to a fellow dancer, who gave me words I'll never forget: "People do these dances at weddings. Drunk! Don't worry about it." Since then, I don't!

Erica Karp: When I started college at the University of Mexico summer school, I took a folk dance class. At the end of the semester we had an all school performance, with full costumes and mountains of flowers. My partner and I were the "stars" of the show. A professional photographer took pictures and then gave them to us in the form of postcards. I sent one of them, with a brief note, to my high school English teacher, who had been my favorite teacher. He took that as a come-on and started writing me long letters and then asked me out when I got back home at the end of the summer. We ended up getting married and then divorced 5 years later. Years later, I met Wylie Crawford at folk dancing and we just celebrated 24 years since our first date. It is amazing what folk dancing can lead to!

The Villages Folk Dancers by Sarah Zimmerman



The Villagers International Folk Dancers started meeting outside in a pavilion at our rec. center and danced without holding hands and safe distancing. It was weird. But fun. And way better than not meeting and dancing. Everyone was so glad to see one another and to hear that music and dance those steps again. It truly was magical.

We were able to move indoors (it was very hot) and continue dancing at a safe distance two weeks ago. We did that once, but then several members were uncomfortable with the fact that a lot of people weren't wearing masks. So rather than get into a discussion or possible disagreement (I can't wear a

mask and dance) I suspended dancing until August 5, at which point we'll resume dancing at our regular 2:30-4:30 time slot on Wednesday and those folks who are still uncomfortable with not wearing masks will have to make their choice to dance or not to.

Some of us have been doing Ira Weisburd's virtual classes. They're marvelous! It's really not the same though, is it? I'm looking forward to being able to hold hands and sing and dance with everyone again. That time will come.

Until then, OPA from The Villages!

Orlando International Folk Dance Club By Pat Henderson

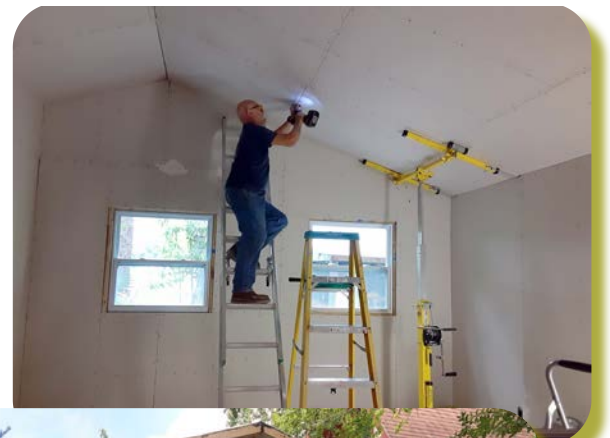


Another two months have passed and the coronavirus still dominates the news. Bobby and I have been doing Zoom with our dance group since mid-April and will continue through July 1. We will take the rest of July and August as our usual hiatus. We hope that by September, we will welcome all our regular dancers back and celebrate our dance hall addition. As of June 26, we are getting ready to lay the wood laminate floor. So Wednesday, September 2--back to dancing! (At least, we can hope!)

Through this entire time, Bobby and I have seen Tami Espstein and Nicki Wise regularly and they have been coming to dance with us while we Zoom. We have also gotten together to play games and celebrate Nicki's birthday in early April. Then June 19-21 in the spirit of Flagler Fling, Jan Lathi hosted a few of us for Jan's Jamboree. We played games, danced in her previous home before it was going back on the market, swam in her pool and then walked on the beach on Sunday.

The only traveler I know about is Kelly Fagan who had a trip to Colorado in May. Her niece graduated from Colorado State University but there was no ceremony, of course. She enjoyed her time away with a chance to be around nature.

I hope everyone is happy and healthy. We will dance together again!



FootNotes

Third Column: Pronunciation by the Grumpy Folkdancer

Pronounce the names of songs and dances correctly.

One of the benefits of doing folk dancing is we are learning about different cultures. We are reaping the benefits, so we owe it to the cultures in return to learn a little about them. At least we can try to learn how to pronounce the names of the dances correctly!

