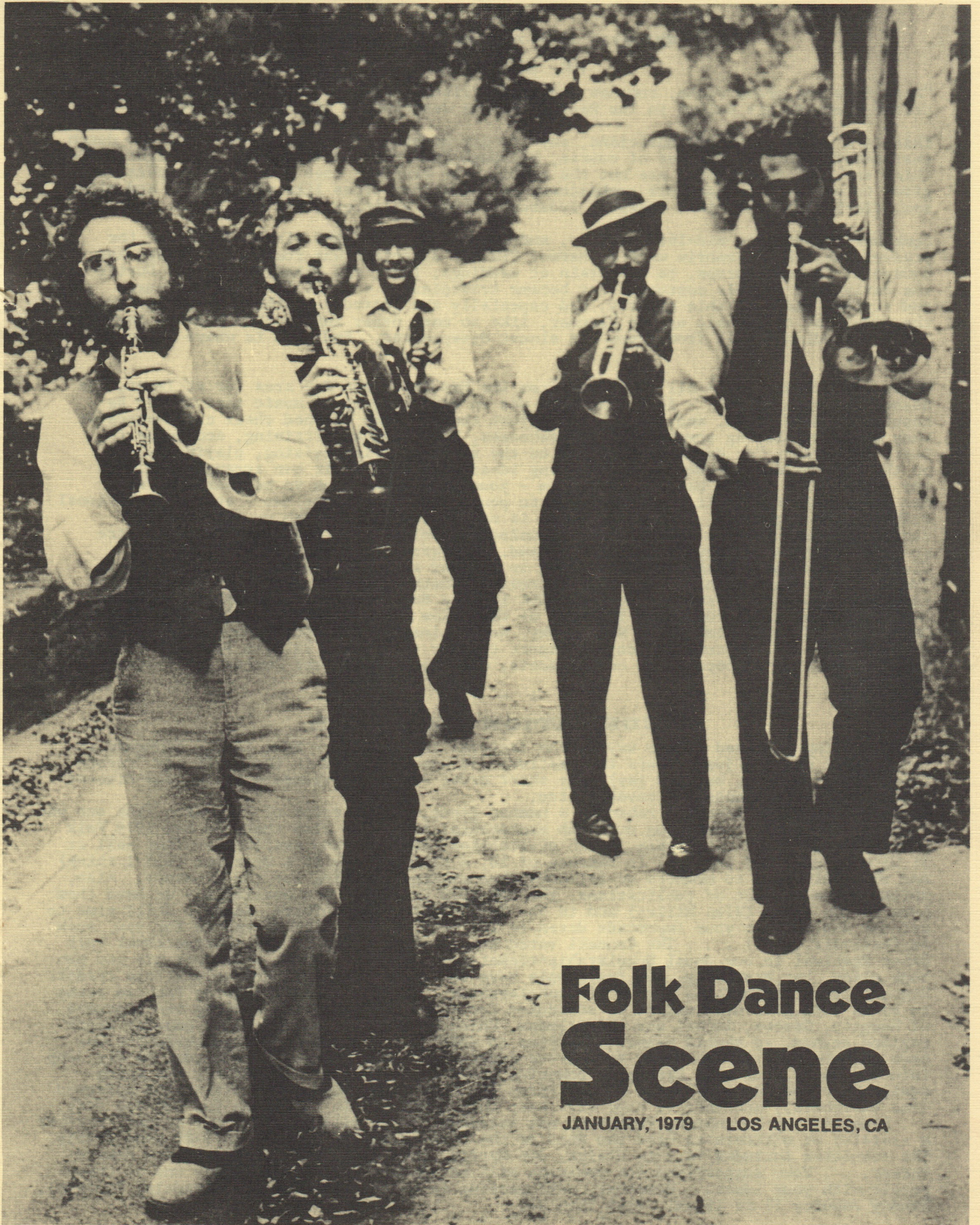


Forrest Gilmore



Folk Dance Scene

JANUARY, 1979 LOS ANGELES, CA

THE KLEZMORIM

CLUB OF THE MONTH **THE KLEZMORIM**

"Hard dues and proud roots, romance and even a little ecstasy," Nat Hentoff, noted jazz critic wrote in his column in The Nation, in his description of The Klezmerim.

This is a group of gifted musicians, and its six members play a total of up to two dozen instruments (not all at once of course, although from the joyous sounds, you might perhaps think so). The instruments are not the exotic - or erotic - ones that folk dancers are given to expect from our folk orchestras, but everybody-types like the soprano and alto sax, clarinets, mandolins, trumpet, trombone, drums, whistles, tuba and flute.

Somewhere around the mid-16th century, and continuing until the first quarter of the present one, the klezmerim were itinerant Yiddish musicians who roamed the hiways and byways of Eastern Europe, to entertain at weddings, inns, and other festivals. During the early part of this century, they became transplanted - or at least, their music and styling did - to this country, and especially the ghettos of the big cities. By the mid-30's, this music of the klezmer, like so many other things that made up the joys of Yiddish - fell from favor and almost disappeared. And here is where our group comes in.

These young musicians - all I believe from the San Francisco Bay area (or at least, are associated with it now) - felt that here was an unique style of music that should be rescued from oblivion, and set out to do just that. They learned their craft wherever they could by playing together in coffeehouses, bars, and entertaining, according to their own report "at dance parties and on the streets" - improvising, playing by ear on the old world instruments, and pooling ideas to create their own arrangements. And the result is a modern band of klezmerim - young men, none seem to be over 30 - who can play music that will cause the feet to pound - and the heart, too - at any traditional Orthodox wedding today. But their music is not limited to Yiddish or even general Jewish festival music - there are Greek melodies, Doinas, and raucous Yiddish theatre songs as well, in the repertoire of the band. The group, led by Lev Liberman, the flutist, spent many long hours listening to old and ancient records made by the early immigrants to this country, and have recreated something great. Quite a number of our readers heard and saw them perform at UCLA in late November, and at McCabes' in Santa Monica, at the end of October. The cast at that time included, besides Liberman, - David Gray, John Raskin, Brian Wishnefsky, Kevin Linscott and Stuart Brotman. (that's their picture on our cover). You can expect to hear them again in late February or early March at McCabes' according to our contacts, and "feel" what real Jewish dance music is like.

* * * * *

FEDERATION IN FOCUS

A funny thing happened on the way to the festival in December - that is, it happened at the Council meeting just before the festival. It was completed in (we can't say "record time" for it wasn't, but can say) very short order - and no arguments or lengthy discussions. A lot of business was covered, too.

Betyarok Hungarian Ensemble rebecame a member group, and Director of Extension (the one who is responsible for increasing our club membership) announced also that the new 1979 Folk Dance Federation of California, South directories are ready and available. They sell at \$1.25 each plus 50¢ postage. In batches of 10, a club can buy at a discount (25% I think) and then sell them to members or friends, thus making something for the treasury. Also, while on the subject of publications, the new 1979 Calendars are available - we have them here in the South (Elsa Miller) and in the North (Federation office, North). Still time to get one and mark in your important dates (a lot have already been marked in for you, such as festivals, etc.) . . . The Council voted not to participate in the International Folk Dance Festival in our usual Scholarship-ticket-sale drive. Various arguments pro and con took place, but basically, too few people have to do too much work for very little credit. Ergo, no fund raiser this spring for scholarships. . . The Teacher Training Program seems to be in full gear now, and it is scheduled for April 21, stressing styling and costumes of Hungary, Greece, Israel and the Balkans. Which seem to be our four most popular dance regions anyhow, so should prove satisfying to most. . . And the new sound equipment has been selected and it was voted to approve acquisition thereof. In other words, we dig deep into the kitty, but will have some powerful sound to replace our venerable, but aging equipment we now have. . . The new ad rates for Folk Dance Scene were officially approved (see elsewhere), and this we hope will keep this committee in the black (or not too red). . . Finally, the Nominating Committee was selected, which will in turn, try to put together a slate(s) of officers to head the Ship of the Federation through the 1979-80 year safely. The committee includes Valerie Staigh, Joe Martin, Karl Shug, Alice Stirling and Howard Parker. . . Your suggestions for nominees will be appreciated - contact any one of these people with your ideas. . Remember, next meeting is at the Pasadena (in Glendale) Festival, Sunday January 21 at 11 am. Till then so,

* * * * *

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FOLK DANCE SCENE

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'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 Internat. 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 FEBRUARY 1979 ISSUE-- :
JANUARY 15 - 1400 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

(major Federation events for the next two months; for others, see full page annual calendar.)

- JAN 7 - Culver City - Beginners' Festival **
- JAN 21 - Glendale - Pasadena Co-op Festival **
- JAN 21 - San Jose - Winter Festival ¶
- FEB 3,10 - Sacramento - Teacher Training¶ (also 17,24)
- FEB 4 - Napa - Sweetheart Festival¶
- FEB 9-11 - Laguna Beach - Laguna FD Festival **
- FEB 10 - Laguna Beach - SDSFDC Valentine Festival**
(** - Federation, South)
(¶ - Federation, North)

OUR COVER STORY

This month we have a group of itinerant Jewish musicians, known in Eastern Europe as "klezmerim", and who might be strolling down a village street in Poland, but aren't really - it is we think, up in Marin County. They are The Klezmerim, subject of our "Club Story" this month. Photo by Cornelia Bryer.

FROM THE EDITORS

Hi, and we hope your holidays were merry, and that this new 1979 will be bright, prosperous, and a year of good health for you all!

First off, a thank-you to our volunteer staff of collators and stuffers who got FDS together and in the mail last issue. Most subscribers got their copies in record time, but a few were very late. We have to blame the post office there though, as all went into the mail the same day... We have a few "bugs" to iron out yet, but the two-day system seems to be an answer to previous problems... A listing of the workers, besides the good people at the Culver City RSVP are Fran Slater, Louise Shoenberg. Gloria Harris, Bobbi Lechtick, Perle Bleadon, all Westwooders; John Heglund of Avaz; Bridget Gonzales of Aman; plus chairman Ed Feldman and yours truly...

A note please, renew promptly and also, send in any change of address before Jan. 19 - we have to send our envelopes out now and need the extra three days. (most magazines require from 3 to 8 weeks notice!) Late arrivals will begin or start up again with the next regular mailing, so don't miss your issue. We can no longer mail out individual copies without an additional fee for postage - costs have gone up so greatly. Thank you for your co-operation. PTP.

Folk Dance Scene 13250 Ida Avenue Los Angeles, CA 90066	BEST WISHES for 1979!
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

BEGINNERS' FESTIVAL

The first major Federation South event of 1979 will be the Annual Winter Beginners' Festival, scheduled for Sunday January 7 - 1:30-5:30 pm. in the Culver City Veterans' Memorial Auditorium in that city. There will be a full afternoon of folk dancing for everyone for the modest admission of \$1.50. Although it is directed towards beginner level dancers, it has something that everybody will enjoy - in fact, the past several beginners' festivals have brought out many many old hands who thoroughly enjoy the entire program. It has been organized under the chairmanship of Dave Slater, noted Southland leader, with the able assistance of his committee and other teachers of beginner level dance classes in Southern California. The address is Culver Blvd. and Overland Avenue in Culver City - easily accessible from the San Diego Freeway or major area surface thoroughfares. Be sure to attend and enjoy it!

* * * * *

THE SANTA BARBARA WINTER FOLK DANCE FESTIVAL will be held at Cate School in Carpenteria on Saturday January 6, with classes beginning at 12:30 pm, running to 4:40 pm, then to be followed by the festival dance party in the evening, 7 pm. to midnight. The event is sponsored and hosted by the Zdravitsa Folk Ensemble of Santa Barbara, and the teaching institute will feature Martin Koenig, leader of the Balkan Arts Center of New York City, and Billy Burke, well known leader of Balkan dances in Southern California. Tickets may be purchased at the door - and soft sole shoes must be worn (it is the school policy). The school is at 1960 Mesa Rd. in Carpenteria, a few miles south of Santa Barbara. If coming from Los Angeles, exit the freeway at Casitas Pass Road, turn r. and follow the street to Lillingstone Canyon Rd. Turn l. and go to Cate Mesa Lane. Turn r. and continue to the school. For info, call Bill Fishman at 805/963-5072 or Bob Holda at 805/687-8577.

SHLOMO BACHAR, DANI DASSA AND ISRAEL YAKOVEE, three of Southern California's most noted Israeli teachers of Israeli folk dance, join forces again to present another "Dalia" Camp Reunion of the Israeli Dance Institute, January 5-7 at lovely Camp Hess Kramer, up the Pacific Coast beyond Malibu. Some of the best of Israeli dances will be taught and reviewed at this "homecoming" for, not only those who enjoyed the camp at La Jolla last fall, but also other newcomers who wish to join in the enjoyment. For registration information, write I.D.I., P.O. Box 3194, Van Nuys, CA 91407, or phone 213/780-1857.

