

# Florida Folk Dancer

A Newsletter of the Florida Folk Dance Council, Inc.

SEPTEMBER-OCTOBER 2017

## Special Points of Interest:

- *Camp is Coming!*
- *Choreography—Yes or No*

## PRESIDENT'S MESSAGE BY TERRY ABRAHAMS

It's hard for me to decide what to put in this message, as being editor as well, I have two spots in which to pontificate. So let's just make this one about camp coming up. Reminder that the dates have changed – January 19-22, Clarion Hotel. If you need further general information, refer to the last issue. Look for the registration form on the web site ([folkdance.org](http://folkdance.org)). The T-shirt design isn't finalized – I'm still working on it, but I think it's going to look a little like what's over to the right. Thanks to Gary, the price will be lower than last year, even though we are bringing the teachers over from Holland. As I told you last time, I am going to add some time to do set dances for you set-dance-crazies – Andy is helping with the schedule and it's not ready yet – he had eye surgery and it has slowed him down. I hope you all are as excited about having Tineke and Maurits as I am. They have been recommended by a lot of people, and should give us a great weekend!



Also, check out the March-April issue of the newsletter for complete bios of Tineke and Maurits as you plan for the 2017 camp!

The registration form for camp should be posted on the [folkdance.org](http://folkdance.org) site shortly. We'll also include a copy of the form in next month's newsletter.

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## OLGA PRINCI SCHOLARSHIPS FOR CAMP ESTABLISHED BY JULIUS HORVATH

Important: if you are applying for a scholarship, or recommending someone, please do it soon! Send a letter to me – via email ([tabrahams@tampabay.rr.com](mailto:tabrahams@tampabay.rr.com)). Scholarships are awarded to someone whom you feel would be a boon to your group – young or old, new or not new. We have enough money for more than one. The person doesn't have to be poor to receive this scholarship, only worthy.

### EDITOR'S NOTE BY TERRY ABRAHAMS



In case you hadn't noticed, I've sort of had a theme in each issue. I.e. last issue was traveling and it's benefits. This issue will still have travels by us, (we are a busy gang!).

But my real theme this issues will be choreography – why, why not, who, etc. I have taken parts of articles or letters from choreographers, and did a separate interview with Jim Gold. I hope you find them interesting.

If you'd like to make comments, by sending a letter to the Editor, do it!

NOTE: I put the wrong dates on the Fall Fling Flyer. It is October 7, 8th too, if you hang around. I've fixed the flyer now, and a few of you caught this, but if you're coming, come at the right time! Sorry....

And (daggone) I can't get the video link to work so haven't pasted it in here. But if you haven't seen them already, Google "video of old people dancing with walkers." There are several out there—what a way to raise your spirits. I love them!

And I hope everyone made it safely through Irma. Between that and Vicki's crazy travel schedule, are the reasons why the newsletter is a bit late this month.



## KEEPING UP WITH THE JONESEVITCHES BY ANDY POLLOCK



Some years back I was at a Boston workshop where Sandor Timar was teaching Kalotaszegi legényes. I was having the best learning day of my life. Even though it was a hard dance I was getting everything the 2nd time through. Then I look to my right and I see this guy who is getting every step the first time. And \*%\$#@% he has never even been in a single Boston Hungarian dance class.

As I left the classroom I suddenly remembered who he was- he was Jacek Marek\*, one of this country's foremost Polish dance teachers. I could live with that. (A few years later he taught at Presidents' Day Weekend at Silver Springs FL (1994.)

Some years after that I was watching an episode of "So You Think You Can Dance." One of the contestants did what looked like a 20 foot slide on his hairline (head slide). Perhaps the camera angle made it look longer than it was. He got eliminated the next episode for failure to learn a choreography fast enough. I was an unhappy viewer as I wanted to see more head slides.

The point is that there will always be somebody better who learns faster or remembers longer. We had some great out of state dancers at camp last year who seemed to be able to dance almost everything on the program. We all know some strategies such as 'want it more', 'test your memory before you leave the dance hall', etc. But when trying to keep up with strong dancers these are weak medicine. The best strategy to go from being able to dance 65% of the dances at camp to 95% is to CHEAT by going over them earlier.

And you have one month less than usual as camp is in January this year. How do you start preparing before the program list is finalized?

