

# FLORIDA FOLKDANCER

May 1997

*From Our  
Hoppity Hop Step President*

May is Membership Drive month!!!

Hello, spring is in the air and my happy feet are dancing all over the place. March 10, Monday night I was escorted by Julius and joined in on the Greek dance held in Edgewater at the Athens restaurant - closed each Monday just for the dancing. March 21, I join Ursula with the Friday night Tampa group. They know quite a few advanced dances. I was so hoping I could join the Pensacola group when I went home for Easter but it wasn't the second Saturday (bummer). Please enter your group's meeting time, place and contact number (send to John) so we can update our list of places to dance by June/July. There are so many good dancers and FRIENDS all over the state. I. In March we also held our first officers meeting and got a lot of energy going. See the minutes by Toshi. We were so keyed up we ended the meeting with an impromptu drum jam. Last month I ran off to Atlanta Rang Tang. I've also started six weeks of Irish dance each Tuesday in Ocala. It's a great workout. A few of us are trying to get an international dance group started there in Ocala.

This month we hope to get the camp roster, syllabus and videos out!!! Please make an all out attempt this month to recruit new members (send to Jack). There are so many dancers that are not members. Why? Any suggestions? I am NOT thinking of the money that membership brings in. I am thinking of all the faces, connections, experiences and information each one has to offer. Build the spirit, FOLKDANCERS OF FLORIDA UNITE!!!! Write in your ideas, comments and criticisms with recommendations. Also, what is our FFDC mission, should yearly memberships start in March (after camp), should we charge for non-member advertisements in our newsletter???? It's your organization, what works for you, how may we best serve you? Yeah, I know stop with the run on sentences. --jenniene

## *Aloha from the new co-editor*

Well, here goes my first official hello to everyone as your new co-editor. Hope you have been enjoying our experimentation on the newsletter. I am truly honored to have a hands on role in this organization of wonderful people and many friends. Folk dancing has been a very important part of my life. To me, you are my family. For being an only child I have more brothers, sisters and parents than you can shake a stick at. As requested, the following is my brief history:

To begin with my heritage is truly one of a Heinz 57. Being in an international household my entire life, I feel right at home with international folk dancing. My first teachers were my parents. My mother taught me dances of Polynesia

and my father taught me dances of his native Indonesia and how to play the ukulele. From the age of six until I was a senior in high school, I performed in every annual talent show. My performances ranged from my own choreographies to traditional dances. Beginning at age twelve I began performing Polynesian dances professionally with my mother. At age fourteen I was introduced to international folk dancing by the University of Florida International Folk Dancers and at the same time began learning belly dancing. Later in my life they allowed me to become their performance director for about five years until I moved to St. Petersburg almost two years ago.

In 1992 I was asked to choreograph a folk piece for the professional ballet company DanceAlive!'s production of Dracula. The UFIFD were to perform it. We did so two years in a row. The second time a special role was created for me since I was recovering from knee surgery. Surgery that was possible thanks to my many folk dancing friends and community. The next year John Ward and I performed in the ballet's production of Tom Jones: a Bawdy Ballet.

Early in 1995 four women and I formed the Sahnobar Dance Ensemble. We specialize in dances of the Middle East, North Africa, Asia Minor, Eastern Europe and our own modern fusion. One year later we gained four talented musicians. We have performed at the Florida International Museum's openings of Splendors of Ancient Egypt and Alexander the Great, EPCOT, Universal Studios, annually at the Hoggetown Medieval Faire, various festivals around Florida and regularly at Greek restaurants in Port Charlotte and Ft. Myers.

Currently I direct the SPIFFS International Dancers. We perform at least twelve times each year. I am also teaching weekly Belly and Polynesian dance classes. I perform quite often at schools and special events. For the past six months I have been participating in instructing inner city kids through a Gloria Estefan grant along with Mary Krueger, the director of SPICE. We have been teaching them about cultures and dance. My other hobbies are gardening, sewing, needle work, cooking, camping, hiking, writing and much more. I work at home with Jack in our business, SignWave Graphics, of making signs, banners, web pages, etc. We work a minimum of twelve hours a day usually seven days a week. When I am not helping him I am dancing. Free time, hmmm..newsletter, costume designing and sewing, rehearsing, choreographing traveling to performances...There is never a dull moment. In other words we are busy and happy. On occasion we actually get out to our favorite little island and go camping for a night or two. Ahh, the fun of being self employed.

