

INTERVIEW TRANSCRIPT WITH CHARLIE RUSNACKO - August 17, 20221

JIM KIEHNE: It's Tuesday, August 17, 2021 and another interview in Tapestry Folkdance Center's History Project, focusing on the early days from 1983 to 1999. I'm Jim Kiehne, here with longtime dancer Charlie Rusnacko. Welcome, Charlie!

CHARLIE RUSNACKO: Hi, Jim.

JK: Hey, you've danced many, many years, at UFD [University Folk Dancers], Saltari, and other places. Talk about how you got to Tapestry.

CR: Tapestry, when I started it was at Marshall High in the big auditorium [gym]. (My dad went to school there, graduated there!) At that time the University was still, you know, friendly with dancers and folk dancers. There's a history of that because after the Second World War, the Vice President of the University was an avid square dancer and folk dancer. Morey Gelman came from California in [19]47 and started the University Folk Dancers, and it was big. I mean, hundreds of people.

And then the square dance movement kind of separated from the folk dance movement, and they went their separate ways and most of the folk dancing around here was centered either on the Festival of Nations and, and the various Polish families at random and the University Folk Dancers met on Tuesday nights over at the U[niversity of Minnesota]. And that's where I got started back in 1965 or 66.

JK: Long time ago.

CR: So I got started there and that was, I was in graduate school at the time so one night I didn't have, I was tired of studying and going to school and the ad in the paper says there's going to be a folk dance meeting, and so I decided, "well, it might be different", why don't just go see what it is, and they were teaching Miserlou, the Greek dance, Greek American Dance.

And I liked the music, and I didn't dance that night because I didn't know any of those dances. All these people were experts, you know; they could do Miserlou, and the Hambo, I mean that was, that was the Hambo was the, the key; it took me four years to learn. The Hambo was a Swedish National Dance. It's a turning dance and it's the dance that you tell whether a person can dance or not you, you can't hambo, you probably aren't a dancer yet. So, to be, to learn the humble was like, that was the secret to being a really good dancer.

02:45\*\*\*\*\*

So anyway, that's how I started folk dancing. And I didn't know it, but my mother had been a folk dance teacher at one time, a square dance caller, and my grandfather had been a fiddler and even played for square dances in Wisconsin, and he, he was one of those trick fiddlers; he could play the fiddle behind his back, call dances and clog all at the same time, you know. So I never knew that before I started dancing guy. Anyway, I found out much later after I've been dancing 20 years, my Ma said "I know all those dances. I used to teach them." I said "What??!" anyway that's my background.

And so I taught for I started teaching in 1975 or 76 at the University of Minnesota. And I was known mainly as a beginners' teacher. And that's what I stayed, through all my whole dancing career. I always liked the easy dances. As soon as the dance became hard, "oh, why bother?" You know,

dancing should be fun and easy and you should just be able to open up and do whatever. I like to goof off when I dance, I always did like that.

So anyway, at that time the University of Minnesota was the main place to folk dance around here, on Tuesday nights. And the University was starting to get to a point where it didn't want to support people who were quote unquote "folk dancers." And, you know, so it was like kind of falling apart, and we used to get like maybe 50 or a hundred or more people show up on Tuesday night and then you got less and less and less. Everybody knows the story of folk dancing internationally.

04:30\*\*\*\*\*

But Ed Stern meanwhile moved to the Twin Cities. That's the big, big turning point and all this thing is Ed Stern is really "Mr. Folk Dance" for the Twin Cities, always has been since the middle 70s. And he taught folk dancing back in the 60s, I went to some of his classes at Chicago.

And when he moved here he brought his love of teaching and dancing. And so that's how he started a group on Friday night. And then there was a group on Tuesday and then there was all the different performing groups [where] you could dance. So, there, was so much dancing at one time in the Twin Cities that Richard Powers, Professor of Dance at Stanford, said this [the Twin Cities] is Dance City. And at one time we were, the Twin Cities were per capita the "most dancingest" place in the United States.

And that's long gone now.

