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# Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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TABLE OF CONTENTS


PRESIDENT'S MESSAGE.....3
STATEWIDE '88 FESTIVAL.....4
STATEWIDE DANCE PROGRAM.....5
STATEWIDE REGISTRATION.....6
LOOKING BACK.....8
DANCE DESCRIPTIONS:
RÉGI HEJSZA (E. Transylvania)..14
KESHENAVO (Israel).....16
FOLK DANCE NEWS.....21
A HISTORY OF JEWISH COSTUME.....22
COUNCIL CLIPS.....24
CALENDAR OF EVENTS.....26
INTERNATIONAL CUISINE.....28
CLASSIFIED ADS.....30


ON OUR COVER:

Ned and Marian Gault
Performers at Statewide

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# PRESIDENT'S MESSAGE

THANK YOU!

As the door closes a second time on my term in office as Federation President, it is time to reflect a bit on the state of our organization.

I believe its health to be reasonably good. The foundation is strong, but new attitudes and directions of growth are needed. We need to publicize our role in the dance movement and educate dancers of every spectrum - performing groups or recreational dancers - of the value of Federation membership. I believe we have much to offer.

The Federation is in good hands with Leona Faoro as President. Leona, I wish you well, with much success. The challenges will be many, but those are the fun parts. JUST GO FOR IT!

The opportunities and experiences of these two terms as president, three years total, have been very rewarding for me, and I thank you again for them.

Burt Scholin
Federation President


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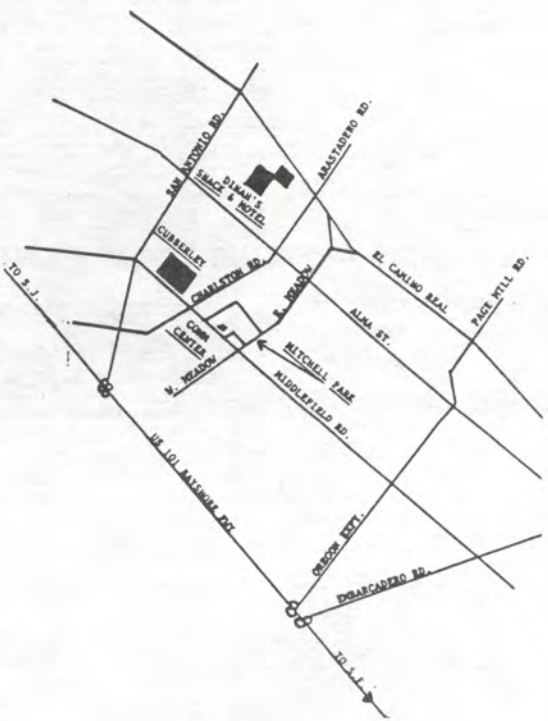

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6. DOSPATSKO HORO
7. DOBBEL REINLENDER (cpl)
8. PLATANIOTIKO NERO
9. NEBESKO KOLO
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11. GAVOTTE D HONNEUR
12. KOL DODI
13. DRMEŠ IZ ZDENČINE
14. SALTY DOG RAG (cpl)
15. LAKODALMI TANC
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25. POLOMKA/BRASS BAND
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46. DOBRUDŽANSKA REKA
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48. ALUNELUL DE LA BĂILEȘTI
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51. PAJDUŠKO
52. HOREHRONSKY CHARDAS
53. RAVNO ORO
54. ALUNELUL DE LA URZICA
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3. KOLO KALENDARA
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5. RIDEE
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11. KARAGOUNA
12. ISTI HENDEK
13. SADI MOMA
14. KASAPSKO ORO
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21. VRANJANSKI ČACAK
22. SULAM YAAKOV
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For tickets, send check payable to Changs International Folk Dancers, Inc., to Helen Allen, 1317 4th Ave., Apt. 4, San Francisco, CA 94122. DEADLINE: June 10. More information: 415/664-1011 or 845-7697 or 933-1263.


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# Looking Back

## Two Brief Histories of the Folk Dance Movement

### A SPAN OF YEARS

by Frances Glass

History, or thinking in retrospect, can take strange twistings. Sometimes "his story" takes on different colorations, and since this year's 46th birthday of the Folk Dance Federation of California, Inc. is coming up in May, one must cast backward to true revelations.

In the late 1930s, Henry "Buzz" Glass attended informal sessions of dancing lead by Song Chang, and became a charter member of Chang's International Folk Dancers when it was organized. During this time, Buzz formed a dance club at San Francisco State College and also danced at the International Exposition on Treasure Island at the Estonian Village. He studied Russian dancing, and later modern dance with Jose Limon and Katherine Dunham.

While teaching in Lodi, Buzz organized the Lodi Folk Dancers. In 1942, Buzz realized that the fullest potentials of the slowly spreading folk dance movement in Northern California could best be realized by forming a federation group. To launch this idea, he issued an invitation to the then-active groups to come to Lodi in May of 1942 to hold a festival and discuss the forming of a federation. With the Lodi Folk Dancers as hosts, over 150 enthusiastic dancers came in spite of gasoline and tire rationing - and no freeways. The second festival was held in June in Golden Gate Park with Chang's as hosts, followed by the Fun Club hosting a subsequent meeting. At that time. Buzz was elected the first president of the budding Folk Dance Federation of California. In December of 1942, he married Frances Farnell, the Federation's first elected secretary.

