

Folk Dance Scene

December, 1978 Los Angeles, CA



CLUB OF THE MONTH BASQUE DANCERS OF CHINO

KATHIE BACHOC & MARIANNA ETCHEVERRIA

-Organized Basque folk dancing in the Chino area of California goes as far back as the 1930's. At that time, a handful of Basque immigrants would get together in their traditional costumes and dance in the streets of Los Angeles on Bastille Day, the French day of independence. In 1946, a Benedictine monk, Father Charles Espelette, organized a Basque club to foster Basque folk dancing, the music, and the language of his native land. Most, if not all of the male dancers were from the Basque country, and most of the females were descendants of older immigrants. The average ages were between 20 and 30 years, and it is most interesting to note that most of these people are still very active in the existing Basque clubs of today. By the early 1960's, the age dropped to between 16 and 30, and in 1968 and 1969, children of all ages were added, indicating the decline of Basque immigration.

In 1969, steps were taken to separate the older dancers from the rest of the group by giving them their own name, their own dances, and their own look. This was the situation when we were asked to take over the rest of the dancers in 1973 -- a total of 28 dancers ranging in age from 8 to 15. Our first step was to separate the group into two -- where they were more in their own age group. We then gave each their own name, and even changed the costume of the middle group. All this was done to show them that they were their own group - with their own look and their own style.

One of the major problems in the Chino area has been the lack of male dancers. In our two groups alone there were 7 boys compared to 21 girls. Realizing that boys from 12 to 16 are simply not interested in dancing, we decided to form another group in 1974 -- the age ranging from 8 to 12, so that we could encourage the boys while they were still young. That idea proved to be successful: 24 of the original 28 are still dancing today, and most of the boys show more enthusiasm and interest than I have ever witnessed in my 15 years experience with different groups.

Because some of the dancers dropped out, and most graduated to the older groups, our three groups are now two -- consisting of 38 dancers. Our goal has always been and continues to be, to teach our dancers at least one, if not two new Basque folk dances each year. Because of the scarcity of Basque folk dances, our work has been cut out for us. Nowever, thanks to the cooperation of people like Candi de Alaiza, Paco Senosian, and Professor Juan Oñatibia, our dancers now have a repertoire of 29 dances, including the ever popular 'Basso Dantza' - the Glass Dance, which climaxes with the dancer jumping on top of a glass of wine.

Our dancers have performed at many varied functions - from International Day at UCLA, to floral banquets in Chino, but their primary function is to perform at the two Basque picnics held each year - one sponsored by the Southern California Eskualdun Club in La Puente, and the other sponsored by the Chino Basque Club in Chino. By way of their dancing, their singing, and the efforts of their own accordion band, their purpose as groups has been to present Basque songs and dances which will not only illustrate their heritage, but also keep the customs of their heritage alive. In doing so, these young Basque people are working together, enjoying what they are doing, and enjoying each other, and this, we feel, is one of the most important aspects for their continuation.

* * * * *

[Ed. notes: It is always interesting to be able to share knowledge about one of our local ethnic folk dance clubs. In a sense, this is about three levels of clubs - and focusing on the young people's element, too. Marianna and Kathie are the directors of Dantzari Onestak of Chino - the Basque Dancers of Chino. The older group (those over 16 years of age) is directed (still, we think), by Tito Tchanchorena. It is his group that many people saw perform at the Pasadena Co-op Festival in Glendale some years ago. Thank you both for your stpry, Kathie and Marianna.]

* * * * *

FEDERATION SOUTH -- 1978 --	OFFICERS	-- 1979 --	FEDERATION NORTH
President	Dorothy Daw	President	Bruce Wyckoff
12527 Chadwell St. . .	.Lakewood, CA 90715	1215 Chesterton A..	Redwood City, CA 94061
Corr. Secretary	Elsa Miller	Secretary	Genevieve Periera
3455 Loma Lada Dr. . .	Los Angeles, CA 90065	1275 A St. Room 111 . .	Hayward, CA 94541
Information South phone . .	(213) 398-9398	Information North phone .	(415) 581-6000

ISSN: 0430-8751

FOLK DANCE SCENE

13250 Ida Avenue
LOS ANGELES, CALIFORNIA 90066

Telephone (213) 398-9398

Paul Pritchard.....Editor
Joan Pritchard.....Circulation
Walter Metcalf.....Art Department
Ed Feldman.....Assembling
Gloria Harris.....Editor Ethnic Recipes
Gerry Gordon.....Advertising
Avis Tarvin.....Staff Assistant

Vol. 13 - No. 10 - December 1978

Copyright © 1978

'FOLK DANCE SCENE' is issued monthly, except August, by the FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC., - a non-profit tax-exempt organization incorporated under the laws of the Department of State of the State of California, and recognized under section 509(a)(2) of the United States, its Internal Revenue Code as an educational organization. Officers and committee members of the Folk Dance Federation and of 'Folk Dance Scene' receive no compensation, financial or otherwise, and hold no interests or properties in the organization whatsoever.

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

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

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

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

DEADLINE FOR THE JANUARY ISSUE -
DECEMBER 15 - 1450 flyers required.
all delivered here to the Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material. Thank you!
(Flyers - except "commercial", should be accompanied by a volunteer "body" to help on collating night.)

COMING EVENTS

(some major events of the next two months)

- DEC 3 ✓ - Woodland Hills - West Valley Festival **
 - DEC 3 - Palm Springs - Aman Ensemble Concert \$
 - DEC 4 - Napa - Treasurer's Ball (North) †
 - DEC 9-10 - Pasadena - Ballet Folklorico Nat. Mexico
 - DEC 10 ✓ - Eagle Rock - Idyllwild Partytute ** †
 - DEC 15 - Torrance - Aman Ensemble Concert \$ †
 - DEC 15-24 ✓ - Santa Monica - KPFK Holiday Faire
 - DEC 18-23 - Scottsdale - Aman Residency & Perf. \$
 - DEC 26-JAN 1 - Pilgrim Pines - Holiday Camp
 - DEC 26-JAN 1 - Berea - Christmas Country School
 - DEC 31 - San Rafael - Karlstadt Ball †
 - DEC 31 - Fullerton, Pasadena, San Diego - New Years
 - JAN 5-7 - Zuma Beach - I.D.I. "Dalia" Reunion
 - JAN 6 ✓ - Carpinteria - Santa Barbara F.D.Fest.
 - JAN 7 ✓ - Culver City - Beginners' Festival **
 - JAN 18-21 ✓ - Tucson - Arizona Square Dance Festival
 - JAN 21 ✓ - Glendale - Pasadena Co-op Festival **
 - JAN 20-21 - San Jose - Winter Festival †
 - FEB 2-3 - Los Angeles - Aman Institute 1979 \$
 - FEB 2-4 - Honolulu - Aloha State Square Dance Fest.
 - FEB 4 - Napa - Sweetheart Festival †
- (** - An official event of the Federation South)
(\$ - An event involving a Federation South club)
(† - A major event in the Federation North area)

OUR COVER STORY

This month, Folk Dance Scene returns to the Pyrenees Mountains, and our couple, dressed in a typical regional Basque costume, are celebrating - he with his bota of wine.

FROM THE EDITORS

Our thanks to the Culver City Retired Citizens Volunteers again for their work in assembling and stuffing the November issue, and also to Ed Feldman's folk dance volunteers - Perle Bleadon, Elsie Marks, Ruby Nerenbaum, Louise Schoenberg, Gloria Harris, and Jack and Pearl Ovadenko. Scene got out in fine time and some even received their copies by the week end. Some in the hinterland however were as much as 15 days later in getting theirs. They must use burro mail to transport in the Riverside County area!

Some reminders - we need dates for major events of 1979 for our annual January calendar...Subscribers please renew when you receive your notice so you do not miss any issues... And Happy Holiday Season, all!

Folk Dance Scene 13250 Ida Avenue Los Angeles, CA 90066	HAPPY HOLIDAYS 12-78
Enclosed please find a check in the amount of \$4.00 (\$6.00 foreign) for a one-year subscription to <u>Folk Dance Scene</u> , to begin with the <u>next</u> regular mailing.	
NAME _____	
ADDRESS _____	
CITY & STATE _____ ZIP _____	

SPECIAL EVENTS

WEST VALLEY INTERNATIONAL HOLIDAY

The first major Federation South event of the month is the "International Holiday Folk Dance Festival", hosted by the West Valley Folk Dancers of Canoga Park. It will be held at Los Angeles Pierce College, 6201 Winnetka Avenue in Woodland Hills - in the women's gym. The hours are 1:30-5:30 pm, and the date is Sunday December 3, 1978.

Admission is free, and there is plenty of free parking also. The hall is spacious, and there is an excellent wooden floor. Please, use soft shoes. The dance program is a blend of dances old and new, suitable for all levels of participation too. (The entire dance program was printed in last month's issue of FDS on p. 6 if you wish to refer back.) In addition, there will be drawings for free door prizes. As for entertainment and to give the folk dancers a seventh inning stretch, there will be breaks for exhibitions. Scheduled to demonstrate for you are Betyarok, doing Hungarian dances; Nirkoda, who will present an Israeli dance exhibition; and Jasna Planina Folk Ensemble, this time showing some Macedonian dances.

Take the Ventura Freeway to Winnetka Ave., exit and go N. on Winnetka 0.7 of a mile, pass Oxnard St. and turn L. into the campus at the next signal. No permit needed Sunday. Phone information available at 213/881-4092, 213/887-9613. Federation council meeting will be at 11 am. for the officers and delegates - watch for direction signs to room.

* * * * *

IDYLLWILD PARTY-TUTE

The second event of the month will be the annual Idyllwild Party-tute, which is another term for a festival. This is hosted each year early in December by the Idyllwild Workshop Committee. Idyllwild, you should know, is one of the two major Southern California folk dance conferences sponsored by the Folk Dance Federation of California, South, Inc. each summer. (Idyllwild is also the name of the delightful mountain resort where this summer camp takes place.) The time and place of the Party-tute however is much closer to Los Angeles and sooner. It is to be held at the Eagle Rock Recreation Center which is in the Eagle Rock Playground, 1110 Eagle Vista Dr. in Eagle Rock. Time, 1-5 pm. on Sunday December 10. Your \$1.50 donation includes both admission and refreshments. To get there, if by Freeway, take the Ventura Freeway and exit at Figueroa. It is immediately south of the freeway at that point - very easy to get to. If you're going N. on Figueroa, make a left turn at Eagle Vista just before you go under the overcrossing.

Included on the afternoon's program will be many of the dances taught at the Idyllwild camps over the years, as well as some of those learned at this past summer's session. The line dance hour 1-2 pm will be led by John Filcich.

* * * * *

THE AMAN PROGRAM

We have two major Aman Ensemble events to comment on here - the concert performance on December 15 at El Camino College in Torrance, and the Institute '79 to be held in Los Angeles early in February at the International Institute. As Aman fans will want to make plans for both, we believe that plenty of advance notice is in order here at this time..

The performance at El Camino College, December 15, will be a completely new one to most of the people in this area, other than those who saw some of the same material at the Citrus College showing in early November. The new format is a theme on "International Holiday Festivals" - that is, each suite will depict some major holiday of a country or culture, and how it is celebrated in dance. There will be a narrative accompanying the program as it unfolds. New suites include those from Romania (Oaş), Scotland, Egypt, and Samarkand. For additional information, you may see the attached flyer, or contact the Aman office at 213/936-7127.

As for the Aman institute in February! Those dates are Friday Feb. 2 and Saturday Feb. 3. and the place will be the International Institute, 435 S. Boyle Ave. just off the Santa Ana or Golden State Freeways at 4th St. in Los Angeles. The Friday evening event has a workshop starting at 8 followed by an evening dance party. Saturday will feature workshops all day, with a dance party at 8:30 pm. Instruction will be given in dances of Greece by Mary Coros, Appalachia by Jerry Duke, Yugoslavia by Graham Hempel, Hungary by Roo Lester, Ireland by Vicki Maheu and tentatively, Romania by Dick Crum. There will be singing sessions, and for the dance parties, the Nama, Aman and Pitu Guli Orchestras are tentatively scheduled to play live music. Watch here and in flyers for additional news, or again, check with the Aman office telephone.

* * * * *

SPECIAL EVENTS, Cont.

THE ANNUAL WINTER BEGINNERS' FESTIVAL sponsored by the Folk Dance Federation of California, South, Inc. will be the first big event of the coming year, inasmuch as it is scheduled for Sunday January 7, 1979, at the Culver City Veterans' Memorial Auditorium in that city. It is an afternoon event, 1:30-5:30 pm, with an admission charge of \$1.50 - a full afternoon of folkdancing for everyone. Although it is directed towards beginner dancers, it has something for everybody, as you will see by the program on the attached flyer. It has been organized under the chairmanship of Dave Slater, with the able assistance of other members of the committee and Southland beginner class teachers. The auditorium is at the corner of Overland and Culver Blvds. in Culver City. Come and enjoy it.

SOMETHING TO WATCH FOR IN MARCH is the annual International Folk Dance Festival presented by Mr. Irwin Parnes and the International Concerts Exchange. The date is Saturday March 3 and there will be both matinee and evening performances. There will be a wide variety of performing groups, including the first appearance of the Costa Rican Ballet Folklorico. Keep an eye on this column to see whether the Federation will have any prime seat tickets available this year as it has had in the ten years past.

TWO TRADITIONAL NEW YEAR PARTIES, so popular and established over the years that they are included here in the "special events" section. We refer of course to the Pasadena Folk Dance Co-op's New Year's Eve event at their home base, Westminster Presbyterian Church in Pasadena, and the Orange County Folk Dancers' New Years Eve Dance in Fullerton. There is an ad further on in this issue giving information on the Pasadena event, and a flyer at the back section gives all the information along with a reservation form and a map for directions to the Orange County dance. Either one would prove an inexpensive way to spend New Year's Eve, as well as a safe, sober, and enjoyable one.

AS THIS IS BEING WRITTEN, the TV is showing pictures of the first snowfall in the San Bernardino Mountains, and is a reminder that the annual Holiday Camp will be upon us come December 26. This is one of the newer folk dance camps in Southern California, and is becoming extremely popular. An added advantage is that it is geared to be of benefit to the family folk dancer, and this can indeed be a fortunate opportunity for one during that school vacation week. Teachers include Margalit Oved, Martin Koenig, Katina Savvidis, Dick Oakes and Don Allen, who together will present a wide selection of dances. Folk songs, workshops, discussions will round out the program. The dates are December 26 through January 1, and the page 17 display ad has all the information needed to get started.

ANOTHER CAMP to hear about is the I.D.I., "DALIA" Reunion. (See page 19) when Shlomo Bachar, Dani Dassa and Israel Yakovee team up to present a symposium of Israeli folk dance at Camp Hess Kramer, January 5-7. Last year's was par excellence and fun for all.

CATE SCHOOL will be the setting for the Santa Barbara Folk Dance Festival that the Zdravitsa Folk Ensemble will be sponsoring. It will be held Jan. 6, featuring Martin Koenig and Billy Burke. Classes begin at 12:30 pm and continue to 4:40 pm. Bring your favorite costume and wear it to the party which is planned for 7 pm. Tickets may be purchased at the door. Note - Soft sole shoes must be worn - school policy. Cate School is located at 1960 Mesa Rd. in Carpentaria. Take #101 N. if coming from L.A. and exit at Casitas Pass Rd., turn R. and follow the street to Lillingston Canyon Rd. Turn L. and go until Cate Mesa Ln. Turn R. and take the road to the school. For info, call Bill Fishman at 805/963-5072 (after 5 pm) or Bob Holda at 805/687-8577. See flyer.