We used to argue with the Texans. They said "we got more more dancers than you do." Yeah but so you got more people so we, per capita, we were better than anybody else in the country except maybe California. But anyway so when Ed [Stern] and Rolla Breitman started, they bought [rented] the old Coliseum Ballroom where a lot of Twin Cities people met and danced. They're probably been thousands, I don't know how many people, thousands; and thousands of marriages came out of the old Coliseum Ballroom. That was the main dance Emporium in Minneapolis. So, my mom and dad met there, they danced there; my mom knew that whole place backwards and forwards. So when I told her I was going up there, she said "Oh yeah I used to dance, teach there", you know! She was one of the first ballroom dance teachers around here and she had no experience, no classwork, nothing, she just did it. I don't know how she did it.

JK: Amazing!

06:30\*\*\*\*\*

CR: So, anyway, Ed, and Rolla started it was... they bought [rented] that thing... It was quite a thing. I remember the early days. To get to talk about Tapestry you're talking about Saltari and the early days; you're talking about when Ed and Rolla had started at the Coliseum Ballroom, and I remember the early days of the Coliseum Ballroom. The opening night I will never forget, I went in there, they had a separate room where there were folk singers and folks like Patricia Heard used to sing over there.

And all these different folk singers we look at today in the Twin Cities and realize that's really where it all started.

And I went back there because he also sold popcorn and cold pop and ice cream and stuff back there, which, which was a great thing for the Coliseum, because you know, you have to eat while you're dancing, you have to drink something, at least water you know. It should be maybe beer or something, but.

So I went to get some popcorn at break. And the guy waiting on me was a guy named Garrison Keillor Garrison worked back [there], he didn't want to dance, because you know he was a comedian, but he worked there, and Ed had him working, you know back there and dishing out popcorn and talking to people. And those are all people that you think of in the Twin Cities who were... if Bob Dylan had been down here then, he would have been there at the Coliseum Ballroom. And those nights were -- those were treats, really magical because there are hundreds of hundreds of people and a lot of dancing.

But that kinda, you know, everything kind of changes after a while and, and it really got hard for Ed and Rolla to make a buck out of it. And then the guy who owned it, who I happen to know because he was -- he was, well anyway...

JK: Podany.

CR: Podany was a tough guy; he was a Columbia Heights guy, and he used to be a cop there. So anyway he owned that place, decided to raise the rent because you know you can make more money and then you know... and that's when you had groups like, that's when salsa dancing started getting big, and country western. So there was more money to be made from the salsa dancers because they drink. So I mean, folk dancers are not drunks; they just, yeah. Folk dancers tend to be very laid back, very much New England Yankee, you know Puritan stock, you know that's what Minnesota is. It's made from Norwegians and Germans, and New Englanders and Puritan stock, so it's really hard to get people open up.

But when that [Saltari closing] went down there was a bunch of people, Beth Hennessy especially and Lydia McInerney and a whole bunch of people that decided No, we're not going to let that die. And I think Ed and Rolla were surprised as anybody. I know I was either. Who are these people coming out of the woodwork and just saying, Wait a minute.

And while you, you guys are all... I know Craig and Fiamma and you and all those people, the folk dancers and the contra dancers weren't going to let it die, literally, and so they looked around and they found this garage. [Note: actually the Marshall University High School gymnasium; the 'garage' refers to the building Tapestry purchased in 1999.]

And I, by that time I had, you know, basically when Saltari went down and the University, the only place I danced was when I was in performing groups, and I was with the Czech group then; I was dancing in the Czech [group]. Because I had gone to Dr. [Frantisek] Bonus's classes. In the Czech Republic, he was a professor there and he came to the United States and I went to his classes.

So that's the only place I danced. And then they -- Pat Gladchild was the first teacher. And for some reason or other [eventually] she said I can't make it every Friday and you know...

JK: it was Friday?

CR: Well, because it carried over from Saltari and from the Friday dances that Ed Stern had started. And so they asked me if I wanted to. And I said, Jeez, I haven't, I had stopped teaching for a couple years by that time.

