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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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ON OUR COVER

Elko "Arinak" Basque Dancers
Gordon Campbell Photo



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Fun in Marin~



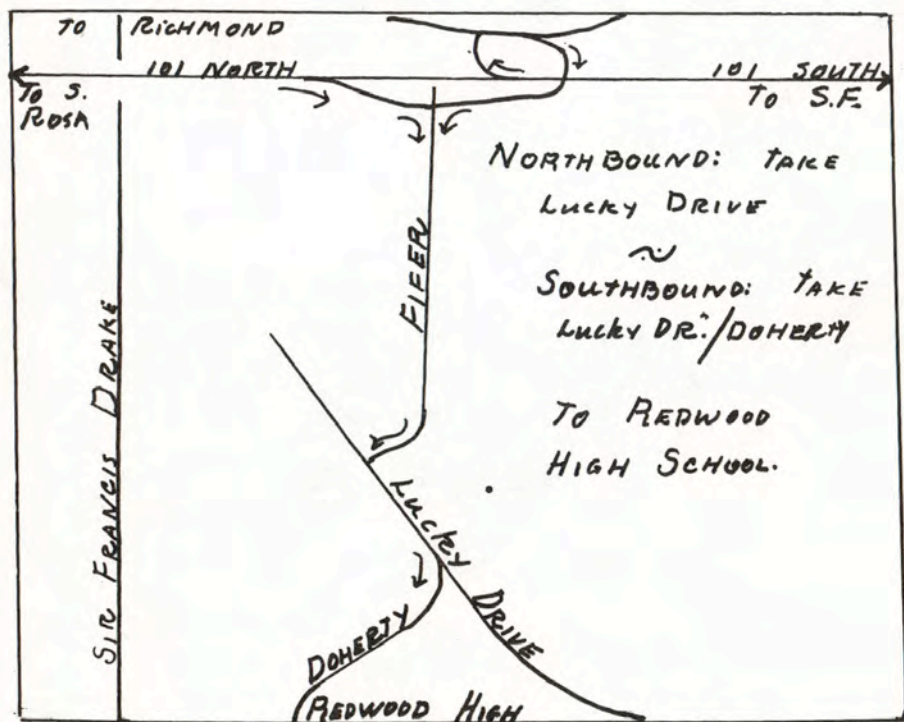
The Marin Dance Council extends a cordial WELCOME to its Annual July Festival. Our theme for this festival is our perennial one, FUN IN MARIN. Just come and have fun!

The Festival this year is at Redwood High School Gymnasium on Lucky Drive in Larkspur. The date is July 8, 1979. Council President's meeting at 10:30 AM and Assembly meeting at 11:45 AM. Dancing starts in the afternoon at 1:30 PM and in the evening at 7:30 PM.

Please note that in finding the NEW location, the turnoff for dancers coming north on Highway 101 is Lucky Drive, just before the San Rafael-Richmond Bridge turnoff. Coming from the east or north, the turnoff is Lucky Drive-Doherty and is the first turn after the Greenbrae overpass.

We are looking forward to seeing everyone. The weather should be fine, so come, let's just have FUN IN MARIN on July 8, 1979.

Jim Rasella.



Come have Fun in Marin-



Redwood High School Gymnasium
Lucky Drive
LARKSPUR
Sunday July 8, 1979

Council President's Meeting	10:30 AM
Assembly Meeting	11:45 AM
GENERAL DANCING	1:30 PM

BLUE PACIFIC WALTZ
CORRIDO
SHÜDDEL DE BÜX
TINO MORI
POLYANKA
THE SAINT JOHN RIVER
GOCINO KOLO
JOTA CRIOLLA

AMERICAN SQUARES

EL GAUCHO TANGO
NEOPOLITAN TARANTELLA
WINTERGRÜN
IKARIOTIKOS
KOROBUSHKA
J. B. MILNE
YEDID NEFESH
SAUERLANDER QUADRILLE

EXHIBITIONS



ADA'S KUJAWIAK #1
SANTA RITA
DODI LI
SAŠINO KOLO
FANDANGO ESPAÑA
THE GARRY STRATHSPEY
BELLA FRANCA
TARANTELLA DI PEPPINA

AMERICAN SQUARES

HAMBO
SIESTA IN SEVILLE
TEHUANTEPEC
BELASIČKO
ZILLERTALER LAENDLER
THE DOUBLE SIXSOME
DIVČIBARSKO KOLO
LA BASTRINGUE



Fun!

FUN !!

FUN !!

FUN ! ! !

FUN ! !

IN MARIN - -



Sunday July 8, 1979

EVENING PROGRAM

General Dancing 7:30 PM



SCANDINAVIAN POLKA
CHANGIER QUADRILLE
COUPLE HASÁPIKO
GERAKINA
LUBI-LUBI
VO SADU



AMERICAN SQUARES

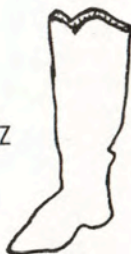
BRANDISWALZER
CARDAS Z KOŠICKÝCH HÁMROV
HOFBRAUHAUS LAENDLER
TZADIK KATAMAR
TRIP TO BAVARIA
SLOVENIAN WALTZ

TANGO MANNITA
ELIZABETH QUADRILLE
POZNAN OBEREK
CIULEANDRA
RUSSIAN PEASANT DANCE
LEPA ANKA KOLO VODI

AMERICAN SQUARES

EXHIBITIONS

VOSSARUL
POSTIE'S JIG
POLISH MAZUR
ALÍ PAŞA
VRTIELKA
ST GILGEN FIGURENTANZ





Costumes of the Basques

The familiar dance costumes worn by many dance performing groups of American Basques are a standardized and simplified outfit, also in use in European Basque groups. This was established as a typical set of costumes about a generation or more ago, in order to make them recognizable and easy to reproduce, and to promote more widespread use of a costume.

The costume so chosen was a women's outfit known as the "spinner's" dress, and a men's outfit which seems to have come from earlier men's performance costumes. These have been pictured in earlier publications, and most dancers will easily recognize them.

When looking for more widely based background material I was told that dancers in a number of groups are becoming interested in adding other types of costumes to their representation of Basque culture.

One reason for the scarcity of women's dance outfits from which to choose, is that the early traditions of dance seem to have been the "property" of the men, who performed dances of a spectacular and ritual nature. In the earliest form, there were two sets of men dancers, one known as the Reds, which were the "good guy" team, in specific rituals in which they were dressed in braid-trimmed and colorful outfits, including some to represent women's parts.

The second team, known as the Blacks, were the clownish equivalent of the first group, but their costumes were quite different, of flowing robes, made of colored print fabric, often ragged.

During the Franco regime, the dancers were forbidden to use the optional green skirts which were part of the original form, since it made the red, white, and green costume seem to represent the Basque flag, in which the same three colors appear. Thus the use of folk-wear has been modified because of political situations.

Two similar costumes are identified with the areas on the Spanish side of the Basque region, just south of the French border. One is from Vizcaya, the other from Guipuzcoa. Both are from the 19th century peasant clothing of the region. The men's outfit in each case is shown with knee-length pants, short vest, or jacket and red vest, just waist-length. It is worn over a soft white shirt with a wide soft collar. The front of the men's shirt is open, making quite a modern "macho" look.



The man from Viscaya wears a dark beret, black or gray-blue in color. His vest is open, and has a pattern of darker squares, which could represent a woven design. He has a soft sash of moderate width. His pants are medium blue, with irregular stripes in the horizontal direction, slightly darker. A similar stripe follows the side seam of his pants. There is a pocket in the side seam, with a flap which folds back when unbuttoned.

The shoes, called alpargatas, have fiber soles and white cloth upper, and are worn over a gray sock which meets the pants at the mid-calf level. There is a flap which may be a turn-down extension of the sock, which turns over the laces of his shoes. These laces come up as far as the height of the socks. That custom is as old as the twelfth century, although the men's shoes have shorter laces when worn with longer pants. In the modern style white pants of ankle length are more frequent, and the shoe laces go over the top of the foot, and once or twice around the ankle.

The Guipuzcoa man is shown with a brimmed hat of "porkpie type", and wearing either a white scarf or ruffles below the collar of his shirt. His vest is red, and buttons from waist to mid-chest. He also wears a red sash. His jacket and knee-length pants are shown in a soft gray-green. The hat is dark green, shoes are brown with matching laces. The laces end at mid-calf. Under them, he has light tan socks which turn over a narrow rather uneven cuff at the top lace. White socks occupy the space between there and the lower edge of the pants and tie.



WOMEN' CLOTHING

Both women's outfits are of about the same general silhouette. One of the Guipuzcoa women wears both black skirt and bodice. The bodice is fitted, the skirt is rather full, gathered at the waist. It has a tuck above the hem, about two inches wide. There is no trim on the skirt. The long white apron reaches to the tuck, and has red stitchery at the hip and near the hem, in each case, five bands of stitching straight across the width of the apron. It is gathered on a draw-string, without an attached waistband.

The bodice is almost completely covered by a red shawl, or large kerchief, which wraps across the front and tucks into the waistband of the skirt, just in back of the side seam. This kerchief has two narrow lines of gold embroidery along the edge.

