

Florida Folk Dancer

A Newsletter of the Florida Folk Dance Council, Inc.

SEPTEMBER-OCTOBER 2015

Special Points of Interest:

- *Annual camp information—see President's article*
- *Fall Fling—see Page 2*
- *Congratulations to one of our newest citizens—see Page 12*

PRESIDENT'S NOTE BY PAT HENDERSON

With this issue, registration is now open for next year's "camp" to be held at the Renaissance Orlando Airport Hotel, February 12-15, 2016. In case you missed our previous announcements, we are going "around the world" (dances will not be limited to any specific country) with Roberto Bagnoli from Italy and Ed Austin from Utah. That's the good news - and now the bad news. The hotel increased the price of the room and the meals, so the full time cost will be \$375 compared to the \$335 that you paid this year. So we had to pass this increase on to you, but hope that we continue to have our usual great attendance. When the numbers came in for this year's "camp," we registered 150 dancers, both full time and part time. We know that we will not get near that number since we do not have NFO meeting happening right before our weekend, but we should reach at least 100. The FFDC Board decided to keep membership dues included in your registration, (which also helps us with our group insurance), so at least you do not have to add \$10 or \$15 for membership to your registration. Those who came this year experienced a fabulous hotel, a wonderful breakfast buffet, a huge dance floor and great people. If you are registering full time, your deadline is January 5, 2016. A la Carte Registration for the hotel will also be due by January 5, 2016 and A la Carte meals cut-off date is February 5, 2016. We have 50 rooms available each night for Friday through Sunday and once those are reserved, then the price may go

up. We have also reserved 3 nights on Thursday, February 11 and 3 nights on Monday, February 15. Anyone can add these nights on their registration form. However, the Renaissance policies state that any night over those 3 may be available but at their current rate (more than our group rate). So the moral of this story is to make your reservations soon. I'm hoping to have a counter going that shows how many rooms are left. Also, we have a very liberal refund policy so if you have to cancel, especially with a little time before the event, you will get a full refund.

To register, go to www.folkdance.org or www.floridafolkdancer.org and click on the registration links which should be there early in September (John's still working on it - you wouldn't believe what goes into this process). I sincerely hope that everyone who wants to come is able to come regardless of your financial situation. Here are some ideas on ways to get assistance if you need it.

1. Olga Princi Scholarship: These are for dancers who show a lot of promise for the folk dance future and all expenses are paid. Kelly Fagan and her Olga Princi Scholarship Committee are working on a report on procedures for awarding the scholarships and they may recommend partial scholarships.



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PRESIDENT'S NOTE (CONTINUED)

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- Look in our next issue for more about these scholarships.
2. NFO Discovery Grant: This year NFO voted to offer Discovery Grants for individuals to attend events. The amount is up to \$500 and can be used for travel expenses only. Deadline for applying is December 1. For more infor-

mation: <http://www.nfo-usa.org/grants.htm>

3. Grants from your local folk dance group: many groups sponsor or partially sponsor a member to attend. Check with your group's leader.

It is hard to believe that we are less than six months away from our wonderful weekend of dancing! OPA!

BUT BEFORE THAT — FALL FLING!!

Last issue we talked about all the Flings – Spring, Fall, Flagler – and oops! Here it is again - time for this year's Fall Fling to be held October 3-4 at the Melbourne Village Community House. No workshop, just a Saturday full of dancing starting at 11 am as per our tradition, a covered dish lunch at noon-ish; continued dancing until we're too tired to dance anymore; and maybe breakfast and clean up on Sunday morning depending....Cost - a \$5.00 donation to help with the rental. Housing could be available if you ask in time! Any questions? John: c 321-482-6818 or jdaly@palmnet.net

EDITOR'S NOTES BY TERRY ABRAHAMS

I know, I sorta overdid last issue – This one is shorter – I hope (though the great breaking news below is too wonderful to not include...even when it takes up space)! This issue is full of special dancing experiences we can enjoy vicariously. And look at all the

things we can really do – (see Events). Looking forward to out of country trips for next issue. Hope you had a good summer!



AND THE TOE-KNEE GOES TO...

"I've heard of a trifecta, but this is ridiculous."

Kelly Fagan is in a state of stunned giddiness. Saturday night August 22 Shoestring Theatre of Lake Helen held their first ever "Toe- Knee Awards" to honor performers Season 2014-15. Of course Kelly wasn't even there...of course not...she was DANCING at The Apple Barn Contra in Valle Crucis, NC. It was reportedly a "sweep" with Kelly receiving "Best Overall Actress, Best Soloist, Best Starring Actress, and Funniest Moment" Awards. Kelly is so grateful to all her folk dance friends for driving from every which ways to show their support.



A WEEK AT IROQUOIS SPRINGS BY SHEILA KRSTEVSKI



I'm trying to catch the deadline, so I'll make it brief: I've just returned from a week of dancing my feet off and playing music at the Eastern European Folklife Center's Balkan dance and music camp at Iroquois Springs in Rock Hill, New York.