1. Go over the dances that were taught at camp the last 4 or 5 years.
2. Think about the dances you sat out the last few camps that you wanted to do but had forgotten (or never learned) and review them.
3. Anticipate new dances that might be added. Below is a list of some dances that I think you will might see [find the video links at <https://docs.google.com/spreadsheets/d/1Kdq1wQKmX43DRSSKSaR3YUANnqKAJIXGeyiDocRMrN0/edit?usp=sharing>] on the programs next year which some of you probably don't know yet. If your group has any new ones that you really like send me video links and I'll add them to the list. Maybe we can merge the dances that 'make it' into John Ward's list.

Here are some on the list that I am almost sure you'll see:

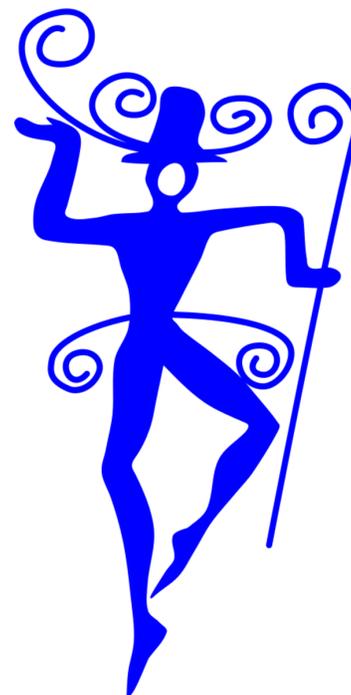
Ludo Mlado—done last year and at Spring Fling.

Pusteno Ludo Mlado—done last year and at Flagler Fling.

Brestaška Râčenica—I think both Sarasota and Balkan on the Beach have already learned this.

Brezovska Râčenica—I taught this at Flagler Fling. I will add a video link as soon as I can film it. Sorry got delayed on that due to eye surgery.

Sitno Zborenka—Jack has taught this at least three times at Flagler (time we



*(Continued on page 4)*

## KEEPING UP WITH THE JONESEVITCHES (CONTINUED)

(Continued from page 3)

all polished it up so he can teach something else).

Usti Baba—simple moderate fast dance from Roberto Bagnoli.

Late addition: Lita Pinter just brought this one to my attention: Şaşkın.

*Alternative strategy:* skip all this learning stuff and spend more time eating snacks!

## GAINESVILLE UPDATE BY JOYCE DEWSBURY

We are a small but active and energetic group. For years we have met every Friday night for several hours but that will change in September and then possibly more permanently. It depends how things go.

In September we will be dancing at the Rosa B. Williams Recreation Center on Wednesday evenings. Our hours of dancing will remain the same from 7 pm to 10 pm.

The Rosa B.

Williams Recreation Center was named in honor of Rosa B. Williams.

She was also honored with an award in 2014 because of her quiet courage in helping people and the community through the years.

<http://www.gainesville.com/news/20141129/rosa-b-williams-quiet-courage-to-be-honored-dec-7>

Apparently there are three nice dance rooms with wood floors at the center. The group danced there one time and very much enjoyed the space. Not everyone could attend so the picture shows a smaller group of us than usual.

We will continue to take part in ART-WALK which is generally the last Friday of each month. We have danced in various locations in downtown Gainesville and it is always a lot of fun.

<https://www.artwalkgainesville.com>



And from Julieta Brambila—While looking for something else (for something I'm writing for Terry) I accidentally fell into this site. Gives us hope for youngsters to be involved in International Folk dancing and culture! Enjoy and explore the site, don't just see one page... it's wonderful.

<http://www.gainternationalfolkfair.org/>

## TAMPA TRIVIA BY TERRY ABRAHAMS

Andy is better, so he and his eye are back with us. However, he also has to have some cataracts removed, but when all done, he will be a new man.

Andi won't be back until early October, but has lots of dances to share when she comes and has sent two cool pictures.

Vicki and her husband, Bernie, did a week of touristy things in Manhattan—which included folk dancing with the Central Park Folkdancers, who meet

on Sundays in the summer in the middle of Central Park.

I'm back from Romania, and also back from Karmiel USA, which is Ruthy Slann's Israeli dance camp held over Labor Day weekend. More on Romania in a different article.

And that's it.



### Vancouver



### Central Park



## THE VILLAGES INTERNATIONAL FOLK DANCERS BY SARAH JANE ZIMMERMAN



Here in The Villages we've been having fun! We took a hiatus in August, but prior to that we met regularly to dance on Wednesday at 3 pm. Even though it's summertime and our snowbirds left, we have had lots of participation. We've performed at Summerfield Suites, a memory care center, and also for a Villages neighborhood group: the Bradenton Meet, Greet, and Eat Club. They fed us great food and we had a good time dancing for them and teaching them Zemer Atik and Dana.