The triangle of the kerchief reaches to the waistline in the back. The blouse is white, with moderately gathered sleeve which has a cuff at the wrist. Her headdress is also red, in one case, and in another, the familiar one of white is shown, with the ends knotted in front above the forehead, and the free "tails" hanging down a little on each side of her head.

The Vizcaya women wear similar styles which include one with a red skirt and bodice, the same length (above the ankle) and with a tuck below knee level. On this one, there are the trim bands of black which are so often used on dancers' skirts. There are two bands, about two inches wide, with a narrow one between, also above and below, for a total of five bands. She wears a dark apron, wide enough to cover the side seams of the gathered skirt, and holds one corner of the apron up to the waist. Her scarf is golden-tan with brown embroidery tracing a scroll-like design along the edge, and is tucked in across the center front, rather than around to the back.

Other colors used include a blue skirt, white apron and white headdress with soft brown and tan plaid blouse; blue blouse, red skirt and bodice, and a green kerchief with bands and floral border, pinky-lavender apron with dark blue embroidered trim; a soft red blouse, blue-gray skirt and jacket with a white apron and shawl, or a yellowish tan skirt and a pumpkin-gold shawl.

Some of the shoes are similar to the men's brown or tan ones, while in other cases, the shoes are more like a finer



leather ballet-type style. Stockings are not always worn, but may be either tan or white, with more shown wearing the white ones. The long braids of hair are worn either down the back, or in a big loop that brings the end up to the top of the braid at the back of the head. The white head kerchiefs are tied in various ways, including one tied around the braid as well as over the back of the head, another knotted in back under the braid, and another with the knots at the upper sides of the head, to make little "ears".

Harriet Calsbeek

The illustrations used for the descriptions are in a large, beautiful book; *Vasco y Trajes*, Tomo II by Maria Elena de Arizmendi Amiel, Published in 1976 by Caja de Ahorros Municipal de San Sebastian.

The line drawings of the men's faces are from the author's illustrations in the text of "A Book of the Basques", by Rodney Gallop.



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A Moment of Concern ~ ~ ~

Upon assuming the Federation Presidency, it seemed desirable to me for the Federation to take a hard look at its present and past position and at where it might be headed. To my knowledge, this has never been done before. I appointed a Long-Range Study Committee to look into these matters.

Over the years the Federation has done many fine things. Perhaps most important has been to standardize dance descriptions. In the second year of the Federation, a Dance Research Committee was formed. The result has been to preserve dances unchanged, and to encourage all, to dance dances the same way. Today there are many Federation Publications, and the Federation dance description format is used across the nation. Costumes, Institutes, Teacher Training, Let's Dance Magazine, and Festivals are areas where outstanding work has been done. We have had many dedicated workers over the years. One of our highest priorities should be to preserve those good things which we now have.

A questionnaire put out by the Committee brought forth a good response. I see a lot of interest in dance programming. You will notice a lively dialogue in Let's Dance. In short, there seems to be a lot of interest in these subjects.

Out of all the discussion are emerging some central thoughts. The Federation now is not representing ALL Folk Dancers. Many of the problems mentioned by people seem to be somehow related to dance selection. Apparently, the Folk Dance movement has, through the years, broadened to the extent that many groups have little in common with other groups.

By its very nature, Folk Dancing is diverse. The number of cultures that could be represented is staggering. The number of dances which have been introduced over the years and are still done somewhere, is likewise staggering. Little wonder that it seems to be increasingly difficult to satisfy most people with a Festival program.

What is the answer? We DO NOT know, but we are looking to the Long-Range Study Committee for help. Whatever they come up with must preserve those institutions which have proved so useful over the years. We must also find ways of presenting an appealing program to those not in the Federation. This is a tall order! Still, I am convinced that there are ways to achieve these objectives!

I pledge my efforts to these ends and urge the cooperation of all, inside and outside of the Federation, to our mutual benefit.

Bruce Wyckoff, Federation President

The Dance of Navarre



Recently there has been an increased interest in Basque dance, and since many Basque dances which presently appear in California both recreationally and on stage are from the region of Navarre, it seems appropriate to say something about those dances, as separate from Basque dancing in general. The Basques occupy an area in the western Pyrenees on both sides of the French-Spanish border. The Basque Country extends to the West to the city of Bilbao, to the northern French city of Bayonne, and to the South considerably beyond Pamplona. The Basques have long attracted the interest of travelers, especially since their country is so varied and beautiful and because their language is so different from other European languages.

In many ways, however, the dance of the Basques has much in common with that of their neighbors in Spain and France, and even across the water in the British Isles. There are professional dances, long and short sword and stick dances, maypole dances, dances with "hobby horses" and "Betty" characters, quadrilles, waltzes and polkas, and, of course, the famous "jota" considered by many Basques to be the national dance. Much Basque dance is performed to the music of the "txistu," a three-hole pipe, and drum, both played by the same musician. Within the Basque Country one finds a number of areas, each district in its dance characteristics. This is especially noteworthy, since the Basque area is so small (barely 100 miles in any direction) and since there is so much contact between regions. Of the dances usually performed today, those from the Spanish Basque region of Navarre seem to be among the most appropriate for recreational folk dancing, and are, for the most part, those being performed in California at the present time.

The province of Navarre, from the point of view of its popular dance, is fascinating in itself. Navarre is by far the largest of the seven Basque provinces. In fact, it is nearly as large as the other six provinces combined (although some parts of the province are not culturally Basque, as are not some areas of Alava and Vizcaya). Navarre has borders with five of the other provinces, all except Vizcaya, and one can go from Ochandiano, Vizcaya to Alsasua, Navarre in a little over an hour. In some respects Navarrese dance can be seen as a microcosm of Basque dance types, since nearly all of the types of dance characteristically found among the Basques can be found beautifully and distinctively represented in Navarre. The only major exception which comes to mind is perhaps the balletic "character dancing" found in the Carnival celebrations of the French Basque province of Soule.

Dance in Navarre is represented in living form, not just in reconstructions of dances from the past. It appears at present in ceremonial (both religious and secular), staged, and social or recreational situations. Here, of course, as in most areas

of Western Europe today, the forms overlap. Some dances which once were "ceremonial" are not seen mainly on stage, or, if appropriate in structure, are used socially. Other dances which once were social forms now are also staged, and still others, once meant to be watched, have now been adapted for social (or even ceremonial) uses. Some forms, such as the jota, are found throughout Navarre, and indeed throughout the Basque Country, with relatively little variation. However, most of the dances which today are seen as distinctly "Navarrese" are attributed to a specific town, or at least to a particular valley. Thus, the dance titles often include both the basic type of dance ("hand dance," "circle dance," "stick dance") and the name of the town (Leiza, Ibarra, Cortes).

The area of Navarre usually considered to be culturally Basque, and therefore the area of greatest interest for this study, is the part of the province from Pamplona to the north. We can further divide the area by dance characteristics (including costumes and paraphernalia) into several yet smaller regions. The towns along the northern border, especially Valcarlos, are famous for their processional dances, for dances called "sautes" or "jautziak" ("jumps") performed by a circle of unlinked (traditionally male) dancers, and for quadrille and polka forms. These dance forms also extend, with variations, north into the French Basque provinces of Soule and Basse-Navarre. The jautziak are fascinating for their form, and have long attracted the interest of visitors from outside. Rodney Gallop and Violet Alford describe the dances in great detail in their early works on Basque culture and dance. The jautziak are composed of a number of short step patterns, which, at least in the longer dances, do not repeat regularly. To aid the dancers, sometimes a leader sings out the names of the steps. Each pattern has a descriptive name such as "cut," "forward," "half-turn," "four half turns," "back," "to the left," "to the right," and so forth. Most of the steps can also be performed "on three," that is, with the addition of two quick steps before the final cut which ends the step. The jautziak are fun to dance, but may look very repetitive on stage to the observer who is not familiar with the dances.

Although the basic structure of the dances are the same throughout the area where the jautziak appear, there are many levels of intricacy in performance. Most areas have a version which is not very high in the use of energy and which consists mostly of steps and turns, with an occasional jump. At the same time, more experienced or talented (or simply younger) dancers may vary the steps with all sorts of adornments, which are often quite balletic, especially in the regions of Navarre, Basse-Navarre and Soule, where multiple beats are the standard decoration. When the dances are done socially, there may be a great variety of levels of complexity within a circle of jautzi dancers, and at festivals dancers from many areas may appear in the same circle, each doing his (today his or her) regional style

and level of complexity. When the dances appear on stage or are used for ceremonial purposes, however, there is an attempt to have the dancers perform the same movement in the same style.

