



# Folk Dance Scene

FEBRUARY 1988

VOLUME 22, NUMBER 10





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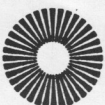
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FEBRUARY 1988  
VOLUME 22, NUMBER 10

# Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the peoples of the world. It is also designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The 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, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations or other information sent in. The Editors have the right to edit and modify all submissions.

MANUSCRIPTS AND NOTICES. The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the first of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

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Tom Kurai playing the taiko in Tokyo

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Our thanks to Tom Kurai and Lucy Lopez for acting as guest editors for this and the March, 1988 issues.



# Calendar

## CALIFORNIA

\*Federation sponsored event  
#Federation club event

### FEBRUARY

- 5 #Aman Concert, Claremont; info 213/625-1846
- 5 Gathering of the Clans: Highland Fling of Scottish Music, Song and Dance, El Camino College, Torrance, 8 pm; info 1/800/832-ARTS
- 6 Lola Montes & Her Spanish Dancers, Orange Coast College, Costa Mesa, 8 pm; info 714/432-5527
- 7 Gathering of the Clans, Ambassador Audit, Pasadena, 8 pm; info 818/304-6161
- 12 Belgrade Folk Ensemble, El Camino College, Torrance, 8 pm; info 1/800/832-ARTS
- 13 #Tchaika FD Club, workshop/party with Alexandur David, Loma Vista School, 300 Lynn Dr, Ventura. Teach 12:30 to 5:30, \$7; party 7:30-1:30, \$7, pre-reg \$10; info 805/642-3931, 805/985-7316.
- 13 Belgrade Folk Ensemble, Ambassador Audit, Pasadena, 8:30 pm; info 818/304/6161
- 13-14 #Scandia Fest, Vet's Memorial Bldg, 200 Grand Ave, Oakland; info SASE, Brooke Babcock, 55 Chumasero Dr. #12E, San Francisco 94132, 415/334-5152; 408/248-5786, (workshops pre-registration only)
- 20 \*So. CA Folk Dance Conf. Scholarship Party, Laguna Beach, Women Gym, 7:30, \$5
- 19-21 \*Laguna Festival, Laguna Beach HS, Women Gym, Park Ave. Fri, dance 7:30 pm & afterparty 11 pm; Sat, adv wkshop 10 am, afternoon inst 1:30 pm; Sun, kolo hr noon, concert 1:30 pm, fest 3 pm

### MARCH

- 5 41st Internat'l Fest., sponsored by Irwin Parnes, Dorothy Chandler Music Ctr, LA
- 5-6 #Lech Lamidbar Fest, China Lake
- 6 Music, Song & Dance of Egypt & Israel, Univ. of Judaism, Gindi Audit; info Irwin Parnes, 213/272-5539
- 9 Belgrade Folk Ensemble, Ambassador Audit, Pasadena, 8 pm; info 818/304-6161
- 13 \*Treasurer's Ball, Fiesta Hall, Plummer Pk, 1200 N. Vista, W. Hollywood, 2-6, \$5; info, Jim Hanna 818/346-6973

16 The Irish Rovers, Royce Hall, UCLA 8 pm; info 213/825-9261

19 The Boys of the Lough, Ambassador Audit, Pasadena, 2 pm; info 818/304-6161

26 #Karpatok Dance, Orange Coast College, Costa Mesa, 8 pm; info 714/432-5527

### APRIL

8-10 \*Ojai Festival, Nordhoff H.S., Ojai

15-17 #Westwood Wkend at Camp Hess Kramer

24 \*Westwood Fest., Culver City Audit, corner Overland & Culver, 1:30 pm

### MAY

1 Dance on the Grass, UCLA

6-8 Calico Spring Festival, Yermo, old time hootenanny

15 #Aman Concert, Glendale; info 231/625-1846

19 Duquesne Univ. Tamburitzans, Eureka Sr. HS, Eureka, 8:15 pm (community concert series)

21 Duquesne Univ. Tamburitzans, San Pedro High School, San Pedro, 2:30 pm (community concert series)

22 Duquesne Univ. Tamburitzans, Terrace Theatre, Long Beach, 3 pm (community concert series)

27 Peking Acrobats, El Camino College, Torrance, 8 pm; info 1/800/832-ARTS

27-30 \*Statewide '88, "Internat'l Folke Faire", Palo Alto

### JUNE

24-26 \*Idyllwild Folk Dance Camp Wkend, ISOMATA, Idyllwild; info Fran Slater 1524 Cardiff Ave., LA, 90035, 213/556-3791

24/7-1 \*Idyllwild Folk Dance Camp, see above for info

### JULY

14-17 \*So. Calif. F.D. Conf., camp has been postponed until Spring of 89

24-8/7 Folk Dance Camp, UOP, Stockton 95211

## OUT OF STATE

### ARIZONA

4/22-24 25th Anniversary Int'l F.D. Fest, Univ. of Ariz. (Student Ballroom), Tucson; info, Nancy Menth 4155 E. River Rd., Tucson, AZ 85718, 602/299-9609 (tchr, Steve Kotansky)

### IDAHO

7/22-8/1 Idaho Inter'l FD Fest, Rexburg

### MARYLAND

7/29-31 50th Nat'l Folk Fest, Lowell Nat'l Historical Pk, 169 Merrimack St, Lowell, MA 01852



NEW YORK

5/27-29 Greek F.D. Conf, LaGuardia Holiday Inn, Astoria; info, Green Amer Folklore Soc, 29-04 Ditmars Blvd, Astoria, NY, 11105, 718/728-8048

OREGON

4/22-24 Hoolyeh F.D.Fest, Corvallis; info, Mary Bucy, 2921 NW Hayes Ave, Corvallis, OR 97330

TENNESSEE

5/6-12 Inter'l Folkfest; info Steve Cates, Exec.Dir. G-106 ForestOaks, Murfreesboro, TN 37130

WASHINGTON

3/6-7 Statewide Festival, Seattle; info, Jeanine (area code) 243-5922

SQUARE DANCE

5/5-7 23rd Aloha State Convention; info 1/800521-2346 in CA

5/27-29 Memorial Classic, Ventura City Fairgrounds, Ventura, CA; info 714/838-3013; 818/894-5621; 805/489-6721

FOREIGN

CANADA

8/8-14 Mid-Amer. F.D.Conf, Univ. of Windsor, Windsor, Canada; info Bora Ozkok, 13941 Northfield, Oak Park, Michigan 48237, 313/542-8263

DENMARK

7/11-16 Landstaevnet 1988; info Dansk Folkedanseres, P.O. Box 1152, 7500 Helstebro, ph 07-41 29 80

NORWAY

7/6-10 28th Nordic Folkdance & Fiddlers' Meet, Nordlek in Bergen; info Nordlek 88, Kong Oscarsgt, 15, N-5017, Bergen

SWEDEN

6/27-7/1 1988 Dala-Jarna Fest (annual sack-pipa wkshop/fest); info Peter Ejewall, c/o Vansbro Kummenbibliotek, 78050 Vansbro, ph 0281-111, ex 57.