First of all, the setting: the camp is

teachers this year included STEVE KO-TANSKY, JOE GRAZIOSI, MICHAEL GINSBURG and ALEX MARKOVIC, a beautiful young dancer who is an expert in (but not limited to) dances from Serbia, especially South Serbia or Vranje (you know Vranjanka?)

This summer there were classes in tambura, accordion, santouri (Greek hammered dulcimer) Albanian violin, doumbek, tapan (that big drum), gajda (bagpipe), clarinet and Macedonian zurla. Frequently, there have also been classes in kaval other instruments I can't think of so fast. And even when there aren't classes for particular instruments, there are always people playing them. Even beginners play in the Macedonian, Greek, Albanian, Bulgarian and Brass Band ensembles. (Zlatne Uste began at an EEFC camp, and its members teach and play in the ensemble.) Sometimes there are tamburica or trans-Karpathian ensembles as well.

Do you like to sing along when we dance, or just sing? There were singing classes for Bulgarian, Albanian (you-tube "Merita Halili if you have never heard her sing), Macedonian/Balkan taught by Eva Salina, Serbian singing, Greek singing, and a special class for songs with drones taught by LAUREN BRODY. CAROL SILVERMAN frequently teaches a class in songs of the Roma people.

As you can see, the teachers are all highly qualified knowledgeable experts, often from the Balkans themselves. If you haven't heard of them, you know how to use google and you-tube. And parents, there is a children's program which includes music and dancing, arts and crafts.

The campus has pools for swimming and a lake for kayaking and canoeing, but who has the time? I spent my week playing the tapan in Matt Moran's (of Slavic Soul Party) tapan class and

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Sheila Krstevski playing tapan (in purple shirt)

held every August in the beautiful Catskill Mountains. The accommodations are cabins with up to 14 beds (no top bunks). You can choose family cabins, all-women cabins, co-ed cabins, and so on. All the cabins have bathrooms, showers, plenty of cubbies both in the main room and in a dressing room, ceiling fans, and front porches.

And the food! Gourmet! (Don't try to diet!) But let's get to the important stuff:

There are 5 class slots each day. You can choose classes in dance, singing, folk instruments or ensembles. The teachers are well-known or recent discoveries. You can go to as many or as few classes as you like. The dance

A WEEK AT IROQUOIS SPRINGS (CONTINUED)

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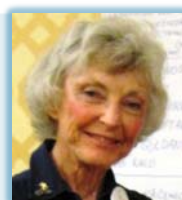
in the Macedonian Village Ensemble, the doumbek in Polly Tapia Ferber's class, and ...

Dancing my feet off. Every evening, there is a dance party with live music until midnight or later. After that, the hardcore partying begins at the "Kafana," where campers have a chance to perform (and it doesn't have to be Balkan; this week included jazz, Scandinavian fiddle...), and everyone eats, drinks and dances. Kafana goes on until 3:00 or 4:00 AM.

I'm writing this because I am still in a state of camp euphoria, and I want to shout it out to all my fellow folk dancers who have the misfortune of never having experienced the EEFC Balkan Music camp at Iroquois Springs. The point is: it is music and dance heaven and FUN. The teachers are all knowledgeable experts. It's a week of great people, extraordinary music, great dancing, great food and a great time to be had by all.

It's too late this year, but there will be another one in 2016! (By the way, you can get all the information at the website: EEFC.org.)

CHICAGO SPRING FESTIVAL AT INTERNATIONAL HOUSE, GOLDEN ANNIVERSARY, MARCH 2015 BY DIANE BAKER



The festival flyer promised: "3 ½ days of celebrations with world-renowned master teachers and artists, spectacular live music, riveting dance & musical performances featuring dance and music of the Balkans, Eastern Europe and Eastern Mediterranean. Sing, jam & dance on a sprung oak floor with friends from coast to coast." Experience exceeded promises! A beautiful atmosphere of respect, caring, sharing, goodwill, support, cooperation, friendship, and generosity pervaded the great hall. We shared renewed appreciation for the cultural traditions into which we were briefly transported through dance and music.

Spring Festival is part of the International House Global Voices Performing Series and is co-sponsored by the International House, the Center for Eastern European and Russian/Eurasian Studies, plus Ensemble Balkanske Igre. Cultural sessions are a highlight of Spring Festival. On Thursday Kete Ilievski, born into a family of dancers and musicians in Skopje, Macedonia,

presented film clips and stories from his homeland. We glimpsed his father (the first Macedonian professional choreographer) leading Postupano Oro in the 1948 film "Jugoslavenski Narodni Plesovi." Atanas Kolarovski was the youngest dancer. Next we viewed clips of local men demonstrating their prowess at a folklore seminar in Struga, then John Kuo dancing in 1987 at the Saints day celebration at the St. Pan-telejmon Monastery near Skopje, Macedonia. To complete the circle Kete taught Postupano Oro in Sunday morning's class and executed impressive squats and turns just as he did in the film clips.