10:40\*\*\*\*\*

CR: So I went, and I remember the first night I taught. And I remember two of the dances that that I remember teaching. One was Kalina; it was a Czech dance.

JK: Oh yeah, I remember learning Kalina from you.

CR: And so I had people, I had people pretending they were cows, because they, my grandma, my grandparents were from that area. And if you were in a village dance, the cows would be walking down the street, I mean they, it was village work, you know, so I had everybody move like a cow and you know, because if you're dancing -- these dances were danced on Sunday afternoon after church, the cows walking down the street and everybody in this village center. So that's how we danced. And so, I never -- Craig and Fiamma, the early folk dancers, they loved that they [could] pretend they were cows and stuff.

I taught them -- I taught them a cakewalk because I had learned that. I brought a cake. And that was a good thing because, you know, in the early days there wasn't any food there, nothing. Oh, Tapestry; God, when we had that little room, and people could, you know, bring snacks and stuff like that, finger food.

So, that's -- so I started teaching there and, and then, Pat didn't want to teach anymore because she was, she got into music and stuff [?], her husband I don't know, I can't remember his name. Pat?

JK: Nah.

CR: Well someone would know. Anyway, somebody will have it somewhere in there but they... There is an active folk scene and folk music scene; there still is in the Twin Cities, there are so many musicians in the Twin Cities. It's just incredible; well, Jim, you're one of them! That group, what was it, Rakia?

JK: Yeah.

CR: Now that was a great group I after... after I dropped out of a lot of stuff, I got sick in 93-94. I pretty much dropped out of a lot of dancing but I told everybody only one I go to is Rakia, because it's live music, and you just have a good time and laugh and giggle and whatever, you know.

JK: Well, we gradually got better, but this...

CR: but you were very good! You were a fun dance. You don't have to be perfect, you were a fun dance group!

JK: We went for it!

CR: You went for it! Whether you got it right... You guys...

13:10\*\*\*\*\*

JK: You were saying before, [that] you preferred the beginner stuff. And you were really good at it, from my perspective, and so this really fit hand in glove with Tapestry getting going, didn't it?

CR: Yeah.

JK: Yeah, and you and Pat were trading off then?

CR: Yeah, but I, she's, she stopped teaching pretty quick and then she got into other things she wanted to do, and then of course Ed was there.

And so, Ed and I started trading off. And then we started teaching because the thing is if you could probably if you talk to Ed or Terry or anybody who's done the teachings, or who's done it, week after week, it's, it's really difficult to be working full time, and then go on a Friday night, which is the end of the work week, totally exhausted, and then come in there and teach beginners who most of the time didn't know which was the right foot, which was the left foot, you know it's one of those things. But.

Anyway, so I would, there is sometimes here, so we found, Ed and I found that it was easier if we both taught. Because when Ed was having a bad week or a bad Friday, I probably wasn't, and vice versa, so we -- sometimes he would come and say I can't teach anything tonight. You know. I couldn't either.

So I would teach all night and then he would teach. Then finally it got so we would -- I taught for probably three years just by myself, and that was tough. I can remember some nights I practically fell asleep there.

And -- ay yi yi. But.

JK: Yeah.

CR: But, Ed was the same way, and then I'm sure Terry when, when he started. And then finally Tapestry ended up with this rotating teachers [system], and the trouble with that is it doesn't have any continuity.

So, when Dan Garvin would get done teaching, then the next teacher would come; then all the dances he taught were there for a week, and then that was that.

So, you know, you don't have -- you have to have continuity in somewhere. And I don't think Tapestry's ever solved that in the folk dance thing. There has to be someone, or two people, there has to be some sort of guide that says no, you can't teach that because it's been taught or, none of those things have been taught, or whatever. So you know, so we had -- and, that's how I got started at Tapestry and I taught...

JK: Yeah.

15:35\*\*\*\*\*

CR: The thing that is most -- that I remember most are some of the teachers at Tapestry. Tapestry has had pretty much everybody who's [anybody] in the folk dance world.

JK: Oh, the workshop teachers you mean.

