

Folk Dancer

The Magazine of World Dance and Culture

This issue has our full listing of Class information, for Ontario and Beyond



Richard Schmidt's (Mississauga) Polish Performance Group (see p.7). Photo: B. Sidney

PUBLISHED BY THE ONTARIO FOLK DANCE ASSOCIATION

VOLUME 42 NUMBER 4

October 2011

Some Changes in the Offing....

By Bev Sidney

Welcome back to a new year of folk dancing! By now many of you will have returned from summer dance camps/cruises/excursions with new dances under your belts, and memories of experiences exploring new places and meeting new people, who share the love of international folk dancing. For others, the summer's dancing took place closer to home, in local spaces, parks and other public places. In this issue of the magazine we have two recollections of the ways that some of our members have pursued the joy of dancing, during what was an especially sunny and warm summer season – see “Richmond Hill, Saturday Night” and “Stockton Folk Dance Camp 2011”.

There will be some changes implemented as a result of decisions that were made at June's Annual General Meeting. Elsewhere in the magazine (page 20) there is a summary of the AGM, but here I would like to point out a couple of the *new changes*, which will come into effect October 1.

One change is the membership fee structure. We have not increased the fee for many years, and of course, expenses of every sort have increased throughout that interval. Despite what you will now

be expecting to follow, however, we will NOT be increasing our fees! The change proposed, and accepted by the Executive Committee, results from the fact that for some time the US and Canadian dollars have been pretty much at par; because of this, we've decided that it would make sense to have a Single Rate of \$24.00 for all individual memberships. The Family Rate will remain unchanged. This is a time to pause and reflect on the great value that is represented by the stable and modest cost of OFDA membership.

The second change is also related to membership payment... Ever since the advent of the computer, and electronic payment opportunities, we have had queries about whether an OFDA membership/subscription could be paid online. For some people, the “old-fashioned” method of paying by cheque, sent via the postal system, has become too much of a hassle – they've moved on to internet banking and bill payment, and they would prefer to pay for their membership in this way, as well. As time has seen an increase in people's comfort level in conducting their financial transactions electronically, it was agreed that we would accommodate this mode of payment, beginning in October. In order to avoid website security concerns of hacker activity

IN THIS ISSUE

REGULAR

<i>Editorial</i>	.... 3
<i>Upcoming OFDA events</i>	.... 10
<i>Dance Calendar</i>	.... 11
<i>Dance Classes (full listing)</i>	.... 15
<i>The Back Page</i>	.... 26

FEATURES

<i>Richmond Hill, Saturday Night</i>	.... 5
<i>Confessions: Myrna Levine</i>	.... 6
<i>Letter to Sandy – Waterloo 2011</i>	.... 7
<i>OFDA AGM Highlights</i>	.... 20
<i>Stockton Folk Dance Camp 2011</i>	.... 22



The OFDA has established an e-mail list in order to communicate timely information of interest to folk dancers. If you would like to add your name to the list, send an e-mail request to: ontariofolkdancers@gmail.com

Please do let us know about special events!



(associated with the presence of online forms that require input of personal information), the decision was made to accept e-mail transfer of funds as an alternative to cash or cheque payments. Anyone who does their banking online has access to e-mail fund transfer through their bank's website, and will be able to direct the e-mail transfer to the OFDA's e-mail address (ontariofolkdancers@gmail.com).

And now for another change... you will have noticed that Kevin Budd's editorial comments are absent from this space. For the past academic year, Kevin, along with wife and daughter (Peggy and Adriana), was in Victoria, B.C., and he continued to act in his Editor's capacity, albeit in a long-distance sort of way, while he worked on his thesis towards gaining his Master's Degree in Drama and Literature. That milestone has been accomplished, and congratulations are definitely in order. While in Victoria, they enjoyed English country dancing, Argentinian tango classes, ballroom classes and occasional contra dances. Now back in Toronto, Kevin's just started a full time job teaching music and drama, and is contemplating attending his 35th anniversary high school reunion. He's taking a sabbatical year from the Editor's desk, however, due to time constraints in his real life. So, unfortunately, this space will be missing his wit for a while.



