

BASQUE



Folk Dance Scene

NOVEMBER 1987

VOLUME 22 NUMBER 7



Anthony Shay's international dance theatre

AVAZ

3756 Aloha St., Los Angeles CA 90027

August 28, 1987

Dear friend:

November marks the tenth anniversary of the Avaz International Dance Theatre. For a decade, the ensemble has grown artistically and has gained increasing community support including recognition by the California Arts Council.

To mark this special occasion, the Board of Directors of Avaz wishes to invite you to a gala performance, followed by a midnight champagne/buffet.

Please let us know if you can join us for this special evening: Friday, November 13, 1987, starting at 8:00 p.m., at Murphy Hall on the Loyola-Marymount University Campus in Los Angeles (Westchester), 7101 W. 80th St. Dress is black tie (optional).

A contribution of \$50.00 per person is requested. Avaz is a non-profit corporation, and all donations are tax-deductible. For more information, please call (818)506-5257.

We look forward to seeing you.

Sincerely,

The Board of Directors





Folk Dance Scene

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EDITORIAL OFFICE:

229 Catalina Ave no.3
 Los Angeles, Calif. 90004
 (213)385-7944

BUSINESS / CIRCULATION OFFICE:

22210 Miston Drive
 Woodland Hills, CA 91364

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

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

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

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

SUBSCRIPTIONS. All subscription orders, renewals, claims and inquiries should be addressed to the Circulation Office. Subscription rate is \$10 per year (\$15 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change in order to ensure delivery.

ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera ready and accompanied with payment.

MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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SPAIN, 1529. Basque woman wearing typical Basque headdress. (Weiditz)

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Our thanks this month to Candi de Alaiza for her articles on Basque dance and on picnics in the California area.

COVER: A Basque Ball Player

Calendar

CALIFORNIA

*Federation sponsored event

NOVEMBER

- 1 Grenadier Guards Band & Gordon Highlanders Drums, Pipes & Dancers, Pauley Pavilion, UCLA, info 213/825-9261
- 6 Tommy Makem & Liam Clancy, Irish troubadors, Royce Hall, UCLA, 8 pm info 213/825-9261
- 6-8 Scandia Wkend, Harwood, Mt. Baldy, info Jim Kahn 213/459-5314
- 8 *Treasurer's Ball, location to be announced
- 12 Nat'l Dance Co. of Senegal, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 15 Nat'l Dance Co. of Senegal, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161
- 17 Aman at Montebello Library, 1550 Beverly Blvd., Montebello, FREE, info 213/722-5371
- 22 Anggita, Nat'l Ballet of W. Java, Univ. of Judaism, Gindi Audit, info Irwin Parnes 213/272-5539
- 21-22 Chinese Children's Palace of Hangzhou, Ambassador Audit, Pasadena, info 818/304-6161
- 26-29 Kolo Festival, Hearst Gym, UC Berkeley & Slavonic Cultural Ctr, S.F., info Sharon Skorup, 1186 Via Lucas, San Lorenzo 94580
- 27-29 Scandia Thanksgiving Camp at Cedar Glen Camp, Julian, info Michael Goode, 5336 Mecca Ave., Tarzana, 91356, ph 818/342-7111

DECEMBER

- 5 *5 Cities Folk Dance Fest, Ventura
- 12 Karpatok Hungarian Dancers, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 13 *Beginners' Festaival, Woodland Hills Rec. Ctr, 5858 Shoup Ave, Woodland Hills, 1:30 - 5:30, \$2.

- 19 Skandia Christmas Party, Womens Club, Orange, 7:30 - 11:30 pm
- 31-1/3 Folk Music & Dance Camp, Camp Hess Kramer, info Clark & Elaine Weissman, 818/342-7664

1988 JANUARY

- 2 3rd Annual Aman Folk Dance Party, Vet's Memorial Audit, cnr Culver & Overland Blvd, Culver City, info 213/625-1846
- 10 *Pasadena Festival, Glendale Civic Audit, 1:30 pm
- 22 The Chieftains, Irish music ensemble, Royce Hall, UCLA, 8 pm info 213/825-9261
- 22 Bayanihan Philippine Dance Co., El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 23 Band of Grenadier Guards & Drums, Pipes and Dancers of the Gordon Highlanders, "Her Majesty's Regiments on Parade", Ambassador Audit, Pasadena, 8:30 pm, info 818/304-6161
- 24 Bayanihan Philippine Dance Co., Ambassador Audit, Pasadena, 2 & 8 pm, info 818/304-6161

FEBRUARY

- 5 Aman Concert, Claremont, info 213/625-1846
- 5 Gathering of the Clans: Highland Fling of Scottish Music, Song and Dance, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 5 *So. CA Folk Dance Conf. Scholarship Party, Laguna Beach, Women Gym
- 5-7 *Laguna Festival, Laguna Beach H.S. Women Gym,
- 6 Lola Montes & Her Spanish Dancers, Orange Coast College, Costa Mesa, 8 pm, info 714/432-5527
- 7 Gathering of the Clans, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161

- 12 Belgrade Folk Ensemble, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 13 Belgrade Folk Ensemble, Ambassador Audit, Pasadena, 8:30 pm, info 818/304/6161

MARCH

- 5 41st Internat'l Fest., sponsored by Irwin Parnes, Dorothy Chandler Music Ctr, LA
- 6 Music, Song & Dance of Egypt & Israel, Univ. of Judaism, Gindi Audit, info Irwin Parnes, 213/272-5539
- 9 Belgrade Folk Ensemble, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161
- 16 The Irish Rovers, Royce Hall, UCLA 8 pm, info 213/825-9261
- 19 The Boys of the Lough, Ambassador Audit, Pasadena, 2 pm, info 818/304-6161
- 26 Karpatok Dance, Orange Coast College, Costa Mesa, 8 pm, info 714/432-5527

APRIL

- 8-10 *Ojai Festival, Nordhoff H.S., Ojai
- 15-17 Westwood Wkend at Camp Hess Kramer
- 24 *Westwood Fest., Culver City Audit, corner Overland & Culver, 1:30 pm

MAY

- 1 Dance on the Grass, UCLA
- 15 Aman Concert, Glendale, info 231/625-1846
- 27 Peking Acrobats, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 27-30 *Statewide '88 "Inter'l Folke Faire Palo Alto

OUT OF STATE

HAWAII

- 12/26-1/1 Makahiki Hou Camp, P.O. Box 22463 Honolulu, HI 96822, info 808/422-9873

IDAHO

- 7/22-8/1 1988 Idaho Inter'l FD Fest, Rexburg

SQUARE DANCE

- 1/29-31 1988 Winter Asilomar SD Vacation
- 1/31-2/5 Institute, info Sets in Order Amer SD Society, 462 N. Robertson Blvd, LA 90048, info 213/652-7434
- 5/5-7 1988, 23rd Aloha State Convention info 1/800521-2346 in CA
- 5/27-29 Memorial Classic, Ventura City Fairgrounds, Ventura, CA, info 714/838-3013; 818/894-5621; 805/489-6721

FOREIGN

MEXICO

- 12/27-1/1 Mexico 21st Folklore Fest Morelos, Mexico, info Manuel Gomes Jr, 219 Rolling Green, San Antonio, TX 78228, 512/432-6958

GERMANY

- 11/14-15 vanastr, 2, 8000 Munich 81, W. Ger-
12/28-1/2 many

DEADLINE DATES

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January issue - due Nov 25
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ON THE SCENE

It's HAPPY NEW YEAR TIME

Beverly and Irwin Barr will be hosting their 5th Annual New Year's Weekend. This year it will be in Solvang.

An exciting New Year's Eve Party with dinner and folk dancing at the Veteran's Hall in Solvang will be open to any one who wishes to attend, but by reservation only.

For a Happy New Year, call for reservations...(213) 202-6166 or (213) 478-4659.

