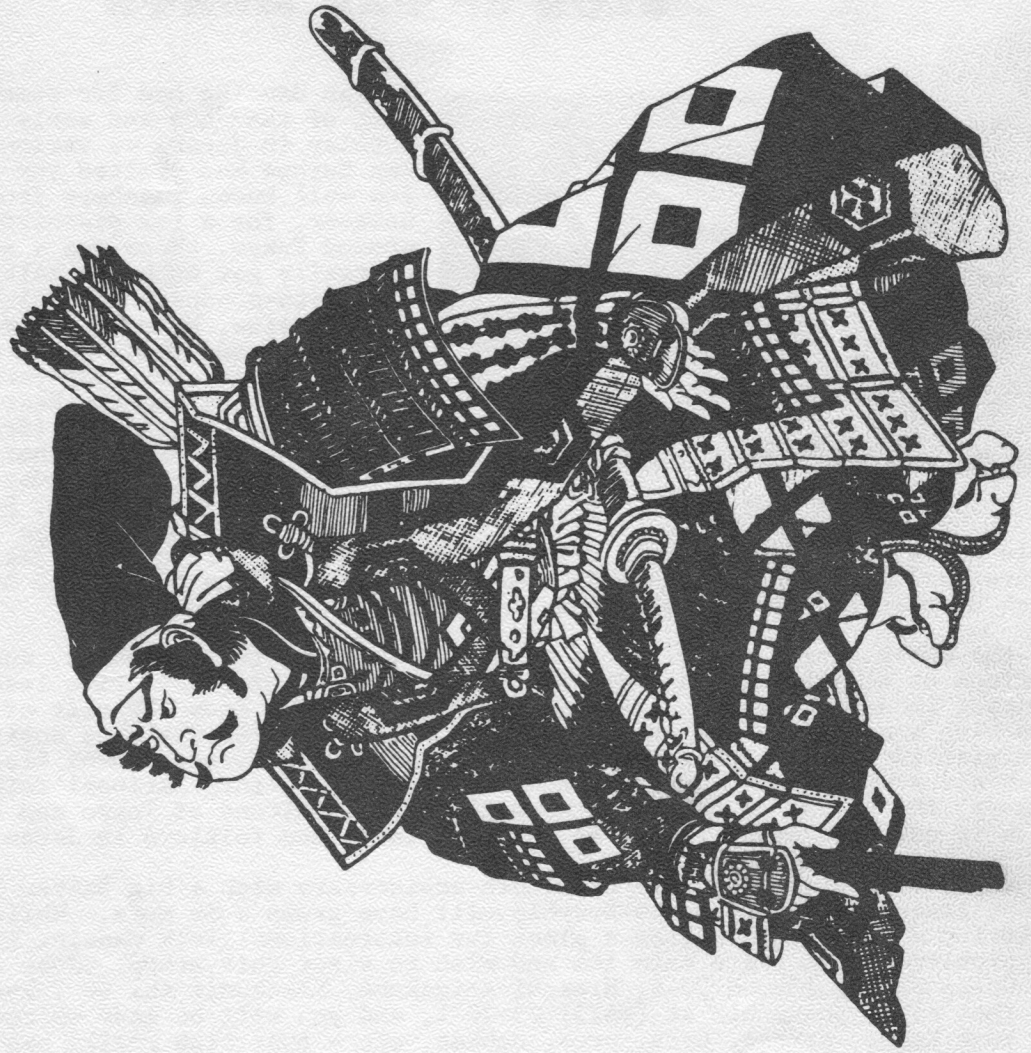
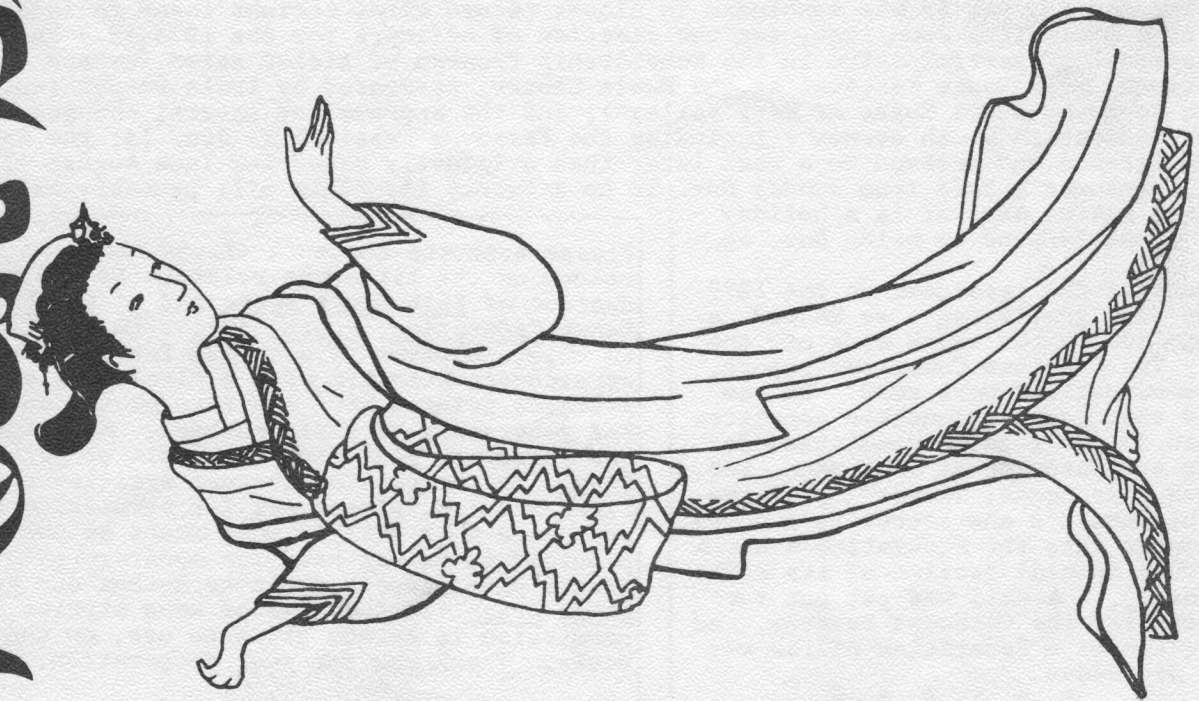


FOUL DANCE SCENE

January, 1978 Los Angeles, CA



F. R. Gilmore

CLUB OF THE MONTH

XOPOΣ



Girls of XOPOΣ

Balkan dancing had for some years in the latter part of the '60s and early '70s, been fairly popular in Japan, as various ensembles from Eastern Europe had visited the country, as well as a few well known teachers from Europe and America. However, for a few die-hard kolophiles in and around Tokyo, there was a sore lack of opportunity to really get with the Balkan dance picture. An honest-to-goodness kolo club was needed, and with this in view, Hironobu Senszaki, along with a few of his friends, started up a group, dedicated to the performance and enjoyment of the line dances of the Balkans and the Near Eastern areas. They adopted the name "XOPOΣ (from "Horos") - and this was in 1973. Prior to that time, international folk dance groups did indeed do some kolos, but they were usually, as Mr. Senszaki puts it, merely for "ice-breaking purposes" - much the same as our

kolo hours preceding the main festivals were here in California. Besides this, the repertoire was very sparse, and those founding members of the XOPOΣ club had been exposed to much more in the way of kolos and line dancing.

By the early spring of 1975, the group had expanded to 30 members, and was beginning to perform on occasions. In addition, the club was taking an active lead in promoting Balkan dancing in Japan, and in attracting leading teachers from the rest of the world to teach at the club's workshops and at the Japanese Folk Dance Federation's activities. Among those who visited and "workshopped" with XOPOΣ were Yves Moreau, Sunni Bloland and Bora Özkök. Such stars attracted Japanese dancers interested in international folk dancing from Kansai, Nagoya, the island of Hokkaido, as well as the environs of Tokyo and the city itself. The club is now well acknowledged as a leader in Balkan folklore in Japan.

In June, they will celebrate their 5th anniversary with a big Balkan Dance Party. By then also, its present 60-plus membership will have grown some more. While it is rather difficult for a foreigner to find a place for international folk dancing in Japan, there will be no problem if you are a kolo fan and wish to visit this group. Just contact Mr. Senszaki at Co-op Suziki 106, 3-30-4, Higashi-Koigakubo, Kokubunji-shi in Tokyo 185, or if already in that city, phone him at (0423) 23-3071, and you will be made welcome. Oh yes, brush up on your kolos, sirbas, oros, debkas, etc - that club really has a big repertoire of them!

* * * * *

FEDERATION IN FOCUS

A very pleasant Council Meeting in December resulted in a considerable amount of business being attended to, yet it was concluded in almost record time. Actions taken included the naming of a nominating committee, for the election of officers for the 1978-1979 Federation Year; approval of participation in the Scholarship Program of ticket sales for the Annual International Folk Dance Festival at the Music Center, presented by Irwin Parnes (and the chairman is to be Donna Hurst of West Valley*); and the approval of several changes of dates on Federation South events - including the Pasadena Festival to Jan. 15; the San Diego Conference and weekend to a week later than originally scheduled (now August 11-20), and the Treasurer's Ball from Sunday Nov. 12 to Saturday 11. This will probably have to be changed again, as that is a holiday - it will probably wind up being Nov. 4th.

The report of the treasurer on the 1977 ball was very gratifying - we showed a nice tidy sum on the black side of the ledger. The Archives Committee report, and recommendations were read. It was approved that each responsible committee head turn in its total accumulation for the year at Statewide of that year. R&S, Institute, the Camps, "Scene", plus the oldest historian's and secretary's books. They then go into the Federation's niche in the UCLA Special Section of its archives library. A call was put out for volunteers for the Gateways Program, and the question of a Federation office was further discussed.

* * * * *

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The Folk Dance Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, but neither the Federation nor this publication shall be used as a platform for prejudicial, controversial matter.

The entire financial proceeds of this publication - from subscribing members, from advertising, and from donations, etc. are used to help pay for the expenses of its printing, postage, and related supplies.

We urge you to send in all newsworthy information related to folk dance and folkloric events. There is minimal or no fee for inclusion if acceptable. We reserve right to edit. Comments of contributors do not necessarily reflect the views of 'Folk Dance Scene' or the Federation. Nor do we assume responsibility for accuracy of dates, locations, and other information sent in.

All news articles, items, flyers, and advertisements must be received at the Editorial offices above (Ida Avenue) by the deadline date (at foot of this column each month preceding issue). See item this issue for advertising and flyer specifications etc., or phone or write us. This is not a commercial enterprise and therefore, all of the material must be folklore related!

DEADLINE FOR FEBRUARY ISSUE - JAN. 15!!
For everything - 1400 flyers needed --- all delivered here to the Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material. Thank you!

COMING EVENTS

Important events of the two month period, usually found in this spot, will be found on the Folk Dance Scene Calendar of Events for the entire year 1978 on the back two pages of this issue. Save it for reference. Additional events, with no present firm dates or locations would include the Ethnic Festivals at International Institute; the KPFK Balkan Spring Festival, their Autumn Folk Festival, and December Christmas Fair; the Oktoberfest in the San Fernando Valley; the Seattle and San Diego Folk Festivals; the June nationality festivals in Hawaii; and the appearances of the Duquesne Tamburitians, usually in May, in California and Arizona. However, the calendar we have gives plenty of activity to choose from in the meantime. Happy folkfesting!

OUR COVER STORY

We visit Japan this month on the cover as well as inside. The two characters pictured are out of the novel Shogun - the fierce-looking Daimyo is from the early 16th century. He could be the Lord Toranaga being entertained by one of his consorts - possibly Kiku-san. The (women's) kimonos of three hundred years ago and today are about the same, but the dress of the gentlemen sure has changed. W.M.

FROM THE EDITORS

First, a thank-you to those volunteer helpers who joined Ed and Perle with us to collate and prepare the December issue of Folk Dance Scene for mailing. They included in addition, Valerie Staigh, Lillian Breger, Milt Skolnik, Gloria Harris, Wes Perkins, Gerry Gordon, Fran Slater, Ann Holland, Corina Motola, Louise Schonberg, Ernie Weiss, Elaine Kamen, Louise Sakamoto. Many thanks also to those many others who had helped throughout the year.

Our last issue sold out, but we managed to put a few extras together with the help of extra pages that were printed and the use of Avis' photocopier. By the time this gets to you, they will have gone, too. During the month, had some interesting conversations via phone with Allyn Anderson, editor of the Hibernian Independent and with Lark-in-the-Morning and with Katy Bright of Folkwear. It looks as though we might have some interesting things Irish for March. Real goodies coming up in April and May - and don't forget Hungary next month! A happy New Year to you all. FDS.

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SPECIAL EVENTS

BEGINNERS' FESTIVAL

A full afternoon of fun and dance for everyone is scheduled for Sunday January 8 at the Culver City Memorial Auditorium when the Folk Dance Federation of California, South, presents its annual mid-Winter Beginners' Festival of international folkdancing. Though called "beginners'", and geared for those many new people entering the realms of folk-dancedom, it is something that the more advanced dances has always seemed to enjoy, and the dance program (which appeared on a flyer in Folk Dance Scene last month,) would indicate that the most popular of both new and old favorite dances of beginning and intermediate level will again fulfill the expectations of all of the people attending, old and new alike.

The hours are 1:30-5:30 p.m., and there is a \$1 donation which is to help defray the costs of the auditorium and progress of the Federation's Beginner Class program. Chairman Dave Slater of the committee has things well in hand, and if the good fortune of beautiful weather that has held forth at all of our prior festivals of this kind stays with us, it should be a great day to be out dancing.

* * * * *

AMAN INSTITUTE

The Aman Folk Ensemble* is hosting its 9th annual Institute on January 27-28, and the event will be held at the International Institute of Los Angeles, 435 S. Boyle Ave., Los Angeles. Well-known teachers will be conducting dance and singing workshops, and there will be Kolo parties with live music both nights. Class enrollment is limited, however, there is no limit to the number who may attend the kolo parties. Lunch and dinner will be available on Saturday with advanced registration. For further information, contact: AMAN, 1438 Gower St., Los Angeles, CA 90028 - phone 213/464-7225 - or see the flyer in this issue of "Scene".

* * * * *

PASADENA CO-OP FESTIVAL

Probably the oldest traditional folk dance festival in Southern California will again be held on January 15, when the Pasadena Folk Dance Co-op* hosts a Federation South festival in the Glendale Civic Auditorium, 1401 Verdugo Road in Glendale. Pasadena's festivals date way back to the early 1940's, and they have been held, rain or shine, and sometimes even snow, every January since then. There have been changes of site, and for many years now, they have been in the very nice Glendale Auditorium, a sort of home-away-from-home. The festival this year starts with a Balkan hour and live music by the Borino Kolo Folk Orchestra at 1:30 p.m. The regular dance program follows until 5:30, and there will be dances of all levels and squares as well. The donation is \$1, and for details see the flyer in this issue. For Federation council members, remember, there is a meeting that precedes the dance, 11 p.m. which will be important.

* * * * *

HUNGARIAN DAYS

Do you like Hungarian dancing? Well, February should be a month-to-remember. We have all kinds of activities taking place here in Southern California during that first fortnight. The first big day - that is, full day - is Saturday February 4, when Betyárok and the Gandy Dancers* join in sponsoring an afternoon institute and an evening dance-party, with Andor Czompo as the featured teacher. "Andor Day" will be held at the Gandys' home base, the International Institute, 435 S. Boyle Ave. in Los Angeles. The institute is 2-5 p.m., and they are hoping for new dance material Andor is currently working on. Plans are being made also to go to a famous Hungarian restaurant for dinner between the institute and the evening party. Reservations will be taken during that afternoon. For information, you may contact Margaret at 213/467-8178, Sandy at 714/871-6943, or Sue at 805/482-5117.