Well, I hope I have not given you more information than you wished to know. I hope everyone will feel free to make suggestions and share insites to help make this organization flourish more and more. It is my belief that the more we familiarize ourselves with one another's culture the closer we will come to caring about one another on this planet. ---karen sun ray



# Florida Folk Dance Council Minutes of Officers Meeting, March 16, 1997

## Present:

Jenneine Lambert, President  
Suleyman Tufekci, Vice-President  
Toshi Nishida, Secretary

## Topics Discussed:

### 1. Responsibility of Officers

**President:** To hold bimonthly meetings, coordinate President's Day Camp, and evaluate the mission statement.

**Vice-President:** To take over president's duties when necessary, develop WWW home page, coordinate publicity, obtain biography of instructors, and check into nonprofit status.

**Treasurer:** To collect membership dues, write checks for expenses, coordinate registration for President's Day camp, and handle accounting.

**Secretary:** To write minutes of FFDC officers meetings, handle correspondence, write contracts, and keep archive of newsletters.

### 2. Newsletter

Each officer including newsletter editors will write a biography which will be published in the newsletter. Tentative dates have been set for each biography to appear. The biographies will be sent to the newsletter editor one month prior to the publish month. Suggestions for advertisement fees for the newsletter were discussed. A free two or three sentence description may be entered for activities. Longer descriptions or page inserts could be added for a fee with discounts for larger inserts.

### 3. Corporation/Nonprofit status/Tax situation

John and Suleyman will look into the coporation status.

### 4. President's Day Camp 1998

Ideas for next year's camp were discussed. A \$275 deposit reserving the conference center for next year has been made. Alternative locations will be investigated for 1999. Suggestions for instructors will be solicited.

### 5. Monthly Goals

April: Membership drive, May: Solicit suggestions for camp teachers, June: Select camp instructor, July: Finalize contract, August: Determine camp budget and explore alternative camp locations, September: Evaluate assets, compile information on past presidents, camp locations, and instructors, October: Announce camp registration and include instructor biographies, November: Camp decisions (programmers, scholarships, tasks), December: Compile database of FFDC history.

### 6. Membership Drive

Privileges of membership in FFDC were discussed. This could include a workshop discount. Club memberships could also be beneficial to the FFDC.

Respectfully submitted,  
Toshi Nishida, Secretary, FFDC  
April 7, 1997

The Florida Folk Dancer is a monthly newsletter from the Florida Folk Dance Council. A non-profit organization. Our purpose is to facilitate communication among Florida international folk dance groups, to educate and inform individual international folk dancers and other interested persons, to organize international folk dance seminars, and to undertake from time to time such projects as my be put forth by the Executive Committee to further knowledge of, appreciation for, and participation in international folk dance and related cultural activities in Florida.

## Submissions:

Deadline for submissions is the 15th of every month. All reviews, articles, news, flyers, listings, etc. should be sent to:

John Daly  
Florida Folk Dancer  
779 Acacia Avenue  
Melbourne, FL 32904 or  
E-Mail: jdaly@palmnet.net

## Membership/Subscribing:

The subscription year runs from March 15 to March 14 of each year. Discounts are available for mid year subscriptions. As a subscriber/member you are intitled to receive the monthly newsletter, workshop discounts and free flyer and listing placement in the newsletter. To become a member/subscriber:

Send \$10 to:  
Jack Seltzer, Treasurer  
5805 S.W. 89th Terrace  
Gainesville, FL 32608

Please print your full name, address, state, zip code, phone number and e-mail

## Advertising and Event Listings:

We are happy to list upcoming events for our subscribers. However, if you are not a member and wish to have a full page flyer placed in the newsletter, there will be a separate charge to do so. This is to cover our production costs. We are going to determine a price for this in the near future. Below are advertising options per issue for everyone:

Business Card (2"x3.5")	\$ 5.00
Quarter Page (3.75"x5")	\$ 7.50
Half Page (3.75"x10.5 or 8"x5")	\$15.00
Full Page (8"x10.5")	\$30.00

These prices are for camera-ready ads. There will be an additional charge for ads that are not camera-ready.