AVAZ November Schedule

- Wed, 11/4 at 8 pm at California Lutheran U, Thousand Oaks. CALL (805) 493-3410 for info.
- Thurs, 11/5 at 2 pm for school show & 8pm full concert. Merced C.C. (209) 384-6223 for info.
- Fri, 11/6 at 1 pm for school show & 8 pm full concert. at Chabot College Performing Arts Ctr, Hayward, CA. (415) 786-6801 for info/tix.
- Sat, 11/7 at 8 pm at San Joaquin Delta College in Stockton. (209) 474-5110 for info/tix.
- Fri, 11/20 at 8 pm for the Folk Fest at San Gabriel Civic Auditorium.

AS THE OPANKE TURNS

Great news in the Oxnard area! Julie Means gave birth to a beautiful baby boy on July 31, 1987. Nicholas Embree Means came to the folkdance community at 7 lbs, 12 oz. Grandparents, Nan and Gene Lovejoy, are ecstatic, though I am sure that Gene would have preferred the baby's arrival on his birthday, July 30. Maybe next time!

For those who want a great cup of coffee, see Darci. She has taken on an evening part-time job at Diedrich's French Roast Coffee in Tustin. Darci can whip up an Espresso, Cappuccino, Cafe au lait and other coffee drinks. Plus recommend the best coffee beans for that morning pick-me-up.

Look for wedding bells to hit an Orange County couple sometime near Thanksgiving this year!

DATE CHANGE FOR THE TREASURER'S BALL

The Treasurer's Ball originally scheduled for November 8 has been rescheduled to March 15, 1988. Please make a note on your calendar. Details for time and place will be published in the Scene as the time nears.

CAL TECH "In the News"

Jaap Leegwater will be the special guest teacher on Nov. 17th. All other Tuesday nites in November will feature Don Green teaching Balkan.

Beginning classes start each Tuesday at 7:30 pm. For more information, call:

Christi Perala (714) 625-6862
Don Green (818) 354-5605 (w)
304-9948 (h)
Ken Williamson (213) 849-2095

GREECE TODAY AND ITS RECENT PAST

On the weekend of January 8, 9 and 10, 1988, the International Greek Folklore Society is presenting a sample of the traditional folk costumes of Greece. The exhibit will continue for a month at the Whittier Historical Museum in Whittier, CA. In addition to the exhibit, several talks and presentations are planned as well as a full staged present-



ation of dances, songs and music of Greece. These latter events will take place in a nearby auditorium.

For those interested, contact Kathy Politopoulous at the International Greek Folklore Society, 6 Golden Star, Irvine, CA 92714.

FOLK DANCE CRUISES

Melvin and Paula Mann have sent us a listing of their folk dance cruises for 1988. By popular demand, they are repeating the Alaska cruise on August 14, with Dick Oakes of Los Angeles as dance leader. On June 19th there will be a Paama Canal/Caribbean cruise with dancing led by Mikki Revenaugh of Laguna. For more information, contact Melvin or Paula Mann, 1301 California St., Berkeley, CA 94703, (415) 526-4033.

LETTERS to the EDITOR

Dear "Scene":

The folk dance world has lost a valuable person. I can't say folk dance 'community' as this person has touched many people from many countries.

Halet Gorkey passed away August 15, 1987 in Windsor, Ontario, due to complications after brain surgery, but more about that later as I would like to tell you about this person.

I met Halet at Bora Ozkok's Mid-America Folkdance Conference. Bora brought Halet over from Amsterdam to play drums. What I found was a friendly, warm human being who was extremely talented. Halet was the kind of person that you felt would be your friend forever. He would participate in classes with the rest of the

folk dancers and play drums at the evening parties and after-parties.

You could always find Halet with a big smile on his face and lots of people around. He was one of the nicest people I have ever met. We had some talks last year about everything - music, dance, family, etc. Halet was also a rare person; you never heard him put people down or talk about them behind their backs.

Halet and I kept in touch via the mail and I couldn't wait for this year's camp to start. Windsor is the kind of camp that attracts people from numerous states and countries. We were all anxious to meet again and this year Halet was bringing his wife, Helene. This is definitely a party camp.

Halet had some complications set in after the camp was over. When most of us left on Sunday, August 16th, the signs looked good for an excellent recovery. We all expected to meet again in Windsor, but this was not to happen. All of us are very sad, but we will carry some great memories of this wonderful person. My favorite memory is Halet and Bora playing Kiz Oyunu or Kabadayi with Melanie Shalom or Alison Snow leading the lines. The excitement and intensity cannot be put into words.

Thank you Bora for introducing Halet to the many folk dancers that attended your camp. We all miss our friend very much.

Darci Linkey

Dear Editor:

I certainly enjoyed reading the very many nice articles about Armenian culture, history, dance and foods in the September issue. It might interest your readers to know how the Armenian dances and culture were exposed to folk dancers and non-Armenians. Those areas which were fortunate enough to have Armenians among them who knew the different Armenian dances well enough to teach others were lucky.

I got involved here in the heart of "Little Armenia" (Fresno) through our annual October Festival in 1953-54. The chairman asked me to put on an exhibition of Armenian dancing which they did not think would be very difficult to do, and so convinced me. I started to gather up the dancers at our various Armenian weddings and parties and had our first rehearsal with about 30 dancers. We quickly found

out that we knew only about 4 dances, and only had records for two. This meant that some one had to do some research!

I went to every band leader in town that played Armenian music to learn the dances they knew and also asked if I could record the music. Most were very helpful but advised me not to have high hopes of putting on an exhibition. Well, we did, with live music by Richard Hagopian (a first).

We were then asked to present these dances at Kolo Festival and at the Stockton Folk Dance Camp, and did so in 1956-57. During the Stockton Camp of 1957, Tom Bozigian helped me demonstrate the more vigorous men's dances which I had shown him in my home. He had a great time in camp and got bit by the bug to become a dance teacher. He's done an outstanding job of keeping the Armenian dances and culture alive all over the world. Some of the people who have started

dancing in my class have gone on to dance with our exhibition group, Arax Dancers.

For the last 10 years I've been teaching dance for the City Recreation Department and still use the basic Armenian dances I learned from the musicians and in their honor, in 1961 published over 36 dances in a booklet, "Armenian Bar Dances" (another first).

Frances Ajoian

Dear Editors:

I had a wonderful vacation this year! I spent it with Bora Ozkok's Turkish Seminar and Tour. It lasted 3 weeks and consisted of 5 days of seminar. The rest of the time was spent in a tour of the Asian part of Turkey, Anatolia by bus and air. Something was happening morning, afternoon and evening.

The Seminar was held at a lovely mountain resort at Lake

Abant. Bora seemed to be on great terms with everyone in charge at each of the hotels, and the way was always prepared beautifully. Conventions were held at our hotel at Lake Abant. We were joined by Turkish musicians, a clarinet player, a kemence player and drummer, who played for lessons and parties.

Different members of the tour, who wanted to do so, were able to stay overnight with Turkish families in a little town named Arhavi, to the East along the Black Sea from Samsun. At the initial meeting, a lively girl started to speak English quite well, and she and her sister decided to take my

friend and I to their home. Other members of the tour were going to the homes of other townspeople. Well, it came out little by little that the girls had brought us to their home without asking their mother! There was a family party in session at the time! The mother of the family, after she got used to the idea of two unexpected guests, put hand-embroidered sheets and pillow cases on our beds that were too beautiful to lie upon. It was a lot of fun for us to dance a dance we had learned from Bora with the young women of the family.

In different towns we visited, Bora had made provisions for us to see folk dance concerts.

We saw groups in Samsun, Trabzon, Erzerum and Van.

They, the Turkish people, were everywhere, almost without exception, proud, friendly and honest. It would be impossible to be lost on a street in a town or village. You would have loads of help.

Only one thing more--the food! When we went to restaurants, Bora would ask for samples of the dishes offered on the menu to be brought, and tell us what was in them. I almost got tired myself of hearing my voice saying, "Delicious, delicious!"