CR: Workshop teachers. We've had everybody. We had Frantisek Bonus, the finest one I ever saw, from Czech Republic. He taught there.

And the ones where Richard Powers who's the vintage dancer, he teaches historical dance -- he calls it vintage dance because he only takes the really good stuff. He gave two workshops there that were - the first workshop was the best thing I've ever gone to dancing. You know he taught us these ballroom dances from the 19th century and the ragtime era.

And we had the workshops and then we were going to have a ball on Saturday night, and Beth Hennessy and a bunch of those, those, I always call them young kids because there I was always older than everybody.

And these kids got together and they decorated the whole gymnasium at Sabathani, so that it didn't look at all like a gymnasium. The ceiling was covered, they had... it was just wonderfully decorated.

And you know they had said, well you know what, we're going to have this dance night You don't have to come up dressed fancy just, you know, dress kinda nice. Well, I have my tails and my top hat on. And you know, Candace, I was married to Candace and she's still alive and she was dressed up in a ball gown and we thought, well, we'll be the only ones there dressed.

Everybody, I mean like 150 people showed up in ball gowns and and tuxedos and tails!

And everybody was walking up, I remember walking up the steps up there to Sabathani, and we're all dressed up and go, Oh my god, you know! And Richard powers walked in and he just about dropped his jaws, he went "Ahhhgh!"... I mean it was, it was it was classic, and he taught some dances at that ballroom that ... he has a way of teaching contra dances that most people don't know how to do.

Maybe he -- of course he had recorded music so you could do that, but he had one famous one that became of his was he segued a whole bunch of songs from, from television commercials that we grew up with and everybody knew here. And like the Mickey Mouse song that that you know "da da dah", all those things, you're dancing these contras and then he called a different figure right in the middle of it so we'll go with the Mickey Mouse song or, or with whatever, and it was just hilarious and he's a very good teacher, Richard is one of the best.

He, he went... He later on went to Stanford and became the most popular dance teacher at Stanford for the last 20 years.

JK: He may still be.

CR: His classes were the biggest classes at Stanford. And he's trained hundreds and thousands of people how to dance. And I don't know if you can be anywhere in the West Coast and not have had Richard as a teacher.

I mean he's, nobody has ever touched that in this country, except for maybe Arthur Murray himself so anyway that's, that was the one of the finest, and it was totally improvised. Nobody had called everybody to say, well, wear a costume, do this. No, nobody did. All the women went out and bought

ball gowns, fancy ball gowns. I think Linda was probably there too. And you were probably there. I think you were wearing a tux.

JK: Not that one.

CR: Was that the one where you were...

JK: People... Folk dancers do seem to like to dress up!

CR: Yes, yes.

JK: And so many of them can sew; I'm just amazed all the time. Well, we've had some other amazing teachers of course; Crum, Dick Crum and Yves Moreau and Sunny Bloland and...

CR: Yeah. Ada Dziewanowska. Ada's still alive. 103! 103

And we've had a lot of good teachers there over the years. Those have been fun. I wished I'd have been able to do more of those things. I never got around to a lot of it, after Candace died, I was... she died in 2000, so -- I did other things for quite a while -- well, when Rakia would play or whatever, music.

But the early years, I did a lot of dancing. And I taught dancing; girl scout groups and various community groups and I taught all over the place. But I taught simple dances. If a dance became too - - if people had to remember it, then you're not dancing, you're, you're thinking, I look at a lot of , at some of the dances that are done and they're so complicated your [head] spins.

I remember this one Bulgarian woman she was trying to teach this really complicated Bulgarian dance. And she kept making mistakes and so she kept teaching us. And then, you know, "that wasn't the way it's done". And it was so, it was extraordinarily complicated. It was some, something that she learned from a performing group. And eventually, she's a professional Bulgarian folk dance teacher, you know, they go through schools and they get a degree in it. She couldn't get it.

So finally gave up, you know.

JK: So there it is.

CR: So anyway, that's my story. It was fun. I had a lot of fun dancing. I still do.

