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Folk Dance Scene

January, 1984

Volume 18, Number 9



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Folk Dance Scene

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The Folk Dance Federation of California, South, is a nonprofit, 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.

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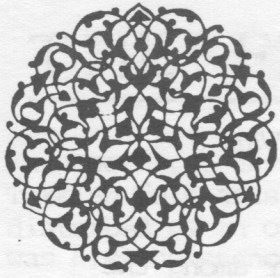
ANATOLIAN DANCE AND CULTURE
edited by Neil Siegel

There is more interest than ever among the American folk dance community in dances from Anatolia. Bora Özkök, Ercüment Kilic, and others continue to teach Turkish dances, and Bora's dance seminar and tour of Turkey is experiencing increasing success. There is also increasing awareness and interest in the Turkish influence on music, dance, and costumes in other cultural spheres, such as the Balkans. Lastly, every year we hear of more Americans who are playing Turkish music, or are playing "Turkish-type" music from Macedonia, and so on.

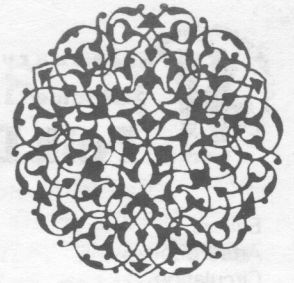
One of the most prominent Anatolian folklore events held in the United States is held each year in the spring at the University of Arizona. It is organized by a small group of Turkish students who are studying in the United States. I have been there for each of the last two years; there has been a crowd of about 500 people each time! The main event is a dinner party featuring traditional Anatolian cuisine and entertainment, including performances of folk dances, folk songs, and music from the Turkish classical tradition. Since most of the attendees are not Turkish, the organizers have prepared an elaborate printed program which introduces the reader to Anatolian dance, music, art, and folklore. And this month, FOLK DANCE SCENE has adapted some of this material for you. There is an article which presents an overview of Anatolian art, an article about Anatolian music and dance, and short vignettes about costumes and ornaments (including a pattern for making the traditional *şalvar*), rugs and kilims, calligraphy, tiles, and metal work. Bora Özkök has written a piece about his Turkish seminar and tour. Finally (saving the best for last!), some Anatolian recipes.

The members of the Arizona Turkish Folklore Association have adapted this material from a variety of sources; the authors of the source material include Esin Atil, Ulrich Schurmann, Talat Halman, and Neil Siegel. The president of the Association in 1982 was Taliya Kayali; since that time the Association has been headed by Erol Yorulmazoğlu.

-- Neil Siegel



COURTLY ORIGINS OF ANATOLIAN ART



The Turks, whose original homeland was between the Altai and Ural mountains in Central Asia, began to infiltrate the Islamic world in the second half of the eighth century by entering the services of the Abbasid caliphs of Baghdad. Other migrating tribes arrived in the 10th century, some of which settled in Transoxiana and Turkestan and established independent dynasties. One of these tribes, called the Selcûks, swept through the Near East in the 11th century, and formed a large empire which included Iran, Iraq, Syria, and Anatolia. By the beginning of the 12th century the Selcûk realm was divided up among rival members of the family. The branch ruling Anatolia, the Selcûks of Rum, survived until the turn of the 14th century, at which time it also disintegrated and this region was partitioned among several autonomous Turkish emirates.

One of the emirates controlling the northwestern corner of Anatolia was governed by Osman (1299-1324). Osman's dynasty, called Osmanli in Turkish and Ottoman in English, undertook a systematic program of expansion, and soon established a most powerful state. In the 16th century, the frontiers of the Ottoman empire reached from the Caspian Sea to the heart of Europe, incorporating the entire Near East, eastern Europe, and the northern shores of Africa.

The interests of the Ottoman sultans lay not only in expansion of the frontiers and legislative reforms, but also in the development of the arts. Monumental structures, characterized by massive domes and slender minarets, were commissioned by the rulers and the members of the court. These structures were often

constructed as a kulliye, a complex with a mosque surrounded by universities, libraries, hospitals, and other educational and charitable institutions, supported by a vakf, an endowment established by the donor. Ottoman buildings, with their distinctive cascading domes and soaring minarets, were erected in Istanbul, the capital, as well as in the provincial centers, such as Cairo, Jerusalem, Damascus, Baghdad, Sofia, Nish, Belgrade, and Budapest.

The sultans enthusiastically supported the royal academies, in which the best talents of the empire were employed. One of these academies was the nakkashane, the imperial painting studio, whose task it was to create illustrated manuscripts for the royal libraries. Throughout Ottoman history, the members of the nakkashane produced hundreds of volumes on historical, literary, religious, philosophical, and scientific subjects. The artists were called upon to illustrate contemporary histories of the reigning sultans and excelled in the representation of historical personages and in the documentation of the sites in which significant events took place.

The imperial painting studio became extremely active under the patronage of Sultan Mehmed II, who reigned from 1451 to 1481, and during this time conquered Istanbul (in 1453), moved his court to the newly-built Topkapi Palace, and formalized the institution of the nakkashane. By the second half of the 16th century the studio consisted of about one hundred and thirty members.

The nakkashane absorbed the traditions brought in by artists trained in Eastern and Western schools, and was influenced by the

decorative themes found on European and Asian objects collected by the Sultans. One of the most impressive collections kept in the Topkapi Palace (and still on view, if you are fortunate enough to get to Istanbul) consists of over ten thousand pieces of Chinese porcelain.

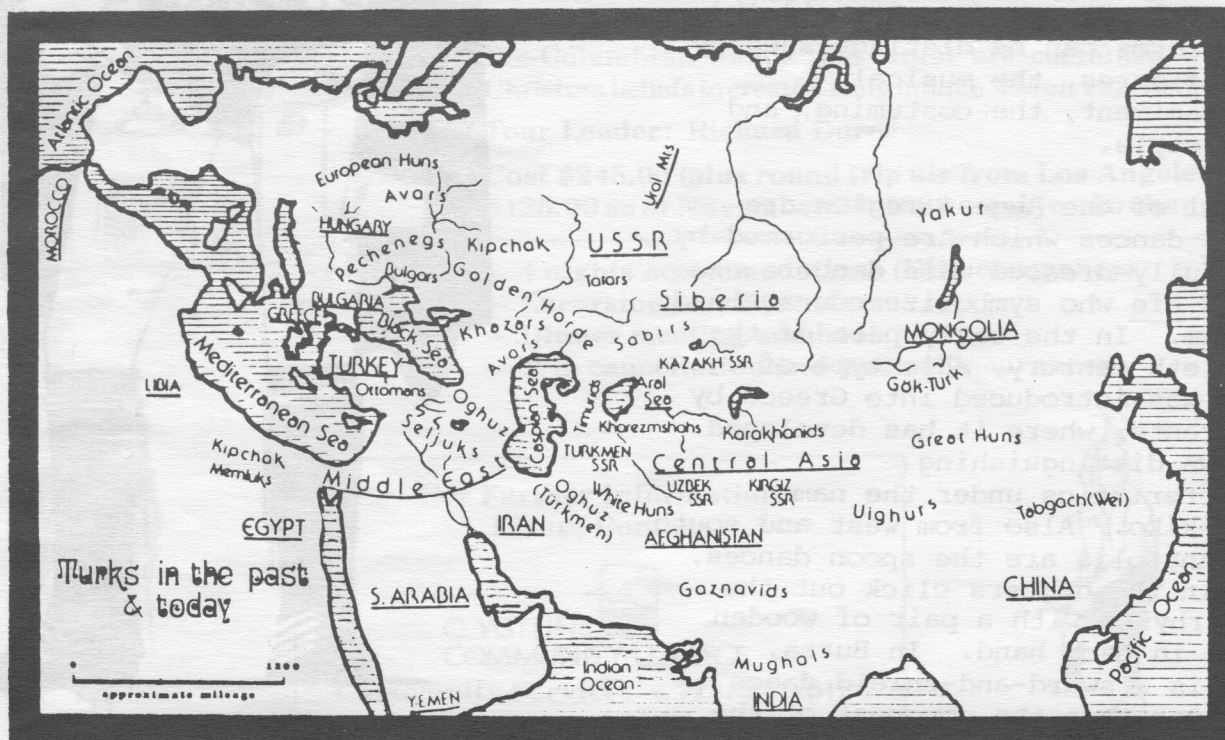
Manuscripts produced in this period were transcribed by renowned calligraphers and then covered with leather bindings which were stamped with gold and decorated with floral arabesques, cloudbands, and abstract motifs reflecting the Islamic and Far Eastern traditions. The same themes were employed in illuminations painted in gold and brilliant colors.

Designs formulated in the nakkashane were used in other arts, including metalwork, ceramics, glass, ivory, jade, textiles, carpets, and architectural decoration. They reveal both stylized motifs, and artist's interpretation of nature, represented in a colorful, joyous, and symbolic manner.

The imperial kilns located at Iznik produced blue and white ceramics that copied designs created by the

nakkashanes, as well as the designs found in the Yuan and Ming dynasty wares in the sultan's Chinese porcelain collection. At first, the local potters made facsimiles of these Chinese wares, and then incorporated selected motifs with indigenous elements, often adding turquoise, green, and purple to enhance their pieces. In the middle of the 16th century a thick and bright red was added to the palette, creating the most characteristic type of Turkish pottery. Depicting naturalistic flowers blended with stylized motifs, the potter produced vast numbers of polychrome painted plates, bowls, bottles, jugs, and tankards for both domestic use and for export to the West. They also made tiles to embellish religious and secular buildings.

The techniques and styles created by the artisans of the nakkashane have become popular, and are emulated and elaborated by fine craftsman today throughout Anatolia. In this instance, an art form developed under the influence and patronage of the royal court, and then spread among the remainder of the population. As we will see, this is not the case with music and dance in Anatolia.



TRADITIONAL DANCE AND MUSIC OF ANATOLIA

From the earliest times, music has been an important part of life in Turkey. There is a long tradition of folk music of many types among Turkic peoples wherever they are found. There is also a long tradition of "classical" or art music.

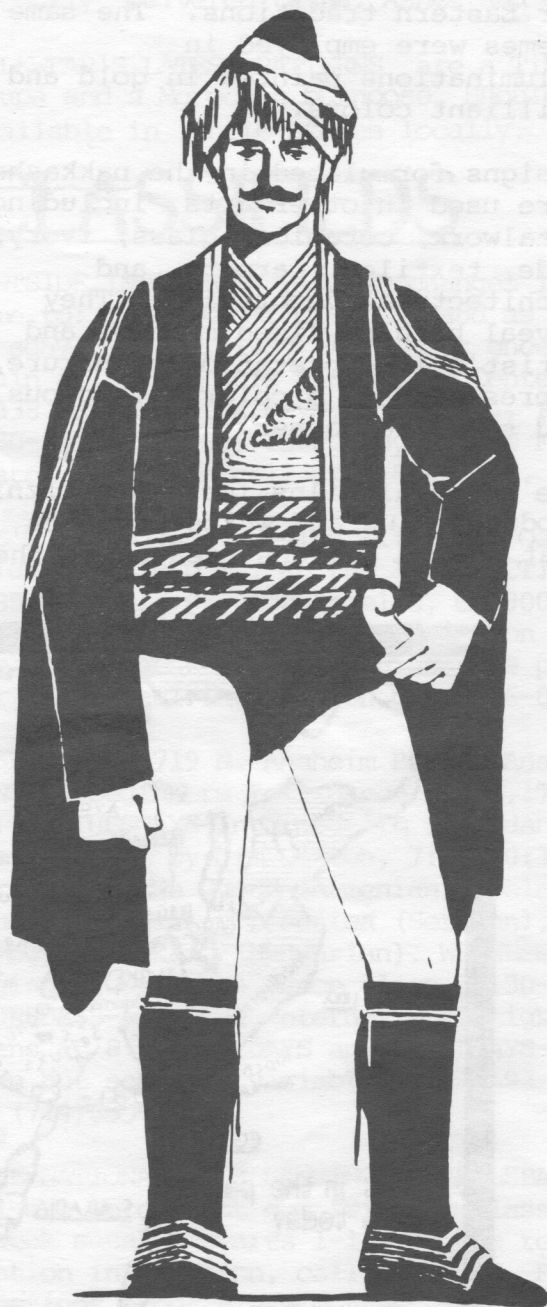
Turkish folk music originated on the steppes of Central Asia, and like folk music all over the world, has constantly changed and evolved as it is interpreted by different performers. Yet, there are some songs which have been sung for centuries. Although folk music was not notated until recently, musical traditions have been kept alive by ozanlar and aşik (wandering minstrels).

Dance and dance music is extremely varied in Anatolia; there are dance forms that were brought into Anatolia by the Turkic tribes, and there are dance forms that have originated in Anatolia. As a result, each region has its own folk dances; there are more than 3,000 known folk dances from Anatolia! Dance forms can be distinguished by their figures, the musical accompaniment, the costuming, and dance style.

