

May '78

FFDC NEWSLETTER

COMING UP

5TH ANNUAL INTERNATIONAL FOLK DANCE PICNIC JAMBOREE
MAY 7

11:00 A.M. - SUNDOWN

MORNINGSIDE PARK - 750 N.E. 55th TERRACE - MIAMI

FREE

GEORGE TERZIEFF
BULGARIAN WORKSHOP
DAYTONA BEACH

CONTACT JULIUS HORVATH PHONE (904)252-5738

MAY 19-20-21

(FLYER ENCLOSED)

INGVAR SODAL WORKSHOP POSTPONED
UNTIL

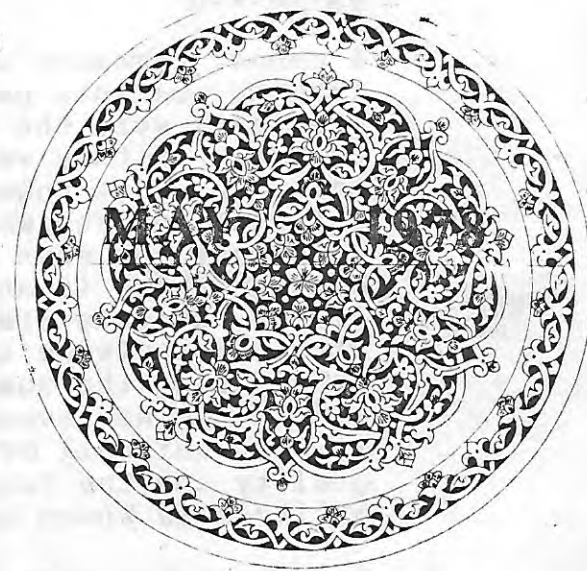
JUNE 23-24-25

FLYERS AND MORE INFORMATION IN JUNE NEWSLETTER

ALL DAY REQUEST DANCING IN TAMPA

JULY 15

BORA OZKOK IN TAMPA OCTOBER 6-9



Editors Note:

In answer to certain questions and/or suggestions:

1. The P.O. Box for the FFDC is printed each month and located in the box listing the Officers of FFDC and ad rates.
2. The return address on the outside of the newsletter is my home. This way I can tell if someone has moved and left no forwarding address.
3. Membership in FFDC expires with month shown on your address label. As a reminder, I am enclosing a note to that effect.
4. It was suggested that all folk dance leaders receive a copy of the newsletter. The minutes of the last meeting were checked where this was discussed and it was agreed that newsletters would be sent to leaders of "unusual" or non-international groups, if not a member of FFDC.
5. Financial report will be printed every other month.
6. The Directory will be printed every other month.

Earl Galitz "pravo'ed" away with a Blue Ribbon April 16th at the Hollywood Stamp Club "Stampede" for his exhibition of material from the Bulgarian post office abroad. It is a wonderful history of Bulgaria through stamps.

Dear Marilyn:

I read with great interest Mickey Cross's letter in the April "Newsletter" and feel compelled to respond with a few pungent comments. Unfortunately, I haven't sufficient information regarding the war between the Horvaths to add my two stotinki's worth, so I will try to confine myself to the dance situation.

I cannot remember who Mickey Cross is, so I ask that she not take my comments personally. I would like to know what precisely were the discouraging post-performance remarks made to her. If they were merely critical, she has a right to complain about them, but if they were honestly evaluative or informative, she would have little cause to complain. I do note that she says she did not perform well, and I question whether there is any virtue in performing poorly. It seems as if the attitude displayed in the letter is that which attributes virtue to the attempt to achieve anything, without considering the quality of the result. This attitude can not aid in the achievement of high standards in any activity, be it sex, softball or folkdancing. Fun is fun and quality is quality and the two are not synonymous. In my village, this attitude is known as low-life knownothingism.

Ms. Cross has made certain remarks about amateurism vs. professionalism in folkdancing. It seems that she believes that being an amateur gives one the right to perform poorly. This attitude makes me puke. She also seems to equate the quality of dancing with the number of miss-steps avoided. Most people interested in traditional dance, excepting "art" dance, would find this notion somewhat amusing, at best.