THE 2ND ANNUAL "CHRISTMAS AROUND THE WORLD FESTIVAL" sponsored by the Intercultural Foundation will be staged at various locations throughout Beverly Hills, Los Angeles and the S.F. Valley during December and until Jan. 6. Free to the public, it will travel this year in order to give more people an opportunity to share in the tradition of Christmastime as observed by many different cultures. In this way, children can identify along with parents and grandparents, the cultural traditions of the combined sharing of heritages.... The festival will include 16 mm films depicting Christmas holiday celebrations for various lands around the world, and also, a rare collection of manger scenes will be shown on audio-visual presentation. The highlight will be the actual pageant, the Christmas carol program, folkloric dancing, and folksongs. Gifts for the needy will be distributed. A reception is being planned featuring ethnic foods and drink for foreign consuls, the media, and noted public officials and guests... All interested performing groups and folk entertainers are invited to inquire about participation. Call the Foundation at 213/277-4150.

THE BIG KPFK ANNUAL WINTER FAIR, 9½ days long, starts Friday evening, Dec. 15, with a TV-press preview, 8-12 pm. Three non-stop stage performance will go on all evening long, and with Avaz Ensemble presenting a full performance. (Call in advance for tickets). The fair will open to the public, Dec. 16-24 - weekdays and Sunday 2-11 pm, Fridays and Sats., noon to 11 pm., Dec. 24, 10 am to 5 pm. with a Christmas Eve special program. All faiths and cultures are represented, not just Christmas, - Israeli, Balkan, Japanese, Arab, and

(continue please on page 20)

HENRY RUBY
1908 - 1978

We were very saddened, as were his many, many friends, to hear of the death of Henry Ruby two weeks ago. He had entered the hospital and undergone open heart surgery, but complications developed and he passed away three days later. The funeral services were private, and a lovely memorial service was held following at which a large gathering of his friends from both his folk dance life and personal world attended and many presented their eulogies.

Henry was born in Brooklyn in July, 1908; was educated in New York, and received his M.S. in Social Work at Columbia and his B.A. at UCLA. He served in the U.S. Army in World War II and was a prisoner of war for five months in South Germany, being liberated by the Army during the fall of the German Reich.

He held the position of Director of Jewish Youth Council, as Director of Stockton Jewish Community Center, and as Director of Santa Monica Jewish Center. He was also affiliated with the Los Angeles County Probation Department and subsequently became a referee in Superior Court, Juvenile Traffic Division from which he retired in 1971. His earliest introduction to social service was at Pleasantville College School in New York - an institution for dependent children. There he was assistant Boys' Supervisor and football coach. It was at that institution that he met Sheila who came to work there five years later to be Girls' Assistant Supervisor. They were married almost 44 years, and came to Los Angeles to live on that very significant date in United States history - December 7, 1941.

Henry started folk dancing over ten years ago, and immediately became very active with his clubs and the Federation. He served as delegate for the Hollywood Peasants and as Recording Secretary for the Federation, and on several committees such as Scholarship, Institute, and others.

He was always a gentle man - always a gentleman - and always helpful. We will all miss this handsome, friendly person with his infectious smile. We join his other friends in tendering our condolences to his brother, his sisters, and to his devoted wife and our friend, Sheila.

.....

* * * * *

SPECIAL NOTE

THE HENRY RUBY MEMORIAL FUND - will most likely provide a full folk dance camp experience but not necessarily, if some other plan will suit the chosen individual or individuals better. The idea of the award is to honor someone who has made a contribution in his or her own individual way. The criteria will not be on Youth, Leadership Potential or Dance Skills. Not at all, and the recognition will be given while the person can experience and enjoy our appreciation, not posthumously.

If the funds contributed become representative and include a broader arena, and not only folk dancers, then the scholarship, at times, may take on a different format. There will be nothing rigid about it. Instead, it will be free as the wind and as flexible. Some years, possibly several full scholarships will be awarded - sometimes, possibly none.

Applications will be by individuals themselves; by others naming the individuals; or by no application at all. I am hoping to achieve through contributions and my own financial involvement, a fund sufficient so that the interest it will bear will provide the needed funds, and the principal amount will remain to guard the assurance of the contributions when I am no longer here to administer it.

The importance is that the contributions, be they very large or very small, represent friends in folk dancing and in the many other areas of Henry's wide acquaintanceship. At this time there will be no formal board nor committee, but informally I shall be seeking suggestions and guidance from each and every one of you. However, I will provide for a more formalized structure for the future to assure an orderly continuum.

I am planning ahead towards an event sometime in March, 1979, to increase the memorial fund. Whether this will suffice, or an annual event will be the result will depend upon a number of factors. In picking the month of March, I had in mind giving myself sufficient time to organize the event, but truthfully, March has a greater significance because it is the month of our anniversary.

The Henry Ruby Memorial Fund has been set up at the Security Pacific National Bank, Hollywood and Western branch, 1811 N. Western Ave., Hollywood, CA 90027, account #013522. Contributions may be sent there directly or to me at 5667 Spreading Oak Dr., Los Angeles, CA 90068.

-- Sheila --

* * * * *

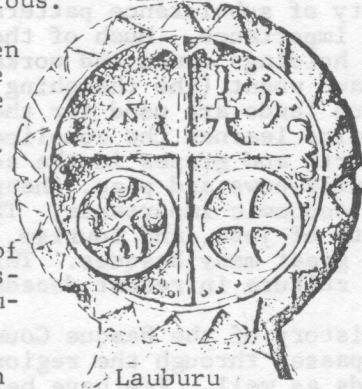
FEATURE ARTICLES

BASQUES AND THEIR DANCES

CANDI DE ALAIZA

Many have considered the Basques to be a strange and mysterious people. The fact that they are a non-Indoeuropean-speaking group living in western Europe, and the uncertainty surrounding their origins and early history have led to the invention of many stories about the Basques--some with a grain of truth, others totally ridiculous.

Today the Basques occupy a territory divided politically between France and Spain, in the area where the western portion of the Pyrenees mountains and the Bay of Biscay come together. There are three regions, or provinces, on the "northern" or French side: Labourd, Basse-Navarre and Soule; and four on the "southern" or Spanish: Vizcaya, Alava, Guipuzcoa and Navarre. The Basques are in large identified by their language which they call "Euskera" and designate themselves as "Eskaldunak", or "speakers of Euskera", as opposed to "erdeldunak" or speakers of another language. Today however, many Basques do not speak Euskera fluently, and there is much debate as to whether the language is a determining factor in Basque identity.



In addition to their very distinctive language, the Basques can also be differentiated from their neighbors by some physical characteristics, most frequently seen in the frequency of O and Rh-negative blood types. Although we do not know how long the Basques have occupied their present homeland, the high frequency of the O blood type and the negative Rh factor lead scholars to believe that for a long time they were fairly isolated and did not breed with surrounding groups of people. They are very likely one of the most ancient peoples of Western Europe still living in the same place and were quite possibly in the Western Pyrenees before the invasion of the Indoeuropean-speaking tribes in the second millenium B.C. The language, of course, has taken in much vocabulary from surrounding Indoeuropean tongues such as French and Spanish, but the structure seems to bear little resemblance to other known languages and does not fit into any group easily.

There are many theories about where the Basques came from - some based on physical characteristics, others on language or mythology, but none has yet managed to convince a majority of scholars. In general, the culture tends to retain elements once found in many parts of Europe long after they have died out in other areas. This is so much the case that the Basques have been accused of having no culture of their own, or at least, of making no original contributions but rather, in the words of Rodney Gallop, of acting as a living museum. The Basques do, however, have a very strong sense of identity, even today, and even in the very cosmopolitan urban areas of the Spanish provinces.

The seven provinces together barely extend to 100 miles in any direction. The total population is a little over 2½ million, although little more than 700,000 actually speak Basque. Nearly all the Basques speak either Spanish or French, depending on where they live, and many speak all three languages. The Spanish-French border has divided the Basque country since the 16th century, but has never been totally accepted by the Basques, who find smuggling not only profitable but often an exciting sport as well. In general, the attitude is that smuggling is fine, and there is no social stigma, not even by the clergy.

Both France and Spain have had a great deal of influence on the lives and the cultural manifestations, including the dance, of the Basque people. The French Basques must attend school in French. TV, radio and most newspapers are in French. Fluency in French is an economic necessity in all but the most remote villages. On the Spanish side, Spanish has a similar influence, although now many children are able to attend "ikastolak", - Basque schools where instruction is given only in Basque. Many of these children come from homes where Basque is not the native tongue, and gain fluency in the language only at school. Until Franco's death, the Basque language was severely suppressed in Spain, although there was some improvement in the final years of his regime.

There are major differences between the northern and southern provinces. The southern, or Spanish provinces are much larger, richer, more industrial and more urbanized. Over 90% of the Basque population lives on the Spanish side. These provinces contain about 7% of the population of Spain, and some are among the richest and most highly industrialized in the country. In France, in contrast, the Basques are about .4% of the population. There is very little industry compared to the Spanish Basque country and to the rest of France, and the only major city is Bayonne, whose Basque identity is highly questionable. Aside from the division between the Spanish and French provinces, large contrasts can be found from one region to another in history, geography and economy. There are also tremendous

(continued on next page, please)

BASQUES AND THEIR DANCES, Cont.

differences between the rural and urban areas and between Basque-speaking and non-Basque-speaking areas, and these differences are reflected of course in the dance culture. It is difficult to make large general statements about Basque culture, including the dance, and have them be accurate enough to be of much use.

Because of the varied geography, remarkable in such a small area, the Basques have a variety of subsistence patterns. In the coastal areas, fishing and shipping have been of great importance. Much of the inland lives by agriculture, especially in the form of small holdings owned and worked by individual families. Grain is important, especially corn and wheat (the threshing floor - the "era", is a favorite dance area), fodder and pasture lands are used for the animals (and the shepherds, during their free days in the mountains learned the complicated folk dances and songs of Soule). There are apples in the north and grapes in the south, and potatoes in the province of Alava. Most families have milk cows; and pigs, sheep and bees are very common. Lumber and iron have been of great economic importance. The urban areas are highly industrialized and offer a great variety of jobs, and tourism, especially along the coast, is a major source of income for a great many Basques. This last industry has had a great deal of impact upon the dance culture in recent decades.

The history of the Basque Country is complex and varies from area to area. Many peoples have passed through the region in historical times, and presumably did so in earlier periods as well. Few have held tight control over the Basque people. Legend gives credit to the Basques for their fierce spirit of independence, but it was probably not very practical to try to hold the mountainous portions of this territory under tight control. The Romans had, it seems, loose control of the area, beginning in the 3rd century B.C.; the Germanic tribes passed through, as through the rest of Western Europe. Portions were held by the Goths, then the Franks. From the 8th century, the Basques were in contact with the Arabs who held much of the Iberian Peninsula. In 778, Charlemagne's troops were ambushed in Roncevaux, Navarre. The Chanson de Roland blames the Moors, but Basque tradition holds that the attackers were Basques, avenging Charlemagne's destruction of Pamplona.

The 9th century saw the formation of the kingdom of Navarre, the only real time of any Basque independence, divided again in the 11th. From the early 13th, the English were able to claim parts of the Basque country and held interests there for centuries. More recently, the French Revolution gave a mortal blow to northern Basque regional rights. The Basque country has served as a battleground between France and Spain and England, and the Spanish side especially suffered, as did all of Spain, in the Spanish Civil War (1936-9). The scars left from the Civil War and from the French regime are visible everywhere.

A strong spirit of nationalism exists in parts of the Basque country today, especially on the Spanish side. There is still much talk of an independent Euskadi, and ETA, a well-known terrorist group, is active today, not only in the Basque area, but throughout Spain. The question of a politically independent Basque country is a difficult one. The Basques are not by any means in agreement on the subject of nationalism, and this is not the place to go into detail. The nationalist separatist movement however, has had a great deal of influence on the dance culture, especially in the urban areas on the Spanish side, and extending even into the mountains of French Soule.

A large part of the Basques' claim to independence is based on their traditional rights, called "fors" or "fueros". Most areas of the Basque country at one time had specific rights agreed upon by rulers and the inhabitants, and the rulers had to swear to respect those rights before the Basques owed them any service. The foral rights gave the Basques full local autonomy. The king did not own the land and could not tax the Basques directly, although they did pay a tribute. The Spanish Basques had freedom of trade. They were nearly exempt from military service except in the time of war, and even then did not have to serve outside their own territory and had to be paid. The system of local government was through an elected body of representatives called the Junta, the Etats, or the Biltzar in different areas. After the Revolution, the French Basques were grouped together with the Bearnais in the Basses-Pyrenees. The reaction of the Basques, rather than rebellion, was one of quiet resistance, making the essential adjustments to the new situation and following as closely as possible, their traditional ways.

The Spanish Basques, who lost most of their foral rights through the Carlist War a century later, still maintain something of the foral spirit. Because of Pro-Franco action in the Civil War, Alava and Navarre were allowed to keep a Diputation Foral, a provincial government somewhat more independent from Madrid than that of their neighbors. The idea of the fuero is not dead, however, and in 1976, one hundred years after the last fueros were abolished, there were many demonstrations in the Basque country asking that foral rights be restored. The last few years have brought some success in the restoration of a small degree of autonomy to the area, but it is much too soon to tell what the final result will be.

BASQUES AND THEIR DANCES, Cont.

Today, the idea of Basque identity seems to center around the urban areas and often takes the form of political action. Traditional music, dance, costume and sports are called upon to express and increase the feeling of belonging to a group distinct from the surrounding Spanish and French cultures. Some of what is seen and accepted as Basque is part of a continuing tradition, never lost in the rural areas and now restored to the cities. Much is carefully researched from the past and given new life by urban performing groups. Much of what is presented as "Basque" is not really traditional at all, being of recent composition, sometimes in keeping with the feeling of culture, but unfortunately, more often outside it and destined for a short life.

Dance then, is included in the cultural process of the cities. The urban performing groups have a great influence on what is actually seen and what the general public (as well as tourists and non-Basques living in the Basque country) believe to be Basque. Further, what goes on in the cities often reflects back into the rural areas, where new choreographies are accepted from the urban groups, along with new costumes and new dances, or dances from other areas of the Basque country, which are not traditional in the regions where now they are found.

In the cities, there is a confusing and complex interaction of ideologies. Most of the Basque dancing (vs: rock, disco or ballroom, and clearly distinguished as such by the Basques) that goes on, be it street dancing, staged performances or competitions, is in some way connected to the people associated with the urban performing groups. There are many groups in each of the major cities and in many smaller towns and villages, and during the summer they perform constantly. The repertoire and its presentation differ from group to group in accordance with the philosophy of the directors. There are groups, usually with much history, which concentrate on specific dances which they consider to be theirs, and which they must preserve in a "pure" a state as possible. Although some of these groups are from large cities, most are from towns or villages and do little beside their own dances.



IMETZ (FROM NAVARRE) RENTERIA 1974

There are also groups dedicated to research, which reconstruct and present dances which have been lost, often by talking to older people who still remember them, or by using written descriptions from earlier times. There are groups, or directors, who do not hesitate to change traditional steps or floor patterns for the sake of aesthetics, for novelty, or for the introduction of meaningful (often political) symbolism. There is a constant search for new material, partially from an honest desire to preserve as much as possible of the culture, and partially from a desire to have new and different material to present on stage.