A SERIES OF QUITE IMPORTANT EVENTS will occur during January and February in Northern California, presented and sponsored by the Folk Dance Federation of California, (North) Inc. and its member clubs. The popular winter festival, "Balkan Festival" will be held in San Jose, January 21 (Sunday) in Exhibit Hall, Carlos and Market Sts. Hosts will be the Peninsula Dance Council...The following Saturday, Jan. 27, the Feather River Camp Reunion Party will take place at Frick Jr. High, 64th at Foothill in San Leandro. Time is 8-11 pm., and hosts are Millie and "Von" von Kinsky - and it's free with all welcome! . . . then February 4, the annual "Sweetheart Festival" will be held in Napa (that's where they grow all those grapes to make u-no-wot) hosted by the Napa clubs and probably at the Napa Fairgrounds (we don't have that info here now). . . the big biggie is something that won't help Southern Californians much unless you can commute for four Saturdays to Sacramento, but it is an excellent event - the Teacher Training Program. It is jointly sponsored by the California State University at Sacramento - Millie von Kinsky is leader/organizer, with Bruce Mitchell, the local representative. The dates are Feb. 3, 10, 17 and 24 - sessions running 9 am to 3:30 pm. University credits are available, and the staff will present a program which includes instruction for school and dance teachers and recreational leaders - in folk, disco and contra dance, plus fundamentals of movement and a costume workshop. Information may be had by contacting Millie von Kinsky at 11468 Dillon Way, Dublin, CA 94566.

* * * * *

PASADENA CO-OP FESTIVAL

The Pasadena Folk Dance Co-op's annual festival, the one with the longest run in Southern California history, will again be held this January - on Sunday, 21, 1:30-5:30 pm. and again, it will be in the Glendale Civic Auditorium on North Verdugo Road, just past where Glendale Blvd. meets. Like the Post Office, neither rain nor hail nor snow nor the darkness of night will stop those dancers from having their annual fling a big success - and believe you me, they have had them all! And if you wonder how come Glendale, well, it seems the people in Glendale's Auditorium have a kindlier feeling towards the folk dancers of their neighboring city than the hometown ones as far as pocketbook and floor condition is concerned. Anyhow, the partnership has lasted for some 20 years, give or take a couple now, and all seem happy. 'Nuff of that now - so on with the festival notes.

There will be live music to dance to by Borino Kolo Ensemble - some good exhibitions - a something-for-all participation program - and the donation is only \$1. For those Folk Dance Federation delegates and officers, please remember the meeting is in the morning, and is an important one. The dance floor is very good, it is wooden, and plenty of room. See the ad in this issue, and come, have a great afternoon!

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SPECIAL EVENTS, Cont.

FEBRUARY BRINGS TIDINGS FROM OVERSEAS - At UCLA (see the green flyer) - the Bulgarian Folk Ensemble, "Pirin" will perform in a matinee showing, Sunday Feb. 11, 2:30 pm at Pauley Pavilion. A Festival of Russian Dance, from the various Republics of the Soviet Union, will be seen both matinee and evening on Sunday Feb. 25, same location. . . The Russian troupe will also be in San Diego at the Civic Theatre. We have a date of Feb. 6, Mon. for that but feel it is wrong - more likely Mon. Feb. 26 - better check first! . . . The group will be in Claremont College at Bridges Auditorium, Sat. Feb. 24. . . Pirin will also be at El Camino College in Torrance, Sunday evening Feb. 11. . . We have the Hungarian "Rajko", gypsy orchestra and dance group listed for El Camino at an evening show, Sun. Feb. 25.

THE 32ND EDITION of the International Folk Dance Festival presented by International Concerts Exchange under the production of Irwin Parnes will have two showings for the first time when it comes to the boards at Dorothy Chandler Pavilion in the Music Center on March 3, - a 2:30 matinee and the 8 pm evening concert. See the full page ad on page 15 for a complete list of the participants. Some of them are old standby favorites and still, more than half of the hundreds of dancers, singer and musicians will be new to the Festival audiences. . . Some of our Federation member groups are among the performers. Appearing from overseas (sic) are the National Dance Troupe of Ghana, and the National Ballet Folklorico del Costa Rica. . . Tongan, Israeli, Flamenco, and Japanese groups as well as many other nationalities combine to make the show world-wide in scope. Group reservations are available at reduced prices - check the ad for ticket information. Watch FDS here for more on this next month.

* * * * *

AMAN INSTITUTE

The Aman*Institute '79 will be held Friday Feb. 2 and Saturday Feb. 3 at the International Institute, 435 S. Boyle Ave., Los Angeles. There will be a workshop and dance party which starts at 8 pm. Friday, then the next morning at 9:30, the doors open for a series of workshops, with a lunch break, and additional workshops in the afternoon. Following the 5:30-7 pm dinner break, there are singing workshops then a dance party at 8:30 with live music. The instructors are Mary Coros, Greece; Dick Crum, Romania; Jerry Duke, Appalachia; Graham Hempel, Yugoslavia; Roo Lester, Hungary; Vicki Maheu, Ireland. Deanne Hendricks and Richard Rowland lead the singing. Live music for the dance parties by the Aman and Nama Orchestras. Contact the Aman Office at 213/936-7127 for info on tickets, and for the money-saving package deals. (Deadline for the latter is Jan. 12, we understand).

* * * * *

LAGUNA WEEKEND

There should be a couple of flyers with this issue telling the details of the big annual Valentine's Day/Lincoln Birthday weekend in Laguna Beach. Not having seen copies of the asaid flyers, the writer can't tell you what all is included other than give the basics to wit: The event will be the 8th Annual one hosted by the Laguna Folk Dancers* and will feature dancing and parties Friday night, and a big free festival Sunday afternoon. Sunni Bloland and Bora Gajicki will be the featured instructors at the Saturday afternoon institute (and presumably Friday night teaching, too - again, see flyer). Saturday eve will be the occasion of the Elizabeth Sanders Memorial Valentine Party, hosted by the San Diego State U. Folk Dance Conference Committee (see other flyer). There will be other afterparties and a kolo hour. All will take place at Laguna Beach High School, Park and St. Ann's Aves. in Laguna Beach (unless otherwise noted). Over the years, this has become almost a mini-statewide, with all the exhibition groups, the high caliber of the institute, and the visitors from all over. So far, the weather has almost always been grand. A very nice place to spend a February weekend. Early hotel/motel reservations suggested. February 9-11.

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SEEN ON THE SCENE

The West Valley Folk Dancers' "International Holiday" Festival was an outstanding success - and teamwork was the secret ingredient. Committees headed by Lila Aurich (program), Paul Waller (sound), the O'Briens (exhibitions), Bunny Hogan (decorations), Seymour Seid (security), Al Rosen (clean-up) - Joan Waller, assembly of programs; publicity, Mike Faben and Nancy Emch; John Weidman, artwork; Marilyn McDonald, typography; Nick Buzolich, photography; - and would you believe it - only one meeting??? Festival chairpersons Art and Donna Hurst organized the event and coordinated it with Pierce College Harry Kues and Sally Martin were in charge of the FDFS Council meeting arrangements. Everybody seems to be happy as they pitch in at West Valley, including President Martin Morocco, retired school superintendent who is frequently seen with his hammer and nails! Talk is already of another one next year perhaps - Pierce College seemed happy - the exhibitions were fine - also the program - and L. A. Councilwoman Joy Picus gave a friendly welcome to all attending at the intermission. I don't know about ball games or railroads, but those Valley folk sure know how to run a good folk dance festival!

* * * * *

PHILATELIC FOLKLIFE



Uganda is one of the more conservative new nations in the philatelic field, issuing but few stamps, even of Big Daddy himself, and nothing in costumes or folkdance. Neighboring Rwanda however is very generous - folk dances, folk costumes, folk instruments, not only of itself but of other African nations as well. Above are two instruments found in Uganda - the lyre-type mentioned, and the horn trumpet. . . The Albanian stamps we mentioned in November are shown with one example from each of four sets. Courtesy of John Filcich.

* * * * *

SQUARE CIRCLES

THE ROYAL SQUARES dance group will be holding a new beginners' class starting Wed. Jan. 10, with John Derricotte instructing. At Marina del Rey Jr. High, 12500 Braddock Drive, West L.A. (this is in the Culver City West area - near Centinela and Culver Blvds) Registration will remain open first 3 weeks - all folk dancers welcome. Questions, ask Anna Kamberg at 213/392-2845.

TUCSON'S SOUTHERN ARIZONA SQUARE & ROUND DANCE FESTIVAL takes place over the long January 18-21 weekend. This is the 31st occasion, and is hosted by the Old Pueblo Square Dancers Association. Chuck Bryant of Texas, Jerry Haag, also of Texas, and Ken Bower, of Hemet, California are the featured callers, with the Lehnerts of Toledo instructing round dances.

THE NATIONAL SQUARE DANCE DIRECTORY, 1978-79 is a very comprehensive edition, published in Jackson, Mississippi and edited by Gordon and Judy Goss. This appears to have been a monumental task, for there are about 120 pages, completely loaded with we imagine, most of the square dance clubs in America listed by city, time and location, levels of dancing, status, callers and/or contacts. Price is \$3.95 per copy - the address is National Square Dance Directory, P.O.Box 54055, Jackson, MS 39208. If your square dance club is not currently listed, the editors would like to have it by the deadline for the next issue which is Feb. 1, 1979.

* * * * *

BOOKS IN REVIEW

Two of the latest volumes of Folk dance "Disc-Criptions", Vols. 7 and 6, - dances taught by Frank and Dee Alsberg at International House, U. Chicago, are just off the press. These are dance notations - there are 18 dances in each one, and are quite thorough and complete as any syllabus. The system is not exactly like the Californian Federation R & S syllabication, but just as easy if not easier to learn from. The Alsbergs give courtesy credits to the originators or introducers of each dance where known, with many dates of where the dances were first learned by them. Dances in each are listed in alphabetical order, viz: (La) Bastringue, Betof Utlzil, through Kochari, Lilka to Yablochko - and in the other, Csardas Z, Godecki Cacak, on to Robin Ddiog, Stara Vlajna, Las Virginias, etc. A good international mix. Price is \$1 (plus postage - don't know what that is - check with Frank) - Address, The Alsbergs, at Folkktivities, 1331 Washington St., Evanston, Ill., 60202. (Think the total is \$1.40 per vol. There are 5 previous ones, too which we've mentioned earlier).

* * * * *

TO ENSURE RECEIVING the February issue of FDS, please send your change of address so we receive it before January 19, when we send our envelopes out for addressing and stamping. Same for renewals and new subscriptions. This will help our filing and maintainance. Thanks.

FEDERATION SOUTH -- 1978 -- OFFICERS		-- 1979 -- FEDERATION NORTH	
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Corr. Secretary	Elsa Miller :	Secretary	Genevieve Periera
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Information South phone . .	(213) 398-9398	Information North phone .	(415) 581-6000

FEATURE ARTICLES

UGANDAN DANCE & MUSIC

XAVIER SESE KOLUBYA

It is perhaps that some of you are not sure where my beautiful Uganda is exactly located, but certainly most all of you have read of and heard about the unfortunate aspects that have taken place there in recent years. Please, let not the misdeeds of a few individuals cast a spell of opprobrium over the other eleven million friendly and happy of heart people in this equatorial East African land. I shall try to tell you the bright side - through the words of music and dance.

In the political division known as Uganda, there are some forty "tribes" as you call them - or, preferably "peoples". "Tribes" has rather an aboriginal or "colonial" sound to me, and a series of well-developed, civilized nations were thriving there 200-300 years ago. Of these forty groups, some are very small, and others, quite large. The Ganda, (Buganda, the people - "Ganda" is the root term) from which the British gave the name to the whole area in the late 19th century, number well over 15% of the population. Each, however, has (or had) its own culture - and among the most important of the cultural areas, dance, song, and music is to be found. To an African, and especially one of Bantu stock, life itself is epitomised in rhythm and song - and dance and music are most important methods of self-expression and play an important role. Our work moves to the sound of music - our communications are transmitted from village to village through the beat of the drum. Our joy and relaxation when the labour of the day is done is to be found in dance - and even in death, those departed are eulogised by our songs of tribute. It is naturally then, of great interest to me, to see and hear in latest and popular dance forms of the Western world - the roots of Africa! But then, music of African ancestry has always been popular in America!

The people of Uganda love to dance and European style dancing was - and is - extremely popular. (European in Uganda, and in fact, most of black Africa, means Caucasian - so not only Europeans, but Americans, Canadians, Australians, and even South African and Zimbabwe whites are all "Europeans".) However, a near-crisis occurred in Ugandan government circles when around 1950, the Katikiro (prime-minister) of the Buganda issued a decree forbidding "western" dancing in the public places of the country, based on the belief that it demoralised the family:- men left their homes in order to take up with less-than-ladies who were however, good dancers. A liberal editor in Kampala berated him, and the Katikiro promptly had him gaoled. A British government judge let him out, but the local Parliament put him back in again. Students at the Makerere college protested - and meanwhile, people kept on dancing European dances - at least, those such as the samba, conga, and rhumba. ("Western" or "European" here means ballroom, rock, etc. - not European folk dances.)