Yours truly,

Earl Galitz

I feel that all the leaders of folkdance groups should belong to the FFDC if they wish to place a listing in the Directory. In most of the groups, there are a handful of members. If group leaders wish to list their group, I believe they should pay their dues and join FFDC. Let's hear what others have to say on this.

Why doesn't someone sit at the registration table at workshops and sell memberships to FFDC? Extra copies could be made available to the group sponsoring the workshop to give new members.

Last but not least.....the opinions expressed by the reporters in this newsletter are not necessarily those of the editor.

Marilyn Rath

COMMENTS ON THE 1978 FOLKDANCEFEST

I'd like to thank Mickey Cross for her letter and article on the fourth annual Florida Folkdancefest. I knew that some kind of article should be written to comment on and hopefully avoid in the future some of the problems of this year's Folkdancefest, but I was having problems getting it started. Somehow a response is easier than an initiation for me, so thanks for doing the hard part, Mickey.

I too was disturbed by the lack of communication with and/or exclusion of some groups from the Folkdancefest, which is supposed to be an opportunity for all the folk dance groups in Florida to get together for a fun weekend and to demonstrate some of their favorite dances. In other years, an initial invitation containing general information on the Folkdancefest was published in the newsletter, and information was also sent to all groups listed in the FFDC newsletter, as well as any local groups who could make a valuable contribution to the Folkdancefest. Then detailed updates were sent to all the groups who responded to the first letter. In view of the confusion and uncertainty that occurred this year, I suggest that we make it a policy in the future to put not only the initial invitation and information, but even the detailed updates in the newsletter, so that everyone will know what is going on, what has already been done, and what still needs to be done. I know that I personally felt uneasy not knowing until the day of the performance such important information as the size of the stage, the dressing room facilities, and sound and lighting information. Some important details, such as who was going to open and close the curtains, where performers were to sit in the audience, and how to get to and from backstage to there, and the exact schedule of the morning rehearsal and who was really in charge of the rehearsal, were left pretty much to chance. I know that Julius worked very hard on the Folkdancefest, and we appreciate all of his hard work. But there are a vast amount of details to think about in putting on a program like this, and it is very hard for one person to handle them all, especially if the time is limited and he has to do most of the work personally. Therefore, I suggest that those of us who have been closely involved in the production of previous Folkdancefests, as well as anyone else who would like to offer suggestions, make up a master list of items that need to be done and a timetable for getting them done. In this way, it will be much easier to produce a quality program, which is what we are trying to do.

I did not agree with Mickey's statement that there was a sense of competition at the Folkdancefest this year, but I did feel less cohesiveness this year than in other years. One reason for this is that people were unsure of what was going on, and were worried about details, instead of having that under their belts so that they could fully get into the spirit of the FDF. Another reason was that there were no provisions made for the performers to sit together when they were not needed on stage or backstage. In previous years this block of folk dancers has shouted encouragement, given appropriate yells, etc., which has given the FDF performers great esprit de corps and has also quickly enlivened the audience to the point that soon everyone was applauding wildly and shouting encouragement. This year the performers were all spread out and the audience remained restrained during the whole performance. Sure, they clapped, and they were an older crowd than before, but I think we could have done much better if we had been sitting together. I think this is an important part of the Folkdancefest which was missing this year.

The idea of competition is something worth thinking about. I agree with Mickey that there should not be a sense of competing with the other groups, but I do think that every group has an obligation to try to give the best performance they can give. While this may mean something a little different to each group, I feel that each group needs to put some time and

effort into their performance. I think each group should decide at least 3 months in advance what dances they do well that have audience appeal. Then they should go over the basics of the dances to make sure that everyone performing knows them, and then rehearse on a regular basis to work on styling points, appropriate yells, etc., until everyone can do the dance without thinking about every move. Until the dance feels natural, it is very difficult for the dancers to relax and have fun doing the dance without having to worry so much about making mistakes. Obviously some dancers and groups are more advanced than others, so there will always be a wide range in the quality of the performance dances. But every group needs to make a conscious decision what level of excellence to strive for. Unless a decision is made by the group, there are likely to be problems within the group, because people are trying for different things. If your group decides to work with a cast of thousands, obviously you won't end up with the same type of dancing as you would have if a small number of good dancers were performing. I'm not saying that one type is preferable to the other; in fact, I think it's important to have some of each type of segment in a performance of this scope, so that the audience knows that folk dancing is something anyone can do for fun, and also that there are standards of excellence to work toward if one so desires. But I do feel strongly that no group should meet once or twice, throw on something "folky", and go on stage for the Folkdancefest, looking worriedly at each other and wondering what step comes next. As a member of our performance group said (about us), "There's no sense in trying to be worse."