I know, we're not kids any more. We don't have kids' innate facility in picking up pronunciation exactly. But we can try.

Rule number one is: a native knows exactly how to speak his or her language **BETTER THAN YOU DO**.

Don't think they're saying "Arigato" wrong if they don't say it they way you would. (You know how you tell a foreigner how to say "thank you" and they come out with something like "senk you"? We say they have an accent, right? We think, "They are saying it wrong." That's how they immediately characterize us when we say their words differently from how they do. At best we "have an American accent." In their language, the native speakers are actually saying the words **RIGHT**. We are the ones saying them wrong. So we absolutely need to start by being humble.

Therefore, rule number two is: Be willing to try to say something with sounds that don't feel natural in American English.

If it sounds strange, don't try to make it **NOT** sound strange.

Babies and children learn without an accent because they imitate. Only once we get old enough that we think we know how an "L" or an "R" or an "A" **SHOULD** sound, then we no longer can learn without an accent. We're stuck with thinking something is "right" (thus the American accent) and everything else is wrong.

So instead, try to hear sounds you don't think are important. Here's a test: There's a difference between the "p" sounds in these two words. See if you can tell what it is.

Spit vs Pit

Say them over and over. What's the difference, can you hear it? (It's hard for Americans because the difference is not meaningful in English.)

Answer: there is a puff of air after the P in Pit, but not after the P in Spit. Without the P, Pit would sound like Bit, which would be a different word, so we have to put the puff in. Because there is no puff of air, Spit could sort of be spelled "sbit", but there is no word "sbit," so we don't need the puff.

As people become adults their brains reorganize and reallocate a lot of the circuits that in children are dedicated to language learning to other things, such as abstract thinking, like higher order math. This is why children generally don't do calculus. This doesn't mean that adults can't do better at languages, we just have to use some of those higher order circuits more deliberately, rather than use the automatic circuits that babies and children have.

Rule number three is: commit to memory some of the different ways non-English languages pronounce vowels and J's, Ch's and Sh's.

I am going to focus on the Balkan languages, since those are the basics for most International folk dance groups today. Later columns may tackle other languages.

Vowels:

Most languages have a reduced set of vowel sounds compared to English. You shouldn't have trouble memorizing the "right" way for these simple 5 letters!

"A" is usually the "ah" sound like the a in father, (almost never long A as in say or short A as in cat.)

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Third Column: Pronunciation (Continued)

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“E” is usually the short E of let although it can get more like the long A of hay (we see our E sounding that way in hey), (almost never long E as in bee).

“I” is a range from our short I as in pin to our long E, as is the I in machine, (almost never long I as in pie).

“O” is usually more like our long O as in bone, but sometimes can be like our short O as in gone.

“U” can vary between Balkan languages, but you can usually aim close if you make it rhyme with “you” (our long U).

What this means is, you aren’t going to see a word like Godečki Čačak and read it Go-deek Eye-CayCake (or cackcack). You already know to try Go-deck-ih- cah-cahk maybe. That’s not bad, but I haven’t told you what those weird marks above the c’s are yet and that would help.

(But first, two notes specific to Serbian and Croatian. For more info, see Dick Oakes on the subject here: <http://www.phantomranch.net/folkdanc/alphabet/serbo-croatian.htm>)

1. There are two u’s... one with (ǔ) and one without an accent mark. Without an accent, it’s U pronounced as in Duke. With, it is Ŭ pronounced as in the word but.)

2. Semi-vowels, otherwise known as diphthongs

Do you want to say Ai yi yi? In Serbo-Croatian, they’d spell that sound aj.

The ey of grey would be spelled ej.

The Oy of Oy vey would be spelled oj. See what that j is doing? It’s almost like a y eh?)

Which brings us to:

Consonants, in particular: J and Ch’s and Sh’s...

There are two basic tips for consonants that will give you a lot of power in Serbian and Croatian:

Unlike in Spanish, where a J is pronounced like an H, in the Balkans and Hungary, it’s a Y. Say “Yovano Yovanke” (not Hovano Hovanke and not Joe-vano Joe-vanke).