Ottawa folkdancer Rhoda Bodnoff sent in this photo, taken at this summer's Greek Festival.



The OFDA would like to acknowledge the generosity of Olga Sandolowich and Sarah Faerman, for their donations in memory of Myrna Levine

OFDA APPLICATION/RENEWAL FORM

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- ☐ Single \$24 Can/US funds - for all Canadian/US/Overseas
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Richmond Hill, Saturday Night

By Dorothy Archer

Photos by Richard Hummel



returned the next week, and there was a keen interest in classes. Riki has offered classes for the past three winters and this year held classes in the summer for the first time.

Riki chose the music and did a quick review before leading the dance. Stav, her husband, put up signs inviting people to join the dancing, moved furniture, checked the music, fixed lamps and passed out the mosquito spray. He even managed to join in most dances.

The mill pond in Richmond Hill was the place to be on Saturday nights this summer. It is a lovely park with ducks and swans and an attractive fountain in the middle of the pond. It is enjoyed by families, couples and youngsters.

In this pleasant setting, Riki Adivi led dancing in the gazebo – except when the increase in numbers necessitated the group moving out onto the paved area. Many people asked to join, some for one dance, some for several. The enthusiastic ones

There were plenty of questions from the spectators: “Where did you learn so many dances? What kind of dances are you doing? Do you know any Romanian dances? Where was that dance from? I heard Portuguese music and I’m from Portugal.” The audience clapped and tapped their feet and dangled their babies to the music. Some came close to listen to tunes they recognized and others joined in dances with a familiar beat. Everyone enjoyed themselves.

Look forward to seeing you there next summer.



Confessions of an Arthritic Senior Folk Dancer

Myrna Levine died this past July. Myrna loved to dance, and anyone who knew her at all knew that she loved Serbian dancing the best. She wrote the following poem, which Olga Sandolowich has passed along, with the following note: "I took a copy to Myrna's Shiva and the family read it and we had a few good laughs. I visited Myrna's daughter several times before she returned home to Calgary and gave her copies of many of Myrna's writings. Always with humour."

Friday morning has arrived, and my
body is so sore.
Nevertheless, ignoring my pains, I head
out the door
To folk dance.

Each week I ignore my aches
Pop a few Advils and do what it takes
To get me to folk dancing.

First we exercise – bend & stretch
As in my chair I sit and kvetch.
And as I push and grunt & groan
From others' faces I know I'm not alone.

Then, before we know it, we're dancing on
the floor
And by now my body is aching for more.
We travel around the world from the
Balkans to Scotland right up to France
And from all of the countries we learn a
new dance.

Pas de bas, syrtos, strathspey, quick,
quick slow
In a circle we join hands and away we go.
The music is delicious, the friendships a
real treat
And the low cost of all this travelling just
cannot be beat.

To whom do I owe all this pleasure
In fall, winter and spring – in all kinds of
weather?

To Olga Sandolowich, teacher sublime
She makes sure that we all have a
wonderful time!
She makes dancing easy; she makes it
so much fun.
Friday mornings & folk dancing go
together like a hot dog & bun.
We dancers are the onions, ketchup,
pickles & mustard.
And, even when we goof, dear Olga never
gets flustered.

Why do I keep dancing? Is it all just
fate?
The reasons are many – let me enumerate.
Folk dancing gives me exercise like
nothing else can
And I can do international dances
without a man.
Remembering the steps for which dances
and, in which order
Prevents my getting Alzheimer's or any
other disorder.
When I dance I'm alive; I'm in heaven,
close to God
And then it doesn't matter – the state of
my bod –
I look forward each week to seeing all my
friends.
I hope that for all of us folk dancing
never ends.

--- Myrna Levine, Toronto 2006.