Happy days!
Patricia Adelman





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BASQUE COSTUMES

Anthony Shay & Vilma Matchette

The Basques, who call themselves Euskaldunak and their land Euskadi, are the oldest known European population. They number about two million in Northwest Spain and a quarter of a million in the adjacent areas of South West France. Speakers of Basque probably number only one million. Through such factors as increasing numbers of Spaniards and French moving into the area, repressive governmental measures and intermarriage, the Basque language is not spoken by everyone who lives in the Basque country, especially in the large cities like Bilbao. Clearly Basque was once spoken over a wider area. This is evident from the linguistic analysis of place names. So ancient is the Basque language that no definitive origins have been found. However, of the many theories, two are fairly current and attractive. One contends that Basque was the language of the first prehistoric modern men, those who

were the artists of the famous cave drawings and the second that Basque is related to the Hamitic languages spoken in North Africa and that those speakers crossed over into the Iberian Peninsula before Roman times. In any event, Basque is the most ancient language in continuing use in Europe and predates the Roman conquest.

Physical differences such as blood types unlike the surrounding populations also set the Basques apart from their neighbors. As powerful, more numerous invaders such as the Romans and Visigoths entered Iberia, the Basques were forced into the rugged, less desirable land they currently occupy in the Pyrenees.

In many ways the Basques have kept many of their traditions and folkways. This is probably for the maintenance of their ethnic identity. For example, many ritual dances of ancient origin are still solemnly ob-

served. From the nature of the rituals one can see that many elements contained in them are from pre-Christian ceremonies. Through the process of syncretism, many of these rituals with their elaborate dances are now associated with Christian holy days such as Corpus Christi and Whit Sunday. These ritual dances are only performed by males. "It is a well-known fact that the early churches despairing of eradicating pagan practices among their flocks, preferred to adapt them to religious ends. By absorbing them into the ecclesiastical ritual they preserved them intact whilst consigning to oblivion their original purpose. In this way the Church of Rome adopted and consecrated Basque dances, which are doubtless of pagan origin and may date from the earliest infancy of the race." Gallop, 1930 (1970) pp 184.

As regards clothing, and by this we mean everyday wear,

BASQUE COSTUMES

nothing remains in daily use, with the possible exception of the beret which is popular among Basque men. Occasional illustrations show men on farms wearing smocks, but this garment was worn widely all through Western Europe. Thus, Basque clothing, that is, everyday wear, is virtually the same as the rest of rural Western Europe. An informant, Sylvian Castel-del-Oro, is of Basque descent and his grandfather took him for an extended stay in the Basque country and he could remember "only dark clothing" (personal interview, Sept. 20, 1987). Ormond (1924 p. 45) stated succinctly, "The women do not dress brightly. Black prevails."

Costumes, that is clothes worn for special events, is very unique, especially that of the men. It is worn strictly for ritual events and dancing. Women are excluded from active participation in ritual events which often includes highly athletic, virtuosic dancing.

Girls and women do perform in social dances, however, and all illustrations and photographs show one very simple costume. It consists of a white, unadorned chemise (or blouse and petticoat) over which is worn a black, laced bodice, a moderately full skirt generally in red with one to three black ribbons on the lower part, a plain black apron, white stockings and sandals, usually rope-soled ones known as espadrilles. A white kerchief covers the head.

Elements of this costume may be older than first glance might indicate.

The espadrilles are very old footwear in all of Spain, for both men and women. The kerchief is tied in the same manner that country women use. The distinction between women and girls, traditionally observed with the latter going bare headed, is blurred because all females wear this white kerchief.

The short skirt is not a new element. In the 16th century, observer Andres de Poca stated that, "Girls wore skirts to the knee without causing scandal." (Quoted from Ormond, 1925 p. 45). However, country dress in other areas of Western Europe was short as well. "As the peasants began to own their own plots of land and the women to work in them, the skirts became shorter and fuller (Oaks, 1971, p. 61). Regarding the bands decorating the skirts, "On the edges of the skirts were bands of material; this was a borrowed bourgeois fashion which had long been discarded by the fashionable but remained a permanency where rural costume was concerned" (Ibid). Occasionally a woman can be seen with a large kerchief worn around the shoulders like an 18th century fichu, but this seems the last holdout of pre-twentieth century women's clothing.

Historically regional rural costumes in Western and Central Europe did not begin to develop until the 15th century but this process truly accelerated from the 17th-19th centuries. Generally the first garments affected by this process was head gear, always a primary marker of social, ethnic, religious and financial status. The first major mention of unique garments for the Basques was women's headpieces of the 14th century which looks like a soft dunce cap with the tip pointed forward. This head piece has analogs in the Levant and North Africa and is probably of Moorish origin.

Men's costumes for social dancing is as simple as the women's. The most common elements are simple contemporary white shirts, pants, stockings and espadrilles over which is worn a beret and sash, usually red.



The costumes worn for the dances performed in ritual and religious events, usually for dancing and folk and religious theatre are generally not beautiful, but are interesting. They range in intricacy from the social dance costume described above with the addition of special ribbons, bells or other accoutrements, to detailed costumes of women and stylized saints. "The Guipozcoan dancers are dressed quite simply in white shirt and trousers with red beret, sash and espadrilles. (Gallop 1970, p. 185). In France, "the labor dancers are dressed in white with sash, sleeve knots, zig-zag trouser braid and fluttering ribbons of red and blue. The beret is red with a white tassel and the trousers are nearly always hung with bells. Their captain, who will probably wear a uniform of scarlet and gold, bears a flag (Ibid p. 190).

As one can see, the additions to the social clothing creates



the ritual context in much the same way as one finds among the English Morris Dancers or Calusari of Rumania.

The wide array of costumes worn for the characters and roles of the various events such as the Cavalcades (Dance Processions) of Basse Navarre, Tobera-Mustrak (Charivari Theatre) in Northern Spain, dances and rituals of Corpus Christi, Good Friday and other events is bewildering. In these costumes, colors and elements can signify "good" and "evil" and other symbols.

One of the most famous costumes is the hobby horse, once wide-spread throughout Western Europe. "The most beautiful of Les Beaux and invariably the best dancer is the Zamalzain, or horseman, who wears the koha, the tall flowery head-dress, and the scarlet tunic of the dancers' costume. The hobby-horse is strapped about the waist, with an oblong wooden frame, brass studs, and

decked with ribbons and draped with scarlet cloth and a white lace flounce down to the dancer's knees. The ridiculous little head, like an ostrich rather than a horse, is harnessed with a miniature silver chain in guise of reins." (Ibid, p. 195).

Except for dance events, the most distinct clothing of the Basques is reserved for mourning. Both men and women wear voluminous black cloaks. The women's have a large hood while those of the men have a cape on them which reaches the elbow. The men also wear a hat that resembles a broad-rimmed top hat. This mourning mantle is thought to be of Moorish origin and was the winter garment of the upper classes in 17th century Spain. This cloak was worn by peasant women in several areas, such as Holland and Flanders.

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BASQUE DANCE

Dance can often provide a means for establishing or maintaining the ethnic identity of a group of people when they find themselves existing under pressure or within another culture. Dance easily incorporates many cultural elements: not only in the music, rhythms and costume, but also in such things as the words of dance songs, the colors of the flag, representation of activities the group feels to be typical, and so forth.

The Basques live in an area that is controlled partially by France and partially by Spain, and have long felt the need to assert their identity. During the Franco dictatorship of Spain (1939-1975) there were few avenues for cultural or political expression. At some times, even the use of the Basque language was forbidden in public, as was the use of the Basque nationalist flag and the words to some songs thought to be of a revolutionary nature. There were frequent clashes between young Basques and the Spanish police. Basque dance was one of the few ways in which the people could express their nationalistic sentiments and indeed, as many ideas as possible were expressed through the dances.

The late 1960's and 1970's brought many changes to "traditional" Basque dances and the addition to the repertoire of new dances accepted as Basque (especially those presented by urban performing groups) by the people. There had already been a process of change in the dances. In the 1920's people in the cities felt that their lifestyle was changing, and the old customs were being lost, and as a result, organizations were formed to preserve Basque culture.

