

ARMENIAN



Folk Dance Scene

SEPTEMBER 1987

VOLUME 22 NUMBER 5



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SEPTEMBER 1987

VOLUME 22 NUMBER 5

Folk Dance Scene

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

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

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

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

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

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Photo by Tom Bozigian

CONTENTS

CALENDAR	2
ON THE SCENE.....	4
LETTERS TO THE EDITOR	5
A VIEW OF ARMENIAN DANCE:	
Interview with Tom Bozigian.....	6
ARMENIAN DANCE	
Tony Shay	10
ARMENIAN WEDDINGS	
Father Arten Ashjian.....	14
ARMENIAN COSTUME	
Tony Shay & Velma Matchette.....	16
A SHORT HISTORY OF ARMENIA	
Kayso Soghomonian.....	20
VIKEN NAJARIAN: Armenian	
Instrument Making and Repair.....	22
THE PIPER'S BAG	
Joe Carson.....	23
INTERNATIONAL FOOD	
Claudia Immerzeel	
CLUB ACTIVITIES.....	26

THANKS

Our special thanks this month to Kayso Soghomonian, Tom Bozigian and Tony Shay for their time and effort in contributing to this issue (not to mention their interesting articles!)

COVER PHOTO: Denise Mannokian at the First Armenian Cultural Festival. Photo by Teri Hoffman

Calendar

CALIFORNIA

SEPTEMBER

- 2-7 UCSB Inter'l F.D. Symposium, week and wkend, see ad for info
- 4-7 UCSB Inter'l F.D. Symposium, wkend, see ad for info, 213/467-6341
- 4-7 Israeli Folkdance Camp, at Camp Hess Kramer, info Israel Yakovee, P.O. Box 3174, Van Nuys, CA, 91407, 818/886-5432
- 13 *So. Calif. F.D. Conf Party, W. Hollywood Playground, San Vicente Blvd, 2:30-5:30 pm, see ad for info
- 13 *Sonoma Festival, Redwood Council, info 707/546-7128

OCTOBER

- 2-4 4th Annual Santa Barbara Moon Dance Fest, 805/687-8266
- 3 *Sacramento, Associate Membership Ball, info 916/456-7128
- 3-4 *Cabrillo International Folk Dancers Festival, Balboa Park Club, San Diego, Sat 7:30-10:30 pm, Sun 1:30-5 pm
- 3 Concert of Albanian Music & Songs, performed by DRITA, Crossroads School, 1714 - 21st St, Santa Monica 7:30, FREE ADMISSION! info 213/461-8034
- 3-4 Oktoberfest, Oak Pk, Calle Real & Junipero Sts, Santa Barbara, info 805/967-6422
- 10-11 Italian Fest, Santa Barbara, address above, info 805/966-3729
- 16-18 American Old-Time Country Dancing, Santa Barbara, address above, info 805-687-8266
- 31 Skandia Special Dance, Womens Club, Orange, 3-5 & 8-11 pm

NOVEMBER

- ? Scandia Wkend (early in month), Harwood, Mt. Baldy
- 15 Nat'l Dance Co of Senegal, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161

- 21-22 Chinese Children's Palace of Hangzhou, Ambassador Audit, Pasadena, info 818/304-6161

DECEMBER

- 19 Skandia Christmas Party, Womens Club, Orange, 7:30 - 11:30 pm

1988

JANUARY

- 24 Bayanihan Philippine Dance Co, Ambassador Audit, Pasadena, 2 & 8 pm, info 818/304-6161

FEBRUARY

- 7 Gathering of the Clans, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161
- 13 Belgrade Folk Ensemble, Ambassador Audit, Pasadena, 8:30 pm, info 818/304/6161

MARCH

- 19 The Boys of the Lough, Ambassador Audit, Pasadena, 2 pm, info 818/304-6161

OUT OF STATE

COLORADO

- 9/4-6 Scandinavian Dansfest, 2521 S. Raleigh St., Denver, CO 80219 info 303/936-1063

HAWAII

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

IOWA

- 9/3-7 Old Time Country Music Fest & Pioneer Expo of Arts & Crafts, Pottawattamie Fairgrounds, Avoca

NEW YORK

- 9/4-9 23rd Annual Labor Day Camp, info Lesley Chatot, 44 Merrymont Rd, Buffalo, NY 14215, 716/836-0133

NORTH CAROLINA

- 10/16-18 Black Mountain Festival, info Grey Eagle & Friends, P.O. Box 216, Black Mountain, NC 28711, 704/669-2456