I think that the Folkdancefest, and all the Florida groups, have progressed beyond this level of shoddy performing. We are all capable of giving a good performance, so let's get our stuff together earlier next year and work together toward an even better Folkdancefest next year!

Pat Bridgham, FFDC President

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 * The FFDC NEWSLETTER is a publication of the Florida Folk Dance *
 * Council, P.O. Box U-6947, F.S.U., Tallahassee, Florida *
 * 32313. *
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 * Officers of the FFDC; President, Pat Bridgham; Secretary- *
 * Treasurer, Patti Schutt. *
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 * Individual membership in the FFDC is \$3.00 per year. Family *
 * (including wife, husband, and any children under 18) is \$5.00 *
 * per year. Membership fees should be sent to Patti Schutt at *
 * the FFDC, P.O. Box F.S.U. *
 *
 * The FFDC NEWSLETTER is sent to all members. Florida Folk *
 * Dance groups may be listed in the FFDC Directory free of *
 * charge. Out-of-state groups may be listed for a small fee of *
 * \$2.00 per year. News contributions to the Newsletter should *
 * be sent to Marilyn Rath, 3000 Natoma Street, Miami, Florida *
 * 33133 no later than the 20th of each month. Newsletters will *
 * be published by the 1st of each month. *
 *
 * ADVERTISING RATES: 1 month 6 months 1 year *
 * Full page \$7.00 \$35.00 \$63.00 *
 * Half page 4.00 20.00 36.00 *
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 * Eighth page 1.50 7.00 13.50 *
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PROPOSED CHECKLIST FOR FUTURE FOLKDANCEFESTS

(Send any additional suggestions to the newsletter)

What needs to be done:

How long before FDF:

- Director picked (Volunteered or assigned) 6 months
- Auditorium reserved 5-6 months
- Initial information and invitation to all groups listed in FFDC newsletter printed in newsletter, and also sent to groups not receiving the newsletter who could make a valuable contribution to the FDF. Anyone knowing of such a group should contact the director, who will send them the information. 5-6 months
- Begin work on financing the FDF (The following items need to be taken care of one way or another, either with money, or volunteered labor and/or materials:)
 - Auditorium rental
 - Stage manager and assistant stage manager
 - sound and lighting people
 - person to make master tape
 - designs for and printing costs of posters, programs, ads(?)
 - Friday night party--place, food
 - Saturday night dinner-- " , "
 - Saturday night party-- " , "
 - travel money for performers--3¢/mile/car, or more.
 - lodging
 - backdrop rental for stage
 -
 -
- Food chairman and committee picked and preparations begun. (Friday party, Saturday dinner, Saturday party) 3 months
- Publicity chairman and committee picked and preparations begun. (Radio and t.v. announcements and interviews, magazines, newspapers, announcements and ads (?), posters) 3 months
- Lodging chairman and committee picked and work begun (Try religious centers, churches, dorms, etc., besides private homes, if necessary. Think about bathroom and dressing facilities, besides sleeping space. Plan some extra space for spectators from out of town. Assign all groups their lodging before they arrive, so only minor shuffling is needed when everyone arrives.) 3 months
- Deadline for groups to pick the countries and dances they will do and inform director of their decision. I suggest a maximum time limit of 5-6 minutes per segment, to keep audience interest high. 3 months
- Stage manager and assistant stage manager picked and duties assigned 3 months
- Decision made on whether performance will be free with donations accepted, or to charge admission, and how much. 3 months
- Sound and Lighting people lined up 2 months
- Qualified person to make master tape lined up 2 months
- Qualified person to design posters, programs and ads(?) lined up. 2 months
- Places lined up for Friday and Saturday parties and Saturday dinner. 2 months
- Specific information on stage size, entrances and exits, lighting, backdrop, taping information, and schedule for weekend printed in FFDC newsletter. Also request from Director for tapes (on a standard speed reel to reel tape), program notes for the dances, and list of performers from all participating groups. Also information on where performers will be sitting when not performing, and how to get from there to backstage, and how soon to be backstage before their segment. 2 months