There was an interest in presenting Basque dances on stage. Many of the people involved in these activities were women who wished to perform the dances, and since there were few "traditional" (read "ritual") dances for women, and these were the most interesting to stage, we find that dances usually done by men in the villages were now done by women in the cities, at least in a performance situation. A few examples of this would be 'Sagar-Dantza', the "apple dance" from the Baztan Valley of Navarre, and the 'Arku-Aundiak' or "big arch" dance and the 'Makil-Txiki' or "little stick" dance from Guipuzcoa, as well as the 'Zinta-Dantza' ("ribbon" or maypole dance) from the Bilbao area. These dances became known as women's dances, at least in the cities and towns, often over the protest of ethnologists and of people from the villages where the dances originated. New costumes came into being with the performance of these dances by women in the cities, especially at festivals--the musical accompaniment changed in some cases, and the costume and choreography took on new "norms". That is, there were new parameters of what was considered correct for these dances.

After the Spanish Civil War (1936-1939), one of the Franco government youth groups (La Seccion Femenina) in an effort to promote regional cultures, encouraged the performance of dance not only in the cities but also in small towns and villages. If there were no appropriate dances there, new ones from the general area were introduced. This led to a lot of mixing and re-arranging of material, especially again, since most of the participants were young girls.

By the 1960's Basque "ballets" were popular, touring both within Spain and abroad, presenting their artistic interpretation of "Basque" dances: a combination of traditional elements, the changes which had come about, but which were now recognized by audiences as being "Basque", and new arrangements or inventions felt to be aesthetically pleasing. Elements (such as knee bends and kick-outs) were even borrowed from Eastern European performing groups, even though there was no indication that they had been used in Basque dancing in the past, and they were not in evidence in either the social or ritual dance at that time. There were even contests for the best new Basque dance of the year!

As the economic situation in Spain improved somewhat, a new generation was growing up in the Basque cities and searching for a "Basque" identity. Always fearful of political dissent, the Fascist government did not allow much expression of this nationalism, much less of the spirit of Basque independence to which it was tied. Nationalism and protest of domination by outsiders was not a new concept among the Basques--there has been a struggle between the Basques' search for freedom and self-determination and rule by non-Basques at least since Roman times.

One of the ways a young Basque could declare loyalty to the Basque Country was to join an urban performing group, and many did just that, so the groups, especially in the early 1970's were quite political in nature. Often there was a game, sometimes a deadly one at that, between the young urban dancers and the Spanish police, in particular the dread

THE USE OF DANCE BY BASQUE
URBAN PERFORMING GROUPS AS A
SYMBOL OF NATIONAL IDENTITY
AND OF PROTEST

Candi H. de Alaiza

'Guardia Civil' (civil guard)-how much could they get away with? How close could they come to representing the Basque flag without being arrested? How much could they express in their songs and dances? Certain numbers became significant: $3 + 4 + 7 = 1$: three Basque provinces in France, and four in Spain make seven, which form one Basque Country, in spite of the borders. One of the dances, Zaspi Jautziak (seven jumps) expresses this idea well--the dance builds up the number of jumps, adding one on each repeat, until seven are reached, then they decrease back to one. The pattern can be shortened to 1-3-4-7-1.

In the late 60's and early 70's, most of the dance costumes, especially in the cities, took on the colors of the Basque ikurina, or flag. Anything that could possibly be red, white and green, was. The idea of the flag was included in the actual choreographies as well. In the Ikurina-Dantza (flag dance), the dancers took long strips of red, white and green cloth and "wove" the flag, displaying it in each direction at the end of the dance. In the older "flag salute", the dancers march by the flag, acknowledging it, then kneel down while the flag bearer passes the flag over them. Since the use of the actual flag was not allowed in the Spanish provinces (part of the thrill of going over the border for a festival on the French side in the early 70's was being able to use the Basque flag for this dance), dancers used the flag of their town, or one made up to represent the dance group, in this last case, likely to be red, white and green.

In some dances, the dancers



carried little flags--the ikurina, if permitted-- and others had them sewn on their costumes, painted on the drums and tied to bugles, along with other typical Basque symbols, such as the cross (lauburu) found on old tombstones and trunks. Often symbols representing other ideas came simply to say "we are Basque".

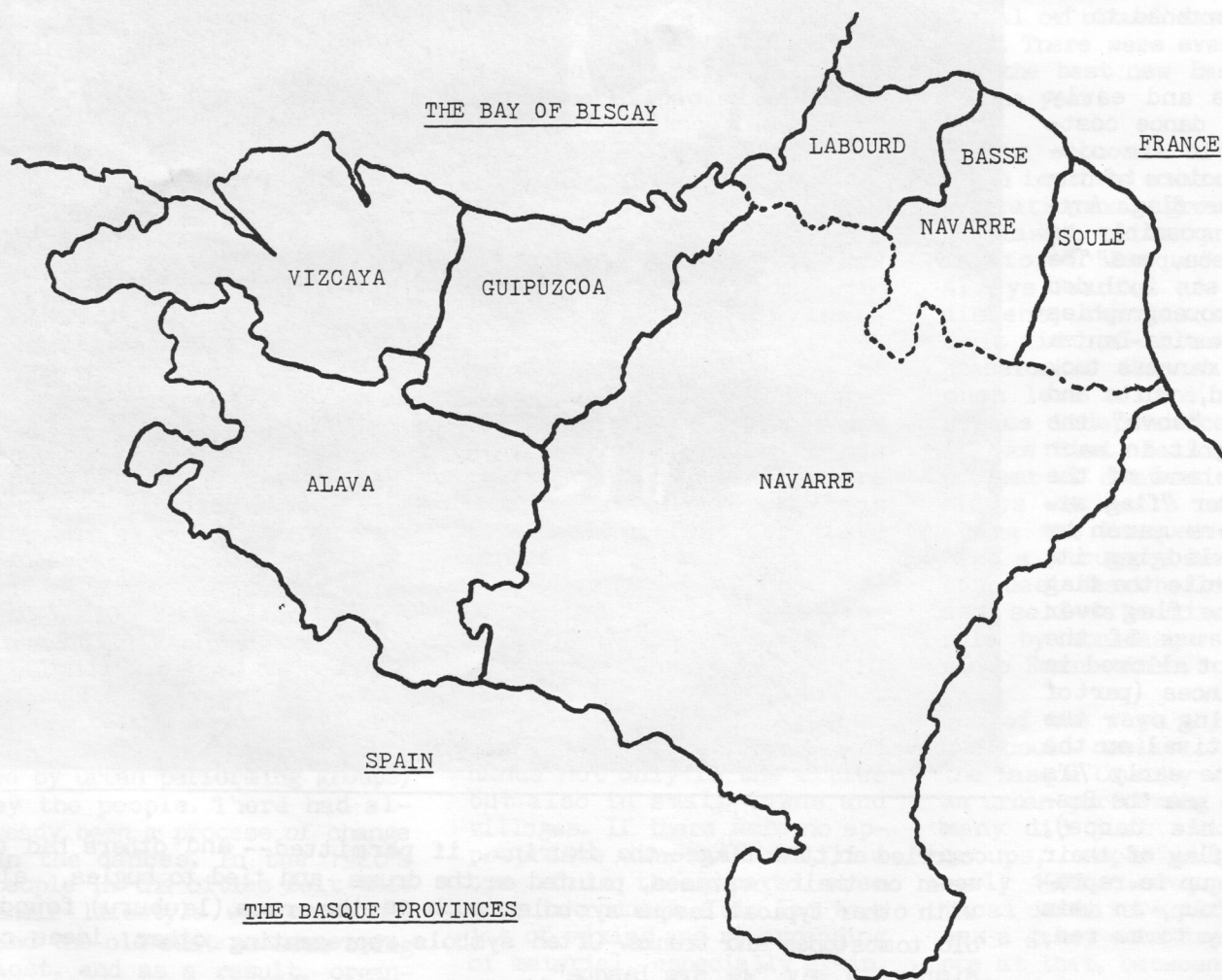
The musical accompaniment felt to be most Basque was that of the txistu, a three-hole pipe played with the left hand, and the danboril, a drum held over the left arm and played with the right. These instruments were once commonly used in some areas of the country, but not in all. Especially in the urban performing groups, it became popular to use the txistu and its drum to accompany all so-called Basque dancing, whether they had ever been used in the area being represented or not. There were also many dances composed in 5/8 time (called zortziko or eights) or in the 3/4-6/8 sword dance rhythms because these were felt to be more typically Basque. These are the rhythms of some older Basque dances, but dances in 2/4 or 6/8 or even 3/8 are more common.