7/2-10 1988 Musikvid Siljan Fest, in several towns around Lake Siljan

7/13-16 Falun Folk Music Fest in Falun

YUGOSLAVIA

7/11-22 & Macedonian Dance/Music Workshops  
7/23-8/2 in Struga, Macedonia; info Elsie Dunin, UCLA Dance Dept, 213/206-1335

DEADLINE DATES

FOR CALENDAR LISTING:

March issue - due Jan 26  
April issue - due Feb 26

Send to:  
Tom Daw  
12527 Chadwell St.  
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213/924-4922

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Fed. club event or non-profit organization:  
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\$5

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# Mendocino Folklore Camp

## June 25 - July 3, 1988

Eight fun-filled days with

**Kete Ilievsky coming from Macedonia**

**Steve Kotansky - Balkan**

**Kálmán Magyar - Hungarian**

**Richard Powers - Early American Couple Dances**

Fabulous ethnic meals • Live music • Crafts • Singing



### Don't be late and have to wait!

Send your \$50 deposit now!  
(fully refundable until April 15).  
Send check payable to Mendocino Folklore Camp, to  
Nancy Linscott, 40 Glen Drive, Mill Valley, CA 94941.

### Tentative fees

Couples (2 people per cabin) \$355 per person  
Singles (3 or 4 per cabin) \$340 per person  
Work Scholarships \$170 per person  
Musicians \$0 - \$170\*

\*write, sending info on instruments & music you play



# ON THE SCENE



## TUCSON FOLKDANCERS TO HOST 25th ANNIVERSARY FESTIVAL

International folkdancers will hold a three-day festival in Tucson on the weekend of April 22-24 in commemoration of the 25th anniversary of organized international folkdancing in the Tucson community. As guest teacher for the festival, Steve Kotansky will teach separate sessions for intermediate and for advanced dancers, and will feature dances primarily of Bulgarian origin. The festival program also includes dances, parties and a Sunday picnic-barbeque-dance. Live performances by the Tucson Ethnic Dance Ensemble and by Serbian musicians are also being planned. All dance sessions, other than the picnic, will be in the Student Ballroom of the University of Arizona.

The festival is sponsored by the University Folkdancers, a student organization, whose charter extends back to 1962, and is co-sponsored by the Tucson International Folk Dancers. Further information on the festival may be obtained from Nancy Menth, 4155 East River Road, Tucson, AZ 85718, telephone (602) 299-9609.

## TREASURER'S BALL, MARCH 13th

Those of you who were at last year's Treasurer's Ball know what a great and unusual festival it was. Food, entertainment and decorations, combined with an enjoyable program made for a delightful afternoon.

Those of you who missed it will have another chance on March 13th. Once again the West Valley Folk Dancers will be presenting the event for Treasurer Jim Hanna, and it promises to be as exciting as last year. This year the festival will be oriented around a theme of the gathering of the Gypsies.

Plan to come and enjoy yourself, and help the Federation Treasury at the same time. The

\$5 donation covers the food and entertainment as well as the dancing. Sunday, March 13, 1988 from 2-6 pm at Fiesta Hall in Plummer Park, 1200 N. Vista, West Hollywood. For further information, call Jim Hanna at (818) 346-6973.

## LOS ANGELES INTERNATIONAL FOLK DANCE FESTIVAL

Los Angeles' International Folk Dance Festival, created forty-one year ago to foster goodwill among peoples of diverse cultures through the universal language of the folk arts, returns to Dorothy Chandler Pavilion of the Music Center on Saturday evening, March 5 at 8 o'clock, under the direction of its producer/founder, Irwin Parnes. Emmy Award recipient Edward Asner will host three hours of music, songs and dance performed by a brilliantly costumed cast of hundreds drawn from the best of California's ethnic ensembles and visiting artists from abroad.

For more information, contact the International Concerts Exchange at (213) 272-5539.

## CHANGE OF COMMAND AT STOCKTON FOLK DANCE CAMP

San Francisco's Jack B. McKay recently announced his decision to step down from his position as Director of the Stockton Folk Dance Camp, a post that he has held for the past 20 years. The Camp is located at the University of the Pacific where Jack held the academic rating of associate professor. He will retain his position on the Camp Committee on which he says he has fully enjoyed serving.

Bruce Mitchell of Sacramento has been selected by the Committee as Jack's successor.

Bruce started folk dancing as part of a folk dancing family in Stockton in 1951. He first attended the Stockton camp in 1952. He has attended every camp session since then. He was one of the first dancers

to receive a scholarship to attend the Stockton camp from the Folk Dance Federation, North in 1955. He became a member of the Camp Committee in 1968 and Director in 1987.

Bruce has been teaching all levels of folk dance since 1955. He's been the Director of the Camtia Dance Ensemble of Sacramento since 1960. He was also Director of the Seljan Dance Ensemble for three years and has made three trips to Taiwan and Hong Kong as a guest instructor of international dance.

Bruce has been active in the Sacramento Council of Folk Dance Clubs since 1958. He was also politically involved in the Folk Dance Federation of California, North for over ten years. He was president of that organization in 1968-69.

## EAST EUROPEAN FOLKLIFE CENTER

In July and August '88, you will have a chance to participate in three special events: two intensive workshops in Balkan music and dance and one in Near Eastern.

The Balkan workshops will be July 3-10 at Mendocino, Ca. and July 22-31 at Buffalo Gap, W. Virginia. Weekend participation is possible at Buffalo Gap. These workshops focus on the traditional music and dance of Bulgaria, Greece, Romania, Yugoslavia and Albania.

The Near Eastern workshop is from August 14-21 at Mendocino, and will examine both the traditional and more classical genres of music and dance in Asia Minor, North Africa and Central Asia.

Beginners are welcome! Classes are offered at all levels with lots of individual attention. The program at each event includes daily dance lessons, singing workshops, instruction on folk instruments (we have instruments to lend),



dance parties with live music, ensemble coaching, group sings films and folklore talks, concerts and delicious ethnic food. The staff includes some of the best performers, teachers and scholars in the world.

For more information, contact Miamon Miller, East European Folklife Center, 2801 B Ocean Park Blvd, #167, Santa Monica, Ca 90405, tel. 213-559-5345.

#### ABOUT OPA! TOURS

Travelers interested in the folk traditions of music and dance, arts and crafts, are invited to join trips especially designed by OPA! Folklore Tours of San Diego. The groups are led by folk dance teachers and folklorists who provide a framework of information for the various activities.

Seasonal folk festivals with colorfully costumed performers are always featured in each itinerary. In addition, visits are made to both professional and amateur performing groups.

In small villages, artisans are seen at work, to promote understanding of the environment in which these traditions exist. Included are wood-workers, weavers, potters, brass-workers, naive painters, gold- and silver-smiths and laquer-ware artists.

Ethnographic museums with great costume and folk art collections are scheduled in each tour and often a lecture-demonstration of folk instruments and dance is part of the program. For the past twelve years, however, the major appeal of these tours has been the opportunity to visit one-on-one with the locals.