Dear Sandy Starkman,

Thank you for another wonderful dance camp. All the participants – regulars as well as newcomers – were fun to be with on the dance floor and at the very nice social occasions. As usual the organization was flawless, and the committee members went out of their way to make us feel comfortable. Please extend our appreciation to all the members of your hard-working team. It is easy to take for granted the work that you do on our behalf.

We come to camp to dance, and this year was exceptional for its variety of dances. Cristina Casarini is one of the most animated teachers that we have had the pleasure of dancing with in years. Her use of music and pantomime were extremely effective teaching tools, aside from making us laugh. We also enjoyed the Italian cultural corner with the professional DVD and comedy acts in French, with translations by Devianne Caussy. Cristina's range of dances is impressive, and it is always instructive to learn about dance styles that one is not normally exposed to in international folk dance circles. It was a thoroughly enjoyable experience.

Richard Schmidt was a good contrast to Cristina in teaching style and focus on Polish dances. He breathes new life to Polish dances for international folk dancers, and we look forward to dancing to his creations for many years to come. Part of the magic is Richard's choice of great music and his translation of traditional dance steps into choreographies that do not totally depend on couple dances. He is also one of the few male teachers who can demonstrate both male and female styling and look good doing both. It was very nice of him to arrange to have so many young and well-trained dancers perform Polish dances for us on Saturday night. They were wonderful.

It was a thoroughly enjoyable and instructive dance camp. Among the many highlights was the skit

with Cecille Ratney "juggling the books". Thank you again, and we look forward to next year's dance camp in Waterloo.

With appreciation, Hamilton Club
International Folk Dancers

Dances that were taught

International - Jankele, Romanian Club Life, Jota Revolvedera, Café Roma, Vana Dzgnors, Tarantella di Montemarano, Ardeleana; Invârtita, Langh, Staro Gradešniko Horo, Zheni Me Mano

Polish Dances - Polonez Royale, Bogatym from Spisz, Szot Madziar, Krzyzak, Kaczor, Szpacyr Polka, Stockton Goralski, Sobotki, Szla Dzieweczka Do Laseczka



Richard, directing his young performers



Photos by Alan Katz and Bev Sidney



From Juggling the Books, Just Plain Juggling, Jester, Knife Thrower... these were some of the offerings on Sunday evening.



Sunday evening's talent show included varied and, sometimes, very amusing vignettes. Contrary to appearances, no blood was shed in the execution of the entertainment.



Watching the talent show ▲



▲ Cristina leading by example



Richard's young Polish performing group from Mississauga put on an impressive show on Saturday evening without any evidence of tiring, despite rigorous manoeuvres.



(Lots more photos at www.ofda.ca)

OFDA's 2011 AGM Highlights

The following details are taken from the 2010-2011 Year-End Financial Report that was presented by Treasurer Janis Smith at the AGM on June 11, 2010.

ASSETS	2010	2011
Total Assets	\$27,329.80	\$28,104.56
Includes..... Current	\$15,722.84	\$16,194.45
Fixed	\$ 1,662.11	\$ 1,662.11
In Trust for OTEA	\$ 9,954.85	\$10,248.00

REVENUE		
Total Revenue, excluding Events	\$ 6,509.83	\$ 4,944.03
Includes..... Membership	\$ 5,382.56	\$ 4,222.06

EXPENSES		
Total Expenses, excluding Events	\$ 5,786.39	\$ 3,470.27
Includes..... *Magazine - Printing	\$ 2,332.77	\$ 1,127.44
- Postage	\$ 1,306.19	\$ 782.31

** Change in bookkeeping of Magazine expenses this year results in amounts reflecting only 4 issues, hence the much lower numbers than for 2010...2012 will show amounts for all 5 issues.*

EVENTS

Dancing in the Park, Toronto (-\$543.60), Dancing in the Park, Hamilton (-\$100), Yves Moreau Bulgarian Workshop +\$162.70, Portuguese Café (-\$123.17), New Years Party (-\$15.28), First Nations Café (-\$210.27), Kolo Café +\$9.74, Step Dance Café (-\$82.27)

