

## NFO NEWS

THE NATIONAL  
FOLK  
ORGANIZATION  
OF THE  
UNITED STATES  
OF AMERICA

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Eaton, IN 47338

[www.nfo-usa.org](http://www.nfo-usa.org)

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NATIONAL

# Folk

## ORGANIZATION



Jan.  
2019

## FOLK DANCE, MUSIC, CULTURE, CRAFTS: THE 2019 NFO CONFERENCE WILL HAVE IT ALL!

By Cricket Raybern, Portland, OR and Ed Austin, Provo, UT

The 2019 NFO national conference, **April 11–13**, will be hosted by Brigham Young University's Department of Dance. Comprised of World Dance, Ballroom, Contemporary, and Ballet, BYU enrolls over 5,000 students in dance classes each semester and sponsors five major dance companies who perform worldwide.

The three-day event will offer participants opportunities to interface with professionals from throughout the nation, hear presentations on cultural dance and dance science, participate in dance workshops and parties, view dance performances, and enjoy a guided tour of the BYU campus, its library and dance archives, the dance department's collection of cultural costuming, and the Museum of Art. Expect the following:

**Dancing and the Brain: The Neurological Effects of Dance.** Carrie Ekins is an international educator, presenter, and creator, whose passion for this subject is igniting the world. She is dedicated to educating and creating programs that make a difference and inspire others to seek a positive and healthy lifestyle. Founder of Drums Alive, Carrie will present a fun, stimulating lecture demonstration for all to participate in and enjoy.

**Dancing, Dancing, Dancing—the President's Reception, "Plus."** What's the Plus? It's dancing with NFO conference attendees, plus about 200 BYU students, including members of the International Folk Dance Ensemble and Traditionz. Mix in some good food, meeting new friends and future colleagues, with request dancing and you have all the ingredients for an evening to remember! Be thinking about dances you'd like to request. This is your chance to dance with some of the best.

**Do Monkeys Dance?** Possibly...but what I do know is that the Balinese Kecak is also called the Monkey Dance. This ceremonial dance was developed in the 1930s, and is performed throughout Bali. Jeremy Grimshaw, an ethnomusicologist who visits Bali to study their culture, will not only discuss its origins, but will also give each of us the opportunity to show our "monkey side" by participating in this unique ritual.

**Problems Controlling an Uli Uli or Poi Ball?** Kau'i Tu'ia can help you with that, and may even include some of these items in our Polynesian Dance Workshop. With Hawai'ian ancestry, Kau'i has performed Polynesian dance from a very young age. Dancers from BYU's Living Legends might join us for part of the workshop. Members of this dance company must have Native American, Latin American, or Polynesian ancestry. The group performs authentic dances from these specific cultures.

**Interested in Attending a Dance Workshop in Ukraine?** With the help of her NFO Discover the Arts grant, Mary Beth Johnson did just that. She will share her experience and let us know how we can do the same. Perhaps, at some time during the conference, she may share a dance with us.

*(Continued on page 3)*

## PRESIDENT'S CORNER

NFO President Greg Lund, Eaton, IN

Once again, the end of the year is upon us, celebrations are abounding, and a new year is just around the corner. At this time of the year, I operate on the theory that there is no such thing as too many lights on the house, so after several days of hanging lights on anything that would support them, I am positive that we can be seen from a distance, perhaps even from space. Maybe it just helps to overshadow the dreariness of short, cloud-covered, grey days. I wish each of you a joyous holiday season and, if you are feeling down, just look for the glow in the evening sky coming from Eaton, Indiana.

As I sat down to write this column, my last one before turning the reins of the NFO over to Jeanette, I was totally clueless as to what I would say. In the past, I have used this space to talk about some of the programs that have been instituted in the NFO to help support the organization, and the folk arts in general. As I sit here thinking about those programs and services now, I feel no need to say very much, because they seem to be running pretty well. And that is not because of me, or anything I have done; it is because some of you have felt strongly about those issues and have taken the bull by the horns and directed them.

The Preserving Our Heritage Awards are honoring those who have devoted their time, talents, and means to keeping our folk arts alive. Pourparler is providing opportunities for people to share dances with others, often helping young teachers to discover new material that they can then share with their students. The Grants programs



are providing opportunities for people to travel to festivals, camps, workshops, and other events, which will further their knowledge of the folk arts. They also provide partial funding for programs and projects in the folk arts that otherwise might go unsupported. The Liability Insurance program is making it more affordable for teachers, dancers, and organizations to dance and perform, without the necessity of insurance coverage becoming a barrier.

Another positive created by these programs is that each of them is also generating new members. We survey those joining the NFO, and in the vast majority of cases, one or more of these programs are the reason(s) stated for individuals and groups joining us. And that is only happening because you are excited and are talking about them. So, I thank all of you for all you have done to make this happen.

I can't close this column out without promoting the upcoming conference in Provo, Utah. Ed, Cricket, and the entire committee have been hard at work putting together an amazing program of workshops, dances, performances, discussions, and other events that you will find interesting and instructional. (Please see the articles on the conference in this newsletter.) Notice that I made no mention of business meetings. That is because we are consolidating all of our business meetings into one morning session. If you have normally skipped Thursday because it was all meetings, you may want to make plans to join us instead. The program begins in earnest shortly after lunch.

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*PRESIDENT'S CORNER (Continued from page 2)*

At the close of the conference, Jeanette Geslison will assume the position of President of NFO. Jeanette is currently the Artistic Director of the BYU International Folk Dance Company. I have not had the opportunity to work closely with her, but I have seen the amazing program produced at BYU and, in discussions with her, I believe she will be a most capable leader for us. I am looking forward to what the future of NFO will hold, and I thank you for all the support you have given me over these past three years.

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*CONFERENCE (Continued from page 1)*

**Connect With Your Ancestors by Dancing in Their Shoes.** For over 50 years, Laraine Miner has been doing just that. With the assistance of an NFO Discover the Arts grant, she recently published her book, *Mormon Pioneer Dances*, featuring 31 authentic pioneer dances. Jessica Jones and her children's group will demonstrate some selected dances from Laraine's research.

**Have You Ever Fed a Gamelan?** Of course not! A gamelan isn't an animal. It's a musical instrument from Bali that goes back to the 8th century in Java. Because Bali has no equivalent of Middle C, or a tuning fork, each gamelan is tuned only to itself. That's especially tricky when a single instrument is comprised of several pieces that need to be tuned together. Each piece is symbolically ornate—usually, adorned with gold leaf. We will peek in on a rehearsal of those who play BYU's 32-piece gamelan, and Jeremy Grimshaw will demonstrate how it is played.

**Sounds of Silk.** Lloyd Miller, ethnomusicologist, will display many of his Persian instruments and play beautiful Persian music at our banquet. Lloyd, who plays more than 100 instruments, will be assisted by Katherine St. John. You may have seen part of his amazing collection while touring the BYU library. This will be your chance to view these instruments up close, and possibly even play a few, if you're so inclined.

**Folk Music and Storytelling.** This is how many groups of people have passed on their culture and traditions from generation to generation. During the Awards Banquet on Friday, Clive Romney will delight us with folk music and the art of storytelling as he introduces us to the settlers of Utah.

**Classical Indian Dance and Bollywood.** Divya Narayanan, a multifaceted dance artist, will provide a program of beautiful and intricate classical dances from India, performed by Divya and dancers from the Divya School of Dance. Now living in Utah, Divya's expertise

spans Bharathanatyam, Mohiniattom, Kathakali, the folk dances of India, and the phenomenon of Bollywood.

**Pow Wows to Cirque du Soleil to NFO.** As a member of BYU's Living Legends, Michael Goedel honed the performance of his Native American Hoop Dance to such a level of skill, precision, and artistic beauty that Cirque du Soleil hired him to perform with them. We are thrilled to have him performing his Hoop Dance at our banquet.

**Mitakuye Oyasin (We Are All Related).** Who isn't fascinated by Native American culture, its messages for life, and its beautiful handwork and crafts? In addition to sharing his personal story, Gary Fields and his family will treat us to a hands-on experience with Native American crafts.

**Dance: A Reflection of Culture.** Ed Austin, BYU Dance Professor Emeritus, and past President of NFO, lived in the islands of Samoa in 1973–74, and then returned in 2011 as part of a sabbatical leave from Brigham Young University. His ethnographic fieldwork focusing on a ritual dance, Tauluga, revealed fascinating information surrounding the princess's crown. Participants will experience a glimpse into this unique cultural artifact and its connection to dance.

**Kinnecting School Curriculum to Dance?** That's easy when you join Kinnect, a 12-member outreach dance company for schools K-6. These student performers, with their instructor, develop a 30-minute presentation that integrates academic concepts within math, language, science, etc. with dance. They will present this year's program for us and then talk about their classroom activities. This will be a great opportunity to pick up ideas for exciting ways to use dance with children in the schools.