Finally there are many, many minor groups who learn a more or less standard repertoire of dances, supposedly from different regions or villages, but very often different from what was or is performed in that particular place. These are usually groups of children who learn their dances from other groups and perform at festivals and "Day of the Dancer" celebrations in different areas. The groups serve a social function for the children, who enjoy the dancing and the outings as well as the chance to wear costumes and appear on stage. These groups are held in very low esteem by ethnologists and "purists", but the truth is that a very large proportion of the Basque dance done today is done by these groups, and the majority of people, especially in the cities, who are interested in and capable of doing the dances have, at least at some time, been associated with this sort of group. The question arises whether these very changed and standardized versions of the "traditional" dances are actually Basque dances. There is little agreement on the subject, but one cannot deny that anyone seeing these groups would recognize the dance as "Basque".

The Basques have many types of traditional dances. Once again it is difficult to generalize, but a few broad statements (to which there are almost always exceptions) could be useful here. Much of Basque dance is male-oriented. In earlier times, when women participated at all, it was usually in a minor way. That does not mean that women did not dance (although some will say that that was the case) or that there were no dances for women. In most areas the women do dance today, often in the same dances with the men, and in both social and stage situations. Most ritual-type dancing, however, is still limited to men.

(please continue on next page)

BASQUES AND THEIR DANCES, Cont.

In a vast majority of Basque dances there is no direct physical contact between the dancers. If a chain is formed, the dancers are most likely to hold handkerchiefs or berets and not hands. There are exceptions, however, especially when the dancers are all of the same sex.

Many Basque dances are of a ritual or ceremonial character and are meant to be watched. The dancers represent the larger group in making a religious offering or in welcoming a visitor, and general participation in the dance is indirect - that is, not by actually dancing. Today these dances are often seen on stage, and performed towards an audience, rather than to a statue of the Virgin or a visiting dignitary, although the dances are still used in both religious and secular ceremonies as well.

Although dance zones can be loosely defined for some areas of the Basque country, they overlap and do not seem to distinguish neatly between all regions. This is a subject for research, and generalizations tend to indicate which dances from which areas are the best known, rather than give an idea of the types of dances which actually exist in each area. For example, when one speaks of Vizcaya, the dances from the Durango area, figure dances for eight men come to mind as characteristic. This does not mean, however, that there are no chain, solo, or couple dances in Vizcaya, or that dances very similar in nature to the Vizcayan dances do not exist in such wide-spread areas as south Alava, northeast Guipuzcoa, South Navarre, or even Soule.

(to be concluded)

- - - - -

[Ed. note: Candi de Alaiza is a very charming person who lives with her husband and young daughter in Alhambra. She is also the one who coordinated the gathering of the material for this Basque issue of Folk Dance Scene for us - suggesting ideas, soliciting material and articles from our other contributors of the month, furnishing photos, art, and much advice. She is also a walking encyclopedia of information about things Basque, and her home a sort of museum and library of like nature. She has spent several occasions in the Basque areas of Spain and France, and just this summer, was on another research tour over there. Although she has had papers and tracts published and available, she composed this completely new article on Basques and their dances for this issue of Folk Dance Scene following her return from Europe this year. Earlier this summer, Candi was on the teaching staff at Mendocino Folklore Camp, and subsequently taught Basque dances at Southern California folk dance clubs. She has written the notes for the new record just out by Westwind, too.... The conclusion of her article will deal with specific dances, types and styles, dance characteristics of the provinces, and what you may expect to find in the Basque country in the present day... We thank you, Candi de Alaiza, for your valuable contributions to folk dancing and to our Folk Dance Scene pages.]

* * * * *

BIBLIOGRAPHY AND REFERENCES

Alaiza, Candi de --Basque Dancing in Southern California in Anglo-American Contributions to Basque Studies - Reno, 1977
" " " --The Ingurutxu Leiza, Viltis, vol. 35 No. 2 p. *8ff. - Denver, 1976
Alford, Violet --Pyrenean Festivals - London, 1937
" " *Sword Dance and Drama - London, 1962
Arraras, Francisco--Danzas de Navarra in Cuadernos de etnologia y ethograpfia de Navarra, Vol. ano III, No. 8., 1971
Azkue, R. Maria de--Cancionero Popular Vasco Vol. I and II - Barcelona, 1968
Donostia P.J.A. --Historia de las Danzas de Guipuzcoa de sus Melodias y sus Versos. Instrumentos Musicales del Pueblo Vasco - Zarauz, n.d.
Douglas, Wm. A & Bilbao, Jon --Amerikanauk: Basques in the New World - Reno, 1975
Etxebarria y Goiri--Danzas de Vizcaya - Bilbao, 1969
Gallop, Rodney --A Book of the Basques - Reno, 1970ed
Iztueta, J.I. de --Viejas Danzas de Guipuzcoa - Bilbao, 1968ed
Sagaseta, M.A. --Danzas de Valcarlos - Pamplona, 1978
Urbeltz Navarro, Juan Antonio --Dantzak - Bilbao, 1978

Numerous articles on the Basques have appeared in "Viltis" over the years, written by several people well known to California folk dancers: Mary Spring, Grant McCall, Madelynne Green to name some. The National Geographic has had several articles on Basques both here and abroad, all of which show or tell in some degree of dancing and music - some authored by Robert Laxalt, well known author of Basque life in Europe and Nevada and member of the noted Basque-American family of the Silver State.

* * * * *

THE BASQUE JOTA

ROO LESTER

Basque dancing brings several images to mind: the Souletine Masquerade containing the famous wine glass dance, the many men's set dances with balletic type steps similar to the English Morris dances, and the Jota, a lively dance which is seen at almost every gathering of Basque peoples. The Jota, by virtue of its presence at most gatherings, seems to be the national dance of the Basque people. Even though most Basque dances are danced by men, Basques of all ages, all vocations, men and women, know and participate in Jotas.

There is no agreed origin of the Basque Jota. Some believe that the Jota came from Southeast Spain via Aragón more than two hundred years ago. Others feel it came via Castilla, and still others feel it originated within the Basque provinces and then later on, adapted elements from neighboring regions.



Jotas today are composed of a suite or couplet of two dances, the Fandango and Ariñ-Ariñ.. These dances are also known by several other names. A few of those most widely used are baile al suelto or loose dance, referring to the fact that there is no bodily contact amongst the dancers; orripiko, and porrusalda. Baile al suelto or Jota are terms that apply to Basque dances. Baile agarrado, attached dances or dances with some form of body contact, is the term used to refer to foreign dances - an example is the waltz.

The Fandango is usually in 3/8 or 3/4 meter and the Ariñ-Ariñ (pronounced "Ah-reen Yah-reen", with a trilled "r") in 2/4, with the accent falling on the first beat of the measure in both dances. The lengths of the Fandango and Ariñ-Ariñ throughout the provinces vary. In Navarra, the Fandango is usually quite long in comparison to the Ariñ-Ariñ, with the Ariñ-Ariñ not much more than a tag or coda stuck onto the Fandango. In Alava, the Fandango and Ariñ-Ariñ are approximately the same length, while in the provinces of Viscaya and Guipuzcoa, the Fandango is shorter than the Ariñ-Ariñ.



The formation and number of people dancing a Jota varies. In competitions, Jotas are danced in couples with partners facing one another. In performances, Jotas tend to be danced also in couple formations, but when danced socially and at festivals, they are done in small and large circles of people, all facing the center.

A Jota has several different types of patterns. Often each dance begins with a stationary pattern. In stationary patterns, the dancers move in place and generally do not change their facing. Another type of pattern is one which moves from side to side. Here the dancers tend to change their body, facing to face the direction to which they are moving. The last general type of pattern is one which turns. The turns may be full or partial. Most of the patterns alternate from side to side - that is what you do, beginning with one foot or in one direction, is repeated symmetrically with the other foot to the other side. Also, the sequence of patterns usually ends with some sort of a turn. If there are 16 measures to each dance phrase, usually the last 4 would include a turn of some sort. This tends to be true for all three of the above pattern types. An example dance phrase might be, a stationary pattern for 4 measures, this to be repeated twice for 8 measures, and then a 4 measure turn, ending the phrase.

A notable characteristic of Jotas is that the dancer's torso is held erect, strong, and does not move about. Some feel that this erect carriage of the torso represents Basque pride. Jotas are danced with the arms held upright, often with fingers snapping in time to the music. The upper portion of the arm is approximately held horizontal to the ground and the forearm is held vertical. In competition Jotas, this arm formation tends to be the norm, but when the occasion for dancing is more social and relaxed, the arms relax, becoming a sort of W shape. Socially, Jotas are danced in a somewhat relaxed position on the balls of the feet, with competition Jotas danced in full ball position.

In the Basque provinces, Jotas are almost exclusively danced to live music. Up until recently, Jotas were often danced to the music of a txistulari, a single person who plays

(continue on next page, please)

THE BASQUE JOTA, Cont.

with his left hand a three-holed flute, the txistu, and beats the rhythm on a snare-type drum, the tamboril, suspended from the crook of the left elbow with his right. The triki-trixa is an accordionist and singer/tamborine combination. Jota music is also played by an albokari and a singer/tamborine combination. The albolka is interesting in that it is a double reeded instrument which sounds similar to and is played like, the double-reeded instruments of Eastern Europe - the zurna and zurla.

Jotas are danced at most fiestas of the Basque people, including fiestas on patron saints' days and fiestas which celebrate national historical events. During these events, Jotas are danced in several different contexts. They are danced in conjunction with some rituals. There are Jota dance competitions. Dance performances include Jotas often as the finale of the exhibition. Finally, there is the social dancing which includes verbenas, romerias, street dancing and Day of the Dancer celebrations where anyone and everyone participates.

The Jota is one of five or six different dances done on these social occasions. Often these social dance events are in the late evening after supper and have some sort of live music combination, usually amplified. The dances found most frequently at these events are the Jota, pasadoble or two-step, waltz, polka, schottische and jautziak. These dances might be alternated through the evening and some of the modern rock-type dances may also be included. It is at these social occasions that Jotas are learned or transmitted throughout the culture. With everybody dancing and people gathering from a larger geographical area than just the village or town of the event, there is a lot of sharing of styles and steps. Children barely old enough to walk, stand, jump and move their arms in time to the music. This is done with encouragement from family and friends. It seems clear why everyone learns and dances the Jota from such an early age with such positive reinforcement.



JOTAS IN RENTERIA 1974

Costumes are worn in performances, competitions, and many people also wear them during fiestas. For the women, usually one of the two principal costume types will be worn - the casera or hilandera. These costumes are generally worn with abarcas, a leather shoe somewhat similar to the opanke, white knee socks and black cords that lace up the calf. White bloomers and slippers are worn under either costume. The casera costume has a gathered skirt, shirt, apron, shawl and head scarf. The shirt, skirt and apron tend to be in black or navy blue, and often polka dotted fabrics, with white or white polka dotted shawls and head scarves. The hilandera costume has a red or green felt skirt, circular shaped, with one or more bands of black ribbon on the bottom 1/3, a white blouse, black apron and bodice, and a white head scarf. For

the men, one costume has abarcas and white socks like the women, and pants often grey or blue, a white shirt, a red or blue sash at the waist, a bluzon, an overshirt somewhat like a French painter's smock, a neckerchief, and a black or navy beret. Another costume for the men is sometimes referred to a "milkman outfit" here in America. It has white pants and shirt, with a red sash at the waist, a red beret and neckerchief, and a white pair of alpargatas - rope-soled shoes tied with a red ribbon.

The Basque people seem to be a dancing people. Dance is a major form of their cultural expression what we as outsiders look at and call Basque. Their dance is not limited to persons of a special society, group or age. Everyone seems to dance - and they all dance the Jota.

* * * * *

[Ed. notes: If you have seen any festival or concert of dances recently with exhibitions included, you have probably also seen Roo Lester. She is active in Aman, Betyarok, with Skandia South, involved in the American dances, really "into" costumes, and with the Basque dancers and Westwind. Roo is one of our activist young folk dancers and Folk Dance Scene is happy to have her as a contributor to our pages. Thank you for this portion of our special Basque issue, Roo!]

* * * * *

Fiestas, Romerias and religious celebrations in the Basque provinces during December include Labastida, Dec. 7; the festivities of St. Thomas in San Sebastian, Dec. 21; the Christmas mass celebration in Labastida (Alava) Dec. 24; same date also in Pamplona; the 'Olentzero' also in Lesaca, Christmas eve, (Navarra).

* * * * *

MUSICAL INSTRUMENTS OF THE BASQUE

VICTOR ESKENAZI

While the Basque language is different from any other language stock, and the dances are very Iberian, the musical instruments are quite similar to other European folk instruments.

The "ADAR", or ox horn, is still used today for signaling. It is a horn (or trumpet) made out of the horn of an ox, very much like the "SHOFAR" used by the Hebrews, which is made of a ram's horn. It can be used to signal from one hill to another, or when it is time to bring in the animals, or in contemporary times, it has been used to signal that a dance is about to begin. (I have also heard it being used in the city to round up the family at dinnertime!)

The "ALBOKA" is a double-chantered, bagless bagpipe. There are two pieces of cane, side by side, in a single stock, with a horn used as a bell. The mouthpiece is another horn in which are located the two single reeds which are similar to the Bulgarian or Macedonian bagpipe reeds. The player makes an airtight seal with his lips on the inside of the mouthpiece, and circular-breathes (blows constantly, while breathing through his nose). Although previously used in other Basque areas, today, it is primarily used only in the VIZCAYA region, to accompany the Jota. It can be played either as a solo instrument, or it can be accompanied by a tambourine (with a leather skin across it), or with PALITOS (two short sticks which are played like spoons).



ALBOKA, VIZCAYA 1974

Bagpipes! Everyone always asks about bagpipes. I have heard mention of Basque bagpipes, but have not been able to have it confirmed by a description.

DULZAINA, the Iberian "zurna" or oboe. The Basques only use the DULZAINA in the regions of Navarra and Alava, but it is also found in other regions of Spain. It is a double-reeded instrument with a conical bore. Metal bands are used for decoration, as well as to alleviate the cracking wood problems. Unlike the Turkish ZURNA, the DULZAINA is not played while circular breathing. There is also a metal plate around the reed, so that the reed is not swallowed while breathing.



DULZAINA, VITORIA 1973

The accordion is a popular instrument currently found throughout the Basque regions.

The TXISTU (pronounced chees-to) family: These instruments consist of the 3-holed flutes. They are similar to the recorder family, but only have three holes for the thumb, index and middle fingers. The mouthpiece is a whistle type mouthpiece. The high pitched TXISTU, or TXIRULA, is only played in Soule. It is generally held in the right hand, while the left hand strikes a ttxun-ttxun, which consists of a hollow box with three strings stretched across the sound hole. The SILBOTE, or bass TXISTU is about 1½ times the size of the TXISTU and due to its length, is held using two hands. It is used only in TXISTU bands.



TXISTU GROUP FROM VITORIA 1974

The TXISTU is played in all the Basque regions except in Soule. When played as a solo instrument, the TXISTULARI will hold the instrument in his left hand, and hang a DAMBORIL or drum from his left elbow, and beat the drum with a stick held in the right hand. However, when there are two or more TXISTUS playing together, usually only one will play the drum.