OTEA Scholarship Awarded	\$ 500.00	\$ -
Excess of Revenue over Expenses	\$ - 3830.47	\$ 471.61

- **Membership Report:** Current Membership (June 2011) is 268, down from 272 in June 2010. Geographical distribution: Canada - 221 US - 43; Overseas - 4.
- **Elected to New Executive Committee:** Steering Committee: Bev Sidney, Helen Winkler, Riki Adivi Members-at-Large: Adam Kossowski, Adrienne Beecker, Arlene Lindfield, Gary McIntosh, Gilda Akler-Sefton, Janis Smith, Judith Cohen, Kevin Budd (*ex officio, on sabbatical*), Marylyn Peringer, Maya Trost, Mirdza Jaunzemis, Paula Tsatsanis, Roz Katz, Shirley Kossowski.
- **The following Donations were made by OFDA:**
 - from the door receipts at the Kolo Café, \$200 to the Cozy Café & Bakery
 - from the door receipts of International Dance Day event, jointly presented by OFDA and UofT's IFDC, \$431.70 to Humanitarian Coalition's Japanese relief effort
 - \$500 to the Ontario Folk Dance Camp



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Stockton Folk Dance Camp 2011

By Karen Bennett

“Where’s Stockton?” is the first question my Ontario folk dancer friends ask me when I tell them I’m going to Stockton Folk Dance Camp in California. Stockton is about 80 km. (50 miles) southeast of Sacramento, or about 133 km. (83 miles) northeast of San Francisco. It has no air service, so what most long-distance travellers do is fly into Sacramento (my choice) or San Francisco and go by ground (car, train, bus) from there.

The camp is held for two identical-program weeks on the generously-treed campus of the University of the Pacific. This year, the first week stretched from July 24 to 30 and the second week from July 31 to August 6. I arrived in camp on Saturday, July 30 in order to attend the first-week Balkan banquet and to greet friends who would not be staying on for second week. (For anyone wondering what I wore at the banquet: It was one of my Albanian costumes.)

The second question I’m usually asked by Ontarians is, “Isn’t it terribly hot there?” No, because it’s a dry heat in Stockton. It’s a *relief* to get away from the weather in Toronto in July. Plus, all the facilities are air-conditioned. And my dormitory room looks out on the restful prospect of a California redwood. What’s not to like?

The 2011 camp dance teachers were: (1) Roberto Bagnoli, teaching “What’s Hot in Europe”; (2) Fusae Senzaki-Carroll (a long-time protégée of Atanas Kolarovski), teaching Macedonian dances as a last-second replacement for Paul Mulders, a Hollander who’d been denied entry to the States the day before camp started because he carried the wrong type of visa; (3) Erica Goldman (Israeli); (4) Bruce Hamilton (English); (5) Jerry Helt (Squares and Contrasts); (6) Jaap Leegwater (Bulgarian); (7) Richard Powers (Vintage and International Couples); and (8)



Lubo Leegwater and his father, Jaap, at a banquet

Andy Taylor-Blenis (Portuguese). Leading the singing class was accordionist and singer Michael Lawson, a member of the band that played in the evenings and at lawn parties.

This year was my fourth time attending Stockton camp; 1993, 2009 and 2010 were my previous times. I admit, I’m fond of the state of California as an outside-of-Canada place to go for long folk-dance events. Over the years, I’ve gone several times to Santa Barbara camp (run by Tom Bozigian in the 1970s and ’80s; I first saw Richard Powers teach there); to Mendocino for an all-French camp, with a band and dance teacher imported from France, in 1999; and to numerous shorter workshops, such as Kolo Festival in San Francisco. The 1993 Stockton camp was the last time I had the privilege of learning from Atanas Kolarovski.