Friday's culture class featured Nina Kavardjikova, talking about the musical and dance traditions of Bulgaria throughout history and present time. She described the church and families' roles in maintaining culture during the Ottoman occupation and the State's role in preserving village traditions in the Soviet era. "Who will step in to pre-

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CHICAGO SPRING FESTIVAL AT INTERNATIONAL HOUSE, GOLDEN ANNIVERSARY, MARCH 2015 (CONTINUED)

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serve those traditions in the 21st century?" she asked. Villages are becoming "museums" as young folks move to cities for education and employment. Schools and dance clubs in cities provide opportunities to dance, but do not preserve the cultural heritage. If you want to adopt a village, contact Nina!

Saturday was billed as a joint cultural session by Yannis Konstantinou and Ahmet Luleci. Yannis had prepared a

schools. Surprising to us, their weddings took place on the same date, the name day of the village, with the different groups attending their own celebrations. Men leaving the village for work to support their families gave rise to a shift in norms of the dance line. Traditionally men danced together, and if women joined that line, a kerchief maintained space between the male and female dancer. When a man returned from work abroad to the village for an interlude his son danced next to him. His wife, wanting to enjoy the



Photo of dance hall at Chicago Spring Festival (photo by Dessi Stamatova)

detailed history from his native region surrounding Florina, West Macedonia. As French soldiers built roads in the area during WWI they took photographs. On the screen we witnessed changes over time in buildings, dress, vehicles, fields, tools, etc. Yannis pointed out communities of Bulgarians, Macedonians and Rrom all living amicably as neighbors in the same village, but attending their own churches and

company of her husband and son, broke with tradition and danced between them. We were so entranced by Yannis' stories and photos that the hour flew by. Ahmet, in the spirit of generosity that characterized the festival, invited us to join his next tour of Turkey and see the culture and geography in person, since culture hour had come to an end. Bob Leibman then

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CHICAGO SPRING FESTIVAL AT INTERNATIONAL HOUSE, GOLDEN ANNIVERSARY, MARCH 2015 (CONTINUED)

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shared field notes and recordings from research among the Tosk Albanians in the Lake Prespa region of the Republic of Macedonia in the early 1970's for those who wanted to continue cultural immersion. Others headed downstairs for music and dance workshops, or to dorms for a nap.

Vocal, instrumental and dance workshops got us up early each morning. Again the spirit of cooperation flourished. Ventzi Sotirov got us breathing with his high energy "Oj Galab Guka" dance from Blagoevgrad. Nina began with the soft and elegant "Kyoroholu" from the village of Gotse Delchev. Ahmet challenged everyone with the Kurdish dance, "Helev" in 10/8 rhythm. Yannis masterfully taught authentic Greek-Macedonian dances with a gentle voice, while his lovely daughter Xenia led the dance line. Chris Bajmakovich taught Rrom singing plus accordion. Clarinet, Gadulka, Tapan and vocal classes with virtuoso musicians filled out the teaching schedule. Some folks skipped classes to sleep in and save energy for the exuberant dance parties.

A highlight of Spring Festival is the Saturday evening concert. In recognition of the 50th anniversary brilliant concerts took place Friday and Saturday evenings. Both concerts featured too many exquisitely costumed ensembles and gifted artists to enumerate all in this article. The Tetry Polish Highlanders generated heartfelt applause with the youngest and oldest dancers executing breathtaking leaps and stamps on a stump.

Braća Tamburitza Orchestra kicked off the dance party Thursday evening. When Veselo Selo Tamburitza Orchestra played on Saturday several of the young Serbian musicians were performing at an event elsewhere, but no problem, Croatian tamburitza musicians from Braća filled in and lively ko-

los ensued. James Stoyanoff, clarinet virtuoso, and Orchestra Balkana played Friday evening. Balkanski Ritmi Bitov Orchestra played Bulgarian classics with flourish and artistry on Friday and Saturday. Chris Bajmakovich headlined Muzika4U on Saturday and led off Friday's party with a sensuous cocek. Californian Bill Cope brought his gadja and played with everyone. Dance parties at Spring Festival gather energy from young and "seasoned" dancers intertwining around the hall. A new tradition at Spring Festival is the musical/social interlude in I-House lounge between the concert and the dance party. Music plays while guests dance or socialize. Performing groups swap photos; friends from across the country find each other and catch up on life between festivals. That's where I spotted Vicki Kulifay, who flew into Chicago for business and managed to attend the Friday evening party after a long day at work.

Festival Director, John Kuo (concurrently Artistic Director of Ensemble Balkanske Igre), and his multi-tasking, competent volunteer festival staff managed logistics. They were in constant motion from dawn 'til after midnight. Salonica, a Greek restaurant near I House in Hyde Park, prepared sandwiches for lunch, and a multi course buffet dinner Friday and Saturday evenings. Yum!