A skilled dancer holds an important place in the Ugandan community, much as does the griot, and both are highly respected by their fellow villagers. Dances are done by all - young and old alike, and by women as well as men. However, the children before the age of puberty do not take part officially in the village rituals and dances, but they do learn to dance almost from the moment they can walk, so by the time they are of age, they are ready to participate in activities as thoroughly learned dancers.

Dances differ in regions with each area having traditional dances or dance styles. I speak of the villages of course - in the cities we have a different situation. There are dances for funerals, which sometimes last for days; dances for the marriage rite; dances to express gladness about a bountiful harvest of crops or for a good catch of fish from one of the lakes. Interesting too are the dances eulogising some particular living individual - a wealthy chief with his own private dance troupe and musicians will have dances performed in his own honour! War dances are common, too. These are residual of the days when the many groups of peoples in the land were at odds with each other. The country is mostly quiet now. However, there are, at the two extreme sides of Uganda, notable examples of warrior dances. One, the Karamojong, along the eastern Kenyan border, is where the men go into a very energetic and furious dance calling for high leaps and bounds, as a prelude to a cattle-rustling foray across the border into the Kenyan countryside. This dance has even been forbidden by the Ugandan government (in the interests of international peace!) Far to the southwest in the district of Kigezi, some 100,000 of the giant Tusi refugees from Rwanda reside, having been forced to flee when the pygmy Hutu revolted after centuries and forced them to flee. Here, safe on Ugandan soil, they perform several striking dances which, along with an accompanying song, tell the story of ancient grandeur and of an eventual return to Rwanda. These are the fabled, to Americans, Watusi. You even had a dance a few years back called the "Watutsi". The Ankole in southwestern Uganda are noted for their special funeral dance. The Teso, living north of Lake Kyoga, have a vigorous leaping dance in which the faces of the dancers are painted with coloured clay to frighten unfriendly spirits. The Nyoro have a dance which ridicules the fat man of the village!

(please continue on next page)

UGANDAN DANCE & MUSIC, Cont.

In the urban areas, modern dance is more in vogue, although in Kampala, many tribal social centers exist for the benefit of their members living in town who need the security of knowing someone who understands the language. At their social events, some musical activities from home may take place. The minorities of the country - Asians, Europeans and Arabs - probably less than 1%, keep a low-profile, and to themselves generally speaking.

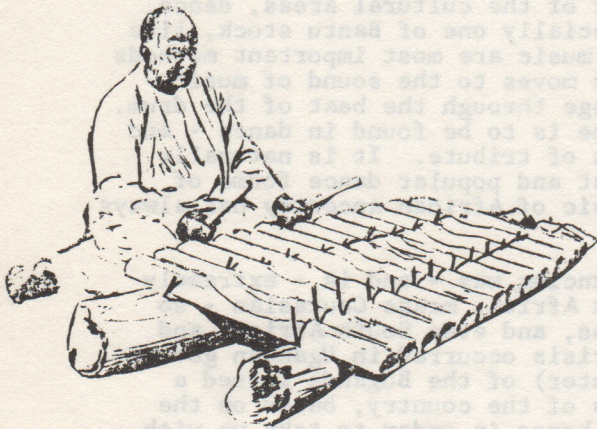
The Ugandan government has, as part of a cultural program to show the outside world aspects of Ugandan music and performing arts, created the National Dance Theatre of Uganda. It has been sponsored by the Ministry of Information and Tourism, which provides for the training in theatre and stage performance, of dancers, singers and musicians, selected from a cross-section of the peoples of the land. This ensemble travels abroad for performances and offers a very fine presentation of Ugandan folk dance and music.

* * * * *

MUSICAL INSTRUMENTS

I am sure that no other country of like area in Africa can equal the variety of musical folk instruments that we have in Uganda. The Bantu, Hamitic and Nilotic ancestry shows up in these drums, harps, and wind instruments. To these, add variations developed from more modern western countries and there is a big lot.

The Museum of Uganda has done a great deal of work in researching traditional Ugandan music and instruments, and recordings of the folk music have been made and preserved in archives since as early as 1949. Many instruments have been gathered by research teams who have scoured the countryside, and added to the collection. An interesting innovation being taken at the Museum is to have a group of trained musicians play traditional music on these instruments each day during visiting hours.

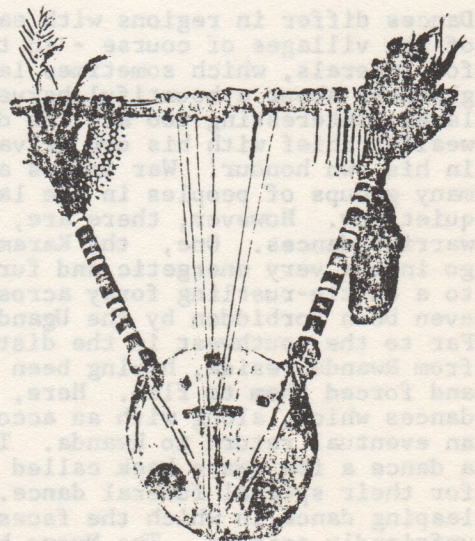


Drums are probably the most widespread of Ugandan (and East African) instruments - the material is readily available! Near the Ruwenzori (the famed Mountains of the Moon), the Toro people have several hollowed-log drums called mbutu. A series of "talking" drums used by the Ganda are the ombutu, the ongalabi, (used to call the people together to gather the harvest), and the great omubala - which was used to announce the members of the royal family, much as in a 21-gun salute. As each tribe has a "drum-name" which is expressed in a code of beat and sound, it is possible to determine just which area the visitors are from. A special drum (in the case of the Kabuka of Buganda - a miagaro) is used when members of the royal family are dancing. Drums are generally tub-shaped with oxhide heads covering both ends, or long and narrow with only one end opened - usually covered with stretched lizard-skin.

Xylophones are also extremely popular, not only in Uganda, but in most of Africa. Among them will be found the kembi, a relatively new instrument with metal bars, used by the Nyoro, who also have a 'ntare, which is a large instrument for four players - three sit on one side playing the melody while the fourth sits across from them, playing the counter-melody. It is made of logs, crossed with banana stalks. The Soga of Eastern Uganda use a series of small xylophones called budongo which together can have a range of about four octaves.

Among the Nyoro also, there are the luma flutes. In the mountain areas near the Ruwenzori, these are made from bamboo, but in the marshlands near the lakes, they are made of reeds. 'Ndere flutes of various sizes are found among the Ganda and Soga people, and the royal bands of the chiefs of the Ganda had quite sizeable numbers of flutes, drums, rattles, lyres, lute-like instruments, and the madinda xylophone in their make-up. These orchestras were commonly accompanied by handclapping and singing.

The Bagandan harp consists of a wooden dish about 35 cm. in diameter and 8 cm. deep, covered with lizard skin acting as a resonator and with stringed pegs of different length. The harps resemble those of ancient Egypt and the upper Nile.



MUSIC OF UGANDA, Cont.

The Soga have a pair of seed-filled rattles. Their bowl-shaped gezarke somewhat resembles the ancient Greek lyre. Trumpets may be made from the horns of animals - there are plenty of horned animals in Uganda. End-blown flutes are popular, and found in different sizes under different names. The Nyoro have the makondere gourd-horn - a string of small gourds joined together in the manner of a bulbous telescope which gives a pleasant mellow tone like an oboe.

Among more recent instruments is the kalif - a zither-type instrument with metal strips laid across a flat board of wood. This is of Arabic origin. Caribbean style steel drums made of oil cans are among the new popular musical additions, and along with these, the new amplified western electric guitars are found in the dance halls and night clubs of the larger towns. As you see, even in Uganda, we too have progress!

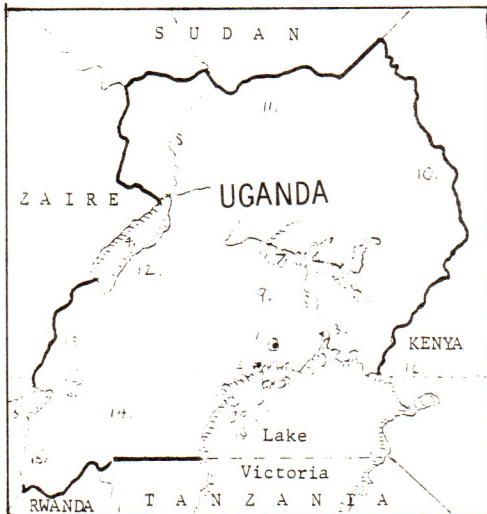
In conclusion, much research on African folk music and dance was done by the late Hugh Tracey, the British ethnomusicologist, who collected notes and information and made many field recordings, including detailed collections of that of Uganda during the days of the Protectorate.

* * * * *

[Ed. note: Thank you Mr. Kolubya. We wish that we had more information about you to share with our readers, but understand your reluctance out of consideration of you family.]

* * * * *

NOTES ON UGANDAN TRIBAL DRESS



With the idea of rapidly adapting to the patterns of the western world, many Ugandans have adopted Western wear, and this includes Bermuda shorts, khakis, etc. for the men, and even modern dress and short, but not mini-/ skirts for some women, (Ugandan women are extremely modest - shorts and slacks are not looked on with favor.) In fact, it is the women of Uganda who are more conservative, clinging to the traditional order of things, and this is most noticeable in their dress.

The Ganda women wear busuti, which cover most of their body, gathered together with a sash and a sort of bustle at the back, drooping in a graceful sweep towards the ground, much like a sari which of course it is, except for the length of yardage. The colors are brilliant, but as a rule, in solids rather than the fancy and elaborate prints and patterns of Tanzania and the Guinea Coast. The Ganda men, when in national drsss, wear the long white kanzu, which shows the Arabic influence from the north. Over this they will, on important or formal occasions, wear an European suit jacket.

- | | |
|-------------------|------------------|
| 1. Kampala (Cap.) | 9. Buganda |
| 2. Entebbe | 10. Karamoja |
| 3. Jinja | 11. Acholi |
| 4. Lake Albert | 12. Bunyoro |
| 5. Lake Edward | 13. Toro |
| 6. Lake George | 14. Ankole |
| 7. Lake Kyoga | 15. Kigez (Tusi) |
| 8. The Nile | 16. The Equator |

The Tusi (or "Tutsi") refugees in southwest Uganda dress more in the "traditional" African way, with red and yellow, with some black and/or green, wraparound shirts, fringed with ribbons, falling below the knees. These are the colors of the Rwandaise flag, their old homeland. Their headband in red or black has long flowing tufts of combed sisal, and long strands of metal or glass beads swish to and fro as they dance their national dance of Watutsi.

The pastoral (and sometimes nomadic) Karamojong men, along with their kin, the Dodoth and Jie in northeast Uganda, wear short togas, generally of goatskin - sometimes barkcloth, in natural tan colors, caught up and tied with a thong across the shoulder. The women wear in addition, a goatskin apron or skirt or perhaps an overcloak. Sometimes the men wear nothing, although the women are always clothed. Black and white ostrich plumes adorn the head, and much metal adornment, dozens of neckrings, necklaces, bangles and bracelets, earrings and anklets for men and women alike. The warriors create elaborate hairstyles or hard, dyed clay.

Uganda produces much cotton - in fact, textiles is one of its major industries, but much of the colorful print is imported from Europe (although quite possibly, the raw cotton could have originated right in Uganda to begin with.) Most of its own production goes to Kenya and Tanzania.

Some notes regarding the various name-words with the root "Ganda". This follows more or less the rule for the Bantu nationalities of east and southern Africa. (Ganda, Sotho, Tswana, Shona, Rundi, Nyoro). Uganda means "place of the Ganda"; Buganda refers to the old kingdom; Luganda is the language; Kiganda is adjectival; Muganda is an individual native; Baganda is the plural, and so on.

* * * * *

BASQUES AND THEIR DANCES

CANDI DE ALAIZA

(This is the second part of an article on Basque folk dances written by Candi de Alaiza especially for Folk Dance Scene. The first, covering historical background, demographics and genre appeared in last month's issue).

Basque dances take many forms. There are processional dances, some in a double column, which the dancers use to get from one place to another, often to accompany an image in a parade. Today, these dances are also used by performing groups for stage entrances. Specific examples are the Bolant-dantzak from the Valcarlos area in N. Navarre, the Paseo from Laguardia in S. Alava, and the Paseo of Soule. There are many dances where the dancers (male, usually) are linked. Point-and-hilt sword dances are found in Vizcaya and Guipuzcoa and an almost identical form using decorated sticks in NW Navarre. There is a similar linking with handkerchiefs (Otxagabia) and arches (Oñate). Dancers hold hands, at least today, for the Farandole (N. Navarre, Basse-Navarre) and the Biribilketa, a skipping, serpentine dance found almost everywhere.