The dancers from Valcarlos, who perform at Carnival and on the feast day (St. James, July 25) are called "Volantak" or "flyers," a name derived from the colored ribbons they wear on the back of their white shirts and which fly out on the turns. Their white pants are decorated with red and yellow ribbons and the fronts of the linen shirts are heavily adorned with gold chains and jewelry borrowed from relatives and friends for the occasion. White "alpargatas" ("espadrilles") and a decorated red beret complete the costume today. One final point should be mentioned. Although the theory of the basic jautzi structure remains the same in all areas, a specific step may differ from region to region. Something called a "cut" (pika) in one area may be called "forward" in another, and "cut" in the second area may refer to a step called something else in the first. The dancers from Navarre, Basse-Navarre and Labourd seem to have little trouble dancing together, but as is the case with the language, the Souletines are quite different from the others and can not usually join in the same dance circles (although there are some exceptions). Jautzi dances found commonly in California today include Hegi, Maiana, (also called Aitzina Phika, Ostalera (or Ostalerrak) and Zazpi Jautziak. Basque Americans also perform two longer jautzis, Mutxikoak and Lapurtar Motxak. Bolant-Dantza and Lauetan Erdizka, although not jautziak, are also from the Valcarlos area, as are Eskualdunak and Sorginak, these last two, once again, favorites of Basque American groups.

The town of Lesaca, near the Guipuzcoan border, has a series of dances which are performed on July 7, the feast of its patron, San Fermin. These dances, a processional "long sword" dance done today with decorated poles and a men's solo dance performed on the bridges and along the river which divides the town, are said to commemorate the end of hostilities between the two sections of the town. The Lesaca dances are meant to be watched and are not appropriate for social or recreational dancing. Like the dancers in Valcarlos, the dancers from Lesaca wear white shirts and pants, decorated with colored ribbons. They also wear scapularies, and the village flag accompanies the procession to the portico of the church where it is waved before the statue of San Fermin during a special ceremony.

Further south, in the Baztan Valley, one finds a number of dances performed by men in a circle, once again, with no physical contact between the dancers. The Baztan Valley is known for its "Mutil-dantzak," or "Men's dances," composed of short step patterns, somewhat reminiscent of those used in the jautziak. The costume of this area is a white shirt, dark blue pants, a black beret ("boina" in Spanish, "txapela" in Basque) and white alpargatas. The best known towns for dancing are Elizondo (feast St. James, July 25) and Arizkun, and, during Carnival, the village of Lanz. The three-day pre-Lent celebration includes dance,

both jotás and a characteristic line dance called "zortziko," found in various forms throughout the Baztan Valley. The Baztan Valley also boasts a number of "game dances," including a version of musical chairs, where the loser has his face blackened with the back of a frying pan. There are also follow-the-leader dances where anyone who misses a step is beaten with a broom by the leader, and many other varieties of game dances.

The Baztan Valley is also the home of the now popular Sagar-Dantza, or "Apple Dance," which was originally a men's dance, and is still performed as such in the area around Elizondo and Arizkun. Sagar-Dantza, however, was one of the first men's dances to be choreographed for women, and is now a standard in the repertoire of most urban performing groups, performed almost always by women, to the annoyance of the dancers of Baztan.

Not far from Lanz are the two villages of Ituren and Zubieta, known for their "Ioldunak" or "Zampantzar," groups of men dressed in sheep skins and petticoats, with colorful conical hats and huge bells attached behind them. The zampantzar also wear rubber "abarkas," the Basque answer to opanki, and carry horsetails attached to sticks. These groups of men come out at the end of winter and rid the area of evil influences, presumably in preparation for planting. While not exactly a dance, the strange procession has an entrancing quality and the men travel from festival to festival during the summer performing their village rite in the plazas. Dances from the Baztan Valley presently found in California include Baztan-Dantza (a mutil-dantza), Baztango Zortzitoa, Sagar-Dantza and the Navarrese Jota which we will discuss later on.

To the west of the Baztan, near the Guipuzoan border, is the town of Leiza. Leiza is famous for its "Ingurutxo" or "Little Circle." The Ingurutxo of Leiza is actually a collection of dances which today ends with a fandango, arin-arin and biribilketa, as do so many dance suites in the Basque Country. The Ingurutxo begins when a line of men enters the plaza, led by the txistu player. The two "godfathers" then escort the women into the line one by one, each being honored with a solo by her partner before she enters the chain. When the group is complete, bridges are turned. The dancers say this is in order to cut out of the dance anyone not considered to be worthy, either by behavior or by family background. After the "bridge" is turned several times, the big and little circles (of running couples) are performed. Finally the jota and biribilketa, probably added much later, concludes the group of dances. The Ingurutxo is performed several times by different groups (once by the young people, once by married couples only, and once or twice by the town's performing group) during Leiza's festivals, the second week in August. Leiza also has jotás, and a "running" of the bulls--much more fun and infinitely less dangerous than the one in Pamplona. A version of the "Ingurutxo Leiza" was introduced by Madelynne Greene, and sections of the Ingurutxo are presently done by Basque Americans in Chino. Their version has

been taught recently to folk dancers as well.

The area around Leiza has also provided a number of "Esku Dantzak" or "Hand Dances," the best known of which is "Imotz." Imotz combines steps from the 2/4 section of the jota (the arin-arin) with a pattern from the "Esku" or "clapping" (literally, "hand") dances. Besides Imotz, there are other Esku-Dantzak performed in California, especially among the Basque American groups. These dances can often be seen at the Basque picnics in various California cities, and also in Nevada and Idaho.

Pamplona, the province capital and the largest city, provides mostly jotas today. Although performing groups bring to Pamplona not only dances from all parts of Navarre, but dances from many areas of the Basque Country as well, what one is likely to see off-stage is the jota. The jota is extremely popular as competition (there are contests staged where couples compete for prizes, usually cash) and as recreational dancing as well. Basically, the Basque jota consists of two parts, to which a third is often added. The dance begins with a fandango in 3/4 time, performed either in couples, in small groups or in larger circles of dancers of either or both sexes. There is no physical contact between the dancers, and most of the movement is in the feet and legs, while the arms are held in a "high handhold" position, but without contact, and the fingers snap in time to the music. In Navarre, this is often less vigorous than in other areas, and indeed, the arms are often loosely held. The torso is usually still but not stiff during the dance. The fandango, at least in Navarre, consists of four basic patterns, often called "half-turns," "kick step," "full turn," and "circle" or "waltz." Immediately following the fandango, an "arin-arin" is performed in 2/4 time. The movement is very similar to that of the fandango, although, of course, the timing is different. The union of the two dances, fandango and arin-arin, is what most areas know as the jota, although sometimes the fandango alone may be called a jota. The jota is often followed by a 6/8 time skipping serpentine line dance in a low handhold called the "bitibilketa" or "kalegira" ("street dance"), where the chain of dancers skip through the streets, turning bridges back upon itself.

The jota in Navarre has a form which differs somewhat from the jota in the other provinces. The full turn contains one less measure, and gives the appearance of continual movement, while the dancers from the other regions pause at the end of each turn. Navarre also uses a more tightly structured sequence of step patterns than the other areas, and less variation in the steps. The arin-arin uses only two steps, as opposed to four in Guipuzcoa and at least as many in Vizcaya and Alava, and is only a coda to the all-important fandango. In Navarre, there is a strong tendency to dance jotas in circles, especially in street dancing, rather than in couples or small groups, as is often the case in other areas. Although at present jotas are not commonly seen among folk dancers, there are performing groups which do

them (Westwind South is one) and they are extremely popular among Basque Americans, both on the stage and at virtually any type of gathering where there is dancing. The form of the jota most often seen in California is that of Navarre, as opposed to that of Vizcaya, performed in Boise.

Some mention should also be made of Jaurrieta, a dance which is popular among Southern California's folk dancers, and which is not unknown in the northern part of the state. The dance is also performed by Basque Americans. Jaurrieta, also called "Axuri Beltza," was choreographed about ten years ago by the director of a San Sebastian (Guipuzcoa) based urban performing group. The dance is named for a town in the Salazar Valley of eastern Navarre and uses steps from the northern provinces' jautziak and a traditional Basque tune. Jaurrieta is a favorite with urban performing groups in the Spanish Basque Country and has been one of the most successful of the "new" Basque dances. In general, Navarrese performing groups seem to have had the tendency to reconstruct dances from the past on the basis of descriptions or interviews rather than to compose new dances, as groups have done in other areas, especially in Alava and Guipuzcoa.

Finally, we must not leave out Otxagabia, another town in the Salazar Valley, not far from Jaurrieta. Otxagabia has a series of small stick dances performed by eight men who are accompanied by a clown figure called the "Bobo." The dances are performed on the feast day of the town's patron, Our Lady of Muskilda (early September), before a hermitage constructed on the mountain near the oak tree where she appeared. The dances (there are about six, not all of which are performed each time) include figure changes and patterns for hitting the sticks both with other dancers and on the ground, and have been said to have the purpose of frightening away evil spirits. There is also a figure performed with handkerchiefs, which looks as if it might have evolved from a long sword chain. The "Bobo" is a curious blend of dance leader and trickster, and at some points tries to trip the dancers. He also distributes and collects the paraphernalia used in the dances (castanets--this is one of the few places in the Basque Country where they are used,--small sticks, and handkerchiefs), and performs a solo in the final jota (a very different type of jota from that done recreationally) showing his great ability as a dancer. The Otxagabia dances have retained a ceremonial purpose, although this group also travels throughout the Basque Country performing at festivals. The dancing at the hermitage takes place with little or no audience, since until recently one had to hike up a long steep hill in order to reach it (a road for cars was completed in 1975) and the dancing takes place very early in the morning. The dancers participate, as do those in Lesaca, mainly for religious purposes. Like the dancers in Lesaca and Valcarlos, the Otxagabia dancers dress in white, this time with a collar of long, colored ribbons which fly out during the turns. At present, the Otxagabia dances do not appear to be known in California.