OHIO

- 11/7-8 Miami Valley FD, 35th Anniversary Instit, info Sam Ballinger, 210 Virginia Ave, Dayton OH 45410, 513/256-4137

WEST VIRGINIA

- 9-4-7 Oglebay FD Camp, c/o Stifel Ctr, 1330 National Rd., Wheeling, WV 26003, 304/242-7700

SQUARE DANCE

- 9/21-26 Aspencade Week, P.O. Box 868, Red River, NM, 505/754-2366

1/29-31 1988 Winter Asilomar SD Vacation
 1/31-2/5 Institute, info Sets in Order Amer
 SD Society, 462 N. Robertson Blvd.
 LA 90048, 213/652-7434
 5/5-7 1988, 23rd Aloha State Convention
 info 1/800/521-2346 in CA

DEADLINE DATES

FOR CALENDAR LISTING:

October issue - due Aug 16
 November issue - " Sept 16
 Send to:
 Tom Daw
 12527 Chadwell St.
 Lakewood, CA 90715

FOREIGN

CANADA

9/9-16 Mid-America Folk Dance & Music
 Conf, Windsor, see ad in Scene

GERMANY

9/19-20 Hung.Institute, Munich,tchr Sandor
 10/10-11 Timar, info Theodora Gyorgyi, Sil-
 11/14-15 vanastr,2, 8000 Munich 81, W. Ger-
 12/28-1/2 many

POLAND

9/7-13 Soshonee-Katovice Festival


FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

October issue - due Aug 20
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 Marvin Smith, Editor Folk Dance Scene,
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 MOROCCO, EGYPT: Sept-Oct.

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ON THE SCENE



HESS KRAMER WEEKEND October 9-11, 1987

Another exciting weekend at Camp Hess Kramer is being planned for October 9-11, 1987. The camp was so successful last year and so many participants raved about the weekend, and especially the staff, that we are doing a repeat performance. Our staff will include Beverly Barr teaching international, Jim Harris teaching Scottish, and Dick Oakes with Balkan. The weekend is called an "All Camps Review". Dances taught will be from the recent summer camps in Idyllwild, Santa Barbara and Stockton.

Be sure you send in your reservations early. A large attendance is expected. See the flyer in this issue.

SANTA BARBARA FOLK DANCE SYMPOSIUM

It's not too late to plan to spend part of the Labor Day Weekend at the Santa Barbara Folk Dance Symposium. Although all of the regular spaces are filled for the week, there are a number of part-time options available to folk dancers. The Armenian Picnic, Macedonian Beach Picnic and Ballroom Nite are all planned between Friday nite (9/4) and Sunday nite (9/6). It is also possible to come for just classes during the day on any day, or for a combination of classes and evening activities. Call Tom Bozigian at 467-6341 for more information!

SPECIAL EVENT PLANNED FOR SEPTEMBER

The San Diego Folkdance Conference has been cancelled. However, the ad hoc committee will still be hosting a party on September 13, 1987 at the West Hollywood Playground. The party starts at 2:30 pm with a

council meeting in the Skyroom just prior.

The San Diego Committee has collectively resigned from their positions, and our new president, Dick Oakes, has taken steps to start a new committee. Plans are now in the making for a group. The name is now the Southern California Folkdance Conference. There will be a weekend workshop set sometime next summer.

There will be more details in future issues of the Scene. For those of you who used to attend the San Diego Conference, stop by on the 13th and give us your ideas. Tell us what made San Diego so special

The West Hollywood Playground is located on San Vincente between Santa Monica Blvd. and Melrose. It is the red brick building (with lots of free parking) directly across from the Pacific Design Center (the B I G blue building). For further information, please call the new Federation phone number, (213) 277-6699.

THE CALIFORNIA KOLO FESTIVAL November 26-29, 1987

The California Kolo Festival to be held in the San Francisco Bay Area November 26-29, 1987, will have some new events this year. Bulgaria is the theme country and, through the work of Bruce Cochran with support from Jaap Leegwater, there will be a Bulgarian choreographer, either Dimiter Djochinov from Plovdiv, Bulgaria who specializes in Thracian Bulgarian Dances, or Georgi Kinski from Veliko Turnovo, Bulgaria, who specializes in North Bulgarian Dances. Our negotiations are still proceeding at this time regarding which teacher will come. Slobodan Slovic from Cacak, Jugo-

slavia is also teaching at this year's festival. Bill Cope, who manages our bands, has arranged for Bulgarian music specialists for our fantastic parties and Bulgarian theme day. The sponsors are the Dance Department at UC Berkeley and a new sponsor, the Slavonic Cultural Center. The Slavonic Cultural Center presents events on dance, music, history, etc. from the regions of Yugoslavia - Croatia, Dalmatia, Montenegro, Serbia, Istaria, Bosnia and Herzegovina. This year the Kolo Festival starts with a Thanksgiving dinner and party at the Slavonic Cultural Center. For more information, contact Sharen Skorup, 1186 Via Lucas, San Lorenzo, California 94580, (415) 278-2405.