**An Afternoon of Dancing.** Several folk dance groups from the greater Salt Lake area will join us for a festival of dancing. Live music will be provided by Zivio, and each group will bring dances to share. There will also be time for request dances. This is our opportunity to meet, dance, laugh, and make friends with dance groups from Utah.

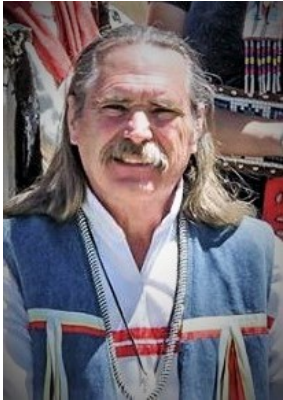
**Festival of Nations.** Festival of Nations has become a tradition within the BYU World dance program. NFO attendees will be hosted at an international potluck dinner by members of the folk dance ensembles. Following dinner, attendees will be escorted to a performance featuring the International Folk Dance Ensemble, Living Legends, Traditionz, and three additional ensembles in BYU's Folk Dance Program. After the performance, Zivio will play for a final dancing opportunity with conference attendees and BYU students—a grand finale to our three-day NFO experience.

\*For our presenters' full bios, the final schedule, and the registration form, see the NFO web site. [www.nfo-usa.org](http://www.nfo-usa.org).

## 2019 NFO CONFERENCE HERITAGE AWARDEES, PRESENTERS, & PERFORMERS

Ed Austin, Provo, UT

### Gary Fielding—2019 Heritage Awardee & Presenter



Gary Fields has had a life-long love affair with Native American culture. Beginning at an early age, he and his brother spent hours playing Cowboys and Indians with their friends; they always insisted on being the Indians. Gary continued to cultivate this interest in college, as he learned from Native American students and attended cultural events with them. He spent two years living with the

First Nations people of Alberta and Saskatchewan and learned from the elders about the history, music, dance, and stories of the Native American world. Upon returning to Brigham Young University, he participated in the Intertribal Choir, learned how to make and play the traditional Indian flute, and sang with a drum group, traveling to pow-wows and other cultural events in the Western United States. These events paved his path to the performing, teaching, and directing of Native American Arts. After leaving college, he founded Morning Star, a Native American cultural arts group. His wife, Angela (Hopi/Chemehuevi), and he co-direct the ensemble, presenting Native American culture throughout the United States and in northern Europe, the Mediterranean, and the Middle East. Locally, they provide educational demonstrations for children through the schools and in scouting programs. Demonstrations include instruction in traditional Native games, bead work, hides and furs, tipi set up, the making of cornhusk dolls, and Native music and dance. They have participated in many international festivals throughout the world and have been part of Utah's Springville World Folkfest every year since it began 32 years ago.

### Laraine Miner—2019 Heritage Awardee & Presenter

Laraine Miner was born into a family with extensive Mormon pioneer ancestry, and a strong



music and dance tradition. Her love of folk music and dance was augmented by her participation in the BYU International Folkdance Ensemble and their first European performance tour in 1964. Since then, she has been avidly researching, teaching, and presenting the traditional folk/social dances of her Mormon pioneer ancestors. Her recently published book, released May 9, 2018, *Mormon Pioneer Dances*, features 31 authentic dances of the early Mormons, easy-to-understand instructions for the dances, historical context, and a DVD of all the music.

### Craig Miller—2019 Heritage Awardee



Specializing in studies of cultural diversity in the American West, Craig Miller has worked closely with arts groups and ethnic communities to produce festivals, concerts, and publications that help make diverse cultures accessible to the general public. Until his retirement, he worked as the Folk Arts Coordinator for the Utah Arts Council, researching and documenting traditional

culture. He administered three grant programs to encourage the perpetuation and education of folk art expressions: the Folk Arts Apprenticeship Project, Master Class/Workshop Grants, and Folk Arts Project Grants. Other projects at the Council have included programming the past 33 years of the annual Living Traditions Festival—A Celebration of Salt Lake's Folk and Ethnic Art; hosting weekly Utah Traditions radio shows on station KRCL; recording a series of CDs featuring ethnic music from Utah; and producing a book and CD on Social Dance in the Mormon West. He has lectured statewide for the Utah Humanities Council Speakers Bureau and has served on grant advisory panels for the National Endowment for the Arts, and state arts councils across the West.

As a private consultant, he has researched cultural traditions and presented artists for a wide range of organizations, including Alliance for California Traditional Artists, the San Diego Commission for Arts and Culture, the National Cowboy Poetry Gathering, the Miami International Film Festival, and the Abu Dhabi International Film Festival.

Craig's love for recreational folk dance began as a student while attending Florida State University.

### Dr. Lloyd C. Miller—2019 Heritage Awardee; Performance/Demonstration

Dr. Lloyd C. Miller, ethnomusicologist, Fulbright scholar, author of 14 books (including *The Genesis of Jazz and Its*

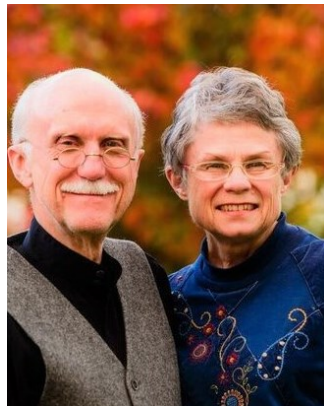
*Roots*), writer, performer, recording artist, teacher, and arts advocate, came to his knowledge and skills primarily in the non-academic way: in the mentor-to-apprentice traditional folk arts pattern. Playing music for over 50 years, he absorbed the musical systems of several Eastern countries during 13 years residence in Europe and the Middle East and plays over 100 instruments from 13 musical traditions.



Dr. Miller earned his PhD in 1995 from the University of Utah in Middle East Studies. Beginning with a Fulbright Scholarship, Dr. Miller's seven years' residency and research in Iran and neighboring countries resulted in his dissertation, now a book entitled *Music and Song in Persia: The Art of Avaz*, published by Curzon Press in London. Dr. Miller has published over 20 books and more than 100 articles in newspapers, magazines, and trade journals in Tehran, Beirut, Kabul, London, Utah, Colorado, and California. He was commissioned to score two world premieres of jazz arrangements for the Utah Symphony Orchestra, and also for the Colorado Springs Symphony. Over the decades, he has presented hundreds of concerts and festivals in Utah and taught Eastern music at the University of Utah and Brigham Young University.

### **Clive and Bonnie Romney—2019 Heritage Awardees; Performance**

Clive Romney and Bonnie Hansen met through Bonnie's folk dancer roommate, and married and honeymooned while traveling and performing with the Brigham Young University Folk Dance Ensemble; Bonnie danced and Clive was one of the musicians. Since that time, they have used their talents to share their passion for American dance and music with countless others, both here and abroad.



Clive is a composer, songwriter, storyteller, recording producer, and a performing and recording artist. His published works and recordings reach into the thousands. Bonnie has taught dance in the private sector since 1986 and, in 1990, co-founded and organized Clog America, an American Dance Company focused on presenting the

cultural dances of America abroad at international folk dance festivals. Often working together, the two of them have created opportunities for hundreds of young people to learn and perform the traditional cultural dance and music of the United States.

Clive continues to serve as Executive Director of Utah Pioneer Heritage Arts and is on the board of directors of the Utah Arts Council.

### **Carrie Ekins, MA—Keynote Speaker**

Carrie Ekins is Chief Executive Officer, Education Coordinator, and owner of Drums Alive Inc. and UG. She also is the founder and creator of Drums Alive® and co-founder of Academic Beats®.



Carrie has a master's degree in Physical Education, Dance with emphasis in Sports Medicine from Brigham Young University and is a doctoral candidate at the University of Chemnitz, Germany. She is an international presenter, trainer, and educator in the fitness and wellness field and was awarded 2012 Program Director of the Year from the IDEA (International Dance Exercise Association) and Best International Presenter 2010 and Most Innovative and Creative Programming for Drums Alive® 2010 from the ECA (East Coast Alliance).

Carrie is known for her creative and unique approach to total fitness through incorporating the mind, body, and spirit into an integrated fitness/wellness program. She desires that of all of her programs meet the needs of diverse audiences, including young children, the elderly, or individuals with special needs. She believes that the experience and joy of movement and rhythm are the same for everyone; however, the expression of it may vary according to the population one is teaching. Carrie's extensive teaching experience and background in dance, competitive athletics, and fitness/wellness program development give her the opportunity to create and inspire instructors and students alike.

Carrie shares her passion for fitness and education through publishing articles in a variety of trade magazines, including *IDEA Today*, *Shape*, *Fitness Trainer*, *Aerobic Fitness Instructor*, *Fitness Professionals*, *Sport and Fitness*, *WellFit*, *Brigitte*, and *Augsburg Journal*. In addition, she writes manuals for established education companies in the U.S. and Germany.

