

Florida Folk Dancer

A Newsletter of the Florida Folk Dance Council, Inc.

JULY-AUGUST 2016

Special Points of Interest:

- *Tribute to Juanita Schockey*
- *Flagler Fling*
- *Barcelona*

PRESIDENT'S NOTE BY PAT HENDERSON

I had a very successful and fun trip on the Yves Moreau's transatlantic cruise to Barcelona. It was very nice that FFDC was well represented with eleven dancers. See my summary article with photos elsewhere in the newsletter. Now it is two days from Flagler Fling when many of us will enjoy a day of dance looking out over a lagoon.

With the next issue, it will be time once again to start registration for "camp". The Board will meet sometime this month and approve the expenditures and set the cost for you. Rest assured that it will be a good chunk of change less than the Renaissance. So along with a reduced cost and having Sonia and Cristian, please register as soon as you can once it opens September 1. I can't say that we won't fill up but it is always possible that we might. Regarding registration, it is not too early to start thinking of nominees for the Olga Princi Scholarship. We will reprint the

new procedure in the next newsletter. I would like those nominations to come to me by November 1 since we have to turn in a rooming list by mid-January. I know that our group has some potential nominees with several new dancers.

While we are starting to think about next year's "camp", I am pleased to announce that we will be able to have our snacks in the dance hall. However, we will need to clean up after ourselves and not leave cups or plates on the tables for the hotel to bus. Also, we are not able to dance on Monday morning so the last session on Sunday afternoon will be the review. We will not be recording any of the dances since Sonia and Cristian will be selling their previously prepared DVDs directly to you.

I hope that everyone has a wonderful and safe summer!



EDITOR'S NOTES BY TERRY ABRAHAMS

Judging by all the notes, lots of people have had a good summer! It's almost time to get back to reality. I personally had mostly a slow time, got my buttons ALL in order, played a lot of solitaire and read a few books. Glad to report from others...lots of fun pictures.

I'm typing this as I return from the Flagler Fling – a very very nice weekend. Sadly, though, we've lost another member—Juanita Schockey. See page 2 for a tribute to Juanita.



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TRIBUTE TO JUANITA SCHOCKEY BY PAT HENDERSON

Juanita Schockey was born in Wheeling, West Virginia on June 1, 1930 and she passed away peacefully in her sleep on the morning of May 14, 2016. She was an avid folk dancer and bridge player. She married and had three daughters in West Virginia and lost her husband at an early age to cancer. She worked as a bookkeeper to an attorney until she met and married Fred Schockey 38 years ago. He had retired from the Navy, gone to college and then was working as an appliance repairman when he met Juanita while fixing her refrigerator. He introduced her to folk dancing at the Wheeling international group. They regularly attended Oglebay Folk

Dance Camp and met Ann Robinson, who used to live in Wheeling but who had moved to Orlando. When Fred's company went out of business, Juanita and Fred moved to Orlando in 1980. Juanita joined the Orlando International Folk Dance Club, started an international group at Fairways where she lived, and later joined the Orlando Israeli Folk Dancers. She also performed with all these groups over the years. Juanita had a sidekick in dancing and crafts through the years—Joy Herndon. When you would see one of them, you would see the other since they both lived in Fairways.

find a new camp after having the coldest and hottest camps ever with no heat or a/c at the 4H Camp near Ocala. So Juanita and I drove all around Central Florida looking for a new camp so by late afternoon, I wanted to call it a day but Juanita insisted that we drive to Silver Springs and look at the Christian Conference Center. After we found it that day, we were there for 14 years—thanks to Juanita's persistence! The second story goes back to the fall of 1997 when the group was having a barn raising to put together the dance studio. It turned out that Juanita got the dancers all organized

in stations to put screws and nuts in the pieces. We had to put together 12 metal arches that make up the sides and roof of the Steelmaster building. Bobby and her husband, Fred, were working on a scaffold and would attach the arches together as we made them. After we had completed ten of the arches, Bobby wanted to



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TRIBUTE TO JUANITA SCHOCKEY (CONTINUED)

(Continued from page 2)

stop but Juanita pushed us forward and we completed all 12 arches in one day! She made a great foreman. (See photo of group toasting at day's end).

Juanita had heart surgery a few years ago and suffered a serious infection in her leg afterward. She was still dancing almost every week but not quite as long as before the surgery. She was still playing bridge twice a week and winning quite often. I will miss her in both my folk dance world and bridge world since she got me playing bridge once a week at Fairways even though I do not live there. She called me her

"adopted daughter" and I miss her as much as I do my real mother.