A NEW CLASS IN THE SAN FERNANDO VALLEY STARTING Tuesday, Sept. 15, 1987

Beverly and Irwin Barr will be teaching international folk dancing every Tuesday evening starting Sept. 15, 1987. The evening will follow the same format that has been so successful for their Crestwood Folkdance Group on Monday evenings in West Los Angeles. Beginner's Classes are from 7 pm to 8:15 pm and Intermediate teaching and dancing will go from 8:15 to 10:30 pm. The new Valley location is Mullholland Jr. Hi School, 17120 Vanowen St., Van Nuys. The entrance is at the first signal west of Balboa Blvd. and the dancing will be held in the Multipurpose room. For information call (213) 478-4659 or (213) 202-6116.

STEMWINDERS SQUARE DANCE CLUB

Stemwinders Square Dance Club is starting a new beginner's

class September 18 at Sepulveda Jr. Hi, on the corner of Sepulveda and Plummer in Sepulveda. Wyane Simpson will be teaching. For information, call (818) 892-7535.

AVAZ CONCERT SCHEDULE
October 1987

- Oct. 10 - El Camino College
Saturday, 8 pm
- Oct. 18 - Folk Fest (Avaz, Floricanto & Karpatok)
Sunday, 2:30 pm at the Beverly Theatre (Funded by the Brody Arts Fund and National, State and County Program of Los Angeles County Music and Performing Arts)
- Oct. 30 - Occidental College,
Saturday, 8 pm, in Thorne Hall (Avaz and Karpatok)

Letters to the Editor_____

Dear Editors;

This year I finally made it to Vancouver for the third annual Bulgarian weekend event to be sponsored by the Vancouver International Folk Dancers. The event ran Friday evening thru 5 pm Sunday afternoon, with punctual 9:30 am warmups and a scant 30 minutes for lunch (brought in from a local deli by order). This was not a dance workshop in the traditional sense, in that presentation of new dance material was secondary to demonstration and discussion of "classics" of Bulgarian dance by region and by style. More a Bulgarian experience. Live music was emphasized, with Michael Lawson, formerly of Nisava, and Marcus Moskoff's group, Cerno More

alternating and joining to accompany most of the dancing and singing during both teaching sessions and evening parties. An occasional tape was used during teaching sessions; evenings were all live!

This year the teaching staff, Yves Moreau and Martin Koenig, ran through a gamut of "pan-Bulgarian dances from simple to complex rhythms and then did a joing workshop on pravo styles; in their individual teaching sessions each taught a selection of dances, Yves using his 'smorgasbord' approach and Marty devoting considerable attention to his favorite Poloska (which I didn't quite catch the last time he was in L.A., so I was duly grateful). Anastasia Moskova, translated at times by husband Marcus, taught several simple line dances, and Mary Sherhart West worked with a very large, enthusiastic class on village vocal styling. She soloed and her group Vecerinka also performed after the Saturday evening Bulgarian banquet.

The weekend ran smoothly and included those extras we associate with full fledged camps -- folklore sessions and full syllabus, including songs Weather was, of course, mild, although I confess I didn't notice until on my way to the airport. Attendance at the VIFD Bulgarian festivals has sparked the production of buttons reading, "IT'S NOT CROWDED, IT'S ETHNIC" and "STILL CROWDED? MORE ETHNIC!", but I am sure that there would be room for a few more Balkan enthusiasts from California. Get ready! For information for June, 1988, call 604-228-8415 or 604-524-3285.

Sincerely, Jana Julian



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a view of Armenian

One afternoon, while sitting around my dining room table nibbling on peanuts and drinking coffee and diet soda, and discussing the up-coming Folk Dance Symposium, we got on the subject of Armenia and Armenian dance. There have been a number of questions I've wanted to ask and so I took the opportunity to 'fire away', as we were more or less on the subject, anyway.