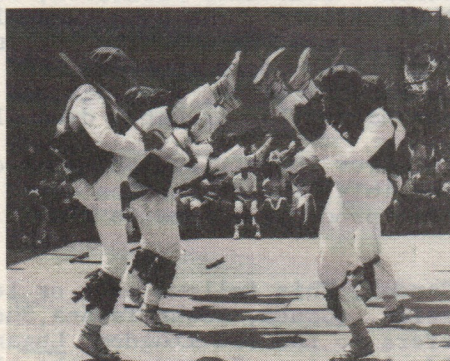


"UZTAI-DANTZA", GUIPUZCOA BY GOIZALDI VALCARLOS 1975

Many dances are performed in a circle with no contact between the dancers. The jautziak (sautes) of N. Navarre, Basse-Navarre and Soule take this formation, as do the Mutil-Dantzak of the Baztan (Navarre) and some of the jotak (Navarre, S. Alava). Other dances are done in set formation, usually with dancers in multiples of four, the most common being eight, twelve, or sixteen dancers. The dancers nearly always carry something for this type of dance: sticks, swords, arches, ribbons, and so forth, and these objects shape the movement.

Most parts of the Basque country have dances of the Ingurutxo, or "Little Circle" type, which follow a similar evolution in all areas. They begin with a line of men, the leader doing some sort of solo work as the group circles the dance area. Eventually two men leave the line and bring a woman before the leader, who does some sort of a solo in her honor. She is then incorporated into the line, usually joined to the men on either side by handkerchiefs and/or berets. Other women are brought in in a similar manner until the line is complete, each man followed by a woman, but with the last man placing his partner ahead of him so that he ends the line. These dances, like most Basque dances which move along a circle, move counterclockwise. Today most of the ingurutxo type dances end with a Basque jota and biribilketa, although older sources do not mention them. It is interesting to note that in Lequito, Vizcaya, the roles are reversed and the women lead the line, incorporating the men into it one by one.

There are couple dances found in the Basque country, besides the ubiquitous waltz, polka, schottische and paso doble. The most popular of the "Basque" dances is without question the jota, which consists of a fandango in 3/4 time and an ariñ-ariñ in 2/4. The steps and formation vary from area to area, and the jota is often performed in a circle or in three's or four's. A close relative of the jota is the esku-dantza, or "hand dance" which usually uses ariñ-ariñ steps combined with some sort of clapping pattern. Unlike the jota, the esku-dantza is always, as far as I know, for couples. The Basques also have a number of quadrilles, which differ minimally from the French, and which are found especially in the regions of N. Navarre, Basse-Navarre and Soule.



DANTZARI DANTZA
GOIZALDI 1975

There are several solo dances, some extracted from a larger context. The most common is perhaps the Auresku ("dance of the first hand") based on the solo steps of the leader in the ingurutxo type dances. The Auresku, in many forms, is often seen on stage and is presented in dance competitions. The Vizcayan Kaxarranka, performed on a chest as it is carried on the shoulders of six or eight men, is another solo dance which often appears on stage. It has a characteristic step pattern, followed by a lively fandango and ariñ-ariñ. There is much solo dancing in the province of Soule, especially connected with the Carnival Masquerade, and some in Guipuzcoa and Navarre.

Within the Basque country, there are many regions, towns or villages especially known for their dances. If one is for-

(continue on next page, please)

BASQUES & THEIR DANCES, Cont.

tunate enough to be in the right place at the right time, one can see beautiful and varied dancing throughout the year. During the late spring, the summer, and early fall, groups from the villages travel to festivals all over the Basque country to perform their own traditional dances. Some of the urban groups also do a fine job of presenting dances on stage, often with authentic costumes and music, although the choreographies are sometimes changed greatly from the way they appear in the smaller towns and villages.

The region of Vizcaya is perhaps best known in dance for the Vizcayan Sword Dance Suite, also called 'Dantzari Dantza' (the "Dancers' Dance") from the towns in the Durango area to the SE of Bilbao. The Dantzari Dantza is a group of dances for eight men, with high kicks and rapid changes of figures. There are dances where one, two, four, or eight dancers move at once, as well as two sword and one large stick dance (all pyrrhic). Perhaps the best known of the group is Txontxonguillo, where the "dead" leader is lifted by two of his companions while the others dance around him. He is finally lowered to the gornu and rejoins his companions for the final section of the dance. Folklorists have argued for years over the meaning of this dance; whether he is a great leader fallen in battle, a legendary thief captured by the townspeople, or perhaps a figure of death and rebirth not unlike those found in other parts of Europe such as the British Isles and Rumania.

Besides the Dantzari Dantza, Vizcaya also has a point-and-hilt sword dance (Xemein'ko Dantza) where the captain is raised on the lock formed by the swords of the other dancers. Kaxarranka, the solo danced on the chest of town papers as it is moved to the home of the new mayor on St. Peter's Day, and the women's inrurutxo, both from the town of Lequito, were mentioned earlier. The Dantzari-Dantza also ends with an ingurutxo (Inгурutxo Soka Dantza), led by men and followed by a fandango and arin-arif.

The province of Alava to the S.E. of Vizcaya offers an interesting contrast in types of dance. The north, which today has little living dance of its own (that is, different from that found in other areas) is known for several ingurutxo-type dances, such as the dances of Salinas and Maestu. The dances of the southernmost part of the region, the Rioja, are well preserved and very interesting, but are closer in movement, music and costume to the dances of Logrono and neighboring Castille than to other dances of the Basques. Once again, many of the dances are for eight dancers - at one time, all men, but since the Civil War, often women. There are, as in the north and in many parts of the Iberian Peninsula, maypole dances and non-pyrrhic stick dances, especially in the village of Villabuena. The Rioja region of Alava has its own type of jota, usually performed in a circle, but with a sense of partners, consisting of steps not too unlike those used in the north, but with their own styling. The northern part of the province does the jotas of Vizcaya or Navarre, depending on the specific group of dancers.

Guipuzcoa, to the east of Vizcaya, also has a sword dance suite consisting of twelve dances. As with the Vizcayan dances, a group does not necessarily do all twelve each time it performs (although it may). The Guizpucoan dances are usually named after the implement carried: little stick dance, big stick dance, s field dance, ribbon dance, hoe dance, little arch, big arch, sword dance (not pyrrhic) and so forth. Most of the dances consist of a "zortziko" pattern (in 5/8 time) where the implements are not used and a "joko" (game or play in 6/8 or 2/4) pattern where they shape the arm movement. Unlike the Vizcayan, the Guizpucoan dancers (most often 12 or 16 in number) are accompanied by a captain who does a brief solo before most of the dances and then inspects others as they perform.

Guipuzcoa has other dances as well. Txakolin is a solo dance where each young man in turn shows off as he dances over a sash folded into the shape of a cross. SorginDantza depicts an amusing encounter between Basque shepherds and witches (men dress in women's costumes) and Gizon Dantza is a Guizpucoan version of the Inгурutxo type dance beautifully performed by San Sebastian's Goizaldi on September 2 in the Plaza of the old part of town. Another town in Guizpucoa, Oñate, has a series of interesting figure dances performed as part of the Corpus Christi festivities.



JAUTZIAK - VALCARLOS 1975

Navarre is incredibly rich in dance, with a great variety of types. Some of the best known are the Inгурutxo from the town of Leiza, and the dances of Otxagabia, near the French border. The dances are accompanied by a "bobo" or jester figure similar to one which appears in the Rioja of Alava. The area around Valcarlos is known for the jautziak, or Basque sauts, dances done in an open circle with short step patterns which are often sung out. The Baztan valley has its mutil-dantzas ('man's dances') with similar movement patterns. The town of Lesaca contributes a point-and-hilt sword dance done with sticks instead of swords (but still called a sword dance), and Cortes, in the extreme south, is known for

BASQUES & THEIR DANCES, Cont.

its maypole-ribbon dance and a human tower. There are other ingurutxos in Navarre as well as solo dances, line dances of many types, and, of course, jotas.

Passing to the French side, Soule is the province perhaps most admired for its dancing. Besides the quadrilles and sauts, the Souletines do beautiful solo dancing, usually associated with characters in the Carnival Masquerade or the pastorale, a traditional outdoor theatre genre which includes poetry, music and dance. The Masquerade, performed in Soule from New Year's to Ash Wednesday, always includes the most intricate dance forms by the best dancers to be found. Souletine dance is very balletic in nature and many of the steps can be given names directly from the vocabulary of ballet. The most spectacular and perhaps the best known moment in Basque dancing is often believed to be that one when the Zamalzain, the Hobby Horse figure in the Masquerade, jumps onto a glass of wine without spilling one drop. The Zamalzain is one of five or six (depending on the village) main characters in the Masquerade, although there are some forty characters in a full Masquerade, most of whom dance at some point, and Godalet dantza (the wine glass dance) is certainly one of the most exciting parts of the suite. The dancing of the Satanak, the devils, within the pastorale, is of similar nature and often is done by the same dancers who take the lead roles in the Masquerades. The dancing is so similar that more than one folklorist, no doubt seeing the dances out of context, has placed the Satanak and their dance in the Masquerade.

To the west of Soule is Basse-Navarre, at one time part of the province of Navarre, well-known for its Carnival celebrations. Basse-Navarre is the home of the sauts, perhaps a little more like those of N. Navarre than those of Soule, of the quadrilles, especially in earlier times, and the farandole, a serpentine dance led by a man or boy carrying a branch in one hand.

The province of Labourd, on the Basque coast, preserves little of its own traditional dance. Because of the tourist trade and due to the influx of Basques from other areas (many came from the Spanish Basque country during Spain's Civil War), many types of Basque dance may be seen in Labourd, especially during the tourist season (mid-July to September). The city dances found in nearly all the urban areas are performed in Labourd along with adaptations of Vizcayan dances. Performing groups from San Sebastian visit towns near San Juan de Luz during the summer (about 20 minutes by bus) showing a variety of Guizpucoan and Navarrese dances, and there are festivals which groups all over the Basque country, both French and Spanish, attend.

The jota appears in virtually all areas. It was not traditional on the French side, but today there are very few dance events, even in Soule (where people say that the jota does not exist) which do not contain some jotas. However, they are much less popular in the northern provinces than in the south where they can easily be considered the national dance. Jotas have been incorporated into the ingurutxos, into dance contests, into such dances as the Kaxarranka and the esku-dantzak, and end most of the suites and "scenes" which have been composed recently.

Some mention should also be made of the dances which are composed today. In conjunction with the growth of the urban groups and the changing social needs, especially in the cities, some adjustment was needed for the participation of women in dance. Many dances were adapted for women from existing men's dances, and some of these are now known as women's dances to the extent that many people do not realize that they were once men's dances at all. Some examples are the Navarrese Sagar-dantza (Apple Dance), the Vizcayan Zinta-Dantza (Ribbon Dance) and the Guipuzcoan Makil-Txikiak (Little Sticks) and Arku-Aundiak (Big Arches). Other dances were composed for women, using traditional steps from men's dances, such as the very popular Jaurrieta, composed by Argia in 1970. Still other dances were completely new compositions and have become part of the standard repertoire in the cities and in the villages where there are children's groups who learn their dances from the city groups. Museta and Contrapas de Orbea, Segadoras (Harvesters), Tejadoras (Weavers), and many other dances which appear frequently are of this type.



"ZINTA — DANTZA", RENTERIA, GUIPUZCOA 1974

With such full and active participation in dance, there is virtually never a time when dancing is not found, at least, not in the cities. For those who prefer village dancing, where the Basques will tell you that they have been doing the same dances in the same way for thousands of years (and according to some scholars, that is not at all unlikely), the

BASQUE DANCES, Cont.

best time to see dancing is the village feast day. Popular days are Santiago, San Juan, San Ignacio, San Vicente, San Miguel, Santa Isabel, Santa Ana and August 15, the Feast of the Assumption. If the holiday comes during the week, it is often moved to the closest Sunday, but still more often it is celebrated on the scheduled day and then it is repeated on the following Sunday. There is dancing connected with the festivities in Pamplona for San Fermin (July 7), especially the night of the 6th, and very beautiful dancing in the town of Lesaca on the morning of San Fermin. Santiago (St. James), July 25, is celebrated in Vallacarlos and many other places. The fiestas in Lequitio, Vizcaya, are between St. Peter and St. John, the last week in June. Berriz, Vizcaya, celebrates the first week in July (Santa Isabel). Estella, with its suite of dances called "Baile de la Era" (Dance of the Threshing Floor) performed each night at 1 a.m., celebrates its fiestas at the end of July or beginning of August; Vitoria (capital of Alava), the week of August 4; Leiza, Navarre, is the third week in August. The week of August in San Sebastian usually has a different group (urban this time) performing each night in the Plaza de la Trinidad in the old part of town, with Goizaldi (a very good choice) on August 15. Different parts of San Sebastian have things going on all through August and the first part of September, but dates must be checked on the spot, as nearly all of them move around some. Most cities or towns have a local Centro de Atraccion y Turismo on the Spanish side and a Syndicat d'Initiative on the French where a visitor can find information on dates and places. The local newspapers often list activities for fiestas (be prepared to wait-or to be rained on throughout the Basque country in summer). In the case of rain, events may be rescheduled, but it really takes an awful lot of water to keep the event from taking place!