But the highlight of our summer was a visit by Bob Quibodeaux and Pat Henderson of the famous Orlando group. We had a great time with them! Everyone was delighted that they made the journey and added their expertise and energy to our gathering. We want to do more of this in the future. I'm encouraging my group to come to the January camp, so you may see some new faces there. We're looking forward to starting in dancing again in September. Hope you all had a great summer.



## SOUTH BREVARD BY JOHN DALY



The South Brevard Dancers will change their dance night from Friday to Thursday starting October 12, 2017. Come join us on the wood floor at the Historic Hester Wagner Community House, 6100 Hall Road, Melbourne, Village.

And don't forget Fall Fling on October 7! See you then.

## STOCKTON FOLK DANCE CAMP BY CAROLINE LANKER

At Stockton Folk Dance Camp in Stockton, CA, this summer, I was able to get this great photo with Caspar Bik. Casper came to Stockton to teach dances from Georgia (the country, not the state) and is in Georgian costume.



## MISSING ALL OF YOU BY DIANE BAKER

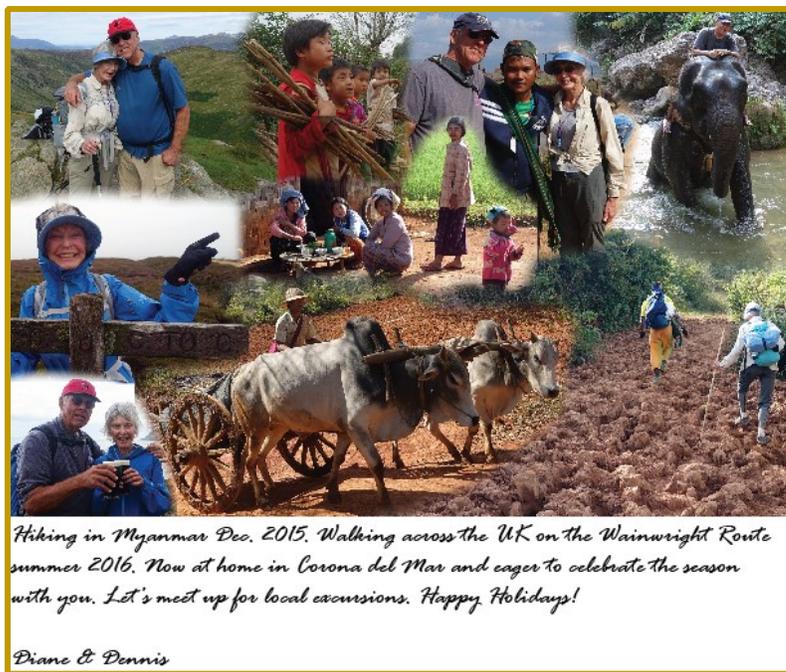


Editors Note: Diane wrote this last December; I just found it and thought those of you who come to camp and know her would enjoy it.

I am missing all of my Florida friends! I have not attended the Presidents' Festival since my hiking buddies moved back to California from Port Orange. I think of you and have stupendous memories dancing with you at four Florida Presidents' festivals! Idea! You all visit California! We in California did not vote for Trump. Its safe here for dancers who love Scandinavian, and also Balkan, Romanian, German, Czech, Turkish, West African, Taiwanese, Greek, Armenian and Azerbaijani. Plus square, round, couple, line, individual and triples.

I'll be going to Stockton and Chicago for Spring Fest. Last year we traveled in Myanmar for a month at Christmas, then walked across England on the Wainwright route during August.

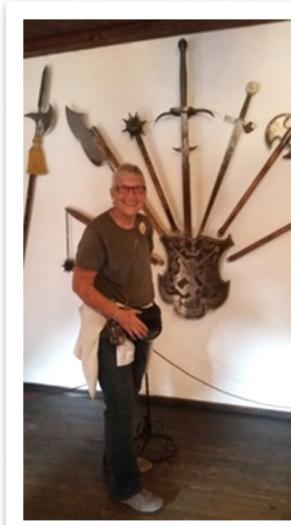
Have a warm and wonderful holiday!



