



Folk Dance Scene

MARCH 1988

VOLUME 23, NUMBER 1





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Folk Dance Scene

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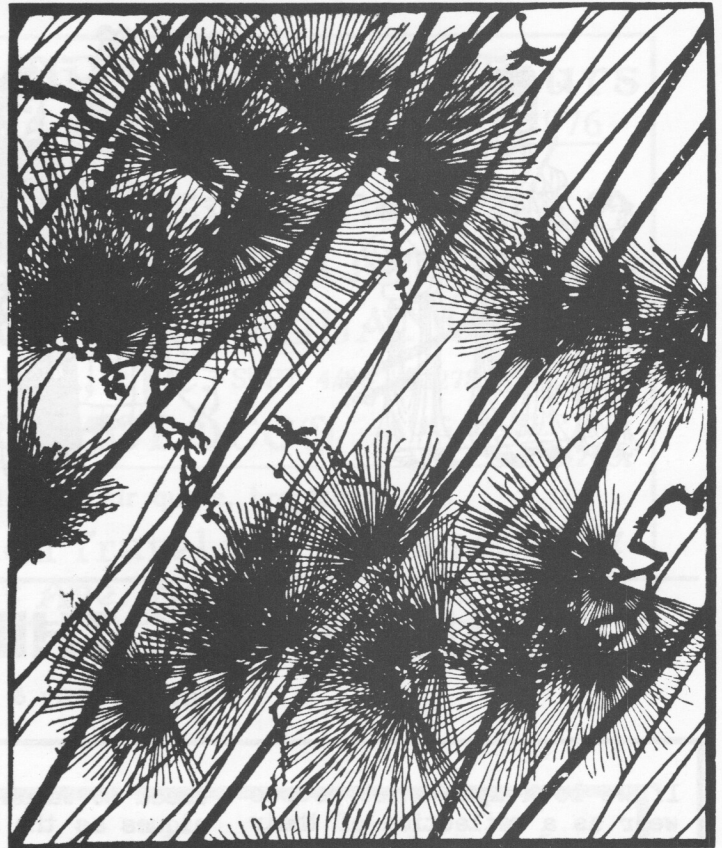
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Cover: Styles of tying the obi during the middle Edo period.

Our thanks to Lucy Lopez, Yoko Pusavat and Tony Shay and Vilma Matchette for their excellent contributions to this issue.



ASUKA
(552-710)



NARA
(710-85)



HEIAN-FUJIWARA
(785-1185)

JAPANESE CLOTHING and COSTUME

Anthony Shay & Vilma Matchette

If we look upon what people wear as a reflection of their history, social divisions and aesthetics, then truly, Japanese clothing and costumes have a good deal to tell us about the Japanese.

Living on islands with restricted space and resources has had an impact on the development of Japanese character. The first mention of the Japanese in history comes from the Chinese in 57 A.D. during the Han Dynasty, and again in the Wei Dynasty records (in 292 A.D.) which portrayed the Japanese as "having respect for the law and being careful to preserve social differences in Japanese society." (Morton 1984;9).

This observation of social differences is certainly reflected in clothing. We know that Prince Shotoku (572-622) was an avid imitator of the T'ang Chinese court and adopted the Chinese custom of designating the courtiers' ranks by assigning caps of particular colors to each of them. This was the beginning of a long period of intercourse between China and Japan during which the latter borrowed many techniques and ideas from the Chinese. It was at this time (522) that Buddhism was intro-

duced to Japan and such techniques as the art of embroidery were brought from China (750 by Kibi-No-Mabi, who remained at the T'ang Court for 17 years). At this time, too, craftsmen from China and Korea were brought to Japan in great numbers, including brocade weavers, silk painters and others.

These Chinese innovations primarily affected the upper strata of society, the primary supporters of Buddhism.

The peasantry wore clothing that was much simpler and more functional and kept their belief in the more nature-oriented Shinto religion.

Today, the Japanese theatre forms of Noh and Kabuki and the Classical Dances of the Bugaku tradition have retained the court clothing of those earlier periods which is "essentially the court dress of the Heian Period (794-1185) and consequently reflects the splendor and the formality of that elegant society. The major influence on dress—as on all aspects of court life at that time—was from China, although native Japanese elements were also in evidence." (Wolz, 1771:22) Robe colors then were applied by rank and

those wearing colors above them were subject to arrest. Generally dark colors took precedence over the paler shades. Even the colors of the Gagaku musicians (who accompany Bugaku dancing) are determined by history. "All still use the traditional family names and many trace their lineage back to Chinese and Korean musicians who introduced the music to Japan." (Garfias, 1959:N.P.) (This music tradition was founded in 703 A.D.).

Thus we have music and dance of the right (Komagaku) which is composed largely of Manchu-Korean elements; music of the left (Togaku) with its T'ang Chinese, Indian and Central Asian elements and the third group, Utamono, who carry many of the vocal elements.

The left group wears red robes signifying Chinese descent, the right wears green robes, signifying the Korean, and the wearing of white harks back to an even more ancient mode of dress related to the Shinto religion.

The present Bugaku costumes were based on clothing of the 10th century when the vividly dyed silks that came into vogue with the introduction of

Japan has an ancient and highly developed musical culture. There is an enormous variety of drums, gongs, zithers, long necked lutes and short-necked lutes. There are also several flutes and one lonely little reed instrument.

Amongst the drums, gongs and rattles are the daiko, familiar as the sake barrel drum. There are several forms of the taiko or hourglass drum. Along with these are claves and clappers like the hyoshigi and yotsudake. Gongs include the dora, soban, atari-gane, and hitotsu-gane. This is only a tiny sampling of the drums and gongs found in Japan.

Probably the most familiar instrument to non-Japanese is the koto, often associated with the grace and beauty of a geisha in the Western mind. The koto is the latest in a long line of tube-zithers and the name simply means a string instrument. The 13-string koto is played with three picks on the fingers of the right hand and the pitch is controlled by pressing the strings on the non-played side of the bridges to the player's left. The koto is the popular version of the older gaku-so still used in gagaku court music. This instrument is very close to the koto except for size and styling when played. This instrument itself derived from the ancient wagon. The wagon looks like a small koto with only six strings and is played in much the same fashion. The wagon probably was derived from either Korean or Manchurian zithers, but could also be

taken from the archaic ninen-kin. This astonishing range of instruments, all related and of such widely varying ages and traditions still being played in Japan, is equivalent to finding the guitar, the lute, the al-oude and the ancient Greek kithara all being played side by side in living and continuous tradition!

In the midst of all of these musical instruments and the musical forms with which they are associated, I looked most closely at the biwa. The biwa was introduced from China during the Nara period after China itself received the p'i-p'a from India. India, in turn, got the ancient lute from the Persians during India's Gandhara period. The ultimate ancestor of the al-oude, the lute, and the guitar.

The biwa comes in several size variations, from the large Satsuma-biwa, through the gaku biwa, the Hike-biwa, and to the smallest, the moso-biwa. The biwa is plucked with the peculiarly Japanese axe-shaped pick and the gut and silk strings are pulled in between the frets to control pitch. The tone is deliberately buzzy, probably reminiscent of the Indian version of it. The buzzing is produced by carefully shaped nut and fret tops rather than a special bridge as in modern Indian instruments.

The biwa is the traditional instrument of the blind Buddhist performer-priests, and many tales were told with the biwa as an accompaniment. Probably the best story that illustrates the importance of music in Japanese feudal culture and shows the way the Japanese feel about it is the "Tale of Genji".

In this tale, a blind biwa priest-performer finds himself being summoned each night to play his music and sing his songs at the court of an ancient ghost king. A ghostly samurai would come to take him to perform. At length, he seeks help from other Buddhist priests. They cover his body with magic symbols that will render him invisible to the ghostly samurai. He waits for the return of the samurai who, as promised, cannot find him. However, the priests made one small mistake. They forgot to cover his ears with the magic symbols, so the ghostly samurai can only see his ears. He cuts off his ears to take back to the court as the only part of the biwa player he could find.

I would suggest that those who may have an interest in investigating Japanese music will find a rich and powerful as well as ancient well-spring of the Japanese spirit in the *hogaku*, or traditional music of Japan.



Satsuma-Biwa

Both music and dance
Are voices of the Way

-Zenji Hakuin

JAPANESE CLOTHING & COSTUME

the obi (sash) began to take on the contemporary look we associate with traditional Japanese clothes. The Hakama, variously described as wide pants or a divided skirt, had male and female versions. Women's trailed and high ranking women wore red ones, still seen in the costume of the Mi-ko (Shinto dancers).

With the high degree of nuance and detail of proper color and length of train, one can expect that the authorities utilized sumptuary laws to keep the lower orders in place. A samurai's wealth was measured by rice and land. As in England, another country where land ownership formed the power base, the mercantile and peasant classes were despised. There were four social classes: samurai, farmers, craftsmen and merchants. We do not know all of the sumptuary laws in Japan that were designed to keep class boundaries intact, but one author (Brandon 1986: 9) assures us that there was "a shower of government edicts intended to restrict consumption among farmers and merchants". Certain rules such as the wearing of two swords as an emblem of a Samurai are reflected in medieval European practices. In 1588, a "sword hunt" was held to disarm the peasantry.

A story is recorded of the fifth Shogun, Tsunayoshi, who, in 1681, saw a woman sumptuously dressed and gold brocade and inquired who she was. Upon discovering her to be a merchant's wife, "that very day the rich merchant and his presumptuous wife were banished from Edo, forced to wear the plainest kimono and made to suffer the confiscation of all their property." (Minnich 1963:208).

Following this incident, in 1685, the first in a long series of sumptuary laws was issued. They are highly detailed and deal in the main with regulating conspicuous consumption by all classes from servants to the Shogunate and Samurai (see Minnich).