Send your ad and check to:  
John Daly  
Florida Folk Dancer  
779 Acacia Avenue  
Melbourne, FL 32904



# !!!URGENT!!!

## Dancers needed for White Springs Performance

We are still waiting to hear what day and what time we will be on. Traditionally they tell us 2-3 weeks before the event. (of course with new management there is even a chance that we could get cut) We could still use a few more males for the show. Please look over the following dances (don't worry if you don't know some of them) Cigany Tanc, Kohanochke, Zemlem very abridged\*\*, Zemplinski Karichke, Kreuz Koenig, Danish Masquerade (\*Steve K's-know one or two steps), (\*\*run, turn & clap only). Please contact me A.S.A.P. at (813) 882-4472 or e-mail: rhinocl@aol.com. Thanks, Andy

# The emergence of Hawaii



# and the Hula dance

CULTURE  
CORNER

By Karen Boon von Ochssée

Illustration: an early 19th century engraving  
of a hula dancer, by Jacques Arago.

As international folk dancers our focus quite often is on European dances. With this article I hope to provide some variety in our search for knowledge of dance. This article was previously published in the *Minaret Quarterly*, Winter 1995. A publication produced for the Society for the Preservation of Oriental Folkloric Dance and Culture, Inc. (A Non-Profit Organization).

More than many other indigenous peoples, the Hawaiians have had a long lasting affect in many countries and in many ways. Mention Hawaii to almost anyone and they will more than likely conjure up some sort of image. Probably the most common image is of Hawaii's folk dance, the *hula*. The *hula's* roots began long ago, and the dance and music have evolved considerably over the generations.

When Buddha and Christ walked the earth, the island of Hawaii was in its infancy. This massive, bubbling volcano began its ascent toward the sky, emerging from the Pacific Ocean to form the curving, rocky shores of this island paradise, 2 to 25 million years ago. The rest of the earth was well established about 300 million years ago, in comparison. This makes Hawaii, which actually consists of 132 scattered points of land, one of the newest places on earth.

The first humans to arrive on these islands were the Polynesian natives of the Marqueses Islands, during the time period between 500 and 800 A.D. Between 1100 and 1300 A.D. Polynesian fleets began arriving from Tahiti. These people referred to the new place as *Hawai'ia*; "Burning Hawaii," an apparent reference to the island's volcanic activity. It is believed that the new arrivals drove the Marquesans north in the Hawaiian chain while those that remained were either assimilated as slaves or completely destroyed.

These first Hawaiians brought with them all the necessary foodstuffs and fibers to survive on. But more important than any of these things was what they carried in their minds: the collection of cultural and religious traditions which were directed at the animate and inanimate spirits who ruled their visions of the world. This information was contained in the form of a poetic oral tradition called the *mele*, and it served to pass down the history of the Hawaiian culture as it was known to their ancestors. They also believed this was the way for man to make contact with god. The *mele* is chanted by a monotone voice sometimes accompanied by the various percussion instruments that are exclusive to these islands.

The Hawaiian people existed with nature in such a way that they drew from it without disturbing it. This is still evident in their extensive vocabulary, which reveals their awareness of minute details in their surroundings. Hawaiian thinking is inseparable from beauty. For instance, an octopus lure worked because it was attractive; a rock was sacred because of its power to elicit a response from the person who viewed it. Nothing in life was considered insignificant or unaesthetic. Everything in their daily life was handled with care and purpose. Even while catching a bird for its feathers, great care was taken not to injure the bird so it could be set free unharmed. Insight Guide's publication, *Hawaii* (Leonard Lueras, ed., Apa Productions Pte. Ltd., Hong Kong, 1983) states that "...the Hawaiian interpreted his deep aesthetic response to his environment as the result of a power inherent in it, a power as important as the forces of winds and waves." This awareness of the beauty and power of the world was passed down through the oral tradition with as much care as other more mundane necessities of life, such as methods of farming or fishing.