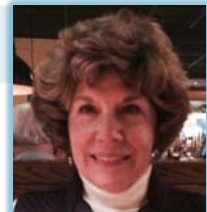
John Kuo was ably assisted by his wife Galia, who has been dancing since she was a toddler. Galia is from the Pirin Macedonian region of Bulgaria and studied dance with Bratoy Bratoyev before moving to the USA. John Kuo joined Balkanske Igre in 1973, and has directed the ensemble since 1980.

Mark your calendars now for the 51st Spring Festival, March 18 – 20, 2016. Plan to spend a few extra days in Chicago to enjoy the city's museums, lakefront walking path, public sculptures, music and clubs.

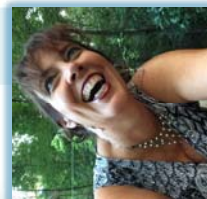
THIS JUST IN BY NICKI WISE

Wow, what a busy summer, but I missed our weekly Folk Dancing. I went to Romania with Cristian and Sonia. They had a group of 43 and we danced all over the northwest area for two weeks. We flew into Cluj-Napoca (a university town and very safe). We had live music for practice, dinners, and most of our tours. This was my

first folk dance trip, so loved the traditional costumes, and the hats the men wore. The women's head-dresses were also very different...some with peacock feathers, small baskets turned upside down.



PHOTOS FROM ROMANIA BY KELLY FAGAN



You'd glow too after visiting five monasteries... Julieta and I... "pre-trip" adventure to visit Bucovina and The Painted Monasteries... delicious to the senses.



Serenade... Villagers of Mirasel... in the glow of a cool mountain evening ...warm hospitality ...and we danced...



Farewell party...Cluj-Napoca...Our amazing teachers Nelutsu and Camelia Motoc (top notch teachers folks...would love to host them here in USA), and the beloved Cristian and Sonia... and the Florida ladies... Ann, Nicki, Ruth Ann, Claudia, Julieta, and I...adorned in costume, jewelry, and footwear (hand custom made) treasures.

DANCING IN BOULDER AND THE BOULDER INTERNATIONAL FESTIVAL BY PAT HENDERSON

Bobby and I traveled to Boulder, Colorado in June to see our daughter, dance with two folk dance groups and attend the Boulder Dance Coalition International Festival. The festival was over Father's Day weekend and begins on Friday night (June 19) with a public square dance. The location was the Pearl Street Mall in front of the courthouse in downtown Boulder. At the same time on Friday night, there were two dances at the Avalon which is a huge warehouse type building that was purchased by the various dance groups in Boulder. There were about six dance rooms of varying sizes. The main ballroom had a large group doing contra while Bobby

and I went to the Boulder International group in the Sodal Room. Those who have been in FFDC a long time will remember that Ingvar Sodal was one of our teachers in 1986. At one point of the evening, it was announced that the next eight dances were going to be the ones performed at the festival the next day. We could even join in at the performance if we wished. So Bobby and I danced three dances with them the next day. They did not dress in costumes but rather folksy or in shorts for some of the men. The Boulder group was joined by the Denver international folk dancers for the performance. During the day Saturday and Sunday, there was a different ethnic group every 30 minutes. There was a wide variety of dancing from Morris dancing to Middle Eastern to Flamenco to Balkan groups. There were two vocal Balkan groups and a Scandinavian musical group. Tom Masterson, who was also one of our FFDC teachers in 1994, performed with his Ukrainian group (see photo). One of the highlights was dancing to a Balkan band on

Saturday evening. They played a wide variety of dance tunes and even a dance we learned from Lee Otterholt! On Sunday, one of my favorite acts was the Taiko Drummers with the lead by a young woman (who also had been part of the Middle Eastern dancing) (see photo). There were sessions of

clogging, contra and Scottish dancing. There were segments of teaching international, teaching waltzes and doing Zumba. Overall, it was a nice mix of singing, dancing, music and drumming. If you get a chance, we recommend going for the festival. However, do not count on cooler weather.

They were having a heat wave and it was in the 90s the whole weekend! On Sunday night, Bobby and I attended the Boulder Israeli group that met in the same room as the international group in the Avalon. We were well received and we were amazed that they were doing some of the same new dances that we do. So all this and two hikes in the mountains with our daughter made for a very active weekend.



Tom Masterson



Chinese



Planina Singing Group

MEMORIES OF DANCING IN EUROPE BY RICHARD EDDY, NAPLES, FLORIDA



(Editor's Note: A couple of months ago, I got an early edition of the NFO newsletter and was jealous to find that Richard offered this to them instead of to us. But not to be deterred, I got his permission to reprint the article, as I thought it absolutely fascinating. If you are not a member of NFO (and you should be), here is his article. And he's a Floridian!)

I have had several opportunities to dance and perform with dance troupes in Europe. I thought the NFO News readership would enjoy some of my stories.