*(Continued on page 6)*

(Continued from page 5)

### Edwin G. Austin, Jr.—Presenter

Edwin G. Austin, Jr., is a Professor Emeritus of Dance of Brigham Young University, Provo, Utah. He served for 26 years as the Artistic Director of the BYU International Folk Dance Ensemble (1985–2011). As a producer, director, choreographer, and cultural dance adjudicator, his work has been seen in more than 35 countries.



His love for the people of the Samoan Islands has more recently led him on a path of inquiry surrounding the Tauluga—in Samoa and Diaspora communities, an important dance ritual in Samoan culture and an important element within Fa’asamoa (the Samoan way). He lived among the people of Samoa on the Islands of Tutuila, Upolu and Savai’i in 1973–1974. He later returned to the islands during a sabbatical from Brigham Young University in 2011 to continue his research.

He has served two separate terms as president of the NFO.

### Jeremy Grimshaw—Presenter

Jeremy Grimshaw, associate dean in the College of Fine Arts and Communications, received his PhD in musicology, along with a certificate in world music from the Eastman School of Music. He performs, researches, and teaches about various kinds of music, with emphases in American experimental music and Balinese gamelan. He directs Gamelan Bintang Wahyu, BYU’s Balinese percussion orchestra, and coordinates world music activities and events in the School of Music. He is also the Associate Director of undergraduate studies in the School of Music.



He is the author of two books, *The Island of Bali is Littered with Prayers* (Mormon Artists Group, 2010) and *Draw a Straight Line and Follow It: The Music and Mysticism of La Monte Young* (Oxford University Press, 2011), as well as numerous articles in various scholarly journals and general-audience media.

### KINNECT—Presentation, Performance



Under the direction of Heather Francis, BYU KINNECT is a dance education outreach company at Brigham Young University. Each year, a select group of dance majors, mentored by a BYU faculty member, create and develop a program that they present in elementary schools throughout Utah. The program consists of a 30-minute performance that integrates dance with the learning of science, math, language arts, and other subjects. The assembly is creative and engaging. The performers then go into the classrooms and teach the students at an even more personal level.

### Michael Goedel—Performer

Michael Goedel’s heritage comes from the Yakama, Tulalip, and Lumbee tribes. He has been performing the Native American Hoop Dance (which he learned from his father) for 15 years, and has danced in many different events and venues across the country and internationally. Most recently he performed with Cirque Du Soleil’s *Totem*, and this summer he will perform in China as an ambassador of Brigham Young University.



### Divya Narayanan—Performer

Divya is a multifaceted artist with excellence in the field of the traditional Indian Classical Dances of Bharathanatyam, Mohiniattom, Kathakali, folk dances of India and Bollywood dances. She has more than 33 years of expertise as a popular and versatile performer, innovative



and imaginative choreographer, teacher, trainer, and presenter. She is credited with nearly 455 national and international performances and appearances throughout India and the United States. She is owner of the Divya School of Dance in Salt Lake City and South Jordan, Utah, which teaches Indian Classical and Bollywood dance for all ages.

throughout the world performing traditional dances selected from a wide variety of cultures. The ensemble has also become internationally famous at the world’s most prominent folk dance festivals, where they perform with many of the best international dance companies. “A touring production of this size and scope is a rare treasure among academic institutions,” says Jeanette Geslison, artistic director of the ensemble.

BYU’s international dance program hosts five international folk dance companies, IFDE being the first tier. Performance tours occur annually, which include performances at international folk dance festivals.

**BYU Living Legends—Performers**

Living Legends, under the artistic direction of Janielle Christensen, captures the essence of ancient and modern



culture in a celebration of Latin American, Native American, and Polynesian song and dance. Traditions come to life as talented descendants from these cultures blend authentic choreography, intricate costumes, and heart-pounding music into one captivating show.

Members of this company also have the opportunity to travel in the United States or abroad on tours during the summer months. One of the main goals of Living Legends is to encourage all to

take pride in their individual heritage and to continuously better themselves, as illustrated by a statement from the Office of Culture in Guatemala: “Your performance was wonderful. Your presence here teaches our people something—to have high ideals and to talk proudly as a people. We hope this community will not be the same after tonight.”



**Kau’i Mailelauli’ili’i Tu’ia—Presenter**

Aloha! Hawai’ian in ancestry but raised in Orem, Utah, Kau’i has performed Polynesian dance from a very young age. Her parents felt it important to carry on their legacy by making sure their children would never forget the importance of their heritage and history through dance. Polynesian dance has taken Kau’i all over the Western United States and Hawai’i. While in Hawai’i, she both performed and taught dance at the Polynesian Cultural Center. She has been teaching students of different skill levels a variety of Polynesian island dance forms at Brigham Young University since 1999. Her classes are always full.



**BYU International Folk Dance Ensemble—Performers**

The International Folk Dance Ensemble (IFDE) performs an extensive repertoire of dance and music from around the world in stunning traditional folk costumes. Throughout the past 60 years, the ensemble has traveled



## NFO NOMINATIONS 2019

Karlene Kjerstin, Layton, UT

There are three open at-large positions for the NFO Board. The nominating committee presents the following candidates.

### Dale Adamson

Dale is interested in serving on the board of the NFO in order to promote folk dancing everywhere and to represent southwest British Columbia, Canada. Dale Adamson was instrumental in founding the annual Lyrids Folk Dance Festival, which has been held in Burnaby every April since 2014. Dale is currently the primary teacher at Surrey IFD, a regular teacher at Burnaby IFD, and teaches in schools and the community when requested. She also leads a group of dancers who demonstrate folk dancing. Dale also organized folk dance retreat weekends in September 2016 and October 2017, primarily to welcome newcomers early in the season and get everyone off to a good start. The retreats rely on volunteers, including teaching the dances, and have been very successful. Another retreat is being planned for September 2019. Making sure new dancers are comfortable participating in the weekly dancing and feel included is one of her primary goals.

### Jessica Jones

Jessica Jones danced with the BYU Folk Dancers from 2013 to 2016 while completing a minor in World Dance and a double major in German and Environmental Science. She danced with Volk Tanz Kreis Wien and completed an 80-hour internship in the Austrian Folk Music Archives while in Vienna, Austria, in 2015. During the past three years, she has studied the folk arts by attending, teaching, and interning at folk dance camps like Stockton and Pourparler. She is the director of Folk Dance Utah, a youth folk dance troupe that she organized in January 2017. Her dance troupe specializes in traditional pioneer music and dancing and in Germanic dancing. They regularly collaborate with various folk groups across Utah and have performed at folk festivals, historical conferences, senior centers, schools, and other community events. In addition, Jessica regularly teaches at community dances.

There are three positions that will be open as of our 2018 meeting and elections. The committee seeks additional candidates for Board at-large positions. Amy Jex and Karlene Kjerstin may be nominated again at the conference, but the nominating committee encourages you to consider making nominations of NFO members who have not served previously.

## MAINEWOODS DANCE CAMP 2019



**Fryeburg, Maine**

### Session One, Aug 18-24

**Caspar Bik**, Georgian

**Penny Brichta**, Israeli

**Sonia Dion & Cristian**

**Florescu**, Romanian

**MerakKef Express**, Musicians

Plus English, Contrabass & Squares

with **John McIntire**

### Session Two, Aug 25-31

**Iliana Bozhanova** with **Todor**

**Yankov**, Bulgarian

**Miroslav "Bata" Marcetic**,

Serbian

**Jacqueline Schwab**, English

**Ajde**, Musicians

Plus Scottish Country Dance

with **Patricia Williams**



The three standing committees are: Nominations, Rules and Regulations, and Finance. There are also additional positions for board members at-large. Share your knowledge and support, and run for a position. Please let us know if you are interested in running.

—*The Nominations Committee:*  
*Roo Lester, Jo Crawford, Karlene Kjerstin*

## MEMORIES

“Betz” Hanley, a past NFO President, State College, PA

In September, an equestrian friend and former Penn State colleague traveled with me to WEG (World Equestrian Games) in the Asheville, Tryon area of North Carolina. When one day looked as though it might not be great weather, I talked a long-time Asheville friend, whom I had not seen in years, into driving me to Waynesville to visit Rolf Kaufman, a dear NFO buddy from the original group that formed the NFO. What a great afternoon and early evening we three had together! Rolf is still involved with the annual Folkmoot Festival and is sharp as a tack.

Folkmoot just celebrated its 35th year. My husband and I were invited by Rolf several years ago to attend Folkmoot, and it was a memorable international festival—well-attended and well organized, as one would expect with Rolf in charge!