At some unknown point in Hawaiian history the *hula* emerged to reflect these cultural attitudes. In the *hula's* early form it was believed to bring forth wished for events via the use of pantomime (imitative magic). The *hula* was danced by both men and women since the earliest days of its existence. However, only men were allowed to perform at temple worship services. The *mele* would usually accompany the *hula*. As time went on, hula schools were formed. Entering one of these schools was not unlike entering a monastery, where years of rigid training were required.

The dancer who practiced *hula* as a religion would usually create specific dances to perform in private for one of the goddesses of dance, Laka or Hi'iaka. Slowly, the *hula* took on broader responsibilities. It became a teaching tool, a form of entertainment (a basic foundation for the *luau*), and an art of self-defense known only to ancient Hawaiians. Today, one can find the *hula* being performed to reflect current events. In the 70's when my mother and I performed in a Polynesian Revue, we did the "Hitchhike Hula". During the Merri Monarch Festival a group of men who were competing, did a dance comparing the modern vacuum cleaner to good ole' trusty broom. Hula seems to be a timeless dance. What kind of dance can you create to describe the history in your village?



## UPCOMING EVENTS

### FFDC Events

**May 7: SPIFFS Singers & Dancers** perform at Eckerd College 7p.m.

**May 22-25: Florida Folk Festival, White Springs.** Performance(s) by a joining of all international folk clubs. (SIGN UP NOW!)

**November 22: Fall Fling.** Sponsored by South Brevard, held at the Women's Club in Deland.

### Other Sponsors

**May 23-26: International Folk Dance weekend.** Yves Moreau & Mihai David. Various fee options-around \$270. Contact Sasha (212)929-5698

**June 28-July 5: Scandanavian Week** at Buffalo Gap. (313) 327-3636 or jbarlas@pilot.msu.edu.

**July 7-13: College of Wm. & Mary Recreational Folk Dance Conference.** Fee \$150 plus accommodations & meals. Contact Sylvia Shirley, (757) 221-2787.

**July 17-27: Folkmoot, P.O. Box 658, Waynesville, NC, 28786.** (704) 452-2997 or folkmoot@pobox.com.

**August 3-9: Cumberland Dance Camp** in Jabez, Kentucky. Contact Marie Armstrong (910) 643-4731.

**All Summer: Jim Gold International Folk Tours,** various locations and instruction. Contact Arlene Pearlman (941) 359-6657 or Jim Gold (201) 836-0362.



## Spanakopeta Greek Spinach Pie Phyllis Winnick's Recipe

4 boxes frozen, chopped spinach, thawed and drained  
 1/2 cup cottage cheese  
 1/2 cup parmesan and Romano cheese  
 1 pkg. feta cheese, crumbled  
 4 eggs, beaten  
 1 small onion, finely chopped  
 1 pkg. filo leaves  
 1 tsp. fresh dill  
 1 1/2 sticks butter, melted

Combine all ingredients except melted butter and filo leaves. Then unwrap filo leaves. Brush butter on leaves one by one and layer about ten on bottom of pan. Pour in mixture of all other ingredients. Then butter and place ten more filo leaves on top. Bake 350° F for approximately 35 minutes or until top is golden brown. Hints: Read directions about thawing on box of filo leaves at least a day before making the recipe. Also, the filo dough is fragile and dries out quickly, so work and carefully with it as you can.

