

# Florida Folk Dancer

May, 2001

## Spring Fling

By Shirley Babiak

Spring Fling was fabulous. Those East-coasters sure know how to give a party! I am deeply grateful for that re-assuring experience. Dmitri and I danced for six hours on that wooden sprung floor. (If you sit on the side, you can actually feel the floor bounce.) All the work for this event went so smoothly that you might not even have noticed how Julius would consult the request list, then search for the name on the two or three alphabetical lists, then remember the code while looking for the CD or tape, while answering questions and rewinding and replacing tapes and CDs. (I did that for a few hours at camp; the split-attention it requires must be like air-traffic controlling). Meanwhile in the kitchen there is non-stop eating and drinking: fresh fully-ripened strawberries. . . Polish ham . . . There was minimal teaching and the dances included the complex golden oldies like Hole-in-the-Wall and Black Nag plus easy lines led by some competent self-appointed guru as well as the latest acquisitions from last month's Balkan Bash. Florida folk dancers are blessed with all the super-competent engineers: the recording systems of John Daly and Bobby Q., Julius' playback and sound systems, the kitchen skills and hospitality of Bernice and associates, the belly-dance highlight of the evening by Ann Robinson, and the enthusiasm of Jan and Amar Lathi, Pat and Bobby, Sandy Cowan (all the way from Cortland, NY!) I know it doesn't get any better, but could it be oftener? How about the Solstices? A MIDSUMMER FIESTA? A MIDWINTER FROLIC?

## Meet Your Officers

**Bobby Quibodeaux, Vice-President**

Bobby was born in Church Point, Louisiana and

grew up helping with his family's farming. At 19, he joined the U.S. Air Force to avoid being drafted by the Army since the Vietnam War was in full swing. After the Air Force, he settled in Orlando, not wanting to return to his Cajun roots. He found employment working for a helicopter company and then Martin Marietta. He graduated from Valencia Community College while holding down the full time job. He started folk dancing in 1971 when a girlfriend introduced him to the Orlando group. She later moved to Boston but he continued dancing. In 1974, he met Pat Henderson when she started dancing and they married in 1976. (See last month's newsletter for more details.) Over the years, he worked his way up at Martin Marietta to become a manufacturing engineer. When PCs were invented, he took a keen interest in computers. In 1989, conditions at work had worsened so he resigned. Since then, he has been a stay-at-home dad, small company partner, and a sole proprietor for computer consulting. He has been the leader of the Orlando folk dance group for more than 15 years.

## TWIRL IN IN TAMPA

By Terry Abrahams

I'm trying a new name - just to be different...At any rate - it has been terrific seeing everyone these last few months. My only regret is that camp and the Spring Fling were too close together, one right after the other, and now we have a loooonnnng time before seeing each other again. Although gossip has it that something is cooking in Orlando...

Every single dancer in Tampa was at camp, and every single one of us enjoyed it! Our thanks to the entire committee for granting us those perfect moments - in every way. So far, we are doing every dance every week, since there is no one left out while we grind them into our heads and feet. I loved the quilt accolades, but I'm not doing another for next year!

In reverse, only Bill Schwarz and I got to the Spring Fling, it just wasn't a good moment for the others - but we still had a good time - what can be better than dancing and eating and seeing friends all day? I'll tell you - add on the fact that my NEW - get this - BRAND NEW accordion and I got a couple of hours workout with John, and that is truly a great day! If he and I could meet once a week, we could really get good! As it is, we never will, we keep having to start from scratch, but we love it anyway.

Andi and Steve (yes, folks, she does have a husband) are starting to behave like the Baizans. Since their retirement, they are EVERYWHERE. They were in Texas during the Spring Fling, later in Jacksonville, then on to N.C. Hard to find them home. Judith and Ernesto hit Colorado for another great Scan weekend. They had some heavy grand parenting to do recently, thus missing Spring Fling. Caroline and Gary (the best thing that happened to us last year) also had some heavy-duty work to do, but send regards to all. She and her Balkan Brain are wonderful to have in our group. That leaves Ursula, just back from I don't remember where, who also couldn't make it. But we are all here on Friday nights - small but mighty.