In 1943, they moved to Oakland, where Buzz promptly formed the Castle Promenaders - a group that developed many fine leaders, among them Millie von Konsky and Ruth Graham. For a short time, he also taught social dancing for the Arthur Murray studios.

One of Buzz's most rewarding experiences came in working with Miss Lucile Czarnowski, chairman of the Federation Research Committee, helping to produce Volumes 1-5 of Folk Dances from Near and Far. Buzz cannot give enough credit to Miss Czarnowski for all that he learned from her - she gave so much to the folk dance movement.

During the early years of Let's Dance Magazine, Buzz served as assistant editor and then as editor for a short time.

While teaching at Mills College Institute, he met an Irish lass, Una Kennedy (O'Farrell), which resulted in bringing Irish dancing to many areas. Buzz continued to teach extension courses for U.C. for 11 years and to dance with the Berkeley Folk Dancers and Chang's. A highlight was dancing for many years with the Gateswingers of San Francisco.

In 1954-55, Buzz received a Ford Foundation Fellowship to study the culture, history, and folk dance of Mexico. While attending classes at the National University of Mexico, he studied under Sra. Alura Flores de Angeles. He also attended Mexico City College and danced with several folk dance groups. The entire family had the chance to travel throughout Mexico, attending many native fiestas and celebrations.

During his active years with the Federation, Buzz introduced many dances with his original choreography such as Blue Pacific, Beautiful Ohio, and the Hopak. He arranged to have Corrido introduced by Avis Landis Bez.

Buzz was on the staff of the first Stockton Folk Dance Camp and continued to be a staff member for many years.

For many years, Buzz has devoted his time to educational dance activities - movement and dance as related to total curriculum, grades preschool through 8. For 18 years, he was co-chairman of the Mills College Summer Institute for elementary school teachers. Upon retirement from the Oakland Unified School District as Supervisor of Elementary Physical Education and Coordinator of Special Education, he could give full time to educational activities and materials.

Buzz and his colleague Dr. Rosemary Hallum have created material for over 22 LP record albums that are used nationally and internationally, ranging from Aerobic Dances for Kids to Streamer and Ribbon Activities, produced by Educational Activities, Inc., New York. Another record album will be recorded this summer in Hollywood. Buzz works one day a week as a volunteer in an Oakland school to keep up with what is new today.

At the present time, Buzz has a full schedule of workshops and university and extension courses. He will return this summer to Cal Poly to teach in the 15th Annual Elementary Physical Education Workshop in August. He has written two volumes of poetry, chants and rhymes, Action Time for the Alameda County Schools. He is co-author with Dr, Wayne Nelson of a book, The Rainy Day Survival Book. Their new book, International Games and Dances, is now being prepared for publication.

In 1987, Buzz celebrated 50 years in the dance field by returning to Lodi, Stockton, and other valley cities for a full week of workshops for teachers in that area.

Buzz and Frances enjoy belonging to a high level square dance club. Terry and Linelle carry on the family tradition of dancing. Linelle, who lives in Santa Barbara, has organized and plays in several bands for folk dances, contra dances, and related events.

On a T-shirt, a present from Linelle, is a saying Buzz subscribes to fully - "LIFE MAY NOT BE THE PARTY WE HOPED FOR, BUT WHILE WE'RE HERE WE SHOULD DANCE!!"

## A BRIEF HISTORY OF CHANGS

by Philomena Pavelka

In the late 1930s, a group of artists and dancers, interested in learning international folk dances was organized in San Francisco by Song Chang, a Chinese-American artist. The group's first teachers were Song Chang, Virgil Morton, and Grace Churcher Perryman (now Mrs. Grace Nicholes).

In 1938, they began to function as an organization, and decided to become a club with a constitution, by-laws, and elected officers. The club was named Changs International Folk Dancers in honor of Song Chang.

In 1939, the group attracted the attention of many who saw them performing folk dances at the Golden Gate International Exposition (the World's Fair) where they danced on weekends and holidays. This lead to a wave of enthusiasm that swept the Bay Area and brought many new members into the group.

In the following year, 1940, Song Chang, Virgil Morton, and other club members were organizing and teaching groups in San Francisco and other communities in the Bay Area.

## Looking Back (continued)

Changs was also responsible for inspiring folk dancers to wear the national costumes of other countries; and in 1941, started a library of reference material for costume and dance research. Most of Changs Bulletins at that time contained articles describing various national costumes as well as dance descriptions.

In 1942, Changs' members were also involved in the formation of the Folk Dance Federation of California. To quote Virgil Morton, "The formation of the Folk Dance Federation was the result of several years of pioneering that had been done by the few of us who were teachers and leaders in Changs International Folk Dancers."

Changs met in several different halls from 1937 to January 1942, when the club moved to the Italian-American Athletic Club at 1630 Stockton Street with the understanding that it was to be a temporary location. Changs continued to meet there five nights a week until 1964 when it was forced to move again. What had been meant to be a temporary location turned out to be Changs' home for 22 years!