Dear folkdance friends,

We are very sad that Juanita passed away. She was a good friend and we had always interesting things to talk about when we drove to the barn.

We think of her as a lovely lady with a great attitude.

She introduced me into the folkdance club and we are very grateful that we spent so many wonderful hours together. We think of her with great respect and we will miss her.

Bert en Annelies Mostert, The Netherlands

The basic dance video for the horo will be available at jabc.info in the video folder. The variations video with 2 two measure variations that he didn't teach will be available to people once they claim they have the basic down.

Thank you Jan & Betty!

Two hostesses with the mostessess! What another fine time dancing 6 hours all day Saturday & then sharing their homes with so many dance partiers.

And of course there's always Bobby being the best backup for keeping all the great requests ready for playing.

Then there was Julieta & Andy P doing some fun teaching adding to the festive atmosphere.

A cooler breezier walk on the beach the following morning gave us all a great relief from our daily busy lives.

And it sounds like the Flagler group will now be meeting regularly every 1st & 3rd Thursday of every month.

Congratulations for making folk dancing such a great experience in so many ways all weekend.

Sincerely, Jack Seltzer

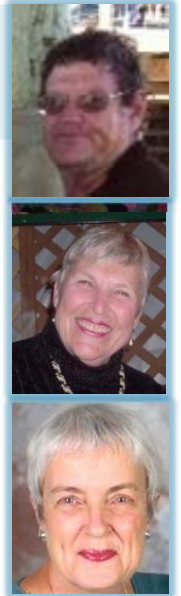
FLAGLER FLING BY ANDY POLLOCK, TERRY ABRAHAMS AND JAN LATHI

Flagler Fling was great fun as usual. It seems to grow in size a little every year. There were enough people there that the dance circles filled the room, yet it was not too crowded to dance. Added this year was Craig (without Ruth Ann, who had a conflict) – brave soul that he is, and Joe and Elliot came, and MJ brought her husband, Bill! Terry showed up following a fencing tournament in West Palm just in time to join in everything but the dancing. The food was wonderful, and although we raised the room temperature a little with our dancing, we didn't experience the kind of crushing humidity that you sometimes get when dancing near the water. The program followed the request list pretty closely with a few small adjustments to prevent consecutive couple dances. Julieta Brambila taught a nice Tibetan dance named Diu Xie that she learned from Frances Bourque-Moreau. Andy Pollock taught an old Bulgarian dance named Novo Zagorsko Horo. Bobby Q helped Jan run the program and all went so well! Thanks to everyone that brought great

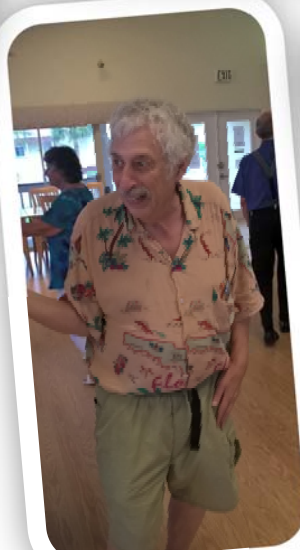
food and danced hard!

Following the dance, lots of people traipsed to Jan's for games, swimming and food (if they didn't have enough to eat at the dance). Tables were full of people laughing, talking, eating. Others stayed with Betty or a motel and did their own thing.

On Sunday morning the weather cooperated and we had one of the best beach days ever with clear skies, great waves and comfortable temperatures. As per our tradition, we walked from the appointed hotel to the pier, others walked further while some waited under the pier in the shade. Not only did Jan host the event, she was the replacement lunch for the usual restaurant which had become unavailable (Father's Day) and so once again we took over her house to eat and swim. Jan deserves a medal!



FLAGLER FLING PHOTOS



WHY I WAS RIGHT AND THE REST OF THE ROOM WAS WRONG :) BY ANDY POLLOCK



Some year back I went to a workshop and the teacher was teaching a dance with a lot of STEP HOP STEPS in a row. However she kept calling them HOP-STEP-STEPS. I simply ignored what she was saying and went with what she was doing. The sponsoring club leader, who happened to be dancing next to me scolded me in an annoyed tone, "everyone else is doing hop-step-steps." I'd like to tell you that I replied with an answer that was both helpful and tactful. Creating that type of answer is a useful skill that we should all aspire to, but I'm not there yet and I certainly wasn't at the time.

Here is the question we should ask ourselves. How could a whole room full of people (many who had danced for 8 or 10 years), miss the fact that the teacher was saying it one way and doing it another?