To give an indication of what’s on offer at Stockton, this was the schedule for Tuesday August 2: At 8 a.m. were two dance classes (there were three dance floors altogether), taught by Richard Powers in one room and Erica Goldman in another; at 9:05, Andy

Taylor-Blenis, Fusae Senzaki-Carroll and Bruce Hamilton taught; from 10 to 10:25 was a coffee break when all dancers assembled to socialize; at 10:25, Fusae and Richard re-did, in different locations, the dances they had taught earlier, and Jaap Leegwater presented his dances of the day for the first time. At 11:30, there were four events running simultaneously: Erica re-teaching the dances she'd done earlier, Bruce doing the same, Jerry Helt teaching squares for experienced dancers, and Michael Lawson teaching singing (in a dormitory lounge).

At 1:30 p.m. on every day except Wednesday (which is an all-review day) and Saturday (when there's a long break before the talent show at 2 p.m.), a Culture Assembly is held, preceded by interesting/amusing videos assembled from various sources (previous camps, YouTube, etc.). One video was a collage of Stockton talent contests, with the highlight a Scottish strathspey done in bath costume (towels, bathrobes, shower caps, back-scratchers, etc.), accompanied by Marianne Taylor on the piano singing "Rubber Ducky, You're So Fine" in a screechy voice. (Marianne died in 2008, aged 78. I attended my first workshop by her in 1976 and have many fond memories of her. Andy Taylor-Blenis, her daughter, resembles her in many respects.)



A candlelighting ceremony welcomes new campers to the "Stockton family."



Roberto Bagnoli and Judy Robinson demonstrate the Albanian couple dance Tumanküje.

I made a point to attend assemblies if I could. Andy's was excellent. She showed pictures and videos of her parents (her father was dancer Conny Taylor); of her childhood, which included yodelling sessions with members of the von Trapp family (of *The Sound of Music* fame); and of Portuguese dance and costume. Over the week, dances that Andy taught that I originally learned from Marianne included Vira da Nazaré and Vira do Sitio. Andy also taught Malhao, which has been a staple in Ontario for many years.

We've reached 3 p.m. in the Tuesday schedule. Until 3:55, Roberto taught two dances while Bruce Hamilton imparted teacher training tips and tricks for English dance. At 4:05, a teacher from San Jose, California taught "classic dances," while a faculty teacher presented a "Dances for All Ages" class. Then it was time for supper, followed by "lawn party and picture night" at 6:30: live music by the band on the lawn in front of the dormitory; the teaching and leading of fun dances; and photos of the attendees, most dressed in spectacular ethnic costumes.

Tired yet? Better not be. At 7:30, there were three classes: Jaap re-teaching the dances he'd presented earlier, Andy doing the same, and Jerry

teaching recreational squares and contras. At 8:40, everyone assembled in the main dance hall for “Old Favourites,” played by the band, and at 9:10 came the party called “Once Over Lightly,” which was a quick review by all the teachers of what they’d taught during the day mixed into general dancing (always including squares, a Stockton tradition). And for the truly masochistic, there was an after-party, which ran from about 11:10 until whenever in the morning (3 or 4 a.m. was common). The band played some sets at the after-party as well as “Once Over Lightly.” The singing class could perform, with the band, what they’d learned that day (or perhaps dance songs they knew already, such as Moja Diridika). For anyone feeling peckish after 11 p.m., food and drink were sold by camp volunteers in one of the dormitory courtyards outside the after-party room.

“Was there nothing else to do?” I hear you ask. But of course. Other activities included rummage sales; two shops wherein to buy costumes, books, music and videos (one shop was run by Marge and Anna Gajicki and the other by John Filcich); the campus library in which to research dances and music or check e-mail; tea parties and wine and cheese receptions; auctions; a talent show; and special one-off dance sessions such as the Jean Brown Recreation Workshop, at which anyone could teach a dance as long as they’d signed up in advance. (I have yet to volunteer at the Jean Brown event. What I’d really like to do is an hour-long class in French and/or Kurdish dance. Albanian dances have been taught every year for at least the past three years, so they’re not as rare at Stockton as French and Kurdish.) And this year, there were several events to mark the stepping-down of Bruce Mitchell after several decades as camp director. (And in order not to exhaust my readers, I’ve truncated the list of things to do.)