TERI: Tom, you're always referring to Fresno, California as an important center for Armenian folk dance and culture. Why?

TOM: Fresno represents the Diasporic Armenians of the Western United States. They selected Fresno and the whole San Joaquin Valley because of excellent agricultural conditions reminiscent of their native Anatolya. They arrived between 1895 and 1922 from all the provinces. In California's Central Valley they were free to carry on with the culture and life style they brought with them. What was remarkable was that provincial differences were maintained. Church affiliations, patriotic unions and political groups were formed aiding immensely in this perpetuation. As I look back, it is sad to see that era come to a close, as the original immigrants are now in their 80's and 90's.

TERI: Do you still have vivid recollections of those days? Can you share some of them?

TOM: Yes to both of those questions. I especially remember the 1950's, when those immigrants were still in their 40's and 50's. I learned many songs and dances from them, especially since our youth orchestra provided the music for many of their events.

Regional distinctions in language dialects, costumes, and dance styles were rigidly

maintained. Before my time, each province was represented by it's own orchestra playing it's own set of unique dances. I'll never forget the annual Labor Day picnics in Kingsburg with thousands of Armenians from all over California in attendance. Exciting to me, of course, were the dance group exhibitions - no staging or choreography - simple original and spontaneous dancing.

TERI: Are any of the original dances still being done?

TOM: Yes, although I would not venture to guess at the exact number. Fresno's original immigrants are passing on. The situation is similar in the eastern U.S. However, the communities in the east have been established longer and original songs and dances have been passed on to the first generation Armenian-Americans in a more complete manner. New York has the Armenian Folkdance Society formed in the 1930's for the purpose of gathering and maintaining dances brought by immigrants from the provinces of Sepastia, Karin, Sev Dzov, Daron, Vaspoorakan, Sassoon, and others. Detroit has a strong contingent of Armenians representing Van. I am impressed, both as a researcher and as a collector of folkloric material, by the number of dances they still perform.

TERI: What about in Soviet Armenia? Are 'original' dances still done there? How do they compare to the dances you have seen and/or done in the U.S.?

TOM: The situation there is interesting. Following the Armenian massacres in Ottoman Eastern Turkey during World War I, hundreds of thousands of Armenians fled into the Caucasus to form new villages. The largest groups came from the provinces of Van and Daron in eastern Turkey. During the two years I spent in Armenia

(1973-75), I visited on several research trips the counties of Talin and Oktemberyan, and, to my delight, I discovered songs and dances there that were similar to those we had done as children in Fresno. In Leninakan, my father's province, I joined in at a wedding to dance the same Agar Magar that is done among the Armenians of east Los Angeles.

Sovietization or Russification has not influenced the Armenian folk idiom in the interior. The Armenian character still shines and the original movements are still clearly evident. Dance is still a natural, spontaneous expression in the villages I visited. I saw no evidence of created dances, unlike the several state ensembles, where it is not uncommon for a composer and choreographer to collaborate in creating a complete suite of songs and dances.

Preservation of original Armenian regional song and dance has high priority at the Armenian State Academy of Sciences. The newly formed Minstrel Ensemble, the Original Folk Instrumental Ensemble, the Maratouk Song Ensemble, and the Agouk Dance/Song Ensemble all attest to this fact. And the Ethnographic Institute at the University of Yerevan coordinates with the Archeological Department to do field research within the interior of Soviet Armenia. I continue to correspond and work with this institute.

TERI: What about 'created' dances amongst the Armenian immigrants?

TOM: That's one of my favorite subjects, since I am an Armenian born outside of the homeland. This phenomenon is more prevalent among the first and second generation on the west coast. California's Armenian youth began creating

Music & Dance

...a talk with

Tom Bozigan

dances from original movements in the traditional repertoire. I was a member of this movement. We especially created dances to new music like Garoon, Guneega, Sweet Girl, Heeng oo Meg, etc. Incidentally,, Guneego was created from an original dance brought by immigrants from the region of Van. We borrowed dances such as Miserloo, Syrto (Greek line dance), Detroit Hop (Bulgarian Pravo), etc. Dance contests among the Armenian Church organizations also encouraged this unique American-Armenian dance vernacular of the 50's, one which left a powerful, definitive impact on the contemporary Armenian dance scene.

TERI: Can we talk about the popularity of Armenian dance with non-Armenian dancers? I find that most international folk dance groups play very few Armenian dances, and wonder why that is the case.