Rolf and I were two of the initial NFO members. We helped create the constitution and bylaws, and were delighted to be in the company of Mary Bee, Vyts, DeWayne, Al, Ed, Nick, and others. What a topnotch crew we had! Great memories from my NFO years.



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# INTERNATIONAL FOLKDANCE CAMP

## Circle Lodge, Hopewell Junction, NY

Friday, May 10 to  
 Sunday, May 12, 2019



**Israel Yakovee**  
Yemenite dances



**Moshe Eskayo**  
founder of IFC



**Jaap Leegwater**  
Bulgarian dances

Workshops!

Live Music!

Ice Cream Social!

Scenic Setting!

"Fantastic! The dancing! The people! The teaching! Live music! Good food!"  
 "Great time! Big dance space!"      "Warm and very welcoming"

**Join Us! Register at [IFC-NY.com](http://IFC-NY.com) (Discount before March 15)**

Joan Hantman, [DanceIFC@gmail.com](mailto:DanceIFC@gmail.com) and Murray & Randi Spiegel

SOLD OUT last year!

## COLORS OF PERSIA

Farima Berenji and Kevin Greek, San Jose, CA  
Photos by Varol Ozkaner

The San Francisco Bay Area is one of the nation's largest and most diverse communities of ethnic dance, yet Persian and Central Asian folk dances in traditional costume are seldom performed for any audience. With the help of the NFO, we sought to improve awareness and enjoyment of the cultures of Iran and the Silk Road. Moreover, we wanted a large concert to celebrate the diverse cultural traditions of Persia with live music, dance, and poetry.

Over 25 musicians and dancers gathered to perform Colors of Persia for a single evening on Saturday, Sept. 29, 2018, some driving or flying great distances, to bring audiences a performance of the cultures, music, and dance traditions of Persia. A folk arts grant by the NFO, as well as generous contributions by donors and volunteers, helped make this concert possible.

Founded by Farima Berenji, the Simorgh Dance Collective is a world community of dancers and musicians that seeks to interpret, educate, and perform traditional dances of Persia and the Silk Road. Both student and professional artists are invited to join. Ethnic dances were performed in costume by the Simorgh Dance Collective, Farima Berenji, and Saleh Hassanzadeh (Aylan Azeri Dance Group), and included live music and vocals by Homeyra Banejad (daf), Vahid Zomorodi (setar, tambour), Soroush Foroudi (setar), Mona Garfari (tombak), Pooya Monajemi (daf), and Farin Foroudi (percussion). Two of the performing student members flew in from Anchorage, Alaska, where they had been joining us online for study and practice. Two juvenile students studied and performed with the adults.

The program introduced folk, classical, and sacred music and dances in traditional costume, as well as a reading of their culture and poetry, by each of the following regions or cultures of Iran.

### Shiraz—Qashqai Dance

Traditionally nomadic, the Qashqai people live in Fars, as well as in other provinces in southern Iran. Cheerful, vibrant, and festive, the traditional Qashqai dance represents the coming of spring, joy, and giving thanks to the ancient gods and Mother Earth. Dancers hold vibrantly colored scarves, usually the seven main colors of spring, each color representing the seven gods and goddesses of creation: Earth, Fire, Water, Light, Love, Happiness, and

Health/Prosperity. Our Qashqai dance performance with live music featured these colorful traditional dresses and scarves.

### Caspian Sea—Gilaki Dance

The Gilan province is in Northern Iran along the Caspian Sea. The dance and music of the Gilaki depicts the life of a people who live in the rice fields, love nature, and lead a simple life. Our Gilaki performance included a traditional basket dance, which featured the dancers playfully swishing skirts and holding baskets.

### Greater Khorasan—Torbat-e Jam

Greater Khorasan is the vast province situated in northeastern Iran. The name Khorasan is Persian and means "where the sun arrives from." It is one of the richest regions of Iran in terms of its beautiful, mystical music, as well as ritual dances and folk dances. We performed one of the most popular traditional dances of the Khorasan region, a martial training and arts dance named Torbat-e Jam. Just as performed on stage, the dance often includes dancing with sticks and resembles dances done with swords, typifying warrior dances of the area.

### Mystical Persia—Sema (Sufi Whirling Dance)

Whirling in the practice of healing and meditation originated over 10,000 years ago, with the ancient Persians using it as way of connecting the body and soul. Known today as Sema, Sufis today use it as a powerful meditation ritual with music, poetry, and movement. The mystical dancer stands between the material and cosmic world. The dancer represents Earth revolving on its axis while orbiting the sun. The purpose of the whirler is to empty herself of all distracting thoughts, placing the mind in a trance, releasing it from the body to become one with the universe. Farima Berenji performed Sema to live music beside two student performers whirling with illuminated drums.

### Tehran—Qajar Royal Garden Dance

The Tehran province in central Iran is one of its most populous and culturally rich. Dance flourished in the courts of the Qajar Dynasty (785 to 1925). Graceful hand movements, flowing upper torso, delicate hip movements, expressive eyes, and facial expressions characterize these courtly dances. Dancers characteristically display a variety of feelings and also tease their audiences with coquettish looks. Our performance with live music presented a beautiful garden party of ladies. At first, each lady took turns dancing while the others were seated, but eventually all rose to dance together.

### Sistan and Baluchistan

Sistan and Balochistan in the southeast of Iran, borders Pakistan and Afghanistan. Balouchi dance and music is

very rich and played with a variety of traditional instruments. Due to their demographics and strong cultural values, the Balouchi people have been able to keep their rich traditional heritage alive. We performed one of the most famous Baluchi dances, known as the bracelet dance, where woman gather in a circle and make rhythms with bracelets. This dance is known as a sacred ritual among the Balouchi tribe of Iran.

**Azerbaijan**  
The people of Azerbaijan are proud, rich in tradition, and extremely melodious. Azeri dances are often performed at formal celebrations,

such as weddings and birthdays, and illustrate the nation's pride and strength. They are distinguished by their quick tempo, optimism, and portrayal of bravery. The Simorgh Dance Collective presented Incelik, a traditional Azeri choreography originating from the State Ensemble of Azerbaijan. A powerful Azeri men's solo was performed by Saleh Hassanzadeh. Naz Eleme, a traditional couple dance, a harvest dance featuring the entire ensemble, and finally Yalli, a folk dance, were also performed.

Other regions or cultures presented included Loristan, the Persian Gulf, and Kurdistan.

We had hoped for an audience of as many as 200; however, the concert quickly sold out at the door the day of the performance. People were turned away disappointed, although some people who came late were satisfied to stand in back and watch for free. Total admission was over 250

people. As soon as refreshments were set out or replenished, they were quickly consumed. Afterward, there was no end of praise for the concert among excited audience members. Overall, almost all audience members exclaimed how

surprised they were to enjoy a professional dance and music concert with refreshments for only \$25 admission.

The Simorgh Dance Collective gratefully acknowledges the support of the National Folk Organization, the Good Samaritan United Methodist Church, and other generous individuals. Many of the traditional costumes worn during the concert were designed and constructed by Nancy Rose

Aktas, who has researched dances and costumes of the Near East for many years. Other traditional costumes presented in this concert were acquired from Iran and Turkey.

The Simorgh Dance Collective takes pride in presenting dances and music of the Silk Road and currently has member companies and artist affiliations in Alaska, Canada, Turkey, the UK, Iran, and the U.S. For more information on the Simorgh Dance Collective, visit [simorghdance.com](http://simorghdance.com).

Artistic Director and Choreographer Farima Berenji is an award-winning, internationally acclaimed performing artist, instructor, dance ethnologist, and archaeologist. Farima is the founder of the Simorgh Dance Collective, a member of the International Dance Council (CID-UNESCO), an NFO member, and a 2018 TEDx lecturer. For more details, or to contact Farima, visit [farimadance.com](http://farimadance.com).



*Qashqai Folk Dance*



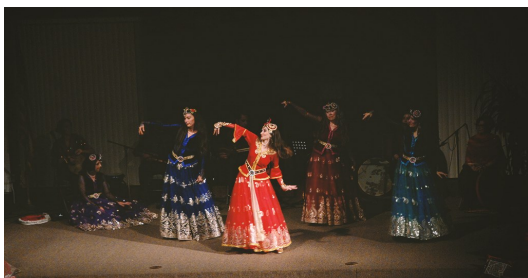
*Gilaki Folk Dance*



*Torbat-e Jam, a folk dance from Greater Khorasan*



*Incelik: Dance of Azerbaijan*



*Qajar Royal Garden Dance*



*Azeri Harvest Dance*

## NFO 2019 CONFERENCE HOTEL AND SCHEDULE

Cricket Raybern, Portland, OR

The NFO's 2019 Annual Conference is scheduled for **April 11–13** in Provo, Utah.