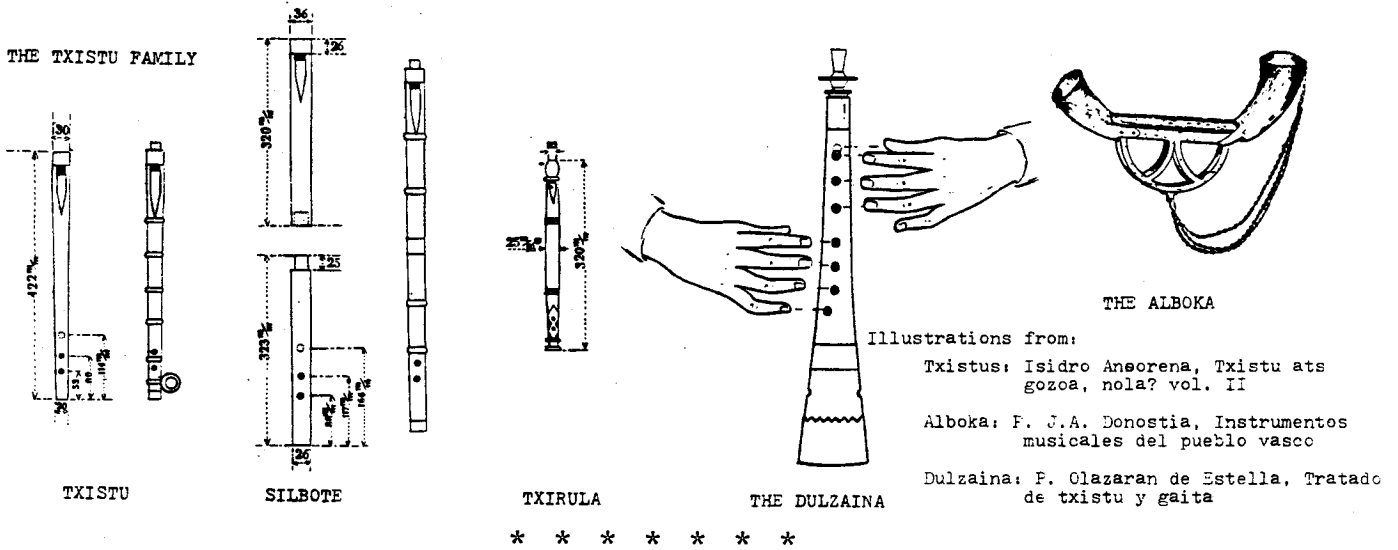
Today, the TXISTU band has become very popular in the cities. It will consist of at least a second TXISTU, SILBOTE and a snare drum. The violin, popular before the turn of the century, is again beginning to appear.

At the present time, small bands are found also, throughout the Basque regions, consisting of accordion, trumpet, clarinet, drums, and/or any other band instruments available.

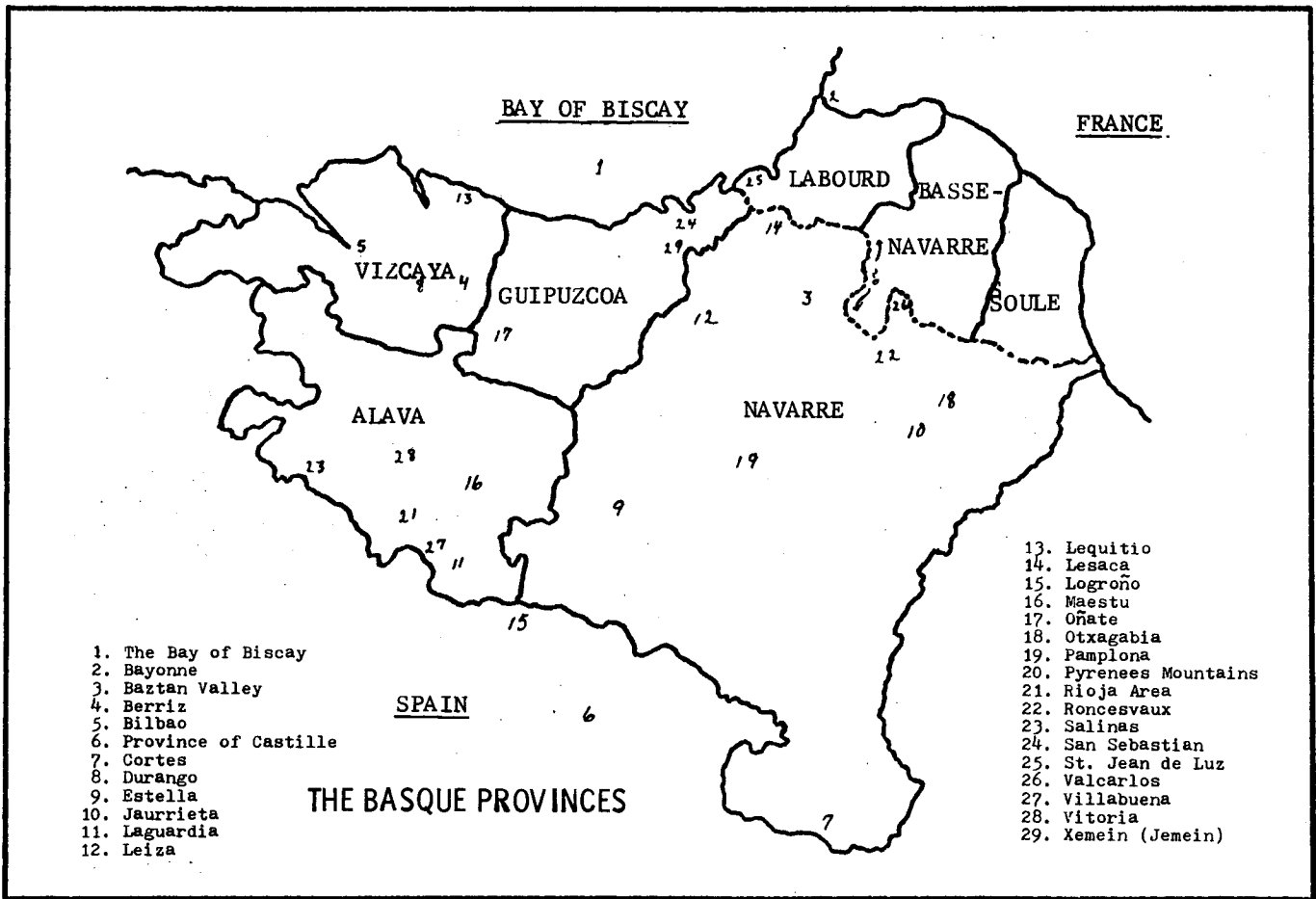
(continue please on next page)

BASQUE INSTRUMENTS, Cont.

I would like to thank Candi deAlaiza and Anthony Ivancich for their encouragement and help, without which I would not have had the opportunity to become involved in this very interesting music.



[Ed notes: Over the past number of years, it has been our pleasure to observe and harken to much fine folk music played at our festivals and concerts by the musicians in our numerous fine folk bands - which we in California are well endowed with. One of these outstanding artists is Victor Eskenazi, who seems to be a virtuoso on anything he picks up that is capable on making music. With this in mind, and knowing that Victor was with Westwind and had studied and played Basque music and instruments with Anthony, we approached him seeking an article for our Basque issue. Victor obliged, and here we are. Thank you very much Victor - and we hope you are enjoying your trip in the great Northwest!]



À LA CARTE

by GLORIA HARRIS

THE BASQUES IN NEVADA

High Nevada mountain peaks and fir trees surrounded the grassy meadow where the supply tents & the cook-wagon stood. The men rose from frosty blankets on the ground to gather around the camp fire for a breakfast bowl of scalding hot coffee and canned milk, floating with chunks of sour dough bread. Steam from the coffee and their breath drifted with the smoke of the fire, down the valley. The men grinned at the morning chill. It was the signal to break camp and drive the sheep down the mountain for the winter. The dogs knew it, and were barking and nipping excitedly at the stirring sheep.

Augustin, a Basque from the province of Navarre in Spain, had been a shepherd there. In search of a new life in America, he had taken a job as a ranch hand and very often, instead of his regular monthly pay, he accepted a sheep for his own. He now had a small growing flock and he recently sent money home for his younger brother, Pio, to come to Nevada to work for him.

Augustin thought back to his own first times in this new country: long days in the searing sun and at night, the howling winds and coyotes were unnerving to both the sheep and himself; his dogs were his only companions. Occasional trips back to the cook-camp were welcome breaks. There, in the clearing, huge pots of lamb, sausages and garbanzo beans hanging above the flames, were bubbling and hissing, waiting for the sour dough bread to be dug from the pit of hot coals, baked to a crusty, dark brown around a chewy white center. The cook who was Basque, as well as the shepherders, could cook lamb in a hundred different ways, and did. The men had gargantuan appetites and put away his meals with gusto along with enormous amounts of red wine. Some men were able to drink up to a gallon of wine daily while on the trail.

Augustin remembered too, getting off the train in the small alien town; tired, dirty, anxious to find work and feeling the pangs of yearning for family and homeland. The sky darkened and rain fell heavily as he walked from the station, now wet and thoroughly depressed. Music and singing drifted to him from a small hotel across the muddy street. Basque music!!! He dashed and slid across the mud to the wooden building and eagerly knocked at the door.

A beautiful Basque angel opened the door and heavenly aromas of Basque cooking assailed his nostrils! Basque men were clapping his hand! and he was drinking Basque Rial! Here was a home away from home. That night he ate his fill of favorite dishes, fell in love, had a bath and slept in a clean bed.

Now that he and Panchika were married and had a son, his brother Pio would be a help in starting a ranch of their own. Later, they will send for more cousins and friends--all shepherders, all Basques. A new community of Basque people in the heart of America will become prosperous.

In frontier days, many Basque Hotels were established by retired &/or married Basques. They were built close to the grazing areas or near railroad stations, easily accessible to working shepherders and men just arriving from Europe. The Hotels were neat and scrubbed. Rooms with clean beds were available. Each Hotel had a bar with traditional carved mirror and a large dining room where all were served family-style at a long table. Large bowls of thick potato soup accompanied by lots of sour dough bread, usually began a meal followed by a salad of greens, sliced onions and a vinegar and oil dressing. The main course (or courses) was perhaps a rib-sticking lamb or ox-tail stew with ham, tomatoes and beans. Served also, were platters of thick steaks and fried chicken or a salt-cod dish. More sour dough bread. The men loved dessert of cheese and fruit--sometimes a soft custard or a baked flan preceded cups of hot black coffee. After dinner the men spent the evening drinking wine. They played music on instruments carried from home and sang of home. They danced, they laughed. At the Hotel, a Basque man could ease the pain of home sickness. He could speak in his native tongue. He might fall in love and marry, as Augustin did. Many men left wives and families at the Hotels for long lonely months while they stayed with pasturing sheep (for long, lonely months). Celebrating the return of the men with food and drink, games and dances was the beginning of the now annual Basque Festivals in many parts of our country.

Books used in researching facts for story: American Cooking: The Melting Pot--Gerald Simons & Time-Life
The Basques of Nevada--Patricia T. Whitfield Gourmet Dec.'74

* * * * *

[Ed. Note::: For the Dept. of Vital Statistics - our Scene gourmet editor, Gloria Harris, and Wes Perkins are newlyweds, having gotten married the end of October. All of our best wishes to you both, Gloria and Wes!!]

* * * * *

FLAN	BASQUE
<u>Spanish Basque Baked Caramel Custard</u>	
1½ cups heavy cream	¾ cup sugar
1½ cups milk	6 egg yolks
	1 tablespoon Sherry

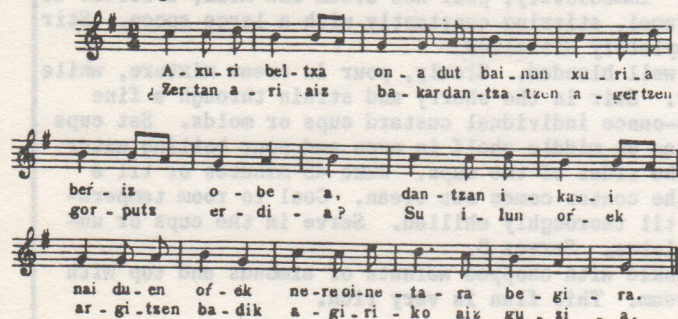
Preheat oven to 350°. In heavy sauce pan, warm the cream and milk over high heat till small bubbles appear around the edge of the milk. Set aside, off heat. In small heavy saucepan or skillet, caramelize the sugar by stirring constantly over medium heat til sugar is melted and a golden brown. Immediately, pour hot cream and milk, a little at a time into the caramel, stirring constantly with a large spoon. Stir til caramel has completely dissolved. Beat egg yolks til well blended. Slowly, pour in cream mixture, while stirring constantly. Stir in the sherry and strain through a fine sieve, into eight 6-ounce individual custard cups or molds. Set cups in large roasting pan on middle shelf in oven and pour boiling water to come midway up the sides of the cups. Bake 45 minutes or til a knife inserted in the center comes out clean. Cool to room temperature. Refrigerate til thoroughly chilled. Serve in the cups or unmold onto serving plates. Serves 8. For variation, sprinkle with chopped walnuts or almonds and top with a dab of whipped cream. This flan is very rich.

SONGS WE DANCE TO

If you want to try wrapping your tongue around some Basque lyrics of songs to the dances we are familiar with, here are two of them. "Axuri Beltza" is the one for the dance, 'Jourrieta', a dance taught earlier this year (on the old Westwind Lp); "Arrankin Trankin" is the one for the dance 'Imotz Ibarreko Esku-Dantza' one of the recent dances Candi de Alaiza taught. Pronunciation is much easier than it may appear!

AXURI BELTXA

Allegro vivace



A - xu - ri bel - txa on - a dut bai - nan xu - ri - a
 Zer - tan a - ri - aiz ba - kardan - tza - tzen a - gertzen

ber - iz o - be - a, dan - tzan i - kas - i
 gor - puts er - di - a? Su i - lun or - ek

nai du - en of - ek ne - rooi - ne - ta - ra be - gi - ra.
 ar - gi - tzen ba - dik a - gi - ri - ko aiz gu - si - a.

Pretty little lamb
 the best little new one
 whoever wants to learn to dance
 should watch my feet.

As you move quickly in this lively dance,
 your graceful body will perspire.
 The soft flame of the ancient fire
 will show us your grace.

R.M. de Azkue. Cancionero Popular Vasco, vol I, p. 19-20; p. 38.
 (my translation from his Spanish): C. deA.

* * * * *

PHILATELIC FOLKLIFE



representative costumes of each, strikingly clear and in fresh, clean colors....Thanks to John Fillich for the loan of his selections for making the above reproductions. . . By the way, John has various First Day Covers of the American dance series, and is also handling the souvenir covers of Aman for that ensemble.

* * * * *

FOLK DANCE SCENE

Note: New Advertising Information

Due to a drastic increase in the cost of producing Folk Dance Scene, it has become necessary to institute an increase in advertising rates to help absorb some of the expenses. Since the last rate adjustment over two years ago, circulation has increased considerably which makes a costlier base (but more potential "customers" for you of course!) Postage increased 23%; printing nearly 30%; our negatives and plates, by one-third; and the manila envelopes, subscription servicing and labeling likewise. Beginning with the January 1979 issue, display ads will increase 25% and the Federation club and regular customer discount (20%) will only apply if check accompanies the copy. Your editor hopes to hold the subscription rate as is, but that is in the hands of the Council. In the meantime however, we are only accepting one-year extensions of subscriptions as there is no way of determining what the printing and postage costs will be more than a year ahead. Thank you very much for your co-operation!