Navarre, then presents us with a great variety of dances, and it is surprising how many have reached the West Coast of the U.S. Each of the dances discussed here, with its village, costume and accompanying customs, can be found in different variations in a number of towns or villages in Navarre, and in slightly different forms throughout the Basque Country. We have touched only the surface, with examples of representative types of Navarrese dances most often and easily seen today. It is hoped that the reader will be able to experience samples of this extremely rich dance culture, both as an observer and as a participant.

Candi deAlaiza

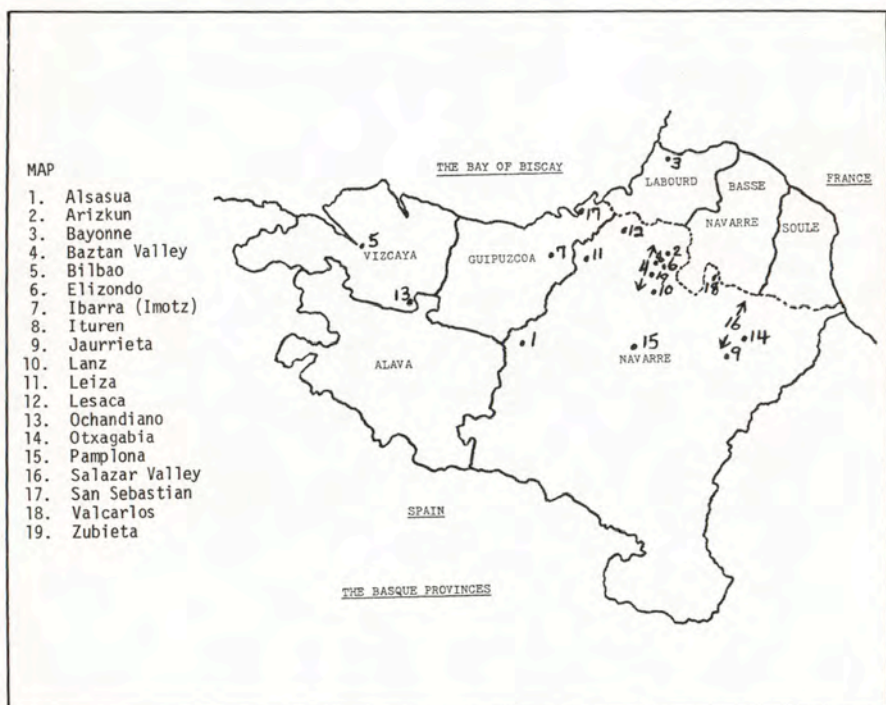
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Food in the Basque Manner



Some of the simplest and finest cooking of Spain originates in the land of the Basques, the Pyrenees.

Chunks of bread, similar to our croutons, which have been dipped and fried in garlic flavored oil, are called *migas*, and are served as appetizers, with sauces, with vegetables, with a main course, and sometimes with dessert. It has been said that the least known Spanish food outside of Spain, *migas*, are the Spaniards' private delight.

COCHIFRITO (Fricassee of Lamb)

2 pounds lean boneless shoulder lamb, cut into 1-inch cubes	1/2 teaspoon finely chopped garlic
Salt	1 tablespoon paprika
Freshly ground black pepper	2 tablespoons finely chopped parsley
1/4 cup olive oil	2 tablespoons fresh lemon juice
1 cup finely chopped onions	
1 lemon cut lengthwise into 3 wedges (optional)	

Sprinkle the lamb with salt and a few grindings of pepper. In a heavy 10 to 12 inch skillet, heat the olive oil over high heat until a light haze forms above it. Add the lamb and brown it well, turning the pieces with tongs, regulating the heat so the meat colors evenly without burning. With a slotted spoon, transfer the lamb to a plate.

Add the onions and garlic to the fat remaining in the skillet and, stirring frequently, cook for 5 minutes, or until the onions are soft and transparent. Stir in the paprika. Return the lamb and any juices that have collected around it to the skillet. Add the parsley and lemon juice and reduce the heat to low. Cover tightly and simmer for about 1 hour, or until the lamb is tender. Taste for seasoning. Serve at once from a heated platter. Use lemon wedges as a garnish. (Serves 4)

TRUCHAS A LA NAVARRA (Marinated Trout)

1/2 cup dry red wine	1/2 teaspoons dried thyme
1/4 cup olive oil	1 small bay leaf, crumbled
1/4 cup water	15 to 20 whole black peppercorns
1/2 cup finely chopped onions	1 teaspoon salt
1 tablespoon finely cut fresh mint or 1/2 teaspoon crumbled dried mint	4 trout, 8 to 12 ounces, each
1/2 teaspoon dried rosemary	3 egg yolks, lightly beaten

In a flameproof glass baking dish large enough to hold the fish in one layer, combine the red wine, olive oil, water,

onions, mint, rosemary, thyme, bay leaf, peppercorns and salt, and stir thoroughly. Wash the cleaned trout under cold running water and dry them completely. Place them in the marinade, turning them about to coat them thoroughly. Marinate at room temperature for 30 minutes, turning the trout over after 15 minutes.

Preheat the oven to 350°. On top of the stove bring the marinade to a simmer. Before putting the baking dish in the oven, place a sheet of foil lightly over the baking dish. Bake in the center of the oven for 20 minutes, or until the fish is firm to the touch. Do not overcook.

With a slotted spatula, transfer the fish to a heated serving platter and cover loosely with foil to keep them warm. Strain the cooking liquid through a sieve into a small saucepan, pressing down hard on the onions and herbs before discarding them. Whisk about 1/4 cup of the liquid into the beaten egg yolks, then whisk the mixture into the remaining liquid in the pan. Heat slowly, whisking constantly, until the sauce thickens. (Do not bring it to a boil or it will curdle.)

Pour the sauce over the trout or serve the sauce separately. The trout should be accompanied by hot boiled potatoes.

(Serves 4)

Source: The Cooking of Spain and Portugal, Foods of the World, Time-Life Books, New York.

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BASQUE HOTELS

The Basque hotels were a home base for many young Basque herders who came to America to work, and usually learned little of English or American ways, because of the isolated work with sheep bands. The work was less in the winter, after selling of the year's lambs. As the men were often laid off, they lived in these hotels through the season of winter, in the nearest towns, near railway depots. If the herder was saving to return home, the hotelkeeper would often serve as his banker, or send the money to Europe for him. The hotelman also acted as mail location, employment office, and even held belongings for as long as 20 years for the owner. Eventually, the herder often returned to the hotel as a retirement home. A man with a family could send his wife there for childbirth, or his children for school. Baptism and wedding celebrations would be frequent, also.

The Basque hotels have become known to more of the general public in recent years. (When I came to Nevada 25 years ago, even in Nevada, non-Basques had little knowledge of the food and hospitality these places could offer.)

The food is hearty, intended for the vigorous activity and the exposure to wind and cold spells which characterize even summer-time in the mountain climate. The hotels serve more of a New World version than a truly Old World selection. One difference is that while seafood is still popular, it is not as easily obtainable, and therefore steak and potatoes have been combined, in various ways with the basic dishes brought from Europe. Typical meals consist of several courses, served family-style; homemade soup, a salad, bread, wine and spaghetti or beans, along with the main dish of steak, lamb or chicken. The bread may be either the traditional French type or the shepherd style which was possible to make even by a herder up in the summer ranges. By keeping sour-dough starter, he could make his own fresh bread in his camp whenever he needed it.

Another interesting feature of the Basque hotel is its bar, at which the major feature is the picon punch. Made with grenadine, Amer picon, brandy, and soda, it is a powerful drink, no longer popular in Europe as it was around 1900. It has remained a favorite in the American West, however, and sampling it is important to complete a visit to any of these hotels. It is part of the festivities of a week-end evening. The best time to see the vigorous fun in such places, of course, is when there is a festival taking place.

California and Idaho have been having their festivals in May or June. In July and August there is still a full schedule of events in Nevada, Boise and San Francisco. For a taste of real folk-fiesta activity, visit the ones nearest to you. It is an unforgettable experience!

Harriet Calsbeek

Imotz Ibarreko Esku Dantza

(Navarre, Spain)

Imotz Ibarreko Esku Dantza (EE-moats ee-BAR-eh-koh ES-koo DAWN-saw) is one of the many "Esku Dantzak" or "Hand dances" once found throughout Navarre. This version was learned by Candi deAlaiza in 1972 from the performing group "Argia" of San Sebastian. It forms part of their Ingurutxo from Irbia, Navarre. Today the dance is found among urban performing groups in many areas of the Basque Country. Candi deAlaiza taught the dance at the 1978 Mendocino Folklore Camp.