I think the answer is that as folk dance teachers we emphasize verbal instruction too much. Auditory information is a single track- people can absorb what we are saying very quickly. Visual information is much richer, it gives you a lot of different pieces of information at the same time. Because we have so many dances and so little time to teach them, we as teachers tend to have our mouths open all the time. Many of us remember Dick Crum as the master of verbal instruction. He had a stock of great metaphors. When his metaphors only got 85% of the people doing the dance right, he'd make up a new one on the spot and raise his success percentage by 10 points. What people forget is that as he repeated the dance during instruction, he would cut the amount of words he used down each time so that people could focus on watching.

There are 3 techniques that I think are helpful here. 1) Occasionally teaching a dance almost totally non-verbally so that people learn to look as well as listen 2) Gradually giving less verbal information as you repeat a dance during the teach. 3) Occasionally put on a dance that your group doesn't know and just dance it in front of them and let them pick it up. Experienced people can pick up fairly hard dances that way. I did that with Joc de la Tiganesc de Doi in Tampa a few years before Mihai taught it at camp and everyone got it.

I may go overboard with cutting out verbal instruction too soon when I'm dealing with beginners, but I'd rather cut the words too soon than build the bad habits that the dancers at the workshop had (all listening - no watching). I can always go back and start talking the next time through if they really need it. I sometimes see people who get next to a beginner and try to help them by saying all the words. I wish they wouldn't. It's not that I'm cutting the words because I'm lazy or that I don't care about the beginner. I just don't want to turn out dancers who don't look. After all when Atanas first moved to this country he taught a lot of dances with only 3 English phrases: "yes", "no", and "we go now."

As always my thoughts are strictly that- my personal thoughts. They have to be carefully evaluated in respect to the dance material, the teacher, the dancers, and other factors (such as sight lines, tiredness of the dancers etc.) before they will help anyone.

As to the answer to the title question- I had a lot more experience with less verbal teachers than most of the people at the workshop.

OLD DANCES RECOVERED BY ANDY POLLOCK

While I was in Orlando at their dance celebrating Juanita Shockey's life I had a chance to speak with Fred Shockey. I found out that he had video footage of the 1987 FFDC. This was the year before Julius started filming and the FFDC started selling the DVDs to camp participants. Fred was kind enough to make the footage available. The teachers that year were Dick Crum, George (Bulgarian) and Varie Terzieff (Israeli and Romanian), and Bernardo T. Pedere (Philippine)

I don't have the titles for the Phillipino dances.

I had kept all of Dick's dances except for Coragheasca, but I had lost a few of Georg Terzieff's. Some groups probably still dance his Zaspala e Radka. I have already reconstructed Mama Tenjo Duma and taught it to Terry and Judith. I'll be adding in his Trakijsko Pravo and Donka Bulja Si Dumashe soon. These are all great intermediate level dances.



Dick Crum	
Coragheasca	Romanian
Ana Lugojana	Romanian
Tandora	Croatia
Kabanica I Seksura	Croatia
Logovac	Vovodijna

Georg Terzieff	
Zaspala e Radka	Bulgaria
Dudino Horo	Bulgaria
Mama Tenjo Duma	Bulgaria
Donka Bulja Si Dumashe	Bulgaria
Pravo Trakijsko Horo	Bulgaria

Vaeri Terzieff	
Hora Mare de a Munte	Romanian
Joc de Leagune	Romanian
Mi Hayish	Israeli

THE HEALTH BENEFITS OF DANCING GO BEYOND EXERCISE AND STRESS REDUCER

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May 31, 2016—a conversation with Shankar Vedantam

What are the health implications of dancing? New social science research shows that dancing in synchrony with others increases people's threshold for dealing with pain.



STEVE INSKEEP, HOST: Now we have news of a surprising benefit of dancing. NPR's social science correspondent Shankar Vedantam, I don't know if you are a noted dancer or not. Shankar, are you?

SHANKAR VEDANTAM, BYLINE: I am a noted dancer for being absolutely terrible on the dance floor, Steve.

INSKEEP: OK, but in any case, you can do good research on dancing. What is this research?

VEDANTAM: Psychology researchers at the University of Oxford recently published a study in the journal *Evolution and Human Behavior*. They brought volunteers into a lab and taught them different dance moves. They then placed the volunteers in groups of four on the dance floor and put headphones on them so they could hear music.

Some of them were taught the same dance moves, and others were taught different dance moves. Before and after the volunteers danced to music, the researchers measured their pain threshold by squeezing their arms...

INSKEEP: Ouch.

VEDANTAM: ...With a blood pressure cuff.

INSKEEP: So the question is how tolerant are you to pain, in other words.