During the period of dominance of the Samurai, the warrior class which began its development between the 9th and 11th centuries and lasted until 1868, social categories became even more rigid. "The key to understanding much of Japanese history is an appreciation of the struggle for land." (Turnbull, 1982:8). Because of limited land and a growing population, feudalism, with its attendant social stratification (much like that of Medieval Europe) developed.

The Tokugawa made a sharp definition between Samurai and farmers and extended the keenness of the definition down the class system, so that each person in Tokugawa Japan literally knew his place and, because he knew his place, he knew his function, his geographical location, even his mode of dress (Turnbull, 1982: 116).

In the class structure, "the Samurai hedged the merchant round with innumerable petty restrictions...it turned out that as the merchant grew in importance so did the attempts to regulate them." (Ibid:129). "Actors in Tokugawa Japan were ranked lowest of all, except for the Eta (Ibid:133).

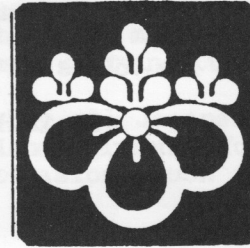
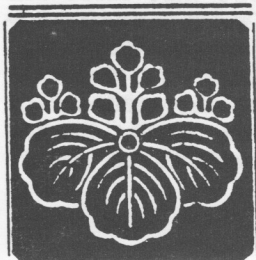
¶ should mention the Eta, known formally as a Burakumin person. These are Japan's untouchable or outcase persons who "although they are in fact ethnically and culturally Japanese, are discriminated a-

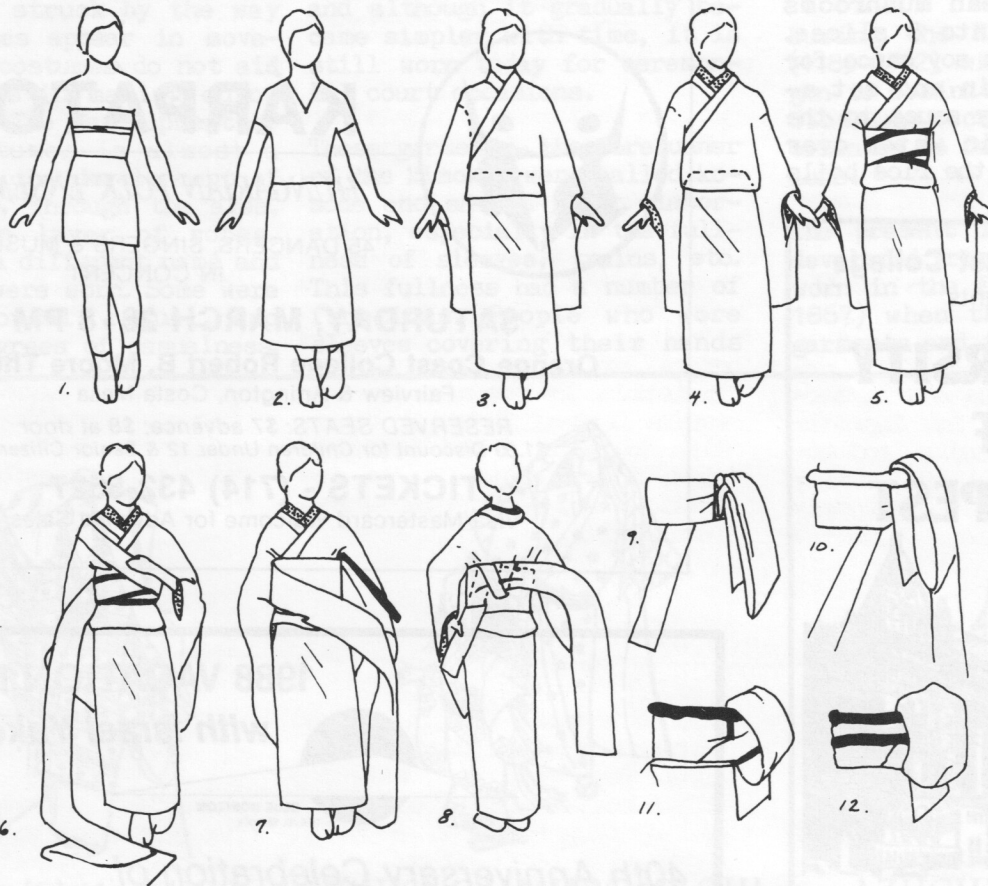
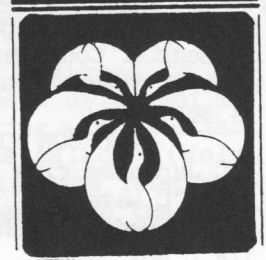
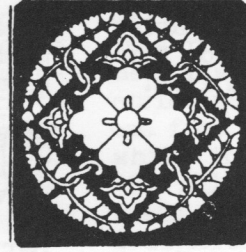
gainst more than any other group." (Japan 1987:70). Today they number about 2 million. "Their minority status stems from their historical association with trades involving blood and death, such as tanning, shoemaking, and butchering, and is passed from generation to generation (Ibid). There were probably sumptuary laws regarding the Burakumin, but I was unable to uncover them. (The Ainu, Caucasian aborigines of the North, have distinctive clothing beyond the scope of this discussion.)

The elaborate armor and accoutrements of war and mysticism surrounding the Samurai weapons, especially the sword (a fairly late development) are well known to devotees of Japanese films and beyond the scope of this survey. (A full description can be found in Turnbull, 1982:22-3, 37-41). Ceremonial armor was also worn and was very expensive. The institution of the Shogunate (military dictatorship) as a system that lasted until the Meiji Restoration in 1868, can be dated from 1192.

During that time, hair styles of men and boys were one of the most important sources of visual social differentiation. Priests, who in medieval Japan were often warriors, shaved their heads. They wore armor under their robes, white for Shinto, yellow for Buddhist. Young boys wore forelocks, Samurai wore a top knot (queue).

As with European peasants, regional differences also exist in Japanese traditional clothing. Several elements are involved in this differentiation: (1) Climate. Certain areas of Japan are colder and have more snow, while in the





HOW TO ARRANGE THE KIMONO AND THE OBI, STEP BY STEP:

- (1.) Cotton binder over breast, cotton underskirt. (2.) Cotton blouse, silk skirt. (3.) Naga juban — made one size, shortened at waist with tape or stitched tuck. (4.) Kimono — raised to individual length with cotton tape circling the waist three times. (5.) Sash — wrapped tightly to secure collar line of kimono. (6.) Obi — eleven to fourteen feet long, two feet wide, folded to eight inches wide at one end. (7.) Obi crosses the front two times. (8.) The narrow end makes a knot at the back. (9.) Obi is tightened and wide end is folded under itself. (10.) Pad is tied under fold at back and string brought through loop. (11.) Narrow end is folded in and string through loop goes around and tucks in at waist. (12.) Decorative tape tied around obi last.

south, semi-tropical and even tropical conditions exist; (2) Occupation. Like most working peoples' clothing, Japanese traditional clothing is intensely utilitarian. In addition to rice cultivation and the cultivation of other produce, fishing, mining and crafts also exist. Each occupation has its own garments associated with it; (3) Nature The Japanese more than almost any other group intensively utilize available natural re-

sources such as plants and bark for cloth to weave and for dyes. Such plants as linden, mulberry and wisteria were used. Hemp and cotton were cultivated for domestic use. This largely dictates the colors and textures of clothing and other textiles; and (4) Social Conditions. The quality of thrift and abhorrence of waste is very much in evidence in Japanese clothing. Garments that wear out are recycled into other garments, diapers,

pillows, curtains, etc. Other social forces such as sumptuary laws, forbade the wearing of red by commoners. The association of colors with semiotics, that is, sending visual messages, strikes one as being stronger in the Orient than in the West. In Japan red is associated with power, and with healing. In certain areas, yellow is a bride's color as well as being associated with the saffron-dyed robes of the Buddhist priests. White is the

(The Nature's Thing)

steamed broccoli or vegetables in season. Consider color balance of vegetables and fish.

(4 servings)

MUSHROOM RICE

- 3 C Japanese rice
- 3 2/3 C water
- 1/2 lb medium mushrooms
- 1/4 C soy sauce
- 2 tsp mirin

Rinse rice and drain water in a strainer. Clean mushrooms and cut each into 8 slices. Marinate them in soy sauce for 5 minutes. Drain and set aside. Add the soy sauce to the rice and cook in water over high heat. When the rice boils

lower the heat to simmer. Put mushroomslices on top of the rice and sprinkle mirin over all. Cover and simmer 10 minutes. Let it stand another 10 minutes before serving. (4 servings).

DESSERT

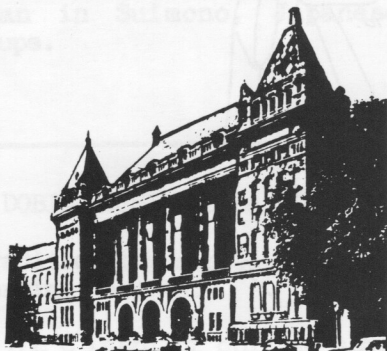
Serve fruits in season and green tea.

YOKO PUSAVAT

Yoko is an educator, linguist and trainer for cross-cultural communication. She gives workshops/training to introduce the culture, peoples and society of Japan from cross-cultural perspectives. She believes that one path to understanding Japan and Japanese culture is through the diet of the people.

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The yukata, an informal kimono, originally used after bath or in summer, and the so-called "happy" coat, derived from coolie wear and popular in the West for their comfort, are worn by the Japanese for the Bon-Odori Festival both in Japan and in Japanese communities abroad.

Traditional bridal costumes, which are sumptuous in the extreme, are so expensive that many people rent them.

We have only briefly touched upon the technical aspects of textile production since these discussions accentuate the social aspects of clothing, but some mention should be made in passing.