MUSIC: Record: Westwind WI-332 2/4 meter

FORMATION: Cpls in a circle, M back to ctr, ptrs facing; or in longways formation, ptrs facing, M L shldr twd music. Hands at sides and raises at beg of dance.

STEPS Run*, hop*, leap*, pas de Basque*, jump*, bounce*

and

STYLING: Steps are small and danced on the balls of the ft throughout.

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

MUSIC 2/4

PATTERN

Measures

3 notes

INTRODUCTION

I. RUN AND TURN

Described for M; W dance opp ftwk and turns.

1-2 Face ~~1/4~~ to L and run 3 steps (LRL) (cts 1,2,1); hop on L ft, turning ~~1/2~~ to face 1/4 to R of orig pos (ct 2).

Note: On the hop, arc free ft across in front of supporting ft, heel above instep, toe turned out.

3-4 Repeat action of meas 1-2 with opp ftwk and direction.

5-8 Repeat action of meas 1-4.

9-10 Repeat action of meas 1-2.

11-12 Beg R, with 4 steps turn 1 1/4 CW in place to finish facing ptr.

HANDS: Throughout Fig I, hold elbows straight out from shldr, forearms upright, and snap fingers on ct 1 of each meas.

II. CHORUS

1 M: Leap in place onto R ft, simultaneously slapping down on R thigh with R hand (ct 1);
Leap in place onto L ft, simultaneously slapping down on L thigh with L hand (ct 2).
(Bring knees high on these leaps.)

2 Step on R beside L ft and slap both hands with ptr at chest level, fingers upward (ct 1);
hold, taking wt on L ft (ct 2).

1 W: Bend both knees slightly and clap both hands behind back (ct 1); straighten knees and
clap both hands in front of chest (ct 2).

2 Clap both hands with ptr at chest level, fingers upward (ct 1); hold (ct 2).

M and W:

3 Pas de Basque on R. At same time bring R hand up in front, palm fwd, about head level,
with elbow slightly bent and L hand low behind back with arm curved.

Imotz Ibarreko Esku Dantza - con't (page 2)

- 4 Repeat action of meas 3 (Chorus) with opp ftwk and hand movements.
- 5-12 Repeat action of meas 1-4 (Chorus) 3 more times. On last repeat M do not take last Pas de Basque on R. Just close L beside R to free L ft for next Fig.

III. PAS DE BASQUE AND JUMP

Described for M; W dance opp.

- 1-2 Pas de Basque L and R.
- 3 Small leap onto L ft, extending R ft slightly fwd (ct 1); small leap onto R extending L ft slightly fwd (ct 2).
- 4 Pas de Basque on L.
- 5-8 Repeat action of meas 1-4 (Fig III) with opp ftwk.
- 9 Small jump onto both ft (ft slightly apart) facing diag L of orig pos (ct 1); bounce on both ft (ct 2).
- 10 Repeat action of meas 9 (Fig III) facing diag R of orig pos.
- 11-12 Step LRL turning 1 1/8 CCW in place (cts 1,2,1); step R beside L to finish facing ptr (ct 2).
Hands as in Fig I, snapping fingers, except on meas 3, 7, 11 snap fingers twice (cts 1,2).

IV. CHORUS

- 1-12 Repeat action of Fig II, CHORUS.
- Repeat dance from the beginning.



This is a contemporary costume worn at festivals throughout the seven Basque provinces.

Spain -



Taken from the
1973 Costume
Calendar

Reply To Dean Linscott

The third (and last) in a series of three parts by Vance Teague

Should the Federation not drop American squares and rounds, Dean says, "...a larger and larger portion of those who enjoy International Folk Dancing will do so outside the Federation." Where? Almost every dance done within the Federation has been introduced or choreographed by a master teacher, who at one time or another, has been employed at the Stockton Camp under the auspices of the Federation. It is true, however, that our dancing emphases have changed over the years. The featured advertisement for the State Festival in Santa Barbara, 1950, read: "Squares! Lots of Them! With all your favorite callers, North and South, including recording artists." At Stockton Camp in 1953, 52 class hours were assigned to American Squares and Rounds, and 63 class hours to the rest of the dances from all the other countries combined.

A few years later, however, most of the Federation leaders who were able to call squares began to devote more and more time to square dance classes because the financial rewards there were substantial. Bill Castner, Len Murphy, Jack McKay, Lee Helsel, Bob Osgood, Bob van Antwerp, are just a few of the names that suggest themselves. (It was and is possible for a talented square dance caller to make a good living doing just that.) Thousands of Folk Dancers switched over to squares. Ironically, the Square Dance movement became cursed with the same uncontrolled dumping of new material and began to lose members at an alarming, (for them) rate.

Because it meant a real financial loss to the square callers, they organized a "Callerlab" and agreed among themselves to limit new material to not more than 21 new movements a year. (A do-sa-do, or an allemande thar, are each considered a movement.) Frequently they number less than 12. Round dance teachers have organized a similar "Roundlab" for the same purpose, to limit severely the introduction of new material.

Dean discusses the number of participants, "several hundred," attending the U.C. Berkeley Festival each spring. At the 25th National Square Dance Convention in Anaheim in 1976, paid attendance was 39,796, with a turn-away crowd. Last year's attendance at the Golden State Round up in S.F. was over 3,000 paid. Each week Hoedowns for square and round dancers in the Bay Area are held at three or four varying locations where they must have an attendance of at least 160 at \$3.50-\$4.50 per couple to cover the basic expenses of hall rental and callers' fees. Obviously there is something satisfying about squares and rounds to many people. But can we have both Folk and Square Dancing?

Dean says, "no, we cannot have it both ways." He says that

if the Federation drops squares and rounds from the Festival Programs"....we stand to gain a lot of people who do not come now." But for years the Federation did have it both ways, and highly successfully, until most of the skilled square dance callers left to join the Square Dance Association because of the far greater pay and recognition they gained there. With absence of trained leadership, the quality of square dancing has diminished throughout the Federation. Few young callers now come from Folk Dance ranks, whereas most of the professional square dance callers of today over 55 were originally Folk Dancers. Many of our present Folk Dance leaders know little or nothing about calling squares. Does this mean that the Federation should lose its heritage of "Folk and Square" dancing by default?

The highlight of the parties at the Stockton Camp is the tips called by Jerry Helt, where everyone joins in with great pleasure and enthusiasm. The Square and Round Dance Associations have had it both ways since their inception. Each has found that well-placed squares or rounds are necessary to provide the variety in music and dance to avoid monotony at their parties. Perhaps we can see, from our more successful offspring how we, too, can again have it both ways.

1. Set a numerical limit on the number of dances to be introduced in any given year.
2. Screen well, new material before it is introduced to be sure as possible that it will be more enjoyable than the material it replaces.
3. Look to our past for dances which have been lost in the deluge of new material.
4. Leave exhibition dances to exhibition groups.
5. Leave general club-level dancing at the recreational Folk Dancing level, so that it may be enjoyed by the general Folk Dancer.
6. At Federation parties and Festivals, keep squares limited to basic movements, so that any drop-in dancer can do them successfully without a walk-through.
7. Encourage the development of young square-dance callers through scholarships to Federation sponsored caller's classes.

The above items are presently being carried out to great success by the American Square and Round Dance Association, but only after there was great opposition by some leaders who wished to retain their autonomy. However, it was found that with organized limitation both of new material and of the complexity of the repertoire, the base was broadened, and new dancers were attracted who stayed dancing because of the social and recreational enjoyments.

Few of those of us in the Federation who remember the relatively unsophisticated days of "Folk and Square Dancing" in the late 40's and early 50's would argue with the direction taken by Callerlab and Roundlab. Perhaps it would behoove us to re-explore our roots and widen our American Dancing heritage, rather than to prune off more branches.

Vance Teague

CANDI

Candi deAlaiza started folkdancing at U.C. Santa Barbara in 1961, and has been interested in the dances of the Basque people for the past six years. She has danced with the Basques in Spain and worked with them for an extended period in 1972-73. She has worked with California Basques in recent years. She has taught Basque dances to groups in Southern California, and enjoys folkdancing just for fun. Her husband, Martin, is a Spanish Basque, and they have an eight year old daughter, Maritzu.



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* * * * LONG-RANGE STUDY COMMITTEE REPORT * * * *

Comments from the Committee this month include "Dance Material Being Researched, Published and Taught," "Institutes and Workshops," and Music.

"Stronger control of dances. Refusal to O.K. "pop" dances, i.e. Sheila's Waltz, Somewhere My Love, etc."

"....keep on with Folk Dance, including Squares, Contras, Kolos and other ethnic dances."

"Do away with squares and rounds."

"Discard squares and round dances. More line dances (50%)."

"We are being taught too many dances that are not Folk Dances. We had better standardize a given number of dances so that all can do them. Leave the show dances for exhibition groups."

"Bring many of the good old dances back."

"Most of the dances lack energy-don't stimulate interest in the young."

"Longer teaching on each dance and more chances to do old ones."

"Less of an 'older' 'stuffy' image putting so much emphasis on 'International' folk dancing. Recognition and promotion of specialized branch of folk dancing."

"More diversity in dances."

"Bring back old good dances, Keep squares."

"Research more dances for ladies who have no permanent partners."