VEDANTAM: Exactly. That's exactly right. And what the researchers found is there were huge differences in pain perception before and after the volunteers danced together.

INSKEEP: I want to break this down because you saying there are people who are dancing in coordination with the people around them...

VEDANTAM: Right.

INSKEEP: ...And others who are dancing completely by themselves, even though other people may be right there in the room.

VEDANTAM: Exactly. So when the volunteers were taught the same dance moves and heard the same songs as the others, their movements synchronized on the dance floor. Now, afterwards, these volunteers were able to withstand significantly more pain. Their threshold for pain increased.

By contrast, the volunteers who heard different songs or were taught different dance moves to the same music didn't synchronize their movements. These volunteers experienced either no change in their pain perception or an increase in their pain perception. They actually felt more pain than they did before.

INSKEEP: What is going on there?

VEDANTAM: Well, here's what the researchers think is going on. When experiences feel good, that's usually a signal that they have served some kind of evolutionary purpose. So the brain evolved to find certain kinds of food tasty because it eating those foods had survival value for our ancestors.

As a social species, being part of a group has survival value. Evolution also may have adapted the brain to experience a sense of reward when we did things with and for other people. Dancing together, especially in the synchrony, can signal that you are actually simpatico with lots of other people. The researchers think this is why so many cultures have synchronized dancing and why it might have health benefits.

INSKEEP: So it's not just that I'm loosening my muscles by moving around 'cause if I do that alone, it doesn't help me. But doing it with other people I feel good. It overrides any sensations happened I might have that are bad.

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THE HEALTH BENEFITS OF DANCING GO BEYOND EXERCISE AND STRESS REDUCER (CONTINUED)

May 31, 2016—a conversation with Shankar Vedantam

(Continued from page 8)

VEDANTAM: That's right. So the volunteers had headphones. And so they were listening to songs without knowing what songs others were listening to. It's only when they were listening to same song and dancing in the same way and they watched other people doing that that the health benefits kicked in.

INSKEEP: Shankar, it's been fun dancing with you.

VEDANTAM: I feel less pain already, Steve.

INSKEEP: That's great. NPR's Shankar Vedantam, our social science correspondent and host of the new podcast that explores the unseen patterns in human behavior, Hidden Brain.

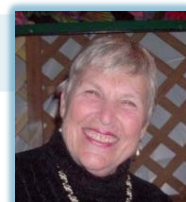
TERRY FROM TAMPA BY TERRY ABRAHAMS

I always introduce myself as Terry from Tampa, so using that as my title this time. We're still here – except Andi is in Vancouver, and Israeli-wise, Ken is in Vermont, making us so small that the Israeli group is canceling for the summer. However for the most part, even though there are only four of us, Judith, Ernesto, Andy and I – we continue to dance on Fridays. We do have someone that might “stick” that has come 3 times now, so we may grow yet (hope springs eternal). Judith and I attended the Contra June Bug Bash, Andy and I, the Orlando night for Juanita, and the Flagler Fling (see article). I was in New York for a week, first to see my niece get married, then hang with my sis, my friend Valerie that I worked with at MOSI, and Honey, an old-time Israeli dance friend that I traveled with last year. In summary I did the wedding, seeing lots of relatives, did my sis's health club, shopped along the way to the art museum, pooping out in it's gift shop and never seeing the art, going to a spa, going to a Broadway show (Blackbird), a movie, 3 restaurants, 3 Israeli dance classes

with Honey as well as the 92nd street YMHA (with WAY too many couple dances), but chatted with Moshe Eskayo and watched Naftaly Kodash and Karen Kaplan teach – all in all, a pretty darn good week! Speaking of Moshe – Honey sent me a 1971 video of him doing the Ed Sullivan show – if you're interested:

https://www.youtube.com/watch?v=cNDXuLuHEYM&feature=em-share_video_user

This last weekend I went to West Palm to fence, and saw my coach's wife, turning 96, in Boynton Beach the day before. After fencing I dashed up (6 hours, should have been 3 says Google) to the Fling. I have updated my list of dancing buttons if anyone is interested on my website – noveltybuttons.net. I am involved in a cancer survivor class at the YMCA, which may be making my body stronger when my knees aren't hurting. I'm rubbing Judith's Peanut oil on them – if it helps her, it might help me...and that's the end of this article.



ORLANDO OFFERINGS BY PAT HENDERSON



Our club had a tragic loss with the passing of our sweet Juanita on May 14. See a tribute to her elsewhere in the newsletter. She was buried in Wheeling, West Virginia and our group sent flowers for her funeral. We are missing her greatly. On June 1, which would have been Juanita's 86th birthday, we had a celebration dance in her memory. (see photo). Terry and Andy Pollock came from Tampa for the evening.