### Where to Dance in Florida

- **Daytona Beach (Athenian Folk Dancers)**  
Mondays, 7:30 p.m., Contact: Steve Photiades (904) 788-2749
- **Gainesville (University of Florida International Folk Dancers)**  
Fridays, 8:15 p.m., Contact: John Ward (352) 376-0224
- **Melbourne (South Brevard International Dancers)**  
Fridays, 7:00 p.m., Contact: John Daly (407) 951-9623
- **Melbourne (Contra Dance)**  
Every second Saturday, Contact: John Daly (407) 951-9623
- **Melbourne (Scottish Country Dance)**  
Mondays, 7:00 p.m., Contact: Catie Condran Geist (407) 727-7752
- **Orlando (International Dance at Valencia Community College)**  
Wednesdays, 7:00 p.m. Contact: Bobby Quibodeaux (407) 275-6247 or bobbyquibodeaux@worldnet.att.net
- **Port Orange (Port Orange Folk Dancers)**  
Second Wednesdays, 7:30 p.m., Contact: Julius Horvath (904) 252-5738
- **Sarasota (Grapevine International Folk Dancers)**  
Wednesdays, 7:00 p.m., Contact (942) 351-6281
- **Sarasota (Scottish Country Dancers)**  
Thursdays, 7:30 p.m., Contact: Gladys Wiedorn (941) 485-7488 or Kay Callinan (941) 924-0293
- **St. Petersburg (SPIFFS International Singers & Dancers)**  
Mondays, 6:00 p.m., Contact: Karen Boon von Ochssée (813) 323-8327 or sunray101@aol.com
- **Tallahassee (International)**  
First and Third Fridays, Call before arriving, Contact: Pat Pieratte (904) 878-1560
- **Tampa (International)**  
Fridays, 8:00 p.m., Contact: Andy Pollock (813) 882-4472
- **Tampa (Israeli)**  
Tuesdays, 7:45 p.m., Call before arriving, Contact: Andi Kaplan (813) 985-5611
- **Titusville (Easy International)**  
Thursdays, 2:30 p.m., Contact George Senyk (407) 636-2209
- **Titusville (Scottish Country)**  
Fridays, 7:00 p.m. No contact. Do not meet on holidays or during the summer.

## FFDC 1996 Budget Summary

1995: members= ~114 @ \$10.00 ea.	= \$1,114.00
newsletter costs	= \$1,180.12 = ~ \$10.70 ea.
difference	= \$ 40.00
1996: members= ~ 120 @ \$10.00 ea.	= \$1,200.00
newsletter costs	= \$ 739.28 = ~ \$ 6.17 ea.
difference	= \$ 460.00
1997: members= ~ 77 paid at Camp	= \$ 770.00
38 non-campers	= \$ 380.00
Available for newsletter costs	= \$1,150.00
1997: Camp	
Registration Income	= \$11,265.00
less memberships paid at camp	= \$ 770.00
total camp income	= \$10,495.00
Expenses:	
Equipment (projector rental)	\$ 267.50
Equipment (microphone rental)	85.60
T-Shirts	332.00
Buttons	30.00
Instructors	1,024.00
Camp	6,051.50
Airline tickets	1,449.00
(1602.00-500.00-100.00+347.00)	
Break (74.58+67.00+50.00)	191.58
TOTAL EXPENSES	9,431.18
CAMP INCOME EXCESS	1,063.82

## Hogtown Hyperboles

First of all, many thanks to the past officers of FFDC. All of you did a great job and are to be highly commended. Thanks especially to Andy Pollock.

Secondly, it was quite a surprise to discover that most of the officers are from Gainesville with two of them former Gainesvillians now transplanted to other areas - Karen to St. Petersburg and John to Melbourne. Congratulations to you all.

Thirdly, our group has been doing well. Tom Whitmore continues to develop creative use of the internet and folk dance listserve. The latter has been very helpful as a method of disseminating information, organizing events, and communicating with folks from other places. Jack has been doing a good job of organizing the teaching and Mike and Satchi have been doing the programming. We have had some sporadic attendance.