*Hiking in Myanmar Dec. 2015. Walking across the UK on the Wainwright Route summer 2016. Now at home in Corona del Mar and eager to celebrate the season with you. Let's meet up for local excursions. Happy Holidays!*

*Diane & Dennis*

## ROMANIA WITH JIM GOLD BY TERRY ABRAHAMS



I thought I was done traveling, money being the issue, but Jim called to say one of his Romanian travelers had broken her arm, couldn't go, and would I like to take her place. I jumped at the excuse, and off we went. Even though I had been there with the Valescue's, this was a totally different itinerary, so now I know even more about Romania! There were 16 of us, mostly dancers, good travelers, smart, interesting, interested.

First of all, if you haven't been there, it's a beautiful trip, the country is gorgeous with its mountains, the villages are adorable and quaint, millions of flowers, the big cities clean and interesting, the sights are amazing and shopping was very inexpensive (I'll wear my blouses at camp). Quick summary - we saw a salt mine, a gorge, many monasteries and churches, a couple of synagogues, Elie Weisel's home, an egg museum, a wood museum, two outdoor museums with old houses, Vlad's castle, a way cool cemetery, and an opening night of a festival celebrating folk music and dancing. (We had special front seats and were the only Americans there).



Our guide, Alina, was more than amazing (she knew so much, took very careful care of us, had a good sense of humor), our bus driver, Virgil, the best in the business. And Dancing – wow! On three different occasions we had teachers come to our hotels (which were quite grand in themselves) teach us dances, and perform for us. They were all from dance troupes, and lovely. We also impressed them. I don't think they often get to teach people who already know how to dance and love Romanian dances. Go to Youtube to see everything. (Jim Gold International – Romania tour 2017). There are 26 different videos. PS, one of them is me borrowing my favorite per-

forming hat from the teachers and dancing with the band and other dancers. Then at a number of our dinners, we were taken to restaurants that had "shows" of folk dancers, but also had 'regular' dancing and we danced real dances with real Romanians, were served Romanian foods (there was plenty) and were in general, great! If you can do it, go on Jim's next trip to Romania—he really knows how to plan a trip—you won't be sorry!



### Some of Jim and Terry's puns:

- ◊ When you need a drink of water you are Mihai-drated!
- ◊ If you are tired but need a vacation, go to Buch-a-rest
- ◊ What is a happy cow? Mooey bien
- ◊ Jocular castle (Dracula)



# ROMANIA WITH JIM





## HORA ECLIPSE (BY LARRY, MURRAY AND TERRY)

Larry Denenberg and Karen Kaplan had the idea to build a dance camp around the eclipse. So they built a website, and the people came (a little over 120, half dancers, half family). The website, invitations, etc. were by far the most clever I've ever seen – if you want to, go to <http://www.hora-eclipse.com/> to see them. Even the schedule was great – it included the usual teaching by three great teachers, Shmulik Gov-Ari, Kobi Michaeli and Mitch Ginsburgh; the usual dancing most of the night, international dancing (Murray and Randi Spiegel, Joan Hantman, and Boël Denne-Hinnov teaching), a nostalgia hour led by Aaron Rozenberg, eclipse related Israeli dances, and of course plenty of info and the actual watching of the eclipse - and T-shirts! Monday morning they did the Sun Salutation (if you're a yogi, you'll appreciate that). The camp itself looks great without any of the above -it is the YMCA Trout Camp in Missouri - the perfect place to see the full eclipse. Both the camp (and eclipse!) was a spectacular success and I'm sorry I didn't go.

## THOUGHTS ON CHOREOGRAPHY BY IRA WEISBURD



Hello Everyone,

I am blessed to have a growing audience of folk dancers and line dancers around the world. However, more often than not, throughout my folk dance career, I have been confronted by those who continue to criticize and even demonize me for choreographing “folk dances.” Choreography has always been a passion for me and continues to this day. I always get a thrill out of seeing groups doing my dances in countries all over the world. Just go on Youtube and you can see hundreds of videos from Europe, Asia, North America and Australia. This validates and inspires me to continue doing what I love. As a matter of fact, many of the dances that I've choreographed, have become part of the folk dance repertoire even in groups that were not even aware that they were my choreography.

You know you've broken through the traditional glass ceiling in folk dance

when your creations are taught and performed in the country from which the music originates !!