We had many of our members traveling since the last newsletter. At last writing, some of us were just getting ready to leave on our transatlantic cruise with Yves Moreau with six members from our group going. It was so wonderful to travel and dance your way across the Atlantic with people that you know. See a separate article for more details. Others traveling include Phyllis Dammer to Kansas City for her nephew's wedding; Nicki Wise to Cincinnati for her granddaughter's high school graduation and then Nashville for a destination high school reunion; Ann Robinson to Penland for her glass jewelry workshop; Carla Powers to Long Island to visit friends; and Susan Talcott to California for her son's graduation from law school and to Miami for

her daughter's graduation from law school. Barry Sieger toured Israel with his brother and enjoyed seeing the Golan, the Sea of Galilee and the Dead Sea along with the major cities and ruins. Mary Jean Linn with her husband, Bill, and Kelly Fagan enjoyed the Florida Folk Festival over Memorial Weekend. They were joined by Pat Pieratte from Tallahassee along with several dancers from Gainesville. They were entertained by Arlo Guthrie and experienced laser contra dance. Mary Jean and Bill also attended the contra weekend, June Bug Bash, in Tampa. Betty Nehemias visited family in Maryland and suffered a fall twisting her leg. She will be a little while before getting back to dancing.

Several of us enjoyed seeing our members, Kelly Fagan and Craig Thomas entertain us with their instruments and singing at a local synagogue. It was a wonderful show and they played Erev Ba and some of us got up and danced to it.

This is a reminder that our club takes a two month hiatus in July and August so no dancing. We hope that everyone has a wonderful summer.



GAINESVILLE GOODIES BY JULIETA BRAMBILA



The Gainesville group (GIFD) has been very active, including participation in the annual FFDC workshop and Spring Fling, both held in Orlando. In addition, we've had memorable events in downtown Gainesville, dancing outdoors during ArtWalk, with much audience participation, and we went to the Florida Folk Festival!

During a short dance-research trip in Pennsylvania and New Jersey has taught us that our group is run in a very similar format, including the changing of dance practice locations depending on costs, ending the 2.5 or 3 hour sessions with a slow dance (around a candle if available), starting the gatherings with easy dances, quickly reviewing a few rusty ones, and producing a quick after-dance weekly letter. The several leaders I met are all equally strict in styling, which is very satisfying. *(Editor's Note: I added this - she wrote for her weekly note to her group):* During my trav-

els I have danced with other groups, watching how they are run, learning about their rental costs, and noticing their equipment. Although I've noticed several differences, we are very similar, so I'm not proposing major changes, only considering minor adjustments. It feels like a research trip, or even a pilgrimage, dancing in different groups, occasionally leading the line, able to follow all that is played, meeting several dance leaders in each group, each with very nice, low key dance styles. News: folk dancing is not dying away, despite appearances.

Joyce Story continues to improve, which we are celebrating, and much appreciation goes her way for all her efforts in the smooth running of the group. Our group continues to add dances to the performance repertoire list, getting ready for small upcoming events. We are having a great time as a few shared pictures can show.



SARASOTA GRAPEVINERS BY JILL LUBINER

Hi Terry. I am away from FL until 7/31. Would you be able to just put a small note in the newsletter with the Grapvinner's summer dance info-- Wednesdays from 7-9pm at the Bayfront Center in

Sarasota. More info on our website ifdsarasota.webs.com. Thanks for your help!



BALKAN BY THE BEACH BY ROBIN BRIGAERTS

I couldn't help but notice recently how much our group has become like the folk dancers of old. We were doing an easy dance, something no one had to think much about, and absolutely everyone was engaged in conversation with their neighbors on either side. I wished I'd had a camera handy to snap a group photo.

Balkan by the Beach has a different vibe during the summer than it does in season. We never know from week to week who will be in town and who will be away on vacation. This makes it almost impossible to introduce complex new dances, so we concentrate mostly on the oldies that are already fixed in our feet.

Last Friday, as we prepared to send off our last snowbird, I wondered whether we'd be able to keep the group going. I shouldn't have worried. Two dancers who usually can't make it on Fridays showed up. For the next three Fridays our Kansas dancers will be in town. And on occasion our English country dancer shows up. Somehow, we always have enough people to form a dance circle. Our snowbirds keep in touch by email while they are away. Some are dancing at home. Others are off to various workshops and tours. Let's hope that some of them submit articles describing their travels.