Ch’s and Sh’s

Accent marks on C’s and S’s basically make them into Ch’s and Sh’s in Serbian, Croatian, and neighboring languages. There are two kinds, but Americans can’t generally distinguish the sounds that the two different ch’s make. All I can say is neither of these two is either a K sound or an S sound EVER, so at least try ch with both and you’ll be much better off:

Č, č ... ch, comparable to the c in cello

Ć, ć ... tch, as in kvetch

In Hungarian:

Ch’s are spelled Cs. (Csardas is pronounced Chardash)

Sh’s are spelled s.

The actual sound S is spelled Sz. (Szekely Csardas)

Memorize these and you’ll be way ahead: Vowels, J’s and the Ch’s / Sh’s.

Rule Number Four: When all else fails, Listen to the music. Try to imitate what you hear in the musical lyrics and you’ll learn the names that way. Remember, the native speakers are always right.

(Much as I would have liked to insist to my Bulgarian coworker that I knew “Dobar dan” (the last syllable being pronounced mostly like “don”) means good day, he said I sounded Serbian (ptui) and in Bulgarian the correct pronunciation was “Dobar Den.” Ok dammit, he’s the native, he has to be right, but ptui back to you.)

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Armenian Dancing by Andy Pollock



Attached is information I received from Gary Lind-Sinanian about Armenia dance resources during a discussion. He was kind enough to resend a version of his comments that we can publish. Note that the article omits teachers like Tineke who tend to teach more dances from the Republic of Armenia and less from the former Armenian Vilayets in Turkey.

A Brief Note on Armenian Dance Resources by Gary Lind-Sinanian

The most active and influential teacher is Tom Bozgian based in Los Angeles, of course. Tom probably knows over 500 Armenian dances, and teaches about 200-250 of them. His large repertoire is necessary given the long length of his career, the international distances and the diversity of his audiences. He can be contacted via Facebook and teaches everywhere.

Robert Haroutunian of Bayside, NY who has released 2 DVDs teaching regional old dances; 'A Trip Through Historic Armenia Through Dance' 1 & 2. These DVDs examine the dances by region, allowing one to see similarities and how the dances change geographically. You can contact him via the Aradzani Dance Group on Facebook. Robert has a more academic approach and is concerned with retaining the original dances. Robert has about 200 historic dances in his own repertoire and teaches primarily in the Tri-State area.

Susan and Gary Lind-Sinanian of Boston know about 150 dances. They teach primarily at the Armenian Museum of America, in Watertown, MA, and can be contacted there.

None of the Armenian dance teachers teach all of their dance repertoires. Many regional dances are too similar to other dances from the same region or are too obscure, or have little appeal to IFD or youth groups. We each also have different sub-interests. For example, I also have an interest in the children's dances taught in the various Armenian orphanages after the Armenian Genocide of 1915-23, but many of those simple dances were not 'authentic'. None of the other teachers have any interest in that odd sub-genre.

One aspect that we do all share is an awareness of the transient nature of Armenian dance. We teachers have all learned dances that are now extinct. Those dances may have once survived in the San Joaquin Valley or in small factory towns or among specific families from a particular region but conditions have now changed and the dances are now forgotten, except by the teachers. These lost dances often depend on specific melodies or vocal songs that are no longer performed. There were probably about 4,000 different dances originally, many now lost during the Genocide.

Despite the attrition, many Armenian dances still survive and new dances are created. Some are short-lived fads or created for stage, etc. The list of regional dances included here is only a partial list...dances that I've typed up. There are many other dances I have not typed up and many dances that I've never learned personally. The field is too vast for anyone to master in all areas. One current dance trend is the performance in Yerevan of 'Hamshin' dances...the 'Black Sea' style dances traditionally preserved by the Armenian communities in the region of Krasnodar.