- _____ Printed information and pictures sent to local newspapers and magazines. Include a contact person and phone #. 1 month
- _____ Deadline for director to receive lighting requests, tapes, and program notes and list of performers from participating groups. 1 month
- _____ Final instructions given to performers about: dinner (where, and whether pot luck or fully provided), detailed schedule for the weekend (when to be where, order of the morning rehearsal, announcement that all participating groups are required to attend and participate--dressed--at dress rehearsal, order of program, practice schedule for finale or curtain call, if any, and maps of where everything is. Also dressing rooms assigned and cost or contribution requirements for dinner for non-performers given. All of above should be put in newsletter. 1 month
- _____ Printed information on FDF sent to all radio and t.v. stations in the area, for them to announce FDF. Include a "short form" (30-45 seconds), and a "long form" (1-3 minutes), so they can use the one best suited to their time requirements. 1 month
- _____ Posters made and distributed 1 month
- _____ Programs printed 1 week
- _____ Master tape completed and listened to by director to catch any mistakes and see that they are corrected. 1 week
- _____ Ushers found and assigned places and duties (seating, handing out programs, holding contribution boxes). It's nice to have ushers in costumes. 1 week
- _____ Have someone other than director on duty at all times (take turns) at party to give people their lodging assignments, give directions, and hand out additional maps and weekend schedules. 1 day
- _____ Have a whip-cracker (preferably stage manager) in charge of the morning and dress rehearsals, to keep things on schedule and running smoothly. This should not be the director, unless other people are in charge of everything else (answering questions, etc.) that day. Tech people are too expensive to keep them on duty while rehearsals drag on and on. Stage manager should be on headset, in contact with sound and lighting people at all times. He will give cues for the next act to start. The assistant stage manager should be on the opposite side from the stage manager, both backstage, to see that people entering from his side are all there and ready. Assistant stage manager would have to do legwork, too, such as getting anyone who is going on next who is not there. day of FDF
- _____ travel money distributed day of FDF
- _____ finale or curtain call, if any, practiced several times, until all performers are aware of what will be happening and can do it correctly. day of FDF

THREE DAYS IN THE LIFE OF CRAIGIE WILLIS (Alias Craig Miller)

The following was not originally written for publication, but the Tallahassee group wanted to share these excerpts from the daily journal of a folk dancer. The experiences as related are most certainly typical of any folk dance get-together. The characters are all real--or rather, everyone mentioned is really a character. Only the names have been changed to protect the innocent. But since there are no innocent, the guilty are justly identified!