Paul and I have been spending our

time here in Florida. We enjoyed visiting Butterfly World and Morikami Gardens with our older daughter, who flew in from New York for a week. She took this photo of our group last week and also supplied me with a new profile photo sporting my own handmade jewelry. Later this summer, our younger daughter will fly in from Tel Aviv with her two children. It's not often we get to spend time with them given how far away they live, so we are really looking forward to the month they will be spending with us. We plan to take them to Disney World and other Florida attractions.

Balkan by the Beach meets Fridays from 10:45 to 1:15 at Veterans Park in Delray Beach. If you're planning to be in the area on a Friday, please contact me at rfbrigaerts@gmail.com to confirm that we'll be dancing that day. We'd love to have you join us!



TRANSATLANTIC CRUISE TO BARCELONA BY PAT HENDERSON



On April 15-29, eleven folk dancers from Florida joined the Yves Moreau Cruise that sailed from Ft. Lauderdale to Barcelona. We were the largest contingency from one state in the folk dance group of 34 including the teachers. Not only did Yves teach but so did his wife, France, along with Steve and Susie Kotansky who all shared many

ing "I Could Have Danced All Night". She and her mother, Tina, and another member of our group sang several selections in the crew show as the Guest Chorus. We had some special events during the cruise. Jack Seltzer celebrated his birthday and Bobby and I had our 40th anniversary on one of our sea days. On these special evenings, we were joined by Yves, France, Steve and Susie at our dinner table.

The ports included two in Portugal four in Spain. Our first port was the Azores, a tropical island where it never freezes. It was very green! The folk dancers made up our own excursion with a tour of the island that included riding to a high elevation and looking down on two lakes side by side and one is blue and the other is green—appropriately named Logoa Verde and Lagoa Azul. Then we enjoyed a lunch at a local restaurant. The next port was Lisbon where we docked very close to the center of downtown Lisbon with all its historic buildings. A few of us had a guided tour of the different sections that included a trolley ride up an elevation to the oldest part of town. The next stop was Cadiz, Spain, which is the oldest city in Spain. Our folk dance group had a tour of the town and then ended with a very impressive Flamenco show. This is the area of Spain where Flamenco originated so it was



It was a two week long folk dance party and they taught 25 dances! Those sailing who are from Florida included: My husband, Bobby Quibodeaux and I, Jack and Linda Seltzer. Kelly and Tina Fagan, Ann Robinson

(along with her daughter, Sherry from Wisconsin), Nicki Wise, Gary Berke, Karen Morin and Debbie Lazarovic. We danced four hours a day while at sea and two hours when we had a port day. The second day out, the seas were so rough that we had to cancel one dance session. We heard that even some of the crew were seasick. During the week at sea, some of the group members participated in karaoke and the ship's chorus. Kelly Fagan was chosen to sing at the ship's crew performance, after her impressive performance of "Memories" from Cats. In the show, she was part of a duet sing-



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TRANSATLANTIC CRUISE TO BARCELONA (CONTINUED)

(Continued from page 13)

authentic. On to Malaga the next day where most of us saw the impressive Cathedral of Malaga and The Alcazaba, which was the Muslim palace/fortress that was started in 1057.

There were ruins from a Roman theater next to the entrance. Our next port was Alicante which had an elevator to take up to the Castillo de Santa Barbara, a castle constructed by the Muslims and captured by the Spanish in 1296. The cruise ended in Barcelona where most of us attended a farewell group



dinner after a folk dance show by the oldest Catalan dance group in Barcelona, called Esbart Catala de Dansaires. They did a wide variety of Catalan dances from different regions and many of them seemed like a blend of English and French dances. They even did one that was very similar to the English Morris dancing and had a similar costume. (See photo) Many of the Florida dancers stayed in Barcelona for a few days being amazed by the architectural genius of Gaudi whose Sagrada Familia is still under construction after a hundred years! Some of the Florida group signed up for Yves' cruise next year that will be Scandinavia and Russia on the Baltic Sea May 19-June 1.



PRICELESS MOMENTS BY KELLY AND TINA FAGAN

Enchanting... colorful... sophisticated... surprising... warm... delicious... inexhaustible... Barcelona... photos capture our lovely B&B, Gaudi's La Sagrada Familia, Palacio de La Musica Catalan, La Pedrera Casa Mila, Guell Parc, and Montserrat (we hiked!!!!) with The Black Virgin... Priceless adventures with my beautiful Mama!