Changs moved five times from 1964 until 1976 when it moved to its present location, the Fellowship Hall of the Temple United Methodist Church, 65 Beverly Street.

As we approach the celebration of Changs' 50th Anniversary on June 17, 1988, we are looking forward to a very joyous occasion. The celebration will be held at our regular meeting place in the Fellowship Hall, starting at 7 P.M. with dinner followed by entertainment and general dancing. We hope that many of our former members and friends will be present.

---


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FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
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# Régi Hejsza

(Eastern Transylvania)

Régi Hejsza (RAY-gee HAY-sah) or the "Régi" or old "Hejsza" is also known as Lazeasca, Arkan, Arcanul, Arkan pozniejszky and Huculka starowycka. It belongs to the Balkan or chain dance layer of dances in the repertoire of the Hungarian-speaking Gyimes Csángo people living in the eastern-most Carpathian Mountains in Transylvania, Romania. It is danced by other ethnic groups in the region as well, and was originally a man's dance. It is generally made up of two parts: a basic Hejsza (similar to a Greek Hasaposerviko) and followed by, or interspersed with, stamping variations. It was presented by Stephen Kotansky at the 1986 University of the Pacific Folk Dance Camp. His source was Zoltán Zsuráfszky, Zoltán Kallos and György Martin: A Gyimesi Csángok Táncélete és Táncai (The Gyimes Csángoś dance life and dances.) Tánctudomány: Tanulmányok 1969-70 Budapest.

CASSETTE: Garlic Press Productions GPP-001 Side B/1 2/4 meter

FORMATION: Short lines of dancers, "T" pos, belt-hold, or a combination hold: R hand on L shldr of R neighbor and L hand holding belt of L neighbor. Leader at R end, line facing slightly R of ctr.

STEPS and STYLING: Bounce*.

Brush: A fwd movement of indicated ft, hitting ball of ft on floor in passing.

Čukče: Lift heel of ft with wt on the upbeat and lower it on the beat.

Scuff: A fwd movement of indicated ft, hitting heel forcefully on floor in passing and continuing the motion of the ft beyond that place.

Stamp: A forceful ft contact with dance floor, making sound. Do no take wt unless specified.

Ftwk and styling is heavy, with wt on the whole ft, knees slightly bent simulating a "seated" pos, backs straight.

*Described in Steps & Styling, published by the Folk Dance Federation of California, Inc., 1275 "A" Street, Room 111, Hayward, CA 94541.

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MUSIC 2/4 PATTERN

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Measures

INTRODUCTION None.

I. BASIC

1 Facing slightly R of ctr, step on R ft fwd in LOD (ct 1); step on L ft fwd in LOD (ct 2).

2 Turning to face ctr, step on R ft to R side, while leaning slightly to R (ct 1); bounce on R and lift L ft up slightly diag to L in front (knee bent) and extend it fwd (ct 2).

3 Repeat meas 2, reversing ftwk and direction.

4-9 Repeat meas 1-3 two times (3 in all).

II. STAMP VARIATION I

1 Facing slightly R of ctr, step on R ft slightly to R (ct 1); Stamp L ft slightly in front of R (ct 2).

2 Repeat meas 1 with opp ftwk.

3 Facing slightly R of ctr, fall onto R ft in place (bend knee) (ct 1); step on L ft beside R (ct 2); step on R ft in place (ct &).

4 Repeat meas 3 with opp ftwk.

5 Step on R in place (ct 1); fall onto L in place (ct 2).

6 Tap R toe behind and across L heel (ct 1); Čukče on L (ct 2).

7 Brush and Scuff R heel fwd (leg extended) (ct 1); bounce on L ft (ct 2).

8 Facing slightly R of ctr, step fwd R,L in LOD (cts 1,2).

9-16 Repeat meas 1-8.

17-23 Repeat meas 1-7.

III. STAMP VARIATION II

1-5 Repeat Variation I, meas 1-5.

6 Lower onto R knee, leg extended back (ct 1); raise up on L ft (ct 2).

7 Brush and Scuff R heel fwd (leg extended) (ct 1); bounce on L ft (ct 2).

8 Facing slightly R of ctr, step fwd R,L in LOD (cts 1,2).

9-16 Repeat meas 1-8.

17-23 Repeat meas 1-7.

IV. STAMP VARIATION III

1-2 Repeat Variation I, meas 1-2.

3-4 Repeat meas 1-2.

5 With L knee slightly bent, touch ball of R ft (accented) across and behind L ft (ct 1); Stamp R ft across and in front of L (R toe turned to L) (ct 2).

6-8 Repeat Variation I, meas 6-8.

9-16 Repeat meas 1-8.

17-23 Repeat meas 1-7.

V. STAMP VARIATION IV

1-5 Repeat Variation III, meas 1-5.

6-8 Repeat Variation II, meas 6-8.

9-16 Repeat meas 1-8.

17-23 Repeat maes 1-7.

VI. STAMP VARIATION V

1-2 Repeat Variation I, meas 1-2.