Destinations in 1988 are Yugoslavia, Greece, Hungary-Poland-Czechoslovakia, Russia (with four other USSR states) and Morocco. Information is available from Pacific Beach Travel, 1356-D Garnet Ave., San Diego, CA 92109, tel. 619-273-8747.

THE MORE THE MERRIER FOLK DANCERS is no longer meeting.

#### TCHAIKA FOLK DANCE CLUB PARTY

The Tchaika Folk Dance Club of Ventura representing the Five Cities Folk Dance Council is hosting a gala party and workshop on Saturday, February 13 at the Loma Vista School, 300 Lynn Drive, Ventura.

Alexandru David will be teaching some old and new Romanian and Russian dances

#### HELP!! THE SCENE NEEDS ROVING REPORTERS

Information about 'local' events is sorely needed from our readers in Orange County (Anaheim, Laguna, Irvine, and so on), Riverside County, "the Valley", Long Beach, and Ventura/Santa Barbara. Any volunteers? Please contact either Marvin Smith at (213) 385-7944 or Teri Hoffman at (213) 653-2923 if you want to help.

## 1988 W O R K S H O P S 1988

### BALKAN and NEAR EASTERN MUSIC and DANCE

#### **Balkan Workshops:**

**Mendocino, California**

7-day workshop: July 3 - 10

**Buffalo Gap, West Virginia**

3-day weekend: July 22-24

9-day workshop: July 22-31

*Folk music and dance of Bulgaria, Greece, Romania, Yugoslavia, and Albania*



#### **Near Eastern Workshop**

**Mendocino, California**

7-day workshop: Aug. 14 - 21

*Music and dance from Asia Minor, North Africa, and Central Asia.*

Programs include dance classes, singing workshops, instruction on folk instruments, dance parties to live music, films, concerts and much, much, more!

**Beginners Welcome** with classes offered at all levels.

*for details contact:*

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# JAPANESE CLASSICAL DANCING



In order to put Japanese folk dance in perspective, we felt that a brief survey of the traditional forms which contain folk dance elements would be useful.

In Japan there are several well-documented classical dance forms, several of which are still performed. Others, such as the ancient mask dances, GIGAKU, are no longer performed but parts of them have been incorporated into dance forms that developed later, such as NOH and KABUKI.

The earliest dance form for which we have documentation is the KAGURA dance tradition. KAGURA is many sacred dances of Shintoism, in which the female performers, called MIKO, dance it in special areas of the Shinto shrines (There are male dancers also. See the accompanying article.) The spirits of nature (Kami) are summoned to the dance in their honor by clapping. These are spirits of earth, wind, sky or other elements. The dancers carry a variety of items, as in most oriental dances, such as branches, bells, swords or fans, etc. There is often a shamanistic quality about this dance. "In earliest times, KAGURA may have been a dance of sorceresses only." (King, 19-73). KAGURA was officially established by the Imperial Court at Nara in the beginning of the 8th century. Usually the dancers are virgins and are especially trained to this art. The most common musical accompaniment is a solo flute. A version of this dance, TSURUGI KAGURA is sometimes danced by an older Miko and has exorcistic aspects. The dancers dip bamboo branches into a boiling cauldron to purify the atmosphere and "whirls herself counterclockwise until falling on the ground into a trance.

Later she gives utterance to the communication from the Kami." (King *ibid*:88). Anyone who has seen "Gate of Hell" or "Throne of Blood" will remember these vivid scenes. Percussion instruments are used for these performances.

At one point after the 12th century, the position of the Miko degenerated into that of temple prostitute. The serious revival of this form of Kagura took place in the 19th century. Clearly the shamanistic-fortune telling aspect of Kagura retained its efficacy for the people. Its aesthetic quality declined and then again improved with its 19th century revival.

The two pure dance forms, Gigaku and Bugaku, were imported from Asia. Today, Bugaku only exists in Japan and not in its original national sites. Elements of dance from India, China, Korea and Central Asia have all been synthesized into a truly Japanese dance form.

Bugaku is a court form. All performers are male. It is a powerful and elegant dance form, largely appealing to the nobility but not commoners. The accompanying music is made up of Gagaku orchestras. The performers are usually of families who have kept this tradition alive. They are called Gakuin and specialize in either music of the left or right or dance.

The Heian Period (794-1185) was sophisticated in the extreme and, "gave Japan its characteristic aesthetic sensibility: the inclination to simplify and understate, and a strong sense of form reduced to its bare essentials. This aesthetic instinct permeated all levels of Japanese society and is still in evidence today



It is believed that Bugaku attained its fullest development at the end of the Heian Period and has changed very little since that time." (Wolz: 1971: 9-10).

There are many dances in the Bugaku tradition and to see it properly, several visits to these performances are necessary.

Like many other Oriental classical dance traditions, Japanese classical dance traditions began as or remain aspects of the shrine or the theatre. Thus we have Noh dramas and Kabuki theatre which contain dance. These have elements of older forms such as Gigaku mask dances, the famous Lion Dance being an excellent example.

Many Bugaku elements are found in Noh dramas, a form of theatre that developed during the reign of the Shogun Ashikaga Yoshimitsu (1368-1394) who sponsored its growth. The dramas often extol the spiritual virtues of the samurai life and buddhism and brought "comfort to the warrior". Although "the vast majority of Noh plays have no warrior roles at all," (Bowers 1952: 25).

KYOGEN are comic interludes of Noh plays and are written by commoners to relieve the seriousness of the former. These Kyogen foreshadowed the Kabuki Theatre. NOH plays were never popular with commoners who enjoyed earthier entertainment.

The most popular theatre for the Japanese masses is KABUKI. To Western observers, Kabuki theatre, which has plays, music and dance combined, seems elegant and uncomprehensible, but its origins were rather

seedy and earthy in the extreme.

The meaning KABUKI (Chinese characters KA:song, BU:dance, KI:skill or trick) has been translated in different ways. Currently it's a "broad concept which means "song-dance skill" (Bowers 1952:38). But in its original sense the verb Kabuki might be translated as "to behave in an untraditional and unusual way; behave in such a way as to attract attention" (Ikema: 1981:20).

In the year 1586, a girl claiming to be a Miko, danced in a dry river bed separating the two halves of Edo, far from police surveillance. She opened with a "prayer dance" but quickly moved to "all manner of erotic by-play" (Bowers 1952:39). "Her success was fantastic and immediate". (Ibid). The performances attracted other performers (actors were at the bottom of the social scale) and KYOGEN writers. She developed the theatre with comic and erotic playlets and dances. "At the conclusion of O-Kuni's programs, she held a "general dance" (so-odori), in effect a type of lively curtain call for the entire troupe, but one in which spectators could also participate in whatever manner they saw fit. Such abandon was the essence of KABUKI in the Japanese mind (Ibid).