Dances were also composed to represent typical Basque activities in an idealized country setting, a setting which had been real for the parents or grandparents of the urban dancers, but which was felt to be fast disappearing. Some of the older dances really do represent activities like hoeing the ground or weaving, but those composed in the seventies have names like "Basque Girls and Boys," "On the Mountain," "Harvesting" and so forth.

The young urban performers found ways to use their dance to protest. When forced to perform for the authorities of the Spanish government, one of the groups from the city of Vitoria modified the dances so that they would repeat over and over (there is quite a bit of repetition in some of the

dances anyway, since the pattern must be performed in each of the four directions) with different dancers moving in and out. The idea was to give them a performance that would last them for the rest of their lives—it was hoped that they would never want to see a Basque dance again! When asked to represent their area of Spain by doing dances for Spanish TV as part of the opening ceremonies for the World Soccer Cup in 1984, one group chose to do beautiful dances, but from the French, not the Spanish side, of the Basque country, and so forth.

In the last years of Franco's rule, although political control was still very evident, there was a little more freedom of expression. The Basque schools were allowed and along with the language and values,



the children learned some of the dances, often in simplified form. Local (Basque) governments and groups interested in Basque culture organized huge festivals of children dancers from all over the Basque country, and usually the children learned some dances to represent their specific area, and a couple for all the festival's dancers to do together as well. Often the members of the performing groups, or people who had danced in those groups in earlier years, became the teachers for the festivals. Research into Basque dance from a historical perspective became popular, and there began to be a lot of protest about changes made in traditional dances, about made up dances and costumes, inappropriate music, and about women performing men's dances.

Today the research continues, and many scholarly works have appeared which deal with Basque dances. A number of groups including Euskal Dantzarin Biltzarra (Federation of Basque Dancers) and some of the older performing groups, such as Argia (light) of San Sebastian, continue to do research, interviewing and looking at old documents for information about costumes, music and dance forms. The choreographed dances of the 1960s and 1970s do not appear as often, and although there are some new made-up dances in the performances, they do not seem to be a major part of them. There is a lot of emphasis on reconstruction of dances, and although there is a difference of opinion on what exactly some of the dances looked like and, of course, there is still a need for the necessary to please audiences, the dances are now felt to best express the concept of Basqueness if they are as close as possible to the way people think they traditionally were. The preservation of this material, rather than its modification to include nationalistic symbols, is what seems to be of greater importance in the urban performing groups today.

The urban groups of the 1960's



and 1970's served a definite purpose both for the dancers and for their audience. Through the use of dance and the manipulation of cultural elements (some authentic and some fantasized) associated with it, the performers were able to

respond to a socio-political environment which they found to be otherwise unbearable. Their dance helped them maintain a sense of Basque unity, of resistance, and of national identity through some very difficult years.

BASQUE PICNICS in CALIFORNIA

Candi H. deAlaiza

For most Basques living in California, the local Basque picnic is the social event of the year. It also provides the Basque or non-Basque with an excellent opportunity to view or even participate in Basque dancing. Each year between Memorial Day weekend and Labor Day weekend, Basques from all over the southwestern United States gather in a number of the Basque communities in California for these picnics, which the various Basque clubs put on. Some of the main picnics take place in San Francisco, Los Banos, Bakersfield, Fresno, Chino and La Puente.

What is a Basque picnic? Most of the picnics are events open to the public, have a small admission fee (in addition to the price of the picnic lunch, if you choose to buy one), and make use of the grounds owned by the local Basque club, if they have grounds, or of the local fairgrounds if they do not. They generally take place on a Sunday, and if possible, on a three-day weekend. The festivities often begin the night before, when there is a special family-style dinner, followed by social dancing, in the local Basque restaurant.

On Sunday morning a Basque mass, most often held out of doors, opens the picnic. The Mass is said by the Basque priest who is assigned to the western part of the U.S. and who travels among the communities with an active Basque population. Some of the participants on Sunday morning are dancers from the performing groups in the communities, who appear in costume, and there are many touches of Basque culture and its symbols.

In the late morning the bar opens, and picnic food is made available, usually including Basque-style sausages and a lamb or steak dinner. In the early afternoon, one or several Basque dance groups perform

as well as the *klika*, a bugle and drum group. There are quite a number of very fine Basque performing groups and often they perform not only at their own picnics, but at others as well. Each year one of the Basque clubs sponsors the N.A.B.O. (North American Basque Organization) meeting at its picnic, and any club that can send its group to perform there—that is perhaps the best opportunity for an overview of Basque dancing in California (and sometimes from out of state, too—the Oinkari dancers from Boise are among the best-known groups in the U.S. and they sometimes travel to the meetings).

The performance is often followed by Basque competition sports, such as lifting or carrying weights, possibly sheep herding or spinning demonstrations, and socializing.

At nightfall social dancing begins, and the selection usually includes a number of Basque dances, such as the typical jota (fandango in 3/8 and arin-arin in 2/4), some of the line dances such as Hegi and Maiana, Bolant-dantza and Luetan Erdizka, as well as other dances popular in the Basque country, such as polkas and schottisches. Some of the dances, for example Bolant-dantza, are easy enough for the folk dancer to pick up after watching a bit. There are also two-steps, waltzes and "modern" dances. The dancing and partying include participants of all ages and may continue until the wee hours of the morning.

There are performing dance groups in all of the cities mentioned above (the Chino groups perform for both the Chino and La Puente picnics) and the dancers range in age from five or six-year olds to adults. The children's groups may practice only in preparation for the local picnic and

sometimes do not perform at all during the rest of the year, but some of the older dancers, the Gauden Bat dancers from Chino, for example, practice and perform all year, often travelling out of state.

Older Basques remember dancing as far back as the 1930's, an attempt by first-generation Basques to celebrate as they did in their towns and villages in France and Spain. In the 1940's a priest, Father Espellete, organized a performing group in Southern California composed of both first and second generation Basques. The repertoire was limited, and the costumes were basically the red and white found at festivals in some areas of the Basque Country, basically French and Spanish Navarre—which includes the area around Pampalona, the city of the running of the bulls. Many Southern California Basques are from Navarre (Spanish) and Basse-Navarre (French).

Musical accompaniment was on accordion, as it most often is today. The dances they did were those known in the area the dancers or their parents had come from—the *jautziak* or line dances of Northern Navarre or Basse-Navarre, waltzes, quadrilles, and the fandango, performed in many areas of the Basque Country.

The groups, however, became more performance-oriented, and more and more second and third generation dancers participated, especially beginning in the 1960's. They began to look for new material to add to the old and to compare their dance with those of other groups. The Oinkaris had a great deal of influence on the California groups, especially in the 1970's.

Most of the groups today still do the dances that have been performed at picnics for thir-

ty or forty years. These include the line dances mentioned above, the potato dance, various versions of the fandango (called by various names), the quadrilles, and the always spectacular Basso-dantza or glass dance, where the dancers jump on a tumbler filled with wine, trying not to spill the contents. The choreographies vary enormously from group to group and from year to year, as they also do in Europe, and the dances that seem to most continuously attract interest are the Basso-dantza, often done with authentic Souletine costumes (the Gauden Bat dancers of Chino actually had their costumes made in that French Basque province) and the fandango, which is done in the Vizcayan style (from the Bilbao area).