Additional appearances of Andor Czompo will include the Orange County Folk Dancers* in Santa Ana on the prior evening, Feb. 3, and for two sessions at the Laguna Beach Festival hosted by the Laguna Folkdancers*, Feb. 10-11, and at Eagle Rock, Feb. 5 for the Pontozó Festival. Meanwhile, the Hungarian State Folk Ballet and Budapest Gypsy Orchestra will be at El Camino College in Torrance, Feb. 11 and at UCLA, Feb. 12, in public performances. Others, probably at Community Concerts in Southern California and some open performances to be announced.

Another "first" for the area, as far as we know, is the Hungarian Pontozó Festival, Sunday Feb. 5 at Eagle Rock Recreation Center, 1110 Eagle Vista Dr. in Eagle Rock. All of the Southwest's available performing and exhibition groups (Hungarian dance) will be performing in a concert, with a dance program for general participation in the evening, with live music. Dinner break will try for Hungarian dining. Call Balogh, Margit 213/255-3111 or Margaret Blankley 213/467-8178 for additional information re this event. (Or probably also check with Sue or Sandy).

* * * * *

FEATURE ARTICLES

THE GEISHA OF JAPAN

GLORIA HARRIS

It is said, that in Japan, around the year 1115, certain women called Asobime (play-girls) roamed the coastal towns with song and dance and agreeable manners. Through subsequent years, similar wandering groups were known to exist; one group had been formed by deposed ladies from the court of a besieged palace. They too, were charming, agreeable companions and they were known to compose poetry while dancing. There were other groups of singers and dancers but they were known to be more agreeable than talented.

By 1680, female dancers had become much more refined and more capable as entertainers. They were called geisha (gay-sha). (The word 'gei' denotes the arts or the accomplishments---and 'sha' means person---hence, geisha means accomplished person) Soon the geisha no longer wandered but settled in neighborhood or districts of their own. Proprietors of teahouses became an integral part of the geisha community. The proprietor arranged appointments between the geisha and her customers and the teahouse became a meeting place.

In the 17th century, homeless girls and daughters of destitute parents, were adopted by the teahouse proprietors to begin their training as maiko (apprentice geisha) and geisha. The training was most tortuous, and hard and grueling drudgery was also exacted. Any monies earned by the girls were held by the proprietors against the girls' future earnings. Their clothes, make-up and needs were always more expensive than any money they ever earned, so they were always in debt.

But by 1779, the geisha formed their own governing body and made their own regulations. To be free from never-ending debt, those who wished to become geisha, were required to have a wealthy patron or family to pay for her room and board, her extensive training and her expensive costumes and accessories. The best teachers available would be hired. The arts, social graces, the Japanese language, abacus, calligraphy and more, would be taught as well as singing and dancing, with diplomas awarded for accomplishments in class. Instead of being restricted as in the past, to her own district, a geisha would now be free to go anywhere she pleased, whether on business or on her own pursuits. The geisha community had developed into a happy close-knit 'family'. They still worked hard and practised for long hours, but with a new-found pride in their profession.

At that time, the Japanese society looked down on the businessman as a lowly menial. He was harassed by cultural criticisms and by the strict conventions of his religion. Then too, marriages arranged by the heads of households were probably not the happiest of situations and as a Japanese wife did not receive her husband's acquaintances in their home, he was soon entertaining his business associates at the teahouse with the help of his favorite geisha to pour tea, sing and dance and converse with his clients. The "Pleasure Quarter became his escape and a necessary part of his life.

By the late nineteenth century, the geisha had become respected and prominent in the Japanese society. Many geisha had chosen rich and powerful businessmen, politicians and noblemen as patrons. The relationship between a geisha and her customer or patron was as varied as their personalities. Her witty remarks and small talk might be for parties where the guests would probably never be seen again. There were those gentlemen who had a common interest with a geisha--love of Japanese music and singing; there were those men, who, themselves were amateur performers, and would love to talk 'shop' with her. Women, too, sometimes called on geisha, enjoying her company and learning a lot from her about menfolk and their behavior.

A geisha was more than a pretty face, more than an entertainer. She was someone a man could relate to, could talk to, could relax with. There are many people who wonder and who believe a geisha is a prostitute. She is not. If, in the course of a friendship between geisha and patron a love would develop, well that is human. But if it DID happen and if she were to remain a successful geisha, then it would become her problem and she would have to work it out.

Modern Japan has adopted Western-European lifestyles and prefer western-style night-clubs, dancing and rock bands. But there are still geisha and the pleasure quarter, too. The geisha have retained the richness and beauty of the traditional Japanese music, dance and culture that might otherwise have become lost to the world.

* * * * *

Research sources: Geisha of Pontocho; P. D. Perkins & Francis Haar
The Geisha Story; Billie T. Chandler

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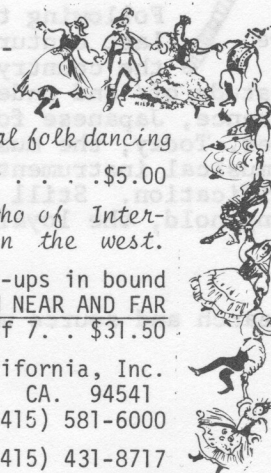
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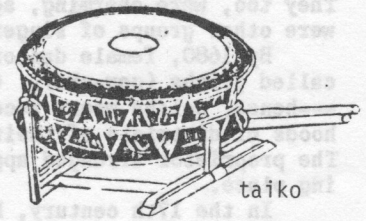
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5

JAPANESE FOLK INSTRUMENTS

Recorded history of Japanese folk music and instruments goes back some fifteen centuries to the mid-400's a.d. when for an emperor's coronation, a Korean musical ensemble with an orchestra of perhaps 80 musicians, crossed the straits to perform for the occasion. At the time, the cultures of the mainland, including the numerous Chinese States, Manchuria, and especially Korea, were quite advanced, and the courts of the Japanese states welcomed the infusion of their music and arts. This also led to a considerable amount of visiting and studying abroad in Eastern (and to a degree, Southeastern) Asia by Japanese scholars of music, dance and the arts. It flourished, and the exchange continued, but somewhere along the line, faded, and very little of early Japanese folk music has been retained, with the possible exception of the gagaku and noh music (and the latter is rather more of a combination of dance/music/drama/mime.) The music which was cultivated by the samurai, nogaku, beginning about 1350, became the "property" of the ruling classes, and developed into a classical art form rather than purer folk, and with it went the instruments.



taiko

The Japanese music system is based on the pentatonic scale, inherited from China, and the musical instruments reflect this in their development, style and construction. There had been quite a range of instruments in use for nearly two centuries 800-1000 c., and one large orchestra in Kyoto, which was then the capital of the country (called Heian), is reported to have utilized seven varieties of wind instruments, seven percussion, and three of string and bowed. By the beginning of the present millenium however, due to changes in the Japanese tonal system, some instruments were discarded and the rest retained - some with modifications. Others were subsequently added.

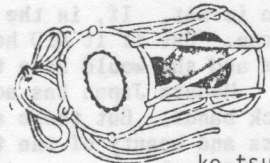


o-tsuzumi

Satsuma-biwa, a lute-type instrument dating back to the 9th century, is a 4-stringed instrument played with a plectrum, used as an accentuating accompaniment rather than for leading melody. There are others in the biwa family, of varying sizes, and the bugaku-biwa is so large and weighty, it must be played with its base resting on the ground, between the knees like a cello. Another stringed instrument, which is probably the most

familiar to Occidental audiences is the samisen, which originated in China in the 1500's and seems to have spread extensively over the East Asian area. This is a 3-stringed instrument with a square body which is covered with skin and has a very long neck. The koto, which has been relegated to the peasant after originally being retained for the court, resembles the Chinese zither - 7-stringed and fairly large. (The little round job which one may have seen in some local discount "import" stores, sort of like a truncated banjo may be a gekkin, probably for-the-tourist trade, but a koto, it is not). The small bowed 5-string kokyu, reminds one of a lericia, is often used to complete a stringed folk (or other), instrumental trio.

The aerophones include several flute-type instruments called fuye (koma, oteki, and kagura); the hichiriki - an oboe of sorts; the sho, which is a type of mouth organ, and the hsiao, a panpipe.



ko-tsuzumi

Drums are used to accentuate the music, and of these there is the large tsuru-daiko. Even larger is the da-daiko, a cradled instrument. Two sizes of hourglass-shaped double-drums are the ko-tsuzumi and the o-tsuzumi. Other Japanese instruments include gongs (do), tamburines, a type of xylophone called mokkin, and various clappers, ratchets and rattles.

fuye

Following the opening up of Japan after Commodore Perry's visit in the middle of last century, the Imperial Court of Japan, in an effort to modernize the arts of the country, shifted emphasis towards the Europeanization of Japan's music, and the study of/ and under/ Western musicians and composers was ordained, and because of this influence, Japanese folk music no longer represented the national art that it had for centuries. Today, the music of Japan is heavily influenced by that of the West, and likewise, the musical instruments of Europe and America are used extensively, including the electronic amplification. Still however, in the villages, where Japanese ancestral pride retains a strong hold, the loyalty to traditional music and instruments may also be found equally strong.

* * * * *

Research and source material: A. Buchner - Folk Music Instruments of the World, Artia, Prague; Crown Publishers, N.Y.C. 1972
Z. Toki - Japanese Noh Plays;- Japan Travel Bureau, Tokyo 1965.

* * * * *



JAPANESE FOLKDANCE

Japanese dance may be divided into several categories - highly developed theatre, religious ceremonial, recreational, classic ballet, and folk or "local" dances. What we generally think of when speaking about Japanese dances are usually those of the Kabuki Theatre, Noh, O-bon, and Geisha dance schools. Due to the Japanese loyalty to the past however, even the most professional or classic dance examples such as those seen in the Kabuki Theatre and the Imperial Court, have a background originating in folk mythology or in folk fact.

As with the dances of almost any country, those of primitive Japan had their origin in some need to survive, such as a prayer to the gods for a bountiful harvest or for sun or rain; to entice fish to their nets and result in a big catch, such as the famous Fisherman's Dance. The Hunters' Dance(s) were supposed to do the same with game - probably by either acting and moving in such a manner as to entice wild animals to where they may be caught, or as a hypnotic lure for other game. These early dances were not done as solos for self-gratification or as ego-tripping, but rather, by the entire village as a message to the gods or spirits from all. Some dances were supposed to ward off epidemics or illness - and perhaps they did in a way, for we know now that folkdancing is recommended as a great health benefit. Other ritual dances included those danced in the fields or (especially) in the rice paddies - at planting time in the belief that the gods of the fields would be pleased and grant a productive harvest - or at harvest time in thanks of appreciation for having had their prayers answered. (History does not mention what kind of dance they did following a severe crop failure though!). Remnants of these dances of the rice-paddies may be found in both, the Kabuki Theatre and in the Noh plays.

Excerpts from two annals of Japanese mythology - Kokoji (712 a.d.) and Nihon Shoki (720 a.d.) tell an interesting story of the supposed origin of the art of dance in Japan. It seems than one goddess, in order to entice the Sun goddess out of a cave in which she was hiding, began jumping on an upturned tub in a rhythmic fashion and created a new movement - dance. The other gods and goddesses applauded vigorously, and the Sun goddess, curious, opened the closure of the cave and let the sun out again. It apparently worked, for the sun certainly shines today, and the rising sun is Japan's symbol, and an everlasting reminder of the power of dance. (One might wonder at the surprise and delight of that group of old dieties as they saw one of their number breaking out into a tap-dance or flat-shoe such as is done in the fields of Japan - atop that old sake cask!)

The bon dance was another form, and performed during the period of Bon - a four day stretch in mid-July (in some areas, August). It was usually performed as a processional or by a group in a closed circle. A dance for the souls of the dead, yet the bon dance is looked forward to by everyone, and enjoyed as a dance of participation rather than one to be danced for spectator observation.

Another dance of processional nature was the furyu. During the Middle Ages, it began to take on the form of a tribute to elegance in art, furnishings, and beautiful clothing, and the procession became a parade of smartly attired people, like the Helston Furry Dance. In time, however, it reverted to a less sedate thing, and is now performed by everyone, along the roads, the highways, and public squares, with no special requirements for costume, stage, or even particular ability.

Dances performed by the geisha could be in almost any form. It is interesting to note that, outside the Kabuki Theatre which is traditionally all-male, including the parts that call for female characters (in which trained men acted the part), kabuki type dances are usually performed by female dancers - including the men's parts. This is one of the artistic accomplishments of some of the geisha.

Folk or country dances are called "local" dances in Japan. They are not nation-wide in scope but rather of a local nature. There is hardly a village, town or prefecture in Japan that does not have its own folk dance. As in the case of the bon dance, they are done for the pleasure and enjoyment of those dancing them and not to "show-off" or for the benefit of spectators. Many stem from ancient days and ritual, and are done almost as they were then. Finding them however is another story for they are danced as a rule only on special occasions or festive days. A good opportunity to see them is at the annual Grand Gathering of Local Dance Performers, held at Nippon Seinen Kan, once-a-year in Tokyo. It is then that dancers from all over Japan change their attitudes and go forth especially to please the audiences, in order to "tell" about their particular home locality. They are not in competition, other perhaps than to extol their home villages, and their dancing is still primarily for their own enjoyment. Still, in order to make room on the programs, only the best dance groups from any one style or area are selected. In recent times though, Japanese folk dances have taken on a new look of sorts - and some geisha have created or choreographed "local" dances on their own - for performance in dance salons and geisha parlors. Does something there sound familiar?

* * * * *

INTERNATIONAL FOLKDANCE OF JAPAN

International folk dancing in Japan is relatively recent, although that statement might be called erroneous on two counts - for one, folk dance came to Japan from Korea, China, Mongolia and Manchuria centuries ago - and American squares were introduced to the Japanese soon after the Occupation began in 1945 - certainly both "international" as far as Japan was concerned. The American squares really took hold - and this was about the same time that "international" folk dancing got moving big in Southern California.



Koloing in Japan

Over the next decade and a half, several well-known and capable teachers from the United States visited Japan and introduced additional folk dances. These included such luminaries as the Hermans, Jane Farwell, and Ralph Page. A few dance clubs sprouted from this indoctrination. It was Ricky Holden, visiting in 1957, who helped found the Japanese Folk Dance Federation (which recently celebrated its 20th anniversary with Nelda Drury as its guest instructor at the festival). Some of the clubs thus became members of the Federation. Other world-noted dance leaders followed, and among those who have taught their national dances in Japan are Csaba Pálfi, Henry Duda, and Gurit Kadman. (We have already mentioned Bora, Sunni and Yves in the XOPO article.)

The Federation is somewhat of a social-educational organization as we understand. So are its individual clubs, and activities include tours, parties, workshops, and various social and educational activities. Most folk dance clubs, as well as other groups in Japan are so oriented (no pun intended), and being self-contained, closely-knit, it is generally quite hard for a foreigner to find a place to dance, for these groups are not usually open to visitors. However, there are some to be found - XOPO is one for instance. As in other countries though, there are ethnic colonies, and these have their own dances and get-togethers, much as they do here - but again, these too are more or less limited to their own ethnic membership. [1]

* * * * *

FESTIVALS IN JAPAN

Matsuri (festivals) are almost countless in Japan, for in addition to those which are nationwide in scope, there are many, many in the villages and towns and the prefectures of the hundreds of Japanese islands. Some involve dancing - some acting - most have parades (many with elaborate floats), and all involve beautiful decorations, flowers and dress.