That would have to be the greatest validation a “folk dance” choreographer ever receives and it's happened to me in three countries: ISRAEL, BULGARIA & POLAND

Back in 1981, I was the first to break through that “glass ceiling” in ISRAEL. It was the first time a Non-Israeli choreographer was officially recognized as an Israeli Folk Dance choreographer for his dance BOI MALKA. This historic event opened the door for other choreographers including Israeli choreographers who lived outside of Israel, who were boycotted at that time. Today, after more than 35 years, BOI MALKA: <https://youtu.be/K5H7rK3x5CY>, is considered one of the all time classic Israeli Folk Dances in Israel and

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## THOUGHTS ON CHOREOGRAPHY (CONTINUED)

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around the world !!

In 2015, that “glass ceiling” was shattered a second time in BULGARIA. I co-choreographed with Dimitar Mitko Petrov a dance to the beautiful Pirin, Bulgaria Folk Song, ALENI ZVEZDI. Here is a video of Bulgarian Folk Dancers doing the dance in the Trakia Dance Ensemble Hall: <https://youtu.be/7KvQbSQ9fZs>. This is another example of a foreign choreographer creating a “folk dance” which is enjoyed by native dancers in the country from which the music comes.

This morning that “glass ceiling” was shattered once again in POLAND. I choreographed a dance to the Polish Folk Song, W MOIM OGRODECKU, which was taught and performed by a group of folk dancers from Lidzbark Warminski, Poland: <https://youtu.be/i-EePrHi1Hg>. It is the ultimate honor to have one’s “folk dance” creation taught and performed by folk dancers in the country of the music’s origin.

I would have never been able to create these and so many more dances, had I not had a solid background in the roots of traditional folk dancing. I studied at seminars and camps within the U.S. and abroad throughout the Balkans, Europe, Asia and Israel during the ‘70’s and ‘80’s. My inspiration comes

from some of the great folk dance teachers I had the pleasure of learning from over those years including Dick Crum, Atanas Kolarovski, Bora Ozkok, Tom Bozigian, Yves Moreau, Mihai David, Alexandru David, Ted Petrides, Remus Giorgiu, Theodore Vasilescu, Csaba Palfi, Shalom Hermon, Moshiko, Yoav Ashriel, Yankele Levy, Sa’adia Amishai & Moti Elfassy.

In closing, this may never change the mindset of those that continue to believe that the only real folk dances are of unknown origin. I sometimes wonder if they would stop dancing altogether if they actually discovered the names of the people who choreographed the dances we all enjoy and call “traditional folk dances.” In any case, I am glad that there is a growing audience for folk dancers who enjoy both the Traditional Folk Dances (unknown choreographer) and the Newer “Folk Dances” (choreographer known). As long as there is great music, there will always be great dances to enjoy for generations to come. We can still hold onto the past and continue to do the Traditional folk dances. I will never forget the roots of folk dancing; it will always be what inspires and guides me. At the same time, as long as music continues to evolve, so will the dances. If we cannot accept that, what does that say for the future evolution of folk dancing?

## CHOREOGRAPHY THOUGHTS FROM A POLISH TEACHER BY RICHARD SCHMIDT



*Editors Note: From notes he wrote to Jim Gold*

Hello Jim,

No need to be impressed, although I do appreciate it. It is my profession and the reason I studied for many years under the great master choreographers of Poland. It is one good thing that communism provided. I danced folklore from the age of four and had huge performances already at the ripe old age of five dancing at Expo '67. I have been on stage too many times to count and have danced in many prestigious concert halls around the world as well as for many dignitaries including the Polish pope twice. I became an assistant choreographer at 16, which is the same time I got a driver's license which makes me laugh because all I have to do is look up my license info to know how many years I've been teaching. So here I am at age 54 with 38 years of teaching experience and very sore knees (Polish dancing for guys requires many squats, jumping sticks and lifting girls over your head). I am now the master in my profession and teach many teachers the intricacies of Polish Folk, but my favorite to this day are the teenagers. Children and seniors will for the most part do what you tell them to do without too much resistance. Teenagers are a world on their own so when one of them says "OMG Mr. Richard that was so much fun" – I cry with joy!

I just sold a piece of choreography last night to a French-Canadian performing troupe with the explicit clause that I would not teach or duplicate the same choreography for the next two years and that it was their sole propriety. I respect these contracts and would never think about repeating it anywhere else. I also use folk songs/dances that are public domain and have been recorded by my own musicians in an original arrangement so that there is zero chance of comeback on me or my client.

Perhaps in other cultures (and I think this is the case with Balkan dances) the dances were set in concrete a long time ago by the villagers and nobody can or would think of changing the choreography so therefore nobody can benefit from the same old thing that every folk dancer would know. I do not know. I am no expert on other cultures but I do know Polish like the back of my hand. The steps, whether nationally or regionally, MUST be done as they were originally done hundreds of years ago and are public domain, but the sequence or choreography is always different.