Typical of the Aegean region are zeybek dances which are performed by colorfully-dressed male dancers called efe who symbolize courage and heroism. In the early part of the twentieth century, this type of dance was introduced into Greece by immigrants, where it has developed its own distinguishing characteristics under the name zeimbekiko. Also from west and southwest Anatolia are the spoon dances, wherein the dancers click out the dance rhythm with a pair of wooden spoons in each hand. In Bursa, there is a sword-and-shield dance which portrays the conquest of the city. It is performed only by men,

who are dressed in early Ottoman battle-dress, and who dance only to the sound of their clashing swords and shields.

In the Black Sea region, there is a type of dance called horon, danced by men in black costumes with silver trim. Both the costumes and the dances are very similar to Pontic



EFE or ZEYBEK; western Anatolia

dances. The dancers join hands with their arms curved and at shoulder level, and then quiver to the vibrations of the kemençe, a three-string fiddle which is played vertically and held away from the body. A good kemençe player will dance along with the rest of the dancers, being just as vigorous as any of them, and, just for good measure, will sing while he is dancing and playing. Not for the faint-hearted!

Kavkaz dances, such as the famous Seyh Samil, are done in the eastern part of Anatolia (Kars), and throughout the area in and around the Georgian, Armenian, and Azerbaijani Soviet Republics. Seyh Samil depicts the struggles of the Turks, Georgians, Daghestanis, and others against the Russians. (See the March 1983 issue of FOLK DANCE SCENE for more descriptions of Kavkaz dancing.)

In the east and south-east are Kurdish dances such as the halay, and Armenian dances such as the bar. The halay is done with a close arm-hold and short lines of dancers. The Armenians also dance Kavkaz-type dances, both in couples and for men only, but with their own special features and style.

The traditional instruments for folk music in Anatolia are still very popular today. Of the various kinds of string instruments, those that are played with a pick (plectrum) are called saz. These come in many sizes and configurations, and bear names like cura, bağlama, tambura (a name that has been adopted for this type of instrument in the Balkans), divan, kopuz, bozuk (which has become popular in Greece; they call their version bozouki), and meydan. We have already mentioned the kemençe, which is played with a bow.

Among wind instruments, by far the most important is the zurna, a wooden instrument which has a reed made from a tubular piece of cane. The cane is flattened so as to form what is mis-leadingly called a double-reed (There are two vibrating

surfaces, hence double, even though the reed is in one piece. Oboe and bassoon reeds are also called double-reeds; they are made in two pieces.). This instrument has been in continuous use for a very long time, and over a very large geographic extent. It is one of the most common musical instruments in the world; it is found in India (and even further east) under the name sahnay, all through the Middle East (mizmar, kerena), through Anatolia (zurna), North Africa (zakra), and the Balkans (zurla). There are variations in the size and decoration of the instrument, but the structural details are virtually identical over that entire geographic extent, a regularity almost unique in the world. The playing technique is similar in all of these places as well; the most prominent feature is the use of the cheeks and mouth cavity almost as a 'bag' on a bag-pipe. Air is inhaled through the nose into the lungs; during the inhaling process, the air stored in the cheeks is used to keep the sound coming. The result is a continuous sound, with no interruptions for breathing! It is believed that the instrument was spread, together with its playing technique, by the Gypsies as they moved westward from their original homeland in northern India.

The zurna, in Anatolia as well as most of its other homes, is inseparable from the doubled-headed bass drum called the davul (also tupan, tapan, daul, tabl, and many other names in various places). The combination of zurna and davul is used mostly outdoors -- they are quite loud -- and are still played in almost every village in Anatolia. (In the cities as well -- we heard zurna and davul being played at a wedding in Istanbul just this summer.) It is said that without the zurna and davul, a wedding cannot be a wedding!

Another interesting musical style was connected with the Yeniçeri (literally "new corps"; known in English as the Corps of

continued on page 20



*Nineteenth century
lady wearing ÜÇETEK.*

worth five normal coins) worn on the breast, golden balls, necklaces, earrings, amulets in metal or leather cases, beads, waistbands, belts, and fine needlework with scalloped edges bordering dresses and kerchiefs.

In some Anatolian villages, girls wear bangles after they marry, and in others a married woman with bangles is frowned upon.

The fez shows regional variations. There are long, twisted, short, gilt, embroidered, and tasselled varieties of the fez. The style and embellishments on the headdress denoted the social status of the wearer. For example, in some regions the number of gold coins fastened on the top-knot and fez showed the number of years a woman had been married. A slight inclination of the bonnet to the front, side, or back indicated

COSTUMES AND ORNAMENTS

Traditional garments and headdresses were worn by Anatolian people until recently, and are still used on ceremonial occasions and weddings. These items differ from region to region.

In many parts of Anatolia, maidens rely on their beauty and skills, as well as the richness of their garments and adornments, to find favor in the eyes of prospective mothers-in-law. Formerly, a young girl of marriageable age could easily possess at least thirty costumes for summer and winter wear, festivals, and picnics. These costumes constituted the most important part of her trousseau.

Most noteworthy among women's ornaments were headdresses, beşibirverde (a single large coin

whether the wearer was single, engaged, or widowed. Conventions in some regions required that young girls wear no embellished headdresses until marriage, but cover their hair with a kerchief. The kerchiefs adorned with scalloped needlework or embroidery were generally knotted under the chin, sometimes were left loose behind, and sometimes fastened upon the shoulders. The richest and prettiest of headdresses were those worn by brides.

The most important of female costume pieces were the uçetek (a dress whose skirt is made of several panels of cloth, which are not stitched together, and whose hems are sometimes caught in the waist), peşiz (a dress without the above-



Central Anatolian woman wearing CEPKEN and ŞALVAR. See Şalvar pattern on page 8.

mentioned panels), skirts called telli hare and pullu hare (both of these are usually made of two pieces, a blouse and a skirt or pantaloons, made of fine fabric, and usually embroidered), and cepken, fermene, salta, libade, or hiraka (all of these are different models of jackets).

Pessiz dresses, called bindalli are seen in all regions of Anatolia. They are generally of velvet or satin and heavily embroidered with gold or silver threads in wandering

floral designs with many leaves and branches (bindalli means "1,000 branches").

The oldest outdoor garments in cities were the ferace, the car, and the çarşaf. The ferace resembles an ample and loose mantle. The car, which was worn in later periods, has the same characteristics. A çarşaf consisted of two parts. The skirt was fastened about the waist by a waistband, and the cape covered the head. As urbanization grows in Turkey, regional garments are becoming more and more obsolete. Only in the rural areas, particularly among the nomadic Yörük tribes, is traditional attire still in use. National folklore groups make a special effort faithfully to reproduce the traditional dress of each region.

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MAKING ŞALVAR

by Robyn Friend

From the time when the Turks first roamed the steppes of Central Asia, Turkic women have been as active in tribal life as their men. Because an important part of this lifestyle included riding horseback, Turkic women have always worn pants, known today as şalvar. Nowadays, traditional Anatolian women still wear şalvar, especially on festive occasions. There are several different types of şalvar worn in Anatolia today, but all are loose and comfortable where it counts.

The following pattern is for şalvar from Central Anatolia (Konya, Aksaray, Kirşehir, etc.).

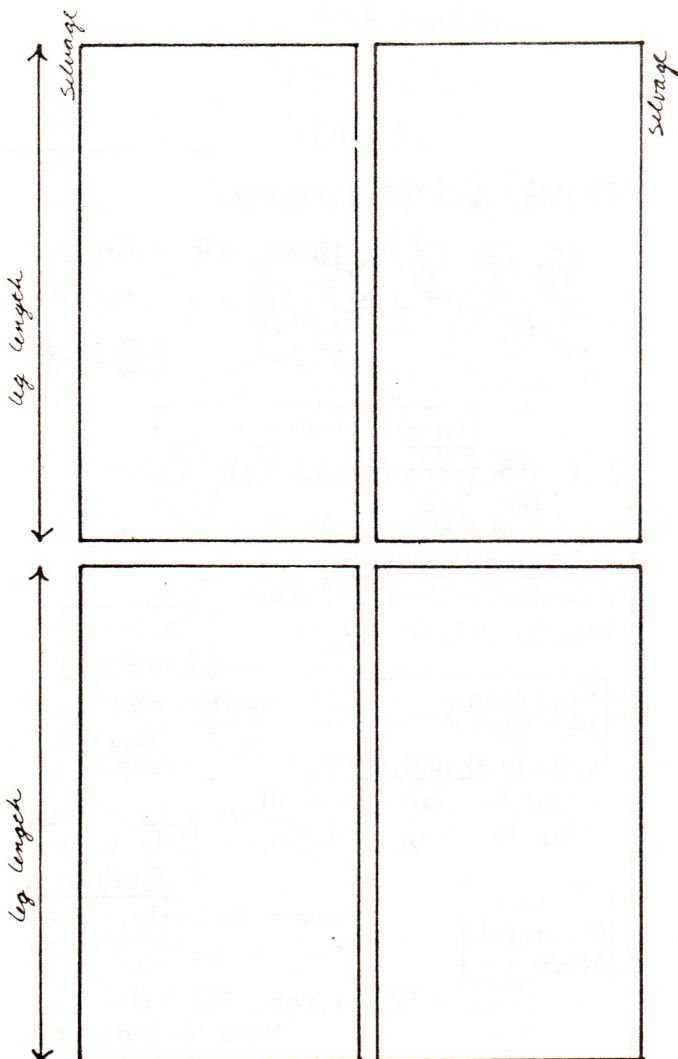


figure 1

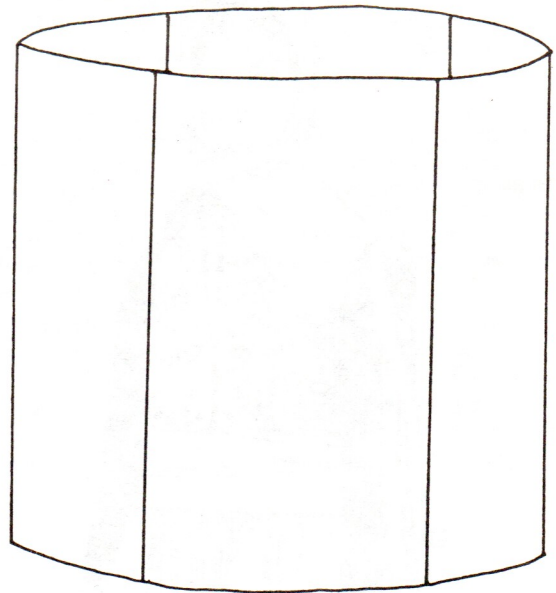


figure 2

Materials needed: 2 1/2 to 3 yards of 44"-wide cloth, which can be any of the following: medium to heavy cotton or cotton blends, satin, or velvet; elastic or drawstring for the waist; decorative braid, if desired. The pattern of the cloth can be in prints, stripes or solids.

Step-by-step instructions for construction:

1. Measure the length from your waist to your ankle. Add 1 1/2" for the casing and hem (3/4" to top and 3/4" to bottom) to this measurement. I shall now refer to this total length from waist to ankle plus 1 1/2" as the 'leg length'.

You should buy sufficient fabric for double the leg length, plus extra to even up the edges of the fabric. For example, if your waist to ankle length is 40", add 1 1/2", giving a total leg length of 41 1/2". You would need a minimum of 83" of fabric; you should buy about an extra 1/3 yard, for a total of about 96".

2. Even up the top and bottom edges of the fabric. Cut the fabric in half lengthwise and again

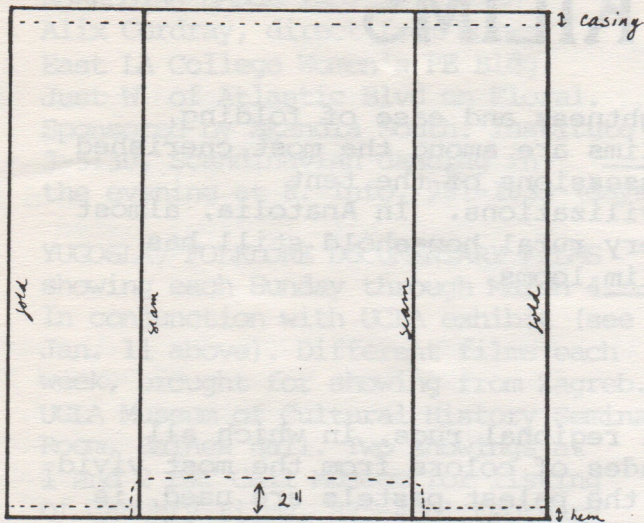


figure 3

crosswise, to give 4 pieces, each of which is 22" wide and as long as the leg length (see figure 1).