Among those of a nationwide, or important local character are: Tanabata, the Festival of the Stars on July 7, and most colorful. Hari-Kuyo is the Feast of the Broken Needles, for the Japanese women, when, symbolizing their position as homemaker and sewing, they take their broken sewing needles to be "nourished". Dezome Oshiki is a festival which honors the firemen of Tokyo and their bravery - for the firemen of old Tokyo with its extremely flammable construction led hazardous lives indeed, and their festival includes daring acrobatic feats during the parade. In August, there are several Kanto matsuri, festivals of the harvest. The Aoi Matsuri celebrates an ancient pilgrimage by the Emperor of Japan and is recreated in its modern setting with a processional. The Nikko Festival celebrates the great days of the samurai. Asukasa Kannon Festival includes the parade and dance of the Golden Dragon (Sanjasama), and the Fisherman's Dance of the Kabuki stage. Some of these we may see (as well as others) in some form right here in Southern California during Japanese festive days. [2]

* * * * *

PHILATELIC FOLKLIFE

The beautiful, ethereal and delicate art of Japan is prominent on its postage stamps, and in numerous cases, examples of folk arts and crafts and legends are portrayed, although nothing notable before 1945. . . In 1946, a noh mask appeared, and a costumed child in 1948. In 1955, 1956, 1957, 1965, 1969 and 1971, examples of the work of famous Japanese artists were issued for Art Day and Stamp Week, and depict costumed individuals. Stamps for the Hinamatsuri and Shichi-go-san festivals in 1962 show Japanese children; in 1963, a large stamp with a couple in ancient Japanese costume may be seen. A series in 1971 brought scenes from dance-plays of the Imperial Japanese court entertainment, and in 1969 and 1972, minor images from the Bunraku Puppet Theatre. Of Japanese dance however, the one issued in 1968 seems to be the only one showing anything resembling folkdancing. Does anyone know of others? [3]

* * * * *

Research and source material: [1] - Ashihara - Japanese Dance; Japan Travel Bureau, Tokyo 1965
- Senzaki - Folkdancing in Japan; Folk Dance Scene, May 1975
[2] - Buell - Festivals of Japan; Dodd-Mead, N.Y.C., 1965
[3] - Yamamoto - Japanese Postage Stamps; Japan Travel Bureau, Tokyo 1965(?)

* * * * *

COSTUME CORNER

KIMONO LORE

The history and culture of Japan has been strongly affected by the long periods of isolation. For centuries, the country was closed off from the outside world, its rulers allowing no outside influences on society. This created a climate conducive to very slow development and change, and great aesthetic refinement. Though it is thought that the first ancestors or prototypes of the kimono developed from ancient Chinese garments, in the 12th to 16th centuries, a native Japanese style began to emerge to meet the needs of climate, ceremony and taste. During this period, kimonos for general wear began to appear, with sleeves that rose and fell from *osode* (large wide sleeves) to *kosode* (small sleeves), while commoners still wore simple trousers and jackets for men, *kosode* with a slender sash for women. By the last quarter of the 16th century, beautifully woven brocades from Kyoto were at their height. *Haori* - short formal coats similar to kimonos without the front triangular panels developed. *Kosode* began as one of the underlayers, but by now completed its transformation to an outer garment, layering richer kimonos over plainer ones.

In the Edo period (1603-1867), knee-length garments dropped to the ankles. It became usual to display family crests on *haori* - a custom allowed to the noble classes only.

The Genroku era (1688-1701) brought a general flowering of the culture with Kabuki Theatre influencing styles of dress - soft and flowing, elaborate and beautifully dyed. This was known as the golden age of the kimono. Once commoners began to idealize the Kabuki actors and imitate their style, the *ofurisode*, with much deeper sleeves evolved, and was considered the perfection of kimono design. *Ukiyore* woodcuts depict styles of this era.

Tempo era, (1850 or so until the present) saw the end of kimonos so long that they trail the floor behind; the more practical ankle-length came into vogue. Little further creative development has occurred since this time - only variations on established forms.

The foregoing is basically the historical background of the Japanese kimono, which, along with the balance of this article, was taken from the story on kimono lore in the pattern published by FOLKWEAR of Forestville, California. The particular pattern they have made and described is for the *Yukata*, or unlined informal kimono, worn by all classes of Japanese in summer - to the baths, and by country folk. The word "kimono" means literally, "clothing", but has come to distinguish the Japanese national costume from other clothes. Although formal kimonos which are made of silk, and lined, are still unchallenged in elegance, complexities of tradition and usage restrict their wear, even in Japan. The basic cut and construction of all kimonos, lined (*awase*) or unlined (*hitoe*), are always the same, with differences in fabric, lining, and sleeve lengths delineating degrees of formality, age, season, and station in life.

For contemporary Western life, the *Yukata* kimono is nevertheless a versatile as well as a beautiful garment. Besides its familiar use as a casual wrap for leisure or bath wear, an unbelted kimono made of strikingly beautiful or patterned or unusual fabric can be worn over a plain dress or pants and shirt as a silky Oriental jacket, or coat. A long kimono, wrapped tightly around the hips and sashed, is perfect for entertaining at home. You may even wish to make one for wear at daytime, of soft crisp fabric cut just below the knee and neatly belted. (Instructions for a simple *Obi* or sash may also be found with this pattern. Ed.)

Traditional use of fabrics - and the choice of fabrics is all-important to the effect of Japanese dress, as it is the only thing apart from the arrangement of the folds and *obi* which distinguishes one ensemble from another. Jewelry is never worn. Cotton - for the *Yukata* kimono, closely woven, and medium to lightweight, is preferred, as it is best suited to the various decorative techniques traditionally employed. Linen and hemp fabrics are also traditional for *Yukata*. For at-home kimonos, qualities desired by Japanese women are durability, dirt- and wrinkle-resistance, and easy care characteristics.

Silks are generally used for more formal lined kimonos. They range from stiff and formal to soft and flowing gauze which is light and cool for summer. Crepe-like silks are common for a variety of occasions. Pongee types with a bit of tooth stay in place well after tying, and figured silk satins or crepes are worn for going out. Kimonos found in this country often have a silk base of this sort - sometimes with traces of older patterns underneath the dyes.

The history of the design development of fabrics is intertwined with the history of Japan itself. Changing styles of art and theater have been reflected in fabric. With the flowering of *Noh* plays and the tea ceremony of the 16th century came great progress in *Shibori* and other dyeing techniques. In particular, Kabuki Theatre influenced garments toward large patterns, tastefully arranged to form a picture. *Ukiyo-e* woodcut artists often depict women

(please continue on next page)



KIMONO LORE Con't.

with plain but elegant kimonos on top with multiple all-over patterns peeping out from beneath.

Design themes may be inspired by an episode in an ancient story or may serve to elaborate a delicate nuance of feeling associated with such a tale. Unless the fabric chosen is an all-over design, the elements are usually distributed with the major focus in the bottom third of the front left-hand panel, wrapping around and up the back and trailing round to the right front, with offset elements on the sleeves.

Yuzen style hand-painted dye designs came hand in hand with realistic oil-painting styles portrayals of foreign flowers. The Yuzen designs have retained the traditional flavor of the Korin school of artists, founded by the great painter, Korin Ogata (1658-1716) and have remained relatively constant. This technique consists of painting a resist of rice paste (sometimes of wax, as in batik) on the fabric, then successively applying dye and paste. Yuzen designs are often found on both Yukata and formal kimonos and express an innate conceptual identification with the plant world. They are ideal for full individual design expression and are treasured as ceremonial robes and as works of art.

Komon designs are patterns created by stencils made from thick, tanned Japanese paper (often old documents are used), with highly intricate cuts. The fabric is stretched on wooden boards and the stencils carefully positioned, then the dye is used directly or thick rice paste is brushed on as a resist. (For more information about this technique, see - Japanese Stencil Designs - 100 Outstanding Examples, Dover Books NY). Embroidery is often used also to emphasize the patterns of Yuzen or enhance crested kimonos.

Here are a few general guidelines for traditional color and design choices:

- Large bold patterns and the colors, red and white, are for the young.
- Fine, delicate patterns and darker colors are for older people.
- Blue is for all ages.
- Gold and silver are congratulatory.
- Black and white are for parting; black is for formal mourning dress.
- For formal occasions, five crests are used; for less formal, only three crests.

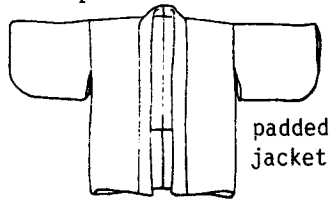
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(Ed. notes: In addition to the material printed here, the FOLKWEAR article on Kimono lore also included information of how to wear the kimono, the traditional order of donning the garments, the secrets of wearing the kimono comfortably, and how to make an obi, as well as a list of sources and credits. Unfortunately, I don't know which of the people at Folkwear wrote it, so can't head it with her by-line. We'll surely tell you when we know. Gretchen Schields is the clever artist who designed the pattern envelope which is used in part on the previous page. Anyhow, before reproducing any of this material, please check with us - we are sure the Folkwear folk will say it's okay - and the same will go for the next article, which is from another of their patterns, also of Japanese dress.)

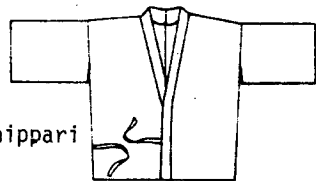
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JAPANESE FIELD CLOTHING

Three garments of Japanese field clothing are the Hippari, a hip length jacket that overlaps in front and ties at the side; monpei, field pants; and the padded jacket, for women.

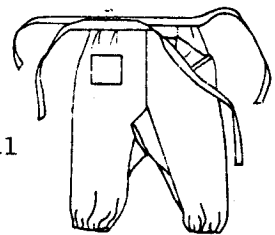


padded jacket



hippari

The hippari and monpei, previously worn only by men, have in this century become the standard clothing for women field workers in Japan. Previously, kimonos were worn, tucked up to keep them dry or later, tucked into the monpei. In their present form, these garments are extremely comfortable and practical for many occasions. Their cut makes them cool in summer, while in colder weather, several layers can be worn underneath and the padded jacket worn over all.



field-pants

Kasuri fabric is the traditional material for field clothing. This is an indigo-dyed ikat-patterned strong cotton cloth which was used for everyday kimonos as well. Blue, brown or black cotton with narrow stripes is often

seen also. A red sash is frequently used to tie the sleeves back (through the underarm slits) for convenience when working. The hippari has two different elbow length sleeves - for women, a rectangular sleeve with small traditional openings under the arms; for men, the sleeves are tapered with no underarm opening. The calf-length field pants have pleats at the waist below front and back waistbands that wrap and tie. Roomy gussets at the crotch

(concluded on next page, please)

+

FIELD CLOTHING, Con't.

allow full ease of movement; leg hems are finished with elastic. There is a patch pocket on the right front hip. The padded jacket has a straight front opening and neckband. The construction includes an outer layer, batting and a short contrasting lining. The curved sleeves have traditional underarm openings. (An item of interest to be noted also - traditional Japanese fabrics are 14" or 28" wide - so don't let those excessively lengthy-sounding yardage requirements startle you!)

* * * * *

[Ed: Again, to our good friends at FOLKWEAR for letting us use these articles, Arigato gozai masu (Hope my 12-year old has learned his Japanese correctly - he tells me it means "thank you much" - which we do indeed.)

* * * * *

Source and research material: Japanese Field Clothing, Ethnic Patterns #112 and Japanese Kimono, Ethnic Patterns #113; FOLKWEAR, Box 98, Forestville, California 95436.
Kasuri Dyeworks, Berkeley, California
Japanese Design Motifs, Dover Publications, N.Y. 1972
Kawakatsu, Kimono-Japanese Dress; Japan Travel Bureau, Tokyo.
Rural Life in Japan; Japan Travel Bureau, Tokyo (Pictorial).

* * * * *

FOLK DANCE SCENE

ACHTUNG! Contrary to what you may have been told, the post office DOES NOT forward Folk Dance Scene, or any other 3rd class mail, even when requested by the addressee. Only when postage for forwarding or return is guaranteed by the sender can this be done, and at 39¢ (or 52¢ or 65¢) per copy, this we cannot afford. Therefore, please be sure to let us know well in advance when you are contemplating a move.

* * * * *



FEBRUARY
10, 11, 12

LAGUNA
FOLK DANCERS
FESTIVAL

1978

ANDOR CZOMPO & DICK CRUM

FRI - FEB 10, 1978

- INSTITUTE 7:30 - 11:00pm
TOP OF THE WORLD SCHOOL
- AFTERPARTY - LIVE MUSIC!
11:30pm - 2:30am - LEGION HALL

SAT - FEB 11, 1978

- INSTITUTE 1:30 - 5:30pm
BOYS' GYM, LAGUNA HIGH
- ELIZABETH SANDERS
VALENTINES DAY DANCE
7:30pm - GIRLS' GYM
- AFTERPARTY 11:30pm - 2:30am
MORE LIVE MUSIC!!
LEGION HALL

SUNDAY - FEB 12, 1978

- COUNCIL MEETING & BRUNCH
- KOLO HOUR (AND 1/2) 12:00 NOON
- DANCE CONCERT 1:30 - 3:00pm
- DANCE PARTY 3:00 - 5:30pm

... MORE DETAILS -
FEBRUARY SCENE



Dalia

Israeli Dance Institute

סמינר למחול לוס אנג'לס



Limited number; 18 years and over, open to all folk dancers. At least one year experience of Israeli folk dancing preferred. Contemporary Israeli, Chassidic, Saphardic and Yemenite Folklore in depth.

FEE: \$75.00 includes - sessions, room and board, three meals daily, snacks and access to facilities. ATMOSPHERE Unique Kibbutz feeling in dance and spirit.



DANI DASSA Jerusalem born, dancer, choreographer and teacher Dani was involved in the folk dance movement of Israel since its inception. He is a graduate of the Wingate physical education Institute of Israel. He is also a co-founder of "DALIA" ISRAELI DANCE INSTITUTE.

ISRAEL YAKOVEV: A prominent folk dance teacher who specializes in Israeli and Yemenite dances. Israel was a member of "IBAL" Yemenite dance theater. He is a graduate of C.S.U. Northridge. Israel's popularity is overwhelming in all of the folk dance centers in U.S.A. He is the director-choreographer of "PINKUVA" Israeli dance ensemble. Mr. Yakovev is also co-founder of "DALIA" ISRAELI DANCE INSTITUTE.

SHLOMO BACHAR: He was choreographer for the national theater of Israel "HABIMA". He has been of the faculty of U.S.C. and Ambassadors college. Shlomo is the director-choreographer of the "HADARIM" dance theater, and has produced many Israeli dance albums. Mr. Bachar is also a co-founder of "DALIA" ISRAELI DANCE INSTITUTE.

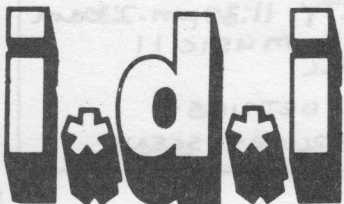
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Camp Hess Kramer is in a rustic and secluded setting but adjacent to malibu beach. The camp enjoys a fine reputation for exceptional food and accomodations.

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NAME : _____
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NUMBER OF PARTICIPANTS _____ AGE _____ SEX _____ KOSHER _____ VEGETARIAN _____

Enclosed full tuition \$75.00 per person
Up to Nov/15-75% is refundable. Dec/15-50%.
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A LA CARTE

by GLORIA HARRIS

The first people to settle in Japan, saw the beauty of the mountains, the green valleys, the seas all around, and the abundance of rain. They already knew how to grow rice in flooded paddies, how to forge tools of iron and how to weave cloth. The seas were teeming with fish of hundreds of species, and the climate was perfect for farming.

They created specific gods to thank for good harvests from both land and sea. They made special gods to pray to for future good harvests. Streams, waterfalls, mountains, places of beauty, each had a god or goddess and a shrine at which to pay homage.

For hundreds of years the Japanese lived a simple frugal life. Their diet was rice, fish, vegetables and fruit.

They were an isolated people...one reason was their geographical location...the other reason was their mistrust of foreigners. They locked their gates to the outside world in the 16th century and the gates remained closed until 1850.