* * * * *

ARANKIN TRANKIN TRANKUN

Allegro vivace



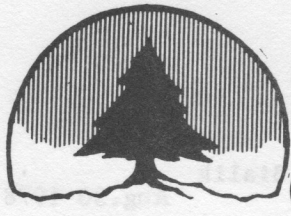
Ar - an - kin tran - kin trankun mai - lo - a - ren ots -
 a, Ar - an - kin tran - kin trankun mai - lo - a - ren ots -
 a: or - o - ko mu - til or - en ea - kon - tze - to poz.
 a. La la ra la la la la ra la la la la la
 la la ra la la la ra la ra la

Arrankin trankin trankun
 the sound of the blacksmith's hammer

How happy that young man there
 is to be getting married!

La la ra la.....

With no independent political entity of Euskalherria, naturally, there are no Basque postage stamps. Nor do we know of any from France relating to the departments in that country that are primarily Basque. In Spain, folkloric things are rather rare. However, in 1967-71, the Spanish government issued a long set of 53 postage stamps - each depicting a costume of one of the different provinces of Spain. The four Basque provinces, Alava, Guipuzcoa, Navarra and Vizcaya show women in



Holiday Camp 1978

Tuesday, Dec. 26, 1978 - Monday, Jan. 1, 1979

INSTRUCTORS

Margalit Oved - Israeli

Authority on Yemenite Dance

Martin Koenig - Balkan

December 29-31

Dick Oakes - International

Back by popular demand

Katina Savvidis - Greek

Former dancer with "Dora Stratou Theater" in Athens
and "Parthenon Dancers" in Crete

**Don Allen - Square, Round
& Contra**

Asst. Director BYU Folk Dancers

Cost is \$145, including six days' meals, snacks,
tuition, syllabus and cabin lodging.

A limited number of private rooms with baths are
available. Rates on request.

New Year's Eve Party

Sunday, December 31 until...Bring costume—
ethnic, fantasy or funky.

Registration

from 2 to 6 p.m.
Tuesday, December 26. Dinner at 6 p.m. Dancing
and get-acquainted party after dinner.

University Credit: 2 units of University
of California Extension, Riverside credit are
available.

More Information: Call Diki Shields
at (714) 686-9218.

(Discount to Folk Dance Association Members)

Plus: Disco, Folklore sessions, After Parties and other pleasant surprises

Mail to: Holiday Camp, 517 Glenhill Drive, Riverside, California 92507.

Yes, I'd like to dance the New Year in at Holiday Camp!

Name(s) _____

Address _____

City _____

State _____

Zip _____

Number of reservations desired _____

For each reservation, I am enclosing:

_____ \$145 payment in full

_____ \$25 deposit



Michael Gordon

SEEN ON THE SCENE

Kiriat Bialik
Israel Aug.30 1978

To the Editor of Folk Scene:

Shlomo Bachar spent the summer teaching Israeli folkdances in Israel. His teaching gained a lot of recognition here in Israel and all his workshops were an entire success. He was received warmly and with great respect by all. He impressed us with the beautiful dances he choreographed so full of Israeli spirit. He taught in Kiriat Chaim: Beth Nagler and Beth Katz; in Haifa: Technion; in the old city of Jaffa and at the University of Tel Aviv. He also gave a special workshop for teachers (leaders of folkdance groups) in Beer Sheba, Dimona and at Kibutz Mechanayim in the Upper Galilee.

We also had the pleasure to see him perform with his wife, a beautiful talented dancer as well, some of the exciting numbers of their dance group, Hadarim, which I understand performs extensively in the U.S.A. And let me not forget for a moment their lovely little blond daughter, Carmit, who stole everyone's heart with her dancing.

I feel this to be a very positive way of exchanging dances when a teacher, like Shlomo Bachar's calibre, visits Israel, learns and absorbs our latest dances and teaches to us his dances. Much was gained from this encounter and Shlomo left us with fond memories.

Sincerely,
Yaacov Levy
Choreographer-Teacher (I.C.D.T. etc.)

* * * * *

THE "MOTORA" Group of North Karelia in Finland, delighted its audiences with traditional dance and music on its October tour of the West Coast. Dances from all parts of Finland were presented, but the ones from Karelia were most fascinating to folk dancers here because of the integration of Scandinavian and Russian elements. The only Los Angeles performance was at Birmingham High School in Van Nuys. Following the concert, Motora leaders invited folk dancers in the audience to join them on the spacious stage, where several dances were taught. It was immediately apparent that "Yksi, kaksi, kolma, nelja" meant "1,2,3,4"; and the lilt of the two-syllable words matched the dance movements perfectly. Two of the Finns, the kantale soloist and the announcer, stayed at the home of Art and Donna Hurst in Woodland Hills. They were eager to learn about life in Southern California and were astonished to see that there are so many international folk dance groups here.

* * * * *

FEDERATION IN FOCUS

Despite somewhat unusual, nay, even incredulous weather, there was a good turnout for the Institute at the Treasurer's Ball, the council meeting, and the Ball itself. The institute was a bit unusual in that one of the feature dance styles presented was Disco. There were mixed feelings on this from numerous people - is it or isn't it - folk dancing? The dancers all enjoyed it anyhow. . . The meeting, which is the core of Federation operations anyhow, went smoothly. With the addition of China Lake's festival on March 10, we have something going all through the first half of 1979 on our calendar.

Avis Tarvin was appointed new head of the By-laws Committee, and a rather full set of updated and/or revised Standing Rules was submitted for council approval. This is something that has been needed for some time now. Reminders were also voiced that the next meeting in Woodland Hills will call for the nomination and election of a Nominating Committee for the candidates for the 1979-80 Federation officers. This is a serious subject always, and people on the committee should be well-versed in candidates' potentials, and the requirements of the officeship. The subject of a spring Teacher Training seminar came up, and it will probably stress styling and occur sometime in mid-April. Ed Feldman made a plea for some volunteers to work with the Gateways Committee and participate in these Tuesday dance visits with the patients at the Gateways Hospital. . . The new 1979 Costume Calendars are now available, and Fran Slater tells us that the new Folk Dance Directory of the Federation South will be out by the December festival. . . Discussion on Scholarship Committee revolved around whether or not to participate in the Parnes International Folk Dance Concert, and if so, to what extent. . . Approval for an increase in advertising rates in Folk Dance Scene was made - this in order to help defray part of the sudden increase in printing, postage, labels, envelopes for mailing, and subscription servicing. The Federation now has some new sound equipment which should make for better audio at festivals, and not dependent upon the vagaries of some outmoded house and/or stage systems in old auditoriums. And finally, we will soon be hearing the first of the publicity announcements regarding the Statewide '79 in San Diego, scheduled for the Memorial Day weekend in May.

* * * * *

ISRAELI DANCE

ISRAEL YAKOVEE & SHLOMO BACHAR

Israeli Dance

DANI DASSA

Announcing

"Dalia"

REUNION

at

Camp Hess Kramer

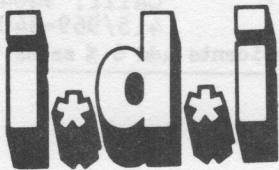
Friday Jan/5-6-7/79

Institute

REGISTRATION FOR "DALIA" WEEKEND WORKSHOP

NAME: _____
 ADDRESS: _____
 NUMBER OF PARTICIPANTS _____ AGE _____ SEX _____ PHONE () _____
 KOSHER _____ VEGETARIAN _____

FEE \$ 75.00 Includes - sessions, room and board, three meals daily, snacks and access to facilities.



P.O. Box 3194 Van Nuys, Ca 91407.

KPFK WINTER FAIR, Cont.

other cultures will be seen in folk dance, handcrafts, and heard in song and music. A special kafana will offer many varieties of coffees and ethnic foods. Handcrafted items and clothing for holiday giving also available. A traditional program of Christmas carols, and other performances. See the flyer with this issue of Folk Dance Scene for an admission pass to weekday shows to Scene readers and Federation people, courtesy of the station. Mario Casetta is the organizer of this exciting event, presented by KPFK (90.7 fm) listener-sponsored radio.

* * * * *

SQUARE CIRCLES

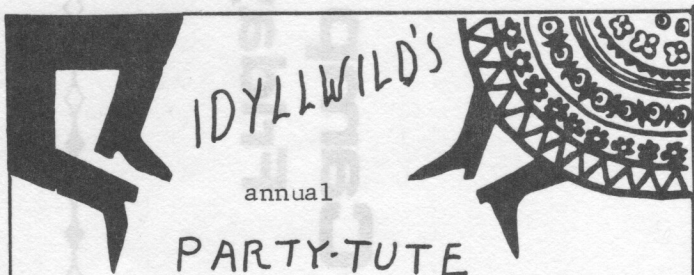
OUR NOVEMBER COPY of "Square Dancing" arrived and in it an article telling of the 30th birthday in 30 years of recollections. Several excerpts from over the years. It was called "Sets in Order" back in November 1948, and it came out in time to coincide with the visit of Dr. Lloyd Shaw's tour with his Cheyenne Mountain Dancers. Things have changed a lot since then for all of us, including the magazine (I still have my first copy!). So a happy birthday, "Square Dancing" and congratulations on the growth of your baby, Bob Osgood!

THE TUCSON SOUTHERN ARIZONA Square and Round Dance Festival is scheduled for Jan.18-21 1979 and a good place indeed to bask in the sun in early January. The hosts are the Old Pueblo Square Dancers Association, and it will be held at the Tucson Community Center Complex.

RESERVATIONS ARE IN ORDER PRONTO for accomodations when you visit the Aloha State Square Dance Convention in Honolulu, February 2-4, 1979. Dave Taylor of Illinois and Dick Bayer of Michigan are the callers; the Palmquists will handle the rounds - they hail from California. Contact John Braz, gen'l. chmn. 15th Aloha State Conv., P.O. Box 1, Pearl City, Hawaii 96782 for additinnal info.

THE 28TH NATIONAL CONVENTION to be held in Milwaukee, late June, has selected "Smooth Dancing" as its base - and CALLERLAB, along with the Lloyd Shaw Foundation and other organizations have endorsed this concept. The emphasis in square circles now will be an endeavor to dance "comfortably" and avoid the whiplash and arm jerks so many seem to think is part of the name of the game. So now it's for International folk dancing to look into the same scene!

* * * * *



annual
PARTY-TUTE

Donation \$1.50
(includes refreshments)


Sunday
December 10
1978

1:00-5:30 pm
(kolos 1 pm)

at

EAGLE ROCK RECREATION CENTER
1100 Eagle Vista Drive
EAGLE ROCK.

presented by the
IDYLLWILD FOLK DANCE WORKSHOP



GARY COYNE

(Once member of the Karpatok Ensemble and director of the Cimbalom Ensemble) Has just returned from a folklore and folkdance research trip of Hungary. He is now available for teaching of workshops and/or performance groups. Gary has produced three record albums on his return. They are: G.C. 1, Szeki Tanrend
G.C. 2, Palatkai Tanrend
G.C. 3, Dances from North-eastern and Southern Hungary.



These are available for \$6.00 each.
(shipping is:
1 record - 50¢
2 - 5 " - 75¢
6 - ? " - \$1

Address any inquiries to:
GARY COYNE
506 Easy St. #C
Mountain View,
Calif. 94043
415/969-3401
Calif. residents add 6 % sales tax.

TEACHING THIS MONTH

An asterisk (*) following the name of a club below indicates a member group of the Folk Dance Federation of California, South, Inc., and as such, the group is entitled to a four-line listing gratis. Non-Federation groups, please contact 213/398-9398 regarding fees, or write Folk Dance Scene. Because of the holiday season, some classes may meet irregularly this month. Phone numbers have been given where possible for your convenience.

GLENDALE HARMONY DANCERS (Thursday evenings)

(January) At the YMCA, corner of Wilson and N. Louise in Glendale, 8-10 pm. Line and circle dances taught by Karila, internationally known teacher. Greek and Romanian plus many other international dances. Phone 213/240-4130.

SUNDAY EVENING FOLK DANCE CLUB * (Sunday)

(Formerly the Friday Highland Dancers) At the Recreation Center, 17400 Victory Blvd. in Encino, 7-10 pm. Beginners 1st hour; intermediates 8-9; requests follow. John Savage instructing. Call 766-1803, 483-8162, 341-9954 for information.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates. 7:30-10:45 pm. Beginners 1st hour; intermediate teaching by Miriam Dean: 'Gružanka', 'Milondita Tango', 'Dodi Li', 9-9:30 pm. Party night last Friday of month. Call Bill Romano 373-6502 for information.

VIRGILEERS FOLK DANCE GROUP * (Tuesday)

At Fiesta Hall in Plummer Park, Santa Monica Blvd. at Vista in Hollywood, 7-10 pm. Josephine Civello teaching 'Katerina' and other dances from camp. The club held a special party last month honoring Dorothy Harvey who has moved and is now living in Austin, Texas. Call Josephine, 213/284-4171 or Inez, 213/382-3844 for info and news of special activities.

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High in the gym, 1670 Selby in West Los Angeles. Time 7:45-10 pm. Dec. teaching 'Katerina', 'Ne'eema Tadjakit', 'La Cumparcita'. Dark at school Dec. 15 - call 397-5039, 657-1692 for possible alternate place to dance or other information.

FOLK DANCE FUNLINE - An answering service provided by Rich Langsford and F.D.U. listing the various collegiate folk dance clubs in the metropolitan Los Angeles area, mostly free or budget donations. Call 213/397-4564.

(continue on next page please)

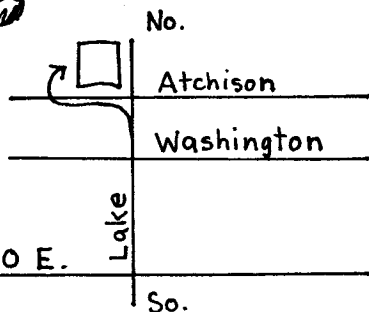


NEW YEAR'S EVE PARTY

*International Folkdancing 8:00 P.m.
Potluck dinner at 10:00 P.m.
Bring salad or dessert
Main dish provided*

Pasadena Folkdance Co-op
Westminster Church
1757 No. Lake, Pasadena
(enter through rear parking lot)

*\$1.00 Children
\$3.75 Adults at the door
\$3.00 Advance Sale P.O. Box 732
Pasadena, Ca. 91101*



TEACHING THIS MONTH, Cont.

WESTLAKE VILLAGE FOLK DANCE CLUB (Friday)

At All-State Savings & Loan, corner of Westlake and Agoura in Westlake. Teaching 7:30-9 pm., requests to 10:30 pm. International beginning and intermediate level dances. For more info call 213/340-6432 or 213/889-9530. (partners not required).

✓ WHITTIER FOLK DANCE CO-OP * (Saturday)

(Changing from Sunday back to Saturday night - Hurray!) At Gunn Park, 10130 Gunn in Whittier. Beginning teaching 7:30-8:30 pm., intermediate 9-9:30 pm. - general dancing to 10:20 pm. New schedule starts Dec. 2. Special party Dec. 23. Dark Dec. 30.

STONER STOMPERS * (Friday)

Intermediate level, at Stoner Rec. Center, Stoner and Missouri, West Los Angeles - 7:30-10 pm. Dave and Fran Slater teaching - in December, 'La Faira Da Strada', 'Toičevo', 'Csárdás Z', 'Retko Kolo'. Dec. 29 is Party Night. For info, call 213/556-3791.

GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle Ave., Los Angeles. Joint meeting with Skandia* Dec. 1 and January 5, teaching Scandinavian dances. Dark for holidays balance of December. Regular teaching Jan. 12 - special White Elephant Party Jan. 19.

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB * (Wednesday)

At Balboa Park Club, Balboa Park, San Diego. Time 7-10 pm. Teacher, Alice Stirling. For information, phone 714/422-5540.

CHULA VISTA FOLK DANCERS (Friday)

At Parkway Rec. Center, Parkway, near 4th. in Chula Vista. Time, 7-9 pm. Teaching by Alice Stirling. Phone 714/422-5540.

SAN DIEGO FOLK DANCERS * (Monday)

In Recital Hall, Balboa Park, San Diego. Time 7:30-10 pm. Intermediate-advanced class, co-op teaching - couple and Balkan dances. For info, phone 714/460-8475.

CABRILLO INTERNATIONAL FOLK DANCERS * (Tuesday)

Usually in Recital Hall, Balboa Park, but during December, will be in Del Prado Bldg. Time 7:30-10 pm. Intermediate, advanced teaching by Vivian Woll. Phone 714/298-9240 for info.

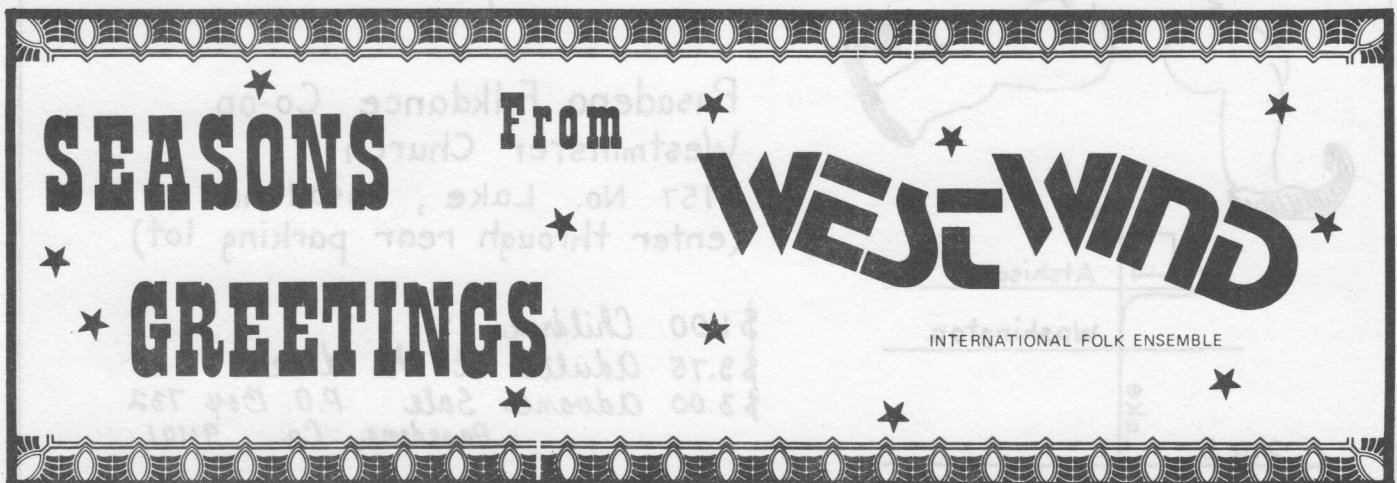
✓ WESTWOOD CO-OP FOLK DANCERS * (Thursday)

At Emerson Jr. High in the gym, 1670 Selby Ave., West Los Angeles, 7:30-10 pm. Morrie Schorow will teach 'Ikariotikos', Dave and Fran Slater, 'Ecseri Csárdás', Rhea Schauben, 'Vranjanski Čačak. School dark - will dance at Temple Isaiah Dec. 7, and also on Dec. 28 for the Holiday Party (no teaching party night - dance 7:30-11 pm. \$1.50 adm. w/refreshments.)

WEST VALLEY FOLK DANCERS * (Friday)

At El Camino Real High School in the girls' gym, Valley Circle and Mariano, Woodland Hills. 7-10 pm. Phones 805/527-3878 or 213/781-7895. Dec. 31, annual New Year's Eve Party - reservations req. Teaching 12/1, 'Moravac', Art Hurst; preview of festival dances. 12/8,15,22 - 'Rørøspols', L & W Aurich; 12/8,15, 'Willow Tree', N. Tiffany; 12/22, Scottish workshop w. Jim Harris from RSCDS. (Call for dance location Dec. 15 - regular school dark that night).

(please continue on next page)



TEACHING THIS MONTH, Cont.

NARODNI DANCERS OF LONG BEACH * (Thursday)

At Millikan High School girls' gym - corner Palo Verde and Spring in Long Beach 7-10:30 pm. Beg. teaching 1st hr. Intermediate teaching 9-9:30 featuring Dec. Sherry Cochran Dec. 7, Clogging and Appalachian Mt. Dancing; Dec. 14 Bulgarian workshop. Dark Dec. 21,28. Donation 25¢. No street shoes allowed, soft soles requested. Holiday pot-luck Dec. 21 at 430 Santiago, phone 597-2038 7 pm. Call Chuck Galt, 498-4808, 433-2686 for info. Resume Jan. 4.

DESERT INTERNATIONAL DANCERS*(Thursday)

At Everybody's Village, 538 N. Palm Canyon Dr., Palm Springs. Sam and Vikki Margolin teaching old and new, line and cpl. dances. Beginners 7-8:15., intermed,adv.,8-10:30 pm. Call 714/343-3513 or 714/568-3734. See ad this issue also re "Mini-Festivals" 6-9 alt.Sundays

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., West Hollywood. 7:30-10:30 pm. Two exciting dances from "Ciga" - 'Retko Kolo'taught by Lily Lachter and 'Kučavacko' by Ruth Margolin and a favorite cpl. dance, 'Polish Mazur' taught by Ruth Oser. Warm thanks to Nat Day and his committee who worked on the Hawaiian luau at Schlitz. Come dance with us!

SILVERADO FOLK DANCE CLUB * (Tuesday)

At Marina Comm. Center, 151 Marina Dr., Seal Beach. Teaching Dec. 5,12,19 at 8 pm is beginning; at 9:05 or thereabouts, 'La Bruja' (Mexico) will be taught. Dec. 26 is "Nite After Christmas Party". Bring some edible Christmas goodies for party. Phone 924-4922.

LAGUNA FOLK DANCERS * (Wednesday)

At Laguna Beach High School girls' gym, Park at St. Ann's Aves in Laguna Beach, Time 7:30-10:30 pm. Dec. 6 teaching, 'Jeitili' by Ruth Augustine; Dec. 13, 'Moravac' by Margaret Epstein; Dec. 20, 'Ada's Kujawiak No. 3' by Carol Epperson; Dec. 27, all requests.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College, Field House, 5800 Ethel Ave., Van Nuys. Teaching 8-9 pm., requests 9-11 pm. PARTY with NAMA Orchestra and Karpatok Hungarian-Folk Ensemble Dec. 9 8 to midnite (\$1.50 adm.) For info call 213/781-1200 X277.

CULVER CITY DANCERS (Tues. eve; Thurs. morning)

At Veterans' Mem. Aud., 4117 Overland Ave, Culver City. Beginners 7:30 pm., intermed. 8:45 pm. Tuesdays..On Thurs., Begin. 10 am., intermed. 11:30 am. Miriam Dean teaching 'Hamanginah Sheli', 'Shopsko Oro'. Phone 213/391-8970

SANTA MONICA DANCERS (Thursday) and HAPPY FOLK DANCERS (Wednesday)

At Marine Park, 1406 Marine St. in Santa Monica. Thurs. beginners 7:15 pm; intermediates 8:45 pm. Wed. class at Webster Jr. High, 11330 Graham Pl. in West Los Angeles. Miriam Dean teaching Disco, 'La Bruja' - phone 213/391-8970.


WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., West Hollywood. Time 7-10 pm. Ruth Oser, eaching beginners 1st hour; and at regular session, 'Toičevo', Serbian; 'Las Virginias', Mexican, following. For information call 213/657-1692.

SKANDIA SOUTH * (irregular)

For December and January specials and locations, call 213/343-5425; 714/892-2579.

(continue please on page 26 "Teaching")

**WEEK END
FINALE**
in PALM SPRINGS
COMPLETE YOUR WEEK END AT A
Sunday Mini-Festival
Everybody's Village, 538 N. Palm Canyon
6:00 - 9:00 p.m.
NOV. 12 & 26 DEC. 10 JAN. 14 & 27 FEB. 4 & 18 MAR. 4 & 18
DESERT INTERNATIONAL DANCERS
Sam & Vikki Margolin (714) 343-3513

WE WISH OUR FRIENDS NEAR & FAR
**Merry Christmas
and a
Happy New Year**
ANGELA & PER-ERIK BOIJ

BEGINNERS' CLASSES

EAGLE ROCK (Friday)

At Eagle Rock Rec. Ctr., 1110 Eagle Vista Dr., 7:30-10 pm. Sponsored by the Virgileers Folk Dance Group* - Josephine Civello teaching beg. and intermediate. Phone 213/284-4171.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Ctr., Stoner at Missouri Aves., 7:45-10 pm. Sponsored by the Westwood Coop Folk Dance Club* - Dave Slater teaching - start anytime. Phone 556-3791.

PASADENA (Friday)

At the YWCA, 78 N. Marengo Ave. Time 8 pm. Beginners' International line and circle dances taught by Ellen Pill. For information, call 213/681-5814.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10:30 pm. Beverly Barr teaching beginning dances 1st hour; advanced-beginners follow. For info, call Beverly at 213/478-4659 or at 836-2003 - or the Temple at 213/277-2772.

CHATSWORTH (Monday evenings)

At Learning Tree Open University, 9626 Lurline Ave., Unit I. Ellen Pill teaching a children's class age 10 and up at 6 pm.; adults at 8 pm. Beginners' international folk dance, line and circles; adult class includes couple dances. Phone 213/882-5599 for info.

LONG BEACH (Thursday)

At Millikan High School girls' gym., Palo Verde and Spring Sts., A continuing class taught by Henrietta Bemis, 7-8 pm., sponsored by Narodni Dancers* (Dark Dec. 21, 28). Soft dancing shoes required. Dec. dances include 'Garoon', 'Kol Dodi' and others. Phone 498-4808.

SAN DIEGO (Thursday)

At Balboa Park Club, Balboa Park. 7:30-10 pm. Sponsored by the Cabrillo International Folk Dancers*, Vivian Woll teaching. Phone info 714/449-4631.

LAGUNA BEACH (Sunday)

At Laguna Beach High School girls' gym., Park Ave at St. Anns. 7-10 pm. Sponsored by the Laguna Folkdancers*; taught by Ted Martin. Intermediate, requests follow. Dark Dec. 24 & 31.

SAN PEDRO (Monday)

At the Yugoslav American Club, 1639 S. Palos Verdes St. corner of 17th and Palos Verdes. Time 7:30-10 pm. International folk dancing taught by Anne Turkovich. December 25 and January 1 will be dark nights.

* * * * *



LAGUNA FOLKDANCERS

present

the 8th annual

Laguna Folkdance Festival

February 9, 10, & 11, 1979

with

Sunni Bloland and Bora Gajicki

Teaching Institutes

Elizabeth Sanders Valentine Party

Dance Party Dance Concert

Afterparties Kolo Hour

Laguna Beach High School

Come to Laguna Beach!

Holiday Gift Suggestion you!

FOR SOMEONE YOU LOVE --

Please send information as soon as possible:
Afghanistani, New Years _____ Balkan Trip _____
Eastern European Experience _____ Greece _____
Caucasus Adventure _____

Name: _____
Address: _____

City: _____
Zip _____

Phone: _____

AFGHANISTANI NEW YEARS

MARCH 14 - 29, 1979

THE MOST EXOTIC AND EXCITING EXPERIENCE YOUR TRAVEL DOLLAR CAN BUY!

BUZKASHI -- Polo as played by Ghengis Khan and his thundering hordes. Festival celebrations, craft villages, and end with four days in Istanbul.

In short, a distinctive tour!

\$2,389

THE BALKAN TRIP

APRIL 23 - MAY 14, 1979

DALMATIAN COAST, MONTENEGRO, the KOSMET, MACEDONIA, and the FESTIVAL IN EAST SERBIA, "HOMOLJE MOTIFS". IN BULGARIA, WE'LL TRAVEL THROUGH THE PIRIN MOUNTAIN VILLAGES, AND ALSO SEE PLOVDIV AND VELIKO TARNOVO. IN ROMANIA, THERE WILL BE SPECIAL SIDE TRIPS TO FASCINATING FOLK CULTURE AREAS. GOOD FOOD, GOOD WINES.

\$1,429.

GREECE

MAY 14 - MAY 31, 1979

The "FIREWALKER S FESTIVAL" at Anastarias. DAYS, not hours, on the islands of CRETE, RHODES, and SANTORINI. The hanging monasteries at METEORA, plus a day in the nearby village where cottage crafts still abound. Performances in ATHENS and THESSALONIKI. Superb museums, impressive countryside.

\$ 1,395

One week extension beginning May 7: \$ 1,695

EASTERN EUROPEAN EXPERIENCE

SUMMER, 1979

Festival dates in CZECHOSLOVAKIA, HUNGARY and POLAND not yet confirmed. We are waiting to hear.

CAUCASUS ADVENTURE

FALL, 1979

Awaiting confirmation of costs. The 1978 tour was a real eye-opener. But most important, the people in GEORGIA, ARMENIA, and AZERBAIJAN were incredibly hospitable and charmina. A fascinating exposure to people and politics.

OPAI Folk Tours, Pacific Beach Travel Bureau, 1356 Garnet Ave, San Diego, Ca. 92109
(714) 273-8747

OPA! Pat, Don & Ellie

TEACHING THIS MONTH, Cont.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At University High, corner Barrington and Texas in West L.A. in the girls' gym. Time 8-10:45 pm. Beverly Barr will teach 'Zillertaler', Austrian; 'Yassoo', Arabic; Disco. Dec. 22 will be a big holiday party with pot-luck dinner and entertainment. Party night 7:30 to ????. Call Beverly for party or other info at 213/478-4659 or 213/836-2003.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost in West L.A. between Barrington and Bundy, 1 1/2 blocks N. of Santa Monica Blvd. Time 8-10:30 pm. Beverly Barr will teach 'Mairi's Wedding', Scottish and 'Zavrzlama', Serbian. Class dark Christmas and New Years. For info, call Beverly at 478-4659 or 836-2003.

PASADENA CO-OP FOLK DANCE CLUB * (Friday)

At Westminster Church, 1757 N. Lake in Pasadena, downstairs gym. 7:30-11:30 pm. Dec. 1 Sharron Deny teaching 'Gruzanka' and 'Retko Kolo'; Dec. 8, Dave Carta with 'De Doi Din Banat' and 'Little Man in a Fix'; Dec. 15, Bette Barber, 'Dobrudzanska Reka'; Dec. 22, Sharron Deny - 'Palóc Paros' and 'Toičevo'. Dec. 29, to be announced. Remember the New Years Party!