After O-Kuni's dance success, other women formed ONNA-KABUKI (women's Kabuki) which soon became known as YU-JO KABUKI (Pleasure Women's Kabuki). The meaning is clear, for this "was primarily a vehicle for prostitution." (Ibid)

The shogunate banished it in 1629 to preserve the Bushi's (warrior's) morality.





JAPANESE CLASSICAL DANCING

Another form, WAKASHU KABUKI (Young Men's Kabuki) soon followed. This word was specifically applied to the young men who served the warriors. They carried their swords, entertained them and "served as catamites in the battlefield where women were not allowed." (Ibid:46).

The dramatic aspects improved in spite of the majority of its content being devoted to the humorous aspects of sodomy. In 1652, this form was also banned since the warriors were brawling over the actors.

At this point, YARO KABUKI (Men's Kabuki), which is the real basis for contemporary Kabuki, evolved. At this time it became the serious art form we know today. And since women were barred from the stage, the men assumed all roles - male and female. Female impersonation, ONNA-GAI, is a high art in Japan. The list of plays, of which about 350 still exist, were introduced in the late 19th century and the art form is now a museum piece.

The accompanying article will describe a few of the many Japanese folk dances, elements of which served to inspire and freshen the classical dance traditions.

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ANTHONY SHAY

Anthony Shay has been involved in folk dance for over thirty years. He was a founding artistic director of AMAN (from 1963-1977) and is currently the artistic director of AVAZ. He holds M.A. Degrees in Anthropology and Folklore and Mythology as well as an M.L.S. in Library Science. He received choreography fellowships from the National Endowment for the Arts in 1974, 1975 and 1988.



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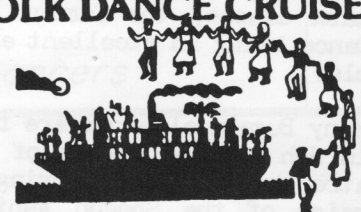
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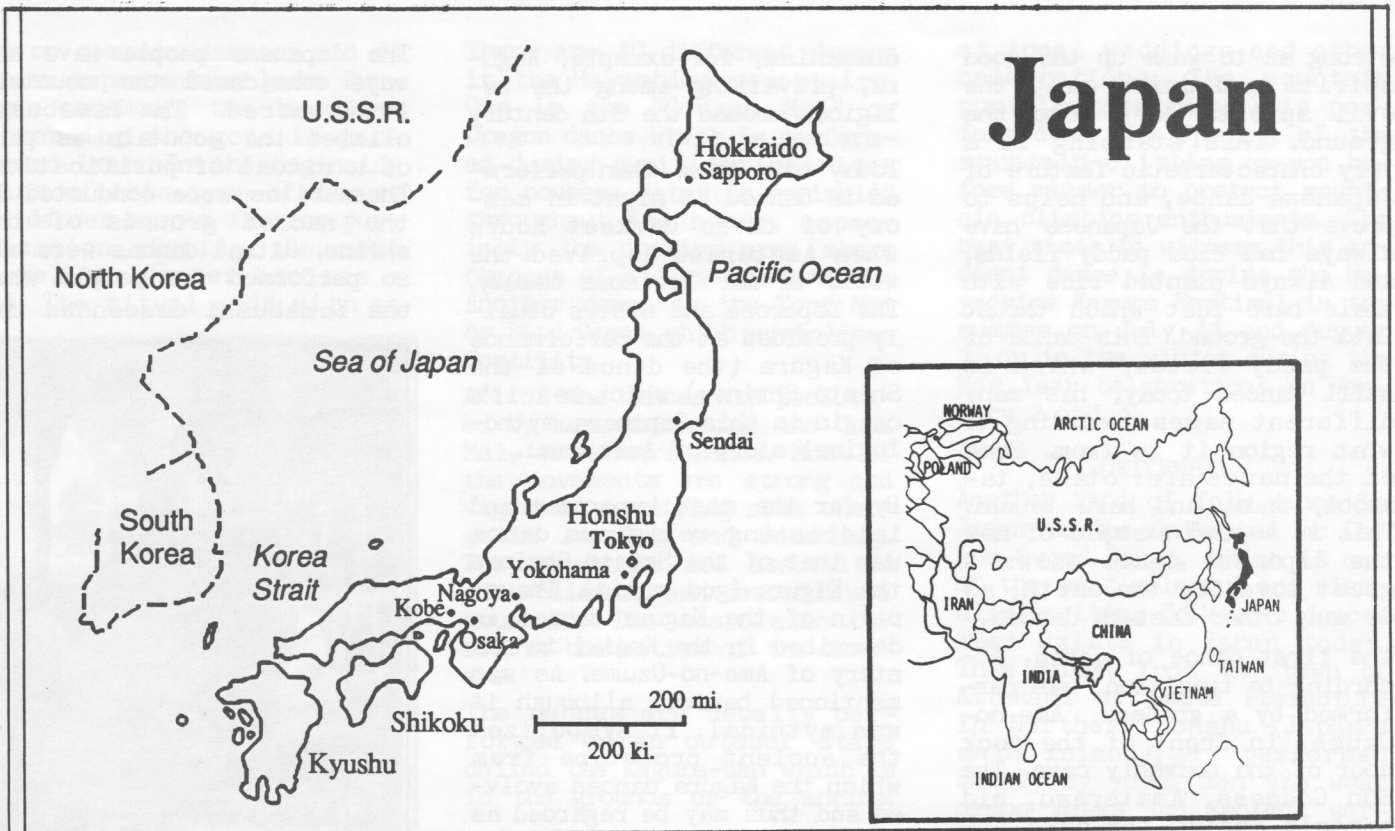
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# Japan



## JAPANESE FOLK DANCE

Tom Kurai & Lucy Lopez

### Japanese Historical Periods

Jomon	-200 BC
Yayoi	200 BC-AD 250
Kofun	250-552 AD
Yamato	300-710 AD
Asuka	552-645 AD
Hukuho	646-710 AD
Nara	710-794 AD
Heian	794-1185 AD
Kamakura	1185-1382 AD
Muromachi	1392-1573 AD
Azuchi-	
Momoyama	1568-1602 AD
Edo (Tokugawa)	1603-1868 AD
Meiji	1868-1912 AD
Taisho	1912-1926 AD
Showa	1926-Present

The history of Japanese dance goes back as far as the history of the nation itself. The early primitive dances, regardless of what nation performed them, had their origin, not in the dancer's desire to be seen and admired, but in a more basic need or craving. The main purpose of dances many years ago, for example, hunting tribes, was to lure beasts towards them, while

that of the fishing tribes was to pray for a big catch. The purpose was sometimes to exorcise evil spirits or to stamp out epidemics. Therefore the dances were not originally performed individually, but in groups. Dance was meant to be performed before a god or an evil spirit or some other supernatural being and not for a human being. The ancient dance was not merely the expression of individual joy, but was regarded as part of a ritual performed to ask for help in productive labor and it was a necessity in the business of living. The ancient people performed various mystic dances. They regarded these dances as magical performances which would protect them from epidemics and evil spirits and assure them of a constant supply of food.