The official conference hotel will be the Sheraton Courtyard Provo, 1600 N Freedom Blvd, Provo, Utah. For reservations, call the hotel directly at



(866) 913-3773. Register before March 20th, 2019, to receive the **NFO discounted room rate of \$102/night**. Rooms can sleep up to 4 people, so line up your roommates! The room rate includes a full breakfast in our own separate room, free parking, Wi-Fi, an indoor pool, whirlpool, and fitness center.

If you are flying into the Salt Lake City airport, we will be scheduling BYU vans and/or private transportation for the approximately one-hour drive to Provo. If you'll need transportation from the airport, please note that on your registration form, so we can create a schedule to accommodate the trip with minimal delays at the airport.

All events will be held on the BYU campus. The hotel will provide van service to and from the campus for our events. In the evenings, after our programs on campus, our room at the hotel will be available for additional dancing for those who aren't ready to call it a night.



Thursday morning is our General Membership Meeting and all members and guests are invited.

Thursday afternoon, we will divide into three groups and each group will get: 1) a guided tour of the BYU campus on golf carts; 2) a guided tour of the library, which includes seeing our NFO archives and finding out how to access them (the library and its new below-ground section are seen on the BYU Library, above); and 3) a van trip over to the dance facility and to the dance ensemble's costume storage facility.

Thursday evening festivities begin with the President's Reception, which will include dinner and recreational dancing with the members of the BYU Folk Dance Ensemble.

And that's just day one! Read further to find out about all of the amazing presentations, workshops, activities, and performances over the following two days of this 2019 NFO Conference. You don't want to miss this one!

Get your conference registration form at [www.nfo-usa.org](http://www.nfo-usa.org).

## 2019 NFO CONFERENCE SCHEDULE AT A GLANCE

### Thursday, April 11

**Morning:** General membership meeting

**Afternoon:** Tour of BYU campus, library, dance facilities, and Museum of Art

**Evening:** President's Reception and dancing, dancing, dancing

### Friday, April 12

**Morning:** Keynote address—Carrie Ekins:

*Dancing and the Brain: The Neurological Effects of Dance*

Jeremy Grimshaw: Balinese kecak

**Afternoon:** Kauai Tu'ia: Polynesian dance workshop

Mary Beth Johnson: Report on dancing in the Ukraine

Laraine Miner: *Connect with Your Ancestors by Dancing in their Shoes*

Jeremy Grimshaw: Gamelan rehearsal and demonstration/discussion

**Evening:** Awards banquet: Dinner, performances, recognitions

### Saturday, April 13

**Morning:** Gary Fields: *Mitakuye Oyasin (We Are All Related)* discussion & hands-on

Ed Austin: *Dance: A Reflection of Culture*

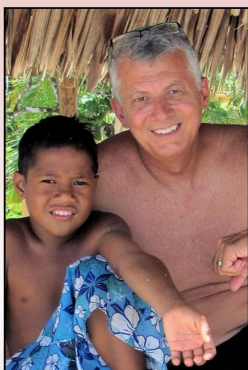
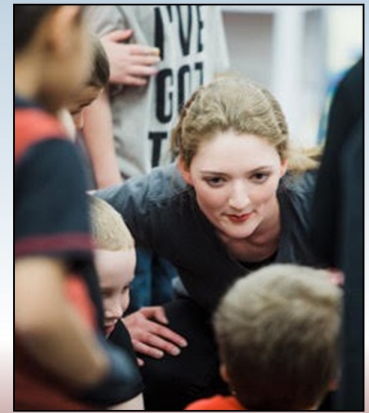
Kinnect performance and discussion

**Afternoon:** Dancing with Utah dance groups. Live music by Zivio

**Evening:** Festival of Nations: Dinner, BYU performances & recreational dancing

For descriptions of each of these events, see the article on page 1. The full schedule and registration form is available at [www.nfo-usa.org](http://www.nfo-usa.org)

# NFO Conference 2019, where to begin...





# Statewide 2019 Folk Dance Festival

## May 31 – June 2, 2019

Edmunds Ballroom, Pomona College  
170 E 6th St, Claremont, CA 91711

### Guest Teachers:

Mihai David, Petur Iliev, Sevi Bayraktar, Israel Yakovee, plus  
Sunday Salsa Rueda with Cesar Garfiaz

Evening parties feature the band:

Miamon Miller & Friends –

Bill Cope, Michael Lawson & Simeon Pillich

Host Hotel Doubletree Hilton, Claremont

Information & Registration:

<http://socalfolkdance.org/>



Pomona  
College



## Ethnic Treasures - Statewide Folk Dance Festival May 31 - June 2, 2019 Edmunds Ballroom, Pomona College, Claremont, CA

### Pre-registration Form (Please register individually, one form per person.)

Name: \_\_\_\_\_ Email: \_\_\_\_\_  
 Phone (preferred): \_\_\_\_\_ Best time to call: \_\_\_\_\_ AM / PM  
 Street Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

**Festival Package:** (Includes all workshops, with 5 teachers, and parties. Price at the door is \$130.)  
 Free admission for Pomona College students, staff, and faculty with valid ID [ ]  
 Qualifying Student Discount: Non-Pomona College students with valid ID can receive a \$50 discount on the Festival Package; must be age 21 or younger and volunteer 2 hours during the festival.  
 \$95 when payment is received by Feb 1, 2019 [ ] (\$45 with Qualifying Student Discount [ ] )  
 \$105 when payment is received by Apr 15, 2019 [ ] (\$55 with Qualifying Student Discount [ ] )  
 \$115 when payment is received by May 20, 2019 [ ] (\$65 with Qualifying Student Discount [ ] )  
 (Children under 18 are admitted free with paid adult.) Subtotal: \$\_\_\_\_\_

**Individual Events:** (\$25 each with pre-registration; \$30 each at the door)  
 Friday evening party ..... [ ] (\$25)  
 Saturday AM instruction ..... [ ] (\$25)  
 Saturday PM instruction ..... [ ] (\$25)  
 Saturday evening party ..... [ ] (\$25)  
 Sunday review, Salsa Rueda, & request dancing [ ] (\$25)  
 Subtotal: \$\_\_\_\_\_

**Additional Offerings:**  
 Festival DVD: quantity [ ] @ \$20 each: ..... \$\_\_\_\_\_  
 Installation Lunch: Sunday, June 2 (\$25. Must be purchased in advance with pre-registration.) \$\_\_\_\_\_  
 Chicken [ ]  
 Vegetarian [ ]  
 Souvenir T-shirt - designed by Susan Gregory (Most sizes \$18 each; 2x large sizes \$20) \$\_\_\_\_\_

Select a size:  
 Women's small [ ] (\$18)      Men's small [ ] (\$18)  
 Women's medium [ ] (\$18)      Men's medium [ ] (\$18)  
 Women's large [ ] (\$18)      Men's large [ ] (\$18)  
 Women's X large [ ] (\$18)      Men's X large [ ] (\$18)  
 Women's 2x large [ ] (\$20)      Men's 2x large [ ] (\$20)



**Total Enclosed:** \$\_\_\_\_\_

**To Register with this mail-in form:**

Send your completed form and check or money order payable to **CA Folk Dance Federation, South** to the event registrar: **Darlene Wheeler, PO Box 51173, Riverside, CA 92517.**

**Online Registration** is available starting in January 2019 at [www.SocalFolkDance.org](http://www.SocalFolkDance.org).

**Notes:** Visit the Statewide 2019 Folk Dance Festival web page at [www.socalfolklance.org/statewide.htm](http://www.socalfolklance.org/statewide.htm) to see the latest schedule, teacher bios, and a list of local hotels and restaurants. A syllabus will be posted on website. For additional information, send an email to [vpresident@socalfolklance.org](mailto:vpresident@socalfolklance.org) or call (949) 675-2199. The Ethnic Treasures Festival is sponsored by the Folk Dance Federation of California, South, Inc., a 501(c)(3) non-profit organization.

## THE BEST KIND OF DANCING (STOCKTON DANCE CAMP)

Rose Holbert, Portland, OR



I was lucky enough to be given the opportunity to dance at Stockton Folk Dance Camp for the second year in a row, with the help of a Northwest Folk Dancers Incorporated (NFDI) Youth Fund Scholarship. In addition, I got scholarship help from the National Folk Organization (NFO) and the Stockton Folk Dance Camp itself. Last year, I really loved attending camp, so I was thrilled

to be able to go again. I have been folk dancing since first grade, and it is something that brings me a lot of joy. Naturally, I greatly value both the folk dance community at Stockton and the gift of being able to learn new dances. While it may sound clichéd to say this, Stockton, like all the best communities, is like a family, and it was wonderful to learn alongside such lovely and welcoming people who shared my love of folk dancing. At the beginning of the week, while I recognized familiar faces, people were still just starting to settle in to being at camp, but by the end I felt at home, and I had so much fun dancing with and spending time with everyone.