3. Stitch all 4 pieces together along the long edges, using a 1/2" seam allowance. You now have a tube made of 4 pieces. The tube is approximately 84" in circumference, and as long as the leg length (see figure 2).
4. At the top of the tube, turn down 1/4" of fabric and stitch. Turn this new edge down another 1/2" and stitch again, leaving an opening through which to thread a drawstring or elastic band.
5. At the bottom of the tube, match the seams so that from the front is seen a central panel which is 21" wide, and which is flanked by panels which are folded down their length in the center, leaving 10 1/2" in the front and 10 1/2" in the back (see figure 3).
6. With right sides together, pin the bottom edge from the seam on either side of the central panel. Stitch in a curve at the beginning and end so that the stitches begin and end at the bottom edge of the fabric (see

figure 3). The deepest part of the curve should be 2". Trim the seam allowance, following the curve.

7. To finish off the ankle opening, turn the edge up to the inside and stitch. You may, if you wish, finish off the edge by turning it up to the outside and stitching over with decorative braid.

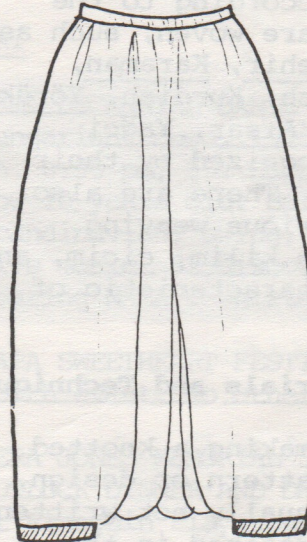


figure 4

8. Insert a drawstring or elastic band, and draw the waist together, pushing most of the folds to the center. Your salwar are now ready to wear (see figure 4).



RUGS AND KILIMS

Turkish tribes all over Asia and the Near East have long been making rugs, both of the knotted variety and the flat-woven kilim. The craft of making the pile-less kilims is much older. Because of their

lightness and ease of folding, kilims are among the most cherished possessions of the tent civilizations. In Anatolia, almost every rural household still has kilim looms.

Kilims

Kilims are named according to the region where they are woven, such as Siirt, Antep, Kirşehir, Karaman, Sivas, or as Turkish, Kurdish, Yörük (nomad), Turkoman, Afsar, Yağci Bedir, and are recognized by their color and designs. There are also distinctions of various weaving techniques, such as kilim, cicim, and sili. The chief characteristic of

all regional rugs, in which all shades of colors from the most vivid to the palest pastels are used, is that the colors are never gaudy or unharmonious. Kilims of all types are still being made and are still very much in demand for interior decoration, in Anatolia and abroad.

Materials and Techniques for Making Knotted Rugs

The first step in making a knotted rug is to have a pattern or design, although this is usually not written down, but rather retained in the artist's memory. This may seem staggering enough; now realize that the 'master artists' who make these wonderful treasures are almost exclusively old women and young children. Our elementary-school art projects pale by comparison!

The second step is to choose the materials; these differ according to type and region. The material of a carpet may be wool, silk, cotton, or a combination of these. The silk used in Turkish carpets is produced from cocoons grown in Bursa, in Western Anatolia. Silk carpets are used mostly for tapestries, wall hangings, and other decorative purposes.

The most common material is sheep's wool. The Anatolian plateaus are excellent grazing land for sheep, and the quality of the grazing land determines the sheen and strength of the wool.

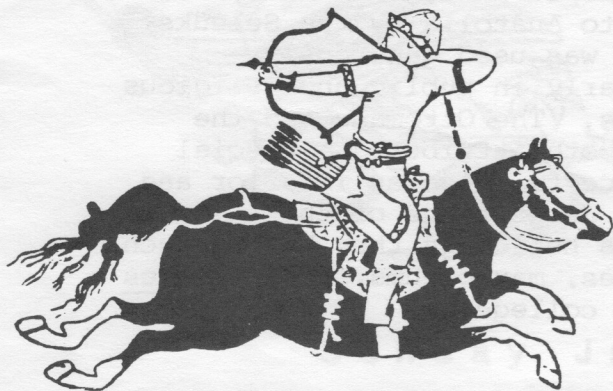
Either cotton or wool can be used to weave a base (warp and weft) for the carpet, and then wool or silk will then be knotted onto this to form the pile.

Knotted carpets are woven on a loom consisting of horizontal bars onto which the warp and weft threads are stretched. Onto these threads the piles are tied according to the selected pattern. The ends of the threads are then clipped so as to produce a velvet-like surface. Thus, the designs and motifs are made up out of individual knots.

The tighter (i.e., closer together) the knots, the finer the pattern and the stronger the rug.

Turkish carpets can be distinguished from the very similar Persian style by the used of a double-knot to tie the piles. The Turkish-style knot (Gördes) is wrapped around two warps, while the Persian-style knot (Sehna) is wrapped around a single warp.

Traditionally, the colors were characteristic of the region where the carpet was made. The dyes were made locally from natural animal, vegetable, or mineral sources. Leaves, roots, and fruits were the major sources. Today, chemical dyes are used along with the older, natural dyes. Many villages still have a special area called boyalik for growing the plants used in the dyes. The various combinations of dyes are passed down from generation to generation. Red is the dominant color in Turkish carpets; it signifies wealth, joy, and happiness. Green symbolizes heaven; blue, nobility and grandeur; yellow is believed to keep away evil; and black symbolizes purification from worries. The motifs and designs all have meanings as well; there are ethnologists in Turkey who have collected thousands of motifs and their meanings from all over Anatolia.



Turkish Seminar and Tour

by Bora Özkök

Mankind has lived in Anatolia since long before the advent of written history. Many cultures have lived there and have left their own marks. Perhaps it was the beauty and diversity of this land that has made it such a desirable home. Each culture that has lived in Anatolia -- the Hittites, the Byzantines, and many, many others -- has gained from the achievements of the previous ones, and in turn have themselves enriched the cultural heritage of this area. The Turks, who have lived in this area for more than 1,000 years, are no exception.

When I started to teach Turkish culture through the avenues of music and dance some ten years ago, I realized that in the outside world, very little was known or understood about this land, its cultures, and its people -- though this was the land where St. Nicholas had lived, and from which the tulip was introduced to Europe. Based on the premise that seeing is believing, I initiated the annual Turkish Seminar and Tour in 1979. Every year since then people from many countries and continents have received the chance to study the Turkish culture at a beautiful mountain resort, through dance, live music, singing, lectures, weddings, performances, delicious food, and much more, followed by a tour of the country. This has provided a chance to appreciate the unique and superbly rich history of the inhabitants, the diverse and natural beauty of the land, and the sincere hospitality of its people.

We will continue the annual visits to Turkey, in the hope that it will encourage goodwill, and foster understanding and interest in Turkey and its cultures.



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OTHER ANATOLIAN ARTS

Calligraphy

Calligraphy, considered the most "divine and gracious" of Islamic arts, was used by the artists all over the Islamic world (not just in Anatolia), and became an important branch of the fine arts. Arabic script was relatively simple at the time of the manifestation of Islam. Later, this writing developed into Kufi calligraphy, which was employed for writing the very first copies of the Koran. Kufi writing evolved during the succeeding centuries into three different types of characters: square, knotted, and flowered, and was for a long time used especially as a decorative element in architecture.

In succeeding centuries, this basic repertoire of forms was expanded to include over 160 recognized forms.

Calligraphy in Anatolia came into its own in the time of Sheik Hamdullah, who was the teacher of Sultan Beyazid II (reigned 1481-1512). Under the leadership of Sheik Hamdullah, the art of calligraphy blossomed forth and grew as a fully-developed branch of art. Because of the relatively late

introduction of the printing press to the Orient and to Turkey, calligraphy, which was used in all kinds of books, manifested its most glorious examples in the writing of the Koran. The Koran was so artistically written by the great Ottoman calligraphers that it was said that "The Koran descended from the Heavens in Mecca, was chanted in Egypt, and written in Istanbul". Even today, the calligraphy collection at the Topkapi Palace in Istanbul will be one of the highlights of a Middle Eastern vacation for anyone fortunate enough to make the journey.

Tile Making

Tile making, a branch of the ceramic art developed in Central Asia, was brought to Anatolia by the Selçuks. This art was used generously, particularly in public and religious buildings. The Ottomans and the Selçuks both attributed a special importance to tiles as interior and exterior decorations of the religious buildings they built, such as mosques, mausoleums, and medreses (Islamic college).



There are still practitioners of the traditional art of calligraphy. This is Fuat Turkelman; in addition to being a HATTAT (calligrapher), her is also a NEYZEN (ney player), an EBRU (one who makes marbled paper) and a MÜZEHHIP (a gilder).

During the Selçuk period, tiles covering the walls of mosques were usually of solid colors, glazed in sapphire blue, dark blue, green, or purple, and laid in the mosaic technique. The colors of all tiles were vivid and of high quality because each color was baked separately. The tiles were decorated with geometrical designs as well as star, rosette, and braided motifs, which are variations on themes employed in Arabic calligraphy.

The first Ottoman tile, though preserving the Selçuk traditions and techniques, have a richer variety of colors. Green and yellow hues were also used, which are not seen in Selçuk tiles. Plant and flower motifs also appear.

By the beginning of the sixteenth century, mosaic and gilded tiles had fallen from favor, and square plaques were made using the technique of color glazing. Later,

the color glazing technique was abandoned and all tiles were made using a sub-glazing technique. The tiles were tinted before glazing, and the designs and colors were under a coat of glaze, appearing as if under glass. The dominant colors were sapphire blue, green, red, deep blue, and white. Designs of tulips (which came to Europe from Anatolia; it was the Ottoman national flower), hyacinths, carnations, pomegranate blossoms, and plum blossoms were used. Forty-one variations of the tulip flower were used in the tiles of Rustem Paşa Mosque.

Further developments included raising the red colors in relief. There are still many splendid such examples at the Topkapi Palace of this type of work. Blue-and-white plaques of varying sizes with varying designs are still popular.

There are still several famous tile-making centers in Turkey, including Canakkale, Kütahya, and Istanbul.

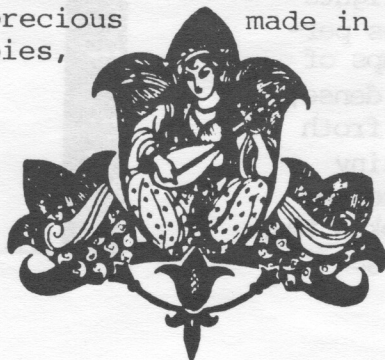
Metal Work

The oldest known examples of iron-work in the world are Hittite tools and weapons from Anatolia; some are almost 3,500 years old. Ancient Chinese and Arabic sources describe the Turks of Central Asia as "the people who produce and best process iron". The Persians described the Turks as "the iron-clad nation".

Selçuk and Ottoman metal-work can be grouped into three main categories: arms, household objects, decorations and jewelry.

Small ornamental objects were generally made of solid gold or silver, and decorated with precious stones such as emeralds, rubies,

diamonds, and pearls. Due to the significance to Islam of the color green, special appreciation was given to emeralds; the collection of emeralds and objects made from emeralds at the Topkapi Palace is awe-inspiring. Silver filigree work was also very common in more everyday objects such as mirrors, hilts, bracelets, necklaces, earrings, rings, and belt-buckles. The silver filigree belt-buckles that are such a striking part of many Macedonian and Bulgarian women's costumes are Turkish in origin; in fact, many of the ones used in these places were actually made in Anatolia.



Turkish Delights

by Gloria Harris

Turkey...Istanbul...the call of the Muezzin from the Minaret. An Emir reclines on cushions of silk and brocade in richly carpeted halls. Elaborate Houka at his side, the Potentate commands the graceful and alluring dark-eyed dancing girls. Sirenic music and incense in the air are hypnotic.

The sensual atmosphere is heightened by tantalizing aromas that rise from brass trays of Mezze, Turkish seducers of appetite. Delicate dishes cradle luscious and shiny black and green olives, cubes of salty, white goat cheese and pistaschio nuts.

Pieces of bread are for dipping into the Emir's favorite Taramasalata, a smooth pink paste of fish roe, mashed with moistened bread crumbs, garlic and lemon juice. On gold-rimmed platters carried to the Emir's wife, are fresh sardines, wrapped in tender grape leaves, fried crisp and sprinkled with oil, lemon juice and pepper. Tendrils of garlicky steam rise from a bowl of Koftes, tiny, savoury meatballs. Borek, triangular packets of paper-thin pastry, hold treasures of meat or cheese fillings. The jeweled fingers of the Emir reach for the plate of Yalanci Dolmas, vine leaves stuffed with rice, currants, pine nuts and scented with cinnamon and allspice. And there are thin slices of Sujuk and Pasterma, strongly aromatic dark red sausages, highly spiced with cumin, garlic and paprika.