As with most performing groups, the California Basques continue to look for new material and dances from most of the other areas, especially the men's ritual dances from the Bilbao area in the Spanish Basque Country, have been added to the repertoire. As the jota, particularly the fandango part, has become a competition form in Europe and as

such has been greatly elaborated on, so has it become changed among the Basque-American dancers. The fandango is often made to be as spectacular as possible, and sometimes, except for the music and rhythm, would be almost unrecognizable. The same thing has happened among performing groups and in dancing competitions in Europe, where the dance, the fanciest and most intricate steps possible, can sometimes break the rules of what the fandango actually is—a dance with no physical contact between the dancers.

In recent years, however, along with the search for new material, there has come an influx of young dancers who have had the opportunity of visiting the Basque Country. Some have gone to school or even danced with groups there, and much of the material they bring back to California is of very high quality, both in its authenticity and in its performance.

Most of the groups in California have usually used accordion accompaniment, and if they have one, may sometimes use the three-hole pipe, the txistu (or the txirula—a small

ler pipe), played with the left hand, while the same musician plays a drum with the right hand, much like a pipe and tabor. At present there are quite a few people able to play the txistu or txirula, but accordion is still more common. This is in contrast to Europe where the 'modern' social dancing may have accordion accompaniment, but the old or ritual dances, that is, most of the dances the California Basques use for performance, do not.

The Basque picnic is a family event—an extended family event—and most Basque families do extend. This is the time of the year when people see their friends and relatives, the people from the village or the area of the country their parents came from. If you have the opportunity to go to one of the picnics, it is more fun to go in a group, and if you can learn a few of the dances such as those I have mentioned, you will be welcome to join in. You can find out about dates by asking in the Basque restaurants after the first of the year and/or watch the Folk Dance Scene for further notice.

Chino Basque Club (Box 1080, Chino, CA 91710)
Picnic: Sunday of Labor Day weekend; Chino Fairgrounds
Restaurants: Centro Basco 13432 Central Ave
628-9014
Pyrenees-- on Central Ave., next door to Centro Basco

Fresno Basque Club (Fresno, California)

Picnic: mid-June
Restaurants: Yturri, Santa Fe, Villa Basque

Kern County Basque Club (Bakersfield, California)
Picnic: Sunday of Memorial Day weekend; club grounds
Restaurants: Many! Woolgrowers: 620 E 19th St. Bakersfield
327-9584

(also: Noriegas, Pyrenees, Ville des Basque, Chateau Basque, Chalet Basque)

Los Banos Basque Club (Los Banos, California)
Picnic: Sunday before Memorial Day weekend; fairgrounds
Restaurant: Chalet Basque

Southern California Eskualdun Club (La Puente, California)
Picnic: Sunday of Fourth of July weekend, usually, Chino fairgrounds
Restaurants: Basque Cottage 15200 E. Valley Blvd. City of Industry
330-8119

French American Bakery 15849 East Main Street La Puente
ED3-2293

Le Chalet Basque 119 N. Second St. La Puente
330-9033

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ED3-2293

Le Chalet Basque 119 N. Second St. La Puente
330-9033

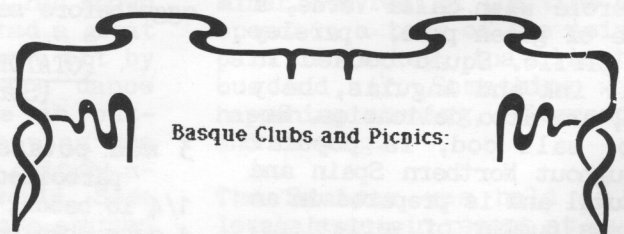
San Francisco has two picnics, one, private, at Walnut Creek (first Sunday in June?), the other at the Wharf. There are several restaurants. Try the French Hotel for information; also Elus Basque, Restaurant de France, Obrero, Des Alpes, Biarritz, Basque Hotel

Los Angeles area: Pioneer Bakery in Santa Monica

Basque Chaplin: Father Jean-Pierre Etcheverry: NDV Church, 566 Bush St. San Francisco CA 94108 (He sends out picnic schedule with his Christmas card)

Basque Educational Organization: PO Box 590-950 San Francisco, CA 94159

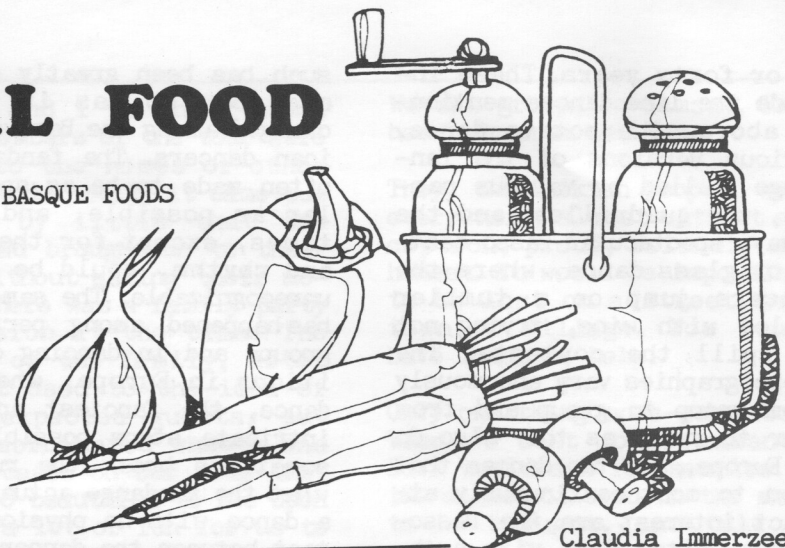
Basque Studies Program, University of Nevada Library, Reno, Nevada 89557-0012: excellent library, always helpful



Basque Clubs and Picnics:

INTERNATIONAL FOOD

BASQUE FOODS



Claudia Immerzeel

Although the Basque provinces are divided between France and Spain, Basque culture belongs to neither. And yet, Basque cuisine has been influenced by those of its neighbors. Traditionally, the Basques of the upper Pyrenes were shepherds, while those of the foothills were dairy farmers. Today, of course, many Basques live in urban areas.

The French Basques are noted for their use of Bayonne ham and bacon to flavor their rather hearty dishes. Piperade, the 'national dish' of the French Basques, is a type of omelet made with ham, peppers and tomatoes, which has become famous throughout France as a result of the new interest in regional and country-style cooking. The famous "Shepherds Bread" of the Basques was brought to America by Basque immigrants who came as shepherds.

While the Basques aren't noted fishermen, seafood from the Catalonian and Atlantic coasts has always been readily available. The Spanish Basques are particularly noted for their seafood dishes, such as Kokotxas, white fish baked in a casserole with Salsa Verde, a sauce of green peas, parsley and garlic. Squid cooked in their ink and Angulas, baby eels, are also delicacies. Bacalo, salt cod, is popular throughout Northern Spain and Portugal and is prepared in an endless number of variations,

including one from the Basque country.

Serve any of the following dishes, or all of them, with a platter of fruit, Bayonne ham (or Prosciutto), slices of goat cheese, fresh bread and a green salad, for a complete meal.

PIPERADE (Serves 4)

3/4 C chopped green peppers
3 med tomatoes, blanched and chopped
1/3 C chopped onion
1 clove garlic, mashed
2 T oil
1/2 tsp salt
1/2 tsp dried basil
dash pepper
4 eggs
3-4 slices cooked ham
2 T oil

For sauce, saute onion, garlic and pepper in oil about 10 minutes. Add tomatoes, salt, peppers and basil and simmer 10 minutes.

Beat eggs until frothy, then pour over sauce in skillet. Do NOT stir! Cook until eggs have set.

Arrange ham slices on top of eggs before serving.