March 17, 1978

Little did I realize the complications which would betangle my life in the near future! I was awakened by a phone call from Mark Polster (whom I didn't recognize as the the travelling salesman I met at the Atlanta workshop. He occasionally dances in Tallahassee.) Anyway, he called to announce to me that he was going to save the day by helping us drive to Daytona. That's nice, I thought, and went back to bed. Well I was up at 10, packed my folk dance gear and left the house at 12 to get Pat's van and begin picking up the rest of the folk dancers--Darcy, Juan, Kathrin, and finally Pat at work. According to Juan's (of all people's) strict schedule to leave town by 1:30, we were doing pretty well. We met Patti, Mark, Beth and Pat Brodsky and left town early for a real break in tradition. Fate chastized us, however, when Pat's van broke down on the interstate just out of town. I tried to hitchhike back to a phone but Mark stopped for us and drove me back to town and to pick up my car. I didn't want to drive this weekend. I didn't, I didn't! That's just what I ended up doing. Juan and the girls were having a picnic at the side of the road when we and the tow truck arrived, Pat with her endless supply of punch and strange snacks, Kathrin's peanuts, hazel nuts and coconuts, and a big blanket to sit on in the warm sun. Well we emptied the van of our paraphernalia including African and Macedonian costumes, and tied the suitcases on top of Mark's station wagon. I guess Mark saved the day after all. We never would have fit the gear alone into my car, much less all 8 of us! We got the van running again but had to leave it at a gas station as we continued the trip in the other two vehicles. For most of the way we followed Mark's car but in Jacksonville we followed them as they exited the highway and retraced our trajectory to a previous exit. I honked and shouted until Patti stuck her head out to announce that they had decided that if we weren't going to arrive in Daytona on time they were going back to Tallahassee. At this point I want to hear a joke. Really! Juan recounted several horror stories concerning the time needed for Patsky and Patti to eat at a restaurant, and multiplied that by the fact that there were no restaurants at this exit, so we decided to go on without them. Darcy, Kathrin and I had a pleasant trip and arrived at the YMCA in Daytona for the Friday night party, which apparently didn't exist. We did a total of 4 dances before Julius decided to call it quits. The Tallahassee group eventually arrived in full and in the confusion accepted 2 offers for places to stay and we all ended up at the home of Julius Horvath. There we danced until almost 2:00 and as we crawled into sleeping bags on the terrazo floor, Tampa people started arriving. Then they went out to eat, came back at 4, and stayed up until 5 talking. At one point I'm sure I heard 4 conversations among the 6 of them.

March 18, 1978

Oh, it was hard to get up at 8:30! Julius put some Polish music on the record player and of course people, rather half-asleep zombies, began dancing. We counted 16 bodies in the house at breakfast time. The Tampa people sliced grapefruit and scrambled eggs and we also had sausage, tea, coffee, and toast in great abundance. So what if rehearsals start at 9:00. Tampa was supposed to go first anyway. Pandemonium eased up long enough for us to make a break from the kitchen and we piled into our cars to go to the Daytona Beach Community College Humanities auditorium.

We were really thankful for the opportunity to rehearse on stage, and all went well, except that Gainesville is performing Cetvorka also, to the exact same music. Fortunately I had my Silver String Macedonian Band tape so we substituted that music for our segment--at least it will be a little different from theirs. We had the usual trouble rounding up our group to go back to Julius's house for lunch, but somehow we fit all 7 of us into my VW. At this point we saw a girl with below knee-length black hair get into the car next to us. We gazed in awe! And when she closed the car door behind her, she left about 6 inches of it hanging outside the car. Awe turned to hysterical laughter. Maybe knee-length hair isn't as great as it looks. Mark and Beth returned to the house with enough chicken for all of us and then we returned to the auditorium for dress rehearsal. We forgot to count the introduction to Highlife and had to fudge the steps in a few places. That was the big moment. I had to wear my African costume in front of everyone. But I had a lot of compliments on it--what a relief! We took pictures after our performances. After the rehearsal we went back to Julius's house. I napped for a half hour and Pat baked a coconut-pecan-raisin-spice cake for the pot luck dinner (She mixed the boxes of mix together.) When I woke up I found out she had to bake it in the next door neighbor's house. Julius doesn't cook at home and didn't even know his oven doesn't work. The Tampa people, trying to make a carrot salad, found out he keeps his grater in the attic! We all ate at the YMCA amidst Turkish dancers and basketball players. One of the highlights of the dinner was Mark Polster's vegetarian rice pilaf which he had spent the afternoon working on. We were all concerned about Pat, Patti and Beth who gave up on trying to take a shower at Julius's house and went to James's motel, in Deland (!) for their showers. They were late returning and missed dinner. When they did arrive, they went back out to eat. (We predicted them to be late for the performance then.)

Well, the show did start at 8:00 and oddly enough the Tallahassee group was there on time, waiting in the wings, to perform Highlife. We entered the stage with baskets of fruit and laundry, depicting in silhouettes an African village scene, and when the Highlife music began, we flew into the dance. We never did it so well as during this performance. The girls were beautiful, the steps sharp and deliberate, the calls were bone-chilling, especially our imitation of the African sex bird--"Sca-roo!" Macedonian Cetvorka went well and we even had a short introduction of singing, since the cassette had been rewound too far. But the Racenica was our real forte. Everything went well. No one was more surprised than we were. The performance taught us several things, namely that the dress rehearsal is a must to attend for everybody's sake, and the final performance always turns out much better than expected.