On a typical day, upwards of 30 dances might be taught. Nobody can retain so many dances, and I don’t even try. This year, I tended to go to Roberto and Andy’s classes, and without fail to the singing class, at which I learned two or three new songs a day. I rely on the DVD of all the dances, which may be bought at the end of camp, to remind me of what I’d



Photos by Carol Feige

From left, Karen Wilson-Bell, from Spokane, Washington; Karen Bennett, from Toronto, Canada; and Karen Roseland from Sacramento, California perform their original song “We Are the Karens, the Stockton Karens” to the tune “You Are My Sunshine, My Only Sunshine” at the Saturday-afternoon talent show.

learned. The DVD also comes in handy if, at evening parties, I see dances I fancy by teachers whose classes I’d not made it to that day. For example, Richard Powers presented “a keeper” called the Tokyo Polka, a line dance done to adorable music.

I tended to go to Roberto’s classes in part because he was teaching some Albanian (one of my passions), but this year the dance of his that conquered me at once was a faux-Greek island dance (choreographed by Maurits van Geel) entitled Syrtòs Kitrinou, done to a ravishing Greek-Gypsy song by Eleni Vitali (available on YouTube for the ravishment of all: search for “Balamo Eleni Vitali”). In fact, so beautiful was Eleni’s singing that I found it hard to pay attention to the dance! After a little experimentation on the side, I realized that the music could also be used to dance Rumelaj (of genuine



The band at a lawn party. Left to right: Bill Cope, Miamon Miller, Stuart Brotman and Michael Lawson. Some of the band members had played together before, but Stockton camp was the first time these excellent and enormously hard-working musicians had played as an ensemble (and there were three different bass players altogether, as not one could stay for two weeks).

Gypsy provenance), although a bit more slowly than we're used to.

The only other Canadian at camp in the second week was Heather Leepart from Saskatchewan, to whom I introduced myself by saying, "Hey there, Saskatoon; I'm Karen from Toronto." Dancers from British Columbia came in 2010, but in general, Ontarians are rare birds at this camp. Quebec, however, has contributed teachers and dancers aplenty. As might be expected, people from California, Washington state and Oregon predominate, but my dorm neighbours hailed from Wisconsin, and a large contingent from Brazil, Japan and Taiwan can be counted on every year.

Despite the "greying of folk dancing," there is always a respectable and welcome youth complement at Stockton: scholarship students mostly, but also young people who grew up coming to camp, plus a few children under 10.

In 2012, camp will be held July 22 to 28 (first week) and July 29 to August 4 (second week). Teachers will include George and Irina Arabagi (Ukrainian and Moldavian Couple Dances); Nora Dinzelbacher (Argentine Tango); Sonia Dion and Christian Florescu (Romanian Line Dances); Jerry Helt (American Squares); Bata Marčetić (Serbian); and Iwao Tamaoki (Japanese). Next year will also mark Stockton's 65th anniversary; it began in 1948 with almost exclusively couples dancing.

Bruce Mitchell urged all of us to bring a friend to next year's camp, but total costs for an Ontarian to attend really add up, and I doubt I possess any friends with several thousand in spare money whom I could persuade to come with me. Even so, allow me to provide the camp URL for registration and information purposes (including dance syllabi for every year the camp has been operating, and links to photos): www.folkdancecamp.org. I've already sent in my deposit for both first and second weeks (and have lined up a square-dance partner!) for 2012.



Joyful dancing at an evening party.

The Back Page...

Sad news for the Buffalo folk dancers: Their long-time leader, Joe Malkiewicz, died suddenly in June.