LESACA, NAVARRE 1976

The Basques then, have a very rich and varied dance culture depicting many facets of their existence. Many old ritual dances are still performed today, if not specifically to make the crops grow, at least with the idea that the dances have always been done at a certain time and it is right that they should continue to be done. These same dances are also presented on stage, both by village groups and city groups, but now as entertainment. Since many Basque dances are traditionally performed by a limited number of dancers in front of the rest of the village, the transition from plaza to stage has not been a difficult one, and, depending on the group performing, dances can be seen on stage with little distortion. To cite one example, Goizaldi always performs certain dances facing in each of the four directions, even when that means that a quarter of the time they are dancing to a stone wall with their backs to the audience. In fact, under these circumstances, the captain's solo is completely hidden from the audience by the other dancers standing behind him.

The content of the old dances reflects the concern of the Basques for their religious and subsistence patterns, especially in fishing and agriculture, and fertility symbols in some of the dances are clear. Many of the older dances reflect historical events, particularly contact with outside groups such as the Moors and the Gypsies. But the concerns of today are also expressed through dance. Without passing judgement on the fact, one must realize that it would be absurd to try to ignore the use of Basque dance, both traditional and newly composed, as an instrument for the promotion of feeling of Basque unity and identity, especially in the cities. The frequency with which the Agintariena, a flag salute from the Vizcayan Suite, appears and other dances of recent origin which depict the flag, is a direct indication of nationalistic sentiment. The popularity of the saut Zazpi Jautziak, Seven Jumps, is based on the fact that there are seven Basque provinces and the Basque motto is "Zazpiak Bat", the seven, one. Other dances of recent origin present traditional (but now discontinued) activities of the rural Basques in an attempt to promote some sort of feeling of identity with the past.

Much has been lost as living tradition, or has been changed. In the rural areas, television has replaced the dancing on Sunday afternoons in many places, and easy access to the cities with movies and other activities, especially sports, takes the youth outside the villages. Many people commute to work in the cities and towns and spend much time away from home. There is less dance in the rural areas than a generation ago. But, ironically enough, in some of the small towns where the youth had just about given up their traditional dances as outdated and uninteresting, when the young people have seen the urban youth in the dances, they too have begun to place a high value on them. If that trend continues, maybe the dances will not be lost in the rural areas after all. Today, many rural groups, which are not necessarily performing groups, feel that it is important to preserve their dances, and further, some of the dances which were once done only ritually and by a limited

(please conclude on next page)

BASQUES & THEIR DANCES, Concl.

number of dancers are now performed socially, and by many of the young people, both men and women. Such is the case with the jautziak and the mutil-dantzak which have spread to other areas of the Basque country as recreational dances - as the jota has spread to the north, also as a social or recreational form.

The Basques continue to dance and to enjoy a wide variety of dance forms presented to them in many different ways. As they are a living and changing people, quickly adjusting to modern life styles, their dance culture, if it is to remain alive, must change with them. Hopefully they will be able to maintain a balance between the preservation of elements important in preserving a sense of history within the culture, and incorporation at the same time of the changes needed to keep the dance as a vibrant and dynamic part of their lives today.

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[Ed. note: This concludes the article on Basque dancing, by Candi de Alaiza. Again, we want to thank you, Candi, for the wonderful contribution you have made to the pages of Folk Dance Scene, and to folk dancers' understanding of the dance, music and culture of that fascinating and oftimes mysterious people, the Basques. Some of the dances herein mentioned, will be found fully described in the new Westwind Lp album of Basque dances]

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BASQUE PICNICS IN AMERICA



OINKARI OF BOISE
BAKERSFIELD 1977

Every spring and summer, there are Basque picnics in several places in California, as well as in Nevada, Idaho, Wyoming, and some other states as well. Many Basques and non-Basques attend these picnics - an excellent opportunity to view Basque dances and hear the songs while enjoying a delicious Basque-style outdoor barbecue (usually lamb). At most of these picnics, the local Basque club provides a dance performance as well as accordion music for dancing which includes 'Jotas' and 'Jautziak'. Watch also for a pre-picnic dinner and dance in the local Basque hotels or restaurant. Here is a list of some of the picnics. Dates are approximate, so be sure to check with the local Basque club or with the North American Basque Organization (NABO).

The Bakersfield Festival and picnic, sponsored by the Kern County Basque Club, usually takes place on the Sunday of Memorial Day. The picnic in Los Baños is on the Sunday before the Bakersfield picnic. The first Sunday in June usually marks the San Francisco clubs' Mountain View picnic.

Over in Nevada, (the Eighth Basque Province) - the fourth Sunday in June is when the Reno picnic is held, the the Sunday closest to July 4th is when the famous Elko Festival is held. That is also the date of the La Puente picnic in Southern California at the La Puente Handball Court.

One of the very best opportunities to see Basque dancing in America is on the last Sunday in July at the Boise, Idaho picnic and festival. Here you may see the excellent Oinkari Dancers (see photo). The Chino picnic in Southern California, which also has abundant dancing (see pg. 2 Dec.) is held on the Sunday of Labor Day weekend at the local fairgrounds.

Other clubs which have picnics are in Fresno and Stockton, California; Mountain Home, Idaho; Ely, Nevada; Burns and Ontario, Oregon; Buffalo, Wyoming; and New York City. There are dance groups in Bakersfield, Chino, Fresno, San Francisco, Los Banos, Boise, Mountain Home, Elko, Ely, Reno, Winnemucca, Jordan Valley and New York City. For more details on the American Basques, including an excellent introduction to the Basques and their culture as well as lists of the clubs and their activities, see William A. Douglass and Jon Bilbao's Amerikanauk: Basques in the New World - Reno, 1975.

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Southland Basque-notes: A popular place to eat in the Ocean Park area of Santa Monica is the Pioneer Bakery's "Boulangerie" on Main St. Soup, salad and that good Basque sourdough hearth bread is its forté, all kinds of soup - but Tuesday nights are usually "Basque Nights". ...And in Calabasas, Los Angeles' Historical Landmark #1, the Leonis Adobe, was the huge ranch covering much of the West Valley, put together by Miguel Leonis, a giant Basque, in the latter part of the 19th century, an interesting example of Californiana of the day.

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TEACHING THIS MONTH

Clubs listed below followed by an asterisk (*) are member clubs of the Folk Dance Federation of California, South, Inc., and as such, are entitled to a four-line listing gratis. Non-Federation groups please contact us regarding nominal fee quote for your listing. . . Information given below is accurate as of the time we write this, but subject to change, and "dark nights". Phone numbers have been listed where possible for your convenience.

ST. KATHERINE GREEK DANCERS (Tuesday)

At St. Katharine Church, 722 Knob Hill, Redondo Beach. In the bldg. so. of the church, next next to parking lot. Jean Wilder will teach basic movements to Greek dance, as well as structured mainland and island dances. Beginners, 7:30-8:30 pm; intermediates, 8:30-9:30 pm. Requests till 10 pm. For further info., call Jean at 213/832-2982.

GLENDALE HARMONY DANCERS (Thursday)

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

GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle Ave., Los Angeles. Jan. 5 is Scandinavian night co-hosted with Scandia South*, dances of Scandinavia; Jan. 12, general dancing after business meeting; Jan. 19, White Elephant Party - no teaching (see ad); Jan 26 - unknown at this writing; Feb. 2 - dark due to the Aman*Institute. Time, 8:30-11 pm.

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB * (Wednesday)

At Balboa Park Club, Balboa Park in San Diego. Time 7-10 pm. Alice Stirling teaching beginner, intermediate levels. Info phone, 714/422-5540.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., West Hollywood - 7:30-10:30 pm. Two exciting Disco dances - 'Saturday Night Fever' by Morrie Schorow; 'Madison-Continental' (cpl. dance) by Morrie, with Barbara Goldstein; 'Zagorissios', Greek, by Betty Hoffman; 'Ha Manginah Sheli', Israeli cpl. by Sheila Ruby. Jan. 31, Fun Fad Party, 'Disco', 'Go-go', 'Charleston', 'Swing' and some older but gooder things.

SUNDAY EVENING FOLK DANCERS * (Sunday)

At 17400 Victory Blvd., 7-10 pm. Beginners 1st hour; intermed. 2nd hr; requests 9-10 pm. John Savage, instructor. Call 766-1803; 483-8162; 341-9954 for information.

DESERT INTERNATIONAL DANCERS*(Thursday)

At Everybody's Village, 538 N. Palm Canyon Drive, Palm Springs. Beginners 7-8:15 pm; intermediates, advanced to 10:30 pm. Also every other Sunday, a mini-festival - all request. 6-9 pm. Sam and Vikki Margolin, instructors. Call 714/343-3513 for information.

KIRYA FOLKDANCERS * (Wednesday mornings)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., West Hollywood - near Melrose Ave. Rhea Wenke teaching beginners 10-11:20 am., Intermediates 11:30-1 pm. For more info, call Rhea at 213/645-7509.

SAN DIEGO FOLK DANCERS * (Monday)

In Recital Hall, Balboa Park, San Diego. Time 7:30-10 pm. Co-operative teaching - intermediate, advanced class - couple and Balkan dances. For info, call 714/460-8475.

CABRILLO INTERNATIONAL FOLK DANCE CLUB * (Tuesday)

In Recital Hall, Balboa Park, San Diego. Time 7:30-10 pm. Intermediate, advanced teaching by Vivian Woll. Phone 714/298-9240; 714/449-4631 for information.

FOLK DANCE FUNLINE - An answering serving provided by Rich Langsford and F.D.U. listing the various collegiate folk dance clubs in the metropolitan L.A. area, mostly free or "budget" donations. Call 213/397-4564 and have your pad and pencil ready.

WHITTIER FOLK DANCE CO-OP * (Saturday)

At Gunn Park, 10130 Gunn Ave in Whittier. Easy dances and run-throughs 7:30-8:30 pm.; intermediate teaching 9-9:30 pm; general dancing and requests to 10:20 pm. Party night the last Saturday of each month.

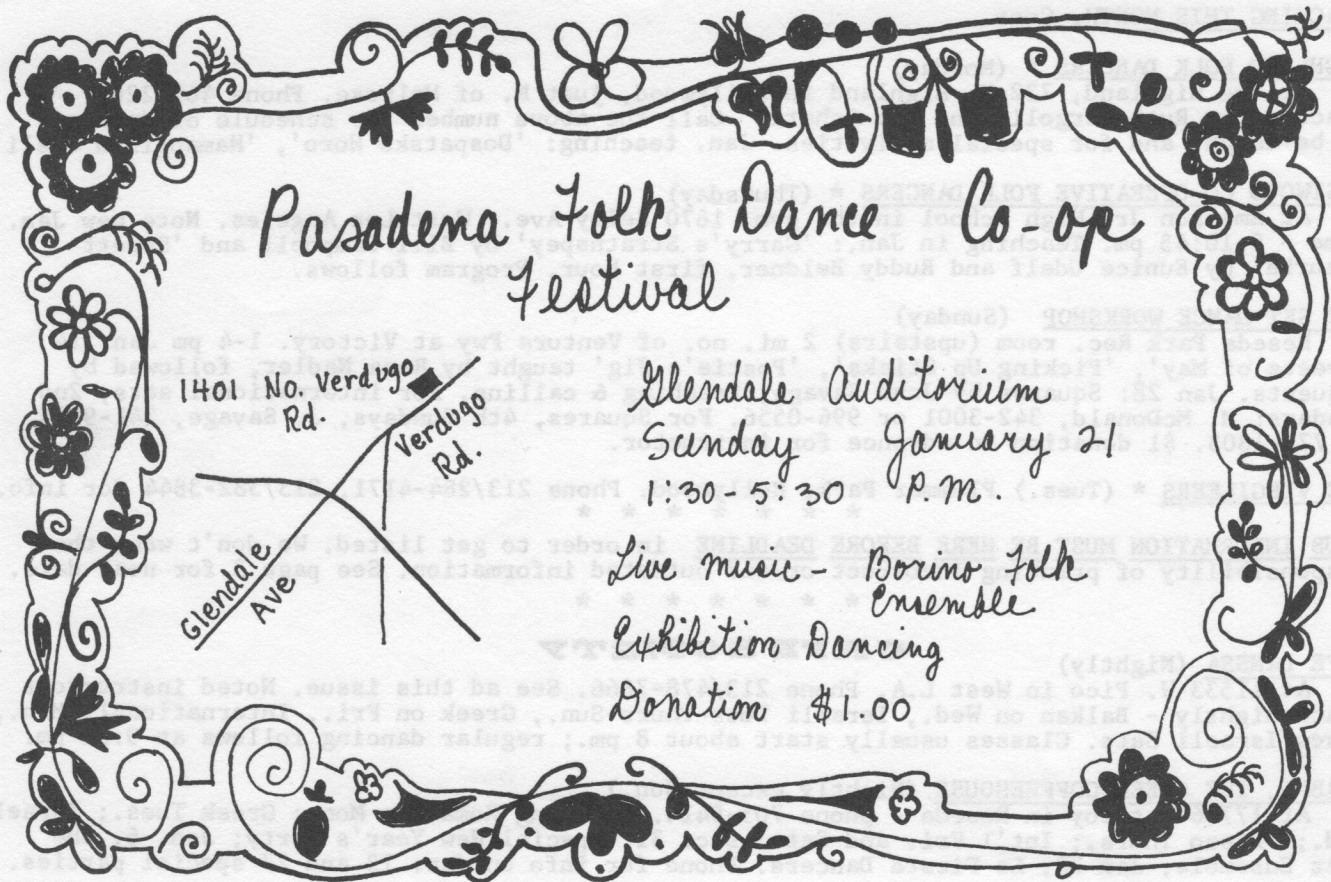
INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A.Valley College, in the field house - 5800 Ethel Ave., Van Nuys. Teaching 8-9 pm, international requests follow 9-11. For a monthly schedule, call 213/781-1200 X277 (Mon-Fri.)