## MUSING ABOUT THE NEVER ENDING STREAM OF NEW ISRAELI DANCES BY DAVID DIAMOND

REPRINTED FROM RIKKUD (AN ISRAELI DANCE COLUMN ON LINE) WITH PERMISSION  
POSTED BY: "DAVID DIAMOND" DAVID.DIAMONDCA [DAVID.DIAMONDCA@GMAIL.COM](mailto:DAVID.DIAMONDCA@GMAIL.COM)

*Editors Note: There is always conversation regarding the huge amount of new Israeli Dances that come out each year. This is David's view.*

*[Naysayer Alert!]*

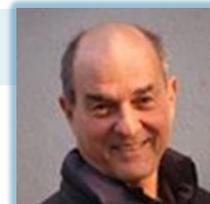
There is much food for thought in this email chain. There is no question that there is a never ending stream of new Israeli dances. There is also no question that many of them are difficult. However I don't agree with Larry's theory that it is this complexity that is the main barrier to entry for new dancers. Certainly it is \*a\* barrier, but I think that the sheer overwhelming number of dances in our repertoire represents a bigger obstacle. In any event, I believe the drop-off in our numbers is a more complicated sociological phenomenon that has nothing to do with the quantity OR level of difficulty of dances.

Just continuing on this topic, Wikipedia defines Zeitgeist (literally meaning spirit of the age or spirit of the time) as "the dominant set of ideals and beliefs that motivate the actions of the members of a society in a particular period in time". For some reason the zeitgeist of the baby boomers led many of us to folkdancing back in the 60's and 70's. It's not that popular with younger people because they have a different zeitgeist. Go ahead and make dances as simple as you like, and you're still not

going to get young people to come because they have a different zeitgeist. Folkdancing doesn't speak to them as it did and hopefully still does for us.

Larry's last point was whether we should try to expand our numbers. Hell, yeah! I'm pessimistic, but I don't think it's impossible. If we don't recruit new members IFD (at least in most places outside Israel) will be gone in just a few years. Like so many things in life, the abundance of folkdances is both a blessing and a curse. It's a blessing because we have so many excellent dances that are truly a joy to dance. It's a curse because we lose old dances that get squeezed out by the new. Also it gets really tiring to learn new dances every damn week. It may help stave off Alzheimer's but there are times where my brain just says "enough already - give me a break!", and I simply can't absorb anything new. And it's incredibly frustrating to find out that I have forgotten old favorites, even ones that I once taught. Like I said, a blessing and a curse. May this be the worst problem we ever have to deal with in our lives.

## INTERVIEW WITH JIM GOLD



*Editors Note: Since I know Jim does a lot of choreography, I interviewed him to get some insight into his feelings about choreographing to European folk music. I've left out how he started dancing, but it was so interesting, I'm going to put that part in the next issue.*

### **TA: When did you realize you wanted to choreograph?**

I liked creating my own interpretations of the music, making up my own steps. People told me I was dancing the steps wrong. I wondered how they knew? Was there a "correct" Bulgarian step? Was there a "correct" French, Polish, Greek, Albanian, Croatian, Turkish, Israeli, etc. step? Did people in these ethnic groups or countries only dance once way? Did people in these countries really dance? Did they dance at all? In villages, weddings, parties, social gathering, whatever, did people actually dance? And if yes, how?

The best way to find out was to visit these countries, and see for myself exactly if they danced and how they danced. Although I could visit villages and dance with the locals by myself, it was better and more worthwhile for the groups and teachers if I went to meet them with a group of dancers. (I found out that most folk dance groups in these countries would not meet me alone. But they would meet with a group of Americans.)

So I organized my first folk dance tour in 1984. In 1979, Karl Finger ran the first to Bulgaria with Yves Moreau. I was good friends with Karl, so Bernice (wife) and I went. We went to the town of Dospat. There in the village square, as all the local Bulgarians watched, our whole group danced Dospatsko Horo. To my amazement, although the Bulgarians knew the music, they didn't know the dance. This was my first hint that international folk dancers do things

"differently." More important (to me as a closet choreographer) was that there were no "right" steps.

Slowly I developed my own purpose: To learn folk dancing, to visit all the countries of folk dances that I danced, and to see how the actual "folks" danced. I developed a long range plan: to add and visit a new country every year, and my goal was to see every country in Europe and then the Middle East.