3 Stamp R ft to R side (R toe turned to R) (ct 1); Stamp R ft slightly in front of L (R toe turned to L) (ct 2).

4-5 Repeat Variation II, meas 6-7.

6-8 Repeat Variation II, meas 6-8.

9-16 Repeat meas 1-8.

13

20

17-23 Repeat meas 1-7.

VII. STAMP VARIATION VI

1-6 Repeat Variation V, meas 1-6.

7 Stamp R ft in front 3 times, while optionally saying "Hey, Hey, Hey" (cts 1,&,2).

8 Repeat Variation I, meas 8.

9-16 Repeat meas 1-8.

17-23 Repeat meas 1-7.



DANCE SEQUENCE: The dance is done by alternating the Basic pattern with any Stamping Variation for a total of six times. On the seventh time, after the Basic, lengthen the Stamping Variation thusly: Dance meas 1-8 three times (24 meas) plus meas 1-7 (31 meas total). Then resume the regular pattern, again commencing with the Basic. It is up to the leader to decide the sequence of the Stamping Variations. Example: Basic, Variation I, Basic, Variation II, Basic, Variation III, etc.

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B 1-8 Repeat Fig II.

1 meas

plus 1 ct ENDING Dance Fig II, meas 1.

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Folk Dance Federation of California, Inc.
1020 "B" Street, Suite 2
Hayward, CA 94541
415-581-6000 (office hours - Wed.)

# Keshenavo

(Israel)

Keshenavo (keh-shay-nah-VOH) is translated as "When we shall come". The choreography is by Avi Peretz and the dance was presented by Bentzi Tiram of Haifa, Israel at the 1987 University of the Pacific Folk Dance Camp.

MUSIC: Cassette: Special Tiram tape from UOP Camp 1987. Side A/6 4/4 meter

FORMATION: Closed circle, hands on adjacent shldrs ("T" Pos*). Face center.

STEPS: Step*, leap*.

STYLING: Dance with the knees slightly bent; the weight is usually carried over the balls of the ft. Stamps as used in this description are accented steps with the full ft.

*Described in Steps & Styling, published by the Folk Dance Federation of California, Inc.

| MUSIC 4/4 | PATTERN |
|---|---|
| Measures | |
| 1 ct plus 8 meas | INTRODUCTION No action. Begin at 2nd ct of vocal. |
| | I. "T" POSITION |
| A 1 | Stamp on R ft to the R (ct 1); hold (ct 2); step with emphasis on L ft behind and to R of R ft (ct 3); hold (ct 4). |
| 2 | Leap lightly on R ft to R in LOD (ct 1); step on L ft across R ft (ct 2); close R to L ft and swing heels to R while standing on the balls of both ft (ct 3); return heels to ctr (ct 4). |
| 3-4 | Repeat meas 1-2. |
| 5 | While facing ctr, step on R ft to R and sway body to R (ct 1); keeping R ft in place, sway body to L (ct 2); step on R ft across L ft (ct 3); step on L ft to L (ct 4). |
| 6 | Step on R ft across L ft (ct 1); begin to swing L ft in a CW arc (ct 2); step on L ft across R ft (ct 3); step to R on R ft (ct 4). |
| 7 | Step on L ft across R ft (ct 1); hold (ct 2); release hands and step on R ft to R while beginning CW turn in LOD (ct 3); continue CW turn by stepping on L ft across R ft (ct 4). |
| 8 | Finish turn by stepping on R ft to R (ct 1); step on L ft across R ft and resume "T" Pos (ct 2); stamp on R ft beside L (no wt)(ct 3 ); hold (ct 4). |
| A 1-8 | Repeat Fig I but on meas 8, ct 3-4 step on R ft to R and sway body to R (ct 3); keeping R ft in place, sway body to L (ct 4). Hands remain free at sides. |
| | II. IN AND OUT |
| B 1 | Dance Debka step twd ctr by touching R heel fwd (ct 1) and leaping lightly onto R ft (ct 2); stamp on L ft twd ctr (ct 3); hold (ct 4). |
| 2 | Turn once CW while moving twd ctr with steps on R,L,R; hold (ct 4). |

3 Step fwd on L ft while raising arms and arching back (ct 1); step on R ft in place (where ft was) and begin to lower arms (ct 2); step back on L ft and lower arms (ct 3); step on R ft in place (ct 4).

4 Step vigorously to ctr on L ft and clap hands with a rising motion (ct 1); hold (ct 2); step bkwd on R ft away from ctr (ct 3); step back on L ft away from ctr and turn slightly CCW (ct 4).

5 Continue to move away from ctr by stepping on R ft across L ft and at the same time swing R arm across body to the L and bend body to the L (ct 1); step back on L ft away from ctr and straighten body and bring R arm to R side (ct 2); repeat meas 4, ct 3-4.

6 Repeat meas 5, ct 1-2; begin CW turn in LOD by stepping on R ft to R (ct 3); continue CW turn by stepping on L ft across R ft (ct 4).

7 Step on R ft to R to finish turn (ct 1); hold (ct 2); begin CCW turn in RLOD by stepping on L ft to L (ct 3); continue CCW turn by stepping on R ft across L ft (ct 4).