21:50\*\*\*\*\*

JK: Well, this is.... I mean, you were saying some nights you come in, and "aagh, I can't do this." I don't remember a single night that it was at all obvious. You were always up! You somehow bounced around, you literally bounced around when you taught. You had an energy.

CR: You know, it reminds me of a story that people have told me about Frantisek Bonus, my, my mentor in a sense of Czech dancing, at, towards the end of his life he couldn't hardly walk, he was with a cane and you know he was 80 years old or something like that. And he could not hardly walk, and he would be go to a dance where Jitka [Bonusova], we've had Jitka too, you know, that's his daughter in law, and they'd be teaching.

And she'd be teaching a dance and [the dancers] would be, they couldn't quite get it. So, they said he would take his cane and walk out to the middle of the dance floor. Just barely get out there, drop his cane and start dancing around, jumping and throwing [??] all over the place, and then take his cane and walk off.

That's what happens, you know, it's, it's a very common thing. When you hear the music and the dance, all of a sudden, [snaps fingers] you got energy and excitement and adrenalin just drives you and I love it, and I love to goof off.

JK: Yeah, that too.

CR: Yeah, I got that from my mom, and from my grandpa because he never, he wouldn't take the fiddle and go like this and play, all square up and go to the right, go to the ... no, no; he'd be playing around jumping and clogging and people would have to jump and scream and holler. And I come by that... my mom was a total... a wonderful comedian; wonderfully funny woman, and I love the idea of being funny, just goofing off. Well, I can't stand really hard dancing, I can DO the hard dances...

JK: Oh, yes you can.

CR: I can do anything; there's no dance I can't do. But to teach them you have to, you have to work towards it.

JK: Yeah.

CR: You can't walk into a hambo, you have to have spent a long time learning the turn, little by little, and some of the dances are really... Like that Bulgarian woman; she couldn't remember the, and it was her dance, she couldn't get it, it was so difficult.

Finally I remember at Stockton, they said well we'll just forget that one. It was too hard. You know, I got some things I could teach people that are so hard they'd never get it, so like, why bother. You know. It's fun to dance.

JK: Yeah, well it seems like a lot of people met their spouses dancing at Tapestry.

CR: I met mine. I met mine. Yeah. And I met Kathy my, my girlfriend now, girlfriend and we've been dating 17 years. Twice over... what do they call it when you have seven years of marriage, your common law marriage? I'm common law way. What's also... we've been together a long time after Candace died. So I, you know, but I met her and she came. She's one of those women, she said "I would be teaching, teaching all week, I'd be so tired on Friday night, can hardly stand up, but somehow or another she got in her car and drove 20 miles to Tapestry folk dancing.

JK: It's a looong way.

CR: You know, that's where I met her and we just sit around and talk and talk, and we've been talking ever since!

JK: Yeah, there you go.

CR: Did you meet... You met your wife there?

JK: Ah, no my wife dragged me there [facetiously; laughs]; but the rest is history.

CR: They talk about that danger, about women dragging their husbands dancing, [laughs] and the men keep dancing, the women going "ah, I don't know" and the guys are still dancing.

25:40\*\*\*\*\*

JK: Yeah, we never looked back. Well neither did you. So, what... you've danced in various places around the country. What made Tapestry unique? What stands out?

CR: The building.

JK: Yeah, that's true. It's huge.

CR: That's... anywhere you go and you talk about Tapestry, it's the first thing they say. "You have your own place to folk dance?" Well, not only folk dance they do contras, they do [?]. They do Bollywood... "Really!?" the only other place in the country that's like that is Seattle. That's because they have made a conglomeration of all the different dancers, so that you, they have a calendar that would knock your socks off; you get on the internet, go to Seattle, Washington folk dance.

Ballroom, tango, salsa, all the dancers, ever, they've joined together, so they have them, a major calendar of all the dancing that's going on. So when you add it all up in the calendar you realize you could be dancing seven times a week. A different dance, and you could do that in the Twin Cities but you've got to, you've got to work at doing that.