Rebibbia Prison. One interesting performance was at Rebibbia, a women's prison in Rome, Italy. Our teacher, Paola Pagliani, a special needs elementary teacher, had worked in the Italian prison system and arranged for our troupe to perform at Christmas for about 100 inmates. We entered the main gate after a city bus ride from near the end of one of the Metro lines. In the first room, we deposited all money, belts, cell phones, and cameras in lockers; the guard kept the key. After a short walk through various corridors, we got to our large changing room for the 10 of us, 8 women and 2 men, but no privacy. Two male guards ensured we had no contraband as we changed into our dance costumes. We danced on a stage in an excellent theater with terraced rows of seats. The inmates were already seated with guards standing on the sides. The front three rows were filled with mothers with small children. After performing eight dances (none overtly ethnic, no battle dances), the warden agreed to Paola's suggestion that three inmates be invited to dance with us on the stage. While they did not know the steps, they were not at all shy about dancing to the music. What an experience!

Piazza Navona. Another interesting event was dancing with a Palestinian group by Bernini's Fountain of the Four Rivers in Piazza Navona in Rome. Paola was very creative in bringing new dances to our group which practiced behind the Colosseum. She invited a Palestinian radiologist to teach us debkas from Lebanon, Iraq, and Yemen. We studied hard and had three

lessons from him. About a month later we were dancing international folk dances at a holiday festival in Piazza Navona. After our group danced, a Palestinian group of men led by the same radiologist performed debkas. We then formed one long intermixed semi-circle, and danced until we nearly dropped with exhaustion from the highly emotional performance. We were told afterwards that the wives of the Palestinian men, who were watching our joint performance, were none too pleased with the event that allowed their husbands contact with our women dancers. But what a breakthrough!

Emilia-Romagna. Another experience was in San Benedetto in Alpe where Barbara and I attended a folk dance workshop with five dancers from Rome, and another 200 from around Italy and beyond. There were separate classes for various folk dances: Sardinian, Gypsy, French, English, and Irish. The first evening there was a dance in the village hall. We started with just the five musicians who had played for some of our teachers but, as the evening progressed, more and more musicians came on stage until there were 32 musicians playing Irish, French, and Sardinian music for 200 dancers. The curled, snail-shaped line for Passo Torrau filled the room from wall to wall. The evening dancing was almost as memorable as a shared coed shower room with small tattered-curtained stalls for about 30 dancers sleeping in one adjacent room with bunk beds. The pasta and risotto were excellent, by the way.

Marathon. What else does one do in Rome after their annual marathon but folk dance next to Trajan's Column? Yes, I was lucky to dance on a nice wooden stage with different groups

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MEMORIES OF DANCING IN EUROPE (CONTINUED)

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three years in a row. That was my first experience dancing on a stage, and I did not realize the exhilarating experience it would be. Whether it was the plywood floor or the adrenalin, I never jumped so high in the Italian couple dances. Dancing in the open sun for passersby and runners was such fun. Dressed in traditional woolen costumes for the Greek and Italian dances, we were sweating as much as the runners.

UN Table Tennis Olympics, Bad Kleinkirchheim, Austria. With about 600 others from many of the 35 specialized agencies of the United Nations, we were competing in our specialties during the day. But what to do at night during the off-season at this ski resort with a population of 1,800? I went around the hotel restaurant dur-

ing supper asking who might be interested in folk dancing. I got only four takers at my table. I had arranged for the lower level lounge to be opened for our activity and, with my iPod and remote speakers, I was undeterred. We started with DiPat, then Od Lo Ahavti Dai, Yalla, Balloindodici, and Passo Taurro. The group started with four dancers but, by the end of the evening, we had 20 table tennis players and a few displaced petanque players dancing in or around the circle. Some took video and I heard later the video was sent to Vienna and Geneva before the evening ended. The Dipat line ended with table tennis players from Austria, Serbia, UK, India, and Germany folk dancing for the first time. Their footwork and timing was excellent. Now that is true team-building!

GRAPEVINEER GREETINGS BY JILL LUBINER

The Grapeviners have been enjoying the summer months, both in Sarasota and "away." Delores has done a fantastic job keeping Wednesday night dancing running smoothly! Lynda Harris, Varda Ruskin, Yifat Drucker, Sergio Zigras and Ranita Gomez have all earned their teaching badges while guiding the group through new dances and reviews of not so new dances. Many other Grapeviners have also been pitching in to help Delores with all of the weekly pre and post dance chores.

Sergio Zigras has also devoted much time and energy to updating our website: (www.ifdsarasota.webs.com) with new dance links, photos and calendar entries. Stop by and take a look!

Andi Kapplin is still in Vancouver learning lots of new dances and will return to the Grapeviners' Wednesday night dance on September 30. Susan Barach is happily dancing and sailing in Massachusetts.

And we will be dancing in September! Wednesday sessions on 9/2, 9/9, and 9/16 and will run from 7-9pm. We will not be dancing on 9/23 (Jewish holiday) but will return to regular "season" dance sessions with Andi on 9/30 from 7-9:30pm.