Weaving, particularly silk grew to a high art, Nishiki silk being especially beautiful and interesting. There are many kinds with brocading and other elaborate ornamentation. Embroidery did and does exist but it never achieved the elaboration accorded it in China.

"Embroidery was lost during Fujiwara (985-1185) and not revived until the 16th century. Dyeing techniques were much favored and until our century. Various Ikat such as Kasuri, tie-and-dye, such as Shibori, and resist techniques such as Tsutsugaki reached high levels of sophistication, and because all of it was hand done by local rural and urban artisans, certain localized individual styles became highly sought after.

For those interested in these techniques, read the works of Minnich and Brandon.

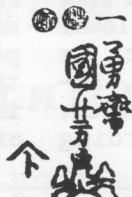
The preparation of this work was made even more enjoyable by collaboration with Tom Kurai and Lucy Lopez in our attempt to bring this brief survey of Japanese dance and clothing together. This necessarily brief coverage merely hints at the incredible richness of Japanese aesthetic and folk traditions.

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A Kabuki actor, in a costume somewhat exaggerated for the stage, displays the elegance of a feudal lord of the Muromachi period. Print by Kuniyoshi (1798-1861)





KYODO TEMARI

There is no known record of when and how Temari (meaning "to wind by hand") originated. It is thought that the introduction came from China during the Nara Period. It was made from deer skin and used only by high court lords in kick-ball games. At the same time, court ladies of the noble family began using beautiful silk threads to wind these threads into decorative balls. They competed with one another in making the most colorful and elaborate patterns. The balls were then used in tossing games or as decorative

pieces.

During the late Heian (Fujiwara) period (898-1185 AD) it was known at Goten-Mari and the pieces were treasured by the princesses of the noble family.

Temari was handed down through the generations. It gradually spread and became popular also in regional towns where new techniques, designs and local color developed. The art is also known as Edo-Temari, Kishu-Temari, Matsumoto-Temari, Kaga-Temari, etc., according

to its geographical location and design. Following the Meiji period, the rubber ball was introduced and the popularity of Temari gradually declined.

Today, this traditional Japanese folk art has been revived and newly-devised designs and patterns have been created. With more and more elaborate techniques and refined materials it has become very popular and has resulted in the formation of many societies for the research into the art.

KYODO-TEMARI

To create your own versions of 'temari-balls', you will need either embroidery floss or needlepoint yarn in several colors, one (or more) styrene foam balls in whatever diameter you choose (the following instructions are for a 3" diameter ball), enough 1/4" batting to cover the ball (a 7 1/2" square for the 3" ball), and several (two for this one) spools of size 50 thread. For making the pattern, you need a needlepoint or embroidery needle and pearl-head pins.

1) To begin, wrap the batting around the styrene foam ball. Pin the corners together at the top and cut off the excess so that the batting lies smoothly on the surface.

2) To form your background color, wrap the two spools of #50 thread around the ball, covering the batting. As the thread compresses the batting, remove the pins that hold the batting to the ball.

For a WOVEN PATTERN, you wind the thread in symmetrical bands.

a) Put pearl-head pins at opposite ends of the ball. To secure, wind the yarn once around each pin, defining the circumference of the ball. Continue to add rows, crossing the yarn to the right of one pin and to the left of the other, until the bands on both sides of the ball measure the width you want. Cut the yarn and thread on needle to knot the end at the pin. Cut.

b) Thread and secure your second color. Use the same process to build up consecutive rows of yarn around both sides of the original bands, until the second band is the width you want. Knot the end of the yarn at the pin and cut.

c) Put a pin in the center of each band

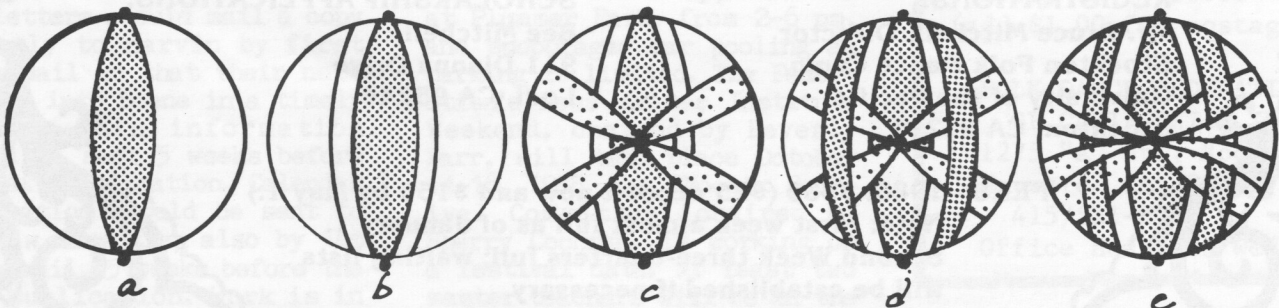
3) Put a pin at each pole and at several points along the equator of the ball. Using pins as pivots, divide the ball with threads into 8ths, and then into 16ths. At each intersection, loop the thread under to keep it secure.

4) At every other intersection along the equator, loop the thread repeatedly around each of the four arms of the cross. Change color whenever you like. Always loop in the same direction.

created in step a). Thread and secure a third color of yarn. Wind it between new pins at a 45 degree angle to the first bands, making sure that the yarn rows build inward. When the band is the correct width, wind the yarn on an axis 45 degrees in the other direction to make an equal-width band. Knot the yarn at the pin and cut.

d) Using the pins in step a) as a guide, add bands of the first color to the outside of the bands created in step b), winding the yarn over the diagonal bands formed in step c). Knot the yarn at the pin and cut.

e) Following the path in step c), fill in the space between the diagonal bands with the third color. Continue alternating colors until the ball is completely colored.



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CLUB ACTIVITIES

FEDERATION CLUBS

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9 pm	(714) 677-7404 Wayne English	(714) 677-7451 MURIETTA HOT SPRINGS Alive Polaritys Resort
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 Armacost 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)
FOLK DANCE CENTER	M, F, Sat Call	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTERS	Friday 8-10 pm	(213) 338-2929	COVINA, Las Palmas Jr. Hi 6441 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Monday 8-10:30 pm	(818) 506-5295 Ann & Norm Tiber	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS			WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd.
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 Inqubois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codnan	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 Shezman 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

CLUB ACTIVITIES

FEDERATION CLUBS

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
SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:15-8:30 pm Wed 7:30-10 pm	(714) 533-8667 (818) 355-6383 (619) 281-7295	ANAHEIM, Cultural Ctr. 931 Harbor CULVER CITY, Peer Gunt, 3835 Watseka SAN DIEGO, 1934 - 30th St.
SOUTH BAY	Friday 7:30-10:30pm	(213) 324-0524 (213) 316-1865	PALOS VERDES Lunada Bay Fellowship 216 Via Olivera
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.
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
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
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
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 Aznacost 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 CASSETTA	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 8:00pm-midnight	(818) 248-2020 Dick (213) 660-1030 Jozef	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 Ely Greenblatt	LOS ANGELES, USC Hillel, 3300 Hoover, across from Union Hebrew College

CLUB ACTIVITIES

BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-T-W-TH-F 6:30-10pm	(213)467-6341 Tom Bozigian	Different locations each eve. Call for details
CABRILLO INT'L FOLKDANCERS	THUR 7:30-10pm	(619) 449-4631 KIN HO	SAN DIEGO, Balboa Park club Balboa Park.
CRESTWOOD FOLK DANCERS	Mon. 7-8:15pm Tue. 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst. new group begins 9/15/87	WEST LA Brockton Sch. 1309 Armacost Ave. VAN NUYS 17120 Vanowen
DESERT INT'L DANCERS	Mon. 7:30-10:30pm	(619)343-3513 Sam & Vicki	PALM SPRINGS, Village ctr 538 N. Palm Canyon Dr.
GREEK POPULAR & FOLKDANCERS	Tuesday 7:30-9:30pm	(818)706-2852 Tom Barr	PIERCE, COLLEGE Woodland Hills.
HAVERTIM FOLKDANCERS OF VENTURA	Sunday 7-9:pm	(805)643-0897	BARRANCA, VISTA PK Ralston and Johnson
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, LA Valley college Field house 5800 Ethel Ave
ISRAELI & INTERNATIONAL	Tue 7:45-10pm	(213) 437-4232 Thea Huijgen (213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonians	SAN DIEGO, 4044 Idaho st. North Park Rec.Center
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LAGUNA BEACH, Community Center 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr.Hi Gym, 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-8:30pm Int. 8:30-9:30pm	(619)747-1163 Faith Hagadorn	ESCONDIDO, 4th & Kalmia. Methodist Church Rec. Hall
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	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club, Balboa Park
SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:15-8:30 pm Wed 7:30-10 pm	(714) 533-8667 (818) 355-6383 (619)281-7295	ANAHEIM, Cultural Ctr. 931 Harbor CULVER CITY, Peer Gunt, 3835 Watseka SAN DIEGO, 1934 - 30th St.
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213)375-0946 (213)541-1073	RANCHO PALOS VERDES Unitarian Church 5621 Montemalaga
TEMPLE ISAIAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213)202-6166 Beverly Barr,	WEST LA., Temple Isaiah, 10345 Pico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Ctr. at Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCERS	Wed, 7:30-9 pm Thurs, 9:15-10:15am	(213) 652-8706 Tikva Mason	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic
TIKVA'S ISRAELI/ INT'L DANCERS II.	Mon, 7:30-9 pm Wed, 5-6 pm	(213) 652-8706 Tikva Mason	ALHAMBRA. 225 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 7-10pm	(714)893-8127 Carol (714)530-6563 Pat	ANAHEIM. 719 N. Anaheim Bl. between Lincoln & La Palma
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213)655-8539 (213)202-6166	WLA Emerson Jr. Hi 1670 Selby. behind Mormon Temple
WEST VALLEY FOLKDANCERS	Fridays 7:30-8:30pm	(213)455-1727	WOODLAND REC. CTR. 5858 SHOUP AVE.