The most active teacher and the foremost teacher and expert in the world by far is Gagik Ginosyan of Yerevan, the director of the Karin Dance Ensemble. Gagik knows well over a thousand dances and the regions, background, etc. He is a tireless teacher and performer. He has a TV series in Armenia 'Us Usti; (pronounced 'Ous Oustee' 'shoulder-to-shoulder') where Gagik teaches specific dances to the younger generations in Armenia and the diaspora. His teaching is in Armenian but any experienced folk dancer can readily learn the dances from him by watching closely, although you'll miss the historic cultural background he provides.

https://www.youtube.com/results?search_query=ՌԼԽ+ՌԼԽ

(Editor's Note: This link will not work due to encoding issues with our publishing software and the Armenian text. Working links are contained in the email you received telling you the newsletter was ready to view.)

A Brief Note on Armenian Dance Resources

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Gagik will look at many variants of a dance and then focus on one version that he then teaches to Armenian youth. He sees no need to confuse with other variants. Better a more limited repertoire of historic dances that are performed correctly than a larger pool done poorly. His prize-winning stage group Karin/Garin is interesting in that ALL of the steps performed are authentic, with no ballet, etc elements added. The stage choreographies may move the performers around the stage but the actual dance movements are all authentic/accurate to each regional style. Any 19th century peasant from that region would immediately be able to identify it, unlike the balletic 'national character style' of the State Ensemble, etc. Ginosyan seeks to standardize and promote authentic dances, recognizing that the

standardized approach has the best chance of success, long-term.

Ginosyan has also changed the political and social dynamics of the Armenian communities worldwide making the historic dances the identity markers of the younger generation. One can go to Armenian communities in Moscow, Marseilles, Buenos Aires, Yerevan or Los Angeles and find the youth there all embracing the same dances, as 'this is who we are, this is what we dance'. One can see this phenomenon on Youtube. The 'national' Armenian dance is the Kochari, but there are many regional variations.

Gagik also makes the music readily available for dancing. https://www.youtube.com/playlist?list=PLZss002r4WImcpIMLxShW_XaWZvqiDHcq



Image courtesy of Aratour (Armenian Tour Company)

Thoughts on the "Now That Was A Time To Dance"

Article By Pat Henderson

I read through the memoir of Evelyn Harper, entitled "Now That Was a Time to Dance" in the Jan./Feb. Florida Folkdancer. Her memoir is housed at the Society of Folk Dance Historians. I want to summarize some of it and react to it along with mentioning what was happening at the same time in California.

International folk dancing began in New York after Michael and Mary Ann Herman led some folk dancing at the 1939 New York World's Fair. Afterward, they wanted to keep the interest going and Michael visited mainly children's groups of the different ethnic groups in NYC. They found a place to meet and international folk dancing became a very popular movement in the 1940s and '50s. The Hermans started recording on the Folk Dancer label the music with descriptions which became a source for music as folk dancing began to spread. I have many of their recordings in my closet right now!

In NYC, in the late 1940s, Israeli dances became popular as the new nation came into being. Those early dances like Mayim, Ve David, Harmonika and Dodi Li, we are still doing. In fact, Bobby and I did Dodi Li as part of our wedding ceremony. So Jane Farwell and Vyts Beliajus were also names of early founders of international folk dance with Vyts and his International House in Chicago and Jane instrumental in folk dance camps from 1941. Jane

and the Hermans had the Main Folk Dance Camp going with vigor by 1948. In all the years so far, most dances were partner dances and most groups had the same number of men and women. Balkanization started after 1954 with dances by Dick Crum. It added great variety to the dances and a partner was not required. This is where Evelyn's memoir ends.

So shortly after I read this, Bobby and I and others went to the Laguna Festival and NFO Conference. We gave a ride to the hotel to a couple of dancers coming from San Francisco. As we talked to them, we found out that they dance with the Chang International Folk Dancers. The group was started by Song Chang, a Chinese American, in 1938. He had gone to Europe and seen folk dancing and also attended a Swedish dance class in San Francisco. He thought people should meet and do dances from different countries so he started the Chang's International Folk Dancers. They are 82 years old this year! I had no idea about how folk dancing got to California and now I know the movement was born on our two coasts about the same time.