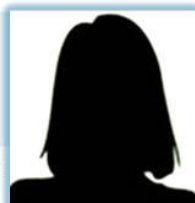


*An Open Letter to Florida Folkdancers**Dearest Friends,*

It is with both sorrow and excitement that I write this letter to you, my Precious Friends. After spending a Glorious holiday at the South Pole, I have returned to Florida only to pack my bags and bid you a fond farewell. (I sent our excellent editor Seasons Greetings, by the way. Alas mail service from the South Pole is rather slow.) It so happened that while I was dogsledding across the Antarctic, I ran into an old friend of mine who also happened to be vacationing at the Pol (the Southern one). His name is Zachariah Huddleston, and he is president of the National Geomorphic Society. I had not seen him for years. At any rate he offered me the Most Wonderful job. I can't imagine why he had not found anyone else to fill this position. I am to relocate to the South Pole, where I will be counting penguins for the Society. I'm so Excited! Unfortunately, I have to leave right away which means I will not be able to attend camp. Also the installment that follows will be the last. Perhaps Randolph, The Rude-Nosed Pole-Cat will come up with some other saga for the newsletter. He seems to have a flair for fiction. Until we meet again, I remain, Yours faithfully, Tiffany Teardrop.



AS THE OPANCI HOP STEP STEP BY TIFFANY TEARDROP



(Editor's Note: Kathie Agaard 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 eighth (and final) chapter.

Ethel Ann and Alex sat in a booth at 'Aunts and Uncles Restaurant'. A cockroach ran across the table and disappeared over the edge. "You work at this dive?" asked Alex.

"It pays the bills." said Ethel Ann.

Just then a waitress named Gloria approached them. "What'll you have, Tubby?" she roared. Alex winced.

"I think she likes you." whispered Ethel Ann. "She doesn't talk that way to just anyone."

"Thank goodness," said Alex. "I guess I'm a little sensitive about my weight right now. That was the worst part of my ORDEAL in Bulgaria."

"You mean the..." began Ethel Ann.

"Yes. You see. I used to be a Junk Food Junkie. When they started giving me those artificially flavored snack cakes, I just couldn't help myself." Alex began to sob. "All those cream fillings. It was Awful."

"It's all right," said Ethel Ann, "We'll go to JFJA meetings together and get you back to normal in no time."

"I would have eaten myself into oblivion if Richard Racenica hadn't managed to infiltrate the SEP and get me out."

"Oh, Alex, I was so worried about you. How did you ever survive the Announcement Torture?"

Alex pulled out a tiny pair of Opanci (the kind that you and I would hang from a rearview mirror). "I had protec-

(Continued on page 17)

AS THE OPANCI HOP STEP STEP (CONTINUED)

(Continued from page 16)

tion," he stated, and he squeezed the toe.

Ethel Ann put her hands over her ears. "Oh, Alex" that's Terrible!" she exclaimed. "What is it?"

"It's my SFC box," answered Alex, Simulated Folkdance Chatter." It's enough to drive anyone insane in a matter of minutes. When they heard this, my captors immediately gave up on that phase of the torture."

"Well, I'm so glad you're back." Said Ethel Ann.



Fellow Folkdancers, this seems like a good place to end our little drama. Although there

remain many questions unanswered, I will not mention any of them. I will simply allow you the pleasure of filling in the blanks as you see fit. For now, I am off to the Antarctic. Until we meet again, remember, don't be-

lieve Everything you read: it may not be true.

I remain yours faithfully, Tiffany Tear-drop



TIME TO REGISTER FOR IROQUOIS SPRINGS BY SHEILA KRSTEVSKI

Registration for the August 6-13, 2016 EEFC's Balkan music and dance camp at Iroquois Springs in New York is open! I wrote about this camp in a previous newsletter, but in case you missed it, the camp is a week long, or you can come for part of the week. You have the opportunity to spend all day dancing, singing or playing an instrument, or any combination of the three. The dance teachers this summer include Joseph Kaloyanides Graziosi and Yvonne Hunt for Greek dance, and Steve Kotansky for Albanian and other Balkan dancing. There will be classes in Bulgarian, Greek, Albanian, Bosnian and other Balkan singing taught by the experts. You can learn to play Bulgarian gaida, kaval, tambura or gadulka, Albanian accordion, Greek clarinet, violin or santouri, or Macedonian zurla. If you are a non-melody player like me,

you can study tapan or doumbek. And even beginners on the instruments can play in the Bulgarian, Albanian, Macedonian, Tamburica or Brass Band ensembles. Michael Ginsburg will be there coordinating the nightly dance parties, all with live music. For those who like to party till they drop, or to perform for those... there is music, food and drink after midnight until the wee hours in the "kafana."