Announcing the fourth (1987) edition of the

People's Folk Dance Directory

- * Where and when to find folk dancing in North America
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Calendar

CALIFORNIA

*Federation sponsored event
#Federation club event

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, CANCELLED
- 13 *Treasurer's Ball, Fiesta Hall, Plummer Pk, 1200 N. Vista, W. Hollywood, 2-6, \$5; info, Jim Hanna 818/346-6973
- 15 The Irish Rovers, La Mirada Civic Theatre, 8 pm; info 213/944-9801 or 714/ 994-6310
- 16 The Irish Rovers, Royce Hall, UCLA 8 pm; info 213/825-9261
- 18 Bulgarian dance concert by Koroyar College of the Canyons, 26455 N. Rockwell Canyon Rd, 8 pm, FREE; info 805/259-780
- 19 The Boys of the Lough, Ambassador Audit, Pasadena, 2 pm; info 818/304-6161
- 25-27 Camp Ramah Israel Wkshop; info Ramah Rikkudiah, 15600 Mulholland Dr, Los Angeles 90077
- 26 #Karpatok Dance, Orange Coast College, Costa Mesa, 8 pm; info 714/432-5527
- 26 Tanchaz at Masonic Temple, 9635 Venice Blvd, Culver City, class @ 7:30 pm, party @ 9:30 pm, \$6; info John 213/820-7130, or 213/397-4567

APRIL

- 8-10 *Ojai Festival, Nordhoff H.S., Ojai
- 9 Ceilidh, The St. Anderews Singers, Pipers & Dancers & Scottish Fiddlers, John Adams Jr. High School, 2425 16th St., Santa Monica, 7:00 pm; info 818/956-5476 or 213/257-4216

- 15-17 #Westwood Wkend at Camp Hess Kramer

- 16 Nevenka & Savina present an evening of Eastern European Music & Song, Barnsdall Gallery theater, 4800 Hollywood Blvd., LA; ticket info, Trudy Israel, 818/784-9740
- 24 *Westwood Fest., Culver City Audit, corner Overland & Culver, 1:30 pm
- 23 Albanian Folk Music & Song, presented by 'DRITA', Church in Ocean Park, 235 Hill St., Santa Monica, 8 pm; info Ian Price 213/461-8034

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. High School, 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

- 11-17 Scandia Camp, Mendocino; info
- 18-24 Scandia Camp, 40 Glen Dr, Mill Valley, 94941
- 17-19 Dulcimer & Traditional Music & Dance Fest, Cal.State Univ. Northridge
- 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

- 25-7/3 Folklore Camp, Mendocino; info Nancy Linscott, 40 Glen Dr., Mill Valley 94941, ph 415/383-1014

JULY

- 3-10 Balkan Workshop, Mendocino; info

Miamon Miller, 2801B Ocean Park Blvd, #167, Santa Monica 90405, Ph 213/559-5345

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

AUG
14-21 Mendocino Near Eastern Wkshop, info Miamon Miller, 2801B Ocean Park Blvd, #167, Santa Monica 90405, 213/559-5345

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 Gates, Exec. Dir. G-106 Forest Oaks, Murfreesboro, TN 37130

WASHINGTON
3/6-7 Statewide Festival, Ingrahm High Schl Gyms, 1819 N. 135th (at Meridian) Seattle; info, (602)243-5922, 542-6107, 775-1624

3/25-27 Camp Wannadance, country dance wkend, Fort Flagler, Marrowstone Is; info Wannadance, 7211 - 1st Ave. NW, Seattle, WA 98117, ph 206/784-3477 or 634-2770

5/27-30 Folklife Festival 17th Anniv, info Northwest Folklife Fest, 305 Harrison St., Seattle, WA 98109, ph 206/684-7300

8/21-27 Internat'l Folk Dance & Music Fest /Wkshop, Centrum, P.O. Box 1158 Port Townsend, WA 98368, 206/385-3102

WEST VIRGINIA
7/22-24 } Balkan Wkshop, Buffalo Gap, Miamon
7/22-31 } Miller 2801B Ocean Park Blvd, #167, Santa Monica 213/559-5345

SQUARE DANCE

5/5-7 23rd Aloha State Convention; info 1/800/521-2346 in CA

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

FOREIGN

CANADA

3/18-20 Ontario Folk Arts, Coratian, German/Austrian, Serbian, Seminars, Hamilton, Ontario; info 416/367-8027, 526-0092

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 Landstaeonet 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 Kummensbibliotek, 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:

April issue - due Feb 26 Send to:
May issue - due Mar 26 Tom Daw
12527 Chadwell St.
Lakewood, CA 90715
213/924-4922

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

April issue - due Feb 26 Send to:
May issue - due Mar 26 Folk Dance Scene
Marvin Smith, Editor
229 Catalina Ave., #3
Los Angeles, CA 90004
213/385-7944

ADVERTISING RATES

Fed. comm. event: Full pg, \$80; 1/2 pg, \$45, column inch (2-1/4" x 1"), \$4

Fed. club event or non-profit organization: Full pg, \$100; 1/2 pg, \$60, column inch, \$5

Non-Fed member: Full pg, \$120; 1/2 pg, \$75; column inch, \$6

Check or money order MUST accompany photo ready ad. Make payable to Folk Dance Scene and mail to editor (address above).

THE OJAI FOLK DANCE FESTIVAL

OJAI, May 11, 1946 - Folk dance enthusiasts...gathered here today in the first all-State festival ever stage by the California Folk Dance Federation.

The dancing was stage tonight in the community's main street--just one block long--in front of the Spanish Arcade, principal business building. The street had been roped off and spectators brought their own seat, consisting largely of stools and boxes.

For six hours the dancers swayed and whirled in colorful costumes to the tune of finger cymbals and tambourines.

Thus was the beginning of a tradition in Southern California that's now been going on, bi-annually, for over 40 years. Things have changed just a little bit, haven't they? The 6-hours of dancing has spread out to 3 days, and we no longer have room for each of us to carry our own stool or box around with us to sit on. But the spirit of fun and camaraderie at the Ojai Festival has certainly remained the same over the years.

This year the OJAI FOLK DANCE FESTIVAL will be held April 8, 9 and 10. The fun begins on Friday evening with a welcoming pre-party at the Ojai Valley Art Center, 113 S. Montgomery, from 7:30-11 pm.

The Saturday institute, from 9:30am-2pm, features Barry Glass and Dick Oakes. The institute will be at Nordhoff Hi School, 1401 Maricopa Hwy (Hwy 33). Collectors of folk costumes and recordings will be able to purchase items at the vending booths on Saturday at the high school. Also available will be Ojai '88 t-shirts. Activities continue at the Art Center with the Kolo Party from 2-5 pm. Billy Burke will be the M.C. for this event. After the Kolo party we return to Nordhoff Gym at 7 pm for dance exhibitions. Among

the featured performers for the evening are Billy's Kids, Balaton, Nevenka and possibly Aman. The festival continues there until 11:30pm. The After Party will be at the Art Center from midnight to ???

Sunday morning, from 10-noon will be a Federation meeting at the Art Center. Dancing follows from 1-5 pm, with a bar-b-que at 2 pm.

Mari Bangs is President of the Ojai Festival Committee. Her committee includes: Midge Ulery, treasurer; Ann Taylor, secretary; Dick Julian, program coordinator; Ginnie Cancilla, publicity; Gene Lovejoy, music coordinator; Julie Means, exhibitions & vendors; and Edith Sewell, teacher coordinator. High school decorations are being arranged by Fred Mickey and his committee.

Come and join us! You can call Mari Bangs, 805/484-9183, for more information. Also, the January and February 'Scenes' contain pre-registration information and mail-in forms.

Ginnie Cancilla

TANCHAZ

An Evening of Hungarian Couple Dances

On Saturday evening, March 26, there will be a Tanchaz at the Masonic Temple, 9635 Venice Blvd., Culver City. Classes are at 7:30 pm and the dance party begins at 9:30 pm, with live music by "Transylvania". For more information, call Jon Rand, (213) 820-7130 or Preston Ashbourne, (213) 397-4567.

BULGARIAN DANCE CONCERT

The College of the Canyons in Valencia will present "KITKA: A Music and Dance Tour of Bulgaria and Macedonia", on Friday, March 18 at 8 pm. Featuring the "Koroyar" Folk Ensemble and Orchestra, highlights include the debut of "Pravo Trukiisko", to the Thracian suite, "Slatinska Kopanitsa" to the Shope suite, several new songs and several new instrumentals. Don't miss it as this is the first ALL-Bulgar-

ian concert in quite a while. Admission is free and the college is at 26455 N. Rockwell Canyon Rd., near Magic Mountain. For more info, call the college at (805) 259-7800.



NEW MEXICO FOLK DANCE CAMP

The Fifth Annual New Mexico Folk Dance Camp will be held from August 18-21 this year. Featured will be Czechoslovakian dances taught by Frantisek Bonus of Prague and Bulgarian dances taught by Jaap Leegwater of Sacramento, CA.

Among the many attractions of the camp are a large, suspended wooden floor, a beautiful setting in the mountains near Taos, N.M., a sauna, pool and Jacuzzi for in-between dance times, and lots of excellent food. There will be some advanced dance sessions and folk dance parties every night.

For more information, contact camp director Gary Diggs at 12521 Charla Ct., SE, Albuquerque, N.M. 87123; (505) 293-5343.

GYPSIES ARRIVE MARCH 13th

This year's Treasurer's Ball, on March 13th, will have the theme of "A Gathering of the Gypsies", with the dance hall appropriately decorated, a strolling gypsy violinist to entertain you, and a gypsy fortune teller to unveil your future. There will also be a great program of dances, an exhibition by an outstanding performing group and gourmet snacks provided at no extra charge.