TOM: This situation confronts me every day. It seems that there are areas in the world where Armenian dance and music has really caught hold as well as areas where it has not. Over all, I'm very excited about how Armenian dances have been received during my sojourns to th continents: Asia, especially Japan; Western Europe, especially the Netherlands and Scandinavia; selective areas of the USSR and, of course, the North American Continent.

Armenian music and dance, unfortunately, remain behind the lead of Balkan, Israeli and Greek among the international folk dancers. Music plays an important part in this, and only in the past ten years or so have Armenian orchestral arrangements come into their own among non-Armenians who are unaccustomed to our more primitive sounds with melody line-only original music.



Also unhelpful to the matter is the nonconcordance of many of our original dances to the musical count, measure or phrasing - the sometimes syncopated mismatch of the step pattern in relationship to the musical line. You see, original dance is just that - not created but evolved gradually over the centuries thru rituals (some of our wedding dances), topographical differ-

ences, wars and subjugation (strongly indicated in many of the closely knit dances), borrowed dances from the many cultures of eastern Anatolya, movements of nature (various animals have influenced our male and female dances, household implements (the 5/4 rhythm of the spinning wheel in operation, Chik Tak Chick Tak Tak has evolved into several songs and dances).

a talk with Tom Bozigan

Armenian dance remained esoteric into the 1960's and confined to the various communities throughout the U.S. And, indeed, Soviet Armenia carried on with her dance traditions unvisited by non-Armenians to this day. All travelers to the Armenian SSR follow a certain Soviet In-tourist itinerary which does not include visits to villages of the interior where original dance is still an everyday occurrence.

In summarization of this subject, exposure is high on the list for the popularization of Armenian song and dance. I'm encouraged by leaders other than myself becoming involved in this idiom. Non-Armenians are taking up the subject, doing some very needed homework and presenting our dances. In Southern California I am seeing more international folk dancers at our functions-picnics, church bazaars, etc.

TERI: So you think the main reasons relate to the unfamiliarity with the music and lack of exposure to the material. What about the level of difficulty of the dances? It seems to me that most Armenian dances 'on the scene' are either very simple, with one step pattern repeating over and over, or very complex. For the average international folk dancer, that translates to either uninteresting dances or dances that are too difficult to master. Are there any 'intermediate' level Armenian dances? Are there any in your repertoire? Do you think that presenting some of these would increase the prevalence of Armenian dances within the international folkdance scene?

TOM: Your point is well taken, Teri. Frankly, those dances I have taught to the international community that have remained fall into that very intermediate category you mentioned. But there will be more, I can assure you. Three new LPs are in the planning stages with 36 original dances to be newly introduced. I'm honored

to have such excellent Armenian musicians in southern California with whom to work.

TERI: What about a controversial subject - can we talk about your feelings on ethnic vs non-ethnic teachers and dancers?

TOM: The whole thing boils down to how much time non-ethnics are willing to spend among ethnics. I'm speaking now of the general non-ethnic folk dance public. We can analyze leadership and teaching a little later on. I think L.A. can be used as an excellent example since this is the ethnic mecca of them all. And it happens to be the second largest city of Armenians in the world (superceded only by the Soviet Armenian capital of Yerevan). I don't see enough folkdancers attending Armenian functions - especially the bazaars and picnics open and free to the public. I would like to see more of them. Of course, there are some 'rules of etiquette' that should be observed when a non-ethnic comes to one of these events. Overall, I would suggest that folkdancers not invite conspicuousness: dance among the ethnics (especially with friends or acquaintances you've already made), rather than in a segregated clique of other international folkdancer friends; do a little research and try to dress as the ethnics dress, even if that runs counter to your normal way of dressing; patronize the food section, as the food's not only delicious, but that is how the church or organization is making its money. The point is not to stand out or take over. Believe me, that really bugs ethnics.

I'd also like to see the international folkdance public come to some of our evening functions. True, they are more expensive than the \$5 per nite most folkdancers are used to paying (often running \$10 to \$20 per person), but with food and live music and other entertainment, they're worth it!

And, that is another way for non-ethnics to get involved in the ethnic world.

Do some reading at the library on various aspects of Armenian culture: history, language, literature, religion, music, dance, etc. and share it with your friends.