KIRYA FOLK DANCERS * (Wednesday mornings)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., West Hollywood. Rhea Wenke teaching beginners 10-11:20 am; intermediates 11:30 am-1 pm. For info, call Rhea at 645-7509.

SHALOM FOLK DANCERS * (Tuesday)

At the Highland, 732 N. Highland in Hollywood. Phones 462-2261, 838-0268; 939-7175. Dec. teaching a continuation of new dances from the Santa Barbara symposium taught by Milli Alexander, 8-10:30 pm.

HIGHLAND FOLK DANCERS * (Monday)

At the Highland, 732 N. Highland in Hollywood, just n. of Melrose. Phone 213/462-2261. Teaching by Ruth Margolin and Sam Schatz. Call above number for schedule of dances to be taught and for information about special events.

* * * * *

CAFE DANSSA

Folk Dancing Nightly

Admission \$2 per person. Lessons optional, 75 cents each.

Mon.	INTERNATIONAL	Intermediate Class—8:00 Beginners Class—8:45
Tue.	ISRAELI	Intermediate Class—8:00 Beginners Class—8:45
Wed.	BALKAN	Advanced Class—7:30 Beginners Class—8:00
Thu.	ISRAELI	Intermediate Class—8:45 Basic Greek Dances—8:00
Fri.	GREEK	Other Greek Dances—8:45 Advanced Class—8:00
Sat.	ISRAELI—INT'L.—DISCO	Beginners Class—8:45 Beginners Class—8:00
Sun.	ISRAELI	Intermediate Class—8:45

11533 W. Pico Blvd., West Los Angeles
(Three blocks west of the San Diego Freeway)

Information line, 478-7866. Other calls, phone 478-9960

Folk Dance Association

Provides North American Folk Dancers with

- * **News of Upcoming Special Events!**
- * **Information about Teachers, Leaders, Products, and Services!**
- * **Locations of Folk Dance Centers!**
- * **Articles on Folk Dance & Folk Arts!**
- * **Interviews with Noted Personalities!**
- * **Discounts on Classes, Sessions, Special Events, and Merchandise!**
- * **Opportunities to Write and to be Published!**
- * **A Guide to Folk Dance Sessions and Beginners Classes!**

The annual membership dues are \$10 for individuals, \$15 for families, and \$20 for organizations. To join, send check or money order in U.S. funds to:

**Folk Dance Association
P.O. Box 500, Midwood Station
Brooklyn, NY 11230**

PERSONS. PLACES. THINGS

INFORMATION ABOUT the Duquesne University Tamburitzans' Institute of Folk Arts Graduate program may be found in the flyer with this issue. The home of the famous "Tammies".

SPECIAL EVENTS each Friday at Ashkenaz in Berkeley include square, rock and benefit dances. At 1317 San Pablo Ave. in Berkeley. New Year's Party also. Phone 525-5054 (Berkeley area).

LIVE BALKAN MUSIC for 3 hours and a performance of 2 solo Bulgarian dances at LACC Fri. Dec. 15, 7-10 pm, room 202 Women's gym with the Koroyar* Orchestra plus a 2nd. night for 2 hours at Rio Hondo College, Whittier, Wed. Dec. 13, 8-10 pm, gym room G132. Both free, requests.

FOLK DANCING IN CHICAGO contact the FDLCC - send self-addressed, stamped envelope - 1402 Elfinor Pl., Evanston, Ill. 60201. Phone contact 312/328-7793.

THE CABRILLO INTERNATIONAL FOLK DANCERS* of San Diego will hold their annual New Year's Eve Party Dec. 31 in Balboa Park Club Bldg., Balboa Park, San Diego. Vivian Woll handling the program. Party includes buffet supper. \$4 members - \$6, non-members. Ph. 714/449-4631.

SILVERADO FOLK DANCE CLUB* will have a "Nite After Christmas Party" Dec. 26, 8 pm to ? at Marina Comm. Ctr., 151 Marina Dr., Seal Beach. Bring some edible goodies for all to share in. For further info, call 213/924-4922... Other Silverado news - the club celebrated its 32nd year with a lively Halloween Party. Delicious refreshments prepared by members were served during the evening. Quite a number were in costume in keeping with the occasion. Sylvia Surlage won a door price of a Folk Dance Scene subscription.

THE COUNTRY DANCE & SONG SOCIETY of America will present the Christmas Country Dance School at Berea College, Dec. 26-Jan 1, in Berea, Kentucky. For registration form or info, you can contact Berea College, P.O.Box 287, Berea, KY 40404.

BALLET FOLKLORICO NACIONAL of Mexico will be at Pasadena's Ambassador College, Sat. eve. Dec. 9, and both evening and matinee Sunday Dec. 10.

SOUTH BAY FOLK DANCERS* celebrated their 17th year Nov. 17 with an international pot luck and installation of new officers. Pat Rawalt was the mistress of ceremonies. With food of all countries, and good dancing, a grand time was had by all.

THE TREASURER'S BALL for the Federation (North) will be held at the Napa Fairgrounds in Napa, California, December 3. Other December major events include the traditional new year's eve party - the Karlstadt Ball in San Rafael.

THE CIRCLE SQUARES of Sacramento start off that city's month of December party programs with a dance at Theodore Judah School, 39th and McKinley, Dec. 2, 8-11:30 pm.

'ACE' SMITH sends us a nice little note, complimenting Scene, from his home in San Luis Obispo. Ace is the one responsible for so many excellent pictures taken at folk dance festivals and at Stockton camp over a period of many years.

A LETTER FROM VYTS BELIAJUS tells us of the successful conclusion of the annual Viltis Party despite all kinds of pre-party jinxes. Probably too late for action this month for the Christmas issue, but due to the necessity of printing bills, gift subscriptions for your friends, or ads in Viltis, etc. would help alleviate the situation a great deal!

(please continue on next page)

CELEBRATING
OUR TWELFTH ANNIVERSARY,
DECEMBER and JANUARY


ZORBAS

Twelve years in the same location with
Nick Simitzi, your host!

MIHAI DAVID, noted instructor of Romanian dance, will be directing the Saturday night programs during the birthday celebrations, December and January.

Zorba's The Greek Coffee House
17746 Saticoy, Reseda
881-9414

See "Cafe Society" for our weekly program.

BE AN INFORMED DANCER - 

LET'S DANCE


the magazine of international folk dancing
10 issues per year . . . \$5.00

*the when - where - how & who of Inter-
national Folk Dancing in the west.*

For researched dance write-ups in bound volumes - FOLK DANCES FROM NEAR AND FAR
Per volume . \$4.50 set of 7 . \$31.50

Folk Dance Federation of California, Inc.
1275 "A" Street, Hayward, CA. 94541
office hours on Weds. (415) 581-6000

Answering Service . . . (415) 431-8717

1979 Costume Calendar now available! 

PERSONS, PLACES & THINGS, Cont.

AVAZ will hold auditions for dancers, singers and musicians for the various Oriental, Balkan, and other suites Dec. 13 at Immaculate Heart College. See flyer for more details.

THE 11TH ANNUAL WINTER FOLK FESTIVAL presented by the Balkan Arts Center will be held at Casa Galicia, 119 E. 11th St., New York City, Fri. thru Sun. Dec 1-3.

DOTANZ INTERNATIONAL DANCE CO. directed by Jerry Duke, is looking for couples adept at performing folk dance and with experience in dealing with elem. and secondary school assembly programs, offering 12-16 week tours; some salary plus some expenses; costumes provided and training. Contact Jerry Duke, Ass't Prof. Dance, HPER-SFSU, 1600 Holloway, San Francisco 94132.

OPA! A call in Greek dances, but in this case, a series of tours out of San Diego per the Hiatts and Rae Tauber. See pg.25 - and a new one on the list is Afghanistan!

PUT TWO DATES ON YOUR LIST - the Pasadena Festival (in Glendale of course) January 21 and the big Laguna Beach weekend February 9-11. While you're at it, add the annual Gandy Dancers' White Elephant Party, January 19, too.

BEVERLY BARR will again be leading fabulous tours for folkdancers: this summer, 1979 will be the Mediterranean; fall 1979, Mexico. For info call her at 478-4659 or 836-2003, or call Sara Lee at 277-1700.

THE FOLK DANCE ASSOCIATION (not to be confused with the Folk Dance Federation) is presenting a series of services, benefits, and the publication "Mixed Pickles" along with membership. For a brief run down on what it does, see the page 26 ad in this issue.

A TOP-NOTCH Israeli Dance Camp open to Americans will be offered in July 1979 near Haifa. Watch next issue for full details and for renowned teachers on the staff.

UC (IRVINE) IS OFFERING Folkdances & Folklore of the World for 3 credits (or non-credit) for the winter quarter starting Jan. 8, 7-10 pm at UCI Crawford Hall. To enroll, call UCI 714/833-5414 or come in person to Extension Office, Room 102, Administration Blvd UCI.

A FIRST meeting of the newly formed Southern Calif. Folk Dance Teachers' Co-op will be held Sat. Jan. 13, 1-4 pm. in Anaheim. Purpose, to bring folk dance teachers from all over the Southland to share what the individual groups are dancing, new trends, and provide a common forum for creating expanded interest for the public. The group plans to meet one Sat. a month in alternate locations in Los Angeles, Orange and San Diego counties to provide access for the participants. All teachers and leaders of folk dance are urged to attend and support this group. For info and reservations, call Ann Litvin, 714/529-6396.

NAMA announcements - a performance by this fine musical group is scheduled for the Inter-section on Friday Dec. 8 evening, and another one the next night, Dec. 9, at the L.A. Valley College for the International Rendezvous Folk Dance Club. . . The performances of Nama at McCabes Guitar Shop in Santa Monica end of last month, along with Klezmarim of the Bay area gave listeners an exciting evening of Yiddish music as shown in two different styles.

HAVE YOU ANYTHING HAPPENING IN 1979? Our deadline for listing major events in California, and everywhere for that matter, in our January issue Calendar of Events for the Year is December 12. Your listing now may help prevent a conflict of dates later on.

* * * * *

To Everybody, everywhere -----

MAY PEACE BE WITH YOU THIS

Holiday Season

AND THROUGHOUT THE COMING YEAR

-----The Staff of Folk Dance Scene



ANN LITVIN

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

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

RECORDS & BOOKS IN REVIEW

-I WANT TO TELL YOU ABOUT-

"The Dancing Man" a book

by Ruth Bornstein a folk dancer

Little Joseph lived on the shores of the Baltic Sea. He could feel the sadness of the people in his village. But he felt in his bones how all the earth danced.....

he watched the clouds and trees dance

he watched the leaves twirl in the wind

and he knew that he must dance, too. When one day, there appeared an old man with a gift of silver dancing shoes for Joseph, he knew he would soon be ready to dance down the road and across the land. As Joseph went from village to village, he danced the story of the earth.....

the moon and sun, the seasons;

he danced rain and wind; he even danced the animals.

Wherever he went, the people felt the rhythms of the earth. They watched Joseph and smiled. Then clasping hands, they too, danced. They felt happiness and hope.

Ruth's book, a wonder-full, moving tale of a boy who dreamed and then lived his dream, was written especially for children. But I feel its meaning is for all ages in all ages.

Her story mirrors the feeling of awareness and joy that is evident in the faces of folk dancers when they join hands and dance. Dancing is a release from care that awakens the spirit of love and understanding between people. It's a gift we can give to ourselves as well as sharing it with others..... just as Joseph who, finally, leaves his magical dancing shoes with another young boy.

"The Dancing Man" can be purchased at or ordered by your favorite book store. (G.H.)

* * * * *

"Machol Ha'am" (Dance of The Jewish People) - by Fred Berk, edited by Susan Reimer
Published by American Zionist Youth Foundation, New York - 1978.

Fred Berk is perhaps the dean of Jewish folk dance in America, having been active in this area of folk dance - and subsequently Israeli dance - since about 1942. He is certainly one of the top authorities in all fields of it nowadays, and this book (one of several) illustrates it. Illustrate is a good word to use here, because it is indeed, profusely illustrated in its 94 pages, with photographs of folk dances that show the amazingly wide diversity of Jewish dance. Dancers, dances and costumes that could be from Georgia, Yemen, the deep Balkans, or Central Asia - and indeed they are, for as the text tells us, the Jewish colonies which resided in these lands following and since the Diaspora developed wonderful dances that are now brought together in modern Israel.

Mr. Berk, through the use of his own pen and those of contributors to the pages such as Sherry Rosen and Shalom Hermon goes into the history of Jewish Dance, during the Biblical period (Hermon), and the references to dance in the Scriptures; the Middle Ages, (Rosen) and how the dance culture was kept alive; and present day dance in Israel and America (Berk)... "Israeli folk dance is more popular in America than in Israel", and to prove the point, Mr. Berk retraces the growth of Israeli dance, both here and in Israel, over the past 30 years. He is not unkind to, but one does get the impression that he is not favorably impressed by the proliferation of - new and perhaps alien choreographies emanating from the U.S. today under the title of "Israeli dance". A short chapter, all posters and repros of memorabilia is followed by one with short biogs of Israeli dance personalities. As mentioned at the start, the chapter on the influence of ethnic dance is mainly illustrated with comment and identification as necessary, and an epilogue is entitled "After the War" with short items by Judith Ingber and Tirza Hodes.

* * * * *

"Music For Basque Dances"-, presented by Westwind Internatinnal, an LP record WI-3332.

This is the newest recording by Westwind International, and the orchestra has indeed done a good performance. The quality of the recording is fine and everything comes out nice and clean. There are 17 dances - all Basque - most line, couple and sets. Some of them we recognize as either folk dances we have recently been taught (by Candi de Alaiza) or as exhibition dances performed by Basque dance groups in California. All of them will eventually be seen and danced - taught to either "people-like" folk dancers or to exhibition groups. The booklet (soon available but now in the process of being compiled and edited by Candi de Alaiza) gives a brief sketch on Basque dance and music, and then describes each dance quite fully (not teaching directions of course). From these notes, it is easy to determine which will be folk-danced and which exhibited. The music entrances - and it is interesting to notice the strong similarity that some of the melodies have to dance music of Wales, Scotland, England and Brittany. (The writer is no musicologist and hopes that that statement doesn't get the Basques mad at me, but there was definitely contact - probably maritime - between the Basques and the Western European world). Anyhow, one is left with the feeling that we hope that Basque dances become a bigger part of Californian folkdancers' repertoires and turn up on institutes or camps before long.

* * * * *

Three lines - \$2.50

CLASSIFIED ADS

Each additional line 50¢

AC PUBLICATIONS - Disco dance instruction books, Hungarian folk dance records, books, dance descriptions, folk art publications. Free catalogue. Write AC PUBLICATIONS, Box 238 Dept FDS, Homer, New York 13077.

FOUND - a pair of woman's black dance slippers and blue knee socks, left on Udelf-Beldner patio in early September. Call 837-4242.

HANDMADE BLACK LEATHER ladies' folk dance boots - size 7AA (very narrow). Never worn. Phone after 5 pm. (213) 831-4421.

FOR SALE - BOGEN RECORD PLAYER - Portable. To be sold at silent auction December 28 eve, at the Westwood Co-op Holiday Party - at Temple Isaiah, 10345 W. Pico Blvd., West L.A.