Finally, sadly, we take a moment to remember Lou Paige, a long time Grapeviner, who passed away on 7/17. He will be missed by all who knew him.



MY HOT BATH - A CAUTIONARY TALE BY DIANE BAKER



After an extra long day of errands, yard work and fun, plus a few unplanned disruptions last April, I melted into a steamy tub. My illiotibial band was tight and I was cold, hungry, and thirsty. The plan seemed sensible: relax and massage leg, then get out of tub and ice it while finally enjoying herb tea and the snacks I had prepared 12 hours ago. While in the tub, immersed up to my chin, I kept the other leg out of the water to protect a site of recently removed squamous cells.

Dizziness interrupted my reverie. Quickly I pulled the plug and called to my husband who couldn't hear me with the door shut. I sprang from tub to get a drink of water. Next thing I remember is waking up in bed all wet. That's when I noticed that my neck hurt.

Long story short: I had been dehydrated when I got in the tub, and dehydration lowers blood pressure, as does immersion in hot water. Standing up and climbing out caused blood pressure to plummet. I lost consciousness and my head and neck crashed into the bathtub. Fortunately no concussion resulted. Neither walking to the bedroom nor insisting on getting dressed and bandaging leg resulted in damage to spinal cord.

That's where the good luck ended. The neurosurgeon who was summoned to the hospital to read the CAT scans pronounced that I had a stable fracture in second cervical vertebrae. He advised that it would heal while wearing a cervical brace for about six weeks. Not what I had planned but manageable. Unfortunately, he failed to prescribe the brace he intended, and also did not note that he wanted to see me the following day before discharge from the

hospital. The orthotist who brought the neck brace late Saturday afternoon fitted me with a brace too large for my neck.

The following morning I was released to go home by the resident doctor. He admonished me not to sit around, but to walk. The pain was excruciating when I brushed my teeth or reached for a book. At first I walked cautiously, calmly in the house. Soon I was walking around the block, then the neighborhood, up and downhill and even along the beach. At the follow-up appointment nearly two weeks after discharge, the surgeon expressed surprise to see me wearing the wrong size of the wrong brace. The pain was worrisome. He ordered a new CAT scan, which confirmed that the bone fragment had drifted three additional millimeters from its vertebrae during the interval that my head and neck were not properly immobilized.

Six weeks passed, but the bone fragment did not unite. Disappointed, I found a new surgeon who diagnosed an atypical, unstable fracture. No more walking around the neighborhood! New orders were to remain as motionless as possible. After six weeks of being very still, x-rays suggested that the bone fragment had stabilized. My orders for the next eight weeks were to keep my head still. Now the bone has "spot welded." The brace is off, but dancing, cycling, hiking on trails is still off limits until, gasp, November! If you love to dance, run, hike, garden, cycle, etc., like me you know the soothing feel of hot water on sore muscles. Just remember to drink water, and limit your time in the tub.

NICE NEWS BY CARLA POWER

I just wanted to share my news that in July I finally became a U.S. Citizen after living here for 49 years! It was a wonderful and meaningful swearing-in ceremony at the Orlando U.S. Citizen and Immigration Office. We were 103 new citizens from 32 countries (I was the only one from the Netherlands).

I am applying for a US passport and will be registering to vote!! I can now honestly say that I am proud to be an American Citizen!

I am attaching a photo of me, my Citizenship Certificate and the US Immigration Officer who led the ceremony.



RESPONSE TO THE ANDY POLLOCK CHALLENGE BY ERNIE CLISH

(Editor's Note: the challenge was in the July-August issue.)

Andy, those are very interesting dances. I've taken some time to respond. I started creating my list when my trip to Turkey was interrupted. Most of these dances I learned in Tucson where I started dancing. Here is my dance list (for some, I don't know the source or teacher).



Anatol Joukowski
Bandura Kozachok - Ukraine (couple)
Jablochko - Russia (couple)
Nitrianski Tanz - Slovakia (1 man, 2 ladies)
Oberek Opoczynski - Poland (couple)
Orlovskaya - Russia (line and circle of couples)

Tom Bozigian -Armenia
Hop Shurma - also called Top Shurma (line)
Hoynar (line)
Zhora Bar - like Jo Jon but with an extra step in the middle (line)
Azragagan - suite of 6 dances, first one is Daronee (line)

Madelynne Green
Kozachok Trio (1 man 2 ladies)

Ukraine - unknown teacher, source
Trezoob (men's solo)
Kolmeyka W Dwipari (2 couple sets)
Fast Arkon (1928 choreography - not from Dick Crum)

Hungary - Elsie Dunin
Red Boots (couple)
Ernie

Andy's Next Challenge:

TRIVIA QUESTION
(this one is very tough):

There is a dance that Yves Moreau taught at this year's camp and the title is **CONTAINED** in full in one sentence of the lyrics to a dance that Steve Kotansky has popularized.

(Note that the lyrics have extra words between words from the dance title.)

What are the two dance names?