What was mind blowing to me in reading Evelyn's memoir was her reprint of a program from a dance May 25, 1945 in NYC. Here are some of 50 dances: Toting, Schottiche, Hambo, Syrto, Karapyet, Road to the Isles, Krakowiak, Windmueller, and Kreuz Koenig. We are truly dancing history!

Calendar, Events, and Tours

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

Stockton Virtual Folk Dance Camp: July 11-18, 2020

Due to happenings in the world these days, Stockton is going virtual!

Below is information about Stockton Virtual Folk Dance Camp--July 11-18, 2020

Check the link below for all the details!

<http://www.folkdancecamp.org/2020-virtual-stockton-folk-dance-camp>

FWIW checkout the t-shirt for the camp - pretty cool!

Calendar

CAUTION

Every effort has been made to verify the status of a workshop or festival (Thank you Pat Henderson). But this data is a moving target. Please check and recheck the status if you plan on attending or participating. Please do not rely only on what is printed below. Thank you

- 2020-06-20: West Coast Music and Dance Workshop--Cancelled for 2020, Mendocino Woodlands, CA, eefc.org/balkan-camp/west-coast
- 2020-06-25: Folk Dance and Music Weekend and Folk Days--Cancelled for 2020, Plymouth, MA, <http://www.facone.org/pinewoods/pinewoods.html>, Folk Arts Center of New England
- 2020-07-10: Virtual Door County Folk Festival, Baileys Harbor, WI, <http://www.dcff.net/>
- 2020-07-11: Stockton Virtual Folk Dance Cam 2020, <http://www.folkdancecamp.org/2020-virtual-stockton-folk-dance-camp>
- 2020-07-16: Hardanger Fiddle Music and Dance Workshop--Cancelled for 2020, Dodgeville, WI, <http://www.folkloreivillage.org/>
- 2020-07-19: Virtual KDI Dance Camp, Murray, KY, <http://www.knobtiger.com/>
- 2020-07-23: New Mexico August Camp--Cancelled for 2020, Socorro, NM, <http://www.swifdi.org/>, Southwest International Folk Dance Institute
- 2020-07-27: World Folkfest--Cancelled for 2020, Springville, UT, <http://http://www.worldfolkfest.org>
- 2020-08-02: Czech Folk Dance Week--Cancelled for 2020, <http://dvorana.cz/uvod/dance/folk-dance-week>
- 2020-08-08: East Coast Balkan Music and Dance Workshop--Cancelled for 2020, Rock Hill, NY, <http://www.eefc.org/>
- 2020-09-04: Balkanalia--Cancelled for 2020, Corbett, OR, <http://balkanalia.org/>, Balkan Festival Northwest
- 2020-09-11: Mountain Playshop, Black Mountain, NC, <http://www.mountainplayshop.org/>
- 2020-09-11: Enon Valley Folk Dance Camp, Enon Valley, PA, <http://folkdancepittsburgh.com/>
- 2020-09-24: Tamburitza Extravaganza, Cleveland, OH, <http://www.tamburitza.org/>, Tamburitza Association of America
- 2020-09-25: Fandango Dance Weekend--Cancelled for 2020, Decatur, GA, <http://sites.google.com/site/englishcountrydanceatlanta>, English Country Dance Atlanta
- 2020-10-03: Fall Fling, Melbourne, FL, No web information, South Brevard Dancers

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Calendar (continued)