In their brief contact with China in the 6th century, they were introduced to tea and began to plant the herb. At first, the tea was reserved for priests and the elite. Then the Samurai warriors, in the 13th century, with all their fierce and war-like manners, nevertheless enjoyed table etiquette and drinking tea. Two centuries later, all levels of people were tea drinkers and the Imperial Court had perfected a tea ceremony (inspired by a Buddhist ritual), that is preserved to this day.

Japanese cuisine was simple in fare, but in the years of self-imposed withdrawal from the world, they developed a technique of cooking and of serving that is now one of the world's most elegant. Foods may be raw or cooked but are served with a minimum of seasonings or additions...this, in order to savor the taste and unique-ness of each food. Each serving of fish, vegetable, soup or fruit, is placed in a separate bowl chosen for shape and color to enhance the food...the food and dishes are presented in a manner that will convey a theme of nature or a mood of celebration. Graceful and beautiful manners were designed for the eating ritual. Architecture and gardens were designed to create tranquility and harmony with nature.

When Portuguese traders were expelled from Japan in the mid 16th century, they left behind their recipe for the deep-fried fish that they ate on Ember Days, called Quator Tempora. The Japanese revised and refined the Portuguese recipe to include vegetables as well as fish (shrimp being preferred), and by making a lighter airier batter of Tempura.

Because of Buddhist belief, the eating of meat in Japan was not considered until the ban was recently lifted. Today, Japan is noted for its beer-fed tender beef. The cattle are massaged daily with Japanese gin. The origin of Suki Yaki, a sliced beef and vegetable dish is unknown but is believed to have been designed to introduce meat to the Japanese people and it is now a world-wide favorite food.

Present day Japan has become almost completely westernized and is one of the world's leading industrial nations. People wear western clothes and eat western food; but at least one meal a day is cooked in the Japanese style.

At the end of a meal, a guest still says to his host, "GOCHISOSAMA DESH"TA" thank you for going to so much trouble.

Research for article: The Cooking of Japan - Rafael Steinberg & Editors of Time-Life books
Recipe: The American Book of Japanese Cooking - Sandy Takako Sandler

* * * * *

CHICKEN TERIYAKI

JAPAN

American Style

4 chicken breasts, boned & skinned	¼ teaspoon fresh ginger, minced
¼ cup soy sauce	1 clove garlic, pressed
¼ cup cooking sherry	1 scallion, cut very finely
1 teaspoon sesame oil	2 teaspoons sugar

Remove tendons from the chicken. Prick both sides of the chicken with a fork.

Combine the soy sauce, sherry, sesame oil, ginger, garlic, scallion and sugar.

Add the chicken breasts to the marinade. Rub the marinade into the chicken to insure that it is covered with the sauce. Marinade for about 30 minutes.

Broil the chicken about 3-4 minutes on each side until done.

Heat the remaining marinade in a small saucepan. Remove the garlic.

Cut the chicken across the grain into slices about ½ inch wide.

Arrange on serving dishes and spoon the sauce over the chicken.

Garnish with sesame seeds, parsley or scallions. Serves 4.

3 lines - \$2.00

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PALESTINIAN ARAB hand embroidered Bedouin bags and costume dresses for sale - from Jerusalem. Reasonable. Call Betsy Rich, 213/375-1470; Via Media, Palos Verdes CA 90274.

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* * * * *

SEEN ON THE SCENE

From September 2 to Sept. 6, the Santa Monica Mts. were alive with the sounds of Israeli music, songs and dances. Israeli folk dancers came from all corners of the United States to take part in a five-day workshop headed by renowned dance teachers, Shlomo Bachar, Dani Dassa and Israel Yakovee. In the rustic setting of Camp Hess Kramer, located north of Malibu, California, about one hundred enthusiastic dancers participated daily in a very intensive study of modern day Israeli, Yemenite, and Sephardic folk dances. One morning, we all took Middle Eastern drumming lessons. In the evenings there were rap sessions, folklore films, entertainment and dancing in a Coffee House atmosphere.

We all left feeling very exhilarated and talking about returning soon. It was a truly memorable happening, and we are all looking forward to many more camp experiences in the future.

-- Yetta Agannosti --

(And one of those experiences is soon to be upon us. The last weekend in January, there will be a reunion of the Dalia, Israeli Dance Institute at Camp Hess Kramer. Shlomo, Dani and Israel will again be teaching for the weekend workshop Jan. 27-29. While much of the rest of the nation shivers with the snow and ice, the lovers of Israeli dance can be enjoying balmy weather, just a few hundred yards from the waters of the blue Pacific. Call 213/780-1857 for information, or write IDI, P.O.Box 3194, Van Nuys, CA 91407.)

* * * * *

BOOKS IN REVIEW

MICHIO ITO, the Dancer & his Dances, by Helen Caldwell - published by the University of California Press, Berkeley-Los Angeles-New York City. - \$14.95.

A most complete study of the life and artistry of the noted Japanese dancer, choreographer, author of dance poetry, and director - by Ms. Caldwell, senior lecturer on classics, emeritus at UCLA. Michio Ito was born in Tokyo in 1892, where he died in 1961. The 195 pages of the book are lavishly illustrated with art photographs and drawings that covered Ito's life in Europe (1911-16) and the United States from that date until his departure to Japan from a Californian concentration camp in 1942. During Mr. Ito's Californian period, which began about 1929, Ms. Caldwell studied under him, and with this background, plus her additional research on the previous and subsequent periods of his artistry and life, she has produced a valuable volume for those interested in this type of material. Appendices include a list of Ito's dance compositions, another of his plays, operas, motion pictures and performances in which he choreographed and/or directed dances; plus a chronological table of his dance performances in America. Michio Ito was not a folk dancer - his works are pure classic as we see them, -but with their definite Japanese mood and color, it is certain that on occasion, folk themes have been drawn on.

* * * * *

THITHER & YON

Via Richard Duree, from Ricky Holden in Belgium, we have some reports of numerous programs of folk dance and folklore scheduled for 1978 under the direction of Folkraft-Europa in Brussels. "The Greek Experience", March 18-26 is a seminar in Athens which includes dance classes, folklore studies, and visits to local dance groups. "The Hungarian Experience" July 23-30 returns one to Sárospátek, with a similar program plus course in labanotation and visits to local csárdás. Other Hungarian folklore programs are scheduled for July 30-August 6, with a tour of Southern Hungary, a course in Hungarian cuisine, a visit to Kalocsa for Hungarian embroidery, sightseeing in Budapest (unorganized), or work in Hungarian pottery. A week "Summer in Szeged" is set for August 6-13; a session August 21-29 on the Black Sea littoral of Bulgaria; "Macedonian Folklore Seminar" July 9-18 at Oteševo (this is the well known Pece Atanovski's course); A Macedonian Folklore Tour July 26-August 14 takes one on a 20-day visit through the well known folkloric towns such as Galičnik, Ohrid, Bitola, Kruševo and others - also a Pece organized activity. . . For other information, you can contact Richard Duree, 1556-C Caraway Dr. in Costa Mesa, CA 92626 - phone 714/557-8936. Watch for upcoming ads in these pages - but thought you'd like to know what lies ahead abroad.

* * * * *

FEDERATION SOUTH -- 1977 - OFFICERS - 1978 -- FEDERATION NORTH

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TEACHING THIS MONTH

Folk Dance Federation of California, South, member clubs (*) are entitled to up to four lines of listing free in this column. Phone numbers are given here when available for your information purposes. Please watch for "dark nights" in the L.A. City school district. Most clubs will be closed January 1 and 2 because of the holidays.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates, 7:30-11 p.m. Beginning level 1st hour; intermediate level teaching 9-9:30. Miriam Dean will teach 'Powolniak', Polish; 'Hora Mare Moldoveneasca', Romanian. Party night the last Friday of each month, starting in January. For information, call Fran Rudin at 213/374-0982.

WESTWOOD CO-OP FOLK DANCERS * (Thursday)

At Emerson Jr. High School in the gym, 1670 Selby Ave, West Los Angeles, 7:30-10:30 p.m. Karen Wilson will teach 'La Bastrinque'; Helene Korn, 'Miss Alison Rose', Scottish.

PASADENA FOLK DANCE CO-OP * (Friday)

At Westminster Church, 1757 N. Lake in Pasadena (in basement, enter from parking lot). 7:30-11:15 p.m. Walk-thru teaching 7:30; intermediates to 8:30; general dance program follows. Phone 213/281-7191 for info. (No class Dec. 30 - party for New Years, Dec. 31 instead).

VIRGILEERS FOLK DANCE GROUP * (Tuesday)

At Commonwealth School, 215 S. Commonwealth in Los Angeles. 7:30-10:30. Josephine Civello teaching 'Parado de Valdemosa' and 'Tango Ideas' during January. Phone 213/284-4171.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Center, 647 San Vicente Blvd., West Hollywood. Time 7:30-10:30 p.m. Sam Schatz and Ruth Margolin will teach 'El Naranjo', Mexican cpl. dance; Nicole Kligman to teach 'Delft Delight', Scottish trio dance. Al Drutz will review 'That Happy Feeling'; Ed Feldman, 'Ship O' Grace'. Dark Feb. 1, 8 - will meet at Highland, 732 N. Highland Ave.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Center, 647 San Vicente Blvd. Time 7-10 p.m.; beginner level 1st hour. Ruth Oser will teach 'Zebekikos', Greek cpl. dance; 'De-A-Lungul', Romanian line. On Jan. 16, club will host instructor and dance class of Moorpark College, Simi Valley Campus.

(continued on next page, please)

Like Hungarian Dancing? Join us for

"ANDOR DAY"

Saturday, February 4, 1977

"Betyárok" and the "Gandy Dancers" are sponsoring a rare treat: an institute and evening dance with none other than ANDOR CZOMPO!

Starch your petticoats, shine your boots and be sure to come to:

INTERNATIONAL INSTITUTE
435 Boyle Ave., Los Angeles
on February 4th.

INSTITUTE: 2-5 p.m.
EVENING DANCING 7:30 to ?

Only \$5 for the whole exciting day!
If you can only make one event -
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Margaret: (213) 467-8178
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TEACHING THIS MONTH, Con't.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Pl., West Los Angeles (between National and Pico off Sawtelle). 7:30-10:30 p.m. Beverly Barr will teach new and old dances that will appear on upcoming festival programs. A special early teaching, 7:30-8 p.m. of '1314', Scottish set dance Jan. 6 and 13; early teaching Jan. 20 and 27 to be announced. You are welcome to join this always happy group. For information, call Beverly at 213/478-4659 or 213/836-2003.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost Ave in West Los Angeles, between Barrington and Bundy 1½ blocks N. of Santa Monica Blvd. Time 8-10:30 p.m. Beverly Barr will teach dances old and new from upcoming festival programs. This is a very lively class - please join us. Class dark Jan. 2; On Jan. 16 only, it will meet at McKinley School, 2500 Santa Monica Bl. in Santa Monica. For information, call Beverly Barr at 213/478-4659 or 213/836-2003.

KOROYAR * (see below)

There will be auditions for dancers and singers interested in authentic material from Bulgaria, Armenia and Greece, Jan. 8 to Feb. 5 only. New Armenian costumes are now being made for the 8 new dances granted the group by Jora Markarian. For more info, write % P.O. Box 27873, Los Feliz Sta., Los Angeles, CA 90027 or phone 714/627-7150.

SHALOM FOLK DANCERS * (Tuesday)

At The Highland, 732 N. Highland, Hollywood, 8-10:30 p.m. Teachers, Milli Alexander and John Savage. Phone for info, 838-0268 (Lillian Breger); 939-7175 (Milli Alexander); 462-2262 (The Highland) - all 213 area code #'s.

GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle Ave. Los Angeles. Time 8:15-11:10 p.m. Jan. 6, annual White Elephant Party (see flyer); Jan. 13, Anthony Ivancich teaching 'Arkan' (Ukrainian men's exhibition dance); Jan. 20, Elsie Dunin with Dalmatian set 'Lindjo'. Jan. 27, hall is relinquished to the Aman Institute which many Gandys will attend. Feb. 3, Ciga Miodrag Despotović with special dances from Yugoslavia (see ads and flyer). Feb. 4, Saturday, Gandys co-host with Betyárok, Hungarian Institute and party with Andor Czompo. Don't miss any of these exciting and unusual events. For info, call a Gandy member or 213/398-9398.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College in the Field House., 5800 Ethel Ave, Van Nuys. Teaching 8-9 p.m.; requests 9-11 p.m. A good place to dance Saturday nights in the Valley. For teaching schedule and information, call (Mon.-Fri.) - 213/994-3698.

SILVERADO FOLK DANCE CLUB * (Tuesday)

At Marina Community Center, 151 Marina Dr. in Seal Beach, starting 8:05 p.m. For info, call 213/924-4922. Beginning dances taught first half hour. Regular teaching, 9:05 p.m. - Jan 3, 10 - 'Hora Mare Moldoveneasca', Romania; Jan. 17, 24 - 'Ada's Kujawiak #1, Polish; Jan 31 - Party night from 8:05 p.m. on.

(continued on page 21, please)

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FEATURE ARTICLES

BULGARIAN FOLKLORE DANCES

(The following is a continuation of the article by Anna Iakimova Ilieva, Scientific Worker in the Music Institute at the Bulgarian Academy of Sciences, as presented at the Symposium on the Folk Arts of Bulgaria by the Duquesne University Tamburitzans Institute of Folk Arts last spring. Section I, dealing with Bulgarian folkdance as a type of dance system appeared in Folk Dance Scene in the November 1977 issue. Reprinted here through the courtesy of DUTIFA.)

AS A TYPE OF GENRE SYSTEM:

According to their function in life, the old Bulgarian dances fall into three genres: ritual, customary, and artistic-entertaining.

The ritual-cuatomyary dances accompany the main festivals and customs of the calendar cycle as well as some family and labor customs. The Bulgarian system of festival customs is very rich and well preserved in the present day. Chief festivals and customs, accompanied by songs and dances are: (in winter) Christmas, St. Vassil Day, Grandmother's Day, Day of the Kookers (masked shepherds), weddings and sitting parties; (in spring) St. Lazarus, Easter, St. George's Day; (in summer) St. Enio Day, Butterfly Day, harvest; (in autumn), weddings and parties.

Games, dances and movements accompanying various ritual moments in the customs and having some symbolic meaning and definite function are included in the ritual genre. The ignorant man of old, believing in all kinds of supernatural forces, thought that through incantations (including song and dance) he could influence natural forces, that through the "imitative magic", he would bring about realization of his wishes. A good example is the game and sprinkling of water in the custom "Butterfly" which is done to provoke rain. A girl, all dressed in greenery is called the "Butterfly". A group of girls take her around the village and the fields in dry weather. While she is being taken from house to house, she performs the Butterfly dance with slight jumps while the farmers sprinkle and pour water on her.

Another example are the high jumps of somehoros, especially the Kooker games, aiming to show the high and strong growth of the seeds. The game called "bee-hives" is performed during the Lazarus festivities in the western part of the country. For this custom, the maidens, called "lazarki" go round the houses of the village in groups, singing to every member of the family for health, happiness and fertility. In houses where bees are kept, the lazarki dance a horo in a closed circle. This horo turns in one direction only, symbolizing the wish that the bees not disperse but should turn and circle only around the house. During the dance, the girls tear leaves off the box-tree and throw them into a bowl of water in the center of the circle. Thus they wish that the bees multiply like these leaves. Obviously, when the dances are thus bound with a definite action, they did not develop much in technical and dance respect but have retained their old primitive form. We have to note that two or three basic dance formulae (naturally with their numerous variants) are to be found in a great deal of the ritual movements of most customs. For the eastern part of Bulgaria, this is the "Bueneck", and for the west, the "Shetane". Naturally, in many parts of the country today, many of these formula-dances have been dropped or replaced with other kinds of dances. But here and there, preserved examples restore for us the picture of the past.