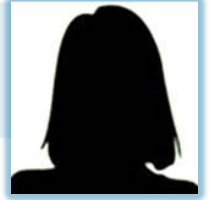
Clue: in Tampa we learned the Steve Kotansky dance about 3 to 4 years ago from Russell of Ann Arbor, MI.

See answer below:

*Yves Moreau's dance: Koga Me Mama Rodila
Steve Kotansky's dance with those same words in the lyrics: Pitat Me Mome*

Answer:

AS THE OPANCI HOP STEP STEP BY TIFFANY TEARDROP



(Editor's Note: Kathie Aagaard was cleaning out a drawer and found this! This continuing story was written in 1988 and the installments continued monthly in the newsletter. No one knew who wrote it, but it was lots of fun making guesses. Some of us finally found out, but I'm not telling now either. For those who remember and want to smile, and for those who missed it first time around, I'm retyping it (no computers in those days) and here is the third chapter.)

"Hello," said Ethel Ann Arbuckle cautiously as she picked up the phone.

"Hello, Ethel Ann, How are you?" said a charming and confident voice on the other end of the line. "I'm fine, thank you. Who is this?" asked Ethel Ann.

"This is Alex...Alex Arkan...we danced together a couple of weeks ago. Do you remember?," he asked hopefully.

"Oh yes," said Ethel Ann who was trying to remain calm even though her heart had leaped up into her throat and was practically strangling her. For of course, this Alex Arkan was none other than the Absolutely Most Gorgeous Hunk that Ethel Ann had met that fateful night at folk dancing, and that she thought she would never see again. "I remember. I just didn't catch your name that night, and you hadn't been back since."

"I know." Alex said, "I was called out of town suddenly. I just got back. I was sorry I didn't get to talk to you more that night. You just disappeared." "Yes, well, I was suddenly taken ill." said Ethel Ann.

"Gee, that's too bad," said Alex. "There must be something going around. I just spoke to Vivian Vlasko. She gave me

your name and number. I hope you don't mind. Anyway, she said she was sick these last two weeks and couldn't even go folk dancing. Isn't that awful?"

"It's terrible," said Ethel Ann. "But how did you get...oh, never mind. It just surprises me that after talking to Vivian you would even think about talking to me."

"Oh, Vivian's all right. She's just not my type." Replied Alex. "She's too...well, too VIVACIOUS. You're more my type, Ethel Ann, and I'd like to get to know you better. I was wondering...are you going to the 4th of July camp at the Neverblades?" "Yes", said Ethel Ann. "Would you like to ride together?" asked Alex. "I'd love to, said Ethel Ann, "But I can't. I promised Miriam Mayim she could ride with me. Her car is too undependable. And my car is too small to take any more people comfortably." Ethel Ann felt a twinge of disappointment.

"That's too bad." Said Alex. "My car is too small, also. I guess I'll just have to meet you at camp. I hope we can still be partners for the Scandinavian-Polish dances." "I'd like that."

Said Ethel Ann. "Good," said Alex, "I'll see you at camp." And with that he hung up.

The next day, Ethel Ann and Miriam were on their way to camp. They arrived at the Neverblades at approximately six o'clock. After finding their cabins and getting settled in, the two women went up to the hall where the first folk dance party was already in progress. Ethel Ann looked nervously around for Alex, but he was not there yet. She began to dance but found she couldn't concentrate. She was t r i p p i n g

(Continued on page 14)



AS THE OPANCI HOP STEP STEP (CONTINUED)

(Continued from page 13)

all over herself. "He'd better get here soon; I can't take much more of this." Thought Ethel Ann.

But take it she did. Dance after dance; hour after hour; until no one was left at the party but the diehards. It was three o'clock in the morning. Ethel Ann finally said, "This is ridiculous! No woman should have to wait around for a man like this...even if he is the Absolutely Most Gorgeous Hunk in the world. I'm going to bed!" Just at that moment, who should walk in but none other than Alex Arkan himself! Ethel Ann was elated. She was about to go speak to him when she saw something SO AWFUL, SO HORRIBLE that she could not contain her anger. She ran up to Alex and shouted, "YOU SCUM! HOW COULD YOU?! MAY ALL YOUR TEETH FALL OUT EXCEPT ONE! WHEN YOU GET HOME I HOPE YOUR MOTHER BITES YOU! MAY YOU BE TIED TO A CHAIR AND FORCED TO EAT ARTIFICIALLY FLAVORED SNACK CAKES WHILE WATCHING RERUNS OF GILLIGAN'S

ISLAND UNTIL THE NEXT FOLK DANCE DIRECTORY COMES OUT!"

And at that, Ethel Ann stormed out of the hall, for you see, with Alex Arkan was the Absolutely Most Beautiful Woman Ethel Ann had ever seen.

"How amusing." Said Edit or Norbert Noodlenodder, "This will make interesting reading in our newsletter." "It's an outrage!" said President Hy Rocky. "How could Alex bring that Woman here?! Why, she's not even registered for camp!"