So...enough for this month. For those of you waiting for your money from me, the new treasurer, never fear - I'm getting there. Happy Passover and Easter.

### *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.

### *GNV Chronicle*

*By Raluca Rosca*

For all those 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, who had all the audience clapping and all of us turning and kicking), and final wave on Ya Abud--nice show. And after all the dancing, we had some more great times 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 weekend is not an end for UFIFD, not with Earth Day coming in April (Pam is the performance captain), April 22 or so for a Greek festival (Margaret will coordinate) and a first time performance for Florida Folk Festival! I know the performance group will keep providing subjects for Joyce's chronicles of Gainesville happenings, and that somebody else will volunteer for the position of 'internal cheering/external performance reporting'. And I'm sure of one more thing: I'll see you all dancing!

## *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 opt to receive the newsletter electronically.

Check the following website for further information on folk dancing in Florida:  
[www.folkdance.org](http://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. Also, if any of you receive your newsletter in a damaged state, please let Jan know so we can find out why. Thanks.**

## *Mark Your Calendar:*

Playshop Israeli Weekend, May 4-6, Spring Mtn. Camp, Zieglerville, PA. Info: Ken Avner, (617) 484-4282,  
[ken\\_avner@harvard.edu](mailto:ken_avner@harvard.edu).

Seattle Greek Dance Symposium 2001: May 18-20, \$110.  
Info: Steve Teodosiadis at: [slt@aw.sgi.com](mailto:slt@aw.sgi.com) or at (425) 391-1451 Also: <http://www.saintdemetrios.com/Dance/YasooDance>

Greek Night Dinner Dance, May 19, St. Augustine Riverview Club, 6:30 cocktails, 7:30-8:30 dinner, 9-12 dance. \$27.50.  
Info: (904) 794-2415

Mem. Day Int. Folk Festival, May 25-28, College Park, MD.  
Info: The Diamonds, 2414 East Gate Dr., Silver Spring, MD 20906.

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

Horati Israeli Dance Celebration, May 31-June 3, Hofstra Univ., Long Island, NY Info: (212) 983-4806 x 143/144.

Greece in the Rockies Folk Dance Conference: June 21-24, 2001, Calgary, Canada. Info: <http://uweb.ucsb.edu/~panagako>

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

Carmiel F. D. Tour of Israel, July 4-19. Contact Ruthy Slann, 864-654-3511.

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](http://www.erols.com/mainewds), (908) 647-2936.

Labor Day Israeli F. D. Weekend, Aug. 31 - Sept. 3. Ruthy Slann, (864) 654-3511.

### **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. Contact me if any of you are interested.

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 Pata Pata for some 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-renowned artist, presented a photo-sketch-painting tour of Turkey. It was fabulous. Finally, everyone got up to dance to Turkish tunes, even rock and techno pop.

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](mailto: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](mailto: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](mailto:info@mid-east.com) or [www.mid-east.com](http://www.mid-east.com) or fax 321-952-1080

## *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.

### **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:  
shake it out in front of you = "I'm the King."  
\* kerchief across your forehead = "Life is tough."  
\* twirl kerchief = "Follow me."  
\* kerchief & arm down sharply = "That's enough."  
\* kerchief over left shoulder, or on stomach = "Back up."  
\* kerchief on hip = "I'm tired."  
\* 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 on 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 that 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.



### *Venice Contra Dance*

**Old English Country** social dance with a caller and live band at The Dance Club of Venice, 1978 South Miami Trail, 8- 11 pm, third Sat. of the month. Adults \$6, under 14, \$4. Beginners lessons at 7:30. INFO contact L. Watson at [SUNNY4YOU@aol.com](mailto:SUNNY4YOU@aol.com). Directions: Interstate 75 south to Englewood/Venice exit 35. Go toward Venice on Jacaranda, turn right onto Center Road. Turn Left onto 41 (Tamiami Trail). Dance Club is 2 miles south on right between Seminole & Baffin.