Japan was a land of paddy fields and therefore rice is the main food of the Japanese people. Incidentally, the consumption of meat was prohibited in Japan until the end of

the Edo era. Japanese rice (Japonica) came into Japan about 300-400 BC on the Southern island of Kyushu. The rice originated in the Yangzi Delta in China. From ancient times the planting and the harvesting of this life sustaining crop have been sacred occasions. The farmers would dance and sing while planting rice seedlings in ceremonial style and usually to an accompaniment called tabayashi-field music. The planting festival, *taue*, is one of the sources of all Japanese performing arts. To the Japanese it was only natural that praying for good crops of grain should be closely related with the dances of the nation. The people danced on the fields at the beginning of the rice planting season or at the end of harvest time. They had faith that the god of the fields would be charmed by the dance into yielding them a good crop.

A feature of this dance was the stamping of the field with a rhythmic beat of the feet so



strong as to wake up the good spirits and drive away the evil spirits deep into the ground. This stamping is a very characteristic feature of Japanese dance, and helps to prove that the Japanese have always had rice paddy fields, and always planted rice with their bare feet which thrust into the ground. This dance of the paddy fields, which is still danced today, has many different names according to what region it is from. Some of the names are: otaue, ta-asobi, onda, and haru tauchi. This is a good example of how the Japanese dance shows a great love for the earth, as do many other Eastern dances.

The first dance of Japan, according to tradition, was performed by a goddess, Ame-no-Uzume, in front of the rock door of the heavenly cave. The Sun Goddess, Amaterasu, hid herself inside the cave because her brother, Susano-o-no-displeased her by his rude behavior. Because the Sun Goddess entered the cave and shut the rock door, the outside world became dark. So then Ame-no-Uzume began to dance on top of an inverted tub, kicking on top of the tub. All the other gods and goddesses gathered around and began to laugh and applaud the dancer. Amaterasu now became curious about what was happening outside, so she opened the rock door, thus letting out a bright ray of sunshine. Another god opened the door wider and he brought Amaterasu out of the cave giving sunshine to the world once again. And this is the mythical story to which the origin of the Japanese dance is attributed. This story can be found in the Kojiki (Record of Ancient Matters, written in 712 AD) and in the Nihon Shoki (Chronicles of Japan, written in 720 AD), which are the oldest records of literature about Japanese dance. Both of these books say that Ame-no-Uzume was described as of "divine inspiration." She was a shaman, a spiritual medium. One important fact that comes out of this early mythology is that some of the ancient Japanese dances were based on

shamanism, for example, Kagura, prevailing among the religious around the 8th century

Today this dance when performed is danced at night in memory of those darkest hours when Amaterasu deprived the world of her luminous beauty. The Emperors and nobles usually presided at the performance of Kagura (the dance of the Shinto Shrines) which has its origin in this Japanese mythological story of Amaterasu.

By far the most important and interesting religious dance was that of the Shinto Shrines the Kagura (god music). The origin of the Kagura dances is described in the Kojiki in the story of Ame-no-Uzume. As was mentioned before, although it was mythical, it symbolized the ancient prototype from which the Kagura dances evolved and thus may be regarded as having created the Kagura style, which is the basis for all types of Japanese dance, including Kabuki dance.

There are two types of Kagura. One is called mi-Kagura and it is performed at the Imperial Court for Imperial functions and formal ceremonies at various shrines. The other, the Sato-Kagura, is folk music and dance performed for festivals dealing with agricultural rites such as planting and harvesting rice. Sato-Kagura appears in various forms all over Japan. One of these forms is called Yamabushi Kagura.

#### YAMABUSHI KAGURA

The Yamabushi were itinerant Buddhist priests who lived in the mountainous regions of Japan. These priests practiced Shugendo or the "Way of the Mountain," which involved performing sacred ritual dances. These dances are known as the Yamabushi Kagura.

Although the Yamabushi were Buddhist priests, the dances have their roots in Shintoism, the indigenous religion of Japan, marked by worship of ancestors and nature spirits. The Yamabushi Kagura were performed basically for these Shinto gods.

The Japanese people have always considered the mountain to be sacred. The Yamabushi climbed the mountain as part of a ritual of purification. These rites were conducted in the sacred grounds of the shrine. Ritual dances were also performed for people when the Yamabushi descended the



mountain and travelled from village to village. They performed dances to pray for good harvests, as fertility rites for couples and to bless houses to prevent misfortune.

Basically, there are three types of dances performed in Yamabushi Kagura. They are: 1) story telling dances; 2) Kyo-



gen or comedic dances; and 3) dances representing gods. During a ceremony, the dance representing the gods is performed last. In the beginning phase of this type of dance, the dancer uses a fan for purification. During the next phase, the dancer becomes a god. The ritual ends with an



offering of rice and sake.

Hayachine Kagura, named after Mount Hayachine in central Iwate Prefecture in Northern Honshu, is a form of Yamabushi Kagura that dates back to 800 AD. It is still performed today by two schools of Hayachine Kagura: the Take School and the Otsukunai School.

There are 40 different dances in the Hayachine repertoire. One is the "Gongen Mai" or Dragon dance which is performed during purification rites for houses. Water is sprinkled throughout the house, especially the cooking area where chances of a fire are greater. Another dance is the Tori Mai or Bird Dance which symbolizes fertility.

All of the dances are performed by men, including the Onna Mai, or Women's Dance. Most of the movements are strong and vigorous, requiring some energetic leaping and bounding. The movements are associated with climbing and descending a mountain. The music also reflects the action of the dancers.

The dances are usually performed on an outdoor stage called the Kagura-den which is in the grounds of the shrine.

Like a conventional stage, the curtain for the Kagura-den is located in the rear. The dancers appear dramatically on and off the stage by quickly pulling the curtain up over themselves.

In Yamabushi Kagura, the stage represents the earth, while the area behind the curtain represents heaven. The curtain therefore is the dividing line between heaven and earth. When a dancer goes back behind the curtain, he may emerge again wearing a mask to represent a god. It is also possible for a god to re-emerge as a human being. The mask is always taken off or on behind the curtain. This symbolism during the performance corresponds to the Buddhist belief of reincarnation.

Accompanying the dancer or group of dancers is a singer, the kagura-daiko (drum) player, a fue (bamboo flute) player, and two people on the chappa (Japanese cymbals). All of the musicians except the fue player sit on the stage. The fue represents heavenly voices, so he remains behind the curtain. The other musicians are grounded to earth.

The Take and Otsukunai Groups can still be seen performing

at local weddings and other celebrations. The mountain purification ritual is performed at the opening of the mountain-climbing season before summer to protect mountain climbing enthusiasts. The best times to witness this ancient dance is during the Hayachine Kagura Festival in the summer on July 31 and August 1, or in the winter during the New Year celebrations on January 2 and 3.

#### ONIKENBAI

Another kind of folk dance in Japan is the Onikenbai or Demon-Sword Dance, which is one of the most colorful and visually exciting folkloric dances that exists in Japan today. This dance, from the town of Kitakami of Iwate Prefecture in Northern Honshu (Japan's main island), is performed mainly by young men who wear demon masks and ancient warrior costumes.