Thus endeth another episode of our little story. It poses some interesting questions. Where did Ethel Ann go? Why did Alex bring the Most Beautiful Woman with him? Who is this woman? Will she be allowed to stay at camp even though she's not registered? Will Norbert really publish all this in the newsletter? Be sure and look for the next episode of "As the Opanci Hop-Step-Step," and until then remember, when doing a shoulder hold, support your own weight; don't hang - it's not nice. I remain yours faithfully.

Tiffany Teardrop

HORSES — MY OTHER LOVE BY JEAN MURRAY

Hi from Melbourne! As many of you know, horses and dog shows have been keeping me pretty busy. In addition to writing much of the programming for the AKC Agility Nationals and Invitational, I am also writing all of the software for the World Agility Open Dog Show in Europe. Last year it was held in Amsterdam and next year will be England!

For the last two years I have also been training my Arabian, Dee, as a search and rescue/mounted patrol horse for the Brevard Sheriff Mounted Posse. We have been through helicopters, dogs, sirens, shooting, flares, parades, self-defense and even walked across a burning fire line! This weekend was the Posse's first shopping mall patrol in

conjunction with volunteer deputies from the Sheriff's department. Dee is a horse of a lifetime! So many kids have never seen a horse up close. They make it a special experience.

The Murray home also has a new addition: one of the unicorn horses from Arabian Nights! Silas begins patrol training to complement Dee's skills as soon as he is finished settling in. Since he has seen crowds, smoke, and lights in the dinner show, we hope he will make a great patrol horse.

Dancing? Not much this year, but I hope to start dancing again this fall. Maybe see you all at fall fling?



EVENTS

Look for more event information, tour, and cruise notices on the calendar of the FFDC website www.folkdance.org

September 4-7—**Karmiel USA**, Israeli Folk Dance Weekend; Highlands, NC
 September 4-8—**Labor Day Weekend at Pinewoods**; Pinewoods Camp, Plymouth, MA
 September 4—**World Village Music and Dance Camp**; High View, WV
 September 16—**World Congress on Dance Research**; Hollywood, FL
 September 18—**Mountain Playshop**; Black Mountain, NC
 September 24—**World Camp**; Rockhill, NY
 September 25—**Fandango Dance Weekend** (English Country); Clarkston, GA
 September 25—**Greek Festival**; Tallahassee, FL
 October 1—**Tamburitza Extravaganza**; Rosemont, IL
 October 2—**Serbian Festival**; St. Sava Orthodox Church, St. Petersburg, FL
 October 3-4—**Fall Fling**; Melbourne Village Community House, FL
 October 9—**Greek Festival**; St. Augustine, FL
 October 9—**Sharpes Assembly English Country Dance**; Sebring, FL
 October 9—**Serb-Fest 2015**; Longwood, FL (Orlando)
 October 23—**Fall Swedish Music and Dance Weekend**; Dodgeville, WI
 October 23—**Annual Greek Food and Wine Festival**; Tarpon Springs, FL
 October 23—**Greek Festival**; Lecanto, FL
 October 23—**Camp Hess Kramer Workshop**; Northridge, CA
 October 29—**SPIFFS International Folk Fair**; St. Petersburg, FL
 November 6—**Greek Festival**; Holy Trinity Greek Orthodox Church; Maitland, FL
 November 6—**Greek Festival**; St. John Greek Orthodox Church, Tampa, FL
 November 6—**Autumn Leaves**; Nashville, TN
 November 11—**Pourparler**; Atlanta, GA
 November 6—**Greek Festival**; Tampa, FL
 November 6—**Greek Festival**; Maitland, FL
 November 6—**Autumn Leaves**; Nashville, TN
 November 12—**Greek Festival**; St. Demetrios Greek Orthodox Church, Daytona Beach, FL
 November 26—**Texas Folk Dance Camp**; Texas International Folk Dancers, Bruceville, TX
 November 26—**Southern California Skandia Festival**; Julian, CA
 November 27—**64th Annual Kolo Festival**; San Francisco, CA



FOLK DANCE TOURS

For **Tours and Cruises with Yves Moreau**, see www.folkdancecruise.com or contact info@bourquemoreau.com or 450-659-9271.

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

For **Seminars of Greek Dance with Kyriakos Moisidis**, see <http://www.moisidis-dance.gr/en/> or contact moisidiskyriakos@gmail.com.

For **Tours with Sonia and Cristian**, see http://www.soniacristian.net/workshop_schedule.ws or contact Sonia at sonia_dion@hotmail.com.

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

For **Tours with Zeljko Jergen**, contact Fusae Senzaki Carroll at fusaec@aol.com or 916-798-4675

Zeljko Jergen is going to Japan in November!

Zeljko and Fusae Carroll are taking a group to tour Japan. The tour will be historical, interwoven with dancing with local Japanese groups and several workshops. Contact Zeljko and Fusae for more information.

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

FLORIDA FOLK DANCER

Florida Folk Dancer is published six times a year by 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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