8 Step on L ft to L to finish turn (ct 1); hold (ct 2); step on R ft to R and sway body to R (ct 3); keeping R ft in place sway body to L (ct 4).

Note: It is convenient to consider the last ½ of meas 4 to the first ½ of meas 8 as four ct sequences.

C 1-8 Repeat Fig II but on meas 8, ct 3-4 stamp on R ft beside L ft (no wt)(ct 3); hold (ct 4).

64 meas Repeat the dance two times (three times in all).

C 1-8 Repeat Fig I.

B 1-8 Repeat Fig II.

1 meas

plus 1 ct ENDING Dance Fig II, meas 1.

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FOLK DANCE FEDERATION OF CALIFORNIA

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# FOLK·DANCE·NEWS

THE NORTHWEST FOLKLIFE FESTIVAL is sponsoring "Sandy Bradley's Eighth Annual Musical Instrument Auction" during the 1988 Festival, May 27-30, at the Seattle Center, Seattle, Washington. Instruments of all kinds are being accepted for consignment now through May 9. The event is non-profit, and consignment rates are very reasonable. Last year's sale offered more than 600 instruments at prices ranging from $2 to $2,000.

Previews for the auction will take place in the Northwest Rooms at Seattle Center on Saturday and Sunday, May 28 and 29, from 11 A.M. to 8 P.M. The auction begins there at noon on Monday, May 30. Instruments can be shipped or delivered in person, and will be fully insured while in Sandy's care. For more information and consignment forms, please write Sandy Bradley, 4136 Meridian Ave. N., Seattle Washington 98103, or call her Monday's only at 206-547-4456.

Instruments may be sold for your own profit, or you can make a tax-deductible contribution to the Festival with the proceeds.

YOU MAY ALREADY KNOW that the Folk Dance Federation of California was forced to move from our old location on "A" Street. Our new address is 1020 "B" Street, Suite 2, Hayward, CA 94541. The phone number is still 415-581-6000, and office hours are Wednesdays.

FESTIVAL OF THE LAKE - June 3, 4, and 5 at Lake Merritt, Oakland, an urban Ethnic & Craft Fair. Watch for Flyers. East Bay Council will be sponsoring a booth. Dancing every day from 10 to 5.

# A HISTORY OF JEWISH COSTUME

For most of human history, if you stayed in one place, your clothes never changed; but if you went to the next village, everything was different. Clothes defined identity, pride, and religious belief; and distinctive dress was so taken for granted that very little reference was made to it. Political changes or wars added to or took from traditional dress. Occasionally, what began as a forced, special costume became an accepted badge of honor.

During the Renaissance, "place" was submerged in "time": go to the ends of the earth and all things are the same; stay home for three months and all the hats were different. Eventually, regional dress became "peasant," and history as expressed by regional dress became lost.

Jewish costume covers recorded history from the stone carvings of Egypt to the present day. Some items of dress have persisted: tassels on the prayer shawls, hair locks, and the obligation of married women to cover their hair.

Biblical descriptions and archeological evidence show that clothing did not differ greatly from neighboring people: loin cloth or girdle, a shirt-like garment like a Roman "tunica," and a long rectangular cloth worn as an outer garment by most of Western Asia, serving as a blanket, clothing, or a carry-all. Jewish tassels became part of the outer blanket, the traditional color being blue. The modern prayer shawl seems to have developed from this garment. The special treatment of the hair, side locks, was characteristic of many other people such as the Libyans, Syrians, and Cretans, but became a distinctive Jewish feature in historical times, and is still found among certain Orthodox groups.

The custome of covering a married woman's hair is very ancient and so much a part of tradition that this became a means of identifying Jewish women and is often found in sculpture, paintings, miniatures, and written descriptions during all history.

Women's dress in Europe seems to have reflected current fashion, often conservative to the point of being out-of-date; and at other times, completely contemporary. The only distinctive Jewish feature was the covered hair: sometimes with a wig, sometimes with clothes, and sometimes with bonnets.

Men's clothing reflected Jewish identity and separateness more than women's clothing. In the early Middle Ages, governments began to issue dress regulations for the Jews, both men and women, including a yellow circle worn on the breast or shoulder. Similar patches have been seen in our century: the yellow Juden patches of the Nazi government. These distinguishing marks were hated and never became a badge of honor. However, the Jewish hat did. It was a pointed, cone-shaped felt hat that became an honored part of the costume during Medieval times. It probably came from the hat that all Non-Believers were required to wear in Moslem countries. From Persia also came the "caftan," a long over-garment with a girdle. The girdle lasted for generations during many different styles of clothing. The hat disappeared from general use, but remained for Sabbath use in the home until the 18th Century in some areas.

The cone-shaped hat was eventually replaced by a flat hat called a barrette. A white ruff around the neck became part of the German Jewish costume for both men and women. A sleeveless cloak was also worn. These items began as dress regulations and remained as important parts of the traditional dress. The Jewish authorities also put forth laws governing dress for both men and

women. These often regulated the richness of dress and jewelry, always stressing the conservative.

During the 1800s, a three-cornered hat, knee breeches and buckled shoes, white or black stockings, waistcoat, and a tail coat became popular. The tricorn hat was sometimes replaced by the barrette.