The Emir has a sweet tooth satisfied with fruits and candies and jams. He delights in trays of rich, nut-filled pastries perfumed with spices and soaked in syrups of orange honey or rose petals. Sweet, dense, black Turkish coffee is boiled to a froth with sugar and water and served in tiny superbly inscribed or painted cups to the ruler and his wife. She gently strokes the froth in her cup with an elegant finger

KAHVE

Turkish Coffee

1 **VERY** heaping t. pulverized coffee (very fine ground, not powdered)

1 heaping t. sugar or less to taste.
1 small coffee cup water (Turkish or demitasse size).

Put the coffee, sugar and water in the Tanaka (a pot used for this purpose only) or a small saucepan and bring them to a boil together. When the froth begins to rise, remove from the heat, stir and return to the heat until the froth rises again. Then remove from the fire, give the pot a little tap against the side of the stove and repeat once again. Pour immediately into little cups allowing a little froth (wash) for each cup.

Froth is forced out by making your hand tremble as serve. Serve very hot. The grounds will settle at the bottom of the cup. Do not stir them up nor drink them. You can flavor the coffee with a few drops of orange flower water or cardamom seeds, adding the flavoring while the coffee is still on the stove.

SERVES ONE PERSON.

while she waits for the grounds to settle. A Sorcerer is called to divine the future that he sees in the patterns formed by the thick sediment in the over-turned cups.

One can feel like a Potentate while enjoying these enticing Mezze. Any or all of them can be purchased in Middle Eastern markets. Purchase a bottle of Raki, too, an anise liqueur that is quite heady. Experience the pleasure of freshly brewed Turkish coffee. Serve in demitasse cups. Relax. Wait for the dregs to settle. Follow the ancient custom of sipping cool water between sips of the exotic, sweet coffee. Indulge in a slice of Baklava. Call out the dancing girls. Live like an Emir.

ORZA'S

Rumanian Restaurant is
Open Again!
708 N. Valentino Place
Near Paramount Studios
at Melrose---465-4884
Lunch Mon-Fri
Dinner Wed-Sat

REGULAR CLUB ACTIVITIES

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
CABRILLO INT'L FOLK DANCERS	Tues & Thurs 7:30-10 pm	SAN DIEGO, Recital Hall Balboa Park Club, Balboa Park	(619)449-4631 Vivian Wolf, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	Thurs/7:30-10:30 pm Mon/7:30-9:30 pm	CHINA LAKE, China Lake Youth Center, Naval Weapons Center.	(619)375-7136 (619)375-4203	Mon is workshop night. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm.
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 Ask for Gene	
CRESTWOOD FOLK DANCERS	Monday 8-10:30 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly continues tching new dances from camps & instit. HoI Party Dec. 26 7:30 NO DARK NIGHTS.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(619)343-3513 Sam & Vikki Margolin, Instructors	Beginners 1st hour, inter/adv, requests.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem Sch, 850 E. Tropicana Ave., Corner of Swenson	Ken (702)367-8865 Dick (702)732-4871	Int'l fd and teaching. Visitors free "ride" 1st time. Members \$1, Non-members \$1.50
FOLKARTEERS	Friday 8-11 pm	COVINA, Covina Elem Sch, 160 N. Barranca, betwn San Bernardino & Badillo	(213)338-2929	Beg teaching 1st hour inter, adv request follow
HAVERIM FOLKDANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	Intermediate, international. Last Monday of month is Party Nite.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play ground, 647 N. San Vicente Blvd.	Emily Berke 292-1175 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039	
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way		
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(619)238-1771 Kayso & Angie	Kayso Folk Dancers now have a new beginners class on Saturday from 1 to 3 pm. See listing under Beg. Classes.
KIRYA FOLK DANCERS I	Wednesday 10 am-1:30 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr, 647 N. San Vicente Blvd., Los Angeles	(213)645-7509 Rhea Wenke, Instructor	Inter - 10 am Beg - 12 pm
KIRYA FOLK DANCERS II	Monday 12-3 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr, 7377 Santa Monica Blvd.	(213)645-7509 Rhea Wenke, Instructor	Adv Beg - 12 pm Inter - 1:30 pm
LAGUNA FOLKDANCERS	Wednesday 7:15-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)494-3302, 545-1957 559-5672	
LARIATS	Friday 3:30-6:15 pm	WESTCHESTER, United Methodist Church, 8065 Emerson Ave., Los Angeles	(213)322-1280 Tom & Nance Mazzola	Int'l folk/sq/social. Grades 1st thru High School.
LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCE CLUB	Wednesday 7:30-10:30 pm	LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 Lakewood & I Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucalyptus & Beach	(213)293-1304 ask for Frank	
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Hill Jr. High School Gym, 1100 Iroquois.	(213)435-3111 (714)897-2356.	1/12 & 1/19 Special guest teacher DICK OAKES, will be tching from 7:30-9:00. Soft-soled shoes only.

please turn page for more club listings

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
NEIGHBORHOOD FOLK DANCERS	Wednesday 8-10 pm	PASADENA, Neighborhood Church, 301 N. Orange Grove, 1 1/2 Bl. N. of 210 Frwy.	(213)798-8207 Joanne Costantini, Instructor	Teaching beg & inter. \$1 donation. Refreshments & occasional potluck parties.
NICHEVO FOLK	Mon 7:30-9:30 pm Tues 8-10:30 pm	SANTA BARBARA, Carrillo Rec Ctr, 100 E. Carrillo	(805)967-9991 Flora Codman (805)964-5591 Steve Davis	Beg., mostly tching, some requests. & inter. Tching 1st hour. Prog. & requests afterwards.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery	(805)649-1570	
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	SANTA ANA, Santa Ana College, W. 17th St., at N. Bristol in the Dance Studio.	(714)557-4662 (213)866-4324	DARK until 1/13. NEW HRS: Start 9 pm. Tching Double Sixsome, Let's Have a Cellidh. All request 1/27.
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Bldg. right behind church.	(213)281-7191	WINTER FESTIVAL, January 15, 1983. Come join the fun!
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(619)460-8475 ask for Evelyn Prewett	
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(619)422-5540 Alice & Archie Stirling, Instructors	All levels, beg. 7-8:15 pm
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 7:30-9:30 pm	SANTA MARIA, Atkinson Rec. Bldg. 100 N. Railroad Ave.	(805)925-3981 Audrey (805)925-1395 Joyce	Some evenings dark due to other activities.
SILVERADO FOLK DANCE CLUB	Wednesday 8-10:30 pm	MIDWAY CITY, Midway Cities Women's Club, Boisa & Monroe. NEW LOCATION!!!	Eleanor (213)498-2059 Ruth (213)571-1184	Program-half line & half couple dances. Tching 9 pm. Party nite, last Tues. of each month.
SKANDIA SOUTH (all Scandinavian)	Jan. 21 3-5, 8-11 Feb. 25 2-5, 8-11	MONTEREY PARK, East L.A. College, Womens P.E. Bldg, (Just W. of Atlantic on Floral)	(213)793-8726 Armand (714)892-2579 Ed (714)533-8667 Ted	Call Sharon Deny (213)798-8726 Take Atlantic from Pomona Frwy Take Brooklyn E from Long Beach Frwy. Int'l line & cpl dances. Instruction 7:30-8:30.
SOUTH BAY FOLK DANCERS	Friday 7:30-10:30 pm	SAN PEDRO, YMCA, 437 W. 9th	(213)377-6127 Elayne (213)539-5867 Roberta (213)375-0946 Jim	
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7316	
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	WEST HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	Josephine Civello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances.
WEST LOS ANGELES	Friday 7:30-10:45 pm	WEST L.A., Brockton Sch., 1309 Armacost Ave., betwn Barrington & Bundy, 1 1/2 Bl. N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly tching new dances from camps & instit. Erly tch 7:30-Agadelcha & Vossarul. PreNewYearsParty 12/30 7:30
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(213)347-3423 (213)887-9613	
WESTSIDE CENTER FOLK DANCERS	Tuesday morning 9-12:15 pm	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic, 3 biks E. of Fairfax.	(213)389-5369, 938-2531 Pearl Rosenthal, Instructor.	International dances. Beginners 9-10. Inter/adv 10:15-12:15. New camp dances.
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:30-10 pm	WEST L.A., Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd.	(213)556-3791 Dave & Fran Slater, Instructors.	Be sure to check location column!!! Inter & adv instruction as well as recreational dancing.
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pili (213) 391- 7491; Jim Fogle (213)240-0389	Erly 7:30 tching Gensci Verbunk & Iti Milvanon; 8-9 tching Sborinka & Harvest Time Jig.

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WHITTIER CO-OP FOLK DANCERS	Saturday, 2nd, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)281-7191	Teaching 7:30-8 pm, followed by program and requests.

Non-Federation Clubs

BAY CITIES JEWISH COMMUNITY CENTER	Tuesday 7-9 pm	SANTA MONICA, Bay Cities Jewish Comm Ctr, 2601 Santa Monica Blvd. (corner of 26th St. & S.M. Blvd.)	(213)479-5304 (213)828-3433 Edy Greenblatt	ISRAELI DANCE CLASSES start Jan. 10. 7 pm Beginners 8 pm Intermediate
BESEDA	Friday 8:30-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200. Meter Parking across from Ackerman Union.	(213)477-8343 ask for Linda	Teaching 8:30-9:15 pm with dancing by req until midnight. Beg. to adv. int'l and free.
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday 7-10 pm	Call Rich Langsford's Folk Dance Fun Line for information on folk dancing on college campuses.	(213)397-4564	Have pen and paper ready.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)769-3765 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
KAZASKA	Sunday 9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 Bl. W. of Sawtelle, 1/2 Bl. N. of Olympic.	(213)478-1228 (213)478-5968 Edy Greenblatt	An all request evening for beginning thru advanced dancers. JOIN US!
LONG BEACH INTERNATIONAL FOLK DANCERS	Tuesday 7:30-10 pm	LONG BEACH, Unitarian Church, 5450 Atherton	(213)434-0103 Herb Offner John Mathews	Beg. 7:30 Int/adv 8:30 Party last Tuesday of month.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)769-3765 Trudy Bronson, Instructor.	Beg to inter levels. Int'l folk & fun dances.
YWCA FOLK DANCE CLASSES	Sunday 7-9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 Bl W. of Sawtelle, 1/2 Bl. N. of Olympic.	(213)478-1228 (213)478-5968 Edy Greenblatt	New series of classes starts Jan. 8 7 pm Beginners (no experience needed) 8 pm Inter. KAZASKA follows at 9 pm.

Beginner's Classes

BEGINNING SCANDINAVIAN FOLK DANCE	Mondays 7:30-10 Mondays 7:30-10 Wednesdays 7:30-10	RESEDA and SANTA BARBARA ANAHEIM, Cultural Ctr, 931 N. Harbor Bl. CULVER CITY, Peer Gynt, 3815 Matseka	(213)981-1833 Bunny (714)533-8667 Ted (213)559-2516 Dick	Reseda and Santa Barbara classes are not scheduled yet. (805)967-9991, Flora.
WESTWOOD CO-OPERATIVE FOLK DANCERS	Monday 7:39-10 pm Monday 7:30-10 pm	WEST L.A., Emerson Jr. High Sch, Selby Ave., N. of Santa Monica Blvd., behind Mormon Temple. Parking in sch. yard. SAN PEDRO, Yugoslav American Club, 1639 S. Palos Verdes St., Corner of 17th Street.	(213)556-3791 Taught by Dave Slater Anne Turkovich, Instructor (213)832-6228	Longest running class from which hundreds have moved on to regular clubs. Singles welcome. Beginning folk dance instruction.
	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)202-6166 Beverly Barr, Instructor.	This is where the newer dancers can go to learn popular dances, both old and new.
	Tuesday 7:30-10 pm	TORRANCE, St. Andrews Episcopal Church, 1432 Engracia Ave. in the Social Hall.	Nancy Heath 535-6166 (days) 370-5047 (eves)	Sponsored by the South Bay Folk Dancers.
	Thursday 8-10 pm	EAGLE ROCK, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (nr. Figueroa just S. of Frwy).	(213)284-4171 Josephine Civello, Director.	Sponsored by the Virgileers.
	Thursday 7:30-9 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor.	

please turn page for more club listings

Beginner's Classes

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
	Thursday 7:30-10 pm	CULVER CITY, Sierra Room of Veterans Memorial Bldg., 4117 Overland Ave.	(213)559-8474 (h) (714)952-6336 (w) Jim Ulrich, Instructor	If other "Beginner's" classes are too fast for you, try this one. Two left feet no problem.
	Thursday 7-8 pm	LONG BEACH, Hill Jr. High School Gym, 1100 Iroquois	Henrietta Bemis, Instructor (213)435-3111	Soft-soled shoes only. After class join Narodni Dancers.
	Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213)281-7191	Sponsored by Pasadena Co-op.
	Friday 7:30-8:30 pm	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, betwn Burbank and Oxnard.	(213)347-3424, Sally Martin; (213)888-9078, Helga O'Brien (eves)	Sponsored by West Valley Folk Dancers Class precedes regular club dance.
KAYSO FOLK DANCERS	Saturday 1-3 pm	SAN DIEGO, 4044 Idaho St., North Park Recreation Center.	(619)238-1771 Kayso & Angie Soghomonian, Instructors.	
	Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns.	(714)553-8667, 545-1957 494-3302	Taught by Ted Martin.