Three weeks ago there was a large crowd of dancers. The for two Fridays attendance was slim. This past Friday night there was again a large group. We have some new dancers and one of the new people, Ksenia, has folk danced elsewhere. She and I have talked about co-chairing a performing group. Andy came up from Tampa on two Friday nights and taught us some neat dances. Jack Seltzer mentioned the dance Mairie's Wedding in the recent newsletter. It is hard to believe that our group used to perform this dance a dozen or more years ago as most of us have forgotten it. And it is a nice dance. Speaking of the FFDC Newsletter. It looks fantastic!!!! It is very well organized and the layout is well done and increases the clarity of the content.

Joyce Dewsbury

## Sarasota Scottish Country Dancers

Friday, March 21, George and Onie Senyk warmly welcomed our 21 dancers from Sarasota to their 14th Annual Spring Fling. What a busy weekend! Simon Scott was an exuberant guest instructor who stressed the joy and graciousness of Scottish Country Dancing. Katie Geist, James Kutzner and the Senyks rounded out the teaching staff for the basic, social and advanced classes. Elma Gretch supplied piano music for the classes. In addition to the regular scheduled classes Senyks conducted a special review class on Saturday afternoon for ball dances where dancers voted for additional help. After the ball, our foot-weary but spirited group had a party to help the Chisholms celebrate their 39th wedding anniversary. The evening ended with a sing-a-long led by Marty Littman and his harmonica. Sunday A.M. a breakfast buffet for all the 100 plus dancers was held at the home of Ed and Nettie Swan. What a treat! June Semerjian molded a ceramic swan which was presented from our group as a "Thank You". Jane and Norman Bett, who will be visiting Florida from Cambridge, England have offered to supply live music for our dancing on May 8. We hope other dancers will join us that night. On May 9 we will be at Southside Elementary School to help in their Around The World Day. The Betts have offered to play for our dancing there and perhaps to help the children to some participation dancing. Sadly at this time of year our Canadian dancers have left and others who have northern homes leave, also. The year round dancers are now planning for participation in the Florida Folk Festival in White Springs Memorial Day Weekend and the South Florida's South Branch RSCDS Scottish Dance Weekend at Sebring, May 30-31.

Gladys Wiedorn, Secretary



## South Brevard News

Several of us went to Spring Fling in Port Orange. As always Julius put on a fine party. At home, we continue to show our newer people some of the old familiar dances. For St. Paddy's day we worked up Siamsa Beirte and Sweets of May. For a while we had an abundance of men, so it was possible to haul out Tango Poquito, Gypsy Wine and Alenxandrovsky.

We have fewer snowbirds, so the number of good-byes as summer comes is smaller. Joan and Wally leave us at the end of the month. Richard has gone off more or less permanently. Harry and Flora Jones no longer depart for the summer as they now live in Georgia pretty much full time.

While Karen does the work of getting out the May issue of Florida Folk Dancer, John has been setting up a web page for the FFDC. Check it out at: <http://www5.palmnet.net/~jdaly/ffdc.html>

From that page you can travel to a list of places to dance in Florida. Check it over, because the list published in the Florida Folk Dancer will have much the same information. Let John know about any errors or missions.

John Daly

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Florida Folk Dance Council  
c/o John Daly  
779 Acacia Ave.  
Melbourne, FL 32904

## Orlando News - OIFDC

We have survived our first few weeks dancing at Valencia Community College and all is well. Attendance has remained constant and everyone is enjoying our new surroundings. We will be dancing at 7:30 on Wednesdays in May. Tune in next month for our summer plans. We may change frequency if attendance drops too much.

The past month we welcomed Annette Brand from Ottawa while she was here visiting her daughter. She was able to make the Israeli workshop April 12-13 along with several members from OIFDC.

On the performance front, the Valencia Cultural Dance Club entertained and taught 7th and 8th graders on March 21. Two students joined Pat Henderson and Deane Jordan for the event.

It was great to see a lot of dancers at the Spring Fling. Bobby and I enjoyed the entire day and we lasted almost the entire 12 hours! Thank you Julius again for your generosity and your dedication to dance!

Pat Henderson

## FFDC Officers

### President:

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