The festival is presented by the West Valley Folk Dancers on behalf of the Federation Treasurer. Again, the date is March 13th, and the hours are from 2-6 pm at Fiesta Hall in Plummer Park, 1200 N. Vista, West Hollywood (N. of Santa Monica Blvd., W. of La Brea). A \$5 donation covers dancing, food, entertainment and door prizes. For more information, call Jim Hanna at (818) 346-6973.

ON THE SCENE

ENGLISH COUNTRY DANCING

The Southern California Country Dance Society continues to meet every 2nd and 4th Friday evenings at 8 pm at the Marine Park Center, 1406 Marine St., Santa Monica. All dances are talked through, so beginners are welcome. For more information, contact Steve White at (818) 799-1349 or Rich at (213) 452-9019.

14th ANNUAL GEORGIA RANG TANG WORKSHOP

On April 22-24, the Atlanta International Folkdancers will be presenting Joe Graziosi teaching dance and Kaba Vence teaching music. For more info, contact Liz Nunan at (404) 292-7176.

MUSIC & DANCE ON THE GRASS

The Associates of Ethnic Arts at UCLA presents it's 16th annual International Folk Festival on Sunday, May 1 from 11 am to 6 pm at the UCLA Sunset Canyon Recreation Center. Admission is free, but parking will cost \$3.00 in Structures 3, 4, 5 & 8 (there's a free shuttle from Circle Drive N). There will be folk dances and music from many countries of the world, as well as authentic ethnic foods at nominal cost and the pleasure of a picnic-like atmosphere on the Sunset Canyon Rec Center grounds. For more information call Marsha Lipman at (213) 395-2025.

ISRAELI CORNER

At the University of Judaism, on 15500 Stephen S. Wise Dr. in Los Angeles, there are numerous Israeli dance classes open to the public. Monday and Wednesday classes are available all year round and are listed in the University of Judaism Dance and Exercise Curriculum pamphlet (available through the school or by calling Nata-

lie Stern at (818) 343-8009.

The Open Israeli Dancing Class taught by Natalie Stern, can be attended as a session or as individual evening sessions. The class meets Wednesday eves from 7:30-10:30 pm each week.

Another series of classes, the Women's Israeli Dance Classes, are held on Thursdays at the Cong. Shaarei Tefilla (Kanner Hall), on 7269 Beverly Blvd. in L.A.

And, for you valley people, there are classes at the West Valley Jewish Community Center on 22622 Vanowen St. in Canoga Park. For more information about these, call Seville at (818) 346-3003.

On Sunday nights, there is Israeli Folk Dancing at the Winnett Lounge at Cal Tech in Pasadena. There is beginner teaching from 7:30-8 pm, advanced from 8-8:30 and open dancing from 8:30-10:30 pm.

THE RAMAH RIKKUDIAH, a Festival of Folkdance at Camp Ramah, will be held from March 25-27, 1988. Teachers include David Paletz, Natalie Stern and Edy Greenblatt.

Reservations can be made through Ramah Rikkudiah, 15600 Mullholland Dr., Los Angeles, CA 90077. For more information contact Natalie Stern at (818) 343-8009.

POLKA DANCING

Enjoy Polka Dancing at it's best with California's top Polka Bands at the Sunday Polka Dances held at the V.F.W. Hall, Post 3261, at 162nd St. and Western Ave. in Gardena.

There are free Polka, Waltz and Schottische classes from 4 to 5 pm, and the dance party goes from 5-9 pm. For more information, contact Bea Escofie at (714) 926-4212.

SKANDIA DANCE CLUB NEWS '88

This month, the Monthly Saturday Party and Workshop will be held in Costa Mesa, on 3/15 from 3-5 pm for the workshop and from 7:30-11 pm for the evening dance party. Contact Ted Martin (714) 533-8667, Ed Goller (714) 892-2579, Carol Taylor (714) 788-4635 or Donna Tripp (714) 533-3886 for exact location.

Also, save April 16th for the Hambo Contest. More information will appear in the April Scene on that one.

CAL TECH SCHEDULE for MARCH 88 (Macedonian Month)

On March 1, 8, 22 and 29, the guest teacher will be Sherry Cochran, and on March 15th, Atanas Kolarovski will be running the evening!

March 22nd will also be the night for the Vernal Equinox Potluck Party! Bring food and/or drink and enjoy the evening with live Macedonian music.

Just for March 15, 22 and 29, Cal Tech will be meeting in a different location. At present the meetings are planned at the Polytechnic School Gym in Pasadena, at California and Wilson Streets (across the street from Cal Tech). To make sure, call either (213) 260-3908 or (714) 577-8464.

WEST LOS ANGELES FOLKDANCERS March/April Teaching Schedule

Beverly Barr teaches an early session, at 7:30 pm, featuring Scottish Set Dances.

3/4 & 11 - J.B. Milne
3/18 & 25 - Mairi's Wedding

4/1 & 8 - Shiftin' Bobbins
4/15 - Trip to Bavaria
4/22 - Review
4/29, 5/6 & 13 - Farewell to Achterader

CRESTWOOD FOLKDANCERS

Beverly Barr will teach the "HAMBO" in March. The group meets at Brockton School, 1309 Armacost in W.L.A. The Hambo teaching will begin at 8:15pm.

WORKSHOPS IN MARCH (Federation Workshop Series)

Atanas Kolarovski

Tues, 3/15

Cal Tech, Pasadena

Wed, 3/16

Cafe Danssa, West L.A.

Thurs, 3/17

Westwood Coop, West L.A.

Fri, 3/18

Veselo Selo, Anaheim

Sat, 3/19

Folk Dance Center,
San Diego

Eileen Mellman

1/8/44 - 11/1/87

Eileen Mellman, a folkdancer and friend near and dear to many folkdancers in the West Los Angeles area, died on Nov. 1, 1987, from complications resulting from Lupus.

Eileen was an active dancer with the West L.A. Folkdancers and Crestwood Folkdancers at Brockton School from the time she started dancing. Even after her illness made it difficult for her to dance, she would still be there often to visit with friends and do a couple of her favorite dances like Kasapsko Horo and Rustemul. She started folkdancing in about 1973 at which time she also danced at Westwood Co-op on a later Balkan night at

the Cafe Danssa. Eileen served as Treasurer of the Folk Dance Federation of California South in 1982-83 and as Chairperson of the Finance Committee in 1983-85.

Eileen was a warm and friendly person who touched the lives of most people she came in contact with, at folkdancing, work and her many other interests through the years.

We will all miss her infectious laugh, her special smile and her more serious conversations.

I have lost a very close friend and I miss her very much.

Beverly Barr

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:

Miamon Miller

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Santa Monica, CA. 90405

(213) 559-5345

HIGHLIGHTS

Federation Council Meeting

FRAN SLATER

The January 17, 1988 Council Meeting was hosted by the Pasadena Folk Dance Club at its annual festival at the Glendale Civic Auditorium. Even with bad weather and the date change, there was a very nice attendance.

Darci Linkey reported that the Beginner's Festival was well attended and very successful, with a great Flamenco exhibition by Desplante, one of our newest clubs.

Lucille Vestal, Costume Chairperson, advised us that a work shop is in the works, tentatively May 7th, at Veselo Selo. There will be a lecture, question and answer session, costume display, bibliography, source information and more. Watch for ads and flyers with specific information. Also, the Federation an Aman helped to sponsor a free exhibit and lecture on Greek costumes by Ioanna Papantoniou, Jan. 21st, at the Whittier Historical Museum with a donation to the Peloponnesian Folklore Foundation & Museum in Nauplion, Greece.

Marvin Smith, Co-editor of "Scene", reported that changes will be taking place within the next couple of months in our publication. Most important, each club was asked to appoint a reporter to send him their club information, i.e., what is to be taught, special club events, parties, etc. Clubs that have bulletins or newsletters should mail a copy directly to Marvin by first class mail so that their news can get into Scene in a timely fashion. This information should be sent 5 weeks before the next publication. Calendar information should be sent to Tom Daw directly, also by 1st class mail, 5 weeks before the next publication. Work is in

progress on a questionnaire to go out in the near future which, hopefully, will reflect what our readers are looking for in Scene.** When you get one, be sure to answer and return it. Club reporters will be given a by-line.

Any club or committee requiring special insurance forms should contact Gloria Linkey at Pacific Insurance Agency, phone 800/552-8921 from 8:30-4:30, Monday thru Friday, or write. Please allow 3-4 months for Certificates of Insurance.

The Scholarship Committee, headed by Ray Augustine, will be awarding 5 tuition scholarships to any folk dance camp this year; 3 are regular and 2 are memorial scholarships. The application forms will be out shortly, so if you would like a camp scholarship this year, be sure to get an application, fill it out and send it in as soon as possible.

The Southern California Folk Dance Camp weekend has been postponed to the Spring of 1989, and the Committee will host the Saturday night party at the Laguna Festival weekend this year.

The Tuesday Gypsies, headed by Dave Slater, requested and was granted the hosting of the Federation's July 4th Festival in Santa Monica this year. Jim Hanna, Treasurer, announced the Treasurer's Ball is to be hosted by the West Valley Folk Dance Club on Sunday, March 13 at Plummer Park, from 2-6 pm, and encouraged car pooling as parking is limited. The Federation's Hess Kramer Institute Weekend, chaired by Beverly Barr, will take place October 14-16, 1988. The Phoenix Festival Committee, chaired by Sherry Cochran, is working on a festival date. At least two master teachers will be in the

Southern California area soon. Atanas Kolarovski in March, and Nicolaas Hilferink in April/May. So, be sure to check the Calendar listings and look for flyers with specific info.

A really lovely luncheon was served to all officers, delegates and guests by the Pasadena Folk Dance Club. Thank you very much!