STONER STOMPERS * (Friday)

Intermediate level, at Stoner Rec. Center, Stoner and Missouri, in West Los Angeles., 7:30-10 pm. Teachers, Dave and Fran Slater. January teaching: 'Hopak', 'Sardaa', 'Rustemul', and 'Bekesi Paros'. For further info, call 213/556-3791.

(please continue on next page)



TEACHING THIS MONTH, Cont.

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

At the LBJCC, 2601 Grand Ave., Long Beach - 8-11 pm. Intermediate and advanced workshop level. Donna Tripp, instructor.

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High in the gym, 1670 Selby Ave, West L.A. - Time 7:45-10 pm. Teaching for Jan. - 'Italian Quadrille', 'Toičevo Kolo' and reviews. Program is all requests. Call 397-5039, 657-1692 for information.

WEST VALLEY FOLK DANCERS * (Friday)

At El Camino Real High School, women's gym - Valley Circle at Mariano in Woodland Hills. Time 7-10 pm. Jan. teaching: 'Jove Mole Mome', F. O'Brien, 1/5, 1/12; 'Hora Spoitiorilor', M. Schorow, 1/5, 1/12, 1/19; 'Swedish-Finn Mixer', B. Hogan, 1/19, 1/26; 'Sestorka', M. McDonald, 1/26. Contact phones for information, 805/527-3878; 213/781-7895.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., West Hollywood. 7-10 pm., beginners 1st hour. Willard Tidwell teaching 'La Cucaracha'; Ruth Oser, 'La Bruja'; both Mexican dances during January. Closed Jan. 1, holiday; and Feb. 5, 12 - floor refinishing. Class will meet at Fiesta Hall, Plummer Park the two Feb. dates. Call 657-1692 for info.

WEST LOS ANGELES FOLK DANCERS * (Friday)

New Location - At Brockton School, 1309 Armacost in West Los Angeles, between Barrington and Bundy, ½ bl. N. of Santa Monica Blvd. Time 8-10:30 pm. Beverly Barr will teach 'Yassoo', Arabic; 'Pentozali', Greek; and a couple Disco routine. Come join us at our new home. For info, call Beverly at 213/478-4659 or 213/836-2003.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost, between Bundy and Barrington in West Los Angeles, ½ block N. of Santa Monica Blvd. Time 8-10:30 pm. Beverly Barr will teach 'Trie Pazeste', Romanian; 'S'ee Yona', Israeli; and review old favorites. For info, call Beverly at 213/478-4659 or 213/836-2003.

SHALOM FOLK DANCERS * (Tuesday)

At the Highland, 732 N. Highland in Hollywood. Phones 462-2261, 838-0268, 939-7175. Time 8-10:30 pm. For Jan. teaching schedule, call for information. Beg./intermed. classes.

(continue please on next page)

TEACHING THIS MONTH, Cont.

HIGHLAND FOLK DANCERS * (Monday)

At the Highland, 732 N. Highland in Hollywood, just N. of Melrose. Phone 462-2261. Teaching by Ruth Margolin and Sam Schatz. Call the above number for schedule of dances to be taught and for special activities. Jan. teaching: 'Dospatsko Horo', 'Hamanginah Sheli'.

WESTWOOD CO-OPERATIVE FOLK DANCERS * (Thursday)

At Emerson Jr. High School in the gym, 1670 Selby Ave., West Los Angeles. Note new Jan. time - 8-10:45 pm. Teaching in Jan.: 'Garry's Strathspey' by Bill Campbell and 'Sprett Mazurka' by Eunice Udelf and Ruddy Beldner, first hour. Program follows.

THE SET DANCE WORKSHOP (Sunday)

Reseda Park Rec. room (upstairs) 2 mi. no. of Ventura Fwy at Victory. 1-4 pm Jan. 14 'Sweets of May', 'Picking Up Sticks', 'Postie's Jig' taught by Rena Nadler, followed by requests. Jan 28: Squares by John Savage, teaching & calling. For international sets, 2nd Sundays: M. McDonald, 342-3001 or 996-0556. For Squares, 4th Sundays, J. Savage, 341-9954 or 776-1803. \$1 donation in advance for instructor.

THE VIRGILEERS * (Tues.) Plummer Park, Hollywood. Phone 213/284-4171, 213/382-3844 for info.

* * * * *

CLUB INFORMATION MUST BE HERE BEFORE DEADLINE in order to get listed. We don't want the responsibility of printing incorrect or/and outdated information. See page 3 for neat date.

* * * * *

CAFE SOCIETY

CAFE DANSSA (Nightly)

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

ZORBAS, THE GREEK COFFEEHOUSE (Nightly except Sun.)

At 17746 Saticoy in Reseda - phone 705-9414. Teaching Romanian Mon.; Greek Tues.; Israeli Wed.; Disco Thurs.; Int'l Fri. and Sat. Dec. 31, Special New Year's Party; Jan. 6, the Avaz Ensemble; Jan 20, La Fiesta Dancers. Phone for info on Jan. 13 and 27 special parties.

VESELO SELO - 719 N. Anaheim, Anaheim. (several nights) Phone 714/635-SELO for Jan. schedule

THE INTERSECTION - 2735 Temple, Los Angeles. (nightly) Phone 213/386-2035 " " "

CALLIOPE'S COFFEE HOUSE - 2927 Meade, San Diego. (") Phone 714/284-9508 " " "

ASHKENAZ F.D.CTR. - 1317 San Pablo, Berkeley. (various) Phone 415/525-5054 " " "

SALTARI F.D. Emporium - 2708 E. Lake, Minneapolis (??) Phone 612/724-9932 " " "

* * * * *


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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

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PERSONS. PLACES. THINGS

THE AMAN FOLK ENSEMBLE* has just issued its newest souvenir booklet, and a handsome item it is indeed, with beautiful duotones in russet and black, photos of some of the most notable suites in the repertoire of the ensemble. It may be purchased from the Aman office, and presumably will also be available at Aman events. Phone 936-7127.

THE GREEK COMMUNITY of Los Angeles area will celebrate Epiphany with traditional diving for the Cross at Rainbow Pier in Long Beach, Jan. 7 at noon. A chicken dinner will follow, then live music for Greek dancing about 3-6 pm in the new Long Beach sports arena.

NOW THE PARTY-TUTE is over, the Idyllwild Folk Dance Workshop Committee is setting its sights for a spring do, probably in early May, and for the big event - the workshop itself June 22-29 at Desert Sun School in Idyllwild. Applications from Vivian Woll, 7908-70 Rancho Fanita Dr., Santee, CA 92071. Watch FDS for more on this and the staff soon.

THE LEFT FOOTERS is the club that starts the 1979 Sacramento party ball rolling in the Capital City. Jan. 6, at Theodore Judah School, 39 and McKinley - 8-10 pm. By the way - as one or another of the Sacramento groups hosts a party each Saturday night - if you're going to attend the Saturday morning-afternoon sessions of the Teacher Training program in February, you should be able to make a full day of it by attending the eve party

THE EUROPEAN DANCE ENSEMBLE OF OAKLAND invites anyone interested to join them at Redwood Heights School, 4401 39th Ave, Oakland, Thurs. 8-10 pm. The exhibition group, sponsored by the Oakland Parks & Rec. Dept. specializes in folk dances of Germany and Austria, as well as other countries, and for info, call 415/937-3160 after 7 pm.

AND IN NEARBY BERKELEY, 'tis said that one of the best places to learn square dancing and disco or rock is - Ashkenaz, the folk dance "coffee house" center at 1317 San Pablo Ave. Other specials include Gary Coyne with Hungarian dance workshop Jan. 13 and a performance by Matija Gubeč Croatian Folklore Ensemble, Jan. 20. Phone 525-5054 (Oakland area code)

BORA ÖZKÖK, the chap who brought Turkish dance to us with full force, is now residing in Texas - that is, when he isn't out on tour teaching. He has a couple of tours lined up across the Atlantic this summer, visiting Turkey for a real folk dance oriented trip. See the ad in this issue, but you really need the brochure to read all the goodies planned!

KLEZMORIM will be appearing in Santa Monica at McCabe's either in late February or mid-March - if we get the date before press-time, it will be in the annual calendar. You who love that old time joyous Yiddish brass band music should have a great time. Then on Sat. March 31, for you Irish folk, the Boys of the Lough will be in concert at UCLA. Watch here!

PECE ATANASOVSKI, well-known Macedonian folk dance leader and director of the famous camp at Otesevo, will be in Southern California and available for workshops in March. Some are currently planned, and there are dates open for others. If your group is interested, contact Denise at 213/722-4952. He will be teaching from a new record, new material.

THE CAMELLIA FESTIVAL IN SACRAMENTO, (believe the dates are March 10-11) will have the theme "Hispanic Adventure", and honoring all of the Spanish-speaking countries in the Western Hemisphere and Spain. Grace Nicholes will be one of the institute teachers Saturday afternoon, and the Pageant with exhibitions Sunday afternoon. Other plans will certainly call for festivals Saturday night and Sunday afternoon, more exhibitions, etc. Watch here for more.

WE HAVE SOME END OF THE YEAR items to note for you who get this issue of FDS in time. The Orange County Folk Dancers* party in Fullerton at Hillcrest Rec. Center... the New Years Eve Party in Balboa Park Club, San Diego, sponsored by the Cabrillo International Folk Dancers*... the New Year's Eve Party of the Pasadena Folk Dance Co-op* at Westminster Church on Lake Ave. in Pasadena... all these New Years' Eve like it says... Also, usually sold out well in advance, the Karlstadt Ball in San Rafael.... On the spectating side, two performances by the talented and unusual ensemble, Les Ballets Trockadero de Monte Carlo, 7 and 10:30 pm. New Years' Eve at the Chandler Pavilion in the L.A. Music Center.

THREE NORTHWESTERN EVENTS upcoming - one for each month: Polanie presenting Morley Leyton in workshops with a festival following Sat. Jan. 13 at U. of Washington H.U.B. ballroom... the Seattle Folkdance Festival, with Atanas Kolarovski, Ingvar Sodal and Richard Turcott Feb. 17 and 18, same bldg. and including workshops, teacher training classes, two festival dances and afterparties... The Totem Folkdance Festival Camp, March 16-18 at Camp Waskowitz, and featuring Jane Farwell as the instructor.

A VERY NICE PERSONALITY STORY written by Alice Nugent in her "Close Up" column of the Northwest Folkdancer about one of our well known and very able young dance leaders, Anthony Ivancich. Anthony, along with Victor Eskenazi was on a tour of the Northwest and the Rocky Mountain states recently - enjoyed it immensely they say.

PERSONS, PLACES, THINGS, Cont.

FOR THE LAGUNA FESTIVAL 9-11 of February. The flyer mayn't say it, but the afterparties are at Legion Hall - all other things at the High School. See map for directions.

PLANS FOR A MEDITERRANEAN CRUISE (Folk dance) are well under way for the last 2 weeks of June. More news to follow. For info and/or early choice reservations, call Beverly Barr at 478-4659, 836-2003, or call Saralee Kaufman at 277-1700.

THE GANDY DANCERS'* White Elephant Party, an annual holiday tradition, will be on Jan. 19 8:30 pm at the International Institute, 435 S. Boyle Ave., Los Angeles. You bring a wrapped gift - something that you have that you don't need, and it is piled around the tree or whatever. At the appointed time, everybody selects a package, opens it, and (you have a number when you enter) at a signal, everybody rushes around trading - low numbers can demand an exchange from a higher one. What you have when the whistle blows is what you're maybe stuck with. Lots of dancing before and after, too. See the ad in this issue.

LACH LAMIDBAR, the festival in the desert, will be held hosted by the China Lake Desert Dancers* this year, March 10. Something exciting to look forward to. More next issue.

SET DANCE WORKSHOP, a new international workshop for Scottish and International sets on the 2nd. Sun. of each month and American Squares by John Savage on the 4th Sun. This is a new and long overdue inclusion to our folk dance activities - to bring back the idea of folk dancers working together in their dances. Marilyn McDonald is the coordinator of the enterprise. (See "Teaching This Month" for Jan. info.) In Feb., due to the Laguna Festival, the class meets Feb. 4 instead of 11, with Jim Harris, RSCDS teaching 'J.B. Milne' and 'Wild Geese'. At the Reseda Park rec. room upstairs, 1-4 pm, 2 mi. n. of Ventura Fyw at Victory, donation for instructor in advance. Call Marilyn, 342-3001, 996-0556 for reservations and info, (international). Call John, 341-9954 or 776-1803 for info re the squares.