The Bueneck is preserved mainly in the St. Lazarus Day festivities and to a lesser extent, for Christmas and weddings. During St. Lazarus and Christmas, the 'bueneck' is performed by groups, when they walk along the road, when passing from house to house, entering the yard, when singing to each member of the family. For weddings it is usually done on Monday, after the marriage, on the road when the bride is taken to the well to fetch water for the first time. In some parts of the Thracian region, the 'bueneck' is also danced on Sundays during the great fasts, when all other ordinary 'horo' are forbidden by the church. The 'bueneck' is an ordinary stepping or slight run in a 2/4 beat with varying tempo. It is usually done by dancers linked together in a chain. The chain sometimes weaves in fantastic snake-like curves and forms, and sometimes in a simple semi-circle. In accordance with the male habit of Christmassing, the 'bueneck' is danced by men; for St. Lazarus Day, it is by girls; and for a wedding, it is danced by both.

In many parts of eastern Bulgaria, instead of the 'bueneck', -or along with it,-various St. Lazarus Day types of horos, called 'Lazaritsi' are danced. Compared to the 'bueneck', they are more developed as a dance in the horo style. Their main pattern is of 2,3,4 or more beats with much more varied step combinations than with the 'bueneck'. Although the steps of the 'bueneck' and 'Lazaritsi', in the different villages, they are performed with different styles of holds, figures, and manner of leading and execution, and the festive costumes and rich jewelry also differ. Thus an unsurpassed in splendor and richness folklore dance phenomenon is created.

(please continue on next page).

BULGARIAN FOLKLORE DANCES, Con't.

Unlike the eastern type of St. Lazarus Day dances, in the west, one, or more often two members of the group dance, and the other 6 to 8 girls sing. The game, known as "shetane" consists of - standing opposite one another, the dancers jump forward and back, with steps or step and a jump, (mostly in 2/4, 5/16 or 7/16); they meet, pass, and again dance on one spot - this is repeated several times. The various steps, movements, beats, and motions of arms and kerchiefs make Shope St. Lazarus dances very rich and varied. As regards song, dance and atmosphere, the western-type of Lazarus Day dances have preserved a more primeval and ritual character, while those of the east are more of a pure dance type, due to an extent, the better developed melodies of the horo. Although in central part of North Bulgaria the St. Lazarus custom has nearly disappeared, some cases of rather original and rich - in respect to song, dance and drama customs - have been preserved. What is interesting is that as to structure, rhythm, tempo and melodiousness, the St. Lazarus songs are similar to those of the east, while the construction (solo, souple) of the dances is similar to the west! One must note however that the definite significance of most ritual dances has been forgotten. Now they are performed as a custom, tradition, at youth festivals in the spring.

We now come to the second genre, the "customary", which takes an intermediate, transitional position between the ritual and artistic-entertaining genres. We define the customary 'horo' and game as transitional in the sense of an evolutionary stage, of its life-purpose. As said already, the ritual is in the process of dying out. Besides, the dances either disappear or are performed as a tradition due to custom, without their symbolic and conjuring sense. The customary genre is transitional as regards choreographic structure and means of expression, too. Free to an extent of ritual, they start developing according to the laws of dance.

The customary horos are performed all year round on most calendar, family/clan festivals, fairs, and sitting-parties - along with and independent of the ritual games preserved here and there in the same customs. The link between the dance and the custom is performed usually by the words of the song accompanying the usual horo (St. Georges Day, Easter, St. Vassils' etc.)

To give an example of the position of the ritual and customary horo in New Year's Day custom, - the celebration of St. Vassil's and the Day of Foreseeing. The foreseeing competitive singing is done on St. Vassil's, with rings and nosegays, and a winter custom with many ritual movements. Mainly in the western part of the country, 'horos' are danced St. Vassil's Eve, when the rings and flowers are collected - sometimes while dancing a slow horo with slight bows (this is obviously a remnant of some ritual action). The girl leading has a pot in her right hand and all those wishing to take part flock around to drop the "posie" they have prepared into it. (Some places, the pot is placed in the centre and the dancers leave the horo circle one by one to drop their nosegays into it. Rarely in some places the posies are taken out and "named" also while dancing the horo... It is danced also on the morning of St. Vassil's before the naming itself starts. Sometimes the songs have an appealing character, calling the participants together. The horo, after the 'foreseeing' is compulsory for the end of the festival in all parts of the country. It is danced for health. . . Obviously in this case, we witness the transition of a ritual into a custom, with the respective loss of a great part of the ritual and the special songs and games.

As regards steps, the customary horos are more varied than the ritual ones, but as with the ritual, there are two or three characteristic choreographic formulae for each region which usually provide a basis for the most popular and characteristic types of horo of the artistic-entertainment genre for the respective region. Such are the "straight" horo in 2/4 for the eastern part of Bulgaria, and the "curved" horo in 11/16 for the western regions. In the artistic-entertaining genre are included all 'horo', games and dances which do not have a specific place or time for performance nor a special practical purpose. With this genre the dance develops increasingly according to the art of dance which is stimulated even more by the instrumental accompaniment, giving greater opportunities for elaboration, speed and step-change.

Before dealing with some types of 'horo', I will draw attention to a key point in construction of Bulgarian dance folklore which simplifies the total comprisal of a rich and varied dance material as this. There are two basic principles of construction. With the first, the greater part of attention falls on the outer form of the dance as a whole - on its total outward appearance. Here, the 'horo' usually has simpler steps. The aesthetic emotions and pleasure lies in the "drawing", the "chiseling" of varied figures by the long chain of dancers. All the elements - the way they chain up, different ways of holding, arrangements, costumes, jewelry, head-kerchiefs, even colors of aprons, combine to produce a final effect. This type of dance, at the basis of which lies a strong feeling for collective expression is older and particularly typical for the ritual customary genre. The second way of development of the folk dances is in character - the art of detail - a development and an increased intricacy of the steps and dance phrases - an aspiration towards technical perfection and individual expression.

(to be concluded with characteristic types of dances and folklore regions in the March issue of FDS)

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COSTUME CORNER

BULGARIAN NATIONAL COSTUMES

(The following is a continuation of the article by Professor Maria Gavrialova, of the Ethnographic Institute and Museum at the Bulgarian Academy of Sciences. It was presented at the Symposium of the Folk Arts of Bulgaria by DUTIFA, the Duquesne University Tamburitzan Institute of Folk Arts in Pittsburgh last year. The first part appeared in the November 1977 issue of Folk Dance Scene, and is being reprinted here through the kind permission of DUTIFA, as offered by the author with editing kept to a minimum.)

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--- The women's national dress includes also ornaments for the hair and headclothes, jewelry and finery, different in material, shape and decoration, reflecting different social status and aesthetic principles. The hair style of the maid, as a rule, not covered and impressive, is made in numerous plaits, beginning on two sides of the head and gradually interwoven in a big tress, falling along the back. Maids also wear their hair loose or caught in the back in such a way that it does not cover the shoulders. It is adorned with a wreath of flowers or ribbons covered with beads or made of metal plates, as well as with a "kossitshnik", knitted of wool or artificial hair and coming down below the waist. It is woven with beads, scallops or coins so that an illusion of rich, long hair - an element of maiden beauty in popular aesthetics - is created. The hair-do of young brides is in a rigid and sometimes odd shape - circular, one-horned, two-horned, conical, forming something of a halo, or cylindrical. Hair-style also determines the shape of the obligatory white headcloth which is diagonally folded above the forehead with its ends falling loosely on the back or tied up together under the chin.

The common element in men's costumes is the fur hat of half-spherical, cylindrical or cone shape.

The structure of the costume is such as to soften the effects of weather and make work easier. At the same time, it is based on the aesthetic principles of the Bulgarian people. A characteristic feature of the national costume as a whole is the harmony between the separate parts which not only fulfill their practical purpose but also create the image of the ideal outer appearance of the man in different historical periods. This was made possible due to the combination of various elements and features chosen by the Bulgarian people out of the fashions of different epochs and countries: simplicity of patterns, combined with highly artistic and plastic shapes, taken from antiquity; the calm, rounded or elongated shape which however, does not become a rigid contour, taken from the Middle Ages; softness of outline, graceful and dynamic structure and balance or proportions borrowed from the Renaissance; and details from the Empire, Baroque and Rococo styles. These elements are all subordinated however, to the Bulgarian ideal of the physical and moral beauty of man. The dominating element is the life-asserting belief in the well-built figure as an embodiment of the harmoniously developed, free and strong personality. Typical of the structure of the national costume is the combination of the different articles of clothing in such a way that each is placed above the other, yet leaves the ornaments, even on the sleeve, open to the eye. The garments which make up the whole costume are at the same time combined in such a way as to make the figure more slender and reveal the aesthetic and ethical preference of the person, or his mastery as a performer.

The practical purpose of the separate parts as well as of the whole dress is almost overshadowed by its artistic form. Each type of the national costume is a synthesis of the various applied arts, especially of the use of textiles for artistic purposes.

The Bulgarian woman - the principal designer of the national costume - has shown a thorough knowledge of the properties of textiles and how to use them in order to make the costume a work of art. The rich gamut of colors is a sound proof of her knowledge of natural dyes of vegetable, animal, and even mineral origin. Almost every popular artist has at her disposal tens and even hundreds of methods of preparing different shades of colors, mainly from plants growing in the southern parts of the country. She is a perfect master of weaving, embroidery, knitting, making appliques, and constantly renovates and enriches her art.

Textile ornaments, though a result of different techniques, have some features in common. One most typical characteristic of ornamentation on costumes is the large variety of patterns which bring the whole known world closer to man - Pictures of plants and animals, scenes of everyday life such as the typical dance 'horos' and holiday processions, simplified images of heavenly bodies, and representations of natural phenomena. The ornaments are stylized because of the need to take into consideration the number of stitches and threads while at the same time, due to the graceful contour which makes up for greater similarity with the objects represented, the danger of rigidity is overcome. Images are simplified and only their most typical elements selected, which however, can convey even emotions and feelings. The color pattern, though limited in itself, is rich in shades, the red - from tender pink to deep purple, predominating in combination with the greens, blue, yellow (sometimes), white and black. Colors are either in harmony, merging together, or in daring contrasts, but are always a structural element for the vague in outline patterns. The rhythm of pattern and color of the different ornaments which usually form a linear composition, is either calm and easy, or broken up and lively. The technique varies, depending on the different artistic purposes. The ornaments are distributed in such a way between

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BULGARIAN NATIONAL COSTUMES, Con't.

the various parts of the dress that they not only adorn them but also emphasize the basic and secondary contours and shapes of the different articles of clothing and the composition as a whole, and are the uniting link between them. It must be noted that pomp and gaudiness are alien to Bulgarian costumes. Moderation and sometimes even discretion predominates. The glitter of metal threads, large adorned spots, bright and gaudy colors for example, are unknown to them. Even the metal ornaments which go with the traditional costumes are with a soft glitter. Composed most often of small plates, they cast back light in numerous tiny reflections....Some are obviously inherited from the art of ancient Thrace, the proto-Bulgarians and Slavs; others with parallels in ancient Troy; yet others a mixture of elements from ancient and Bulgarian civilizations with different Western influences. All though are works of Bulgarian goldsmiths and bear typical characteristics of Bulgarian applied art. The variety of head ornaments is considerable. Holiday costumes go together with beads, attached to a metal string or a chain of plates joined together loosely attached at the front and sometimes even with large glazed tiles. Belts of metal joints strung together on a leather strip are beloved women's ornaments. Together, with bracelets and rings, they are included in wedding presents. For special occasions ornaments often made from materials straight from nature such as flowers, feathers, dried fruit, etc. which, though not lasting, have a highly artistic value, are added to the costume.

Depending on the combination of the different articles of clothing, both men's and women's costumes are divided into several types. In Bulgarian ethnography, the top garments, which determine the outer shape of the costumes, are taken as a basis for classification. Depending on their cut and way of wearing the top garments, women's national costumes are divided into 4 groups - with two aprons, one apron, the soukman type, and the sayana. Depending on their cut and the color of the cloth, the men's costumes are divided into two groups - white and black.

The basic element of women's costumes with two aprons is the chemise of the type of the "birchanka" richly embroidered round the neck, with two aprons tied one in front and one in back, and a long belt. The aprons are usually multicolored, mainly red stripes and lines of figures along the weft. While the apron in front is either of one or two pieces of cloth, large enough to cover the front part of the body, the back apron, "vilnenik", "brichnik", "timenik", is fairly larger, and is either gathered loosely at the waist or falls down straight or in fan-shaped folds. Local varieties of the back apron such as the "okrel", "kirlyanka", "zaveshka" are of one color - either black or dark blue, with a pattern of colored embroidered geometrical figures along the lower edge and more rarely on the sides. The belt, with rich colored ornaments is so long that it can be wrapped several times around the waist. Studies have shown that this kind of costume was at first widespread over the whole country but already in the 19th c. it was to be found mainly in the Danubian plain, from where it disappeared almost completely in the first half of the 20th c.

The one apron costume has a considerably simplified composition and outer appearance - a long chemise, all of one piece, and one apron, narrow, or wide enough to cover the front part of the body. It was found only in some areas of the Rhodopes. In its evolution, it was transformed into another type of costume, with a long dress on top, until it disappeared completely in the first decades of the 20th c.

The soukman, one of the most typical, widely spread and resistant-to-change women's costumes takes its name from the top garment, the "soukman", a low cut sleeveless dress of black or dark blue material or of white cotton, hemp or linen, with a cut of a tunic, closed in front and covering the chemise, which is either sleeveless or with short or long sleeves, embroidered or with appliques on the skirt, the bosom, and the ends of the short or (rarely) long sleeves. In the sleeveless type, these ornaments are found in the "tails" - ribbons attached only on the shoulders or falling loosely at the back. The dark cloth of the low-cut sleeveless dress is contrasted with the richly ornamented narrow apron. The belt, clasped in front with belt-buckles gives the final touch to the whole composition...This type of dress is found in the central mountainous parts of the country; the Balkan range, Sredna Gora Mt., Votisha Mt., the central Rhodopes, Strandja Mt., Valley of the Roses, Thrace, and the Black Sea coast. Due to some of the very practical elements such as the chemise, it remained in use in some areas even in the first decades of the 20th c. Towards the middle of the century however, it was replaced by new types of clothing.

Basic elements of the sayana costume are again the tunic chemise and top garment, "saya", made of white, blue, black, green or red striped cloth, long and open down the waist in front, with linear embroidery on the bosom and sleeves. Basic elements of this costume are also the belt and apron, moderately adorned with woven or embroidered patterns. This costume was to be found mainly in the south, in the valleys of the Maritsa, Mesta and Strouma rivers and in the Rhodopes. Though widely spread, it began to disappear in the first decades, and especially the middle 20th c.

The national dress with a "foustan" as the top garment, a close-fitting sleeveless frock with a large skirt gathered at the waist, which appeared in the National Revival period, is also considered a variant of the women's Bulgarian national costume.

(to be concluded, with men's costumes and general national costume
lore, in the March 1978 issue of FDS.)

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TEACHING THIS MONTH, Con't.

LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCE CLUB * (Tuesday)

At the LBJCC, 2601 Grand Ave., just off San Diego Freeway at Lakewood. 8-11 p.m. At a workshop level with Donna Tripp teaching 'Mairi's Wedding', 'Kochari', and 'Jablochka' in January. For info, call 714/533-3886.

THE FOLKDANCE WORKSHOP (Wednesday)

At Anaheim Cultural Arts Center, 931 N. Harbor in Anaheim. 7-10 p.m. FREE. A workshop for beginning through advanced dancers. Master teachers do drop in. Films and discussion are included. Request what you want to learn. Call Bob or Bernie Byron for info, 714/637-0807.