Myrna Levine, a former President of the OFDA (1999-2000), passed away on July 19th, having been unwell for some time, with pancreatic cancer. (*See page 6.*)

On Sunday August 28, Karen Bennett took part in the ninth annual Kurdish Cultural Festival, held in Toronto's Earls Court Park at St. Clair and Caledonia Rd. Since the date for the festival changed several times over the summer, it wasn't possible to publicize it in advance outside the Kurdish community. Karen acted as announcer (and one of the models) for a Kurdish fashion show that included 16 of her women's and men's costumes from Turkey and Iraq, plus costumes worn by people who asked to join in the fun once they knew what was coming up. Although the fashion show was a trifle more extemporaneous than expected, Karen was glad she'd volunteered to participate (and the kids in the show were *really* cute), as costumes from Iran rounded out the show and the audience found it not only interesting (because many of the costumes were new

to their eyes), but meaningful; they were pleased and surprised that someone outside the community cared about their culture. Among those taking part in the dance component of the festival were performers from local Cuban, African, Georgian and Polish groups; leading the Polish group was Ted Zed, a former international folk dancer at IFDC. In other "Karen" news, she will be undergoing more eye surgeries and procedures in the fall but hopes her sight will be much improved by March of 2012. (Her article on attending the 2011 Stockton Folk Dance Camp during the first week of August can be found on page 22 of this issue.)

The husband of Jean Dennis, Frank, died in early September. Frank and Jean have been members of Don Heights Folk Dancers since 1984, but health problems kept them from dancing this past year.

Erica Tanana passed away September 14th after a battle with cancer. She danced with the ensembles WomenFolk and VillageFolk, and more recently danced Spanish, Tango and Salsa.

To leave you on a more upbeat note, Adam Kossowski is taking advantage of new-found time in his recent retirement: He's started a 12-week International Folk Dance program for adults at the Breithaupt Centre in Kitchener – a first for that centre, Adam believes. Nicely done!

ROYAL LEPAGE

Anna

Todorovich

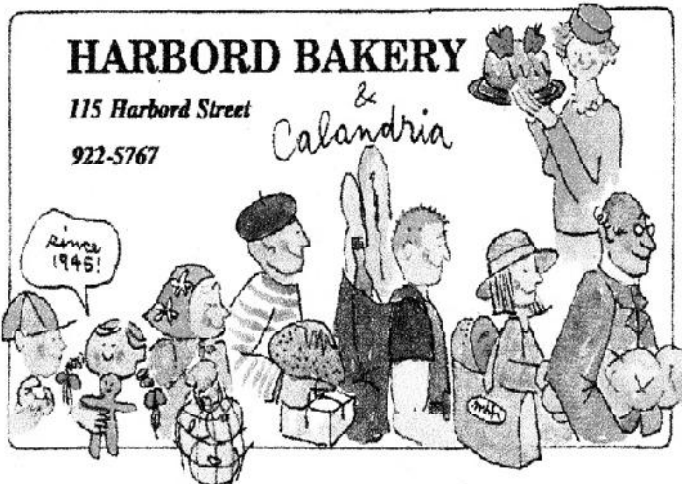
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SICILY ! . . . May 8-18, 2011. Led by Jim Gold

Palermo, Erice, Agrigento, Siracusa, Taormina! Folk dance with local Sicilian teachers, Tarentella dance groups. Visit Sicilian villages. Rome ext. May 18-21.

HUNGARY ! . . . August 2-15, 2011. Led by Adam Molnar.

Magyar adventures in Budapest, Eger, Jászberény Folk Festival, biggest Festival in Hungary!

BULGARIA ! . . . August 3-15, 2011. Led by Jim Gold.

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Tours for 2012

ISRAEL ! . . . March 11-23, 2012 Led by Joe Freedman

Jerusalem, Tel Aviv, Galilee. Meet Israeli, Arab, Druze, Balkan, Yemenite, Bedouin, and Kurdish groups. Jordan ext. March 23-28. Amman, Petra, Wadi Rum, and Jerash.

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Greek Easter celebration ! Athens, Thessaloniki, Kalambaka, Ionnina, Island of Corfu ! Mt. Athos Monastery. 4-day Greek Island Cruise ext. April 23-27.