LOS ANGELES WINTER FOLK DANCE INSTITUTE

January 20, 21 & 22, 1984

United Hungarian House, 1975 W. Washington Blvd., Los Angeles

War Normandie



Presented by Harold Underfoot Associates, Fuge Imaginea and the Kárpátok Hungarian Folk Ensemble

- Instruction in new couple and line dances from the Carpathian Region: Slovakia, Transylvania (Hungarian and Romanian), Moldavia, etc.
- Live music at all teaching sessions and parties
- Friday evening Táncház hosted by Kárpátok, music by Kárpátok Orchestra
- Saturday evening performance by Billy Burke's Tanza Ensemble, followed by dance party with Fuge Imaginea Orchestra directed by **Miamon Miller**
- Cash bar and food available; Saturday lunch and supper served by United Hungarian House kitchen

Dance Teaching Staff: Dick Crum (Balkan & Moldavian line dances), Glenn Nielsen (Director of Radost Ensemble, Seattle - Transylvanian Couple Dances), Tibor Toghia (Director of Kárpátok - Hungarian), Ron Allman (men's Kalotaszegi legényes), Martha Adams (Slovak couple and women's dances)

Summary Schedule & Prices

Friday 20th		
7-12 pm:	Registration, Tibor Toghia, Táncház	\$7 [A]
Saturday 21st		
9 am-1 pm:	Registration, Dick Crum, Martha Adams	\$6 [B]
1-2:30 pm:	Lunch (reservation only)	\$3 [C]
2:30-5:30 pm:	Glenn Nielsen	\$6 [D]
5:30-7 pm:	Supper (reservation only)	\$5 [E]
7 pm-?:	Ron Allman, Martha Adams, Dick Crum, Tanza performance; Dance party 9:30 - ?	\$7 [F]
Sunday 22nd		
10 am - 2 pm:	More teaching, all staff (some review, some new material)	\$6 [G]



Jan, 1:40 at 12:20

PACKAGE DEAL (ALL EVENTS) \$26 + \$8 meals = \$34 (YOU SAVE \$6)

SPACE IS LIMITED! Advance payment must be received by January 10, 1984. Saturday lunch and dinner by reservation only. Preference for all events and meals will be given to Package Deal purchasers. At-door admission according to availability only. (Syllabus sold separately.)

For further information call (213) 828-0252 between 7 and 8 pm weekdays, or (213) 829-4254 weekday afternoons.

COSTUMES

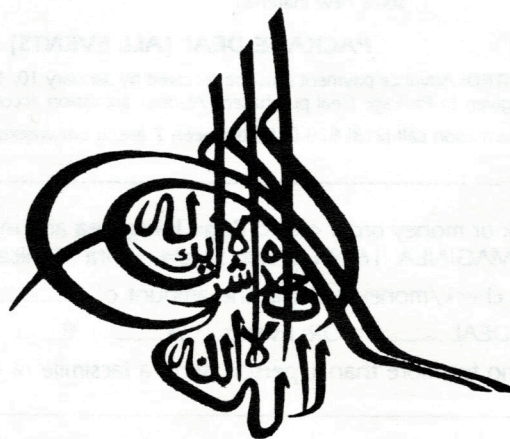
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Janissaries). This was a special organization within the Ottoman army. They developed their own type of military band called the Mehter. It consisted of zurnas, brass instruments, singers, and a wide variety of percussion instruments. The Mehter travelled with Ottoman armies as far west as Vienna, and had a profound influence on European art music. Many western orchestra instruments, especially in the percussion section, are derived almost directly from Mehter instruments. In addition, European composers (including Mozart and Beethoven) have acknowledged incorporating Mehter musical themes into some of their most famous pieces. The Yeniçeri (and the Mehter) was dissolved by the Sultan in 1826. The tradition has been kept at least partially intact through reconstructions. The first attempt at a reconstructed Mehter was in the early part of the twentieth century, and has been undertaken regularly since then. This reconstruction is not as difficult as it might seem, as the Mehter's repertoire had been notated for quite some time, and there are training manuals and observer descriptions from earlier times. In Istanbul, you can still hear the Mehter play; there are about 60 performers in spectacular costumes. During some Ottoman campaigns, there were reportedly as many as 500 performers at times!

There is a very old and well-established tradition of classical or art music in several Mid-East and Central Asian cultures, including those of the Turks, the Iranians, and the Arabs. The term classical music here is used analogously to the way in which we use it in the West: the study of a set, special repertoire of pieces, largely by known composers (although this is not true for Iranian music), learned through formal training with the intent of their being performed for others. Of course, the repertoire

of pieces and the instruments used to play Turkish classical music are completely different than for European classical music. This Turkish classical music is played wherever Turkic peoples have settled. For example, the Uzbeks are a Turkic people living in Central Asia, and portions of this same repertoire are played there, as well as in Anatolia. The instruments used in Turkish classical music include the ney (a long reed pipe which is blown across the end), the tambur (a large string instrument with frets, played with a pick), the kemençe (this is a different type of instrument than the folk fiddle kemençe, although it is also a bowed instrument. Just to add to the confusion, the Iranians have an instrument in their classical orchestra which they also call kemençe, and is different than either of the Turkish kemençes), and small drums called kudüm. Religious orders, such as the Mevlevi (known as the Whirling Dervishes) and the Bektaşî have helped to maintain this musical tradition.

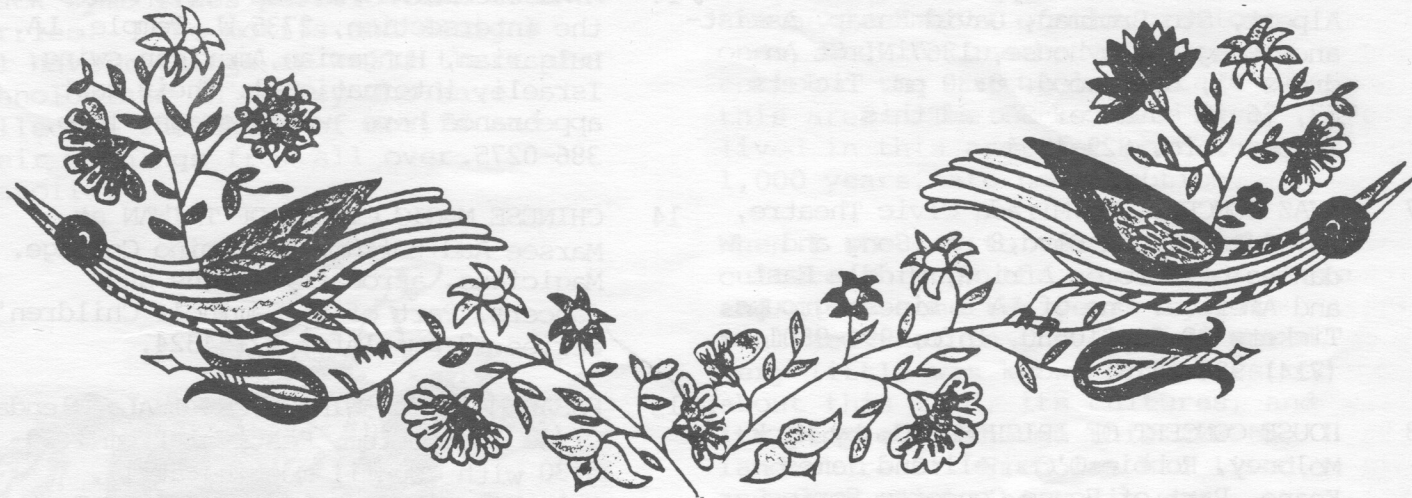
This is only a small sample of Anatolian music. There are many other recognized traditions and styles, such the popular/semi-classical styles, which includes the use of instruments like the ud, the kanun, and the darabukka, and (more recently) the clarinet and the violin. Fortunately, all of these musical traditions are still thriving in Turkey today.





Pasadena Folkdance
Co-op
presents it's

WINTER FESTIVAL



Sunday January 15 1983

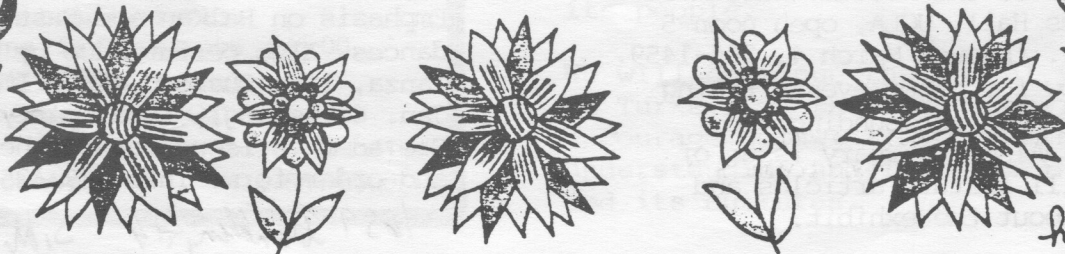
1:30-5:30

Glendale Civic Auditorium

1401 North Verdugo Rd. Glendale

COUNCIL meeting 11:00 a.m.

Donation: \$3.00



heidi

CALENDAR

JANUARY

- 1 HAPPY NEW YEAR TO ALL!
- 4 ABSTRACTS DUE for presenters at 5th Annual Dance Ethnology Forum sponsored by UCLA Graduate Dance Ethnology Association. Forum will take place Feb. 24-25. Send abstracts to Allison Kaplan, 15114 Dickens St, #2 Sherman Oaks, CA 91403. Info 986-8390.
- 6 FUGE IMAGINEA CONCERT, first local concert by a group of America's best folk musicians. Organized by Miamon Miller, also includes Alex Eppler, Michael Alpert, Stu Brotman, David Kasap. Assistance League Playhouse, 1367 N. St Andrews Pl, Hollywood. 8:30 pm. Tickets \$7, \$6 in advance. See ad this issue. Info, 829-4254.
- 7 AVAZ CONCERT, La Mirada Civic Theatre, 13700 La Mirada Blvd, 8 pm. Song and dances of Europe, Africa, Middle East and America. One of LA's finest groups. Tickets \$8.50-\$10.50. Info, 994-9801 or (714) 994-6310.
- 8 HOUSE CONCERT OF IRISH MUSIC, by Mick Moloney, Robbie O'Connell and James Keane. Part of House Concerts Series, sponsored by Calif. Traditional Music Society, at 4401 Trancas Pl, Tarzana. 8 pm, \$6, reservations needed. Info, 342-SONG.
- 11 MIHAI DAVID WORKSHOP, sponsored by Laguna FD. At Laguna Beach H.S. Girl's Gym, Park Ave & St. Anne's Dr. 7:15 pm. \$3. Info (714) 494-7930 or 545-1957.
- 11 YUGOSLAV COSTUME EXHIBIT OPENS, at UCLA Museum of Cultural History. Entitled "Dance Occasions and Festive Dress in Yugoslavia", it is curated by Elsie Dunin of the UCLA Dance Dept. Consists of 36 Yugoslavian folk costumes from collections of local residents or the Museum. Museum is in Haines Hall, UCLA, open noon-5 Wed.-Sat. through March 4. 206-1459. See below for other events taking place at UCLA surrounding the exhibit. Also, February issue of SCENE will feature articles and photos about the exhibit.
- 12 BAYANIHAN PHILIPPINE DANCE COMPANY concert in Long Beach, at Terrace Theatre, 300 E. Ocean Blvd. Part of Community Concerts Series so public seating may be limited or unavailable. Info, 461-3401. Other Community Concerts with Bayanihan in Bakersfield (11th), Ontario (16th) and Las Vegas (17th). They are also performing at El Camino College (13th) and Ambassador Auditorium (15th).
- 14 SCANDINAVIAN DANCE INSTITUTE sponsored by San Diego FD to be held in San Diego, at Recital Hall, Balboa Park. Ted Martin and Donna Tripp teaching, 1:30-4:30. Int'l dancing to follow. Info, (619) 298-9240.
- 14 AVAZ ORCHESTRA PLAYING live music at the Intersection, 2735 W. Temple, LA. Bulgarian, Hungarian, American swing, Israeli, international. Their last appearance here was a smash. Info, 386-0275.
- 14 CHINESE MAGIC CIRCUS OF TAIWAN at Marsee Auditorium, El Camino College. Magicians, acrobats, clowns and dancers. Part of El Camino's Children's Series. 2 pm. Info, 321-4324.
- 15 PASADENA CO-OP WINTER FESTIVAL, Glendale Civic Auditorium. Festival from 1:30-5:30 with Council meeting at 11. Folk Dance Federation of Calif, South sponsored event. \$3.
- 15 YUGOSLAV COSTUME LECTURE by Elsie Dunin in conjunction with UCLA exhibit (see Jan. 11 above) on "Dress at Yugoslav Dance Occasions." Haines Hall, Rm. 39, UCLA. 2-4 pm. Exhibition open and lecture and parking are free. Catalog available. Info, 825-4361.
- 20-22 L.A. WINTER FOLK DANCE INSTITUTE, organized by Dick Crum & others. Teaching are Dick, Tibor Toghia of Karpatok, Ron Allman and Martha Adams (formerly of Aman), and guest Glenn Nielsen (Director of Seattle's Radost Ensemble). Emphasis on Balkan and East European dances. Also performance by Billy Burke's Tanza, live music by Fuge Imaginea (see Jan. 6 listing), food, partying, etc. See ad this issue for further details and order form. Info 829-4254 or 828-0252.