MONDAY NIGHT KOLO CLASS (Monday)

At Hollywood Playground, Cole Ave - ½ block N. of Santa Monica Blvd. in Hollywood, 8-10 p.m. Billy Burke teaches your old and new favorites. Emphasis on styling and reinforcement techniques. Phones 213/876-5327, 213/363-2415, 714/637-0807. Dark Jan. 2 - holiday.

SAN DIEGO FOLK DANCE CLUB * (Monday)

In Balboa Club, Balboa Park, San Diego. Time 7:30-10 p.m. Ray Garcia teaching intermediate and advanced dances. (See "Beginners Classes" for Wed. night). Phone 714/422-5540.

LAGUNA FOLKDANCERS * (Wednesday)

At Laguna Beach High School girls' gym, Park Ave. at St. Ann's in Laguna Beach. Time 7:30-10:30 p.m. Jan. 4, Bob Knox will teach 'Zensko Makedonsko'; Jan. 11, George Pate, the 'Quadriglia Adiano', Italian; Jan. 18, 'Mairi's Wedding'; Jan 25, all requests. Phone info at 714/543-2771. Watch for special February Festival programs and institute.

NARODNI FOLK DANCERS * (Thursday)

At Millikan High School in the girls' gym, 2800 Snowden (near Palo Verde and Spring) in Long Beach. Beginners 7:30-8:30; intermediates 8:30-10:30. Dark Dec. 29. A Special workshop with Ciga (Miodrag Despotović) and his Yugoslavian dances plus party, Jan. 27 starting at 7:30. Donation that night only, \$1.25. Phone 213/433-2686 for info.

STONER STOMPERS * (Friday)

At Stoner Ave. Rec. Center, Missouri Ave. at Stoner in West Los Angeles. An intermediate level class taught by Dave and Fran Slater. January program - Jan. 6, 'Rorøspøls'; Jan. 13, 'Hora Spoitorilor'; Jan. 20, 'Szekely Friss'; Jan. 27, 'Prekid Kolo'.

ORANGE COUNTY FOLK DANCERS * (Friday)

At Santa Ana College in the Dance Studio, 17 and Bristol, Santa Ana, 8:30-11:30 p.m. Jan. 6 and 13, Sandra Wodicka will teach 'Madocsai Tancok', Hungarian; Jan. 20 and 27, Richard Duree will teach "Schuhplattler", German. For info, call 714/527-6494.

BESEDA, Robin at 397-5556; CSU NORTHRIDGE F.D.CLUB, Exp. Coll. at 885-2477; CSULA F.D.CLUB, Jim at 282-8605 or 224-3216; SUNDAY ISRAELI GROUP, Gary at 474-0993. Or for news of all these and more, dial the FOLK DANCE FUN-LINE, 397-4564 for where to dance for free or nominal donations - a service of Folk Dance Underground - these are all college oriented groups.

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BEGINNERS' CLASSES

Classes denoted by an asterisk (*) are sponsored by member clubs of the Folk Dance Federation of California, South, Inc, and as such are entitled to a 3-line listing in this column free of fee. They meet on a different night and/or place than the parent club. For classes which meet at the same location and evening as the home club, please see "Teaching This Month".

SAN DIEGO (Wednesday)

At Balboa Park Club in Balboa Park, 7-10 p.m. Sponsored by the San Diego Folk Dance Club* and taught by Alice Stirling. Phone 714/422-5540.

CAMARILLO (Friday)

At Camarillo Community Center, 7-10 p.m. Beginning and intermediate dances taught by John Tiffany. Please note change of place and day! Phone 805/482-8291 or 805/482-5117 for info.

SAN DIEGO (Thursday)

At Balboa Park Club in Balboa Park, 7-10 p.m. Sponsored by the Cabrillo International Folk Dance Club*, Vivian Woll teaching. Donation 25¢.

LAGUNA BEACH (Sunday)

At Laguna Beach High School in the girls' gym, Park Ave. at St. Ann's, 7-10:30 p.m. Sponsored by the Laguna Folkdancers* and taught by Ted Martin. Dark Jan. 1. Info, 714/494-4272.

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BEGINNER CLASSES, Con't.

LONG BEACH (Wednesday)

At Long Beach Jewish Community Center, 2601 Grand Ave., just off San Diego Fwy. at Lakewood. Sponsored by the Long Beach Jewish Community Center Folkdancers*. 7:15-10:30 p.m. Beginner level 1st 2 hours and review of dances. Donna Tripp teaching. Call 714/533-3886 info.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10 p.m. Beverly Barr teaching beginning level 1st hour; advanced-beginners follow. For information, phone Beverly at 213/836-2003 or 213/478-4659, or the Temple at 213/277-2772.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Center, Stoner at Missouri Aves. Time 7:44-10 p.m. Sponsored by the Westwood Co-op Folk Dancers* and taught by Dave Slater. A revolving class -start anytime.

EAGLE ROCK (Friday)

At Eagle Rock Rec.Center, 1100 Eagle Vista Dr., 7:30-10:30 p.m. Sponsored by the Virgileers Folk Dance Club* and taught by Josephine Civello. Phone 213/284-4171 for info.

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CAFE SOCIETY

Below are listed the Folk Dance Cafes (Centers) or "Coffee-houses" who have contacted us this month, in the Southern California area. Phone the numbers listed for particulars re special programs, admissions, and class hours if not given.

VESELO SELO

At 719 N. Anaheim in Anaheim. Belly dance, Middle Eastern, Israeli, Balkan, and Greek Dance Classes plus Special workshops and parties. Coming in Jan: Jasna Planina Orchestra (7th); Scandinavian Workshop & Party (14th), and a special CIGA party upon his arrival. Phone (714) 635-SELO or (213) 439-7380.

CAFE DANSSA (nightly except Wednesday)

At 11533 W. Pico in West Los Angeles - phone 213/478-7866. Dancing starts at 9:30 p.m.; classes at 8 weekdays and 8:30 Sat-Sun. Schedule, Mon., International; Tues-Thurs-Sat are Israeli; Fri., Greek; Sun., Balkan. Highly qualified teachers at all sessions.

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FOLK DANCE CAMP

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE - Note date change - weekend now Aug. 11-13; conference 13-20. Contact Valerie Staigh for info - see flyer attached for # and details.

IDYLLWILD FOLK DANCE WORKSHOP - Again meeting at Desert Sun School in Idyllwild. June 23-30. Watch for details to come. Contact Vivian Woll, 7908-70 Rancho Fanita Dr., Santee, CA 92071.

SPRINGTIME FOLKLORE CAMP - March 19-24 in the San Bernardino Mts. Balkan, Hungarian, Israeli, Mexican dances. Write % 517 Glenhill Dr., Riverside CA 92507 or phone 714/686-9218; 557-8936.

DALIA ISRAELI DANCE INSTITUTE at Camp Hess Kramer, Jan. 27-29. Israeli dances taught by Dani Dassa, Shlomo Bachar; Israel Yakovee. Phone 213/780-1857 - or see ad on page 12 this issue.

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SQUARE CIRCLES

THE PASADENA ROSE PARADE this brand new year will feature another of those wonderful Square Dance Floats. Recreational organizations sponsoring floats in this famous annual, world-renowned classic are far and few between, but the dance movement is one that has up and done it!

CALLERLAB has completed its annual election of the Board of Governors. This year, there were 6 vacancies to be filled. Two incumbents seeking reelection were Al Brundage and Bob Van Antwerp, both elected. Other new faces were Curley Custer, Herb Egender, Deuce Williams and Bob Yerington.

TWO NEW BOOKS recently published by American Squaredance Magazine of Sandusky, Ohio are "Hoedown Heritage", a thumbnail history of square dancing (\$3 ppd) and "Match a Melody", a book of singing call adaptations (\$4 ppd). Write A.S.M., P.O.Box 788 Sandusky OH 44870 info.

PLANS ARE GOING AHEAD for the big National Convention in Oklahoma City the latter part of June - and our neighbor to the north, Canada, is holding its National Square and Round Dance Conention in Edmonton, Alberta, in mid-August. Both anticipate a large turnout, and have promised ever-to-be-remembered programs and hospitality.

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VOX POPULI

Last month, we printed a letter to the editor, although as was stated at the time, it has not been practice because letters-to-editors tend to set off controversies. Folk Dance Scene received no replies to it, but we did hear that there were pros and cons elsewhere. Now we have two more, - one of which, like the one last month, involves a situation that is not uncommon; the other, directed at FDS itself, calls for an answer as per request.

Dear Editor -

Saturday night, in the Valley, my husband and I had a really unique folk dance experience. We (were) turned away at the door because we were accompanied by our five year old daughter. We were told that having children at a folk dance could create a problem of liability.

We have always treated folk dancing as a family activity. It is our hope that our daughter, who always accompanies us, will enjoy dancing as much as we do. Therefore, this arbitrary decision, made by a few individuals, poses a threat to us. Such a decision, supposedly based on liability, could easily extend to anyone over sixty-five; in less-than-perfect health; pregnant; etc.

I feel that this sort of discrimination has no place in folk dancing and would hope that this group will reconsider their policy.

Yours truly,
Judi Perlstein.

Editors:

I wish to protest the space devoted to the Afrikaans folk dance activities in South Africa in the December issue of Folk Dance Scene. I am sure you are aware of the racism of South Africa and the struggle of the black people and some whites against apartheid. People all over the world are protesting this racism and supporting the struggle against it. The U. N. has voted sanctions against South Africa.

I feel that the December issue of Folk Dance Scene is a deliberate glossing over of the racist activities of the South Afrikaner culture on the excuse that it only shows the folk dance of the nation.

I condemn this December issue of Folk Dance Scene and expect an apology in the next issue.

Sincerely,
Abe Tabachnick

o o o o o o o

Apparently the writer of the above letter was not active in Federation folk dancing in Southern California back in 1949-50 when a group of probably well-intentioned dancers, perhaps in reaction to activities in Eastern Europe and the political climate in this country, demanded that Russian dances be deleted from our festivals and dance programs. The snowballing series of crises that ensued almost wrecked the folk dance movement. The belief then by a majority, and certainly followed ever since, is that folk dancing and politics should never be mixed. It certainly has been the policy of your editor and of Folk Dance Scene, - and for us to say (in effect) that folk dancing and folk arts do not exist in South Africa (by refusing to allot space to it) because of that government's objectionable policies, would, it seems to me, be cause to follow the same course in regard to many other countries - the dances of which we so thoroughly enjoy. Our repertoire would then indeed be sparse.

Yes, I guess it could be construed as "glossing over the racist activities" in our December issue - but in a sense, that is what we are supposed to do - not mix them in with our folk dancing as in 1949-50. As for myself, I am no stranger to racial and religious prejudice, having been reared in a part of the country where it was rife, and a hateful thing - and even fallen victim to it right here in Southern California personally in a way I shall never forget. My sympathies have always been with those who were objects of oppression, as have each generation of my "roots" back at least to 1812 to my knowledge. I believe too, upon scanning the surnames on our reader list, that a great many of you have also experienced the humiliation of "anti-this" or "anti-that" -ism; but I think that this is one of the underlying reasons we have found our common interest in the folk dance movement - it is an equalizing experience that enables each culture to understand the other better, and to recognize them as human beings. . . Really, I shouldn't be writing this, for as stated at the beginning, folk dance and politics are not to be mixed - but the situation could arise again - and an apology was asked for. I write an explanation instead.

Yours for happy and friendly folk dancing,

Paul T. Pritchard *P.T.P.*

PERSONS. PLACES. THINGS

EFFECTIVE NOW, notices listed here concerning such subjects as classes, courses, regular monthly sessions with admission charges, tours, auditions, etc. will be subject to the same fee schedule for inclusion as now pertains to the teaching, beginners', classified, cafe society, and squares. This is in all fairness to those regular supporters and advertisers who have been, and are, helping Folk Dance Scene maintain its operation. Any questions, write us, or phone. We are sure that you will see the justice and necessity of this. Thanks.

VESELO SELO has a great wooden floor which is fantastic for dancing. New classes include Israeli, (Ann Litvin), on Thursdays and Middle Eastern (Sherry Cochran) on Tuesdays. Live Music by the Borino Kolo Orchestra and guest folk orchestras; Special events on Sundays. Films shown occasionally.

RAE TAUBER sends us a whole list of places to dance in San Diego metropolitan area. We are real short on space this month, and most were listed in our December issue. However, for those here in L.A., we have the notice handy and a phone call to us should get you any answer about where to go when visiting there. San Diegans already know of course, and it must be said that it is fine to see that folk dancing is very much alive and well down there.

DON'T LOOK FOR PAGES 27 & 28 - there aren't any. The numbers 29 & 30 were arbitrarily assigned to the back page by guess, so consider one of the flyers as 28-29 if you're of orderly mind!

IT'S TIME TO START THINKING GREEK - for Statewide '78 "A Greek Odyssey" is coming up in Oakland May 26-29. We'll be having publicity starting next issue.

THE NEW YEARS BRINGS with it a new folk dance orchestra in Southern California - the Jasna Planina Folk Orchestra, comprising the musicians who accompany the Claremont-based Jasna Planina Folk Ensemble* in performance. Director is John Meador, formerly director of "Rados", and other members include Barbara Brown, Michael Gordon, Lynn Maners, Jerry Porter and Julie Rible. John's still willing to audition musicians, particularly on Balkan strings - call him at 213/866-3757 or 213/598-1782, or Michael at 714/683-7505 or 714/684-1200.

AMANNews (and we hope you all enjoyed the 3 TV presentations on Channel 28 in December). The big news is of course, the Institute on page 4 and in the flyer at the back of this issue. To help it run smoothly however, Aman needs all the volunteers they can use - in the office, at the door Jan. 27-28, serving that delicious food. Well-wishers, past and present, are urged to assist. Call Marsha at 213/395-2025 if volunteering. . . A list of upcoming performances is included in the annual Scene calendar on the back pages, but immediately, on Jan. 7, a full-ensemble concert at Loma Linda U. in Riverside - call their P.R. office - or for this (and any other Aman event, the Aman office at 213/464-7225). The 18-member touring group will be at Cerritos College Jan. 14; in San Luis Obispo they will dance Jan. 17. A full Aman Folk Ensemble* concert at Foothill College on Jan. 21st. Aman wishes all their friends and supporters a Happy and Healthy New Year.

FOR INFORMATION ON THE DUTIFA Bulgarian Folklore event June 5-July 2, write DUTIFA, Summer Seminar, 1801 Blvd. of the Allies, Pittsburgh, PA 15219. It should be a great month vacation!

(continued on next page, please)

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THE CABOOSE

THE HIGHLAND FOLK DANCERS * (Monday, Friday)

At Highland House, 732 N. Highland, Hollywood. Sam Schatz, Caroline Reese, Ruth Margolin teach some of the newest dances as well as old favorites on Mondays, 7:30 p.m. On Fridays, John Savage also joins the teaching with his dances. Time 7:30-11 p.m. Phone 213/462-2262 for information and about any special events.

PALMS FOLK DANCERS (Wednesday, Thursday)

At Webster Jr. High, 11330 Graham Pl., West L.A. Beginners 7:15; intermediates 8:30 for Wednesday class. The Thursday class in Marine Park, 1406 Marine Ave, Santa Monica, same hours. Miriam Dean teaching 'Pletenica', 'Rakefet', 'Stipsko Oro'. Phone 213/391-8970.

CULVER CITY DANCERS (Thursday a.m.; Tuesday p.m.)

At Veteran's Memorial Aud., 4117 Overland Ave off Culver Blvd. in Culver City. Tues. beginners 7:30 p.m., intermediates 8:45 p.m. Thurs. class beginners 10 a.m., intermediates 11:30 a.m. Miriam Dean teaching 'Mechol Hadvash', 'Pletenica', 'Debka Bedouit'. Phone 291-8970.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park Elem. School, Topanga Canyon & Cohasset Blvd., Canoga Park. At 7:30 p.m., Jan 6, 13, 'Sev Acherov Acheek'; Jan. 20, 27, 'Vari Hasapikos'; At 8:30 p.m., Jan 6, 13 - 'Lepa Anka Kolo Vodi'; Jan 20, 27, 'Hora Mare Moldoveneasca'. For more info, phone 213/782-5281.