Oh yes, I almost forgot: there is a fabulous children's program, so you can bring kids or grandchildren. The food is healthy, fabulous and plentiful. So if you love Balkan dance and music, check out the website: <https://eeffc.org/balkan-camp/east-coast-balkan-music-dance-workshop/>

I hope to see you there!



PLAYSHOP 2016 REGISTRATION NEWS AND ANNOUNCEMENTS BY SUSAN BERNACKI



Registration for Playshop 2016 opens July 1!! Registration forms, flyers and camp information can be found at www.mountainplayshop.org. Dates are Friday 9/23 – Sunday 9/25, at the scenic YMCA Blue Ridge Assembly in Black Mountain, NC.

Our instructor this year is Erik Bendix, who will be teaching dances from Albania and the Kosovo region, Greece and Macedonia. Erik co-founded Mountain Playshop over thirty years ago, and has taught, choreographed, directed and performed dances from across the globe both in the US and internationally. We are very fortunate to have him for what will be our 31st Playshop.

New this year: Work Exchange Discounts!! The idea behind these discounts is to provide some relief during the workshop itself to the hard working volunteers who have made the whole thing happen, but who still often end up working through the workshop. Recipients of the discounts will be tasked with various operational duties, and asked to run errands and provide mis-

cellaneous support, some of which may interfere with some workshop activities. These are not “scholarships”, and financial need is not a consideration, however, we hope they can still give a bit of a budget break to anyone who might want or need it. Work exchangers should still be able to participate in most of the weekend activities, so should still expect the normal awesome Playshop experience..

Other New Discounts: This year we offer a \$20 non-dancer discount for family or friends who might enjoy a beautiful weekend in the mountains, but who might not be totally into the international folk dance scene (such people exist!). The discount reflects the portion of the registration cost that covers the teacher. For families with smaller children, we now also have a “child” rate, which reflects a discount on meals for children 12 and under.

Mark your calendars and keep those dance shoes dancing! It's going to be another great year!

EVENTS

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

July 8 - Montana Folk Festival, Butte, Montana

July 13 - Door County Folk Festival, Sister Bay, Ephraim & Baileys Harbor, Wisconsin

July 15 - Folklore Village Community Festival, Dodgeville, Wisconsin

July 17 - Stockton Folk Dance Camp - Week 1, Stockton, California

July 17 - KDI Dance Camp, Murray, Kentucky

July 21 - Hardanger Fiddle Music and Dance Festival, Dodgeville, Wisconsin

July 21 - Folkmoot USA, Several towns, Western North Carolina

July 24 - Stockton Folk Dance Camp - Week 2, Stockton, California

July 29 - Lark Camp, Woodlands, California

July 31 - Ti Ti Tabor Hungarian Folk Camp, Gig Harbor, Washington

EVENTS (CONTINUED)

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

August 4—New Mexico August Global Dance Camp, Socorro, New Mexico

August 6—Balkan Music and Dance Workshop, Rock Hill, New York

August 14—Mainewoods Dance Camp Week 1, Fryeburg, Maine

August 21—Mainewoods Dance Camp Week 2, Fryeburg, Maine

September 2—Karmiel USA - Israeli Folk Dance Weekend, Highlands, North Carolina

September 2—Balkanalia, Corbett, Oregon

September 2—World Village Music & Dance Camp, High View, West Virginia

September 2—Labor Day Weekend at Pinewoods, Plymouth, Massachusetts

September 4—Enchanted Southwest, Albuquerque, New Mexico

September 15—Tamburitza Extravaganza, Rosemont, Illinois

September 22—Pourparler, Eugene, Oregon

September 22—World Camp, Rock Hill, New York

September 23—Mountain Playshop, Black Mountain, North Carolina

September 23—Fandango Dance Weekend, Clarkston, Georgia

September 30—SerbFest (St. Petersburg), St. Petersburg, Florida

October 7—Serb-Fest (Orlando), Longwood, Florida

FOLK DANCE TOURS

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

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

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

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

Jim Gold Folk Tours, see <http://www.jimgold.com/folkTours.htm> or contact Jim Gold at jimgold@jimgold.com or 201-836-0362. Upcoming—June 8 to Norway, Sweden and Denmark.

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

Alachki-Tours, organized by **Goran Alachki (a premier accordion player)**, see www.alachki-tour.com or contact David Golber, dgolber@aol.com, 781-396-2323.

Dance With Israel, Contact Naomi Taussig for more info: naomitaussig@gmail.com or 604-568-4771 or contact ARZA WORLD at 1-888-811-2812

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

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FFDC Website: www.folkdance.org



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