When talking about non-ethnic teachers, leaders and researchers, I always have to force myself to be tactful. I can assure you that my speciality is not simply based in the fact that I was born an Armenian. Yes, I look Armenian and I have my parents' temperament, but the vast majority of my expertise is built around many, many years involved in my culture. It's much like we all learn our native languages - a gradual process in every aspect, over a period of decades learning all native gestures, intonations, idioms, street language, etc. One begins as a small child to do this. Beginning a folk dance speciality, even as a young adult, is extremely difficult when one has not as a child experienced the emotion, character, pride, humor, etc. of that culture. As an American born, I saw my shortcomings while living in Soviet Armenia. I impressed with my singing and dancing but fell way short in language, reading, Armenian art and literature - even in style of singing and dancing. I continue to work on my deficiencies as they need to be lessened for my speciality. I also saw other specialists in the Soviet Union fall short: Moscow Russians in a 4th year American English class doing a play - hardly anything they said or gestured fooled me as a native; in the same city I observed an American Jitterbug class that was a joke! I never saw such weird movements.

Presenting an Armenian workshop involves much more than simply presenting dances from that Armenian dance group you belonged to for a couple of

years or from that 3 month re-
search trip you took to Armenia.
My weekend presentations
always involve, if there is
one in the area, the Armenian
community of that city. They
add immensely to the effect
and ethnicity of the event.
Non-ethnic teachers, in gen-
eral, lack the necessities to
coordinate this collaboration.
Non-ethnic teachers have told
me they feel uncomfortable a-
mong their ethnic counterparts

Believe me, lack of years
and years of involvement among
the Armenian people can
explain a great part of this
discomfort. I'm personally
angered at various non-Armenian
teachers and researchers
who feel they are better scholars
of the subject than I am.
This is partly my fault as I
have not done enough papers -
not been read enough. I would
encourage all ethnic teachers
to do more writing - get more
into the scholarship phase of
your subject!

In this city, there's no ex-
cuse for a non-ethnic special-
ist not to spend years involv-
ed with the ethnic community
whose dances he is teaching.
Tireless hours must be put in
to improve dance styling and
movement. Much of his weaknes-
ses lie here. Talking about a
culture in a folk-lore session
does not meet the dance needs.



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Armenian Dance

Anthony Shay

Armenia is the central republic of the three Transcaucasian Republics: Georgia, Armenia and Azerbaijan. Thus Armenia has always been positioned at the edge of the Greco-Turkic world (as represented by Byzantium and subsequently by Ottoman Turkey) on one side and the Iranian world on the other side. Both of these massive cultural units has had a major impact on the development of Armenian dancing, as well as on other cultural areas.

The dances of the Armenians can be divided into two major types: group line dances and solo and duet dances, in which the dancers do not touch. Occasionally in the line dances, which can be performed in broken circles or circles, the dancers may break away to wave kerchiefs or clap, but the basic dances find the dancers linked together holding hands, arms, shoulders or little fingers.

The line dances are numerous:

the Armenians perform scores of them. These dances are clearly part of a larger dance complex that once stretched from Northwest Europe to Asia Minor. The last traces end in Northwestern Iran, where line dances are common in Azerbaijan and Kurdistan (but not farther south or east where the performers in group dances do not link or touch).

Many of the specific dances performed by Armenians are commonly performed in the sur-

rounding areas as well. The line dances are part of a wider choreographic area which includes Eastern Turkey, Kurdistan and Azerbaijan. The names of the dances, the movements, steps and figures, and the melodies that accompany them are performed over this wide area, but the style of the dancing is sometimes different.

"For example, the same dances executed by Turks as well as Armenians in Eastern Anatolia differ in style and mode completely." (And:1976, p.4).

The Turks originated in Central Asia where line dances do not exist. Clearly they found the line dances that had been popular in Anatolia for centuries very appealing and so adopted them. These line dances, known as Bar in both Armenian and Turkish, are very popular in Central and Eastern Anatolia where many Armenians made their homes before World War I.

The line dances of this region generally consist of one or more simple, repetitive patterns. These dances can be for men only, women only, or more generally and more recently, mixed. The leader is called Gend-Bash or circle leader, and he generally signals pattern changes by waving a kerchief.

Several researchers think that these dances may have originated for worship of the sun, moon or earth. Whatever the proof of this, we do know that in parts of Yugoslavia, dances were sometimes done contrary to the normal direction in a graveyard or other auspicious location to confound malevolent spirits.