Another thing I immensely appreciate about this dance camp is how well it complements the dancing I do with Süssesfüsse in Portland. Süssesfüsse is a performing troupe, but it works with all ages and talent levels, which makes Stockton Folk Dance Camp a nice way to branch out and learn dances at a higher level than I might otherwise get the chance to do. Along with the contrasting experiences, Stockton also provides a far bigger pool of dances to learn, some of which fit my dance troupe's style perfectly. I can then bring those dances back and teach them to the kids in the troupe. It's fun to go through classes at Stockton and find dances to teach and new favorites to dance. I knew the dance I wanted to bring back and teach as soon as I did it. It is an Israeli dance called Normali that we did on the very first day of classes. It's challenging, but it has an energy to it that makes it very enjoyable, and I couldn't wait to teach it to the dance troupe.

While I was at Stockton, I realized how much I loved being with a big group of people who shared enough knowledge to be able to dance together that they had learned separately. That kind of experience is only possible because dances are shared, spread, and continue

to be danced. Young people have to learn them, or else folk dance can only reach so many people. Not only can we keep folk dance alive in new ways, but also young people deserve to learn so that they can enjoy the experience of dancing in different styles with such a lovely and diverse community. I know folk dancing can be met with skepticism by younger generations, but it is something that is amazingly fun. People just have to learn to embrace and enjoy all that dancing has to offer. Folk dance brings me so much, and I am truly glad and certainly grateful that I have been able to learn so much and that I can continue to do so.

## POURPARLER 2018

Sally Jenkins, Creswell, OR

Pourparler 2018 was the best PP ever! Wait, didn't I say that about 2017? Oh wait, I think I said that about 2016 too...every year, it's "the best ever!" It's just part of the magic, or maybe it's the secret sauce. That must be it. What goes in the sauce? I can tell you some of the ingredients, but that one secret ingredient is that you have to go there yourself.

This year, the event was held in San Antonio, Texas, on the campus of Our Lady of the Lake University. Some attendees stayed in motels nearby, but a good many opted to stay in the dorms, only a block from the dance hall. Food came from the school cafeteria, but we ate in our own Pourparler community in small rooms overlooking the dance hall.

Local host Lissa Bengtson greeted and checked in each person upon arrival Thursday afternoon. Pre-dinner welcome activities included some getting-to-know-you icebreakers led by Pourparler's founder Sanna Longden. After dinner, we started with a Welcome Party. People who have attended Pourparler for five years or more took turns leading dances for the 40 or so people in attendance. A few of the dances were Niguno Shel Yossi, Weaver's Galopede, and a line dance called Bring Me Sunshine. The session slowed down with a song from Uganda (Tunula Eno) to which a sacred circle dance was done; and ended with a peace round.

Friday after breakfast, Jan Baker of Dallas, Texas, warmed us up with some MELT Method exercises designed to loosen us up and get us ready for a full day of dances and sharing. The first morning session, Dances for Community, included a fun activity, not exactly a dance, but lots of fun, called Snakes in the Woodpile. Jeremy Korr divided the participants into two groups. The groups then subdivided into "snakes" (lines of about 5 people, hands on the shoulders of the person in front) and "woodpiles." The job of the "woodpiles" is to use their bodies to create obstacles for the snakes to move over, under, around, or through. Both sides had a lot of fun.

Bob Dalsemer hosted the second morning session, Building and Nourishing Community Dances. Much of this session



was discussion (the *parler* of Pourparler does mean to speak or to talk, after all). Other sessions hit this topic from different angles. Pourparler is not just about learning and teaching lots of dances, it's also about helping all of us to be better teachers and better members of our dance communities.

The first afternoon session on Friday was called Cavalcade of Cultures. Dances from Korea, Hungary, Japan, Prince Edward Island, Macedonia, and Arabs living in Jerusalem were taught. The second afternoon session was a complete change of pace: Working with Young Children. We sat on the floor (some of us!), copied a stuffed toy monkey, pretended to be spacemen, and learned an ever-faster Basque clapping game, Baztango Esku Dantza.

Dinner was in a reserved room at the Liberty Bar, our token experience "out on the town." Because we all ate so much, the session afterward was the beloved PourChanter, with songs both silly and serious, sung as rounds or in parts, or not. With dinner settled, we launched into the International Dance Party, which I hosted. From the old chestnut Raca to the exuberant Wassouma, we danced our way around the world, ending with the peaceful Kenyan lullaby Nyandolo, led by Sanna Longden.

Saturday, we hit it again, starting with a Zumba warm-up led by Lissa Bengtson. The first session was on making dances fun. Mady Newfield offered familiar dances done to alternative music, like Raca from the previous night, now done to In the Hall of the Mountain King, and I Love a Rainy Night done to The Monster Mash. Besides more dances, there was discussion about our choice of words, not just our choice of dances and music. We finished the session with a favorite singing game, Chocolate, Chocolate, in which we pass wrapped candies from hand to hand around the circle, while singing. We got a new take on it this year when someone suggested we pass the candies clockwise around the circle instead of the usual counterclockwise. It was suddenly new and challenging!

The second morning session included some dancing, but was largely a discussion session about dancing with aging people. Sylverre Polhemus introduced an English-style dance, Pascal's Gem, containing no backwards walking and no turning, to accommodate people who can only safely walk straight forward.

Before lunch on Saturday, we gathered into a somber circle for a time of remembrance in honor of the victims of the recent hate crime in Pittsburgh. Deborah Denefeld hosted the discussion. Henry Chapin read aloud a moving poem written by one of his friends. We all grieve for our Jewish friends who have suffered hate crimes. The session ended with Sanna Longden leading the peaceful and beautiful Erev Shel Shoshanim.

Saturday afternoon's first session was about dancing with people affected by physical and/or mental challenges. Dances presented included a seated Hawai'ian dance called Hukilau, a hand jive done to the song Good Old Days, and The Brain Dance.

The second session involved the use of modern technology. Jeremy Korr had collected questions about Management and Teaching Strategies, most having to do with getting the dancers quiet enough to listen to instruction. He had emailed the questions to the Pourparler online forum, inviting responses from our PP family not present in San Antonio. He worked their answers in along with the live discussion by those in attendance. This was a fun and rewarding way of staying connected.

That evening we hosted a community dance. Around a dozen to 20 people from the area came, and we did some great old dances and a few new ones—Rural Felicity, Western Trio Mixer, a variation of Un-Deux-Trois Poussez, Sue Hulsether's wonderfully fun Fly Turkey, two versions of a pan-European dance with many names (start with the name All-American Promenade and go from there!), a Swedish dance whose tune we had sung the previous day at PourChanter, and the English-style Dance for Mars, created by Mady Newfield in honor of the late Mars Longden, co-founder of Pourparler.

Sunday we always have a session called "Every Last Thing," a merry hodgepodge of whatever didn't get done yet, and often includes a lot of input from the year's first-timers. We did Silly Threesome, Upon a Summer's Day, Jo 'n' Jo Tango



Mady Newfield

line dance, and more. Missing our preschool-teacher-friend Eric Maring, half a dozen of us took turns as his poor substitute surrogates presenting his inimitable version of Two Little Blackbirds. Really, Eric, we did our best! But there's no one like you! And we finished the 2018 Pourparler with a sacred circle dance, Dancing on the Water, taught by Sam Baumgarten, followed by a peace song, What a Grand and Glorious Feeling, led by Sanna Longden.

With that, all that remained was the good-byes and promises to meet again next year in Minneapolis! Many thanks to the NFO for its support of Pourparler!

## MEMBERSHIP IN THE NFO

Diane Vadnais, Clinton, WA

As of December, 2018, the National Folk Organization is 451 members strong. Forty have joined since the last conference in April of 2018. At least 26 of the new members joined because NFO members, including NFO members attending Pourparler and Stockton, spoke to them and encouraged them to join. In a big change from previous years, only seven of the new members claimed they joined because of insurance.

New members are critical, because they bring funds that allow the NFO to achieve our objectives, including our grant programs. Those who join because they are interested in participating in the work of the NFO and/or just enjoying our conferences make us a stronger organization.

The NFO offers several membership categories, including student, individual, family, etc. In addition, the NFO offers two special memberships, a Lifetime Membership as a gift to the NFO, and Honorary Memberships given by the NFO organization to members of the community who have made exceptional contributions to their dance community. To nominate someone for Honorary membership, please see the NFO website for details: [www.nfo-usa.org](http://www.nfo-usa.org).

This past year, word of mouth was the strongest motivator for increased membership. Your enthusiasm creates the energy we need to reach our goals. Good job!