**PLEASE READ AND ANSWER THE READER'S SURVEY ON THE INSIDE BACK COVER OF THIS MONTH'S 'SCENE'!!



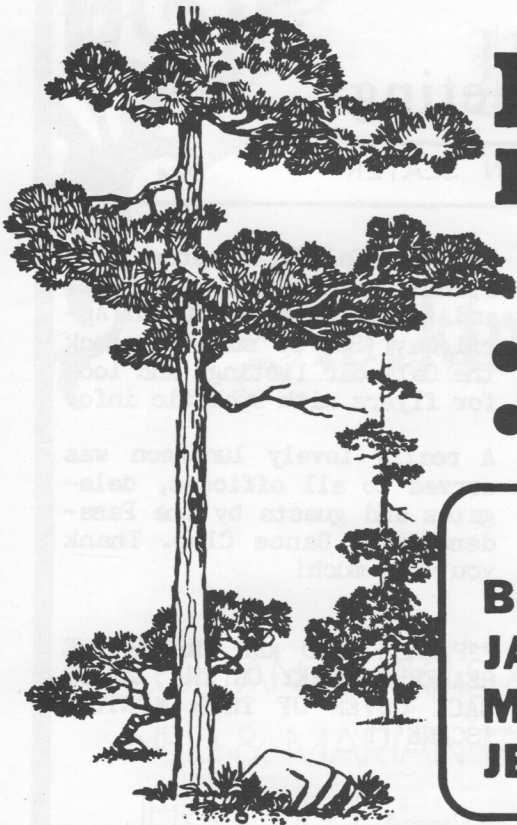
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INFORMATION: (213) 556-3791

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Off-Campus, Tuition Only (No Meals) \$160 _____

NAME _____
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City _____
State _____ Zip _____
W Ph () _____ - _____ H Ph () _____ - _____

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Campsite, Tuition only (No Meals) \$100 _____
Off-Campus, Tuition Only (No Meals) \$100 _____

ROOMMATE _____

SYLLABUS:

\$ 5 _____

MEALS (Check One): Regular Vegetarian

To help w/room assignments, please check below:
AGE RANGE: 16-25 25-40 40+
ATMOSPHERE: Non-Smoker Smoker

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A \$50 deposit will hold a reservation for ONE PERSON. Deposits may only be refunded if notification of cancellation is RECEIVED by Fran Slater NO LATER than May 21, 1988.

Enclosed is a check or money order payable to IDYLLWILD F.D. CAMP for \$ _____.

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Singles (3 or 4 per cabin)	\$340 per person
Work Scholarships	\$170 per person
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*write, sending info on instruments & music you play

COMING!



Westwood Co-op Folk Dancers

SPRING FESTIVAL

Sunday, April 24, 1988

1:30-5:30 P.M.

at the Culver City Veterans Memorial Auditorium
Culver Blvd. at Overland Ave.

followed by AFTER PARTY (dinner & dancing)

— WATCH FOR AD IN APRIL SCENE —

HINAMATSURI

Lucy Lopez

Spring is every child's favorite season in Japan because it gives them two festivals: one for girls on March 3rd called Hinamatsuri, the Doll's Festival, and one for boys on May 5th called Boy's Day in which many koi noburi (carp) are flying in the wind from a bamboo pole. Since this is the month of March, it is appropriate to talk about Hinamatsuri.

Although Hinamatsuri is a very ancient custom, it did not become a national celebration until about 1750 or so, when the Shogun Yoshimune, the 8th Shogun of the Tokugawa period, made much to do of the custom for the benefit of his girls. Now it is celebrated all over Japan. The festival itself is celebrated on March 3rd. However, the preparation goes on for a few weeks before the festival.

Families who have girls will display a set of hina dolls and miniature household articles on a hinadan or stepped dais covered with red cloth. The dolls which are usually dressed in period costume (in kimono) representing the Imperial Court of Japan, are displayed to pray for the happiness of girls. The dais usually has five or seven tiers, and the total number of dolls is usually fifteen. When the shelves are ready the girls arrange the dolls on them. On the very top of the dais sits the Prince on the left and the Princess on the right. Behind them is a small gold folding screen and on both the left and right sides, there is a small lantern called a bonbori. On the second shelf the girls put three maids of honor who are ready to serve the royal couple. The third shelf is occupied by five musicians, each holding an instrument.



The fourth shelf holds a pair of guardsmen and 3 courtiers. To add colorful touches, a tiny cherry tree and a tiny orange tree, both in full bloom, are placed on the lowest shelf. There is sometimes a vase filled with pink peach blossoms which is placed beside the display.

To accompany these dolls which are handed down from generation to generation, are food, drink and tiny pieces of furniture. One can find: a different assortment of rice cakes, sake, a chest of drawers with a change of clothes in it, a dressing table for the Princess, mirrors, makeup, plates, bowls, a sewing box, a bookcase filled with tiny books and even a carriage for the royal couple to travel in.

When March 3rd comes by, the girls are allowed to play with their dolls all day and celebrate. The sake that is on the doll display is not only for the benefit of the dolls, but also for the members of the family and visitors who take part in the day's celebration. The white sake is sweet and quite strong, for it contains more alcohol than ordinary beer. For the children it is portioned out in small and harmless measures. In addition to or in lieu of white sake there can also be shirozake (a sweet, lightly alcoholic beverage made from rice malt and sake) and there is also served hishi-mochi (lozenge-shaped rice cakes).

In the afternoon the girls bring their everyday dolls to join in the tea party with the hina dolls. The girls sing to them, play games and eat and drink with them. As the day turns to night, the girls light the two lanterns on the top shelf of the doll display so that the party can continue a little longer.

For many families this festival encourages filial piety, ancestor worship and loyalty. It also expresses the parent's love for their children, their joy and pride in them and their desire to please them.

Hinamatsuri is also known as Momo no Sekku, or Peach Festival, because of the peach blossoms used to add extra color to the doll displays. In some areas, the old custom of loading one's troubles onto a paper doll and floating them off down the river is still practised. This is called nagashi bina.

Buddhism were combined with highly developed weaving and dying techniques in silk making. Although a few robes are dance costumes, "by far the largest number of them represent the actual court styles of the Heian Period down to minute details" (Ibid).

When watching the dances of the Bugaku, the viewer is immediately struck by the way the costumes appear in movement. The costumes do not aid the dancers in making quick movements. The development of court costumes is almost a history of the development of the kimono. Through the ages, layer upon layer of robes, each with a different name and function, were worn. Some were for ceremonial, ritual, and various degrees of casualness.

Through time certain under- robes became outer garments and other garments disappeared, (For a thorough description of each garment, see "Step to Kimono and Kumihimo", 1979, 8-13, Kawakatsu, 1939: 10-19; Wolz, 1971: 23-27).

These garments could number as many as 15 layers worn together. This was called Juni-Hitoe and although it gradually became simpler with time, it is still worn today for ceremonial court occasions.

These garments, the forerunner of the kimono, were called kosode and showed great elaboration, especially in the fullness of sleeves, trains, etc. This fullness had a number of functions. People who wore sleeves covering their hands

did not have to work, i.e., they ruled. "Some of the garments were designed to restrict movement to prevent any one from making a quick attack while in the palace". (Wolz, 1971:23). Also the length of train and sleeve and the color designated the rank of the wearer. "The higher the rank, the longer and deeper the sleeve". (Minnich 1963:72).

During the Kamakura period (1185-1392) when warriors began to dominate cultural life, clothing became simpler and oriented to fast physical actions.

The present day urban kimono developed from Kosode garments worn in the Edo Period (1615-1867) when the shape of the garments and the appearance of



KAMAKURA
(1185-1333)



ASHIKAGA-MUROMACHI
(1334-1573)



AZUCHI-MOMOYAMA
(1573-1615)



EARLY TOKUGAWA
(1615-88)

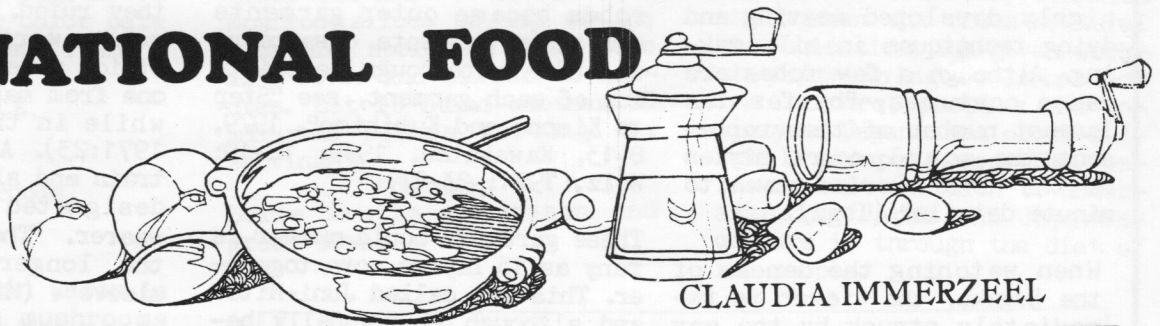


YUZEN-ZOME
(ca. 1700)



GENROKU AND LATE EDO
(1688-1867)

INTERNATIONAL FOOD



CLAUDIA IMMERZEEL

In traditional Japanese culture, every aspect of life is an art and this attitude is reflected in the art of Japanese cooking. It isn't enough for food to taste good, it must also be aesthetically pleasing. Great care is taken with the presentation of food (preparing garnishes, the arrangement of foods on the serving dish, etc.). The Japanese also value simplicity, and nowhere do art and simplicity come together more deliciously than in Suimono, Japanese soups.

Unlike European soups which take hours to prepare, Suimono can be prepared, literally, in a matter of minutes. The most famous Suimono is Miso-Jiru, miso soup, which is served in most Japanese restaurants in the Southern California area. Miso is fermented soy bean paste, which comes in several varieties. It was once the favorite food of Buddhist monks. High in protein and amino acids, it was considered a nutritious and satisfying breakfast food.