In Armenia, as well as other parts of this larger choreographic area, dancing occurs in which the men dance in tiers, i.e. standing on the shoulders of those below. Such dances are known in Georgia,

Hercegovina, Croatia, Turkey and Montenegro. The origins of this dance type are thought to be part of ancient initiation rites in which older men carried boys entering puberty on their shoulders as a protective measure. When a youth passes into manhood, preliterate societies consider him especially vulnerable to evil and inauspicious spirits, and so rituals are enacted to counter this.

Interestingly, while Armenia shares a choreographic culture in her line dances with Turkey and Kurdistan and Azerbaijan, the solo and duet dance tradition is shared only by Azerbaijan, Georgia, Daghestan and other Caucasian and Iranian regions.

The solo and couple dances, while containing a reservoir of stock movements, are generally improvised. Among the solo dances, the men's dances are often spectacular with brilliant, athletic steps and figures to show the male's strength, dexterity and military bearing. Such dances as Kertsy and Zurni Tringi are examples of this genre. Other dances such as Shalakho combine the bravura styling with humorous movements and jaunty styling. The best dancers make all of this dazzling performance look effortless. That these dances and this dance styling is unique to the Caucasus (and can be seen north into Russia and west to the Ukraine, but with different styling and figures) can be discerned by the lack of this dance tradition in neighboring areas south of Armenia except for the districts of Kars (in Turkey) and southern Azerbaijan (Iran).

The women's solo dances are more reminiscent of Iran and Azerbaijan, with emphasis on regal carriage and graceful hand movements. Armenian women however, do not display the overt sensuality of Azerbaijan, or of Persian women in such

dances as Jairani or Uzundara. Instead, modesty and shyness, highly valued traits in Armenian women, are stressed. Thus, even when employing the same basic movements, Armenian women look very different from their Moslem neighbors. At the same time the Armenian female dancer seems less constrained than her Georgian counterpart.

Mimetic dances are noted in this area. For women or men, this can take the form of imitating work or animal movements. In times of ritual, particularly spring, masks of awesome primitive aspect are worn. These masks, like those found in the Balkans and other parts of Eastern Europe are most often in the form of horned animals. Mimetic animal movements are sometimes seen on these occasions. Lisitsian gives several examples of the importance of the ram in this connection (Tables CXX, CXXI, CXXII, CXXVII in Vol. I).

Interesting, too, are the rhythms. The line dances from this region display a wide variety of rhythms including asymmetrical ones, although 2/4 and 4/4 are prominent. 6/8 is the major rhythmic pattern of the Iranian Plateau. So pervasive is it in the regions east of Turkey and the Arab world that it is called Shir-e Madar (Mother's Milk), meaning that this rhythm is ingested like mother's milk. This rhythm is also found widely in the Caucasus, but not in Turkey or the Arab world except near the frontiers of Iran or Transcaucasia.

Musical instruments popular throughout this wide area are the Zurna (double-reed wind) or clarinet, accompanied by the big drum called Dhol or Davuli. These instruments are especially popular for outside use. Inside, one can find such stringed instruments as the Tar (plucked string), Kemanche (bowed string) or the haunting strains of the Duduk (double reed) accompanied by the frame

drum known as the Daireh or Daf.

The Armenian has chosen many elements from the wider world of dance and so, Armenians perform a wide variety of dances and share these with many neighbors; especially group dances with Azerbaijan, Kurdistan and Turkey; and solo dances with Azerbaijan, Iran and Georgia. A comparison of music and dance names from each of these regions is most enlightening to see how widespread the dance forms are. Dancing is an art form which has always defied narrow national borders and ethnic prejudices.

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Presented by
Tom Bozigian

FAEELANJO
Armenia

SOURCE: This dance was first learned by Tom Bozigian in the fall of 1965 from Jora Makarian, director and choreographer of the California Armenian Folkloric Ensemble. Mr. Makarian was director of folk dance in the district of Ashtarakee, northern Soviet Armenia. He had formal dance training in Tiflis, Soviet Georgia, and later, he directed a professional dance ensemble in Stuttgart, west Germany. He immigrated to the United States in 1950 and he continues to direct his ensemble in Los Angeles, California. This dance is still being performed throughout the many northern regions of Soviet Armenia. The root comes from the word "Paeelag" which means lightning and some of the movements are linked to the tight-rope dancer.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume III, GT 5001, Side 2, Band 3

FORMATION: Mixed line dance with leader R as dancers utilize little finger hold at shoulder ht but changing to hands at 6/8.