1659 Franklin #4 SIM 90404

- ✓ 21 NORWEGIAN DANCE INSTITUTE with Alix Cordray, direct from Norway. East LA College Women's PE Bldg, Just W of Atlantic Blvd on Floral. Sponsored by Skandia South. Institute 3-5:30, Scandinavian dancing in the evening at 8. Info, 981-1833 (days).
- ✓ 22 YUGOSLAV FOLKLORE DOCUMENTARY FILMS showing each Sunday through March 4. In conjunction with UCLA exhibit (see Jan. 11 above). Different films each week, brought for showing from Zagreb. UCLA Museum of Cultural History Seminar Room, Haines Hall. Two showings at 1 and 2 pm. Call Museum for listing of January films, 825-4361. February and March film list will be in SCENE.
- ✓ 23 2nd ANNUAL SEMINAR ON YUGOSLAVIA, sponsored by UCLA-Yugoslav Exchange Program. Theme is Bosnia-Hercegovina, to tie into Winter Olympics. Papers by American and Yugoslav scholars, some on dance, folklore and other cultural topics. For info, call 206-1335.
- 27-29 HUNGARIAN HERITAGE FESTIVAL, Palo Alto, at Cubberly School. Friday night warmup party, Saturday am council meeting, afternoon institute, evening party, also Sunday dancing.
- 28 AMAN CONCERT, University Theatre, UC Riverside. Aman chamber company. Info, 381-6270.
- ✓ 28 CAJUN MUSIC AND FILM at McCabe's Guitar Shop, 3101 Pico Blvd, Santa Monica. Jo-el Sonnier and Mike Doucet playing Cajun accordion and fiddle. Also documentary film on Cajun life in Louisiana. Shows at 8 and 10:30 pm. Info, 828-4497.
- ✓ 28 BURNS SUPPER, at Hyatt Hotel, Long Beach. Sponsored by S. Calif. Royal Scottish Country Dance Society. Info, 821-1872 (nt.) or 306-6570 (day).
- 28 FRANK FERRELL AND BERTRAM LEVY, playing traditional American music of Down East and Maritime traditions. Fiddle, banjo and concertina. Part of House Concert Series, 4401 Trancas Pl, Tarzana. 8 pm, \$6, reservations needed, info 342-SONG.

✓ 29 CHIEFTAINS CONCERT, Ambassador Auditorium, Pasadena. Best known Irish traditional folk music group. 8 pm, Tickets \$12.50-\$15. Info, 304-6161.

✓ 29 FLAMENCO/ARABIC DANCE WORKSHOP AND SHOW, sponsored by Marie Silva and Francine Russelle-Chasambalis. Afternoon institute of Flamenco, Moorish and Egyptian dance at Moro Landis Studio. Evening dinner and show at Koko's in Hollywood. For more info, 662-1782.

FEBRUARY

✓ 4 NAMA DECENNIAL DANCE PARTY, United Hungarian House, 1975 W. Washington, LA. 8:30 pm, \$5. Happy birthday Nama, now 10 years old! Balkan, Israeli, Scandinavian, swing, international live music. \$2 discount for those wearing NAMA T-shirts. Info, 475-NAMA.

4 NAPA SWEETHEART FESTIVAL, Federation North event. No other info available.

4 VERA JONES MEMORIAL SCHOLARSHIP FUND POTLUCK DINNER AND DANCE in Fresno at Einstein Playground, Dakota & 5th St. 8 pm. White elephant sale, all proceeds go to scholarship fund for Stockton Camp. Info, Michael Norris, (209) 298-4610.

5 INTERNATIONAL DANCE ASSOCIATION FOLK FAIR, sponsored by 7 folk clubs in San Diego, including 3 Federation clubs. 7th annual event to be held at Balboa Park Club Building, San Diego, 1-5 pm. Folk and ballroom dance, costumes, crafts, foods, exhibitions, etc. Info, Max Engelhard, (619) 236-9625.

✓ 10-12 LAGUNA FOLK DANCE FESTIVAL, 14th annual. Laguna Beach H.S. Girl's Gym, Park Ave & St. Anne's Dr. Teaching are David Henry (Greek) and Nancy Ruyter (Yugoslav). Info, (714) 494-7930, 494-3302, 545-1957. Friday institute, 7:30, afterparty at 11:30 pm. Saturday institute at 1:30, party (see below), afterparty. Sunday Council meeting, Concert, Laguna Beach FD-sponsored festival.

continued on page 24

calendar

continued from page 23

A concert of folk music from Eastern Europe

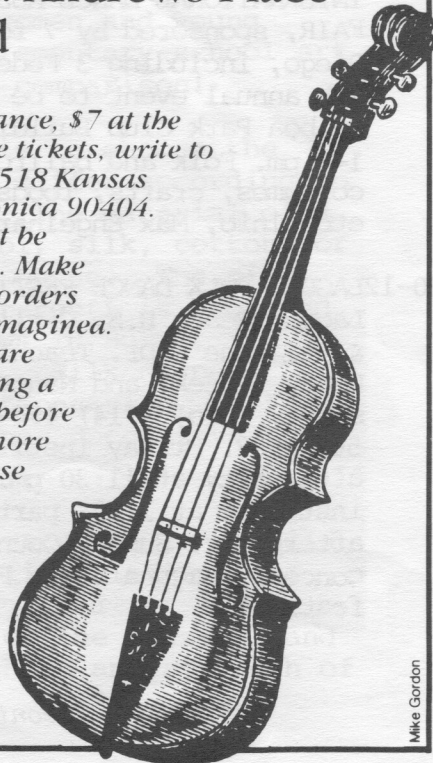
Fuge Imaginea

with
Miamon Miller
Alexander Eppler
Michael Alpert
Stuart Brotman
David Kasap

8:30 P.M. Friday
January 6, 1984

Assistance League Playhouse
1367 N. St. Andrews Place
Hollywood

Tickets \$6 in advance, \$7 at the door. For advance tickets, write to Fuge Imaginea, 2518 Kansas Ave. #6, Santa Monica 90404. Reservations must be received by Jan. 4. Make checks or money orders payable to Fuge Imaginea. Sponsors' tickets are available, including a special reception before the concert. For more information, please call 829-4254.



✓ 11 VALENTINE PARTY, sponsored by San Diego State Univ. Folk Dance Conference Committee for SDSU scholarship fund. Laguna Beach H.S. Girl's Gym, held in conjunction with festival listed above. Party at 7:30. \$3.

11 ARMENIAN DANCE PARTY, Hacienda Resort, Las Vegas Room, Fresno (Clinton & 99). Featuring Richard Hagopian's band, including musicians Buddy Sarkisian, Hachig Kazarian, and Jack Chalikian. 8:30 pm, \$9. Hotel room special of \$28 single/\$32 double for those who want to go for the weekend. All you do is mention "Kef Time". Info, Richard Hagopian, (209) 733-3724.

18-20 SCANDIA FESTIVAL at UC Berkeley. Featured teacher is Bo Peterzon from Sweden. Also teaching are Sharron & Armand Deny, Roo Lester, Paul Klembeck, Nancy and Dean Linscott, Wes Lindemann, Carolyn Hunt, Ken Seeman, Linda Personn. Maximum 200 people divided into 4 groups of 25 couples for maximum learning. Beginners to advanced. Full weekend registration only, no part timers. \$34. Exception is Saturday night concert and party, \$7. All taking place at Hearst Gym, UC Berkeley. Preregistration required by Jan. 27. For more info, Brooke Babcock, 55 Chumasero Dr #12-E, San Francisco, 94132. (415) 334-5152.

18 HUNGARIAN COSTUME WORKSHOP, sponsored by Federation Costume Committee, 1:30-5 pm. Location in San Fernando Valley, but specific spot not yet determined. By preregistration only: \$7.50 before January 15. Both display of costumes and hands-on instruction on how to do your own. Food, resource materials, etc. See ad this issue.

24 UCLA DANCE ETHNOLOGY FORUM, sponsored by UCLA Graduate Dance Ethnology Assn. Papers encouraged on anthropology, art, music, folklore, history, linguistics and dance. Papers presented, guest speakers, lecture-demonstrations, reception. Papers may be published in Assn.'s journal. Abstracts due by January 4, papers by Feb. 1. Info, Allison Kaplan, 986-8390.

Idyllwild Folk Dance Workshop

1984



STAFF

- TOM BOZIGIAN - ARMENIAN
- JAS DZIEWANOWSKI - POLISH
- GRAHAM HEMPEL - UKRANIAN
- YVES MOREAU - BULGARIAN
(MON-FRI, 6/18-22)
- VICKI MAHEU - RETEACH DANCES FROM
INSTITUTES & CAMPS

PLUS ONE MORE STAFF MEMBER, FRI-SUN,
6/15-17, TO BE CONFIRMED.

ALSO, LATE NIGHT DANCE AFTERPARTIES
WITH SHERRIE GREENWALD.

DATES

- WEEKEND: JUNE 15-17, 1984
- WEEK: JUNE 15-22, 1984

APPLICATION

PLEASE MAIL TO: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035 - 213/556-3791

NAME _____
 ADDRESS _____
 CITY _____
 STATE _____
 ZIP _____ DAYTIME PHONE () _____

COMPLETE PACKAGE, PER PERSON (Includes Room, Board & Tuition)

WEEK: DOUBLE, \$290.00 _____
 DORM, \$260.00 _____
 WEEKEND: DORM, \$120.00 _____

NAME _____
 ADDRESS _____
 CITY _____
 STATE _____
 ZIP _____ DAYTIME PHONE () _____

TRAILER & CAMPSITES, PER PERSON (Includes Tuition, NO MEALS)

WEEK: TRAILER, \$155.00 _____
 CAMPSITE, \$145.00 _____
 WEEKEND: TRAILER, \$ 95.00 _____
 CAMPSITE, \$ 85.00 _____

To help us in assigning the sleeping
arrangements, please complete:

Age: 16-25 _____ 25-40 _____ 40+ _____
 Non-Smoker _____ Smoker _____
 Quiet Wing _____

OFF CAMPUS, TUITION ONLY, PER PERSON

WEEK: \$140.00 _____
 WEEKEND: \$ 85.00 _____

NOTE: FOR TRAILER, CAMPSITES & OFF CAMPUS
LIVING, MEALS are extra per day per person.

A \$50 deposit will hold a reservation for ONE PERSON.

Enclosed is check/money order payable to IDYLLWILD FOLK DANCE WORKSHOP for \$ _____.
Deposit will be refunded ONLY if notification of cancellation to Fran Slater is received
prior to May 19, 1984.

Sponsored by the Folk Dance Federation of California, South, Inc.



Hungarian

COSTUME WORKSHOP

- Costume display
- Show and tell
- Ethnic food
- Hands-on techniques
- Resource information
- Photocopying available
- Photographic documentation

SATURDAY, FEB. 18
SAN FERNANDO VALLEY
1:30 - 5 PM \$7.50

PAYMENT DEADLINE - JAN. 15
Enrollment Limited



CUTALONG, the dotted lion

Send map & info-check enclosed,
 made payable to Folk Dance Fed.
 of Calif., So.

name _____
 addr _____
 city _____ zip _____
 telephone (____) _____
 mail to: 15121 Valerio St., Van Nuys, 91405

THE UNIVERSITY OF JUDAISM
 15600 Mulholland Drive
 Los Angeles, CA 90077

DANCE STUDIO
 RM. 115



The University of Judaism Department of Continuing Education in cooperation with Stephen S Wise Temple, is offering for the 1983-84 academic year an expanded and exciting new program in Dance. There are many options to choose from including: Israeli Folk Dance; Modern Dance; Ballet; Creative Dance; Movement Therapy; Dancercise; Aerobics; Jazzercise; Yemenite Dance (and culture); Children's Dance Classes; and — Open Dancing for the community on Wednesday evenings.