SKANDIA's* January workshop-party will be held Sat. Jan. 20 at Miles Playhouse in Santa Monica (Lincoln n. of Wilshire) with teaching 4:30-6 pm; dance party 7:30-11:30 pm. Plans also for an intermediate Scandinavian class in Jan/Feb. Call Roo Lester 477-6270 or Dan Matrisciano at 343-5425 for info. Scandinavian dancing at its best. See also "Beginner Classes".

TO CLARIFY LAST MONTH'S Westwind record review...Credits for compiling the info in the accompanying booklet should include others as well, including Anthony Ivancich, Elsie Dunin, et al.

* * * * *

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BEGINNERS' CLASSES

Classes sponsored by member clubs of the Folk Dance Federation of California, South, Inc. listed below are marked with an asterisk (*), meet on a night/or place different from the parent club, and as such, are entitled to a 3-line listing gratis. For classes that are part of, or precede the regular session of the club, please see "Teaching this month".

WOODLAND HILLS (Wednesday)

At Woodland Hills Comm. Center, Congregational Church, U.C.C., Dumetz and Canoga Aves. Starting Jan. 3, 7:30-9:30 pm, a series of 10 two-hour classes will include dances from Israel, Greece, Yugoslavia etc. with Sally Martin teaching. Fee \$20 per person, payable in advance. Contact Nick Buzolich, 340-7549 for reservations - first 30 to be registered. Couples not necessary.

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. January 1 is a dark night.

IRVINE (Wednesday)

At Park West Apts. Rec. Center, Michelson, 1 block w. of Culver - 8-10 pm. \$1.50 per class. Sponsored by the Dunaj Folklore Ensemble*, Richard Duree teaching.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Ctr., Stoner and Missouri Aves., Time 7:40-10 pm. Dave Slater is teaching a continuing class - start anytime. Sponsored by the Westwood Co-op Folk Dancers*

SAN DIEGO (Thursday)

At Balboa Park Club bldg., Balboa Park. (Go N. on Park from downtown S.D., turn into the park on Presidents' Way. Time 7:30-10 pm. Beginners, intermediate teaching by Vivian Woll. Sponsored by the Cabrillo International Folk Dance Club*. Phone 714/449-4631 for info.

LONG BEACH (Wednesday)

At the LBJCC, 2601 Grand Ave. Sponsored by the LBJCC Folk Dance Club*, taught by Donna Tripp. Time 7:30-10:30 pm. First part easy beginner and reviews, followed by more advanced.

WEST LOS ANGELES (Wednesday)

At Marina del Rey Jr. High, 12500 Braddock Dr. (in the Culver City/Marina area) Starting Jan. 10, a course in beginning square dancing taught by John Derricotte. Sign-up open the first 3 weeks. All folkdancers welcome. Phone Anna Kamberg, 213/392-2845 for information.

LAGUNA BEACH (Sunday)

At Laguna Beach High School girls' gym - Park Ave at St. Anns'. 7-10 pm. Sponsored by Laguna Folkdancers*; taught by Ted Martin. Intermediate and requests follow.

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.

ORANGE COUNTY/LOS ANGELES COUNTY (Mon-Wed.Thurs.?)

Skandia* is sponsoring two 12-week **beginning** classes of Scandinavian folkdance to start 3rd week in Jan. Waltz, pivot and Hambo included. In Tustin or Anaheim, Mon. or Thurs. with Dan Matrisciano, Ted Martin, Donna Tripp teaching; In Santa Monica, L.A. or S.F. Valley Weds. with Roo Lester and Dan Matrisciano. Starting with basic steps, should work up to intermed. level in 12 wks. Experienced dancers are invited to come dance - a beginner now may be a favorite partner soon. For details, call Dan at 213/343-5425; Ted (home) 714/533-8667 or (work) 714/632-1331; Roo, 213/477-6270; Carol Epperson, 714/545-1957; Bunny Hogan (days) at 213/981-1832.

EAGLE ROCK (Friday)

At Eagle Rock Rec. Ctr., 1110 Eagle Vista. 7:30-10 pm. Sponsored by Virgileers Folk Dance Group*; Josephine Civello, teacher. Phone 213/284-4171 for info.

* * * * *

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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, NY 13077

OFFICE SPACE WANTED - The Federation is in need of office space - about 300 sq. ft. in the Culver City-Santa Monica-West Los Angeles area - inexpensive - if you know of anything available, please contact Ed Feldman at 839-6719.

* * * * *

A LA CARTE

by GLORIA HARRIS

Long, long ago but still in the age of man, when as yet there was no such thing as a 'year', certain rites were being performed that are the basic patterns of today's modern New Year celebration. It is one of the oldest and the most universal holidays of man. To do away with the old and welcome in the new, is to us a matter of a date on the calendar and good cause for frivolity. But to primitive man, it was an extremely serious business.

Man had begun to measure time by the seasons, by the periods of sowing and reaping and by the mating cycles of his animals. It soon became apparent that if he were to survive and prosper, he had better make every effort humanly possible to help the earth function adequately. He devised rituals and ceremonies to coincide with the time cycles; for these, he composed chants and songs and dances that depicted scenes from life. The significance of these rites was:

1. That the old year was dead--all was at a standstill..
fasting was common, effigies were burned, no business was conducted..
2. That evil (a threat against life) must be exorcised..
houses, barns, and temples were cleaned, scrubbed and/or rebuilt..
3. That a renewal of life could be insured..
fires were lit, to rekindle the sun; mock battles between life and death were played out; population expansion was encouraged..
4. That new life was certain and triumphant..
fear was eliminated; feasting and gathering of kin and friends was enjoyed.

In many lands the traditional rites are still performed; the burning of straw effigies--the dramas--the house cleaning. An ancient custom of gift-giving began as omens for the coming year. Coins, gilded dates, spice-studded apples and oranges and trinkets were given for luck and good fortune. The custom still survives in France and Spain. The Persians exchanged presents of eggs. Mohammedans exchange "Muharram" (good wishes) and lucky pennies. There are special church services in Portugal. Bands play in the streets. People will wish you "Boas Festas". In Norway, Nyttårdrag is spent at services, dinner at home and a second day at parties.

Walking through Scotland on the New Year, you will hear, "A Merrie Auld Yule!". For two "Daft Days", everything is done in reverse for fun and the biggest feast of the year is eaten, including sumptuously fruited and iced breads and pastries. At 12 Midnight in Germany, a whole town will raise the windows to call out "Prosit Neu Jahr!". It is a family day in France. The children receive gifts in their stockings from St. Nicholas. Everone dresses up for a walk on the boulevard. After a good dinner, the head of the house lights the yule log and proposes a toast: "Pray God the New Year is blessed, and if we are not more, let us not be less!".

Passing the Wassail cup was begun in Old England.(was hael..be well, or good health). It was originally a toast or pledge drunk between friends; it was later served on festive occasions. Rich wines or ales, spiced and floating with roasted apples in a heavy silver bowl tied with ribbons and sprigs of rosemary, graced Anglo-Saxon tables. We no longer all drink from the same cup but the Wassail bowl and what's in it is still a very meaningful part of our present New Year celebration.

This is the time of year when family and friends get together to strenghten and renew relationships, while watching the old year out and the new year in.

A HAPPY AND WONDERFUL NEW YEAR TO ALL!!

Recipe - Bon Appetit - December 1978 - Jinx Morgan

Sources consulted - Curiosities of Popular Customs, Wm. S. Walsh - New Year, Theodor Gasten
The Book of Festivals, Dorothy Gladys Spicer

* * * * *

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.

* * * * *

WASSAIL BOWL

ANGLO-SAXON

Bake 8 small cored apples sprinkled with ½ cup firmly packed brown sugar, in 400° oven for 30 minutes....

3 qts. ale or beer	4 whole cloves
1 fifth sweet sherry	4 allspice berries
2 cups brown sugar firmly packed	6 eggs, separated
4 slices fresh ginger	1 cup brandy, heated
1½ teaspoon nutmeg, grated	8 slices buttered toast(optionl)
1 teaspoon ginger	
¼ teaspoon mace	

In large saucepan, heat ale or beer and sherry with the 2 cups brown sugar and the spices tied in a bag.

Using large bowl, beat egg yolks til thick. Beat whites til stiff peaks form and fold into the yolks. Slowly add liquid to eggs by tablespoonsful until about one cup has been added. Then add remaining liquid in a slow steady stream, beating well with whisk.

Place baked apples in heated serving bowl, add liquid and stir in brandy.

Serve at once with buttered toast cut in quarters to float on top or to dip in the wassail. Serves 8.

CALENDAR OF EVENTS 1979

Listed below are some of the important folkloric events scheduled for the West during 1979. Some are tentative in date or place, and are so indicated (T). All are subject to change or cancellation. However, we suggest that you keep this list handy so that you can plan your activities with a minimum of conflict. A (**) indicates an official event of the Folk Dance Federation of California, South, Inc. = A (¶) indicates an activity of the Federation, North, or in its area. = A (§), an activity of a Federation South club or regional festival of same. At press time, our list of dates beyond the West Coast and abroad was skimpy, but we hope to have that list fairly complete and ready for next month's issue of Folk Dance Scene.

* * * * *

WESTERN EVENTS

- JAN 5-7 - Zuma Beach - I.D.I. Dalia Israeli Camp
 JAN 6 - Carpentry - Santa Barbara Folk Dance Festival
 JAN 7 - Culver City - Winter Beginners' Festival **
 JAN 13 - Berkeley - Inaugural Ball
 JAN 13 - Seattle - Polish Workshop/Festival
 JAN 18-22- Tucson - Southern Arizona Square Dance Festival
 JAN 21 - Glendale - Pasadena Co-op Festival **
 JAN 21 - San Jose - Winter Balkan Festival
 FEB 3-10- Sacramento - Teacher Training Program ¶ (also Feb. 17, 24)
 FEB 2-3 - Los Angeles - Aman Institute '79 §
 FEB 4 - Napa - Sweetheart Festival ¶
 FEB 9-11- Laguna Beach - Laguna Folkdancers' Weekend **
 FEB 2-4 - Honolulu - Aloha State Square & Round Dance Festival
 FEB 10 - Laguna Beach - Elizabeth Sanders Valentine Party Festival **
 FEB 11 - West Los Angeles - Pirin Bulgarian Ensemble at UCLA (mat.)
 FEB 11 - Torrance - Pirin Bulgarian Ensemble at El Camino (eve)
 FEB 17-18- Seattle - Seattle Folk Dancers Festival
 FEB 24 - Claremont - Festival of Russian Folk Dance (Claremont Coll.)
 FEB 25 - West Los Angeles - Festival of Russian Folk Dance (UCLA)
 FEB 25 - Torrance - Rajko Hungarian Gypsies - (El Camino)
 FEB 26 - San Diego - Festival of Russian Folk Dance (T)
 FEB 27 - Santa Monica - Klezmerim Concert (T)
 MAR 3 - Los Angeles - 32nd Int'l Folk Dance Festival at Music Center (Parnes Concert)
 MAR 10-11- Sacramento - Camellia Festival (T) ¶
 MAR 10 - Ridgecrest - China Lake Desert Dancers' Lech Lamidbar Festival **
 MAR 31 - Mill Valley - President's Ball ¶
 MAR 31 - Santa Maria - F.D. Festival (T) **§
 APR 8 - Sebastopol - Apple Blossom Festival ¶
 APR 22 - San Francisco - Blossom Festival ¶
 APR 29 - Peninsula - Beginner's Festival ¶
 APR 29 - Culver City - Westwood Co-op Annual Festival **
 MAY 5 - East Los Angeles - Cal State L.A. International Collegiate Festival (T)
 MAY 6 - West Los Angeles - Music on the Grass - UCLA
 MAY 4-6 - Mendocino Woodlands - Bulgarian Bandstand Camp
 MAY 20 - Santa Rosa - Rose Festival ¶
 MAY 25-28- San Diego - Statewide '78 **¶
 JUN 10 - Los Angeles - Springtime in the Meadow, Griffith Park **
 JUN 15-22- Pilgrim Pines - Spring Camp
 JUN 22-29- Idyllwild - Idyllwild Folk Dance Conference **
 JUN 23 - Long Beach - Highland Games
 JUL 4 - Santa Monica - Fourth on the Slab **
 JUL 4 - Oakland - July Fourth Festival ¶
 JUL 15 - Kentfield - Fun in Marin Festival ¶
 JUL 22-AUG 4 - Stockton - Stockton Folk Dance Camp at U.O.P. ¶
 AUG 5-11- Quincy - Feather River Family Camp
 AUG 10-19- San Diego - CSUSD Folk Dance Conference **
 AUG 11-18- Mendocino Woodlands - Balkan Folklore Camp
 AUG 19 - Guerneville - Little Festival of the Redwoods ¶
 AUG 24-26- Enumclaw, WA - Northwest Folkdance Festival, Glacier Gliders (T)
 SEP 15 - West Hollywood - San Diego State Afterparty **
 SEP 15-16- Solvang - Danish Days
 SEP 16 - Sonoma - Fiesta de Sonoma ¶
 OCT 6-7 - Torrance - Greek Festival
 OCT 6-7 - San Diego - San Diego International Folk Dancers Festival Weekend **
 OCT 13-14- Woodland Hills - Irish Faire (T)
 OCT 20-21- Fresno - Autumn Harvest Festival ¶
 NOV 10 - West Hollywood - Treasurer's Ball **
 NOV 22-24- San Francisco - Kolo Festival
 DEC 2 - Napa - Treasurer's Ball ¶
 DEC 26-31- Pilgrim Pines - Holiday Winter Camp
 DEC 31 - San Rafael - Karlstadt Ball

* * * * *

FOLK DANCE FEDERATION OF CALIF, SOUTH,
BEGINNERS' COMMITTEES

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

M La Bastringue

Vranjanka

— Hesitation Waltz



LAGUNA FOLK DANCERS



the 8th annual

LAGUNA FOLK DANCE FESTIVAL!