FOLK DANCERS: For all your local, domestic or international travel reservations - air, rail, cruises, tours - we handle all details courteously and efficiently. No service charge. Planning that dream trip of a lifetime? We've got great ideas and suggestions. Warm, personalized service. Ann Litvin (The Travel Store), 714/529-6396; 714/633-6533

* * * * *

CAFE SOCIETY

CAFE DANSSA (nightly)

At 11533 W. Pico Bl. in West L.A. Phone 213/478-7866. See ad p. 26. Balkan on Wed., Israeli Tues-Thurs-Sun.; Greek, Fri.; International Mon., Disco/Israeli Sat. eves. Classes usually start about 8 pm.; regular dancing follows 9:30 - Noted instructors.

ZORBAS, THE GREEK COFFEEHOUSE (Nightly except Sun.)

At 17746 Saticoy in Reseda. Phone 705-9414. Teaching schedule: Mon. Romanian w/Ellen Levand; Tues. Greek w/Nick Varvitsiotis; Wed. Israeli w/Israel Yakovee; Thur. Disco w/Mike Mantero; Fri. Int'l w/Billy Burke; Sat. Int'l w/Mihai David. Anniversary Sat. Specials: Dec. 2, Ukrainian Spirit Co.; Dec. 9, Belly Dance Extravaganza; Dec. 16, Borealis Polish-Russian Ens.; Dec. 31, New Years Eve party; Jan. 6, Avaz Ensemble; Jan. 20, La Fiesta Dancers.

THE INTERSECTION (nightly) 2735 W. Temple, L.A. Phone 213/386-2075 for Dec. schedule.

VESELO SELO (several nights) 719 N. Anaheim Blvd., Anaheim. Phone 714/635-SELO for Dec. sched.

* * * * *

Please note the contents of the masthead and column on the titlepage relative to the production of Folk Dance Scene and of the Folk Dance Federation, South, Inc.. In addition to this, no payments are made for any material or pictures submitted for publication, and all articles printed here are through the courtesy and generosity of their authors. All rights are reserved, including the title of Folk Dance Scene. In the case of feature articles and by-lined stories, please ask for permission to reproduce - it will in most cases be obtainable, provided it is not used for monetary gain - and please give proper credit to author and Folk Dance Scene. In the case of news stories, etc., permission is hereby given to use, on the same basis. Thank you for your cooperation. PTP

* * * * *

Thought for the month (and being December)

.. "A good many things go around in the dark besides Santa Claus!"

-- Herbert Hoover --

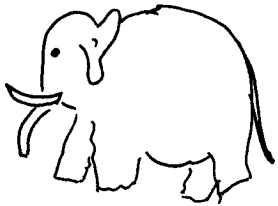
* * * * *

And so we bid you all - have a Happy Holiday Season, and start the New Year off on the right foot (unless the dance calls for the left one). \$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$

GANDY DANCERS
WHITE ELEPHANT
PARTY

DANCE YOUR FAVORITE DANCES

FRIDAY
 JANUARY 19 th
 8:30 P.M.



Bring a "White Elephant" and go home with ?????

BRING A WRAPPED GIFT - SOMETHING THAT'S A WHITE ELEPHANT TO YOU BUT MAY BE OF INTEREST TO SOMEONE ELSE - SOMETHING USEFUL - SOMETHING FUNNY!

INTERNATIONAL INSTITUTE
 435 S. Boyle Ave.



12/78

Veselo Selo

(Happy Village)

Folk Art Center

719 N. Anaheim Blvd
Anaheim, CA

(213) 439-7380 (714) 635-SELO

Special Events

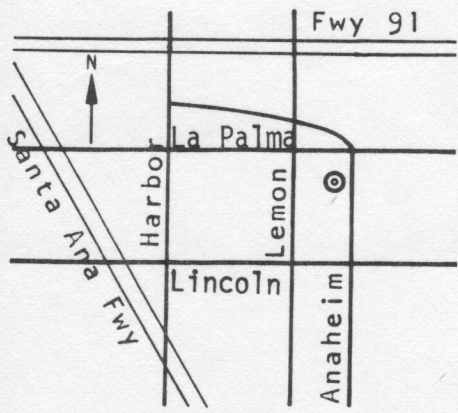
LOTS OF DANCING - DOOR PRIZES - WEAR A COSTUME

DEC 16 CHRISTMAS Party 8P-12A
LIVE MUSIC - EXHIBITIONS \$3


DEC 30 Pre NEW YEAR'S EVE Party* 8P-12A
WORKSHOP - EXHIBITIONS \$3

DEC 31 Gala NEW YEAR'S EVE Party* 8P-1A
BORINO FOLK ORCHESTRA IN ADVANCE \$3.50
HAT CONTEST AT THE DOOR \$4.50
DINNER BY RESERVATION

* \$5.50 BOTH EVENTS



AVAZ



Will be holding AUDITIONS for
DANCERS (male & female) and
MUSICIANS (Oriental, Mid-East,
Balkan, Tamburitza, Greek)

For information contact:
Anthony Shay (213) 660-4490

Wednesday, December 13, 1978
7:30 P.M.
Immaculate Heart College
2021 No. Western Avenue
Los Angeles



KPFK

*the annual
Merrie
Christmas
International
Folk Festival*

December 16 - 24

Santa Monica Civic

FREE ADMISSION

for the wonderful Federation People

KPFK wishes to thank the Folk Dancers of Southern California who have so generously supported the Folk Dance Fairs and Festivals of Non-commercial Radio KPFK (90.7 f.m.) over the years. Please be our guests for the greatest Folk Festival of the year, KPFK's gigantic Winterfair '78. Continuous entertainment, Folk Dancing and Square Dancing for all! Great ethnic Food and Drink. Thousands and thousands of hand-crafted arts and crafts for holiday gifts.

The famed Press Preview Party on Friday night, Dec. 15th, is \$10 per person, from 8 pm to midnight.

Fair hours from Dec. 16th through Dec. 24th: Daily and Sundays 2 pm to 11 pm; Fridays and Saturdays from noon to 11 pm; Christmas Eve from 10 am to 5 pm.

Regular admission is \$3.50 for adults, \$1 for kids (12 and under)

Clip coupon and be our guests!

EL CAMINO COLLEGE PRESENTS AMAN

FRIDAY DECEMBER 15 at 8:00 P.M.
Crenshaw and Redondo Beach Blvd.
TORRANCE
reserved seats \$5.50, 6.50, 7.50
ticket box office 213 - 321-4324
Aman box office 936-7127

SANTA BARBARA
FOLK DANCE FESTIVAL

Saturday, January 6, Martin Koenig Billy Burke

Martin Koenig's class 12:30 - 2:00 pm

Billy Burke's class 2:00 - 3:30 pm

Martin Koenig's class 3:30 - 5:00 pm

and a party is planned from 7:00 - 12:00 pm

Soft Sole Shoes MUST Be Worn (school policy)

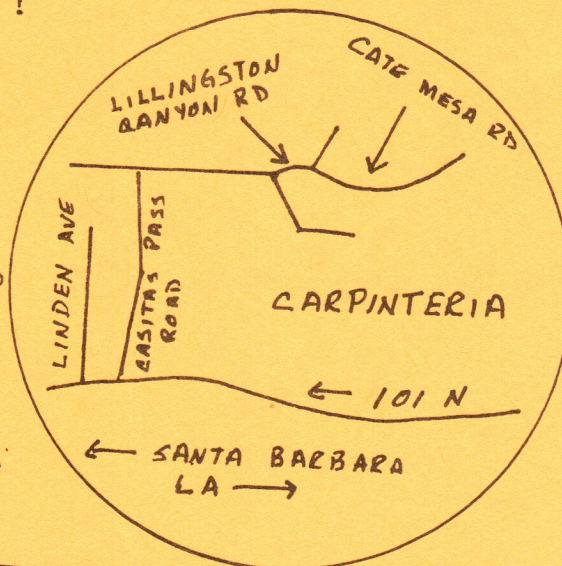
\$3.00 for each teaching session or \$7.00 total for all 3 classes
and \$3.00 for the party or \$10.00 for total package deal.

EXHIBITIONS ! REFRESHMENTS !

Cate School

1960 CATE MESA RD., CARPINTERIA

Take the Casitas Pass Rd. off ramp
Turn right. When you get to
Lillingston Canyon Rd, turn left.
Follow the road until you come to
Cate Mesa Ln. Turn right and take
the road to the school.



ZDRAVITSA FOLK ENSEMBLE, Sponsors

Orange County Folk Dancers

New Year's Eve Dance

LIVE MUSIC BY
JASNA PLANINA

- LARGE WOODEN FLOOR
- SANDWICH BUFFET



HILLCREST PARK RECREATION BLDG, FULLERTON
SUNDAY DECEMBER 31 8PM TO 1⁰⁰ AM

\$ 4⁰⁰ WITH RESERVATION (DEADLINE DECEMBER 23)

\$ 5⁰⁰ AT THE DOOR

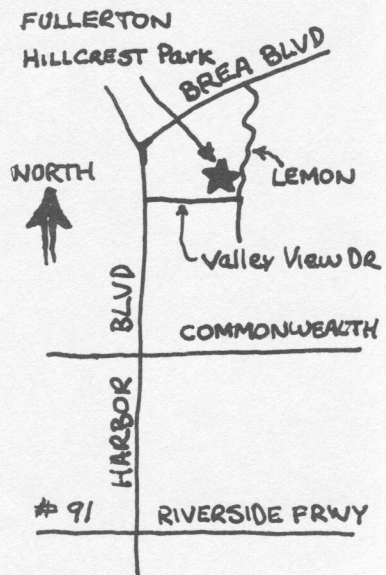
MAIL CHECKS AND THIS FORM TO

BILL THOMPSON
856 N. WEST ST.
ANAHEIM, CALIF. 92801

_____ No. TICKETS REQUIRED

ORANGE COUNTY FOLK DANCERS
NEW YEAR'S EVE DANCE
DEC 31, 1978 8PM
HILLCREST PARK RECR. BLDG.
FULLERTON, CALIF.
(714) 527-6494

NAME _____
STREET _____
CITY _____, CA ZIP _____





DUTIFA

DUQUESNE UNIVERSITY TAMBURITZANS
INSTITUTE OF FOLK ARTS
WALTER W. KOLAR, Director

GRADUATE PROGRAM IN FOLK ARTS

DUQUESNE UNIVERSITY

SITUATED HIGH ON A BLUFF OVERLOOKING DOWNTOWN PITTSBURGH, PENNSYLVANIA, DUQUESNE UNIVERSITY - AN INNOVATIVE AND INDEPENDENT CO-EDUCATIONAL CATHOLIC UNIVERSITY - HAS LONG BEEN NOTED FOR ITS FINE ACADEMIC AND CREATIVE PROGRAMS.

INSTITUTE OF FOLK ARTS

THE INSTITUTE WAS CREATED IN 1973. IT HAS BEEN A LOGICAL OUTGROWTH OF THE INTERNATIONALLY FAMOUS TAMBURITZANS AND ITS WORK OVER THE PAST FORTY YEARS. THE INSTITUTE INCLUDES A LIBRARY AND MUSEUM, ARCHIVES, A COMMUNITY SCHOOL, AND A CULTURAL CENTER ALONG WITH THE ACADEMIC PROGRAM.

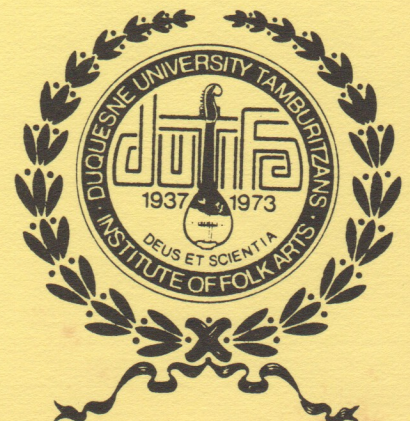
DEGREE PROGRAM

THE GRADUATE PROGRAM IN FOLK ARTS, LEADING TO A MASTER OF FOLK ARTS DEGREE WITH AN EAST EUROPEAN EMPHASIS, REQUIRES 32 SEMESTER CREDITS. THE CURRICULUM IS DESIGNED WITH A CORE PROGRAM OF 14 CREDITS, AN ELECTIVE PROGRAM OF 12 CREDITS, AND A THESIS, OR PRACTICAL FIELD RESEARCH PROJECT OF 6 CREDITS. CONSIDERED ARE SUCH STUDIES AS FOLK MUSIC, FOLK DANCE, COSTUMES, TRADITIONS, COSTUMES, LANGUAGES, AND OTHER RELATED SUBJECTS.

INFORMATION

FOR MORE INFORMATION PLEASE WRITE TO:

DIRECTOR - GRADUATE PROGRAM
DUQUESNE UNIVERSITY TAMBURITZANS
INSTITUTE OF FOLK ARTS
1801 BOULEVARD OF THE ALLIES
PITTSBURGH, PA. 15219



AMAN INSTITUTE '79

Friday, Feb. 2 - Saturday, Feb. 3
at the International Institute · 435 S. Boyle Ave., Los Angeles

International dance and song workshops

EVENING DANCE PARTIES WITH

THE AMAN ORCHESTRA · NAMA · 

Dances taught by*

Mary Coros.....Greece

Dick Crum.....Balkan
(Special Saturday folklore workshop)

Jerry Duke....Appalachia

Graham Hempel...Yugoslavia

Roo Lester.....Hungary

Vicki Maheu.....Ireland

Singing with

Deanne Hendricks · Richard Rowland

Schedule

Friday, February 2

7:30 p.m. Doors open
8:00 Workshop and dance party with live music

Saturday, February 3

9:30 a.m. Doors open
10-1 Morning workshops
1-2:30 Lunch (pre-paid reservations only)
2:30-5:30 Romanian folklore and dance workshop with Dick Crum
5:30-7 Dinner (pre-paid reservations only)
7-8:30 Singing workshops
8:30 Dance party with music by Nama

Catering by Serena and Stephanie

See other side for important information

FOLK DANCE FEDERATION OF CALIF, SOUTH,
BEGINNERS' COMMITTEE'S

BEGINNERS' FESTIVAL

A FULL AFTERNOON
OF FUN AND DANCE
FOR EVERYONE!



CULVER CITY
VETERANS'
MEMORIAL
AUDITORIUM=
CULVER BLVD cor OVERLAND
(Just East of San Diego Hwy)

SUNDAY
7 Jan '79
1:30 - 5:30 PM

ADMISSION CHARGE \$1.50

Bring your friends!

BEGINNERS' FESTIVAL DANCE PROGRAM

Ersko
Road to the Isles
Orijent
Korobushka
Sham Horeh Golan
Cotton Eyed Joe
Pinosavka
Fjaskern
Misirlou
Karapyet
Guzellime
St. Gilgen's Figurentanz
Kostursko
Gypsy Wine
Hora Fetelor
Zemer Atik
Hot Pretzels
Tant' Hessie
Savila Se Bela Loza
Alexandrovsky
Tzaddik Katamar
Bal in da Stratt
Iste Hendek
Machar
Tino Mori
Masquerade
At Va' Ani
Good Old Days
Sweet Girl
Squares

Setnja
Couple Hasapiko
Milanovo
Doudlebska Polka
Pata Pata
St. Bernard's Waltz
Laz Bar
Danish Family Circle
Makazice
Korcardas
Syrto
Masquerade
Sulam Yaakov
Apat Apat
Nebesko Kolo
Troika
Sarajevka
Oklahoma Mixer
Alunelul
Gustav's Skoal
Ali Pasa
Scandinavian Polka
Erev Ba
Ve David
Ciuleandra
Salty Dog Rag
Ma Navu
La Bastringue
Vranjanka
Hesitation Waltz