

Note from the historians! There exist two "May, 2001" newsletters. This one is filed as "April, 2001". The other is filed as "May, 2001" etc.

Florida FolkDancer

May, 2001

Orlando Israeli Dance Group

By Debbie Dorsky Meitin

March 17 and 18, 2001 marked the 14th annual Israeli Dance Workshop sponsored by the Jewish Community Center of Greater Orlando. Over 50 people attended and had a great time. Our guest teacher for the weekend was Danny Uziel, a well-known Israeli dance teacher based in New York. This was Danny's third time in Orlando for a workshop. As usual, he taught us some great dances and his enthusiasm was infectious. Thanks to the many people who attended from all around Florida, and even Canada and South Carolina. Thanks to all the Orlando dancers who prepared food, provided housing for out-of-towners, helped with registration, etc. If you're ever in Orlando on a Monday night, please join us for our regular dance session at the Jewish Community Center in Maitland.

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GNV Chronicle

By Raluca Rosca

For all the ones that did not make it to the Indian Earthquake Benefit, Gainesville, March 17 2001 -- You've missed a lot! Not only our performance: Margaret, Raluca, Toshi, Sam, Pam, Kim, all stamping together on Briul de la Fagaras, then 'adio solo' for Raluca, then back together on a sped-up Milisimou (performance captain Margaret, she has got all the audience clapping for that one and all of use turning and kicking), and

final wave on Ya Abud--nice show. And after all the dancing, we had some more great time watching other performances: the Indian group (with both a Classical Indian and modern dance numbers-- gorgeous costumes, high level of energy, great choreography and coordination), Carolyn of Sahnobar with a solo belly-dance number, the Hispanic student association with a Salsa number, the Turkish group with their Caucasus dance-KArs and then some more dancing with Caribsa, plus some very agreeable singing. All in all, it was a very pleasant evening. A good evening to end pleasant things, too --like my 'performance career' with the UFIFD (RR's expected graduation semester Summer 2001) or my enjoyable time as 'official Gainesville reporter'. But this week-end is not an end for UFIFD, not with Earth Day coming in April (Pam is the performance captain for that one), April 22 or so for a Greek festival (Margaret will coordinate that one) and a first time in year performance for Florida Folk festival! I'm sure the performance group will keep providing subjects for Joyce's chronicles of Gainesville happenings, I'm sure somebody else would volunteer for a position of 'internal cheering/external performance reporting'.

And I'm sure of one more thing: I'll see you all dancing!!
Raluca Rosca

Camp Notes from Carol

FFDC 2001 Camp Notes by Carol McGinn

Since I was running sound and not dancing during the teaching sessions, I had the opportunity to make some notes when Olga and Dennis were teaching.

Comments inside "quotes" were said by Olga or Dennis. I hope I'll hear if Dennis or Olga disagree, which will clarify points for all of us. (Continued on Page 4)

Florida FolkDancer

The Florida FolkDancer is a monthly publication of the Florida Folk Dance Council, Inc., a non-profit corporation whose purpose is to further knowledge, performance, and recreational enjoyment of International Folk Dance.

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Subscriptions are \$12 per year and includes membership in the Florida Folk Dance Council. The membership year runs from one Annual Camp (usually February) to the next. New members will get membership for \$10 if they receive the newsletter electronically.

Check the following website for further information on folk dancing in Florida:
www.folkdance.org

Please note: We plan to include the names, addresses, phone numbers, & email addresses of all Council members this summer. If you object to this inclusion please let Jan Lathi know before May. 15, 2001.

Mark Your Calendar:

Seattle Greek Dance Symposium 2001: May 18-20
instructors: Yiorgos Tziogas and Litsa Oulianouthi from Alexandroupoli, and Dimitri Kontogiannis from Vancouver Canada. Info: Steve Teodosiadis at: sjt@aw.sgi.com or at (425) 391 1451 Also: <http://www.saintdemetrios.com/Dance/YasooDance/yasoo2.html>

Florida Folk Dance Festival Performance: May 26, early afternoon, White Springs (about 45 miles north of Gainesville off I75), \$15.00 entry - FREE TO PERFORMERS. Call Jenneine: 352-376-7473

Greece in the Rockies Folk Dance Conference: June 21-24, 2001, Calgary, Canada. Instructors: Dimitrios Tzotzis of Montreal & Dan Staveris of Oakland (coincides with the annual Greek Cultural Festival) Info: <http://uweb.ucsb.edu/~panagako/workshop.html>

Classic Greek Isle Cruise (Dance on the Water with Mel Mann): June 29 - July 6. \$975+. 510-526-4033.

Folkmoot 2001: July 16 - 29, Folkmoot USA, PO Box 658, Waynesville, NC 28786

Alaska Inside Passage Cruise (Dance on the Water with Mel Mann): July 17-31. \$1796. (Cruise only). 510-526-4033.