You don't have the organization that we could have, because. So I mean, what, Tapestry's got what, 20 groups to dance there? That's, that's huge. A lot of places don't have that. [Sighs] Tapestry has... and also... it has the reputation of being a New England type place, you know, very straight. We tried to get the... what's that group of Cajun dancers, that... Krewe De Walleye. That's a great organization that kept Cajun dancing along here, live around here, for a long time, but they didn't want to come to Tapestry, they said because you guys don't goof off enough.

You know, you really, you're so straight laced and then if I have one... I'm hoping that after Covid people begin to realize, boy I love to dance I just want to go out there and have some fun. I'm not gonna, you know, try to be really straight laced you know and I hope that the ballroom dancers don't make us do that because they tend to be very straight laced. They improvise but they improvise... I took a ballroom dance class two years ago, just to find out what, to see what it was like.

And she says, "You aren't straight enough, you're you're bouncing around." And I'm going. This is dancing Of course I'm going to bounce around. She's trying to teach the Foxtrot and I'm going... Well, I know the history of the foxtrot, I know how Foxtrot's been done for the last hundred years, and at no time, the way she was teaching it, have people ever danced that way, and a Foxtrot was a bouncy fun thing and if you look at the videos of people Foxtrotting in the Teens and 20s and 30s and they're bouncing around, this is how they danced.

Now, it's "My frame was incorrect." I said "I hope it is. 'Cause I don't dance with a... Never mind. That's my own pet peeve.

28:45\*\*\*\*\*

JK: It's true, isn't it, that... I mean you, you try and get as close to the original source as you can when you're learning a dance. I guess... I mean, you've done a lot of research and whatever on dances, but the farther away you get from that, two, three, four generations of... the more likely you are to have some rather peculiar things enter in, like -- "Straight." No.

CR: No, don't have to be straight. You know, I mean, in the early days, like Israeli folk dancing, it went clockwise. But all the other dances that is... that were danced in Israel always went counterclockwise. And there's still an argument... Mary Garvin and I have this... [laughter]

"You're supposed to do the hora to the left"... and I go "No, no, no you do it to the right", I've never seen anybody...", but she learned from a guy who was doing klezmer dancing, went to the left and the Scottish dancers are really crazy that way because they always...

if you're in a Scottish dance, you're going to do a circle, you know, you're going to slide to the left or right, you're always going to go to the left, because it was considered in Scotland that if you dance to the right, that's what the witches did. So you didn't dance to the right. You danced to the right if you'd danced to the left first! Then you can, you know... so you don't ever do a circle to the right and circle back to the left.

So we tend to do it that way in our country; we circle left first, and then we go right.

JK: So much to learn.

CR: Well, it's fun to learn. I, that's the last five, six, eight years of my life. Like, I can't dance as much as I used to. And so I do a lot of reading and studying and... But that's not the same as dancing, dancing is just like going to Rakia and just whooping it up.

30:45\*\*\*\*\*

JK: Yeah. The late great Rakia. To sum it up: What more... is there something that most appealed to you about Tapestry? Does it still? Sort of an odd question, I guess. Anything that struck you the most about it over the years?

CR: What's happened to Tapestry, I think the saddest thing that happened there was losing the swing dancers.

JK: Yeah.

CR: It just... it still hurts, and I'm sure it hurts a lot of people involved in it, and... it was very sad because swing dancing -- I really enjoyed the swing dancing there and there was a... it energized a lot of the other dancers. And I remember even in the folk dancing, it was like, boy, you could go to swing dance and folk dance on the same night, you could... you had the whole world. I mean, you know. And that was the saddest thing I think that happened at...

JK: Yeah.

CR: You know, Tapestry. Any dance place has problem with male female relationships and so... but the swing thing is... someday... it's my hope you're making videos of how that happened because I'm curious as anybody else.

JK: Right.

CR: But, no, Tapestry is, because it's... There's no other place like it in the world, one place where you can dance 20 different types of dances for one membership.

And one place -- if it has any drawbacks, I wish they would have had a big enough place to have some place to eat there.