For all Suimono, the essential ingredient is Dashi, sea-vegetable stock. For centuries, the Japanese did not use animal fats, and Dashi, a stock made of dried bonito and kelp, developed as a simple way to increase the nutritional value of soups. Rather than make it yourself, buy Dashi powder and prepare it according to the package directions. Dashi and Miso are both available in most supermarkets.

DOBIN MUSHI (Teapot Soup)

Traditionally served in single serving teapots.

- 3 1/2 C Dashi or chicken stock
- 1 T soy sauce
- 1 T mirin (rice sherry)
- 1 chicken breast, cooked and diced
- 2 okra pods, sliced
- 2 lg mushrooms, thinly sliced
- 2 oz bamboo shoots
- 4 sm, cooked shrimp
- 1 scallion, thinly sliced
- 4 sprigs watercress
- 4 lemon wedges

Bring dashi or stock to a boil, reduce heat, add mirin and simmer 3-4 minutes. Add chicken, okra & mushrooms and simmer 5 minutes. Add shrimp,

bamboo shoots, scallions and watercress and simmer 3-4 minutes. Pour soup into 4 teacup sized bowls, distributing the solid ingredients evenly. Serve with lemon wedges.

MISO-JIRU (Miso Soup)

- 3 1/2 C Dashi
- 3 T red miso
- 1 T yellow miso
- 1 cake of Japanese style tofu, cubed
- 2 scallions, sliced

Heat Dashi over medium heat. Dilute miso in a small amount of the hot dashi. Return miso to remaining dashi. Simmer over medium heat, but don't boil. Add tofu and scallions and simmer 2-3 minutes. Serve steaming hot (serves 4-5).

TOMOROKOSHI NO KANI JIRU (Corn and Crab Chowder)

Corn was introduced to Japan in the last century and has become a favorite food on the island of Okinawa.

- 1-12 oz can creamed corn
- 6 oz chicken stock
- 1 T mirin (rice sherry)
- 2 scallions, thinly sliced
- 4 oz cooked crabmeat, flaked
- 2 T cornstarch
- salt to taste

Combine all ingredients except crabmeat and cornstarch. Simmer over medium heat for 10 to 15 minutes. Add crabmeat. Dissolve cornstarch in 1 T cold water and stir into soup. Cook and stir until the soup thickens (don't boil!)

JAPANESE FOOD Nature's Thing



Yoko Pusavat

Having four distinct seasons, the Japanese enjoy eating a variety of foods reflecting each season. Good Japanese cuisine serves foods of freshest ingredients at their peak season. They are prepared with utmost care not to alter their natural flavor, scent, texture or color or appearance. Beautiful presentation in attractive tableware is as important as preparation of ingredients. Tableware of various shapes, sizes, designs and materials, including bamboo, stoneware, porcelain, glass and lacquer, highlight the ingredients used, compliment the season and the overall appearance of a meal. Each is served separately in an individual dish, enhancing the taste and the presentation. Japanese foods must be pleasing to one's palate as well as eyes.

The Japanese did not eat meat until the late 19th century, mainly due to the Buddhist influence. Fish and shellfish were main sources of animal protein. Even now red meat is used in moderation. Rice is a staple food. The Japanese use a variety of vegetables when in season. The ingredients are served raw or prepared by steaming, boiling, grilling, braising or frying. A complete traditional meal consists of dishes prepared by all these methods. The serving temperature of each dish is also an important element for enjoying the best tastes. Seasoned with soy sauce, salt, sugar, rice vinegar and sake, delicate flavors of ingredients are enhanced. Japanese foods have unusually mild flavor, though they can be salty at times.

The contemporary Japanese diet has been changing, as the Japanese develop a taste for in-

ternational cuisines. I am introducing recipes of winter dishes with cross cultural twists added to traditional food preparation to reflect contemporary Japan and its life styles.

TATSUTA AGE

(Marinated, fried chicken nuggets)

2 deboned, skinned chicken breasts

2/3 C soy sauce

2/3 C mirin (sweet sake)

1 ginger root, grated

1 C cornstarch

2 1/2 C vegetable oil

Cut chicken breasts into one inch squares. Mix soy, mirin and ginger root. Marinate cubed chicken for 5 minutes. Remove chicken from the mixture and pat dry. Roll them in corn starch and deep fry. Serve immediately on a bed of green leaves. If desired, serve with grated horseradish (serves 4).

OSUMASHI

(Clear Soup)

3 1/2 C water

3 T Hon-Dashi (granulated fish soup stock)

4 shrimp or clams

1/4 tofu

1 green onion finely slivered

12 show pea pods, parboiled

1 strip lemon peel

2 tsp mirin

1 tsp soy sauce

1 tsp salt

1/4 tsp Ajinomoto

Shell the shrimp and clean. Sprinkle mirin on them and set aside for 5 minutes. Cut tofu into 1/4" square cubes. Boil the water in saucepan and add Hon-Dashi or Dashi no moto when the water boils. Add soy sauce, salt and Ajinomoto. Just before serving, cook the

clams or shrimp and tofu in the soup 1-2 minutes. Do not overcook. Place one shrimp or clam and a few cubes of tofu in individual bowls. Garnish with green onion and show peas and cut a strip of lemon peel into matchsticks and place a few on top of the tofu. Pour the hot broth over and serve immediately. (4 servings)

NAMASU

(Sliced turnip and carrot)

2 med turnips

1 med carrot

1/2 C rice vinegar

2 T water

1 tsp salt

1 tsp soy sauce

1 tsp sugar

1/2 tsp sesame oil

a few drops of rayu (hot oil) (optional)

Slice carrot and turnips paper thin. You need a very sharp knife or slicer. Sprinkle salt over them and let stand 5 minutes. Squeeze out excess water and rice vinegar. Mix rice vinegar, salt, soy sauce, sugar, sesame oil, water and rayu. Pour the sauce over the turnips and carrot. Refrigerate until served (4 servings).

SAKANA MISOYAKI

(Grilled/Broiled Fish Steak)

4 med slices of fresh salmon or halibut steaks

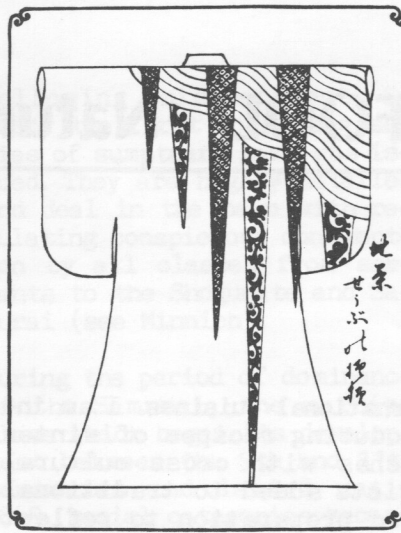
2/3 C white miso (soy bean paste)

1/3 C mirin (sweet sake)

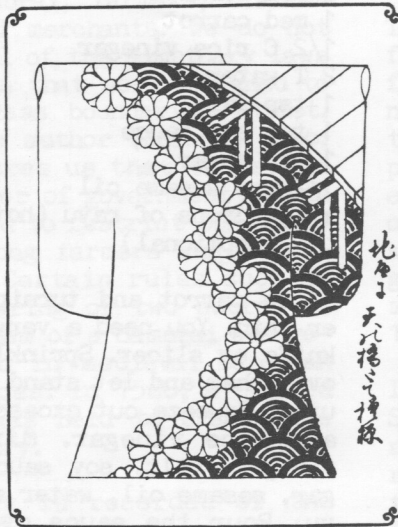
dash of pepper

1 strip lemon peel

Mix miso paste and mirin. Grind lemon peel and add to the paste. Spread the paste on both sides of the steak and let stand one hour. Grill or broil until done. Do not overcook. Serve with braised or



Line drawings from the hi-inagata (kimono design catalogs) issued during Kambun show bold conceptions in designs. Early Edo period (modern reproductions), author's collection.



color of Shinto. The dancers of the Shinto shrines (Miko) wore mostly white, with historically important red undergarments. Brown and blue are for grooms.

As in Europe, the nobility and Samurai had family crests and commoners were not allowed to display them. With the end of the Shogunate, all classes adopted them and they are a feature of many clothing items (woven in kimonos, for example).

One charming tale tells of a greengrocers daughter who was so good and beautiful that the Emperor made her his bride. She is said to have made her crest two crossed radishes so that she would not forget her humble beginnings (Minnich, 1963).

Japanese clothing, for all of its differences, has a readily identifiable aspect which gives it a certain visual unity. The use of indigo, and the construction of the garments

by sewing together rectangular or square pieces of cloth of equal width to form front, back and sleeves contribute to this overall look.

When researching Japanese clothing, nomenclature can be confusing. The tenugui, the cloth used as a headband, can have other terms to match the many local ways of tying it.