Before each tour, I spent the year studying the language, culture, history, etc. of that country. The first year it was Hungarian, and I ran a trip to Hungary. The second year was Russian, and I ran a trip to Russia, etc. All this in order to educate myself and free myself to choreograph in the tradition. So I started creating, making up my own steps to folk music. But, since I was a "closet choreographer," I never told people these were my steps.

### **TA: When did you realize other teachers were choreographing?**

In 2004, Lee Otterholt and I were invited to teach at the Florida Folk Dance Camp. Lee is not only a Norwegian and Balkan dance expert, but a choreographer! That's when I "admitted" I had choreographed many dances. (Lee, to my happy surprise, said "That's great!".) Indeed, for years I had been a closet choreographer. Lee gave me the confidence to start admitting it and going public. I then also started asking other teachers whether they choreographed. Turns out almost all of

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## INTERVIEW WITH JIM GOLD (CONTINUED)

*(Continued from page 14)*

them do, but in the international folk dance world, they hesitated, were even afraid to say so, fearing the folk dance public would think their dances “unauthentic.”

The teachers wanted to teach what the “folks” dance in these foreign countries. After all, what is folk dancing but “folks dancing.” But turns out when villagers dance at their special events, they often only do one step. And this over and over, coupled with live music, they could be doing this same step for hours. In an atmosphere, an occasion like a wedding, party, or festival, with food, lots of friends, and live music, they could and would dance for a few minutes, drop out, chat, come back into the circle. Very hypnotic and fun. Here one step was enough.

Since in the international folk dance we lack this atmosphere, choreographers usually add steps to make the dances more interesting for us. Now there are only dances - no food, no atmosphere, wedding or whatever. But by leading tours, I and my travelers see real folks from real countries (actually) dancing these dances. And they may add a variation or two. This teaches me that it's okay to create “on the spot,” and to choreograph.

**TA: Why do you feel choreography is necessary/important?**

Well, I like to do it. I'm different, so I add my own interpretations. I use the ancient forms, but change something. Creating is part of being human. I feel that it can't be stopped. It is an Inner necessity. It allows freedom, breaks

the boundaries, depending on how daring we are, and it shouldn't be stopped or limited or thwarted.

Also, of course, I don't want the audience (dancers) to be bored. As you know, stage performances are always choreographed to make them interesting for the audience, but there is always the original steps somewhere in there.

**TA: You don't feel you are “changing” “folk” dances?**

That's THE question which makes people not admit to choreographing. But we're not changing the form, but the step order, or steps. People dance out of habit, patterns they know, so balk at something new. It's better to have new music, new steps. I collect music from every country, listen to many CDs. Then I pick music I like, that isn't already a “dance” and go from there. It's good to do something different. I feel that International folk dancing is a new art form, a folk art form.

**TA: What reactions are you receiving?**

Actually, I don't get reactions. I was afraid I was going to, that someone would say those are the wrong steps, but apparently they realize it's ok.

**TA: How many dances have you choreographed?**

Good question. About 200. I really began this new “gone public choreo” life here in FL by admitting for the first time that some of the dances I taught were mine. Speaking to Lee about it helped.

Thanks FFDC!

## EVENTS

*Look for more event information, tour, and cruise notices on the calendar of the FFDC website [www.folkdance.org](http://www.folkdance.org)*