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- 2020-10-09: Greek Festival, St. Augustine, FL, <http://www.stauggreekfest.com/>, Holy Trinity Greek Orthodox Church
- 2020-10-09: Serb-Fest (Orlando), Longwood, FL, <http://www.serb-fest.com/>
- 2020-10-09: Oktoberfest International and Dance Weekend, Fairlee, VT, <http://www.facone.org/oktoberfest/oktoberfest.html>, Folk Art Center of New England
- 2020-10-10: Workshop with Michael Ginsburg, Dayton, OH, <http://www.miamivalleyfolkdancers.org/>, Miami Valley Folk Dancers
- 2020-10-16: Greek American Festival, New Port Richey, FL, <http://stgeorgetampabay.org/>
- 2020-10-16: Greek Festival, Lecanto, FL, <http://www.stmichaelgoc.org/festival.html>, Archangel Michael Greek Orthodox Church
- 2020-10-22: SPIFFS International Folk Fair--Postponed, St. Petersburg, FL, <http://www.spiffs.org/>
- 2020-10-23: Fall Swedish Music and Dance Weekend, Dodgeville, WI, <http://www.folkloreivillage.org/>
- 2020-11-05: Pourparler--Postponed to Fall of 2021, Dummerston Center, VT, <http://www.nfo-usa.org/pourparler>, NFO
- 2020-11-06: Greek Festival, Maitland, FL, <http://www.orlandogreekfest.com/>, Holy Trinity Greek Orthodox Church
- 2020-11-06: Autumn Leaves, Nashville, TN, <http://www.nifddance.com/>, Nashville International Folk Dancers
- 2020-11-26: Texas Folk Dance Camp--Virtual, Bruceville, TX, <http://www.tifd.org/>, Texas International Folk Dancers
- 2020-12-04: Fall Folk Dance Camp in Honor of Beverly and Irwin Barr, Brandeis, CA, <http://www.socalfolkdance.org/calendar.htm>, Folk Dance Federation of California, South
- 2020-12-12: Orlando's Holiday Party, Casselberry, FL, No web information
- 2020-12-26: Christmas Country Dance School, Berea, KY, <http://www.berea.edu/ccds>
- 2020-12-28: Folklore Village Festival of Christmas and Midwinter Traditions, Dodgeville, WI, <http://folkloreivillage.org/>
- 2021-01-15: Orange Blossom Ball, South Daytona, FL, <http://orangeblossomcontra.com/>
- 2021-02-05: FFDC Florida Winter Folk Dance Workshop, Kissimmee, FL, <http://www.folkdance.org>, Florida Folk Dance Council, Inc.
- 2021-03-11: San Antonio Folk Dance Festival, San Antonio, TX, <http://safdf.org/>
- 2021-04-23: Lyrids Folk Dance Festival, Vancouver, Canada, <http://lyridsfolkdancefestival.org/>
- 2021-05-07: International Folk Dance Camp, Hopewell Junction, NY, <http://ifc-ny.com/IFC.flier.pdf>
- 2021-05-28: Florida Folk Festival, White Springs, FL, <http://www.floridastateparks.org/FloridaFolkFestival>, Florida State Parks
- 2021-05-28: Northwest Folklife Festival, Seattle, WA, <http://www.nwfolklife.org/>
- 2021-06-03: June Camp: an International Folk Dance Weekend, Deerfield, IL, <http://sites.google.com/site/junecampifd>
- 2021-06-06: International Folkfest, Murfreesboro, TN, <http://mboro-international-folkfest.org/>
- 2021-06-12: Scandia Camp Mendocino, Mendocino Woodlands, CA, <http://www.scandiacampmendocino.org/>, Scandia Camp
- 2021-06-25: Toronto Israeli Dance Festival, Toronto, Canada, <http://www.israelidancetoronto.com/>
- 2021-06-27: Nordic Fiddles and Feet, Lyman, NH, <http://www.nordicfiddlesandfeet.org/>, Nordic Fiddles and Feet
- 2021-07-09: Montana Folk Festival, Butte, MT, <http://www.montanafolkfestival.com/>
- 2021-07-30: Lark Camp, Woodlands, CA, <http://www.larkcamp.com/>
- 2021-08-01: Ti Ti Tabor Hungarian Folk Camp, Gig Harbor, WA, <http://www.tititabor.org/>
- 2021-08-15: Mainewoods Dance Camp Week 1, Fryeburg, ME, <http://www.mainewoodsdancecamp.org/>
- 2021-08-22: Mainewoods Dance Camp Week 2, Fryeburg, ME, <http://www.mainewoodsdancecamp.org/>
- 2021-09-03: Labor Day Weekend at Pinewoods, Plymouth, MA, <http://www.facone.org/labor-day-weekend/labor-day-weekend.html>

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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