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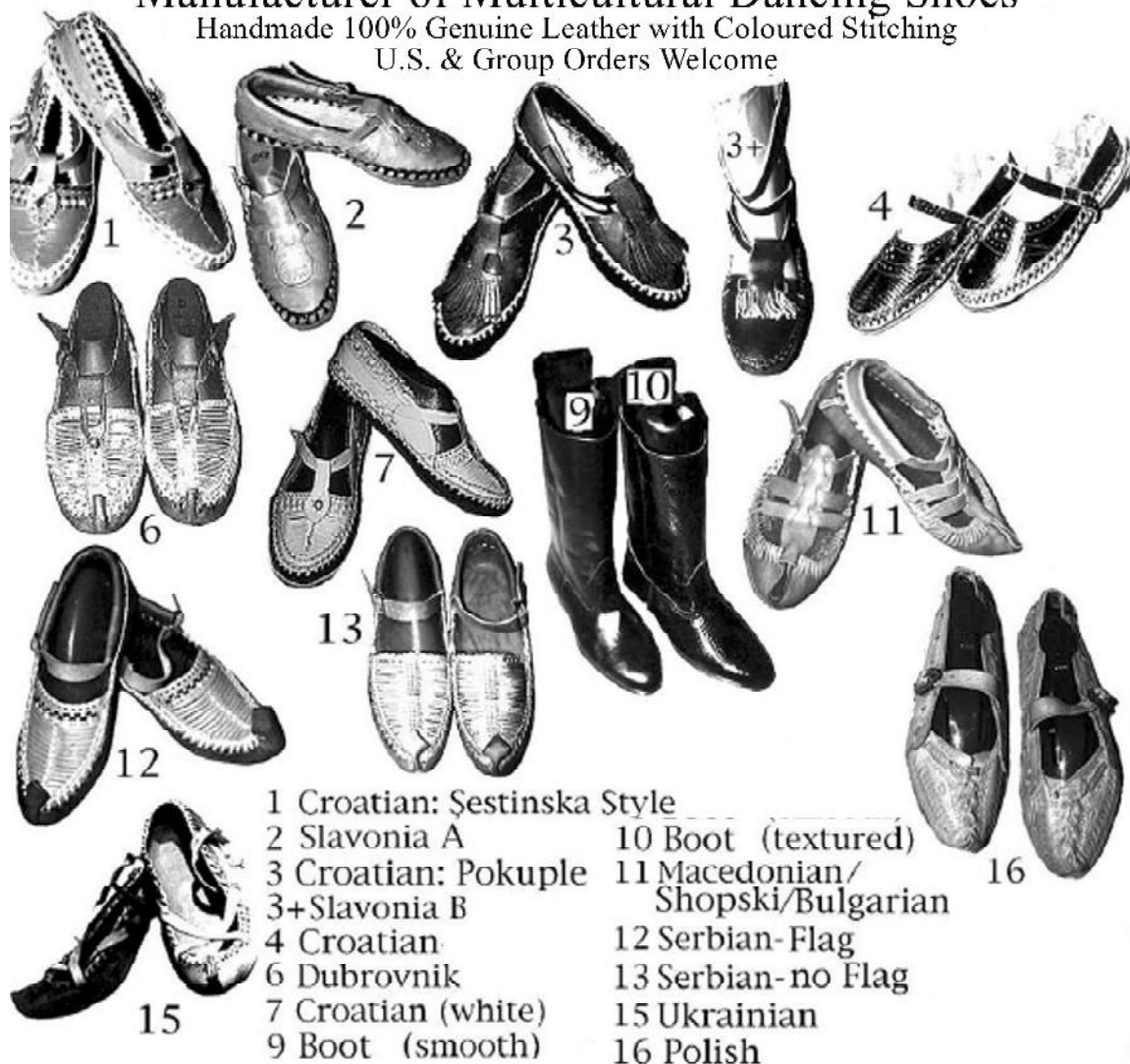
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