After the performance we joined the party. It started rather slowly but by 1:30 we didn't want to leave. Phyllis was there with her parents and we had a great time taking pictures and trying to avoid saying goodbye. Finally we realized that all of us still there were staying at Julius's house anyway, so we moved the party there. Driving back we sang Kopacka, fogging up the car windows, I missed the turn and we and the car full of people following us ended up in a maze of roads with only one outlet. Anyway the party at Julius's was rather wild. It went on and on. We danced, ate, drank, cavorted, and kept the Tampa people up until 4:30 a.m! They didn't seem to mind though. By this point in time the girls desperate in their attempts to keep Mark out of touching range were even coming to me for help. When Kathrin left for the bus station at 3:30, Mark had to chase her around the car to give her a goodbye hug. She was successful in alluding him. Later when Mark bent over to tie his shoe, Pat did a Floricica step on his head and dubbed him Sir Dancealot. Fortunately Dan and Mark were becoming friends, and kept each other out of trouble pretty well from then on. At one point we commented on their arguing, and they corrected us in that they were agreeing. Glad we weren't around for a disagreement! Such was our state of affairs.

when we collapsed from dancing we digressed to telling jokes. Beth turned to me to recount the horror of travelling 5 hours as a prisoner of Mark's sense of humor, and said "Wait till you hear his electricity jokes." "What could possibly be funny about electricity?" I asked, and she said "absolutely nothing." I was very thankful to get to sleep finally, but I worried about when Julius was going to get home from the bus station. Maybe he found a motel room, not having the courage to return to his home in its present state.

March 19, 1978

Content with a successful performance and all night party, most normal people would be exhausted and go home; not so for folk dancers. Granted the first 10 minutes of the waking up process felt like the last stage of a terminal disease, but in no time at all tea was brewing, people were dancing, sausage sizzled, and Mark and Dan were again agreeing at the top of their lungs. Pat and I invented a couple pajdusko, holding a string between our heads, and the Gainesville people arrived to share breakfast and visit with us. At that time I'm sure the house held 25 or more people. It was a good three hours before the house was cleared. Naturally the Tallahasseeans were the last to leave as we thanked Julius and caravanned to the beach at noon. I was in the lead and let it suffice to say that we waited at least 3 times for the others who for various intangible reasons were lost, delayed, or otherwise confused. After we finally met at a hotel parking lot, they left without me. Well, we met at the beach finally and parked our cars in the sand. Pat and I crossed the highway of beach vehicles to brave the freezing surf. We swam for about 10 minutes and rode the waves. It was great. We put on some folk dance tapes and made a spectacle of ourselves for the rest of the afternoon, dancing in the sand. We had a wild time with rekindled energy. I have no idea where it could have come from. The sun was bright, the parade of cars was incessant and the good times continued. We danced everything from Georgian "Kartuli" to English "Nonesuch" (for the 6th time this weekend. It inspired a communal groan, but with the formalities over with, we happily did the dance.) Coconut suntan lotion, ice cream cones, sunburns, and Mark's chasing the girls around in the sand made it seem like summer again. I even saw an old friend there.

We were reluctant to leave but we left the beach at 3:30 with Mark riding on top of the car, posed as a hood ornament--how embarrassing. Pat, Beth, Juan and I rode home together, and met the other carload in Gainesville for dinner. The girls talked Juan into riding back in Mark's car as their chaperone and we continued the long drive, rehashing the events of the Folkdancefest. Folk dance gossip is endless as Beth discovered. Anyway, while the others slept I missed the exit to retrieve Pat's van and we had to drive 14 miles out of our way. The sign was different travelling westbound. At 9:30 we followed Pat into town but the van stalled out and we were delayed another hour and a half trying to get it towed. Adversities right to the end.