February 9, 10, & 11, 1979



SUNNI BLOLAND & BORA GAJICRI

Friday 2-9-79:

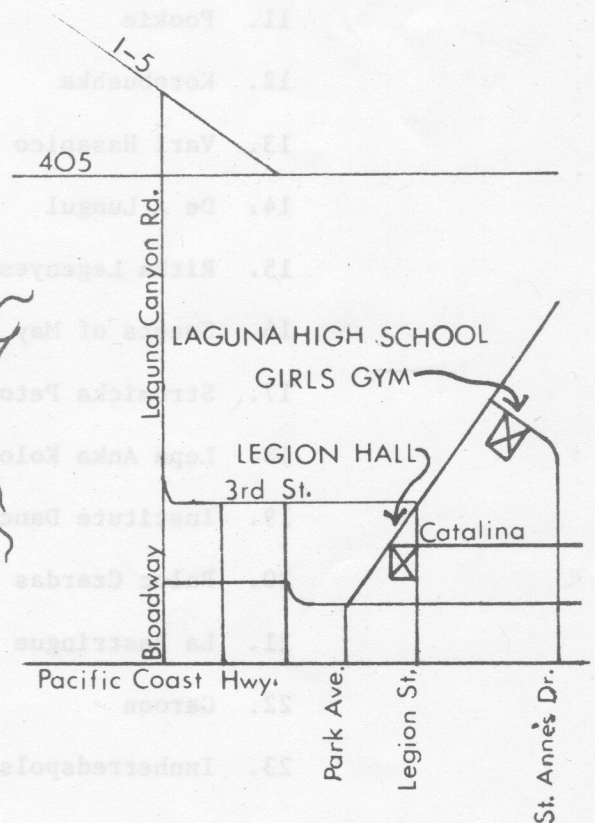
INSTITUTE -	7:30 - 11:00 pm	\$ 2.00
FRIDAY AFTERPARTY -	11:00 - 2:30 am	\$ 2.00

Saturday 2-10-79:

INSTITUTE -	1:30 - 5:30 pm	\$2.50
ELIZABETH SANDERS		
VALENTINE PARTY -	7:30 - 11:30 pm	
SATURDAY AFTERPARTY -	11:30 - 3:00 am	\$2.00

Sunday 2-11-79:

FEDERATION COUNCIL		
MEETING - BRUNCH -	10:00 - 12 noon	
KOLO HOUR -	12:00 - 1:30 pm	
DANCE CONCERT (Exhibitions) -	1:30 - 3:00 pm	\$1.00
DANCE PARTY -	3:00 - 5:30 pm	



1979 Laguna Festival Program

Sunday, February 11, 1979

- | | |
|-------------------------|-------------------------|
| 1. Le Laride | 24. Dobrudjanska Reka |
| 2. Ve'David | 25. Trip to Bavaria |
| 3. Iste Hendek | 26. Pentozalis |
| 4. Corrido | 27. St. Bernard's Waltz |
| 5. Ravno Oro | 28. Institute Dance |
| 6. Ada's Kujawiak # 1 | 29. Troika |
| 7. Little Man in a Fix | 30. Ne'eema Tajikit |
| 8. Floricica Olteneasca | 31. Sestorka |
| 9. Korcsardas | 32. Disco--Salsa |
| 10. Institute Dance | 33. Bruil De La Fagaras |
| 11. Pookie | 34. Rezijanka I & II |
| 12. Korobushka | 35. Stara Vlajnja |
| 13. Vari Hasapico | 36. Khorovod |
| 14. De A Lungul | 37. Institute Dance |
| 15. Ritka Legenyas | 38. Hambo |
| 16. Sweets of May | 39. Mechol Hashabat |
| 17. Strumicka Petorka | 40. Zweifacher |
| 18. Lepa Anka Kolo Vodi | 41. Vulpiuta |
| 19. Institute Dance | 42. Road to the Isles |
| 20. Paloc Czardas | 43. Pravo Horo |
| 21. La Bastringue | 44. Sukacica |
| 22. Garoon | 45. Last Waltz |
| 23. Innherredspols | ** |

** More dances time permitting

ELIZABETH SANDER'S
SCHOLARSHIP FUND

SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE'S 20TH

Valentine Party

FEBRUARY 9, 1979

7:30 P.M.

GIRL'S GYM - LAGUNA BEACH HIGH SCHOOL
625 PARK AVENUE
LAGUNA BEACH, CA

\$1.50 DONATION

FRIDAY
2-8-79
INSTITUTE-7:30
AFTERPARTY-
11:30

SATURDAY - 2-9-79
INSTITUTE - 1:30
VALENTINE PARTY -
7:30
AFTERPARTY

SUNDAY - 2-10-79
COUNCIL MEETING
&
CONCERT
FESTIVAL -
LAGUNA BEACH
FOLKDANCERS

VALENTINE PARTY

PROGRAM

1. Ivanice L	Macedonia	28. Toicevo L	Serbia
2. Syrto L	Greece	29. Khorovod	Ukraine
3. Ciuleandra L	Romania	30. INSTITUTE	
4. St.Gilgen Figurentanz	Switzerland	31. Hot Pretzels	U.S.A.
5. Makacice-Bela Rada L	Serbia	32. Polyanka	Russia
6. Tino Mori L	Macedonia	33. Kol Dodi L	Israel
7. Salty Dog Rag	U.S.A.	34. INSTITUTE	
8. Hora Yamit	Israel	35. Setnja L	Serbia
9. Divicibarsko L	Serbia	36. Hora Mare Moldoveneasca	Romania
10. Ada's Kujawiak C	Poland	37. Vrtielka	Slovakia
11. La Bastringue P	Fr-Canadian	38. Retko L	Serbia
12. Disco	U.S.A.	39. Michael's Csardas	Hungary
13. Alexandrovska	Russia	40. INSTITUTE	
14. Olahos	Hungary	41. De-A Lungul	Romania
15. INSTITUTE		42. Bavno L	Macedonia
16. 1314 Set	Scotland	43. Vossarul	Norway
17. Rustemul L	Romania	44. Siamse Bierte	Ireland
18. Sleeping Kujawiak	Poland	45. Vranjanski Cacak L	Serbia
19. Orijent L	Serbia	46. Santa Rita	Mexico
20. INSTITUTE		47. Kapuvvari Verbunk	Hungary
21. Ali Pasha L	Turkey	48. Caballito Blanco	Mexico
22. INSTITUTE		49. Lesnoto Oro L	Macedonia
23. Hambo	Sweden	50. Double Sixsome Set	Scotland
24. Dudalas es Ugros	Hungary	51. Snurrbocken	Sweden
25. Trip to Bavaria Set	Scotland	52. Legnala Dana L	Macedonia
26. Dospatsko Oro L	Bulgaria	53. Dodo Li	Israel
27. Ga-aguim	Israel	54. Jove Male Mome L	Bulgaria
		55. Waltz	

SAN DIEGO STATE UNIV.

1979

FOLK DANCE CONFERENCE

TEACHER/LEADER WORKSHOP

AUG. 10-12, '79

FOLK DANCE WEEK

AUG. 12-19, 1979



STAFF: -To be announced

Application

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

NAME _____
 Ms, Miss Mrs. Mr.
 NAME _____
 Ms. Miss Mrs. Mr.
 ADDRESS _____
 CITY _____ STATE _____
 ZIP _____ DAYTIME PHONE _____

FOLK DANCE WEEK

DOUBLE _____
 SINGLE * \$170
 TUITION ONLY \$ 80
 QUIET WING _____

TEACHER LEADER WORKSHOP

DOUBLE RESERVATION \$70
 SINGLE * \$76
 TUITION ONLY \$35

For those requesting a roommate, please fill out the following:

Non-Smoker _____ Smoker * (If available)
 Age Group: _____ 16-25, _____ 25-40, _____ 40 +

Enclosed is check/money order payable to SAN DIEGO STATE UNIVERSITY in the amount of \$_____. A \$15 deposit will hold a reservation for ONE PERSON. Deposit will be refunded if notification of cancellation is given prior to July 15, 1979.

SAN DIEGO STATE UNIVERSITY TEACHER/LEADER
WORKSHOP, AUGUST 10-12, & FOLK DANCE CONFERENCE,
AUGUST 12-19, 1979

FOLK DANCE CONFERENCE

For
Folk Dancers & Teachers of Dance

Purpose

To provide a concentrated workshop in:
- dance of many cultures
- related folklore and folk music

Place

The Conference is held on the campus of San Diego State University. Participants are housed in the private residence hall "El Conquistador." Classes are held in Peterson Gym. Dancing is on wooden floors. Informality and comfort are the keynotes of the living arrangements.

Date

Registration begins 11:00 a.m., Sunday, August 12.
The program ends after breakfast, Sunday, August 19.

Cost

Complete enrollment fee of \$170 includes all conference events, a copy of the syllabus, room (two to a room) and all meals from dinner, Sunday, August 12, through breakfast, Sunday, August 19. Single rate is \$193.

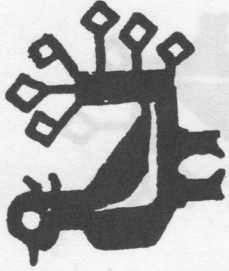
Nonresidential enrollment fee of \$80 does not include room and meals.

Enrollees must be 16 years of age or older. Neither accommodations nor participation is open to

Credit

One semester unit of Extension credit is available. Fee is \$12. Those desiring credit must sign up at time of registration.

CONFERENCE STAFF:



FOLK DANCE WORKSHOP

For
School Teachers & Recreation Leaders

Program

Dances from selected countries
Cultural Background
Teaching techniques

Date

First class begins Friday, August 10, 3:00 p.m.
Registration begins in El Conquistador at 12:00.
Programs ends after lunch, Sunday, August 12.

Place

San Diego State University, Peterson Gym

Housing

El Conquistador Dorm

Cost

Complete enrollment fee of \$70 includes all events, room (two to a room) and all meals from dinner, Friday, August 10 through lunch, Sunday, August 12. Single rate is \$76.

Nonresidential enrollment fee of \$35 does not include room and meals.

Credit

One semester unit of Extension credit is offered. Those desiring credit must sign up for credit at time of registration.

WORKSHOP STAFF:

FOLK DANCE COMMITTEE

Perle Bleadon
Dorothy & Tom Daw
Ed Feldman
Anthony Ivancich
Ted Martin
Isabelle Persh
Evelyn Prewett
Maria & Lisl Reisch
Audrev Silva
Valerie Staigh (Chairman)
Alice & Archie Stirling
Avis Tarvin
Donny & Doug Tripp
Ed & Marion Wilson

COORDINATOR - S.D.S.U.

A. M. Friedman, PHD

TO BE ANNOUNCED

TO BE ANNOUNCED

UCLA CENTRAL TICKET OFFICE
650 Westwood Plaza
(825-2953);

MUTUAL AGENCIES
(627-1248);

MAJOR CREDIT CARDS
(825-9261)
(\$1 handling charge
on all telephone orders)

FOR GROUP SALES:
Tippi Kelley (825-9681)

DISCOUNT!
\$1.00 OFF REGULAR PRICE
WHEN YOU BUY TICKETS TO
BOTH "PIRIN" AND FESTIVAL
OF RUSSIAN DANCE!



First U.S. Tour!

«Pirin»

BULGARIAN FOLK ENSEMBLE

Sunday, February 11, 2:30 pm

Single tickets: \$8.50, 7.50, 6.50, 5.50 (3.00 students)

PAULEY PAVILION, UCLA



A

FESTIVAL of RUSSIAN DANCE

A KALEIDOSCOPE OF DANCERS FROM THE REPUBLICS OF THE SOVIET UNION

Sunday,
February 25
2:30 & 8:00 pm

Single tickets:
\$8.50, 7.50, 6.50, 5.50 (3.00 students)