POTATOES & BACON (Serves 4)

3 med potatoes, peeled and parboiled
1/4 lb bacon, diced
4 eggs, beaten

2 cloves garlic, mashed
1/2C chopped fresh parsley
salt, pepper, paprika to taste

Cut potatoes into 1/2" cubes. Saute bacon and garlic until bacon is cooked but not crisp. Add potatoes and saute until brown and bacon is crisp. Add parsley, salt, pepper, and paprika and stir and saute for 5 minutes.

BACALO a la VIZCAINA Salt Cod, Basque Style (Serves 6-8)

1 lb salt cod, soaked in water for 24 hours OR
1 1/2 lb fresh cod fillets
1 lb potatoes, peeled and sliced thickly
1/4 lb ham or bacon, diced
1/2 C chopped onions
2 cloves garlic, mashed
2 T chopped parsley
1 lg red bell pepper

Place fish in saucepan and add just enough water to cover. Bring to a boil, then reduce heat and simmer 30 minutes, making sure that the fish is always covered by water. Meanwhile, boil potatoes in separate pot of water for 20 minutes, drain, rinse with cool water and set aside. Remove seeds from bell peppers and slice into thin strips. Saute bacon, onions and garlic in oil in large skillet. Add potatoes, fish (including liquid) and peppers and heat thoroughly. Sprinkle with parsley before serving.

the Piper's Bag

BASQUE MUSIC

Joe Carson

Thousands of years ago the great ice sheets and glaciers of the last Ice Age retreated northward. Bands of hunter-gatherers moved into the newly available lands in Europe and became the new hunters and neolithic farmers of Europe. Around 2,000 BCE new groups of Indo-European speaking peoples invaded Europe and absorbed the older peoples they conquered. In a few locations, some of the older peoples survived the invaders and kept their old cultures alive into the present day. Around the Baltic we find the Finns, Lapps and Estonians among others. Another surviving group is found today in the Pyrenees Mountains of Spain and France. These people are the Basques.

The Basques are a hardy mountain folk who have kept their own language and customs alive in the face of ancient Hamite, Indo-European, Celtic, Roman, Gothic, Moorish and Spanish invaders and conquerors. Even today there are Basque groups who seek to oust their Spanish rulers and establish their own country.

One story the Basques tell about themselves tells of the time the Devil sought to learn to speak Basque. He spent seven years trying, but at the end of those seven years he could only say, "Yes".

The Basques have remained unusually resistant to any outside influences of authority that they did not wish. In the Middle Ages they did not believe any man could truly remain celibate, so to protect their women from unwanted priestly attentions, a priest was made to take a concubine or be expelled.

This cultural independence also shows in their own music and dance culture. They have

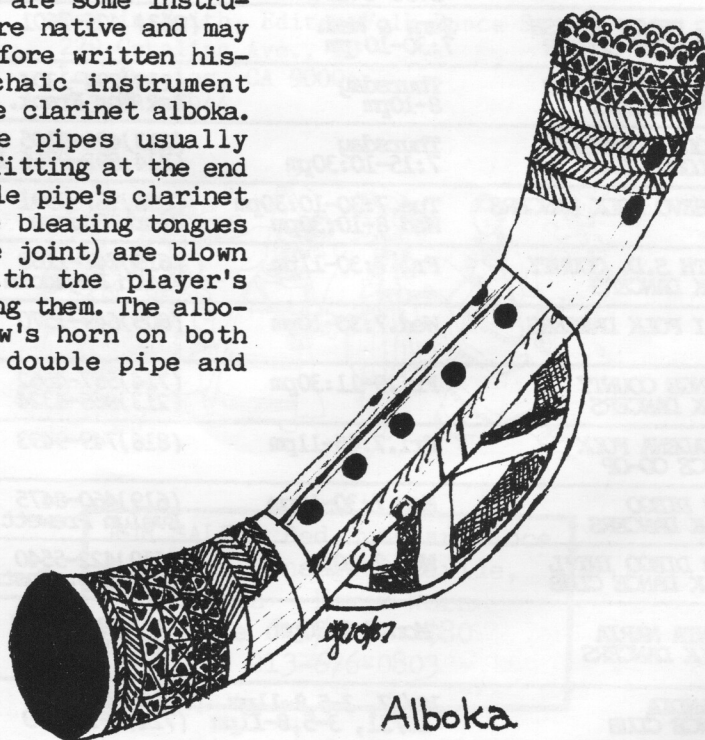
taken some outside influences and changed them to suit themselves. The accordion is played in a specially tuned form called triktixa. The tamborine looks much like the Spanish pandero and is played in similar fashion, but they chose to call it the yetzale. Another musical instrument they took and changed is the medieval pipe-and-taber. The pipe is called txistu and is unusually large in bore and length and is played with the thumb and two fingers of the one hand. Hanging from the left arm is the drum tamberil. The drum is unusually large for this type of instrument, surpassed only by the Provencal tambourin in size. The txistu is usually made of blackwood and fitted in chromed brass rings and fipple. The tamberil is made like a small snare drum about 18" x 18" in size and is played with a single stick in the other hand.

More unusual are some instruments that are native and may date from before written history. One archaic instrument is the double clarinet alboka. Other double pipes usually have a horn fitting at the end and the double pipe's clarinet reeds (single bleating tongues cut in a cane joint) are blown together with the player's mouth covering them. The alboka has a cow's horn on both ends of the double pipe and

one end cups over the mouth to form an air tight seal to blow the pipe with less fatigue on the player.

Last in this article, but certainly not least in uniqueness is the archaic txalaparta. This is an idiophone composed of two hardwood billets per player (more than one is possible) and one or two planks suspended over chairs or from tables. The billets are about two feet long and two to two and a half inches thick. The player takes the billets and stamps them endwise against the plank to produce the rhythms.

The uniqueness of the musical culture of the Basques is obviously the direct result of a strong and independent people. May their special contributions continue to flourish.



CLUB ACTIVITIES

FEDERATION CLUBS

ALIVE FELLOWSHIP FOLKDANCERS (INT'L)	Wednesday 7:30-9pm	(714)677-7404 Wayne English	(714)677-7451 MURRIETA HOT SPRINGS, Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues 7:30-10pm	(619)449-4631 Joe Sigona	SAN DIEGO, Balboa Park Club Building Balboa Park.
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619)446-2795 (619)375-7136	Call for location Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30pm Tue. 8:15-10:30pm new valley group begins Sept. 15, 1987	(213)478-4659, (213)202-6166 Beverly Barr, Instr.	WEST LA., Brockton School, 1309 Armacost Ave., VAN NUYS 17120 Vanowen
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Vikki Inst.	PALM SPRINGS, Village ctr for Arts 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCE	Monday 7-9:pm	Ron (702)732-8743 Dick (702)732-4871	LAS VEGAS, Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLKARTISTERS	Friday 8-10:pm	(213)338-2929	COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave
FOLKDANCE CENTER	Mon, Fri, Sat call for times	(619)281-kolo	SAN DIEGO, Normal Heights, 4649 Hawley Bl.
HAVERTIM FOLKDANCERS	Monday 8-10:30PM	(818)786-6310 John Savage, instr.	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:00pm	(213)397-8110 or Ruth Oser 657-1692	WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213)397-5039	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri. 9am-12 noon Sat. 12:30-3pm	(619)238-1771 Soghomonian, instr.	SAN DIEGO, Casa Del Prado Rm 206 Balboa Park. on Sat. 4044 Idaho st.
KIRYA FOLK DANCERS	Tue. 10am-1pm Wed. 12:30-2:30pm	(213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Pk. 1641 Preuss Rd. W. HOLLYWOOD, Rec. Ctr. 647 N. San Vicente
LAGUNA FOLKDANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672	LAGUNA BEACH, Community Center 384 Legion Ave.
LARIATS	Friday 3:30-6:15pm	(818)500-7276 Billy Burke Dir.	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. LA.
LONG BEACH JEWISH COMMUNITY CENTER	Sun. & Wed. 7:30-10:pm	(213) 426-7601	LONG BEACH, 3801 E. Willow
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)294-1304 Ask for Frank.	INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm	(213)421-9105 Lucille (714)892-9766 Laura	LONG BEACH, Hill Jr. High Gym 1100 Iroquois.
NICHEVO FOLK DANCERS	Tue. 7:30-10:30pm Wed 8-10:30pm	(805)967-9991 Flora Codman	SANTA BARBARA, Carrillo Rec Ctr., 100 E. Carillo St.,
NORTH S.D. COUNTY FOLK DANCERS	Fri. 7:30-11pm	(619)747-1163 Faith Hagadorn	VISTA, Grange Hall, 1050 S. Santa Fe
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570	OJAI, Ojai Art Center, 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714)557-4662 (213)866-4324	SANTA ANA, Santa Ana College W. 17th st. at N. Bristol
PASADENA FOLK DANCE CO-OP	Fri. 7:45-11pm	(818)749-9493	PASADENA, Throop memorial church 300 S. Los Robles
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall, Balboa Park
SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619)422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805)925-3981 (805)929 1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Finnell
SKANDIA DANCE CLUB	10/17, 3-5, 8-11pm 10/31, 3-5, 8-11pm	(714)533-8667 (714)892-2579	Culver City, 9635 Venice Bl. Orange. I21 S. Center