Anyway, we finally met the others at Pat Brodsky's house and there we laughed for a couple more hours about our own gumption. Mark told us about the Atlanta workshop where in the midst of the Kiwanis lunch line, folk dancers were brazenly singing and dancing away. We howled at that point, because those brazen folk dancers were us from Tallahassee. I invited Mark to stay at my apartment but he showered at Pat's because I have no hot water. Beth was frantic to get him out of the house before he could hug them all to death. Having slept on an air mattress all weekend, Beth sighed with relief as she announced that at least she wouldn't have to blow up her bed tonight. That sounded rather peculiar, but we didn't bother to ask her if she preferred dynamite or nitroglycerine.

I let Pat take my car for the night and I rode home with Mark. Before we left we vowed to have a "Poop of the Group" contest. I nominated Juan but he thinks the dubious honor should be awarded to Pat Bridgham, in which case Juan would be dubbed the "Grump of the Clump".

Thus endeth the saga of the 1978 Folkdancefest.

Dobrujanska Reka

At a recent workshop at Etonton, Georgia, Yves Moreau gave us pointers on Dobrujanska Reka. What follows is what I remember of the pointers he went over; I hope it is basically correct.

Reka is a type of Bulgarian dance, which is sometimes a man's dance. This particular Reka is a woman's dance which was choreographed for a performance. It is not a dance as done by Bulgarian peasant women. There are several things we have been doing incorrectly in the dance, although Yves indicated that it was not as bad as he expected. I'll give a brief description of what each step should look like, for the benefit of those who basically know the dance already.

In the first step, the upper torso including the arms and head sway slightly to the right and left, but the arms do not sway independently of the body. The basic step is a step and scuff with the ball of the foot.

On the second step, the hands are on the hips, fingers pointed forward, while the body turns so that the left shoulder and then the right shoulder is pointing toward the center, making half turns CW and then CCW. The feet keep doing the basic step.

On the third step, the feet are doing step behind, step behind, step stamp, step stamp (small steps) while the hands are going back forward, back forward, back forward, back forward (crisply, with straight arms). This is the opposite of what most of us have been doing, and it's much harder to do, which is probably why the hand motions have deteriorated from what they should be.

The fourth step moves forward with 4 basic steps and a hop L, stamp R, step R, stamp L, step L, stamp R twice. The arms swing forward and back on the first 4 steps, and go diagonally forward above the heads (not straight up over heads as we have been doing) on the first hop, and come down to shoulder level with the elbows bent on the last stamp.

On the fifth step, the feet do four basic steps, moving backwards in LOD (cts. 1&2), then forwards in LOD (cts. 3&4). On count 5, step on R foot (which you have just stamped); on counts "and 6" the left foot swings forward and back to place with weight. Stamp R foot twice on counts 7&8. The arms sway in a wave motion on counts 1-4, then the elbows bend and the hands come down on count 5 to shoulder level (hold on count 6), then push forward and down to sides on count 6, then swing forward and to sides twice on counts 7&8.

The sixth step moves forward with two basic steps, then step back R, together L, forward R, stamp L, while the arms swing forward and back. Then step L and stamp R while the arms come up to shoulder level, elbows bent. Then step back on the R, extending both arms to the left and looking left at extended arms. (This is the opposite of what we have been doing.) Then step L and stamp R twice, bringing arms back to shoulder level in front of body and bouncing them twice with the stamps.

SUMMER 1978

FOLK DANCE TOURS

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- Type of Workshops
- Length of Session
- Size of Group
- Expense Involved

Bozigian has traveled to various parts of the world presenting his workshops. He spent two years in **SOVIET ARMENIA** and graduated from the **STATE CHOREOGRAPHIC SCHOOLS**. He has researched and taught Armenian dances in **ARMENIAN COMMUNITIES** to performing groups in various parts of the world and has worked closely with **CAHPER**, a physical education organization in California. The **BRIGHAM YOUNG UNIVERSITY** and **DUQUESNE UNIVERSITY** Dance Ensemble, along with the **AMSTERDAM DANCE THEATER** have been presented choreographic suites by him, and his annual **U.C. SANTA BARBARA FOLK DANCE SYMPOSIUM** during Labor Day Week has been highly successful.