Today virtually all Japanese have traditional garments for ceremonial occasions such as

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DANCE ON THE WATER FOLK DANCE CRUISE



PANAMA CANAL/CARIBBEAN FOLK DANCE
CRUISE 7 DAYS ABOARD THE LUXURIOUS
RECENT SEA

DANCING LED BY
MIKI REVENAUGH
JUNE 19-26 1988

BEGINNING & ENDING IN MONTEGO BAY
JAMAICA THIS UNIQUE CRUISE WILL
VISIT FIVE COUNTRIES

FREE OR LOW COST ROUND TRIP AIR

14 DAY ALASKA FOLK DANCE CRUISE
ON THE SS UNIVERSE
THE FLOATING UNIVERSITY
DANCING LED BY
DICK OAKES
AUGUST 14-28, 1988

REPEATING THIS POPULAR SELL-OUT
FOLK DANCE CRUISE FOR THE FOURTH
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RECEIVE A FREE 3 DAY VACATION BONUS

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BERKELEY TRAVEL COMPANY
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BERKELEY, CA 94703
(415) 526-4033 OR 524-9901

Please Send More Information About

- 1988 Canal/Caribbean Folk Dance Cruise
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 SINGLE SHARES INFORMATION

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Mountains
Of



New Mexico August
Folk Dance Camp

New Mexico

featuring

Frantisek Bonus
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August 18-21, 1988
at Camp Summer Life
Near Taos, New Mexico

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Bora Özkök's 10th Annual 1988 TURKISH DANCE SEMINAR



AT BEAUTIFUL LAKE ABANT,

TOURS OF TURKEY

TOUR 1: June 23 - July 15 - 21 Nights - (Waiting List) LAND: \$1350
TOUR 2: July 15 - August 5 - 21 Nights
TOUR 3: Sept. 1 - Sept. 16 - 15 Nights - LAND: \$1180

Identical Tours
LAND: \$1350

route: (Central Turkey-Western Turkey and Istanbul)

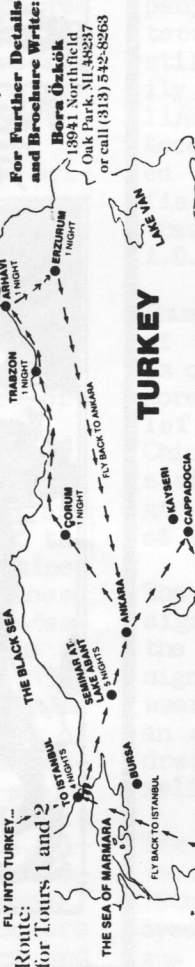
PRICE INCLUDES (TOURS #1 and #2)

- Seminar only \$300⁰⁰ - 5 Nights
- Tour of Turkey (only) \$1050⁰⁰ - 16 Nights
- Seminar plus Tour of Turkey \$1930⁰⁰ - 21 Nights

The airfare between Nyork Istanbul - Nyork is guessed to be around \$900⁰⁰ in 1988 summer by major airlines. Bora will arrange group fares upon request.

The Seminars will be a learning experience in Turkish music & dance culture. It will take place at a luxurious hotel on the beautiful mountain/lake setting Lake Abant at 4500 ft. There will be shows, dances, performances & live music. A large staff of teachers/performers will be available. 3 meals a day.

- ★ Two flights within Turkey - Save time, energy, see more - enjoy more.
- ★ Two meals a day of the delicious local cuisine
- ★ All seminars, teaching, live music, performances, shows, lectures, parties, etc.
- ★ All lodgings in good hotels, tourist class & better
- ★ All entrance fees to museums, festivals, shows, etc.
- ★ All bus travel, transfers, and sightseeings
- ★ All treats and many extras
- ★ Leadership by Bora Özkök throughout



APPLICATION FORM: A deposit of \$100 U.S. currency per person is enclosed. Please reserve:

Seminar + Tour + Air Travel
 Seminar only
 Seminar + Tour only (w/o Trans-Atl. flight)

Please include checks payable to:

Bora Özkök
19841 Northfield
Oak Park, MI 48237
U.S.A. tel (313) 542-8268

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____
Signature _____

The Tour will be visiting exciting areas of Turkey, seeing & participating in folk dances, attending shows as well as visiting exciting historical areas. There will be plenty of opportunities to meet with the hospitable Turkish people, visit villages, and eat super meals. It will be a wonderful cultural holiday experience and a true gourmet's delight. And indeed, we will find out how beautiful Turkey is...

BORA ÖZKÖK PRESENTS
FIFTH ANNUAL MID-AMERICA
FOLK DANCE & MUSIC CONFERENCE
AUGUST 8 - 14, 1988 At the University of Windsor, Windsor, Canada
Across the river from Detroit, USA



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(Hungarian)

MICHAEL GINSBURG
(Bulgarian and Yugoslavian)

BORA ÖZKÖK
Director of Conference
(Turkish, Balkan & Eastern Turkey)

ATHAN KARRAS
(Greek)

ERCUMENT KILIC
(Caucasus and Azerbaijan-Turkish)

NICOLAAS HILFERINI
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ALISON SNOW
Spec. Class: Black Sea-Turkish Women Performance material.

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Spec. Class: Dances from Slavonia, Aman repertoire.

AMAN
Musicians Dancers

MANY more
musicians on staff for super special all live music after parties

PRICES:
DOUBLE OCCUPANCY: \$338 U.S.
SINGLE OCCUPANCY: \$376 U.S.
DOUBLE OCCUPANCY: \$338 U.S.
SINGLE OCCUPANCY: \$376 U.S.
TUITION ONLY: \$148 U.S.
TUITION & MEALS: \$192 Can.
TUITION & MEALS: \$248 U.S.
TUITION & MEALS: \$322 Can.

SINGLE & DOUBLE OCCUPANCY: Price includes tuition, room and board for 6 days & nights.
TUITION PLUS MEALS: Price includes tuition and lunch & dinner for 6 days. (Start with dinner Monday, end with brunch Sunday)
TUITION ONLY: Available for those who prefer to take care of their own room and board. A daily tuition only rate of \$30.00 U.S. or \$40.00 Can. is available.

SATURDAY NIGHT PARTY: Open to general public. \$5 U.S., Includes talent show and evening folkdance party with recorded and live music.
FEES INCLUDE: Daily classes by all teachers, daily dance reviews, parties, lessons on musical instruments, Saturday evening party & talent show, Wednesday auction, daily late-night, live-music parties, daily record parties, Refreshments and fruit during breaks. Singing sessions, lectures, culture sessions, movies, slides, syllabus, taxes and tips.

FOOD: Very good food, all you can eat. Good selections, lots of fruit and desserts. Able to satisfy most vegetarian diets as well. Service is cafeteria style at dorm.

FACILITIES: All new sprung wooden dance floor this year, across from the dormitories. DANCE HALL, DORMS AND CAFETERIA track & other facilities available on campus, limited hours.

RESERVATIONS/CANCELLATIONS: A \$60 U.S. (\$80 CAN.) deposit/person is required upon booking the Conference. Balance is due July 1, 1988. No penalty for cancellations before July 1, 1988. After that date, one-half of the deposit will be forfeited upon cancellation.

HOW TO GET THERE:

From west of Detroit: Take I-94 E. to I-96 S. to Ambassador Bridge to Canada. After the bridge, turn right onto Huron Church Rd. Take Huron Church Rd. to Wyandotte and turn right. Go to Vanier Hall to register.

From south of Detroit: Take I-75 north to Ambassador Bridge exit. After bridge, follow directions above.

From Canada: Take Hwy. 401 west into Windsor. Stay on 401 until it becomes Huron Church Rd. Follow it until Wyandotte, turn right. Register at Vanier Hall, on the left.

Application Form: A deposit of \$60 U.S. or \$80 CAN. is enclosed. Please reserve for _____ persons:

CHECK ONE PLEASE
 Double Occupancy
 Single Occupancy

Tuition Only
 Tuition plus Meals
 Tuition plus Meals & Vegetarian?

ALL CHECKS PAYABLE TO: Bora Özkök, 19841 Northfield Oak Park, Michigan 48237 (313) 542-8268

Name _____ City _____
Address _____
State _____ Zip _____ Phone _____
Roommate Name _____
Signature _____

READER SURVEY

IF YOU WANT TO HAVE A SAY IN THE FUTURE OF YOUR 'FOLK DANCE SCENE', answer this 'questionnaire' and return it to the Editorial Office, 8435 Waring Ave., L.A., CA 90069, by April 15, 1988.

1. Do you prefer the format/layout of this month's issue of the Scene (with the Club Activities, Calendar, etc. in the center of the magazine) to the old format (with the above sections at the beginning and end of the magazine)?

Yes No Don't care

2. Do you like the "theme" format of the Scene (all articles in a given issue about different aspects of the same culture), or would you prefer to see several articles on different cultures in a given issue?

Like the "Theme" format Prefer variety of articles Don't care

3. Are there any special subjects you would like to see explored?

4. Do articles on costume interest you?

Yes No

Would you like to see patterns and "how to.." articles on costume?

Yes No

5. Would you like to see dance notes? Yes No Don't care

6. Would you like to see sheet music and/or words to the music we dance to?

Yes No Don't care

7. Would you like to see listings of dances to be taught at the different clubs ahead of time when possible?

Yes No Don't care

8. How do you feel about the International Food Section?

9. How do you feel about the "Piper's Bag"?

10. Are there any "sections" not presently included in the Scene that you would like to see? Please specify.

11. Would you like to see the Scene published every month (adding a June and an August issue)?

If these extra issues were printed, would you be willing to pay a higher subscription for the year?

Would you and/or your club use these 'extra' issues to announce special events, and/or advertise upcoming happenings?

If there are any subjects uncovered by this questionnaire that you would like to comment upon, please do so. We are trying to make the Folk Dance Scene more responsive to the needs and desires of it's readers. This questionnaire is the first step in that direction.

EITHER TEAR OUT THIS QUESTIONNAIRE AND MAIL IT TO THE EDITORIAL OFFICE OR ANSWER THE QUESTIONS ON A SEPARATE SHEET AND SEND IT BEFORE APRIL 15th

IMPORTANT



If you're
interested in:

**NEWS OF FOLK DANCE
ACTIVITIES**

**CURRENT RESEARCH
ON ETHNIC DANCE
AND CULTURE**

**IMPORTANT FOLK
DANCE TOPICS**

then you should be reading:

FOLK DANCE SCENE

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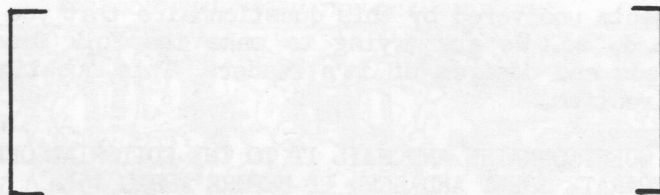
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