This dance, which originated 1,200 years ago, had a deep religious significance. The Onikenbai is in the category of a "Nembutsu" dance or Buddhist ceremonial dance. The masks represent an incarnation of the Buddha and when the dancer uses his sword, he is cutting through the ignorance of the world to spread the teachings of the Buddha. The lead dancer, who always wears a white mask representing purity, is said to have reached enlightenment.

Today, the Onikenbai is performed by various teams of dancers in Kitakami. Most of the dancers are young men because performing this dance is physically very demanding. The dance requires leaping, jumping and sudden turns to a fast paced tempo. There are sixteen variations of Onikenbai and they are performed in groups of two, three, five or eight people.

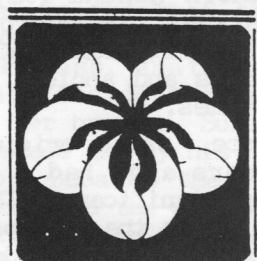
The "Hayashi" or musical accompaniment, is provided by a drummer (taiko player), fue (bamboo flute) and chappa (Japanese cymbals). All the musicians sit on the floor behind the dancers.

The footwork of the Onikenbai



dancers indicates that the dancers are close to the earth. They seem to be calming the earth with their feet and to be confirming the existence of the earth itself. The hips pressing downward, making the body closer to the ground, can be seen in a more stylized form in classical Noh or Kabuki dance.

In the spring, all of the Onikenbai groups in Kitakami gather and perform in public under the blossoms of the cherry trees. Also, another time to see local performances is during the Onikenbai Festival during the first week of August. The festival is one of six large festivals in the Northern Honshu area, which is a very rich area for folk dance and music.



BON DANCE

Although contemporary life in Japan is modernized to a large extent in the cities, and in the countryside as well, traditional folk song and dance is still preserved in the form of the Bon Dance.

The Bon Festival is a Buddhist celebration to honor the souls of the departed. Bon is a phonetic corruption of the Sanskrit word, "Ullambana", which means hanging upside down. This denotes the people in the state of "preta" (world of hungry devils) where souls are in suffering and pain as if they were hanging upside down.

The origin of Bon dancing is related in Sanskrit religious texts with a dance performed by Mokuren, one of Buddha's disciples in India. About 2500 years ago, Mokuren, because of his good deeds, had been granted the power to see beyond the real world. He saw that his own mother was suf-

fering in the "World of Hungry Devils" because of her wrongdoings in the previous life. Mokuren tried to save her by offering some food in a bowl. However, the bowl turned to fire as his mother touched it. Finally, Mokuren asked the Buddha for advice. The Buddha told him to offer food to the monks in training on July 15, which was the last day of training. By the merit of giving, Mokuren's mother was saved. Overjoyed at his mother's release, Mokuren danced excitedly for joy. Others joined in the dancing, sharing his enthusiasm.

The celebration of this event originated in India and as Buddhism spread to China and Japan, so did the festival. The Bon Festival (the festival that honors the dead) is believed to have started in Japan about the 6th Century. Through the years, the Bon dance gradually became infused with local folk dances and have become a lasting tradition throughout Japan.

The Bon Festival season to all Japanese is synonymous with going back to one's hometown to see parents, grandparents, relatives and old school friends. It is also a good opportunity to get much needed rest from the pressures of city life.

The Bon Dance is performed during the four-day period between July 13 and 16 according to the solar calendar. In areas where the lunar calendar is observed, the Bon period is in mid-August. The souls of the dead are said to return to their ancestral homes for a re-union with the members and kinsmen of the family on the evening of the 13th.

The dance starts out with a welcoming dance and ends with a farewell dance on the 16th. The Bon dance was originally performed in the graveyards by the townspeople to entertain the souls throughout the Bon period.

Today in Japan, the Bon dance is performed in large open

spaces, in shopping centers, in parks and of course in the temple grounds. The dances are usually performed in a circle. Sometimes there are inner circles of dancers which are made up of the teachers or more experienced dancers who lead the dancers on the outside circle.

A non-traditional way of performing Bon dance would be in a procession in the streets. Columns of dancers can be seen in parades dancing alongside fellow members of the same dance group.

In the larger towns and cities a variety of dances are performed, but in the rural areas a single dance is usually done throughout the entire Bon period. In the cities, where people have come to live and work from many parts of Japan, there is a feeling of the commonalities of the different people. Recorded music, usually "Shin-Minyo" (new folk music) which are traditional folk songs orchestrated with a blend of traditional (shamisen, fue and Taiko) and western (strings: violin, guitar and piano) instruments, can be heard blaring over an outdoor PA system. Occasionally a live taiko (drum) player will accent the dancing with his well placed beating.

In contrast to the taped music in the cities, the rural Bon dances are accompanied by live singing, a taiko player and in some regions fue or shamisen (a banjo-like instrument). The musicians normally stand on a yagura (a tall wood tower) in the center of the circle of dancers.

The tempo of most Bon dances is in a moderate range, although some of the rural Bon dances are rather slow. Sometimes they're so slow that the shadows cast from the large bon fires seem to suggest very ghost-like figures. As if the dancers themselves were the departed souls who have returned.

The movements of the dances are fairly simple and involve very basic stepping patterns



and arm movements. The footwork is made up of stepping forward, backward or to the side and touching a part of the foot to the ground without putting any weight on it. Although small turns are incorporated, there are no jumps. Instead, sometimes small hops will be added.

The arm movements are elaborate and exaggerated. For example, in "Soran Bushi", the Fisherman's Dance of Hokkaido, which makes use of pantomime motions depicting pulling in a catch are made specifically for this dance. Some arm movements are purely decorative. These motions may have originally had a meaning but through the years, unfortunately, the meanings have been lost.

Traditionally, the men and women wear yukata, a light cotton summer kimono. Some dances call for the use of a tenugui (towel) or a fan when performing. But today, many people dance just as they are, in their western clothing.

There is a strong sense of community solidarity during the Bon dance event. Many onlookers will feel impelled to join the dance. The words for one Bon dance, the "Awa Odori" of Tokushima Prefecture on the island of Shikoku goes:

"You are a fool if you watch this dance."

"You are a fool if you dance this dance."

"Such being the case, it is a loss not to dance."

The Bon dance tradition has been transplanted in the United States by the first immigrants (the Issei) from Japan. Almost every weekend between June and August, one can find at least one Bon dance at a Buddhist temple or Japanese community center in Hawaii or Southern California. Anywhere there is a Japanese-American community, you can find a Bon dance.

Some Bon dances have been recently created to reflect the history of the Japanese-Americans, such as the Sugar Cane Cutting Dance of Hawaii or the Gardener's Dance of Senshin

#### Buddhist Temple in LA

Anyone interested in going to a Bon dance can call a local Buddhist temple for information. If you're in Japan at the beginning of November, you can visit the Japan Youth Hall (Nipon Seinen Kan) in Tokyo. There you will find many different authentic local dances with authentic costumes and music. The dancers, who are from all over the country, are considered specialists in the art. When you go, whether in Los Angeles or Tokyo, you'll find that you will want to join in the dance yourself after being carried away by the melodic strains of music and beckonings of the Bon dancers. So, why not dance? The fool who watches is a bigger fool than the one who dances.