### *Greetings from DeLand Dance!*

By Myriam LeMay

We celebrated the culmination of our dance season and Bobby and Pat's 25th anniversary on Tuesday April 17. Our dance group swelled to 16, the largest we can remember for several years. Many of our additional dancers were from greater Orlando and we appreciate their effort and as well as their dancing talent! It was great fun to nearly fill our dance hall and hear all those voices discussing dance steps and making smart remarks!

After a fun-filled evening of dance and wit, we went to Joan and Wally's home to celebrate. Wally made his famous punch and Joan made a delicious chocolate cake that mercifully was not too sweet. Amar managed to pop the cork, but it took him two tries! We sang "Happy Anniversary" to Pat and Bobby and wished them 50 more years of wedded bliss. Bobby assured us it is possible with the bionic parts that are being developed these days. I am happy to report that we didn't set off the burglar alarm with our voices.

We are sorry to see our dance season come to a close and of course it means saying good by for now, to our fearless dance leaders - Joan and Wally. I think we gave them a good send-off by filling their house to maximum capacity. Wally said their house had never held so many people at one time! We wish Joan and Wally a healthy and happy summer, which will include a cruise. So in addition to saying good bye, we are looking forward to saying "welcome back", and "let's see those pictures", in the fall.

### *ORLANDO NEWS*

By Pat Henderson

The Orlando International Folk Dance Club celebrated St. Patrick's Day with a small party when we danced on March 14th. We had green punch and danced Sweets of May. On March 30th, we had performances at a local elementary school for their Arts Day. Deane Jordan, Palmira Mora-Vals and Joe Birkemeier joined me as we danced four shows for around 200 students from kindergarten to 4th grade. The children were so interested in our dances and our costumes. Deane kept them entertained while we had technical problems by teaching them Greek words. Deane left for Greece on April 9 and will be gone four weeks. OPA! Kelly Fagan will join him in two weeks. We wish them both a great trip!



## *Palm Coast*

By: Jan Lathi

The Grand Haven Dance Club is sponsoring a Mixer Session on Wednesday, May 23<sup>th</sup> at 4 PM until 5:30. Anyone is welcome – just contact Jan at [amarjan@bestnetpc.com](mailto: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.

PCIDancers now dance every Thursday (except the 3<sup>rd</sup>), 7-9:30 at Ocean Marina Clubhouse, Flagler Beach. Call the Lathis for more information.

### *April 29, 2001 Dance Day Message* from the International Dance Council

The International Dance Council - CID - dedicates the first year of the century to the introduction of dance in public education.

Learning dance in traditional societies was done without teachers. Children learned by themselves, copying adults at home, in the neighbourhood, at village feasts and other ceremonies. Most important: children saw that dance matters, that adult dancers were saying something with their dance, something important. When the time came, they entered the public scene officially, demonstrating their ability to express rhythm and song by movements, to evolve in unison with their fellow dancers and to be creative in space with their bodies.

Today, very few are the lucky children that have that fortune. In most villages time-honoured celebrations do not take place any more, while at homes parents watch television rather than dance to singing with their children. Most children in the world grow up in towns or near towns, and acquire most of their knowledge in school rather than in the family or the village. Dance should not be absent from basic education. Among all arts, it is the most appropriate for today's children, because it

forms body and soul concurrently. No wonder it was an integral part of the cultured man in Ancient Greece. It is not enough just having dance in the curriculum; it must be taught as a meaningful activity, a vital means of communication - not as a dead language.

We urge the Ministries of Education of all countries to elaborate programs taking into account the views of specialists. I would like to ask every member of the C.I.D. world-wide, **every dance person**, every educator, to contribute to the introduction of dance in primary and secondary education.