NATALIE STERN is coordinator of this program for the University. A professional dancer and experienced teacher, Ms Stern is also the Dance Specialist for Stephen Wise Temple.

We have brought together an excellent teaching staff; the program is varied, culturally enriching and physically helpful. The Dance Studio and setting at the University are special. Do join us.

ISRAELI DANCING

Instructor:
NATALIE STERN

- Winter, Jan 9 - Mar 15 * 10 Sessions * \$38
- Mon, 9:30 - 10:30 AM — Intermediate ✪
 - Mon, 10:30 - 12 Noon — Advanced ✪
 - Mon, 1-2 PM — **Beginners/Intermediate** (for those in Hebrew classes in the morning, and for all others) ✪
 - Wed, 9:30 - 10:30 AM — **New Beginners** ✪
 - Wed, 10:30 - 11:30 AM — **Intermediate** ✪
 - Wed, 1 - 2 PM — **Beginners/Intermediate** (for those in Hebrew classes in the morning, and for all others) ✪

- Children**
 Dates as above . . . Tuition: \$33
- Mon, 3:45 - 4:45 PM — **Beginners/Intermediate** ✪
 (For 9-10 year old children)
 - Tues, 3:30 - 4:30 PM — **Creative Rhythm and Folk Dance** ✪
 (For 6-7 year old children) *S.W.T. TEMPLE*
 - Tues, 3:45 - 4:45 PM — **Beginners/Intermediate** ✪ *U.V.*
 WTh, 4:45 - 5:15 PM (For 8 year old children)

Announcing . . .

OPEN ISRAELI DANCING

Special, Exciting, New
Every Wednesday Evening from 7:00 to 10:30 PM

Either sign up for the evening session
 at \$35.00 for 10 weeks, or drop by when you can
 and pay \$4.00 for the single evening session

- 7:00 - 7:45 PM — **Beginner's level with instruction**
- 8:00 - 8:45 PM — **Intermediate level with instruction**
- 8:45 - 10:30 PM — **Open Dancing for Everyone . . .**

Requests . . . Refreshments . . . Socializing . . .

Instructor: **NATALIE STERN & DAVID KATZ**

YEMENITE DANCE (AND CULTURE)

Instructor:
LAUREL RIES
MA in Ethnic Dance; Co-Director, Finjan Yemenite Israeli Dancers

Winter, Jan 10 - Mar 13 * 10 sessions * \$38

- Tues, 10:30 AM - 12 Noon ✪

FULL-TIME STUDENTS & SENIORS 50% OFF
FOR FURTHER INFO CALL NATALIE 343-8009

PEOPLE, PLACES, AND THINGS

FEDERATION NOTES: Several changes in the officers and committee heads of the Federation. Elayne Sidley resigned as Director of Publicity to be replaced by her predecessor Perle Bleadon (at least until a permanent replacement can be found). Beverly Barr is new chair of the Institute Committee, replacing Maria Reisch, who handled that job for the last 3 years. Laurie Allen is joining Lee Freehling as co-chair of the Costume Committee. Sherry Greenwald will head the Video Committee... Insurance chief, Sheila Ruby, reminds Federation clubs that in order for their members to be insured, she needs the names and addresses of club members to give to the insurance company...China Lake Desert Dancers have established a memorial scholarship fund in the name of Warren Clendenin and have put \$500 in the fund already. Any dancer wishing to donate to this, or the other memorial funds held by the Federation (Joseph Martin and Steven Mazon), should send their check to the Federation treasurer...The videotape library will be operational

as of January 1, 1984. Tapes are available for viewing in the Federation office... a volunteer club is needed to host the July 4 Dance on the Slab Festival. Since the basic details of time, place and date are already set and since there is plenty of help available that day, it is an ideal showcase for a new club that does not hold a regular festival. Volunteers should contact Lila Aurich...The Scholarship Committee requests more nominations for scholarships as they usually have few more than the number of scholarships available. Candidates need not belong to a Federation club, they need only be sponsored by a club or Federation officer. Decisions are made according to criteria which the Committee will establish and publicize...

Last but not least, as far as Federation news goes, is the news that the 1985 STATEWIDE FESTIVAL will be held in Santa Barbara on the UC Santa Barbara campus. The school is actually about 10 miles north of downtown in a suburban area called Goleta. Hotel rooms will be

continued on page 28

Ask anyone who saw us at the Intersection in November!

Dance to live music by

The Avaz Orchestra

Mike Gordon, director
With Ed Leddel on drums

*Bulgarian brass band music, Hungarian village dances,
Israeli and international folk dance favorites
and American swing tunes*

BACK BY POPULAR DEMAND

the Intersection**

10 PM Saturday, Jan. 14, 1984

2735 W. Temple St., L.A. / 386-0275 / Beer, wine, Mediterranean food

P,P,T

continued from page 27

cheaper and easier to find there over Memorial Day weekend. The Festival will be sponsored by Nichevo and Merhaba Folk Dance Clubs and be chaired by Steve Davis. Headquarters will be at the Goleta Holiday Inn, most events will take place at Robertson Gym on campus. Good luck to you and the rest of the coordinating team, Steve.

Closer to home, we received news from local teacher and dancer ANN LITVIN. She is running children's classes, adult classes, college extension classes, and is even leading a folk dance tour to Israel next August. For more information, contact Ann at (714) 529-6396.

And, on the subject of Statewide, a few words about STATEWIDE 1984. Dates are May 25-28 and location is the Sacramento Memorial Auditorium. Theme is "Bavarian Holiday." The schedule of events, parties, institutes and afterparties will be similar to the 1983 Statewide, except that nothing is scheduled on Monday. Just as well, there is a fabulous annual jazz festival in town and this will provide you with the time to catch a few groups. But remember, if you are planning to go to Sacramento,

make your reservations for a hotel early as the city is very crowded with jazz buffs as well as folk dance enthusiasts.

On January 6, Los Angeles will have an unusual opportunity to see many of the best American musicians who play Eastern European folk music on the same stage at the same time. Miamon Miller is organizer of FUGE IMAGINEA, the name of the group with a rather fuzzy membership. No matter, the name means "Let the imagination run." He is importing Alex Eppler, virtuoso balalaika and cymbalon player, from Seattle, Michael Alpert, folk singer from New York, as well as using David Kasap and Stuart Brotman, two of our best local people for the concert. We hope it will be the start of many high-quality folk events out of Miamon. In fact, there is a Fuge Imaginea (though likely with a slightly different cast of characters) playing at the L.A. Winter Folk Festival later in the month. See Calendar and ads for more.

Some of the 1984 camps are lumbering toward solidification already. Idyllwild Institute will take place June 15-22 (the weekend segment will be June 15-17). Teaching are Tom Bozigian (Armenian), Jas Dziejowski (Polish), Yves Moreau (Bulgarian), Graham Hempel (Russian, Ukrainian) and Vicki Maheu (review dances). See ad this issue.

the **RR**amah
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A FESTIVAL OF FOLK DANCE AT CAMP RAMAH

MARCH 9-11, 1984

BEGINNING, INTERMEDIATE, ADVANCED

INSTRUCTORS: RUTH GOODMAN, DANNY UZIEL, ISRAEL YACOVEE

FOR FURTHER INFORMATION CALL

476-8571

The San Diego State Conference will be held from August 5-12. Reservations will be accepted after January 1. Order form was in December SCENE. Teaching will be Eleanor Vandegrift (Scottish), Jerry Helt (Squares), Morley Leyton (Polish), Steve Kotansky (Hungarian, Balkan, Greek), Ercument Kilic (Turkish) and possibly others. For more info, contact Valerie Staigh. The Scandia Camp will be held over 2 weeks, July 29-Aug. 5 and Aug. 5-10 in Mendocino. Teachers, fiddlers and dancers will be there from Telemark, Norway. Nancy Linscott directs. Finally, the third year of Baratsag, the Hungarian camp in Mendocino, will build upon the last 2 successful years and retain the staff brought over from Hungary last year: Laszlo Dioszegi, Agnes Gaug, Sandor Michaletzky, Janet Roberts (no, she's not Hungarian) and folk musicians Csaba Okros, Antal Fekete, Geza Penzes, and Istvan Adorjan. Eva Kish, one of the co-founders, will also teach this summer. Howard Franklin is co-director. More information on this and other camps coming in the next couple of issues.

Information on the 1984 Scandia Camp came out of a publication new to us, NORDISKA NEWS, a Scandinavian dance newsletter out of Bonita, CA edited by Wes Ludemann. Information on subscribing or news to be printed of interest to the national Scandinavian dance community should be sent to Wes at 341 Martin Ave, Livermore, CA 94550.

MUSEUM NEWS: Not much of a museum, the Mark Taper Forum, is it? Yet the innovative Los Angeles theatre is hosting a small exhibit of 19th century folk quilt in conjunction with their current play, "Quilters." The play is about the struggle of Great Plains homesteading women, and how their lives were reflected through their quilting... The Docent Council of the Pacific Asia Museum is hosting a lecture series entitled "Islands in the Pacific: Their Art and Culture." First in the series will be on Jan. 17 at the Museum. Topics will cover the cultural background of New Guinea, the Philippines, Easter Island and other places. More information available from

continued on page 30

Yaqui Easter In Tucson

April 18-22, 1984



See Deer Dancers, Chapayekas, Pascolas, Metachinis in a religious ritual older than the Oberammergau Passion Play. Pre-Columbian dance and ritual are combined with Christian beliefs to create a truly unique "ethnic experience."

Tour Leader: Richard Duree

Cost \$245.00 (plus round trip air from Los Angeles \$125.00 as of November 28, 1983 — subject to change)

- 4 nights accommodations (DBL occupancy)
- Excursions and transfers
- Dinner meeting and book
- Trip cancellation and medical insurances



For Further Information
Please Contact



Community Services — 714/241-6186



p,p,t

continued from page 29

the Museum, 449-2742...The Textile Museum in Washington is running an exhibit on Greek Island embroidery through February 12. Curated by James Trilling the exhibit will produce a catalog, available from the Museum for \$25. Write them at 2320 S Street, NW, Washington, DC 20008. The Museum has a full shop catalog of all their available exhibit-catalogs and other publications... and don't forget the Yugoslav costume exhibit at UCLA next month. See the Calendar for more details.

CONFERENCES: Two are noted in the Calendar, the UCLA Yugoslav Exchange Program Seminar on Bosnia-Hercegovina, starting Jan. 23, and the Forum of the Assn. of Graduate Dance Ethnologists at UCLA, on February 24...The annual conference of the Congress on Research in Dance will be held on October 12-15 at Trinity College, Hartford, Conn. Abstracts are due by February 15. More next month... A conference on "Dance: A Multi-Cultural Perspective" will be held at the University of Surrey, England on April 5-9. An international group of scholars will present there. ...And, if you really want to go exotic, how about an international conference on Dance and the Child, sponsored by UNESCO, and to be held in Auckland, New Zealand. Start saving your pennies.

Speaking of money, the Calif. Arts Council announced their 1984 TOURING PROGRAM ROSTER. Included in their program are 10 folk groups: Aman, Avaz, Khadra, Lola Montes, Bailes Flamenco, Los Lupenos de San Jose, Theatre Flmaenco, the Klezmerim, Troika Balalaikas, and Ali Akbar College of

Music (don't know them, but can only assume they're folk).

PEARLS FROM PERLE (Bleadon, our roving reporter): Jeanette Targow, president of the Hollywood Peasants, just was awarded the honor of Distinguished Social Worker and installed as member of the National Academy of Social Work Practice...Past-president of Hollywood Peasants, Nicole Lynn, will be an official Olympic interpreter...Ruth and Jack Margolin of the Peasants were the honorees at the last Hollywood party in honor of their 50th wedding anniversary...other news, though not timely and not from Perle, is that Karen Codman, long time Southern California dance performer and teacher, recently delivered twins, Asher and Oren.

FOLKWEAR'S LATEST PATTERNS are a Tibetan chupa and a Moroccan burnoose. Should be available in fabric stores locally.

CLASSIFIEDS

WESTSIDE INT'L FOLK DANCERS changes its name to: THE TUESDAY GYPSIES, and as of Tuesday, Jan. 3, 1984, will meet once again at the Felicia Mahood Rec Center, 11338 Santa Monica Blvd, West L.A., from 7:30-10 pm, \$2.50; taught by Dave & Fran Slater. For info call (213)556-3791.

Int'l folk dance evening with Dick Oakes Fridays, 7:30 p.m., at the INTERSECTION, 2735 W Temple St, Los Angeles, CA 90026. Class is now included with admission and the all request program begins at 9 p.m. For additional information call 386-0275.