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#### TOM KURAI

Tom Kurai has studied and performed the taiko (Japanese drum) in the U.S. and Japan for 13 years. A Zen Buddhist minister at the Sozenji Buddhist Temple in Montebello, California, Tom was born in Mie Prefecture in Japan, but grew up in Los Angeles from the age of five.

Being the son of a Buddhist priest, Tom was raised amid Japanese traditional customs and culture. His father, Reverend Shuyu Kurai, played the Bon daiko (drum used in Bon dancing) every year during the temple's Bon Festival.

In 1975, Tom joined Kinnara Taiko, a local Japanese-American taiko group. Three years later, he began teaching taiko to the children at his temple and formed Sozenji Taiko.

While studying Japanese and Zen Buddhism in Japan from 1980 to 1983, Tom became a member of the Japan Folkloric Dance Study Group led by Takeko Sudo. During this period, he studied and performed folk dances and hayashi (musical accompaniment to dance) at recitals sponsored by the Japanese Ministry of Culture. He often travelled to remote villages to learn from the local folk preservation societies.

Tom also participated in conferences and workshops that were conducted by the All Japanese Taiko Federation, which consists of 150 taiko groups. After returning to Los Angeles in 1983, he resumed leadership of Sozenji Taiko and also joined another group, L.A. Matsuri Daiko Aiko Kai. In 1985, Tom helped establish Zendeiko, a children's taiko group.

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#### LUCY LOPEZ

Lucy is a dancer who has participated in many events in the folk dance movement. She has performed Polish dancing and has participated in many different workshops and classes pertaining to folk dance. Her interest in Japanese as well as European dance began some seven years ago. She has also had the opportunity to participate in a Nihon Buyo (Japanese classical dance) workshop in Little Tokyo.

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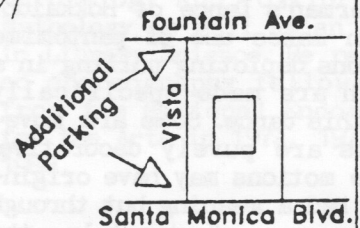
The Folk Dance Federation

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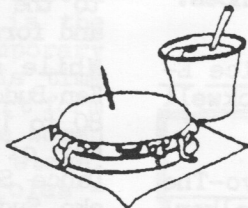
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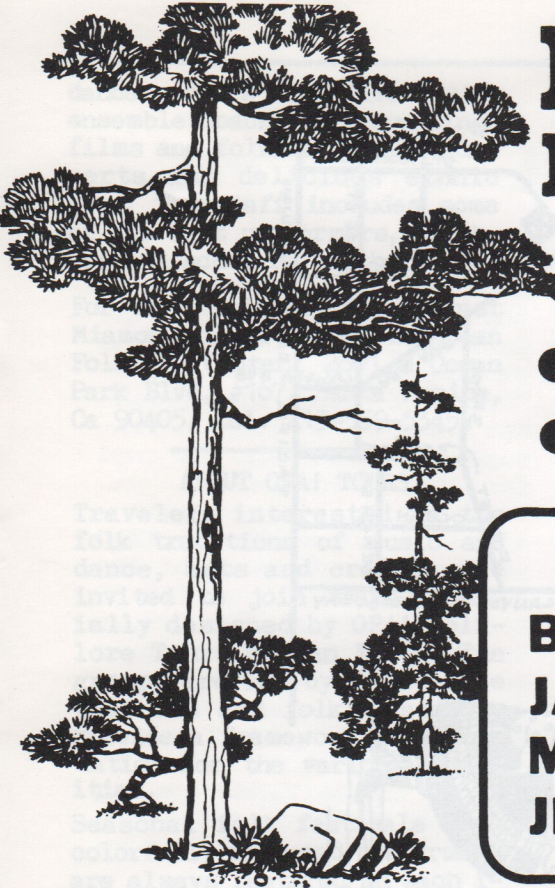
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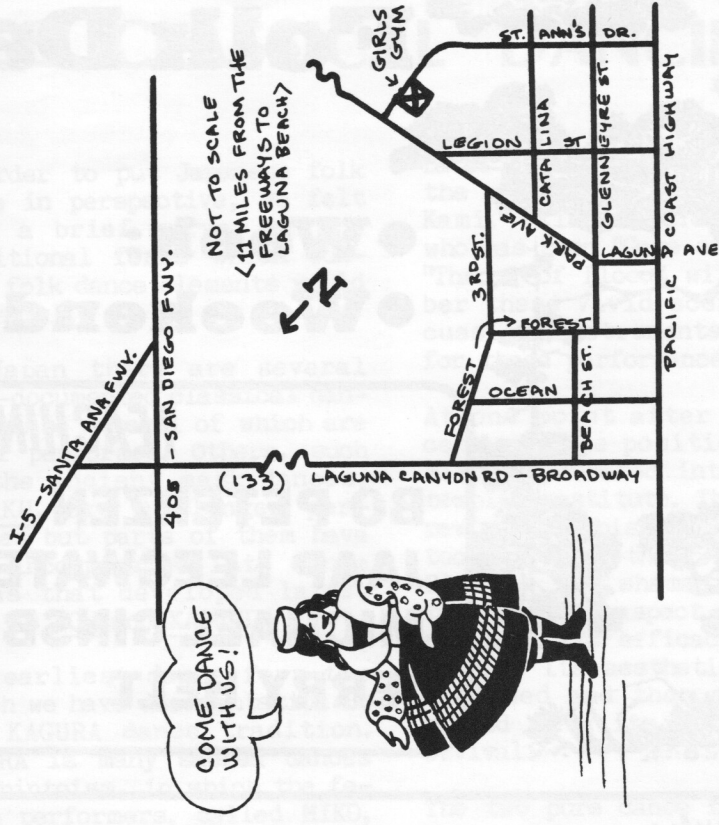
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DANCE INSTITUTE 7:30 - 11:00 PM  
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**SATURDAY 2/20**  
ADVANCED WORKSHOP 10:00 AM - 12:00 NOON  
DANCE INSTITUTE 1:30 - 5:30 PM  
FEDERATION F.D. CONF. DANCE 7:30 - 11:00 PM  
AFTERPARTY 11:00 - 2:00 AM

**SUNDAY 2/21**  
KOLO HOUR 12:00 - 1:15 PM  
EXHIBITION DANCE CONCERT 1:30 - 3:00 PM  
DANCE FESTIVAL 3:00 - 5:30 PM





# CLUB ACTIVITIES

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CABRILLO INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Call for time	(619) 446-2795 (619) 375-7136	Call for location Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Cultural Center 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	M, 8:15-10:30pm Tu, 8:15-10:30p	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A. 1309 Aznacost Ave new valley group call for location.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Ctr. for the Arts 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Ron (702) 732-8743 Dick (702) 632-4871	LAS VEGAS Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
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HAVERTIM FOLK DANCERS	Monday 8-10:30 pm	(818) 506-5295 Ann & Norm Tiber	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3pm	(619) 238-1771 Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
KIRYA FOLK DANCERS	Tues, 10am-1pm W, 12:30-2:30pm	(213) 645-7509 Rhea Wenke, Instructor	LOS ANGELES, Rob'tson Pk, 1641 Preuss Rd W. HOLLYW'D Rec Ctr, 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, American Veteran's Hall 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 747-1163 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	(818) 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(619) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park
SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	(805) 925-3981 (805) 929-1415	SANTA MARIA Vet's Cultural Center Pine & Finnell
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 327-8906 (213) 316-1865	RANCHO PALOS VERDES, Unitarian Church 5612 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.