JK: Yep.

CR: Because you remember in the old days we would go folk dancing... of course, we all got older, But after dancing till 11, 1130, we're all hungry. I never remember going home before one o'clock. Ever remember going, because we always went out. And Ed Stern, he was one of the guys that really pushed you know, pizza, we're gonna have pizza and beer till they closed down.

We would go, actually there's one of the places over in the university, one of the pizza places, and they had a special folk dance pizza. Because, Roger Doyle who was dancing at that time, invented what we call the Royal Doyle. It was a special pizza he liked and they made it. So when we would come in, there's twenty, thirty people from folk dancing. And we'd come in and they'd have the Royal Doyles there ready for us to eat, you know.

And we will go out to this one place, the uh... the Black Forest, on Eat Street in Minneapolis. And I can remember people dancing on the table there; I mean, you had a Russian group, and we were timing them, how many of, you know, you do those leg kicks like the Russian folk dancers do -- see how many minutes he could continue to do them.

He's doing it on the table freestyle; everybody in there goes "come on come on, a hundred and four, a hundred and eight!" You know, it's just, that was fun.

And I missed that, because as I got older, by 11 o'clock I just wanted to go home and sleep, you know, and I hope as they get more young people come in there, I hope they, they get that thing where, well "Let's go out and have something to eat after." I mean, traditionally, in the history of the country and this dancing, every dance I've ever come across in the history of this country, and I spent the last seven years researching, had always had food.

Always, always. George Washington, there's this famous thing where this one woman was having a ball, George Washington danced everywhere. He's our dancingest President. And she only had bread and butter, At the end of that ball. That's all they had to eat. But, and he made such a fuss of it that nobody else ever, where he was coming to the dance, dared to have less than a full meal, you know, three turkeys, four hams, you know, go do two pigs, you know, they ate like crazy.

And then they go and they danced till like six in the morning, which is what we used to do. Yeah, so many times dancing and having breakfast at Perkins or whatever was open at that time. At six in the morning...

JK: Times have changed. Well, we have gotten older.

CR: We have gotten older. But that was... it was, you wanted to know about the old days, that's the things I remember; you have to do that. And I hope, I hope the kids who are starting, who are young and going over to Tapestry are... I was in, I liked that mostly waltz thing and they have a group of them that after dancing, they go out to eat somewhere. It's just, it's part of it, it's like a ritual.

JK: Yeah. It is a ritual

CR: It is a ritual, and, and you sit down together and eat. You know you've been dancing with these people you don't even know. You know, sometimes you don't even know their names. And you can sit down and eat and you find out who they really are, and it's fun that way.

So anyway, that's, that's my message to Tapestry; find some way to, if you can't eat there, find some way to make sure there's somebody involved in this thing that's organizing an after-place to go eat. That, that cements the...

That's what... remember us in our, our folk dance group that... you you were one of the, in one of my early classes you and Craig and Fiamma, Pat Gladchild and my, my late wife Candice and... Yeah, we had a lot of fun.

36:40\*\*\*\*\*

JK: We did.

CR: Yeah, we went out, and did a lot of goofy things. And you guys kept up SNOVA all those years I just gave up. Anyway.

JK: Anyway. Well, hey Charlie, good to chat! Found out some stuff, and we'll be seeing you dancing sometime here.

CR: Yeah, well we're hoping, you know it looks like they're going to demand or mandate or whatever you want to say, people be vaccinated. Already got my vax card ready to go.

JK: There you go.

CR: And you can always tell the Vax card, they said, on Colbert last night. He says everybody's got vax cards, you can always tell because they're bigger than fits in your envelope and they're all crumpled up. So if you hand them a vax card that's in good shape, you know it's wrong, it's a fake. So it's a good thing they do that, because with vaccinations we're pretty safe, I hope.

That's all we can do, is hope. Because we can't lose this dancing. Really can't. But that's my take on this dance thing.

JK: Thanks, Charlie. We'll see you later.

CR: See you, Jim.

JK: Yep, bye.

CR: Bye now.