## BANNERMAN FOLK CAMP LOOKS TOWARD 50TH ANNIVERSARY IN BLACK MOUNTAIN, N. CAROLINA

Lee Ann Bannerman, Black Mountain, NC

Founded by Glenn and Evelyn Bannerman in 1969, Bannerman Folk Camp has become a Thanksgiving tradition. The intergenerational weekend was born out of Glenn and Evelyn's desire to include the rich combination of education and recreation that dance camps often provided, with their children. In their experience, dance camps catered to adults with some activities for children here and there. Glenn and Evelyn's vision was to create a camp that catered to both adults and children and even offered activities and dancing for all ages together. With no real experience running a camp, but being avid dancers



*Founders, Evelyn and Glenn Bannerman*

with experience running a folk dance group in Richmond, Glenn and Evelyn jumped in feet first. The first year, there were not enough registrations to support the camp, and it had to be canceled. The second year, however, the couple persevered with a little help from their folk dancing friends, especially Ralph Page, and the rest is history! Folk Camp began in Virginia at Massanetta Springs Conference Center and is now held in Western North Carolina. Past dance leadership has included May Fraley, Ralph Page, Mihai David, Jerry Helt, Janet Sponheim, and many others.



*Dance hall*

In 2018, the Bannerman family, now much larger than Glenn, Evelyn, and their four children, celebrated Thanksgiving with other folk-loving families at the Blue Ridge Assembly in Black Mountain, North Carolina. The 49th Bannerman Folk Camp included contra, American and international folk dancing, Dutch oven cooking, shape note singing, live music with the Crooked Pine Band (for

listening and dancing!), a book-themed party and, as always, a Thanksgiving feast! Camp was excited to welcome back dance leaders Marcie Van Cleave and Jeff O'Connor, as well as other staff assisting with children's classes, workshops, group activities, and outdoor recreation.



*Crooked Pine Band*

Next Thanksgiving, Bannerman Folk Camp will offer participants a chance to connect through dance, recreation, and live music for the 50th time! The annual Thanksgiving tradition is a weekend spent together in the mountains where participants dance, play, create, and spend time in intergenerational community. Focusing on traditional styles of recreation and music, Bannerman Folk Camp takes what's old and makes it new again. Activities will once again include dance workshops, evening dance parties, live music, music jam sessions, cooking, folk arts and crafts, shape note singing, hiking, storytelling, intergenerational games, and much more.

For locals or newcomers who aren't ready to dance the entire Thanksgiving break away, Bannerman Folk Camp offers day passes, as well as commuter rates. Whether you're a singer, dancer, crafter, or you just love to play, Bannerman Folk Camp has something in store for you. The camp welcome families and individuals, young and young-at-heart, locals, and travelers to spend Thanksgiving weekend together. Learn more at

[www.bannermanfolkcamp.com](http://www.bannermanfolkcamp.com).

## *Scandia Camp Mendocino*

*June 8-15, 2019*

**Norway: Dance & Music of Telemark**  
**Sweden: Dance & Music of Jämtland & Härjedalen**

Classes include: Norwegian & Swedish dance, Norwegian Hardanger fiddle, Swedish fiddle, beginning fiddle, nyckelharpa, singing, allspel/samspel- (playing music together on any instrument), and Scandinavian dance fundamentals.

Scandia Camp Mendocino takes place in the beautiful redwood forest near Mendocino, California. We fill our days with dance and music instruction, culture sessions, delicious food, nature hikes and more. We enjoy after dinner concerts and dance parties with live music every evening.

Dancers and musicians of all levels are welcome. New to Scandinavian dance? Join our fundamentals classes. Want to play some great Nordic tunes? Bring your instrument(s) and join in! Our friendly community welcomes you to share the infectious joy of our week together.

For more information and to join our mailing list, Email: [Roo@ScandiaCamp.org](mailto:Roo@ScandiaCamp.org)

**Scholarships (3 types) available.**

*The mission of Scandia Camp Mendocino is to provide enriching opportunities to learn about and actively experience dance, music and cultural traditions of Scandinavia (primarily Norway and Sweden) in a welcoming community.*

## ARTS GRANT FOR MAKING BOBBIN LACE

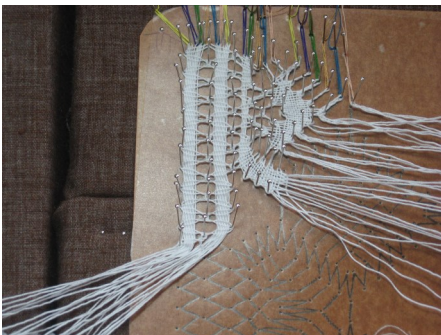
Bobi Ashley, Redmond, OR

The recipient of the 2019 NFO Arts Grant is Sally Jenkins of Creswell, Oregon. Sally is well known by Pourparler participants as a folk dance teacher and organizer. She headed the local committee when Pourparler was last in Oregon, and she is the archivist for that group.



*Sally in early 2018, modeling a bobbin lace Swedish wedding crown she made (using cotton thread purchased during a 2015 trip to Bulgaria). It took her about 2-1/2 months, working 1-2 hours a day, to make this.*

Sally is also known for the beautiful bobbin lace that she creates. As a member of Oregon Trail Lacemakers, a chapter of the International Organization of Lace, Inc., she has been teaching beginning bobbin lace classes, donating her time and talents for the past 18 months. The classes were begun as a way to increase their guild membership, and their numbers have increased from 15 to 25 in the past two years. The Arts Grant is being used to create beginner lace-making kits. The goal of the class is for students to learn basic bobbin-lace skills so they can choose and make lace projects without help. The kits are loaned to the students for six months. After that, they are expected to purchase their own equipment.



Bobbin lace is one of the two major categories of handmade laces. The other is needle lace. Bobbin lace is made

by braiding and twisting lengths of thread, which are wound on bobbins to manage them. As the work progresses, the weaving is held in place with pins set in a lace pillow. The placement of pins is determined by a pattern or pricking pinned on the pillow. Because of that,

it is also known as pillow lace. This art has also been called bone lace, because early bobbins were made of bones or ivory.



The earliest historical mention of bobbins used to make lace was in the late 1400s. This art evolved from braid making in 16th century Italy. European women discovered they could make more money from lace making than from spinning, sewing, or weaving. It became a huge government-regulated industry, and was done in

charity schools, alms houses, and convents until the industry declined in the early 1800s. Today, lacemaking is considered a folk art around the world. Handmade bobbin lace is a little-known hobby, and an art that is important to keep alive. To quote Sally: "Designing and making lace is highly satisfying. Friends love receiving gifts of our handmade lace! People watching us demonstrate are always amazed, and tell us they are grateful someone is keeping alive this old hand art."

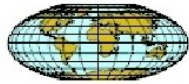
Sally's class and the Oregon Trail Lacemakers guild are making plans to display their work, both completed and in progress, during the spring or summer of 2019. The display may be coupled with demonstrations. There will be signage indicating NFO's support in preserving this unique art form.



## DO YOU PREFER PDF?

The *NFO-News* is available in PDF. If you prefer to receive your copy as an attachment to an email, please contact NFO News Editor Kathy Bruni at [kdbruni@gmail.com](mailto:kdbruni@gmail.com) and you will receive the NEXT issue as a PDF file instead of hard copy. The photos that appear in black-and-white in the hard copy will appear in color in the PDF, and the hyperlinks will work!

# Jim Gold International Tours: 2019-21



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**ALBANIA and KOSOVO:** May 7-19, 19-21, 2019

Led by Lee Otterholt Tirana, Durres, Vlora Folk Dance Festival! Kruja, Saranda, Berat, Shkodra, Gjirokastra



**POLAND:** June 10-24, 2019. Led by Richard Schmidt

Kraków, Rzeszów, Zakopane, Częstochowa, Gdańsk, Olsztyn, Warszawa

**NORWAY, DENMARK, SWEDEN:** June 11-24, 2019.

Led by Lee Otterholt: Oslo, Gothenburg, Helsingborg (Elsinore), Copenhagen

**IRELAND:** July 13-25, 2019: Led by Jim Gold and Lee Friedman

Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Cork, Blarney, Belfast, Dublin



**ROMANIA:** October 21-Nov 2, 2019. **Klezmer and Folk Dance Tour**

**First of its kind!** Led by Jim Gold and Henry Sapoznik  
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**BULGARIA: Koprivshtitsa Folk Festival Tour** August 2-16, 2020

Led by Jim Gold and Lee Otterholt

Sofia, Plovdiv, Bansko, Veliko Turnovo and great Koprivshtitsa Folk Festival !

**GREECE and the GREEK ISLANDS:** October 10-23/25, 2020

Led by Jim Gold and/or Lee Otterholt: Athens, Nauplia, Sparta, Olympia, Delphi, Meteora, Mycenae, and Epidaurus Greek Island Cruise to Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey), Santorini Extension: October 22-25

**GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND:** June 16-29, 2021

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## NEW SFDH WEBSITE

Loui Tucker, San Jose, CA

The Society for Folk Dance Historians (SFDH) has a newly designed website: [sfdh.us](http://sfdh.us). Dick Oakes, long associated with the Folk Dance Federation of S. California, spent months coding hundreds of pages to rebuild the Society's website. He has added a huge number of new pages, beyond what was contained in the original site.