Kentucky Dance Institute. Stew Shacklette, Sandy Starkman, George Fogg and others. July 22-July 28. \$320 by April 1 (\$10 more per month).

Idaho International Folk Dance Festival Tour: July 25-Aug. 6 \$1,199.

Contact Ira Weisburd. 561-393-9193.

Mainewoods Dance Camp 2001: Weekly sessions Aug. 4-Sept. 3..

\$460 week, \$260 for Labor Day Weekend.

www.erols.com/mainewds
908-647-2936.

Mixed-up Mixers deciphered:

Here are the unscrambled mixer names from the last issue of the Florida FolkDancer:

ptaa tapa (Apat Apat)
ttlcniaa rxeim (Atlantic Mixer)
sda rfeetns (Das Fenster)
ttna shees (Tant Hesse)
fjyfi xmeri (Jiffy Mixer)
aaorcitn zlwta (Croatian Waltz)
tpahc znta (Patch Tanz)
rbea stnseeiics (Bare Necessities)
rvalei (Elvira)
seenetnse gwi lkwa (Tennessee Wig Walk)

Now, can you name the country each dance represents? This may be a trick question!
(Answers next issue)

Gainesville

By Jenneine Lambert

Our application for a performance at the Florida Folk Festival was accepted! We had 12 performers volunteer just to get the application in. I am still counting on these volunteers (though Rosellen is our costume/makeup/photo assistant).

Please volunteer ASAP if you can come and participate with us. This includes ANY FFDC members or other folkdance groups - if you want to join in and do several numbers then we can "switch off" so none of us gets too out of breath.

The date: Saturday May 26th (Memorial Day Weekend).

Gainesville's been busy gators!!! Several performed March 17th at the India Benefit Fundraiser Event for earthquake relief. Thanks to Raluca & Margaret for those arrangements. The next day, Sunday, several of us met in the rain to walk to Shands Hospital and danced in the Pediatric playroom for the kids. We got lots of smiles. Two moms joined us in PataPata for some much needed moments of light heartedness. Shelley, one of our newest dancers, arranged that event.

Friday March 23rd we hosted John Lulias for an energetic Greek Night, an evening of 12 Greek dances. He is so much fun. Thirty-five dancers attended including Tampa's travelers Andy Pollock & Terry Abrahams. We re-opened a closed sushi bar at midnight and had a good time. The next night we joined the Turkish Student Association for an evening of their folkdance performance (very vigorous) and great cuisine. One of our fellow dancers, Margaret Tolbert, world renown artiste', presented a photo-sketch-painting tour of Turkey. It was fabulous. Finally, everyone got up to dance to Turkish tunes, even rock and technopop.

Next we are getting ready to perform for Florida Folk Festival on Saturday, May 26th. Any FFDC dancers/groups are welcome to join us. Contact me if you are interested.

We meet every Friday night 8:30 - 11pm at Normal Hall Gym on UF campus. Drive north on Hwy 441 to SW 8th Ave. There is a large grass soccer field and a parking tower. Enter the gym at the north side. For more info call me: jenneine 352-376-7473. dancenaro@atlantic.net. Visit our University of Florida International Folk Dancers site: <http://grove.ufl.edu/~folkstep/gallery.htm>
Join our listserve: FOLKDANC@LISTS.UFL.EDU

Music makers take note:

Mid-East Mfg., Inc. in Melbourne sells dumbeks, tamburines, Turkish drums, African drums, tablas, bodhrans, about any drum you can name, plus gaidas, bagpipes, cane flutes, pan pipes, Irish whistles, ouds, lutes, sitars, shofars, harps, balalaikas, bouzoukis, dulcimers, santors, harmoniums, gongs, singing bowls, finger cymbals, belly dance accoutrement, and more. Carol McGinn saw a small selection of items at the Persian Festival at the Eau Gallie Museum & Art Center last weekend. Contact them at 321-724-1477 or info@mid-east.com or www.mid-east.com or fax 321-952-1080

Camp notes from Carol continued:

DENNIS' Comments:

1. Balkan dancing requires knee bends. Do not step with a straight knee. Step with a bent knee, then take weight. Dennis compared it to American Indian, Palestinian, and Arab dance. Do it "the lazy way."
2. When walking/stepping forward, step heel first and roll the weight onto the whole foot. When stepping back, step toe first. A walking step is not a "thud."
3. "Don't walk the same way, make it [the dance] yours. Play with it." [Within acceptable parameters.]
4. Whenever the men dance with the women in the women's line, the men don't raise their legs anymore, but dance like the women. See also notes at bottom of Sigano (Sergiani).
5. A lesson in handkerchief/scarf technique for the leader:
 - a. shake it out in front of you = "I'm the King."
 - b. kerchief across your forehead = "Life is tough."
 - c. twirl kerchief = "Follow me."
 - d. kerchief & arm down sharply = "That's enough."
 - e. kerchief over left shoulder, or on stomach = "Back up."
 - f. kerchief on hip = "I'm tired."
 - g. Don't let the kerchief hang lifeless. Play with it.
6. "Arrogance is Balkan."
7. Bela Olymbia - beware of the Texas Two-Step. Each step passes the other, unlike a two-step which is step-together-step. These are flat-footed steps. No schuss. Macedonians like to move across the floor. The hops in this dance are baby

hops, diminished hops. Leader may switch handkerchief from right hand to left, step inside the circle and dance beside the second person in line.