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PERSONS, PLACES & THINGS, Con't.

THE GANDY DANCERS' *WHITE ELEPHANT PARTY is to be on January 6 this year - 8:30 p.m., at International Institute, 435 S. Boyle Ave., Los Angeles. Bring a "White Elephant" you don't need, and swap in a 10-minute round-robin trading jamboree.

THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY, San Diego Branch, has a mini-institute set for Saturday February 18 in Balboa Park Club, Balboa Park, San Diego. Teaching in the afternoon and dance party at night. See the flyer.

STEVE BARRYTE, our reader friend who keeps us informed of many interesting and unusual things of interest comes up with a report on several books of interest to folkdancers. Paper-backs, large format, from Dover Books. Included are "Folk Designs from the Caucasus for Weaving and Needlework", by Lyatif Kermov; "Historic Costumes and Pictures" by Braun, Schneider; "Costumes of the Greeks and Romans", Hope; a 2-vol. set of Costumes of America, by Alice Earle, and other interesting goodies. We'll take a look after the holidays to see what they are like and maybe a review.

LATEST ISSUE OF "FOLKTIVITIES" to hand, and Frank and Dee are having fun with their new equipment. Also, we see the "La Bastrinque" controversy has hit Chicago now - "To clog or not to clog - that is the question!"

PECURKA FOLK ENSEMBLE will be at the Cal State International Folk Dance Club, Jan. 26, 8-10 p.m. in the Student Union Bldg., CSULA, 5151 State University Dr. in Los Angeles.

ISABELLE PERSH says that now that she has gotten started on a new topic and has found several new "musical instrument" postage stamps, including 4 from Philippines in 1968, 6 of Laos 1957 and 3 "drums" in 1970; Thailand with 4 in 1970; Yugoslavia 5 in 1977. And John Filcich says that a nice new set of Liechtenstein Costumes came out recently. Did Folk Dance Scene have anything to do with that? Dunno, but we were inquiring and in correspondence with the people there over a year ago, and the question of costumes and costume stamps arose. Maybe they took the hint???

IACC Community Services' winter sessions in beginning and intermediate Balkan-Near East folk dance starts Jan. 13 - for information re costs, content, etc., call 666-1018 or write 855 N. Vermont, Los Angeles, CA 90029. Stress on Bulgarian; teaching system; speed-learning.

RIO HONDO COLLEGE Community Services starts its class in beginning Balkan and Armenian folkdance Jan. 18 - 10-week course. Call 692-0921 EX 286,287 for info or contact Rio Hondo Comm. Services, 3600 Workman Mill Rd., Whittier CA 90608. Richard Unciano teaching.

CAL-POLY POMONA offers a new folk dance class in intermediate Balkan - 4 sessions - Sats. starting Jan. 28. Covers dances, costumes, stylings, basic skills. Call Cal-Poly at 714/598-4391 for more info.

AMERICAN-ARMENIAN INTERNATIONAL COLLEGE offers a credit class in Armenian folk dance of various types. A 14-week course, Tuesdays, starting Feb. 7. Richard Unciano instructing. For info, call 714/593-0432 or write AAIC, 2425 "E" St., La Verne, CA 91750.

AMONG THE EVENTS covered in Folk Dance Scene's Hungarian Month will be an appearance of the Hungarian Folk Ballet at El Camino College, Feb. 11. Call 213/321-4324 for information, etc.

(continued on next page, please)

"Giga"

MIODRAG DESPOTOVIC IS ONE OF THE ORIGINAL MEMBERS OF "ANSAMBL KOLO", AND A LEGEND IN THE FOLK DANCE FIELD IN YUGOSLAVIA.

HE WILL APPEAR AS GUEST INSTRUCTOR AT THE FOLLOWING SOUTHLAND CLUBS DURING HIS CURRENT VISIT:

VESELO SELO
LAGUNA BEACH
RIVERSIDE
CALLIOPE'S
SAN DIEGO

GANDY DANCERS
SANTA BARBARA
INTERSECTION
NARODNI DANCERS
LONG BEACH

For additional information (213) 439-7380



ANN LITVIN

- *Israeli dance specialist
- *Huge international dance repertoire
- *Folk dance teacher over 20 years

1748 Holly, Brea, Calif. 92621
(714) 529-6396 • 879-1926

-PERSONS, PLACES & THINGS, Con't.

SKANDIA SOUTH'S January institeach and dance-party is set for January 21, a Saturday, at Miles Playhouse, Lincoln just N. of Wilshire Blvd. in Santa Monica. Teaching Scandinavian set dances 3-6 p.m. - the evening party is 7:30-11:30 p.m. Call Dan, 343-5425 for info.

ANOTHER SKANDIA EVENT - or rather, series, begins March 29 when Ingvar Sodal will be here for a week more or less. Teachings and parties in L.A. and Orange Counties, with the big institute and party (also at Miles) on Saturday April 1st. Watch for ad next issue.

TEMPLE BETH TIKVAH, 1600 N. Acacia, Fullerton, has a workshop Jan. 7 at 8 p.m. with Gary Fox teaching "New and Old Dances of Israel". The one he taught a few months ago was a double smashing success. For info, call TBT 714/871-3535 or Ann Litvin, 714/529-6396.

LIBERTY ASSEMBLY* performed in the annual KPFK International Merrie Christmas Fair, then closed out the year with a couple of good parties in true Liberty Assembly fashion. Several projects lined up for the new year, first of which is to audition new dancers, singers and musicians. If you're interested in learning and performing all kinds of American folk music and dance, see the flyer with this issue.

THE SOUTH BAY FOLK DANCERS'* international pot-luck-dinner/installation was a howling success with close to 100 people showing up. Exciting foods from all parts of the world were displayed and eaten. The new slate of officers was installed by past-president Pat Roault. Fran Rudin re-elected President. Many charter members were reunited after 16 years. Door prizes and mixer dance prizes were given. Everybody really had fun.

MERHABA FOLK DANCE CLUB of UCSB in Goleta will host their annual Milan Obradović Memorial Festival Sat. Feb. 18. This is a tradition now, and is enjoyed by all, and many come from far to participate.

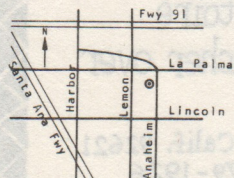
A FOLK DANCE CRUISE thru Alaska's Inland Passage June 24 for 1-week on the "Sun Princess"; a discount rate to everyone. Dance daily plus ship's activities and ports of call. First come, first served on cabin choice, so reserve now - Call Beverly Barr, 478-4659, 836-2003 for info.

WATCH NEXT MONTH for info on the Federation Scholarship-Parnes Concert ticket selling program!

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Veselo Selo
(Happy Village)
Folk Art Center
719 N. Anaheim Blvd
Anaheim, CA
SPECIAL EVENTS



- Jan 7 JASNA PLANINA ORCHESTRA 8 pm
- Jan 14 SCANDINAVIAN Workshop & Party 4 pm
- Jan CIGA Welcome Party



PEČURKA
INTERNATIONAL FOLKDANCE BAND

NEW PHONE: (213) 851-4827!


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FOLK DANCE SCENE

CALENDAR OF EVENTS

1978

1978

JANUARY	APRIL	JUNE	AUGUST	OCTOBER
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MARCH	MAY	JULY	SEPTEMBER	DECEMBER
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Listed below are some of the important folkloric events scheduled for 1978. Some are tentative in date or place and are so indicated (T). All are subject to change or cancellation. However, we suggest that you keep this list handy so that you may plan your activities to avoid conflict. Keep in mind also, various religious, national, and traditional holidays which are not listed here.. A (**) indicates an official event of the Folk Dance Federation of California, South, Inc. A (\$) is an activity of a Federation South club or regional festival; A (¶) is an event of the Federation North, or associated in that area.

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WESTERN EVENTS

- ✓ JAN 7 - Riverside - Aman Concert \$ Loma Linda Coll.
- ✓ JAN 8 - Culver City - Beginners' Festival **
- JAN 14 - Norwalk - Aman Concert \$ Cerritos College
- ✓ JAN 15 - Glendale - Pasadena Co-op's Annual Festival **
- JAN 17 - San Luis Obispo - Aman Folk Ensemble Concert \$
- JAN 21 - Cupertino - Aman Folk Ensemble \$
- JAN 27-29 - Zuma Beach - Israeli Dance Institute, Dalia, Camp Hess Kramer
- JAN 27-28 - Boyle Heights (LA) - Aman 9th Annual Institute \$ (International Institute)
- JAN 28-29 - San Jose - Pacific Heritage Festival ¶
- ✓ FEB 4 - Boyle Heights (LA) - Hungarian Day, Czompo Institute & Party \$
- FEB 5 - Napa - Sweetheart Festival ¶
- FEB 7 - Anaheim - Aman Folk Ensemble \$ (Calstate Fullerton event)
- ✓ FEB 10-12 - Laguna Beach - Laguna Folkdancers' Festival **
- FEB 11-12 - Marin - Mendocino Memories
- FEB 11 - Laguna Beach - CSU San Diego Conference Valentine Party **
- FEB 11 - Torrance - Hungarian Folk Ballet - El Camino College
- FEB 11 - Oakland - Feather River Camp Reunion
- FEB 12 - West Los Angeles - Hungarian Folk Ballet, UCLA
- FEB 18 - San Diego - Scottish Institute RSCDS
- FEB 18 - Seattle - Seattle Folk Dance Festival
- FEB 18 - Goleta - Merhaba FDC, Annual Milan Obradović Memorial Festival (UCSB)
- FEB 26 - Oakland - Festival of the Oaks ¶
- MAR 5 - Redwood City - "Souper" Bowl ¶
- MAR 11 - San Fernando Valley - Aman Folk Ensemble \$ Pierce College
- MAR 11-12 - Sacramento - Camellia Festival ¶
- MAR 11 - Tacoma - Totem Festival
- MAR 17-18 - Zuma Beach - Federation Institute Weekend **
- MAR 17 - Torrance - Jose Molina Bailes Españoles
- MAR 18 - Oakland - Children's Festival ¶
- MAR 18 - West Los Angeles - Sri Lanka (Ceylon) Devil Dancers, UCLA
- MAR 19-24 - San Bernardino Mts. - Springtime Folklore Camp
- MAR 31 - West Los Angeles - Qawwali Dancers from Pakistan, UCLA
- APR 1 - China Lake - Desert Dancers' Regional Festival \$
- APR 2 - Sebastopol - Apple Blossom Festival ¶
- APR 2 - West Los Angeles - Okinawan Dancers, UCLA
- ✓ APR 8, 22 - Oakland - Teacher Training, Pts. I, II
- ✓ APR 7-9 - Ojai - Biennial Folkdance Weekend and Festival **, \$
- APR 9 - East Bay - Beginner's Festival ¶ (location not known here T.)
- APR 15 - Long Beach - Aman Folk Ensemble Concert \$
- APR 15 - Los Angeles - 30th Annual International Folk Dance Festival (Parnes) *X
- APR 15 - Claremont - Aman Folk Ensemble Concert \$ (Claremont College)
- APR 16 - San Francisco - Blossom Festival ¶
- APR 28-30 - Corvallis - Hoolyeh Festival
- APR 29 - Oakland - Teacher Training, Pt. III
- APR 29 - Santa Barbara - Aman Company Concert \$ (Montecito Coll.)
- APR 30 - Culver City - Westwood Co-operative Folk Dancers' 32nd Annual Festival **
- APR 29 - Sacramento - Scholarship Ball

(for continuation of events, see other side of this page)

CALENDAR OF EVENTS, PAGE II (1978)

- MAY 5 - Santa Rosa - Aman Folk Ensemble § (Community Concert)
- MAY 5-6 - Los Angeles - 2nd Annual Intercollegiate Folkdance Festival, Calstate LA
- MAY 6 - Oakland - Teacher Training, Pt. IV ¶
- MAY 7 - Eagle Rock - Idyllwild Conference Spring Festival **
- MAY 7 - West Los Angeles - Music & Dance on the Grass, UCLA (T)
- MAY 21 - Santa Rosa - Rose Festival ¶
- MAY 20-21 - Westchester, Culver City - Lariat's Concerts § (T)
- MAY 26-29 - Oakland - Greek Odessey Statewide Folkdance Festival '78 ¶,**
- MAY 28 - Los Angeles - International Day, LACC (T)
- JUN 11 - Los Angeles - Griffith Park Springtime In The Meadow Festival **
- JUN 22-25 - Sierras - Camp Sacramento ¶
- JUN 23-25 - San Luis Obispo - Israeli Institute (unconfirmed as of this writing) (T)
- JUN 23-30 - Idyllwild - Idyllwild Committee Weekend and Workshop **
- JUN 23-30 - Mendocino Woodlands - Mendocino Folklore Camp
- JUN 24 - Long Beach - Highland Games (T)
- JUL 4 - Santa Monica - Fourth on the Slab Festival
- JUL 4 - Oakland - Fourth of July Festival (T)
- JUL 4 - Sacramento - Start of the Village Green program (T)
- JUL 4 - Elko - Basque Festival (T)
- JUL 8 - Mill Valley - Fun in Marin, Pt. I
- JUL 9 - Kentfield - Fun in Marin, Pt. II
- JUL 15 - West Los Angeles - Festival on the Mall §
- JUL 15 - Calabasas - Aman Program § Leonis Adobe (T)
- JUL 23-AUG 5 - Stockton - Stockton Folk Dance Camp ¶
- AUG 2-7 - Manoa - Hawaii-Asia-Pacific Dance Conference
- AUG 6-12 - Quincy - Feather River Family Camp
- AUG 11-20 - San Diego - CSU San Diego Folk Dance Conference and weekend **
- AUG 20 - Guerneville - Little Festival of the Redwoods ¶
- AUG (late) - Enumclaw - Glacier Gliders' Northwest Festival (usually 4th weekend) (T)
- AUG ??-SEP 3 - Santa Barbara - 3rd Annual Symposium (T)
- SEP 1-5 - Zuma Beach - 2nd Annual Summer Israeli Dance Institute, Dalia
- SEP 1-3 - Santa Rosa - Scottish Weekend and games
- SEP 16-17 - Solvang - Danish Days
- SEP 16 - West Hollywood - San Diego Conference Afterparty **
- SEP 16-17 - Sonoma - Fiesta de Sonoma
- OCT 7-8 - San Diego - Cabrillo Folk Dancers Festival weekend **
- OCT 7-8 - Torrance - Greek Festival, St. Katherine's Orthodox Church
- OCT 7-8 - San Fernando Valley - Irish Faire
- OCT early - Zuma Beach - Camp Hess Kramer Institute (T) **
- OCT 21-22 - Fresno - Fresno Fall Festival ¶
- OCT mid. - Boyle Heights (LA) - International Fair '78, International Institute
- OCT 24 - West Los Angeles - United Nations Day Festival (probably either weekend instead)
- NOV 11 - West Hollywood - Treasurer's Ball (South) [Check this - it's a holiday.] **
- NOV 12 - Oakland - Treasurer's Ball (North) ¶
- NOV 19 - Claremont - Annual Autumn Festival (T)
- NOV 23-25 - San Francisco - Kolo Festival
- DEC 3 - Eagle Rock - Idyllwild Partytute ** (T)
- DEC 26-JAN 1 - San Bernardino Mts. - 3rd Annual Holiday Camp
- DEC 31 - San Rafael - Karlstadt Ball

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EASTERN and CANADA (partial list)