In 1846, the dress of Polish Jews was described as "a long coat in black cloth edged in front with velvet and fastened from the neck to the waist, a wide belt, socks, shoes or slippers, a skull cap, a hat with a wide brim that is shaped like a sugar loaf or a cut-off cone with a deep edge of sable or other fur, and finally a greatcoat as long as the under-coat. All this in black, and in a light material like silk."

From the 18th Century onwards, attempts were made in Poland and Russia to persuade Polish and Russian Jews to abandon their Jewish costume. Although the Hasidim retained traditional dress, the efforts of the Russian government began to take effect after the middle of the 19th Century, and Western dress was gradually adopted by most Jews, with a peaked cap as its distinctive feature for men.

The history of Jewish costume in North Africa and the Near East begins in the 7th Century with the spread of Islam. Special clothing was required of all Non-Believers under Moslem rule. These dress regulations were usually two yellow patches worn on the outer garment. Later it was decreed that all clothing, including turbans must be black. In the 14th Century, the distinctive colors were yellow for Jews, blue for Christians, and red for Samaritans. Women, besides wearing the appropriate color, had to wear non-matching shoes: red and black or black and white.

Generally the costumes reflected the clothing worn by the general populace. About 1850, a Mrs. Finn described Jewish women's costumes in Jerusalem: "...a sky-blue jacket, white silk shirt embroidered with silver, just below which peeped full trousers of pale yellow silk and little green Morocco slippers. The head-dress was a turban, projecting forward in a half-moon shape and down the back hung a white muslin veil spangled with gold..."

One of the most striking costumes was the Moroccan dress called the "keswa el kbira" given to the bride by her father as part of her dowry and worn for special occasions. The dress was made up of a fine linen shirt with long and loose sleeves. Over this was a "caftan" of wollen cloth or velvet, sleeveless and open over neck and breast, the edges embroidered with gold. The outer, long full skirt was a wrap-over, and the lower edge and exposed corner were heavily embroidered. A sash of silk and gold fastened the skirt at the waist, the ends hanging behind. Unmarried women wore their hair in hanging plaits with a wreath of silk around the head, tied in a bow behind. Married women covered their heads with a red silk handkerchief, tied behind the head and over this a silk sash, the ends of which hung loosely on the back. Red slippers embroidered with gold, no stockings, large gold earrings on the lower ear, three small ones set with pearls or precious stones on the upper edge of the ear, and necklaces and rings completed the costume.

At the same time, the Moroccan man shaved his head close and wore his beard long. "A shirt, long drawers, a black closecoat or caftan, and over it a black or dark-colored kind of cloak called a burnoose with a cowl like a Fryers Frock but with hanging strings at the end of the cowl and at the bottom. Black cap and black slippers complete the costume."

by Alfred Rubens and Mary Sward

# COUNCIL·CLIPS

FRESNO

Frances and Michael are teaching the Fresno Singles dancing every other Friday night at Mid State Bowl, 2221 Weber Avenue, from 8 to 8:30 P.M.

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

We extend our heartfelt congratulations to members of Changs International Folk Dancers, Inc. who will observe their 50th Anniversary at a celebration on June 17. Officers and members urge your support and attendance at the upcoming Statewide '88 Festival right in our own backyard, Memorial Day Weekend in Palo Alto.

WHAT'S HAPPENING AT CHANGS in May and June: Teaching by Ruth Ruling on May 6 and 13. Our monthly party on May 20 will be "Around the World in 40 Dances." Changs will be closed on May 27. Teaching will continue on June 3 and 10. The most important event of the month will be the celebration of Changs' 50th Anniversary on June 17. The theme will be "Remembering - As We Were (Thanks for the Memories.)" Dinner at 7 P.M. will be followed by folk dancing. A large gathering is expected, so get your tickets early. If the dinner becomes sold out, you can still come for the dancing at 8:30. Call 415-664-1011 for more information. Changs will be closed on June 24.

FUN CLUB: Dinner party on May 7, "One Day in May," $8. First Saturday Party, June 4. Both activities at our new location, Church of the Brethren, 1811 34th Avenue. Reservations: Bob Hardenbrook, 824-0339 or Gloria Ebeling, 588-5100. Folk dance classes with Bob Hardenbrook every Thursday evening at Jackson Playground.

SAN FRANCISCO WOMEN'S DANCE CIRCLE: This folk dance group has classes every Wednesday from 9:30 to 11:30 A.M., with the first half hour devoted to beginners. New members are always welcome. Call the instructor, Grace Nicholes, at 586-3054.

JANES AND JOHNS FOLK DANCE GROUP with instructor Pearl Preston, meets each Wednesday from 8:00 to 9:30 P.M. at St. Mary's Recreation Center, Murray Avenue and Justin Drive. No charge. 415-664-2341.

GREATER EAST BAY FOLK DANCE COUNCIL

The list of upcoming parties in the East Bay:

WALNUT WHIRLERS - Saturday May 28, 8-11 P.M., at the Alamo Women's Club, 1401 Danville Blvd., Alamo. Max Horn will MC.