"Coordinate teaching in all areas; three out of four dances should at least be common to all areas."

"To take a stronger role in determining the dances to be taught and used on Festival programs."

"Bring back some of the good dances, such as Violetta Mazurka, Biały Mazur, Mas Bonito Pie, etc."

"I've long had much anxiety over the ever-increasing summer camps, institutes, and workshops. It's impossible to attend all or teach more than an infinitesimal percentage of the dances. Sadly, many of the teachers do not even attend Federation Institutes. It isn't surprising that there is such an array of dances being taught compositely. It does bring us a wealth of material, but with little control. Since these things have become so entrenched, I doubt if very much can be done about it."

"More review of good old dances. Less new ones taught."

"Better control over the influx of new dances."

"It has been brought to my attention that in many councils, even in the Federation, there has been a desire to bring into our Folk Dance Community some unfolk dance material, which has nothing to do with Folk Dancing. Some unidentified persons have gone so far as to introduce into our midst such odious "Stickos" as "The Disco Wiggle." Heaven preserve us from that! Next thing you know they will bring in such things as "The Bongo Drum Dances, Turkish Belly Dances,..." Disco is for very sophisticated people, who are bored with themselves, and Line Dances are for singles to keep them off the bench."

"...If some arrangement could be made for the teachers to teach some of the many good older dances that have fallen by the wayside.I wouldn't want to exclude the new dances; I am all for them, but, if one old one and one new one could be taught each month or so, I think that would be very good - if it could be arranged for the teachers to do this."

"There is a tendency to over-emphasize certain types of dances to the exclusion of others. While it is desirable to encourage younger dancers, usually singles, they are, especially in University Communities, rather transitory, and do not often become the backbone of the continuing groups. I feel more time should be spent on the group characteristics of folk dancing rather than on the individual ones."

"More careful selection of dances published in "Let's Dance" and taught at Institutes should be considered. Many of these dances never seem to get into the repertoire of the general dancers. There is too little time to enjoy new dances, after learning them well, and almost no time to keep up old dances, because everyone is trying to learn every dance that any traveller may find in any village overseas, or that can be composed by individuals or brought to us by touring groups or leaders."

"One (problem), I think, is the pushing of too many new dances; for the quick learner it is fine, but for many, they find that the burden of learning takes the pleasure out of the evening, and they throw in the towel."

"Why can't the Dance Research Committee research dances folk dancers can use? In the pages of Let's Dance are countless dances that are never danced and never will be. Such a waste! Can't some method be found to better coordinate something?"

"...I'm tired of laborious teaching - I want to DANCE."

INSTITUTES AND WORKSHOPS

"More workshops on Polish Dance."

"Discontinue sponsorship of Institutes where new dances are introduced."

"More careful selection of dances published and taught at Institutes."

"Could the Institute dances be on each Festival program for the following 12 months and really be taught at all Councils" Perhaps a review of one previously taught Institute dance could be given at the next Institute."

"Why not an institute for dances on the popularity list?"

"Why are dances constantly taught at Institutes without records being available to ALL dancers and teachers?"

"...Institutes are another area that should be given a closer look. A check should be made to find out just how many dances presented at institutes for the past three years have been taught; if not, why not. From hearsay and my personal opinion, there are too many useless little dances being taught, especially when there is only one on an \$8.00 record. Maybe a review of some of the past dances can be done again and they may take the second time around, but we don't need any more beginners dances."

"I have always enjoyed the Federation Institutes, but they are becoming a little questionable as to the purpose, and also the number of dancers and their level of dancing. I see more and more large numbers of dancers thoroughly confused. Teachers and experienced dancers want to learn new dances, but I think this is being overdone. Perhaps institutes could introduce some good new material previously done at the summer camps or presented elsewhere in the state, plus the review of a couple of "older, but goodies" dances which have lost styling, etc., in the course of years. This would bring the newer dancers up to date and help correct errors and cut down on the vast amount of new material."

MUSIC

"Could the Federation promote production of records?"

"Add a music research committee; make records available; promote live music."

"One thing I would like to see done is in the field of MUSIC. I would like to see a publication sponsored by the Federation, notating simple melodies from dances and/or with words. Something an individual would play on an instrument at home, if not in a musical group. Songs could be taught in clubs or classes, which makes dancing even more exciting. There is music out there somewhere, and it would mean consolidating and copyright problems, etc., but there are talented individuals around, also who could do this. An occasional excerpt in "Let's Dance" of a melody or song would be neat!"



Frank Bacher, Vi Dexheimer, Al Lisin



Gordon Campbell Photo

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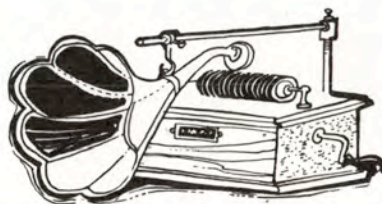
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ENSEMBLE INTERNATIONÁL

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Honor and recognition have again been brought to the Folk Dance Federation of California.

Since performing at the World's Fair, Expo '74, in Spokane, Washington, and since performing for King Carl Gustav XVI of Sweden, at the time of his visit to this country, the Ensemble Internationál, under the direction of Ned and Marian Gault, have presented their performing dance group to over 600 audiences.

In addition to participating in numerous Octoberfests and entertainment presented during half-time at a Candlestick Park 49'er game, the group has completed a movie in color and sound of their Scandinavian Suite, which can be utilized by schools for educational and publicity purposes.

Their repertoire includes suites from Hungary, Sweden, Norway, Ireland, Scotland, Russia, Poland, Germany, Austria, Bavaria, France, Croatia and Switzerland, all of which are performed with authentic costumes and settings.

Ned and Marian, and their exhibition group accepted an invitation to perform at the "International Festival of Nations" in St. Paul, May 4th, 5th and 6th. This Festival is a most complete and extensive undertaking for the purpose of promoting world friendship. Sponsored by the International Institute of Minnesota, with the cooperation of over 45 participating ethnic groups, the entire Civic Center of St. Paul was utilized.

Sixteen nationalities had Bazaar Sections. Thirty-seven nationalities sponsored ethnic foods throughout the Civic Center area; Folk Arts and Crafts were demonstrated by representatives of twelve nationalities, while thirty-five provided exhibitions of ethnic crafts.

The entertainment portion of this great festival was by far the most impressive part: accordionists, serenaders, strolling troubadors and guitarists were all prevalent during the three days of activities.

International Folk Dancing was, of course, the main base of all festivities, with 45 ethnic groups from 38 countries participating in the "Folk Spectacle" concerts. Ned and Marian Gault, and their performing Exhibition Group, Ensemble Internationál, were acclaimed as a great addition to the performances at this International Festival. The group performed nine times during the three-day festivities, and, per request of the Institute, did dances of France and Switzerland.

We can all be very proud of their representation, as they performed to audiences of well over 45,000.

Catherine J. Soule'

* * * * BEGINNERS' FESTIVAL 1979 - AFTER - - - -

* * * * *

The 1979 Beginners' Festival held in the South Bay area on April 29, 1979 was a huge success. It was held at the main gym at West Valley College in Saratoga. It is estimated that about 360 people participated. Attendees came from as far north as Lake County and as far south as San Luis Obispo County.

West Valley College made an ideal location for the Festival. The gymnasium was big, providing lots of room for dancers and comfortable seating for everybody during the exhibition. Our thanks to Joan Sarlo, who teaches at West Valley, who made the arrangements for the use of the facilities at a most reasonable cost.

The program consisted of 41 program dances, four new taught dances, two called squares and two called contras. The dances were selected by votes received on questionnaires filled out by Beginner Dance Teachers.

Included in the program was a surprise exhibition by Jean Brown's elementary school students from Hubbard School in San Jose. These were children from various grades starting with grade 1, performing a suite of Russian dances. They were magnificent and received a standing ovation from the audience.

Many "Thanks" should go to many people, teachers, callers, those who served as "MC's", for those who served on the Festival Committee, to Al Tesler, Chairman, and finally, "Thanks" to everybody who came, brought their enthusiasm, and made the day the great event it turned out to be.

Taken from Al Tesler's report to the Federation at the Annual Meeting.



"FOURTH OF JULY FESTIVAL"



The Greater East Bay Folk Dance Council is once again hosting a Folk Dance Festival on the Fourth of July at the Oakland Auditorium, 10th and Fallon Streets as part of the City of Oakland Fourth of July celebration. There will be dancing from 1:30 PM to 5:30 PM with Exhibitions at 3:00 PM. Many people are working hard to make this a fun Festival with dances for beginners, intermediate and advanced dancers. Our local callers will be there to call squares, so come join us and celebrate our Nation's Birthday.



Earl Wilson, President

* * * * *

Party Places

North

ALAMO

4th SAT, 8:00 PM, Alamo Women's Clubhouse. WALNUT WHIRLERS
Parties resume in September. 1401 Danville Blvd.

BERKELEY

3rd FRI, 8:00 PM, John Hinkel Clubhouse San Diego Road
BERKELEY FOLK DANCERS (Or to be announced)

CONCORD

1st Sun, 1:00-4:30 PM Senior Citizen's Center John Baldwin
Park, 2727 Parkside Drive. CONCORD FOLK DANCERS

FRESNO

Sunday: 7:30 - 10:00 PM Holmes Playground, (First St. and
Huntington Avenue.