Prof. Alkis Raftis, President

## *PREZIDENTI COLUMEN*

By Pat Henderson

I want to formally thank Julius Horvath for a wonderful Spring Fling on March 31. Your generosity was greatly appreciated by all who attended. Providing the dance hall and all the food is a major undertaking--and you kept the music coming! I was there from almost the beginning until the end around 8:30pm. Perhaps, we are telling you that we cannot dance as long as we did in the past! We had a crowd of around sixty dancers in the mid-afternoon. It was great to see what camp dances had survived. I believe that we did about the same number of dances from both Olga and Dennis. We love the beautiful music and simple steps from most of them.

I received a good number of surveys from last month's newsletter. I will keep receiving them until May 15. Please send in your feedback and suggestions. You can email me at: [henderp@hotmail.com](mailto:henderp@hotmail.com) or send snail mail to address on the newsletter.

Remember that Memorial Day weekend is the Florida Folk Festival. Jenneine Lambert is organizing a group to dance on Saturday. We had a lot of fun in the past when we did a statewide show. I hope that a lot of you will attend the festival.



## **Julieta Brambilia, Gainesville, FL shares the following:**

The following story, is reprinted from the latest issue of The Florida Track Club newsletter. It applies to all of us, to all of our groups. At present it is anonymous, and it is directed to any club. It also speaks directly to me because enough attention was directed to me when I began dancing with the Gainesville dance group that I stayed, and now I try to make other people feel welcome when they come for the first time, and afterward. Julieta.

"The following essay tells it like it is. Please read it and realize that we need each and every one of you to take actions [ . . . ] to help sustain and increase [ . . . ] membership. The health of our organization depends on you.

### **The Member Who Never Returned**

It amuses me to think that your organization spends so much time looking for new members when I was there all the time. Do you remember me? I'm the one who came to every meeting but nobody paid attention to me. I tried several times to be friendly but everyone seemed to have their own friends to talk and sit with. I sat down with some unfamiliar faces several times, but they didn't pay much attention to me. I hoped somebody would ask me to join one of the committees or to somehow participate and contribute, but no one did. Finally, because of illness, I missed a meeting. The next month no one asked where I had been.

I guess it didn't matter very much whether I was there or not. On the next meeting date I decided to stay home and watch a good television program. When I attended the next meeting, no one asked me where I was the month before. You know who I am? I'm the member who never came back. (Reprinted from Garden Glories).

Marketing efforts can bring potential new members to your chapters but only you can make them welcome and encourage their active, sustained membership".

From the Editor: WOW! Impressive variety of input this issue. And I thought I'd be begging for news! Keep it comin', folks. And --- be rackin' your brains for some fun stuff, like dance trivia, places to send for ethnic things, puzzles and games, and other "filler type" things. I also need a good source for clip art -- the Florida FolkDancer needs some ornamentation, don't you think? If you received your newsletter by email and wish not to, please email the editor indicating your wishes. Remember, the post office often ruins newsletter type mailings.

### *Greek Kefi Hellenic Dancers*

By Claudia Terrence

We now practice on Wednesdays from 8 to 10 pm in the rec. room at the Castaways Resort, 2043 S. Atlantic Ave., Daytona Beach Shores. Contact Steve Photiades: 386-788-2749 for more information.

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c/o Henderson  
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**Address Service Requested**

## First Class



### *Florida FolkDancer*

#### **Membership Form** Florida Folk Dance Council

Membership in the Florida Folk Dance Council keeps you current with regard to dance events and ethnic activities in the state and around the country. If you would like to join the Council for the year (February Camp to the next February Camp), complete the form below for each family:

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Address: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Do you want to receive your newsletter by email? \_\_\_\_\_ If so send only \$10.00 for Membership. Otherwise, send \$12.00 to receive your Florida FolkDancer by regular mail.

Mail to: Florida Folk Dance Council, c/o Henderson, 9859 Berry Dease Road, Orlando, FL 32825