BERKELEY SR. CITIZEN DANCERS - Sunday, May 15, 1-4 P.M., Berkeley Sr. Center, Old Grove and Hearst Avenue, Berkeley. Stan Valentine will call, Lloyd Day will MC.

MERRY MIXERS - Saturday, May 21, 8-11 P.M., Redwood Heights School, 4401 39th Avenue, Oakland. The theme is Maytime Festival.

THE WALNUT WHIRLERS are still meeting Wednesday evenings (except the 2nd week of the month, when we dance on Tuesday) from 7:30 to 9:45 at the Buena Vista School, 2355 San Juan St., Walnut Creek. We thought we might lose our school to a ballroom dance class, but we prevailed. Classes will continue until June 15, when we will have our regular Last Class Party.

On February 26, five couples costumed up and did a few Russian dances for the Center for New Americans. We were a big hit with the crowd, and got free dinners for our services. We hope to do more of these little exhibitions and perhaps gain a few new members as well as having a good time.

4th OF JULY PICNIC - DOWN ON THE FARM: Monday, July 4th, bring your own meat and a side dish and join us for a barbecue at 1 or 1:30 and a whole day of all-request dancing. Watch for a flyer with a map. Your hosts will be Max and June Horn.

REDWOOD COUNCIL

The Rose Festival will be held on Sunday, May 15, at Veteran's Memorial Building, 1351 Maple Avenue, Santa Rosa. Dancing from 1:30 to 5:30 P.M. $2.50 donation requested.

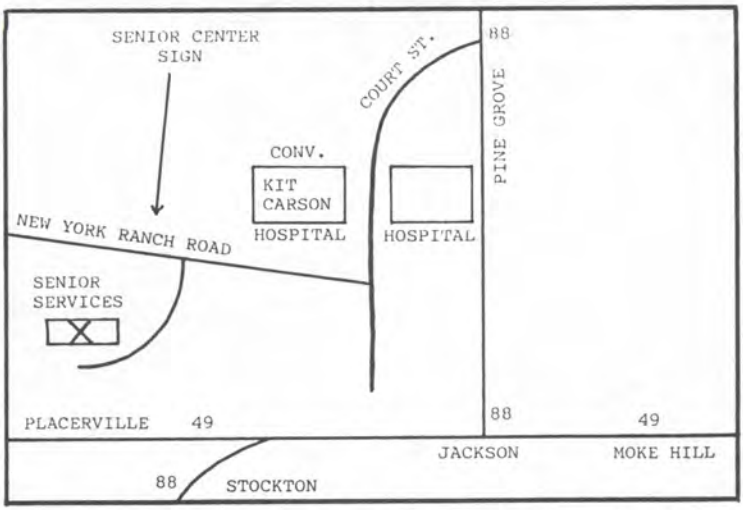
PENINSULA FOLK DANCE COUNCIL

Having securely launched the "Little Nite Music" parties for experienced dancers on the first Saturday night of ODD numbered months, we are initiating "The Beginners' Party" on the first Saturday night of EVEN numbered months. This new bi-monthly party offers a festive, non-threatening evening of fun, friendship, and easy folk dancing. Bring your beginning folk dancing friends.

# CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.
**Ed Kremers, 155 Turk, San Francisco 94102, 415-775-3444**

| | |
|---|---|
| MAY 7 | Sat., SAN FRANCISCO, Khadra workshop in conjunction with S.F. State U's folk dance concert, 415-626-7360. |
| MAY 7 | Sat., PALO ALTO, "Little Night Music," party for experienced folk dancers, 415-856-6938. |
| MAY 7 | Sat., SACRAMENTO Scholarship Ball, 916-456-7128. |
| MAY 13-15 | Fri, Sat, & Sun., SAN FRANCISCO, Khadra performances, 415-626-7360, also in SACRAMENTO, May 21 & 22. |
| MAY 15 | Sun., SANTA ROSA, Rose Festival, Veterans Bldg., 1:30-5:30 P.M., 707-823-3826. |
| MAY 27-30 | PALO ALTO Statewide, "International Folk Fair," Cubberley Pavilion, 4000 Middlefield, no street shoes, details from Bill Leonard, 1350 Greenwood, Palo Alto 94301, 415-328-7941. |
| JUNE 3-5 | Fri, Sat, & Sun, Festival ay the Lake, an urban Ethnic & Craft Fair, Lake Merrit, Oakland. |
| JUNE 4 | Sat., FRESNO Installation Party. |
| JUNE 11 | Sat., OAKLAND, Scottish country dancing, Greek Orthodox Church. |
| JUNE 12 | Sun., MILL VALLEY, Fun in Marin Folk Dance Festival. |
| JUNE 17 | Fri., SAN FRANCISCO, Changs 50th Anniversary Celebration. |
| JUNE 24-26 | Fri, Sat, & Sun., CAMP SACRAMENTO, |
| JUNE 25- | 916-456-7128. |
| JULY 3 | MENDOCINO Folklore Camp, 415-383-1014. |
| JULY 4 | Mon., Picnic on the Farm (June and Max Horn's) 415-228-8598. |
| JULY 4 | Mon., SACRAMENTO, Opening of the Village Green, 916-456-7128. |
| JULY 24-30 | STOCKTON Folk Dance Camp, Univ. of the Pacific. |
| JULY 30 | Sat., Fifth Saturday Parties. |
| | Sun., "Little Festival of the Redwoods," Redwood Council. |




Come dance with us June 18 at the Senior Services in Jackson. Potluck at 6 P.M. at the home of Elmer and Milli Riba, 11842 Tabeau Rd., Pine Acres (2 miles off 88, 209-296-4970). Dance in air-conditioned comfort from 8 to 11. Bring deserts to share. If you can stay, come to Elmer and Milli's for breakfast, all day Sunday.