2017-09-14	<a href="#">Pourparler</a>	Galesville, MD	<a href="http://www.nfo-usa.org/pourparler.htm">http://www.nfo-usa.org/pourparler.htm</a>	NFO, CDSS
2017-09-15	<a href="#">Mountain Playshop</a>	Black Mountain, North Carolina	<a href="http://www.mountainplayshop.org/">http://www.mountainplayshop.org/</a>	
2017-09-22	<a href="#">Fandango Dance Weekend</a>	Clarkston, GA	<a href="http://sites.google.com/site/englishcountrydanceatlanta">http://sites.google.com/site/englishcountrydanceatlanta</a>	English Country Dance Atlanta
2017-09-22	<a href="#">World Camp</a>	Rock Hill, NY	<a href="http://www.worldcamp.us/">http://www.worldcamp.us/</a>	
2017-09-23	<a href="#">Greek Festival</a>	St. Petersburg, FL	<a href="http://www.supergreekfest.net/">http://www.supergreekfest.net/</a>	
2017-10-06	<a href="#">SerbFest - St. Petersburg</a>	St. Petersburg, FL	<a href="http://www.stsavafi.org/upcomingevents.html">http://www.stsavafi.org/upcomingevents.html</a>	
2017-10-06	<a href="#">Oktoberfest International and Dance Weekend</a>	Fairlee, VT	<a href="http://www.facone.org/oktoberfest/oktoberfest.html">http://www.facone.org/oktoberfest/oktoberfest.html</a>	Folk Art Center of New England
2017-10-07	<a href="#">Fall Fling</a>	Melbourne Village, Florida	No web information	South Brevard International Dancers
2017-10-08	<a href="#">Greek Festival</a>	St. Augustine, Florida	<a href="http://www.staugreekfest.com/">http://www.staugreekfest.com/</a>	Holy Trinity Greek Orthodox Church
2017-10-13	<a href="#">Sharpes Assembly English Country Dance</a>	Cocoa, Florida	<a href="http://home.earthlink.net/~full_circle_band/id19.html">http://home.earthlink.net/~full_circle_band/id19.html</a>	South Brevard English Dancers
2017-10-13	<a href="#">Serb-Fest 2017 (Orlando)</a>	Longwood, FL	<a href="http://www.serb-fest.com/">http://www.serb-fest.com/</a>	
2017-10-20	<a href="#">Greek Festival</a>	Tallahassee, FL	<a href="http://hmog.org/festival">http://hmog.org/festival</a>	Holy Mother of God Greek Orthodox Church
2017-10-20	<a href="#">Greek Festival</a>	Lecanto, FL	<a href="http://www.stmichaelgoc.org/festival.html">http://www.stmichaelgoc.org/festival.html</a>	Archangel Michael Greek Orthodox Church
2017-10-20	<a href="#">Camp Hess Kramer Workshop Weekend</a>	Northridge, California	<a href="http://www.socalfolkdance.org/">www.socalfolkdance.org/</a>	Folk Dance Federation of California, South
2017-10-26	<a href="#">SPIFFS International Folk Fair</a>	St. Petersburg, FL	<a href="http://www.spiffs.org/">http://www.spiffs.org/</a>	
2017-10-27	<a href="#">Fall Swedish Music and Dance Weekend</a>	Dodgeville, Wisconsin	<a href="http://www.folklorevillage.org/">http://www.folklorevillage.org/</a>	

Note that most events are weekend events. The date shown is generally the beginning date of the weekend.



## FOLK DANCE TOURS

**Tours and Cruises with Yves Moreau**, see [www.folkdancecruise.com](http://www.folkdancecruise.com) or contact [info@bourquemoreau.com](mailto:info@bourquemoreau.com) or 450-659-9271.

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

**Seminars of Greek Dance with Kyriakos Moisisdis**, see <http://www.moisisdis-dance.gr/en/> or contact [moisisdiskyriakos@gmail.com](mailto:moisisdiskyriakos@gmail.com).

**Tours with Sonia and Cristian**, see [http://www.soniacristian.net/workshop\\_schedule.ws](http://www.soniacristian.net/workshop_schedule.ws) or contact Sonia at [sonia\\_dion@hotmail.com](mailto:sonia_dion@hotmail.com).

**Jim Gold Folk Tours**, see <http://www.jimgold.com/folkTours.htm> or contact Jim Gold at [jimgold@jimgold.com](mailto:jimgold@jimgold.com) or 201-836-0362.

**Tours with Zeljko Jergen**, contact Fusae Senzaki Carroll at [fusaec@aol.com](mailto:fusaec@aol.com) or 916-798-4675

**Alachki-Tours**, organized by **Goran Alachki (a premier accordion player)**, see [www.alachki-tour.com](http://www.alachki-tour.com) or contact David Golber, [dgolber@aol.com](mailto:dgolber@aol.com), 781-396-2323.

**Dance With Israel**, Contact Naomi Taussig for more info: [naomitaussig@gmail.com](mailto:naomitaussig@gmail.com) or 604-568-4771 or contact ARZA WORLD at 1-888-811-2812

*Please note: The Florida Folk Dancer prints information on folk dance tours, camps and other events that may be of interest to our readers. This does not imply an endorsement or recommendation of any tour or camp (except our own FFDC events!)*

*But we do recommend you check out the tour sites, especially if you get the travel bug. There are many exciting offerings out there.*

## FLORIDA FOLK DANCER

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FFDC Website: [www.folkdance.org](http://www.folkdance.org)



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