For Information Contact:

Tom Bozigian
6555 La Mirada # 24
Los Angeles, Ca 90038
(213) 467-6341

B u l g a r i a n F o l k D a n c e W o r k s h o p

MAY 19 - 21, 1978

The Ormond Beach International Folk Dancers will sponsor Mr GEORGE TERZIEFF in a weekend of Bulgarian folk dances at the Nova Road Rec. Complex in Ormond Beach, Florida. In addition to teaching the village dances of Bulgaria, George will demonstrate the art of making the "cervuli", the Bulgarian dancing shoes.

The weekend will start with a request dance party at 8 PM, Friday, instruction in Bulgarian dance all day Saturday, a one hour cervuli demonstration (5-6pm), supper(6-7 pm), Saturday dance party at 8 pm, (costumes, if you have them) and a thorough review of all the dances taught on Sunday morning.

Advance registration may be made by sending \$12 to: Julius O. Horvath, 1018 Berkshire Road, Daytona Beach, 32017. (904) 252-5738. Please note ten dances you wish included on the evening dance programs.

George was born in Melnitsa, eastern Thrace, and learned to dance as part of village life. While in school he was a member of several performing groups and took courses in dance. In America, he helped organize an outstanding Bulgarian performing group and has taught and performed for clubs, workshops, and recreational folk dance groups. He is highly skilled and talented in dance, and has done research in Bulgarian costumes and customs. We are very fortunate in having this capable leader instruct us in Bulgarian dance.

* * * * *

Please register the following for the Bulgarian Folk Dance Workshop.

Name _____ Name _____
Address _____ Address _____

Phone _____ Phone _____
need sleeping bag space? motel res.? _____

ten dances I would like on the program are: _____

Comments: _____

Please mail to: Julius O. Horvath, 1018 Berkshire Rd., Daytona Beach, Fl., 32017.

* * * * *

ORLANDO INTERNATIONAL FOLK DANCERS

May 1978

We are very proud of our successful April 1 Mexican Workshop with Judith Baizan. Between 30 and 40 participants enjoyed a hard working Saturday afternoon. Orlando dancers were pleased to fill a hole in our "International" expertise as we did few Mexican dances, and now have rounded our abilities out more. Having found, with our mini-workshops (Israeli with Andi and Mexican with Judith) that we can handle such events, we are planning more--and may even get up the courage to try a whole weekend. Presently, we are discussing another "mini" with Judith, this time French. Several group members of French heritage are pushing hard for it, and as we do very few French dances, I think we will all approve. No date has been set yet, and we'll keep you posted. We'd like to thank Judith, Ernesto and the Tampa dancers who supported the April 1 workshop, Lakeland who turned out a good contingent, and Marge & John who brought a goodly sized group from Melbourne. Although we had no party that night, a lot of us were tired and didn't miss it too much. Nevertheless, when we do get the French workshop on-line, we'll do our best to provide a party. It does add to the fun!

A new participant has popped up with our group, and I don't remember his last name, But Al is a West Coast dance leader, now living in Kissimmee and has already started teaching us some dances. We rotate our teaching around, and another instructor is always welcome.

Our performing group has several events coming up and we have been rehearsing hard. April 22 is to be a one and one-half hour show so that means a lot of time "on stage" for our dozen or so performers. Fortunately, some of our best dancers are returning to the fold: Tom Linday, Pam Downs and others who had problems with our meeting night change. So things are looking up for our Orlando performers. Also, there are some very promising newcomers.

Mickey Cross, Secretary

P.S. Is anyone missing a slip? I have a nice one, size 8 or 10 that I ended up with after the FOLKDANCEFEST -- full size.

FINANCIAL STATEMENT FEBRUARY -- MARCH

2-1-78	BALANCE	\$289.88
2-16-78	*Membership fees	8.00
2-16-78	*Membership fees	11.00
2-16-78	February Newsletter	38.00
	Postage - \$10.00	
	Printing - \$28.00	
2-18-78	*Membership fees	<u>18.00</u>
		\$288.88
3-1-78	BALANCE	\$288.88
3-20-78	March Newsletter	30.00
	Postage - \$10.40	
	Printing - \$19.60	
3-23-78	*Membership fees	10.00
3-23-78	*Advertising -- Full page for 2 Months @ \$7.00/Mo.	<u>14.00</u>
		\$282.88

*Credited to Account

F.F.D.C.
 3000 Natoma St.
 Miami, Florida 33133