VESELO SELO-719 N. Anaheim Blvd., Anaheim. MONDAYS-Beginners folk dance class, 7:00-10:00. TUESDAYS-Intermediate folk dance class taught by Jim Ulrich, 7:30-10:30, for Jan., Vana Gyond (Armenian), Belev Echad (Israeli), Tresenica (Serbian), and Somogyi Karikazo (Hungarian). WEDNESDAYS-Beginning Oriental dance class, 7:30-8:30. THURSDAYS-Advanced International night, opens at 8:00. FRIDAYS and SATURDAYS-Open but schedule variable. (213)692-5320 or (714)635-7356.

INTERNATIONAL FOLK DANCING IN CARLSBAD- All are welcome at our friendly class! 6 week session starts 1-11-84. For registration information, call 438-5574. For questions about class content, call Geri Dukes at 475-2776.



Folk Dance Scene

Circulation Department
22210 Miston Drive
Woodland Hills, CA 91364

Enclosed please find a check for the amount of \$6.95 (\$11.00 foreign), for a one-year subscription to **Folk Dance Scene**, to begin with the NEXT regular mailing.

Name _____

Address _____

City _____

State _____ Zip _____

We reported last month the demise of MINNEAPOLIS' COFFEEHOUSE Saltari's. Replacing it almost immediately is another coffeehouse in the Minneapolis area, Tapestry. Located at Marshall-University High School, a closed-down school, the place had its grand opening on December 2. The place has about a dozen people on the Board of Directors and a keen need for starting capital. Anyone wishing to help out should send them a check at P.O. Box 9552, Minneapolis, MN 55440.

Thirty-Seventh Annual Pre-Olympic Games Edition of the International Folk Dance Festival will take place at the Dorothy Chandler Pavilion of the Los Angeles Music Center on Saturday, March 3, 1984 from 8 to 11 p.m. Produced and directed by Irwin Parnes, the 37th Festival will feature the Indonesian Dance Theatre with Gamelan Orchestra and Anklung Bamboo Band; Jon Johnson and Chester Whitmore's Black Ballet Jazz, USA; plus many other groups representing 15 other nations. (213)272-5539.

IN MEMORY OF

FRANK HOWE

We announce with great sorrow the passing of our friend and dancer, Francis W. Howe. Frank had been terminally ill for the past year and was aware of his situation.

"You told us not to shed too many tears, but how will we know what too many are? Your Westwood dancing family will feel the void because you always gave of yourself generously, not only as a partner to men and women, but also as a friend who was ready to listen, help, cooperate. Have an easy journey, gentle comrade. We'll all hold hands again one day."--from a letter to Frank Howe written just before his death by Brenda Koplín, but not delivered in time.

Frank was a past vice-president of Westwood Folk Dance Club. He was also faithfully there to help collate FOLK DANCE SCENE each month.
--Perle Bleaton

THE INTERNATIONAL DANCE ASSOCIATION
OF SAN DIEGO COUNTY
will hold its
7TH ANNUAL I.D.A. FOLK FAIR

SUNDAY, FEBRUARY 5, 1984
from 1 to 5 PM
Balboa Park Club Building
BALBOA PARK
SAN DIEGO

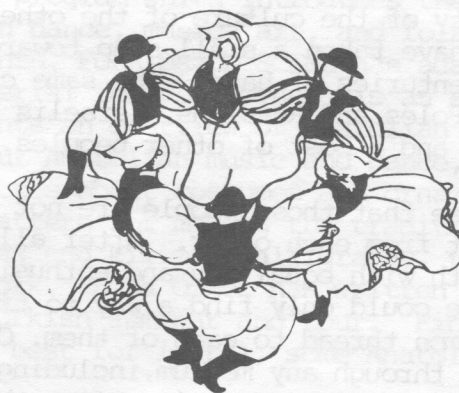


Three of the clubs in the I.D.A. (San Diego Int'l Folk Dance Club, San Diego Folk Dancers, & Cabrillo Int'l Folk Dancers) are members of the Folk Dance Federation of California, South. The Fair will feature ethnic costumes, foods & crafts, and a program of folk and ballroom dancing. Admission is free. Please join us!

Sponsored by the
SAN DIEGO PARK & RECREATION DEPARTMENT

Beverly Hills - West Los Angeles YWCA Presents

FOLK DANCE CLASSES



7 pm Beginners (no experience required)
8 pm Intermediate
Starting

SUNDAY, JANUARY 8th
with
Edy Greenblatt
at

'KAZASKA'
(The Japanese Institute)
2110 Corinth W. Los Angeles
(1 BLK WEST OF SAWTELLE, 1/2 BLOCK NORTH OF OLYMPIC)

Request dancing follows at 9 pm

For more information call 478-1228 478-5968

THE FINAL WORD

our thanks to

When we first developed this issue on Turkish folk arts, the thing that most disturbed us in our discussions with Neil was his insistence that things be kept low key. No, we shouldn't publicize where and when the Turkish student group at University of Arizona holds their annual song and dance fest. No he would not like a listing of other Turkish events locally for folk dancers to attend.

The reason, of course, is simple politics. Murders of Turkish diplomats, demonstrations and violence outside Turkish cultural events, and other forms of disruption of Turkish activities locally has made that community very wary of publicity. Mitch had occasion himself to be smoke-bombed out of a performance of Fötem, the Turkish dance group, in Detroit.

Being apolitical is not necessarily an answer, but preserving ancient national quarrels is not either. And who is in a better place to cool down the tempers and bring people together than someone who has found a common link between the two quarreling groups. Many of us who are enamored with Turkish dance find the same excitement in Armenian dance. Were we to show the Armenian and the Turk the beauty of the culture of the other, maybe we will have taken a small step toward ending centuries of hate. The same can be said of Poles and Russians, Israelis and Syrians, and a host of other peoples.

We can see that those people are not too different from each other. After all, we dance both with equal joy and enthusiasm. Now if we could only find a way to transfer that common thread to each of them. Communication through any medium, including dance, has to be the first step in ending the strife. We folk dancers, ambassadors of international culture, may be able to do more of that than all the diplomats in the State Department.

I don't know if the Federation should sponsor a joint Turkish/Armenian festival. But we could and should remember our role as ambassadors when we're at the next Armenian festival or Turkish dance party.

Neil Siegel, who conceived, wrote and even typeset the material on Turkish folk arts for us, not only in a superb manner, but ahead of schedule. Three other contributors of articles also receive SCENE's thanks: Robyn Friend, for her article on Making Şalvar, Bora Özkök for his on the annual Turkish dance camp, and Gloria Harris, for doing a second recipe and article after we switched the theme of the issue at the last moment. Photo of Fuat Turkelman was supplied by Neil. Many thanks also to the anonymous artist who developed such beautiful costume sketches but who was insistent her name not be used. Finally, our thanks to the University of Arizona Turkish student organization, who developed the original material upon which this issue is based.

SCENE also thanks our many other helpers, information conduits, and the like. Many people are regularly sending us relevant information as they come across it for inclusion in SCENE. Our advertisers make it possible to continue to maintain the magazine at its current size and degree of sophistication. Our collators insure that the issue goes out on time. Last month, they were: Milton Skolnick, Harry Zwick, Marvin & Bea Pill, Rose & Howard Parker, Casper & Molly Halpern, Bunny Mirkin, Fran Slater, Dave Cohen, Culver City's RSVP and the intrepid Ed Feldman and Perle Bleardon.

on the cover

Photograph of couched gold-thread embroidery on a man's vest, dating from Istanbul in the 19th century. Vest is the property of Neil Siegel, who prepared this issue.

about the guest editor

Our guest editor this month is Neil Siegel. Dr. Siegel is probably best known to the readers of FOLK DANCE SCENE through his work as a musician, playing for folk dancing and concerts all over the United States and abroad. He continues to play music regularly with members of the local Turkish and Iranian communities, as he has done for the last 14 years. He spent this past summer in Turkey, where he continued his studies of both Turkish classical and Turkish folk music.



Bora Özkök presents:

6th Annual



Limited to:

45 people - seminar

35 people - tour

TURKISH DANCE SEMINAR followed by

TOUR OF TURKEY - 1984

July 7-14: Seminar at Lake Abant

July 15- August 5: Tour of Black Sea, Eastern, Central, Southwest,
West, Northwestern Turkey and Istanbul.

Prices reduced 35% from 1982:

Seminar: 8 nights \$390.00

Tour : 21 nights \$990.00

Either event may be attended seperately. To secure your space please send a fully refundable \$100.00 deposit as soon as possible. (Both events were sold out in 1983 by the month of May, as people from seven different countries attended.)

Flight: New York - Istanbul - New York via KLM regularly scheduled flight at \$890.00.
Depart from New York on July 6 - Return to New York on August 5, 1984.

Total Price:	Seminar plus flight:	\$1280.00	8 nights
	Tour plus flight:	\$1880.00	21 nights
	Seminar and Tour plus flight:	\$2270.00	29 nights

The prices include: Round trip KLM flight trip to Turkey, lodging and 3 delicious meals a day throughout, teaching, lectures and performances. Flight from East Turkey to West Turkey, plus all land travel, entrance fees to museums, shows and much more.

Seminar: Offers a staff of 12 teachers, musicians, professors, and costume designers. Always live music. Performance as well as recreational dances taught. Performances by visiting ensembles. Also singing, parties, picnics and village visits. Good hiking, indoor pool, sauna, tennis, cycling, table tennis are available. Luxury hotel at a remote and beautiful mountain lake at 4000 feet.elevation. Cool summer days and nights.

Tour: Visit Black Sea and Eastern Turkey (7 nights), Ankara and Cappadocia (4 nights), Mediterranean and Aegean region (6 nights) and Istanbul (4 nights). Private air-conditioned bus for comfortable land travel. Many performances by local dance groups, village visits, possible weddings, many chances to dance with the locals. Great parties, and picnics. Rug show and fantastic shopping bargains. Beautiful scenery and history everywhere. Many museums including the Topkapi museum and harem. And last but not least, the wonderful Turkish hospitality.

For more detailed brochure write to:

Bora Özkök

413 W. Howe

Bloomington, Indiana 47401

(812) 336-2514

At a Glance

- Jan. 1 Happy New Year
Jan. 4 Dance Ethn. Abstracts Due
Jan. 6 Fuge Imaginea Concert
Jan. 7 Avaz, La Mirada
Jan. 8 Irish Music, Tarzana
Jan. 11 UCLA Yugoslav Costume Exhibit
Jan. 11 Mihai David, Laguna
Jan. 11 Bayanihan, Bakersfield
Jan. 12 Bayanihan, Long Beach
Jan. 13 Bayanihan, Torrance
Jan. 14 Scandinavian Institute, S. Diego
Jan. 14 Avaz Orchestra, L.A.
Jan. 14 Chinese Magic Circus, Torrance
Jan. 15 Pasadena Co-op Festival
Jan. 15 Yugoslav Costume Lecture, UCLA
Jan. 15 Bayanihan, Pasadena
Jan. 16 Bayanihan, Ontario
Jan. 17 Bayanihan, Las Vegas
Jan 20-22 LA Winter Folk Dance Institute
Jan. 21 Alix Cordray Institute, East LA
Jan. 22 Yugoslav Films, UCLA
Jan. 23 Yugoslav Seminar, UCLA
Jan 27-29 Hungarian Festival, Palo Alto
Jan. 28 Aman, Riverside
Jan. 28 Cajun Music, Santa Monica
Jan. 28 Burns Supper, Long Beach
Jan. 28 Folk Music, Tarzana
Jan. 29 Chieftains, Pasadena
Jan. 29 Flamenco/Arabic Dance, Hollywood
Feb. 4 Nama Party, L.A.
Feb. 4 Sweetheart Festival, Napa
Feb. 4 Potluck, Fresno
Feb. 5 Folk Fair, San Diego
Feb 10-12 Laguna Folk Dance Festival
Feb. 11 SDSU Committee Party, Laguna
Feb. 11 Armenian Party, Fresno
Feb. 15 CORD Abstracts Due
Feb. 16 Jury's Irish Cabaret, Pasadena
Feb. 17 Folk Music, Santa Monica
Feb 18-20 Scandia Festival, Berkeley
Feb. 18 Jury's Irish Cabaret, Torrance
Feb. 18 Costume Committee Workshop, SF Valley
Feb. 18 Serbian Party, Fresno
Feb. 24 UCLA Dance Ethnology Forum
Feb. 25 Aman, Sacramento
Feb. 25 Roo Lester Institute, East LA
Feb. 26 Hungarian State Ensemble, UCLA
Feb. 28 Hungarian State Ensemble, Pasadena
Feb. 29 Hungarian State Ensemble, Torrance
Mar. 3 Parnes' Intl. FD Festival, LA
Mar. 9-10 Camp Ramah Institute
Mar. 10 Idyllwild Institute
Mar. 17 St. Patrick's Day Party, Coastline CC
Mar. 18 Lucnica Folk Ballet, Torrance

Folk Dance Federation of Calif. So.
13250 Ida Ave.
Los Angeles, CA 90066

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