- FEB 4-7 - New Orleans - Mardi Gras events
- APR 21-23 - Natick - 30th Annual Massachusetts Folkfest
- MAY early - Toledo - International Institute Folk Fair (T)
- MAY 26-29 - Waynesboro - Yemenite Pennsylvania Workshop
- MAY 27-29 - New Jersey - Pontozo '78 Hungarian events.
- JUN 22-25 - Oklahoma City - National Square Dance Festival
- JUN late - Toronto - International Caravan '78
- JUL late -- Vienna, VA - National Folk Festival (nr. Washington, D.C.) (T)
- AUG 4-6 - Gimli - Icelandic Festival of Manitoba (T)
- AUG 4-6 - Dauphin - Ukrainian Festival on Manitoba (T)
- AUG 6-19 - Pawling - IFC Folk Dance Camp, Eskayo - Holiday Hills
- AUG 3-19 - Edmonton - Folk Arts Festivals, Canadian National Square Dance, Empire Days.
- AUG 18-27 - Duluth - Northwest Country Folkdance Camp - Minnesota F.D.F.
- OCT 20-22 - New York City - F.D.A. Oktoberfest
- NOV 17-19 - Milwaukee - Holiday Folk Fair, International Institute
- NOV 23-26 - Midlothian - Texas Thanksgiving Camp
- DEC 26-JAN 1, 1979 - Berea - Kentucky Christmas School

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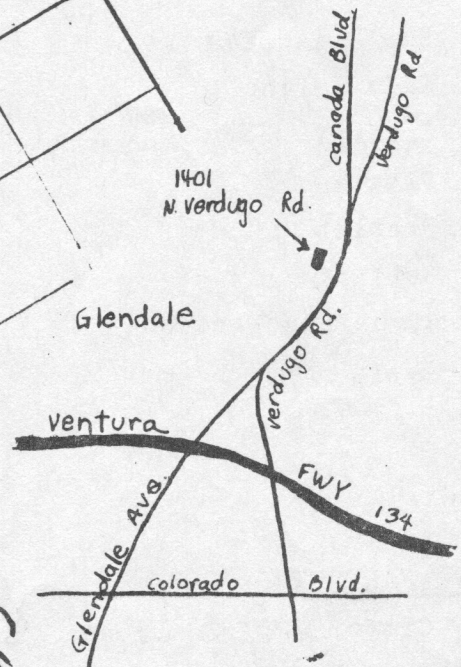
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PASADENA CO-OP'S ANNUAL FOLK DANCE FESTIVAL

Glendale Civic Auditorium
1401 N. Verdugo Rd.
Glendale



Live Music!
1:30 - 2:30
**Bora Gajicki
Ensemble**



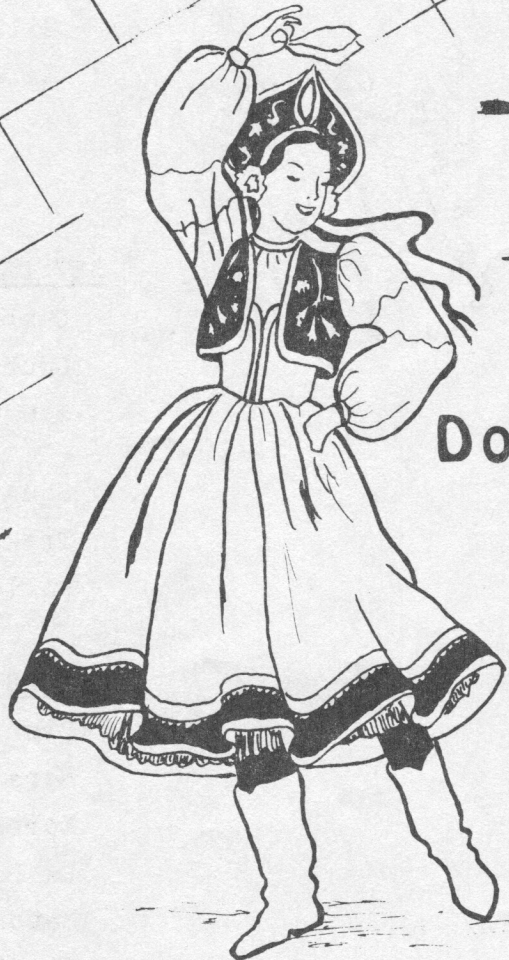
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JAN 15

JAN 15

JAN 15

1:30 - 5:30



Donation \$1.00

Large wooden floor...
so please wear soft-
soled shoes.

Parking areas both
north and south of
the auditorium.

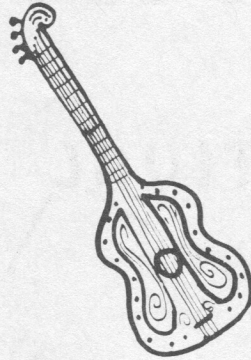
Sponsored by Folk Dance Federation of California, South

DANCES IN ALPHABETICAL ORDER BY TYPE
(subject to minor revision)

FIRST HOUR

** Live music by Bora
Gajicka's Borino Kolo
Folk Ensemble *****

Bavno Oro
Bre Devojce Pod Ona
Divcibarsco
Doudlebska Polka
Hambo
Hop Zica Zica
Kajo Kalino
Orient
Piperana
Preplet
Setjna
Strumicka Petorka
Syrto



COUPLE DANCES

Caballito Blanco
De A Lungel
Hambo
Kreuz Koenig
La Bouree D'Oulches
Likrat Kalah
Leor Chiyuchech
Milandito Tango
Powolniak
Rezijanka I & II
Rorospols
Salty Dog Rag
Somogyi Csardas
Vosarrul
Ylelat Haruchach
Zillertaler Laendler
Zwiefacher

NO PARTNER DANCES

Cimpoi
Dansul Fetalor
Erev Ba
Florencita Oltenesca
Hasapiko
Horehronsky Csardas
Iste Hendek
Joshua
Jove Male Mome
Kafan Wedding Dance
Kapuvari Verbunk
Kujawiak Niebski
Mayim
Michol Hashavat
Somogyi Karikazo



SET DANCES

Cumberland Square
Double Sixsome Reel
Sonderberg Double
 Quadrille
Squares (U.S.)
Trekantet Slojfe
Willow Tree

MIXERS

Dror Yikra Mixer
Hora Mare Moldoveneasca
Korobushka
La Bastringue
Mason's Apron
St. Gilgen Figurentanz

AMAN



WELL-WISHERS PRESENT

INSTITUTE 78

JAN 27-28

EVENT HELD AT THE INTERNATIONAL INSTITUTE OF LOS ANGELES

435 South Boyle Ave.
Los Angeles, California

INTERNATIONAL SINGING AND DANCE WORKSHOPS
KOLO PARTIES WITH THE AMAN ORCHESTRA AND PITU GULI

The Schedule includes Dances of

The Balkans - Billy Burke	Macedonia - Carol Akawie
Bulgaria - David Shochat	Morocco - Mardi Rollow
Latin America - Jose Faget	The Ukraine - Robin & Vince Evanchuk

SINGING BY Trudy Israel & Susan North

FRIDAY, JANUARY 27th

7:30 p.m. Doors Open

8:00 p.m. Evening Session - Teaching 8-9 p.m., Followed by Kolo Party

SATURDAY, JANUARY 28th

9:30 a.m. Doors Open

10:00 - 12:00 Morning Session

12:00 - 1:30 Lunch (Pre-paid reservations only)

1:30 - 5:30 Afternoon Session & Review

5:30 - 7:00 Dinner (Pre-paid reservations only)

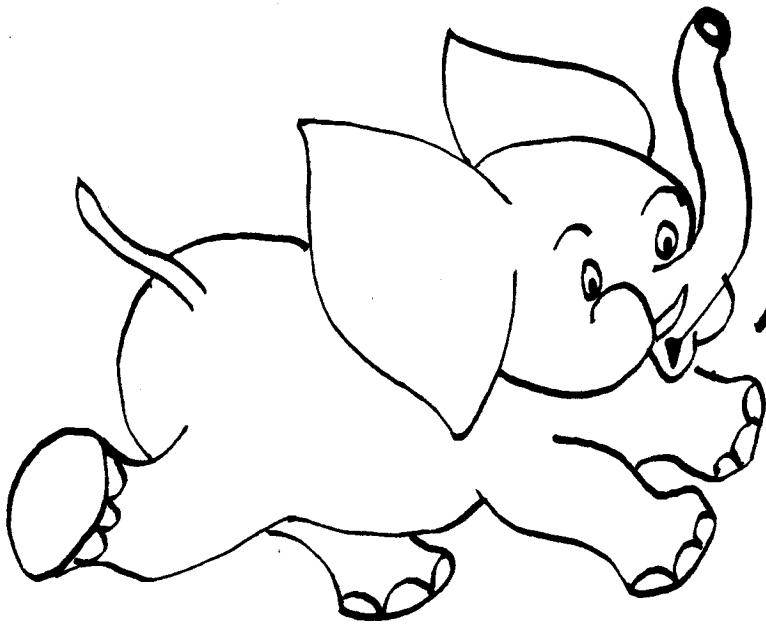
7:00 p.m. Evening Session - Singing 7-8 p.m., Followed by Kolo Party

MEALS CATERED BY SERENA & STEPHANIE (Beverage not included)

Lunch: Middle Eastern Pita & Salad Bar

Dinner: Moroccan Chicken & Orange Rice Pilav

SNACKS & BEVERAGES AVAILABLE FOR PURCHASE ALL DAY



THE GANDY DANCERS ARE HAVING THEIR FAMOUS WHITE ELEPHANT PARTY ON JANUARY 6TH. THE STARTING TIME IS AT 8:30. JOIN THE FUN. BRING A WHITE ELEPHANT GIFT.

INFORMATION 398-9398

ALL EVENTS ARE HELD AT THE FREEWAY CLOSE

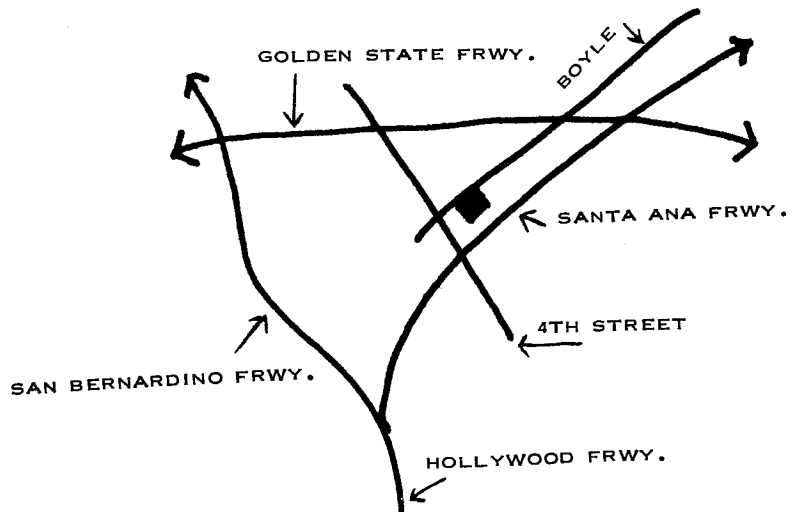
INTERNATIONAL INSTITUTE

435 S. BOYLE AVE.

SAVE THE FOLLOWING FRIDAYS

FOR OUR EXTRA SPECIAL TEACHINGS.

JANUARY 6	<i>White Elephant Party</i>
JANUARY 13	<i>"Arkan" by Anthony Ivanich</i>
JANUARY 20	<i>"Linda" plus other dance by Elsie Dunin</i>
JANUARY 27	<i>Space conflict No meeting Tonight</i>



FEBRUARY 3	<i>Yugoslav Dances by Ciga of Yugoslavia</i>
FEBRUARY 4	<i>Special Saturday Hungarian Institute with Andor Czomgo Given in conjunction with Betyarok</i>

LIBERTY
ASSEMBLY
AUDITIONS

DANCERS

MUSICIANS

SINGERS

JANUARY 17
7:30-10 PM

Paul Revere Junior High School Santa Monica
For details call 783-7970 or 392-7250

LIBERTY ASSEMBLY performances reflect the rich tapestry of American music - from Spanish California to Louisiana Cajun, from gospel to ragtime. We're developing the show we'll take on our tour of Europe.

SAN DIEGO STATE UNIV.

1978

Folk Dance Conference

August 13-20
Folk Dance Week

NOTE

CHANGE OF DATES

August 11-13

Teachers/Leaders Workshop

Reservations with deposits will be accepted after January 1, 1978

RESERVATION

MAIL TO: Valerie Staigh, 3918 Second Avenue, Los Angeles, California 90008

NAME FOLK DANCE WEEK
 Miss, Mrs., Mr.

NAME DOUBLE RESERVATION QUIETER WING
 Miss, Mrs., Mr. SINGLE RESERVATION

ADDRESS TUITION ONLY

CITY ROOMMATE

STATE ZIP *****

DAYTIME PHONE TEACHER/LEADER WORKSHOP
DOUBLE ROOMMATE
SINGLE

AGE GROUP 16-25; 26-40; Over 40 TUITION ONLY QUIETER WING

Enclosed is a check/money order payable to SAN DIEGO STATE UNIVERSITY FOUNDATION in the amount of \$ _____. A \$15 deposit will hold reservation for ONE PERSON. Deposit will be refunded if notification for cancellation given prior to July 15, 1978.

PRICES TO BE CONFIRMED EARLY 1978...

SAVE THIS DATE!
Saturday, Feb 18, 1978



Royal Scottish Country Dance Society

San Diego Branch presents —
A Mini-Institute

Saturday, Feb 18th, 1978

at Balboa Park Club —

Teachers — James Lomath, Los Angeles
Simon Scott, Vancouver, B.C.

Come for a day of Scottish Country Dancing
on hardwood floors AND PARTY in the Evening at
CASA DEL PRADO.

Bring soft-soled shoes — —

Registration form, Directions & Program attached —

Co-Sponsored by —

SAN DIEGO PARK AND RECREATION DEPT.

Directions: So. on San Diego Fwy (I-5) to 10th Av.
then Left onto "A" St. to PARK BLVD (12th St.)
turn Left on to PARK - Continue on PARK to
President's Way then Left into BALBOA PARK.

Registration: 9^{AM} at BALBOA PARK CLUB
Morning Classes - 9:30^{AM} * \$2.00
LUNCH BREAK - Bring Picnic lunch or order
on arrival from MACDONALD'S OR Jack-in-Box.
PM
Afternoon Classes 1:15^{PM} ... \$2.00
8^{PM} PARTY at CASA del PRADO ... \$2.00
(RM 201 - BALBOA PARK)
* \$5.00 FOR ALL 3 IF YOU PRE-REGISTER BY FEB. 8TH

PARTY PROGRAM -

White Cockade
The Express
Silver Tassie
The Red House *
Institute Tig
Garry Strathspey
Battle Road
Hooper's Tig
Braes of Mellinish *
Institute Reel
Gay Gordons

Dashing White Sergeant
La Flora
Frae Scotia's Shores We're Noo Awa
Peat Fire Flame *
Muirland Millie
Nauds across the Ocean
Montgomery's Rant
The Bess of Maggie Knockate
Institute Strathspey
The New Petronella *
Waltz

EXTRAS: 1314 BRATACH, BANA, KENDALL'S HORNPIPE
* Ladies Choice.

Detach here →

MAIL TO: ROBIN PICHEL, P.O. BOX 512, RANCHO SANTA FE, CALIF. 92067
MAKE CHECKS PAYABLE TO: R.S.C.D.S., SAN DIEGO BRANCH

NAME/S _____ PHONE _____

ADDRESS: _____

LEVEL OF EXPERIENCE: Beg _____ Intermediate _____ Adv or Teacher _____
yrs of Scottish Country Dancing _____ other _____

DO YOU NEED A PLACE TO STAY IN SAN DIEGO. FRI NITE _____ SAT NITE _____ ? NUMBER IN PARTY ()