SOUTH BAY FOLK DANCERS	Fri. 7:45-10:45pm	(213)327-8906 (213)316-1865	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 8:00-10:30pm	(805)642-3931 (805)985-7316	VENTURA, Loma Vista Elem School, 300 Lynn Dr.
TUESDAY GYPSIES	Tues. 7:30-10pm	(213)556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Ctr Aud. 11338 Santa Monica Blvd
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherrri	BARN STABLE, University exit off 60 E; Across from Campus Security
VESELO SELO FOLK DANCERS	Tues 7:30-10:30pm Wed 7-10pm Sat 8-midnite	(714)635-7356 Recorded message lists all monthly events	ANAHEIM, 719 N. Anaheim Bl. (between Lincoln & La Palma)
VIRGILIERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine Civello Director	WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd
WEST LOS ANGELES FOLK DANCERS	Fri. 7:30-10:45pm	(213)478-4659, (213)202-616 Beverly Barr.	WEST L.A., BROCKTON SCH, 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818)347-3423 (818)887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213)389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.
WESTSIDE INT'L F.D. CLUB	2nd & 4th Fri. 8-12pm	(213)459-5314 (213)397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd
WESTSIDE TANCHAZOK	4th Sat. 7:30-12pm	(213)397-4567 (213)390-4168	Culver City, Masonic Temple 9635 Venice Blvd
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(213)655-8539 (213)392-3452	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, and 4th Sat. 7:30-10:30pm		WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.
NON-FEDERATION CLUBS			NON-FEDERATION CLUBS
CALITECH HILLEL ISRAELI DANCERS	Sun. 7:30-10:30	(213) 260-3908 (818) 577-8464	Pasadena, Winnet Student Ctr., S. side of San Pascual, 1 blk. W. of Holliston
CALITECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.
CLAIREMONT FOLK DANCERS	Wed 7:30-10:00pm	Christi Perala	CLAIREMONT MCKINNA Mens College 9th at Clairemont.
DANCE WITH MARIO CASSETTA	Wed 7:30-10:15	(213) 743-5252	Performing Arts 3131 Figueroa
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619)475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford ct. Del Mar.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.
KYPSELI	Friday 7:30-midnight	(213)463-8506 (818)798-5042	Pasadena, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner,	LONG BEACH, Unitarian Church, 5450 Atherton
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thur 7:30-9:45pm	(714) 856-0891 Frank Cannonito	IRVINE, Call for location. HUNTINGTON BCH. Call for location
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH.	Mon, Tues 7-10pm Fri 7:30pm	(619)270-1595 (619)276-7064	SAN DIEGO, Casa del Prado. Balboa Park
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD. 12326 Riverside Dr.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, VA Mem. Aud. 4117 Overland
UCI DANCE CLUB	Sunday 7-10pm	(714)854-9767 Lou & Lenore Pechi	IRVINE, UCI Fine Arts Village Studio #128
USC ISRAELI DANCERS	Thur 7:15-10:30	(213)478-5968 Edy Greenblatt	USC Hillel, 3300 Hoover Across from Hebrew Union College

CLUB ACTIVITIES

BEGINNER'S CLASSES

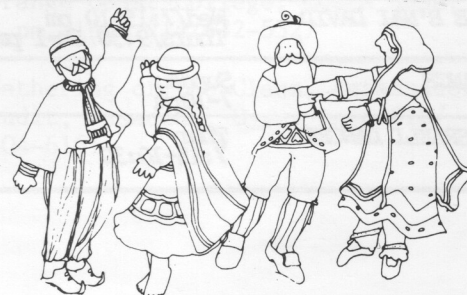
ARMENIAN DANCE CLASS (8 week series)	M-T-W-Th-F 6:30-10pm	(213)467-6341 Tom Bozigian	Different locations each eve. Call for details
CABRILLO INT'L FOLKDANCERS	THUR 7:30-10pm	(619) 449-4631 KIN HO	SAN DIEGO, Balboa Park club Balboa Parrk.
CRESTWOOD FOLK DANCERS	Mon. 7-8:15pm Tue. 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst. new group begins 9/15/87	WEST LA Brockton Sch. 1309 Amacost Ave. VAN NUYS 17120 Vanowen
DESERT INT'L DANCERS	Mon. 7:30-10:30pm	(619)343-3513 Sam & Vickki	PALM SPRINGS, Village ctr 538 N. Palm Canyon Dr.
GREEK POPULAR & FOLKDANCERS	Tuesday 7:30-9:30pm	(818)706-2852 Tom Barr	PIERCE, COLLEGE Woodland Hills.
HAVERTIN FOLKDANCERS OF VENTURA	Sunday 7-9:pm	(805)643-0897	BARRANCA, VISTA PK Ralston and Johnson
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, LA Valley college Field house 5800 Ethel Ave
ISRAELI & INTERNATIONAL	Tue 7:45-10pm	(213) 437-4232 Thea Huijgen (213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonians	SAN DIEGO, 4044 Idaho st. North Park Rec.Center
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LAGUNA BEACH, Community Center 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr.Hi Gym, 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-8:30pm Int. 8:30-9:30pm	(619)747-1163 Faith Hagadorn	ESCONDIDO, 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club, Balboa Park
SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:15-8:30 pm Wed 7:30-10 pm	(714) 533-8667 (818) 355-6383 (619)281-7295	ANAHEIM, Cultural Ctr. 931 Harbor CULVER CITY, Peer Gunt, 3835 Watseka SAN DIEGO, 1934 - 30th St.
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213)375-0946 (213)541-1073	RANCHO PALOS VERDES Unitarian Church 5621 Montemalaga
TEMPLE ISAIAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213)202-6166 Beverly Barr,	WEST LA., Temple Isaiah, 10345 Pico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Ctr. at Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCERS	Wed, 7:30-9 pm Thurs, 9:15-10:15am	(213) 652-8706 Tikva Mason	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic
TIKVA'S ISRAELI/ INT'L DANCERS II.	Mon, 7:30-9 pm Wed, 5-6 pm	(213) 652-8706 Tikva Mason	ALHAMBRA. 225 S. Atlantic Call for location.
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES., USC Hillel, 3300 Hoover (across from Hebrew Union College)
VESELO SELO BEGINNERS CLASS	Wednesday 7-10pm	(714)893-8127 Carol (714)530-6563 Pat	ANAHEIM. 719 N. Anaheim Bl. between Lincoln & La Palma
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213)655-8539 (213)202-6166	WLA Emerson Jr. Hi 1670 Selby. behind Mormon Temple
WEST VALLEY FOLKDANCERS	Fridays 7:30-8:30pm	(213)455-1727	WOODLAND REC. CTR. 5858 SHOUP AVE.

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