CENTRAL VALLEY FOLK DANCERS

Saturday: 8:00-11:00 PM, Quigley Playground (Dakota Ave. be-
tween Fruit & West Aves.) POTLUCK: 1st Saturday - 7:00 PM
SQUARE ROUNDERS

MENLO PARK

Att. 1st SAT, 8 PM, Redwood City Women's Club, Clinton St.,
Redwood City, PALOMANIANS.

3rd or 4th SAT, Menlo Park Recreation Center, Alma St. at
Mielke Dr., Menlo Park. MENLO PARK FOLK DANCERS

MILL VALLEY

3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FOLK DANCE CLUB

4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS

OAKLAND

4th TUES, 8:30 PM, Montclair School, 1757 Mountain Blvd.
SQUARE STEPPERS

4th WED, 8:00 PM, John Swett School, 4551 Steel St., (couples
only) SWING 'N CIRCLE FOLK DANCERS.

2nd FRI, of each even no'd month. 8:00 PM, Webster School,
81st Ave. and Birch St. SEMINARY SWINGERS

5th THURSDAY, 8:00 PM, Hawthorne School, 1700 28th Avenue.
OAKLAND FOLK DANCERS.

5th SAT, 8:00 PM, Frick Jr High School, 64th Ave. & Foothill,
GREATER EAST BAY FOLK DANCE COUNCIL

NAPA

3rd TUESDAY, Kennedy Park, NAPA VALLEY FOLK DANCERS
Streblov Drive.

PALO ALTO

1st SAT, 8:30 PM, Herbert Hoover School, 2850 Middlefield Rd.
Palo Alto. BARRONADERS

Party Places - North

- CONTINUED -

PENINSULA

5th SAT, 8:00 PM, Various locations as announced - - - -
PENINSULA FOLK DANCE COUNCIL.

PETALUMA

2nd SAT, 8:00 PM, Old Adobe School, PETALUMA INTERNATIONAL
FOLK DANCERS.

REDWOOD CITY

2nd FRI, 8:00 PM, Veterans' Memorial Bldg. 1455 Madison Ave.
REDWOOD CITY FOLK DANCERS.

4th SAT, 8:30 PM, Hoover School, Charter and Stanbaugh,
DOCEY DOE FOLK DANCERS.

RICHMOND

1st Sat, 8:00 PM. Dover School Parties resume in October.
RICHMOND-SAN PABLO FOLK DANCERS.

SACRAMENTO

1st SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
Alternating - CIRCLE SQUARES and LEFT FOOTERS.

2nd SAT, 8:00 PM, Marian Anderson Elem. Sch., 2850-49th St.
Alternating PAIRS & SPARES and WHIRL-A-JIGS.

3rd SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
KALEIDOSCOPIES.

4th FRI, 8 PM, Fremont School, 24th & N Sts, FAMILY CIRCLE

4th SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
TRIPLE S FOLK DANCE CLUB.

SAN FRANCISCO

1st SAT, 8:15 PM, 321 Taraval, Portalhurst Pres. Ch. FUN CLUB

1st SAT, 7:30 PM, Robert Louis Stevenson School, 35th and
Quintara, ROYAL SCOTTISH COUNTRY DANCERS.

2nd SAT, 8:30 PM, St. John's High School, 4056 Mission St.
CAYUGA TWIRLERS (Muni Bus #12 or #14)

3rd FRI, 8 PM, Temple Un Meth Ch. 1111 Junipero Serra- CHANGS

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

SAN JOSE

2nd SAT, 8:00 PM, Hoover Jr. High School, Naglee at Park,
SANTA CLARA VALLEY FOLK DANCERS.

SAN LEANDRO

3rd SAT, 8 PM, Bancroft Jr HS, 1150 Bancroft, CIRCLE UP CLUB

Party Places - north

- CONTINUED

SANTA ROSA

3rd SAT, 8:00 PM, Piner Elementary School, 2590 Piner Road
SANTA ROSA FOLK DANCERS

VALLEJO

4th FRI, 8:00 PM, Vallejo Community Center, 225 Amador St.
SUNNYSIDE FOLK DANCERS

VINEBURG

1st SAT, 8 PM, Schaal Hall, VALLEY OF THE MOON FOLK DANCERS

4th SAT, 8:00 PM, Schaal Hall, REDWOOD FOLK DANCERS

5th SAT, 8:00 PM, Schaal Hall, VINEBURG FOLK DANCERS

Party Places South

INGLEWOOD

3rd SAT, 8 PM, Rogers Park Auditorium, 400 West Beach St.,
MORE THE MERRIER FOLK DANCERS.

LONG BEACH

Last TUES, 8 PM, Marina Community Center, 151 Marina Drive,
Seal Beach, SILVERADO FOLK DANCERS.

Last Thurs, 8 PM, Millikan HS Girls' Gym, 2800 Snowden,
LONG BEACH CO-OP.

LOS ANGELES

5th THURS, 8 PM, Emerson Jr HS Gym, Selby near Santa Monica
Blvd., WESTWOOD CO-OP.

OJAI

1st SAT, 8 PM, Ojai Community Art Center.

PALOS VERDES ESTATES

Last Fri, 8 PM, Valmonte School, 3801 Via La Selva,
SOUTH BAY FOLK DANCERS.

SAN FERNANDO VALLEY

Last Fri. 8 PM, Canoga Park Elem School, WEST VALLEY FOLK
DANCERS.

SANTA BARBARA

Last SAT, Garfield School, SANTA BARBARA FOLK DANCE CLUB.

WHITTIER

5th SAT, 8 PM, W. Whittier School, WHITTIER CO-OP F. D.



Council Clips

FRESNO FOLK DANCE COUNCIL

It is new officer time in the valley again. Central Valleys Club has elected new officers, and the Square Rounders have re-elected their entire slate of officers (how's that for a vote of confidence?) Ken Wight was elected President at the Council Installation Party for the record-breaking fourth time.

Dancing is in full swing at Roeding Park Dance Slab now, with Recreation Dept. sponsored (free) classes from 7:30-10:00 PM on Monday and Friday nights. Party night from 8:00-11:00 PM on Saturday nights. Central Valleys Club meets there on Sunday nights. A potluck dinner precedes class on first Fridays of the month at nearby Cedar Grove at 6:30 PM. ALL are invited.

Vera Jones

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

On May 5th the Sacramento Council Officers for the new year were installed by the Left Footers Folk Dance Club. We wish them all a pleasant and prosperous folk dance year. We also offer "Thanks" for a job well done to our last year's officers.

The date for our dancing at the California State Fair this year is August 26th from 2:00-5:00 PM. No evening dancing.

Dancing at the Village Green in William Land Park will start on July 4th at 8:00 PM. We will have teaching with a party night every Saturday throughout the summer. Everybody is WELCOME.

Alice Needham

REDWOOD FOLK DANCE COUNCIL

The Annual Rose Festival was delightful as always. Dee Rossi and all the local club members put in hours of work and planning and can be proud of the results.

Petaluma International Folk Dancers have enjoyed their monthly parties this year at Old Adobe School. The country setting is nice and they have had good attendance all year. They are selling tickets for their Annual dinner-dance at Sonoma Joe's, Saturday, July 14. For \$6.00 (including tax and tip) you get two entrees, a variety of salads, wine, coffee, dessert, and dancing until midnight. They are also working on plans for the 35th (yes, 35th) Annual Little Festival Of The Redwoods. Potluck picnic at noon in Armstrong Grove Park and afternoon dancing at nearby Guerneville School and more potluck dinner at night. This would be a good "Mystery Trip" by bus for some of our Bay Area dancing friends. They are seeking applicants for their annual Bernice Schram Scholarship for Stockton Camp. Contact Frank Bacher or any club member if you are interested.

Elsa Isaac has done a fantastic job of teaching and has brought in several new enthusiastic dancers as well as teaching the "regulars." We appreciate the contribution to folkdancing

by Elsa, her teaching-partner John Evans and Elsa's two girls.

Mona Verzi

GREATER EAST BAY FOLK DANCE COUNCIL

Would you like to add a little novelty to your Festival? Invite Ray Olson AKA Ivan Ivanitch; he was the talk of the San Francisco Festival with his mustache, curly hair and seaman's cap for the "final touch" to the Russian Easter theme.

The Oakland Folk Dancers will have their 5th Thursday party on August 30th at the Hawthorne School in Oakland from 8:00-11:00 PM. This club always has a lot of good food and good dancing.

Carol Wheeler is taking over the job of Dance List Coordinator. This Council has been most enthusiastic about the usefulness and benefits derived from the publication of dances being taught and reviewed in all of our clubs. We know Carol will do a good job and that all of our clubs will cooperate as well as they did with Carol's predecessor, Rae Sakalay.

The East Bay, and I am sure the Redwood Council area are missing June Schaal. She has gone to Brussels, Holland and Finland for six weeks. She will teach our dances and learn their dances. We hope she shares some of her new knowledge with us.