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## FRANCE

### COQUILLES SAINT JACQUES A L'AIL
(Scallops with Garlic and Basil)

1-1/2 lbs. scallops, cut into 1" pieces
1 tablespoon lemon juice
Salt and pepper to taste
Seasoned flour
6 tablespoons vegetable oil
3 finely chopped shallots
3 garlic cloves, crushed
1/4 teaspoon dried basil
2 tablespoons butter
1 tablespoon chopped parsley

Dry scallops and place them on waxed paper. Sprinkle over the lemon juice, salt and pepper. Set aside for 5 minutes. Dip the scallops in the flour, shaking off any excess.

Heat oil in a large frying pan. Add the scallops and fry for 5 minutes, turning occasionally, until lightly browned.

Stir in the shallots, garlic and basil and cook for another 2 minutes. Remove from heat and stir in the butter and parsley.

Transfer to a warmed serving dish or individual scallop shells and serve at once. Serves 4

### TENDRONS DE VEAU AUX EPINARDS
(Breast of Veal with Spinach)

2 lbs. Breast of Veal, cubed
1/2 cup seasoned flour
2 eggs, beaten
1 cup Cheddar cheese, grated
2 lbs. chopped Spinach
8 ozs. chopped Sorrel
Sufficient vegetable oil for deep-frying

Coat the meat cubes in seasoned flour, then in the eggs and then in the cheese, shaking off any excess.

Place the spinach and sorrel into a saucepan and gently cook for about 8 minutes, until tender. Remove the pan from the heat and drain vegetables, extracting all liquid. Chop the vegetables and arrange them around the edge of a warm serving dish. Keep hot while cooking meat.

Fill a deep frying pan about 1/3 full with oil and heat it to 350° F. Carefully lower meat cubes into the oil, a few at a time, and fry about 8 minutes, until golden brown. Drain on kitchen towels, and, when all cubes have been cooked, transfer to the center of the serving dish. Serve at once.

Serves 4

## MOUSSE AU CHOCOLAT
(Chocolate Mousee)

- 8 squares semi-sweet chocolate, broken into pieces
- 3 tablespoons strong black coffee
- 8 tablespoons unsalted butter, cut into pieces
- 4 eggs, separated
- 2 tablespoons brandy

Combine the chocolate and coffee in a heat-proof bowl. Put the bowl over a saucepan half-filled with hot water and set the pan over moderately low heat. Cook the mixture, beating constantly with a wooden spoon, until the chocolate has melted and the mixture is smooth.

Beat in the butter, a few pieces at a time, and continue beating until thoroughly blended. Add the egg yolks and cook, beating constantly, for 5 minutes, or until mixture has thickened and is smooth. Do not boil.

Remove pan from heat and the bowl from the pan. Stir in the brandy and set the mixture aside for 30 minutes to cool.

Beat the egg whites until they form stiff peaks. Quickly fold the egg whites into the chocolate mixture.

Spoon the mousse into individual serving glasses and chill for 4 hours, or overnight. Serves 6


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FOR SALE: CALIFONE SOUND SYSTEMS - Phil Maron, 4820-A Lawton Avenue, Oakland, CA 94609, 415-654-1124. Folk dance records

COME DANCE - with Millie von Konsky. Sgles, cpls welcome. Day classes in Folk, Line, Square, Round. Mon., 1 P.M., 300 Estudillo, San Leandro. Tues., 1:30P.M., 22325 N. 3rd, Hayward. Wed., 9:30 A.M., 8th & H St., Livermore. 828-5976.

JOSETTA DANCERS - Josetta Dance Studio, 3280 El Camino, Santa Clara. Folk Dancing, Wed, 7:30 P.M.; Latin/Ballroom/Disco Mon. and Fri, 7:30 P.M.; Studio Party, Tues, 8:30 P.M. Josetta.

WESTWOOD CO-OP FOLK DANCERS - meet Thursday nights, 8:00 to 10:45 P.M., Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

THE ETHNIC EXPRESS INTERNATIONAL FOLK DANCERS - meet Monday nights, 7:00 to 9:00 P.M., Las Vegas, Nevada, 702-732-4871.

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**University of the Pacific**
**Stockton, CA 95211**

**SCHOLARSHIP APPLICATIONS:**
**Bee Mitchell**
**911 Dianna Drive**
**Lodi, CA 95240**

**FEES - 1988: $380 ($25 deposit now and $150 by May 1.)**
**Note: First week almost full as of January 1.**
**Second Week three-quarters full; waiting lists will be established if necessary.**

1989-01 1 A
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