8. Iz Banju Ide - start with the vocal. Macedonians and Serbians like to start a dance early, i.e. with measures 4-5 before the vocal and measure 1.

Think of each foot as on a "track." The feet stay separated. Feet may cross tracks.

9. Povož - start walking, heel first; use knees; single or double bounce. Don't step with straight knee, stiff leg. Step with bent knee. Put weight on both feet at same time, then bend/bounce.

10. Serghiana - means "strolling;" it's their Setnja. (See lesson in handkerchief work #5 above.)

11. Sfarlis - left foot never stamps. Dance pattern is a triangle, sort of. Feet do not come to rest side by side, but slightly forward and back.

12. Sigano/Sergiani - leader may turn.

13. Tik - where Laz Bar came from. Start wherever you want to. Pontians use full weighted steps, each step passes the other foot [last two measures]. Heel must come down. Macedonians dance heel first, then flat foot. Sometimes toe-heel roll of weight. Don't drag your feet. Pick up your knees a little each time. #11 is easier to hear the beat than #10 on the CD. #10 is faster, traditional music.

14. Troirou - You must be able to skip to do this dance. A hop must leave the ground. Stamps are loud, "Bang, Bang."

15. Vasil'arhontissa - also used music #10 on red cover CD ('Pogonisos') to practice lifts. "Meet the beat a little." Slowly transfer weight, roll the weight from heel to toe. Hands down at the end.

OLGA's comments:

1. Each village dancer is an individual. We won't be Macedonians, "but try to make the dance more like Macedonians."

2. A cukce is "a hop inside your shoe."

3. "Nemo problema?" and "Ema problema."
(my spelling is questionable)
4. Pece Atanasovski was one of Macedonia's greatest bagpipe/gaida players and died about 4 years ago.
5. Macedonians would never use fingers to signal part 1, 2, 3 of a dance sequence.
Macedonians are reserved. Gypsies are much less reserved.
6. In Macedonian village dances, only the leader may turn. He paid for the orchestra. In Macedonia the whole line would never turn! That's "folk dance" [i.e. the way American folk dancers would dance a Balkan dance]. If you pay the orchestra, you lead. You can also choose the second in the line, and maybe the third.
7. Don't lean over, nor turn upper body when stepping across. That's Israeli style.
8. Bansko - Start dance with vocal. The first part has the left foot cross behind the right foot, "which is unusual. It could go in front and that would be OK with me [Olga], and probably with Atanas." [choreographed by Atanas Kolarovski]
9. Berovski Cocek - You need a "hanky" to lead a Cocek. This is a gypsy Macedonian dance. Use natural bends. "This Cocek is different from Dennis' Cocek." [Her Macedonia handkerchief was unique. It was about 10 inches square; normal cloth on the inside 7 inches square; lace the outside 2 inches; and small, closely spaced weighted dangles on the outermost inch, or half inch.]
10. Devetorka - Song is 'Ne Stoj Done Donke.'
"Village style would be all forward and back, folk dance style would use side grapevine facing center. Start with village style, then throw in the other."
11. Dolgoto - "the long dance," with the long introduction. Start anywhere. The zurla takes

the rhythm. Rhythm is qqSqS, "the rhythm than is the heart of Macedonia."

12. Gradmansko - try double cukce, which is subtle and syncopated.

13. Malesevsko - Style requires the line be long enough to have a leader at each end in order to curl up the dancers for part 3. Olga kept saying, "Your line isn't long enough." Part 3 is only done toward the end of the music. The leader (front or tail end) decides when and IF to wind up the line in part 3. The curling is not done every time, only now and then. Each leader (front and end) needs strong/firm dancers next to him/her. In Macedonia, this music may be played for 15 minutes. Dancers may sit down awhile, then rejoin in a different part of the line beside someone else they want to talk to.

14. Shar Planina - Arms held tight. Start with vocal. [Location of Planina Mountains is west of Bitola, near Greek border, on U. Texas map website.]

15. Staro Oro - When dancing the distinctive steps of measures 1 and 2, "don't leave your foot behind" on the cukce/lift. Lift in front, then step slightly behind.

Palm Coast

By: Jan Lathi

The Grand Haven Dance Club is sponsoring a Mixer Session on Wednesday, May 9th at 4 PM until 5:30. Anyone is welcome – just contact Jan at amarjan@bestnetpc.com or 904-447-8396. Various mixers will be taught and executed with the hopes of getting some non members interested in what we have to offer.