All hands in the Council are working on the 4th of July Festival to be given at the Oakland Auditorium. The program is geared to ALL dancers, so come, enjoy!

Genevieve Pereira

SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

There were about 150 Folk Dancers at the Blossom Festival who enjoyed the varied program and exhibitions. The Russian Easter theme was depicted by the beautifully copied enlarged Ukrainian Easter eggs made by our talented member Virginia Hardenbrook. She also hand lettered a detailed explanation of the symbols on each one.

July 7, 1979 Fun Club Egyptian honoring King Tutankhamun

July 20, 1979 Changs America U.S.A.

August 4, 1979 Dance & Picnic, Portalhurst Church

August 17, 1979 Changs In The Good Old Summertime

Leonore Fifer

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Echoes *from the* Southland

by Perle Bleadon

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

The Conference begins with registration Sunday morning, August 12th on the campus of San Diego State University. The conference staff includes Frantisek Bonus, Czechoslovakian dances; Cigo Despotovic, Yugoslavian; Ada and Jas Dziwanoski, Polish; Jerry Helt, Squares; Jas Dziwanoski, Disco; Bora Ozkok, Turkish; Stewart Smith, Scottish Country Dancing and Ted Sofios, Greek. The conference week is preceded by the Teacher/Leader workshop which begins on Friday, August 10 and ends Sunday, August 12th. For further information on either conference, contact: Valerie Staigh, 3918 Second Ave., Los Angeles, CA 90008.

THE ETHNIC EXPRESS INTERNATIONAL FOLK DANCERS

This is the new club which used to be the Las Vegas Folk Dance Club. They participated in the 1st Annual International Folk Dance Festival in Las Vegas recently during which they had an Institute featuring Graham Hempel, Kenneth Seeman and Billy Burke. We are looking forward to many interesting weekends (if we can get the gas) with the Ethnic Express dancers. One has been promised the last weekend in October at Furnace Creek in which the China Lake Desert Dancers will participate.

WESTWOOD CO-OP FOLK DANCERS

Westwood's Festival was, as usual, well-attended and very successful. Sheila Ruby presented the first Henry Ruby memorial scholarship to Folk Dance Scene Editor, Paul Pritchard. Westwood members Alice Beckerman, Beverly Barr and Bobbi Lechtick were awarded scholarships to San Diego Folk Dance Conference and scholarships to Teacher Training Seminar to Gerry Gordon, Jan Spitzer, Dave & Fran Slater. Elsa and Ralph Miller were presented with a scroll thanking them for their many years working with the Federation, and a scholarship to a Folk Dance Conference of their choice. Elsa is Federation corresponding secretary and Ralph is past president.

ORANGE COUNTY FOLK DANCERS

The Orange County Folk Dancers have moved to a new location: OLIVE ELEMENTARY SCHOOL, 3038 Magnolia, Orange. Orange County Folk Dancers are a busy group-they have a great New Year's Eve Party, free party nights, master teachers like Mario Casetta and Richard Unciano-they also have a good idea. If their members wish to go to San Diego Folk Dance Camp and cannot swing it financially, it is possible the club may be able to help.

FEDERATION OFFICERS, SOUTH: 1978-1979

Listed on the inside of the front cover.

Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Carol Scholin, 931 Flint Ave., Concord, CA 94518

JUL 4, Wed., OAKLAND-4th of July Festival, Oakland Auditorium, 10th & Fallon Sts. International Folk Dancing 1:30 - 5:30 PM EXHIBITIONS! Hosts: Greater East Bay Folk Dance Council This is part of the City of Oakland's 4th of July Celebration

JUL 4, Wed., SACRAMENTO - Village Green opens Dancing 8:00-11:00 PM. Corner Freeport Blvd & Sutterville Road.

JUL 8, Sun., LARKSPUR "Fun In Marin" Redwood High School Gymnasium, Lucky Drive. Council Presidents' meeting at 10:30AM Federation Assembly meeting at 11:45 AM. Dancing - 1:30 PM and evening 7:30 PM. Hosts: Marin Folk Dance Council.

JUL 14, Sat., PETALUMA "Dinner Dance at Sonoma Joes" Highway 101, north of Petaluma. Dinner at 7:15 PM, dancing 'til midnight. Hosts: Petaluma International Folk Dancers.

JUL 22-28

JUL 29-AUG 4 STOCKTON Stockton Folk Dance Camp University of Pacific. Contact Jack McKay, Director to pre-register.

AUG 5-11, Sun-Sat., QUINCY Feather River Family Camp - - Moonlight Festival - August 11. Sponsored by Oakland Parks and Recreation Dept. Instructors: Miller & Vern von Konsky.

AUG 19, Sun., GUERNEVILLE Little Festival in the Redwoods Dancing 1:30 - 5:30 PM. Guerneville Grammar School, 14630 Armstrong Woods Rd. Potluck lunch & dinner, noon & 5:30 PM at Armstrong Grove. Hosts: Petaluma International Folk Dancers

AUG 25, Sat., SAN FRANCISCO Mid-Summer Festival, Sigmund Stern Grove Concert Stage. Dancing 1:30 - 5:30 PM.

SEPT. 1-2, Sat-Sun., SANTA ROSA "Scottish Games."

SEPT 15-16, Sat-Sun., SONOMA "Fiesta de Sonoma" Veterans' Memorial Building, 126 First Street W. International Folk Dancing. Hosts: Redwood Council of Folk Dance Clubs.

OCT 20-21, Sat-Sun., "Fresno Festival"



JULY							AUGUST						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	1	2	3	4			
8	9	10	11	12	13	14	5	6	7	8	9	10	11
15	16	17	18	19	20	21	12	13	14	15	16	17	18
22	23	24	25	26	27	28	19	20	21	22	23	24	25
29	30	31					26	27	28	29	30	31	



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

Alice Stirling, 647 W. Manor Dr., Chula Vista, CA 92010

JUL 4, Wed., Folk Dance on the Slab, Lincoln Park, Santa Monica
Council Meeting 10:00 AM. Dancing 12:00-6:00 PM Hosts: Crest-
wood Folk Dancers and West Los Angeles Folk Dancers.

AUG 10-12, San Diego State University Folk Dance Conference
Teacher/Leader Weekend.

AUG 12-19, San Diego State University Folk Dance Conference

SEPT 15, Sat. San Diego State University Folk Dance Conference
After Party. West Hollywood Playground. 7:30 - 11:30 PM

OCT 6-7 Sat-Sun, "Festival" Hosted by San Diego International
Folk Dance Club, Balboa Park Club, Balboa Park, San Diego
Sat: 7:30-11:00 PM Sun: 1:30 - 5:00 PM.

OCT 12-14, Camp Hess Kramer

OCT 13, Sat, Claremont Folk Festival and Concert

NOV 10, Sat, Treasurer's Ball Institute 1:00-5:00 PM.
Treasurer's Ball 7:30 - 11:00 PM \$1.50 West Hollywood
Playground, Los Angeles.

Dec 1, Sat, Beginner Festival

For information concerning folk dance activities in southern
California, contact the:

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
13250 Ida Avenue, Los Angeles, CA 90066
TELEPHONE: (213) 398-9398

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JAN SEJDA, well known choreographer and teacher of Polish Dance presently residing in the Bay Area is available for workshops in Polish Dance. Contact Krystyna Chciuk, 26 Whitney Street, San Francisco, CA 94132, or Call - (415) 673-1581.

JOSETTA DANCERS meet at Josetta Dance Studio, 3280 El Camino, Santa Clara. Folkdancing, Wed. 7:30 PM; Latin - Ballroom, Mon. & Fri. 7:30 PM; Studio Party, Tues, 8:30 PM. Jo Buttitta

LEE STAGGERS, Sunset Travel Agency Air - Sea - Land Groups & Individual. Local & International. Let us arrange all your travel needs. Telephone: (415) 221-7-46 30 West Portal & 3634 Balboa, San Francisco, Calif. 94127

SWEDISH FOLK DANCE GROUP: Thursdays 7:30-10:00 PM PENINSULA SCHOOL, main bldg Peninsula Way, Menlo Park, CA. Exclusively Scandinavian. Kenneth Seeman, Instructor. (415) 327-3200.

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7:30-10:30 PM Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.



"COME TO THE FAIR" **

The Napa Valley Folk Dancers and the Women's Napa Folk Dancers are extending an invitation to ALL Folk Dancers to come to the Napa Town and Country Fairgrounds and dance with us, Sunday, August 5th, in the cool of the evening, about 5:30 PM. A good danceable program to please everyone will be held in front of the Main Pavilion, as in previous years. Come early, see the Fair and dance with us. A colorful costume will admit you FREE to the Fair. When we dance at the Fair each year, it helps pay the rent for our Sweetheart Festival. Our date for 1980 is already set. See you ALL!!

June Schaal

* * PUBLICATIONS * * * * PUBLICATIONS * * * * PUBLICATIONS * *

You want to learn more about Folk Dancing, costumes and perhaps some traditions. You went to your local book store and all they had was books on ballet and books on Old English and classic theater costumes. Where can you go? Try your favorite record shop (see page 15) or send an order to the Federation Office:

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