To access its wealth of information about folk dance, start by clicking on the Encyclopedia link. Locate a commonly known dance, like Belasičko Oro, and scroll down. You will be amazed at what you did NOT know about this dance.

In addition to the information about dances, there are listings for dance teachers and choreographers, countries and ethnic regions, dance styles, organizations, clothing, books, magazines, recordings, miscellaneous articles written about folk dancing, and so much more. You can get lost for hours just browsing the index and clicking random items. Stop by and take a look!

The Society of Folk Dance Historians is a 501(c)(3) non-profit educational corporation dedicated to preserving information about the history and practice of international folk dancing for the use of individuals worldwide: Transforming information into movement since 1987.

## HAZEL YOUNG WORKSHOP

Friedel Cohen, Pacifica, CA

Hazel Young, a popular dance teacher and choreographer from England, is leading a dance workshop in El Cerrito, California (close to San Francisco), February 22–24, 2019. The workshop will feature a mix of favorite traditional dances from around the world along with contemporary and meditative circle dances, including some of her own choreography. Hazel has a particular passion for the music and dances of Greece where, for the past 20 years, she has traveled extensively to dance with the Greeks at village festivals and to study Greek dance with Greek teachers.

Teaching with clarity and precision combined with fun and humor, Hazel offers both depth and lightness to facilitate a complete, joyful, and healing dance experience.

To register, and for more information, please go to [www.circledancing.com](http://www.circledancing.com). Registration is \$110 (US) for the three-day workshop. Lodging and meals are not included.

Also upcoming: Monday, June 24th to Saturday, June 29th, the 2019 California Circle Dance Camp at Monte Toyon, near Santa Cruz, California. Come to dance and hike and explore the redwoods, nearby beaches, kayaking, and the Monterey Bay Aquarium. October 18–20, enjoy a dance workshop with Stefan and Bethan, teachers and choreographers from England.

Circle Dance is based on simple folk dance steps and was developed as a community building and grounding practice. Each dance is taught, and no partners are needed. Beginners are always welcome. The dances are moving meditations that integrate mind, body, and spirit, leading to harmony and balance. We dance to honor the planet, for world peace, for shared connection, for grounding, and because it makes us happy and whole. We hope you'll join us!

## ELSIE DUNIN AT CCDR

Excerpted from [www.ccdr.org/news-and-events](http://www.ccdr.org/news-and-events)

Elsie Ivancich Dunin presented *Dancing Continuities of the Roms (Gypsies) in Skopje, Macedonia: Documentary Film and Discussion* on November 25, 2018 at the Cross Cultural Dance Resources Soup Seminar.

This event was part of the Cross-Cultural Dance Resources (CCDR) Soup Seminar Series, which began in 1983 at the non-profit CCDR facility, established in 1981 near the Northern Arizona University campus. The Soup Seminar focused on a particular topic of interest and involved mutual discussion, lectures, performances, film screenings, and other activities. The ritual of eating soup together was central to the idea of building community, a core value of CCDR. This presentation by Professor Dunin continues that tradition.

Elsie was the keynote speaker at the NFO conference in Santa Clara, CA, in 2016. She is a UCLA Professor Emerita and author of the multimedia exhibit, *50 Years of Research 1967-2017*.



## FOLK DANCE EVENTS NETWORK

**February 8–11: FLORIDA FOLK DANCE COUNCIL WINTER WEEKEND WORKSHOP.** Clarion Orlando Airport Hotel. Turkish dances with Ahmet Luleci and Evren Soytopcu Kiyak; Macedonian dances with Vlasto Petrovski. Info: Terry at [tabrahams@tampabay.rr.com](mailto:tabrahams@tampabay.rr.com) or [folkdance.org](http://folkdance.org).

**February 16: THE 9TH ANNUAL CERRITOS FOLK DANCERS LUNAR CHINESE NEW YEAR FESTIVAL,** 1–5:40 p.m. at Cerritos Senior Center, 12340 South Street, Cerritos, CA 90701. Theme: “East Meets West.” The master teachers are Ahmet Luleci and Evren Soytopcu Kiyak. Info: [CerritosFolkDancers@gmail.com](mailto:CerritosFolkDancers@gmail.com).

**February 22–24: CIRCLE DANCE WORKSHOP TAUGHT BY HAZEL YOUNG,** a popular dance teacher and choreographer from England, in El Cerrito, California (close to San Francisco). Info/registration: [circledancing.com](http://circledancing.com). Cost: \$110 for the 3-day workshop.

**March 15–17: SPRING SCANDINAVIAN FESTIVAL** at Folklore Village. Come and work on Finnskogspols and other great Norwegian dances. Two fabulous fiddlers, and amazing dance teachers! Connect with Folklore Village now. [folklorevillage.org/spring-scandinavian-weekend](http://folklorevillage.org/spring-scandinavian-weekend).

**April 5–15/17: FOLK TOUR TO ARGENTINA & CHILE.** Led by Jim Gold. Info: [jimgold.com](http://jimgold.com). (201) 836-0362.

**April 11–13: NFO CONFERENCE,** Provo, Utah. Come and dance with 200 members of BYU’s dance program, plus much more! Info: [nfo-usa.org](http://nfo-usa.org).

**May 16–19: JUNE CAMP,** an international folk dance camp in the Midwest, Northern Illinois University, DeKalb, IL, featuring Sonia Dion and Cristian Florescu teaching Romanian dance, as well as Tom Pixton and friends in the Pinewoods Band for live music each evening. Email [junecampifd@gmail.com](mailto:junecampifd@gmail.com) for information and to get on a contact list, or go [sites.google.com/site/junecampifd/](http://sites.google.com/site/junecampifd/).

**May 31–June 2: STATEWIDE FOLK DANCE FESTIVAL,** Claremont, CA. Edmunds Ballroom at Pomona College, 170 East 6th St., Claremont. Teachers: Petur Iliev, Mihai David, Sevi Bayraktar, Israel Yakovee and Cesar Garfiaz. Info: [socalfolkdance.org/statewide.htm](http://socalfolkdance.org/statewide.htm).

**June 8: CERRITOS FOLK DANCERS’ CERRITOS FESTIVAL,** featuring international folk dances with the theme of “East Meets West.” Cerritos Senior Center, 12340 South Street, Cerritos, CA 90703. Info: [CerritosFolkDancers@gmail.com](mailto:CerritosFolkDancers@gmail.com).

**June 8–15: SCANDIA CAMP MENDOCINO.** Dance and music of Telemark, Norway, and Jämtland and Härjedalen, Sweden. Info: [scandiacampmendocino.org](http://scandiacampmendocino.org).

**June 10–24: FOLK TOUR TO POLAND,** led by Richard Schmidt. Info: [jimgold.com](http://jimgold.com). (201) 836-0362.

**June 24–29: CALIFORNIA CIRCLE DANCE CAMP** at Monte Toyon, near Santa Cruz, California. Dance, hike, and explore the redwoods, nearby beaches, kayaking, and the Monterey Bay Aquarium. Info: [circledancing.com](http://circledancing.com).

**June 30: SKANDIA MIDSOMMARFEST,** (Sunday) 11 a.m.–6 p.m., St. Edward State Park, 14445 Juanita Dr. NE, Kenmore, WA. This traditional Scandinavian celebration features music and dance performances, a traditional pole raising ceremony, and much more. Free; donations accepted. Info: [skandia-folkdance.org](http://skandia-folkdance.org), or (425) 954-5262.

**July 29–August 3: WORLD FOLKFEST,** Springville, Utah, features traditional folk dance groups from around the world, and international crafts and food. Info: [worldfolkfest.com](http://worldfolkfest.com).

**August 15–24: CZECH FOLK DANCE WEEK,** Prague and Hradec Králové, Czech Republic. Teachers: Jitka Šafaříková, Eva Velínská, Jitka Bonušová, and Jan Pumpr. Info: [dvorana.cz/dance/2019/folk/index.php?page=folk&sub=fv](http://dvorana.cz/dance/2019/folk/index.php?page=folk&sub=fv).

**October 17–20: POURPARLER,** St. Paul, MN. Info: [nfo-usa.org](http://nfo-usa.org).

**November 28–December 1: BANNERMAN FOLK CAMP.** Create a new Thanksgiving tradition in the Blue Ridge Mountains. Whether you’re a singer, dancer, crafter, or you just love to play, Bannerman Folk Camp has something in store for you. The camp welcomes families and individuals, young and young-at-heart, locals and travelers to spend Thanksgiving weekend together. Info: [bannermanfolkcamp.com](http://bannermanfolkcamp.com).

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