# CLUB ACTIVITIES

TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3791 Dave Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60E Across from Campus Security
VIRGILIERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST HOLLYWOOD FOLK DANCERS	Wednesday 7:00-10 pm	(213) 397-8110 (213) 657-1692 Ruth Oser	
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Amacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tuesday morn 9-12:15 pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE INTERNAT'L FOLK DANCE CLUB	2nd & 4th Fri 8-12 pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd & 4th Sat 7:30-10:30 pm		WHITTIER, Sorenson Park 11419 Rosehedge Dr.
NON-FEDERATION			
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARIO CASETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI	Friday 7:30 pm-midnite	(213) 463-8506 (818) 798-5042	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner	LONG BEACH, Unitarian Church 5450 Atherton
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	IRVINE, Call for location. HUNTINGTON BEACH, Call for location.
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30 pm	(619) 270-1595 (619) 276-6064	SAN DIEGO, Casa del Prado Balboa Park
TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 9:30 am-1pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, V.A. Mem. Aud, 4117 Overl'd
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 769-3765 Trudy Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	Sunday 7-10 pm	(714) 854-9767 Lou & Lenore Pechi	IRVINE, UCI Fine Arts Village Studio 128
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	(213) 478-5968 Edy Greenblatt	LOS ANGELES, USC Hillel, 3300 Hoover, across from Union Hebrew College
SKANDIA DANCE CLUB	Sat, 3-5, 8-11 pm 10/31, 3-5, 8-11p	(714) 522-8667 (714) 892-2579	CULVER CITY, 9635 Venice Blvd. ORANGE, 121 S. Center
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30p W, 7-10 pm	(714) 635-7356 Recorded message lists	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln & La Palma

## BEGINNER'S CLASSES

ARMENIAN DANCE CLASS 8 week series	M, T, W, Th, F 6:30-10 pm	(213) 467-6341 Tom Bozigian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(619) 449-4631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD BEGINNERS FOLK DANCE CLASS	M, 7-8:15 pm Tu, 7-8:15 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A. 1309 Amacost Ave new valley group -call for location



# CLUB ACTIVITIES

DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
GREEK POPULAR & FOLK DANCERS	Tuesday 7:30-9:30 pm	(818) 706-2852 Tom Barr	WOODLAND HILLS Pierce College
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897	VENTURA. Barranca Vista Park. Ralston & Johnson
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH. Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghamonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10 pm	(714) 494-3302 (714) 553-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-2766	LONG BEACH. Hill Jr. Hi Gym 1100 Iroquois
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA. Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO. Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA BEGINNERS FOLK DANCE	M, 7:30-10 pm W, 7:30-10 pm	(714) 533-8667 (213) 459-5314	ANAHEIM Cultural Ctr, 931 Harbor CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:15-8:30pm	(213) 375-0946	RANCHO PALOS VERDES Unitarian Church
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	(619) 747-1163 Faith Haggadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
TEMPLE ISAAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A. Temple Isaiah 10345 Pico Blvd.
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA's ISRAELI/ INT'L DANCERS	Wed, 7:30-9 pm Th, 9:15-10:15a	(213) 652-8706 Tikva Mason	SANTA MONICA Municipal Pool Rec Rm BEVERLY HILLS, 9030 W. Olympic
TIKVA's ISRAELI/ INT'L DANCERS II	M, 7:30-9 PM W, 5-6 PM	(213) 652-8706 Tikva Mason	ALHAMBRA, 255 S. Atlantic Call for location
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES. USC Hillel, 3300 Hoover Across from Hebrew Union College
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-8127 Carol (714) 530-6563 Pat	ANAHEIM. 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	(213) 455-1727	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 655-8539 (213) 202-6166	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

## THANKS SOL

The Folk Dance Federation of Calif., South, wishes to thank Sol Gura for the donation of a facility to store it's equipment and archives. The larger and older the Federation gets the more it needs the help of all folk dancers. If everyone would help like Saul did when the plea goes out, the Federation would be able to grow even stronger and help promot what we all love, folk dancing.



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# OJAI FOLK DANCE FESTIVAL 1988

## REGISTRATION INFORMATION

Day/Date	Time	Place	Event	Price	Part of Pkg.
Friday 4/8/88	7:30-11pm	Art Center	Pre-Party	Free	
Saturday 4/9/88	9:00-9:30am	Nordhoff H.S. Gym	Registration		
	9:30am - 2pm	Nordhoff H.S. Gym	Institute	\$8	Yes
	2:00-5pm	Art Center	Kolo Party	\$3	Yes
	7:00-8:30pm	Nordhoff H.S. Gym	Exhibitions		
	8:30-11:30pm	Nordhoff H.S. Gym	Ojai Festival	\$5	Yes
	Midnight---?	Art Center	After Party	\$3	Yes
Sunday 4/10/88	10am - Noon	Art Center	Federation Meeting & Coffee	Free	
	1-5pm	Art Center	Dancing	Free	
	2pm	Art Center	Barbecue	\$8	No

**REGISTER EARLY AND SAVE \$4.00**

**Pre-Registration Package \$15.00**

(pre-registration package includes, the institute, kolo party, festival, and the after party)

..... PRE—REGISTRATION FORM .....

PRE—REGISTRATION ENDS MARCH 18, 1988

Name(s) \_\_\_\_\_

Phone (include area code) \_\_\_\_\_

	How Many		Amount
Pre-Registration Package (all events execept B.B.Q.) _____	_____	at \$15.00	_____
Institute _____	_____	at \$8.00	_____
Kolo Party _____	_____	at \$3.00	_____
Festival _____	_____	at \$5.00	_____
After Party _____	_____	at \$3.00	_____
Barbecue _____	_____	at \$8.00	_____
Tri tip _____	_____	at \$8.00	_____
Chicken _____	_____	at \$8.00	_____
		Total	_____

Make checks payable to: OJAI FOLK DANCE FESTIVAL ASSOCIATION, INC.

Your canceled check is your receipt

Mail registration to Gail Metcalf, 1854 No. Lathan ave, Camarillo, CA 93010

For more information call 805 484-1983 or 805 482-8291



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