MUSIC: 2/4-6/8 **PATTERN**

Measure 2/4 Note: working ft flexed throughout

1 Facing diag R step R ahead (ct 1) Step L across R (ct 2)

2 Facing ctr step R to R as arms swing down & bk (ct 1)
Hop R in place as L lifts behind (ct 2)

3 Raising hands to orig pos touch L heel on floor ahead
of R wiggling whole leg (ct 1) Lift L heel sharply
behind with slight hop on R (ct 2)

4 Repeat meas 3 ct 1 (ct 1) Kick L sharply in front
above fl (ct 2)

5 Step L in pl prancing as arms swing down & bk (ct 1)
Step R in pl prancing as arms swing up to orig pos (ct 2)

6 Step L in pl prancing (ct 1) Hop L in pl as R lifts
behind (ct 2)

7 Repeat meas 3 ct 1 with opp ftwk (ct 1) Repeat meas 4
ct 2 with opp ftwk (ct 2)

8 Step R in pl prancing as arms swing down & bk (ct 1)
Step L in pl prancing as arms swing up to 45 deg arms
straight (ct 2)

9 Bending torso fwd touch R heel on fl straight leg diag
R (ct 1) Touch R heel straight leg on fl ahead (ct 2)

10 Turning to face diag RLOD skip off L to straight-legged
R as arms swing up to orig pos (ct 1) Skip bkwd on R to
L as arms swing down & bk (ct 2)

Note: When repeating step hands swing fwd bk iwu.

6/8 In most cases each meas described in 2 cts
Working ft flexed throughout

1 Facing ctr & moving R skip-step L to R as arms swing
bk & fwd (cts & 1) Leap L across R as R heel lifts
behind & arms swing bk (ct 2)

2 Skip-step L to R as arms swing fwd (ct & 1) Hop R in
pl as L lifts behind & arms raise to orig pos (ct 2)

3 Hop R in pl as L heel straight leg touches on fl
ahead (ct 1) Hold (ct 2)

4 Chug fwd on R bent knee as L heel is drawn to inside
of R knee (ct 1) Chug bk on R straight leg as L kicks
fwd straight & above fl (ct &) Step bk on L as R
scissors fwd touching heel to fl (ct 2)

5 Chug fwd on L bent knee as R touches bk straight leg
(ct 1-2)

6 Bending torso fwd & extending arms out hop on L to L
as R heel touches ahead (ct 1) Repeat meas 6 ct 1 (ct 2)

7 Repeat meas 6 ct 1-2 (cts 1-2) Note: touches graduate RLOD

Turning Variation--For meas 6-7 with the 4 touches of
R heel and hands releasing to clap with each touch the
body executes 360 degree counter clockwise turn. This
variation may be done every other time or at discretion
of leader.

ARMENIAN WEDD

Rather Arten Ashjian

(Submit



After spending a minimum of one hour in church as the recipients of the blessing of the celebrant priest, the newly married couple returns to the home of the groom's parents--actually the couple's home as of that moment--for the festivities which might go on for a week if the groom's family can afford the expense.

The Ritual of Matrimony

Before presenting some of the significant practices which our pre-Genocide Armenian ancestors considered normal as celebration of a Christian wedding, a brief analysis of the ritual of Matrimony is necessary.

The first purpose of the ritual for the groom and bride is to have them become crowned. The priest reminds them of this as he makes his first statement leading to the exhortation. Later on, as he places the matrimonial crowns on their heads, the priest recites a couple of verses from the Psalms, mentioning the rejoicing "king" and his "queen" standing at the groom's right hand. yet this crowning is meant to be a reminder of the existence in heaven of the unfading dawns of which the couple should strive to be worthy. The priest repeats this reminder in the prayer which he keeps reading after the removal of the crowns. The church celebrates the crowning of the couple by asking the intercession before the heavenly king of the great king Dertad and the great queen Ashken in the hymn which begins with the words "Ov yeeranelit amenetsoon."

The second purpose of the ritual is to accustom the couple and everyone present to the fact that the groom and the bride are "no longer TWO, but ONE flesh. Let man therefore not separate those whom God has joined together." This de-

claration is heard both in the Gospel reading (Matthew 19:9) and in the prayer. Further on, after the removal of the crowns, the prayer reminds the couple that in addition to fleshly union they must have "oneness of spirit and of mind".

The third purpose of the ritual is to remind the couple that they have the obligation of "procreation of children", since God in creating man and woman told them: "be fruitful and multiply and fill the earth and rule over it." After asking God in the main prayer to plant the couple in the "House of God" as "a fruitful olive tree," the priest returns to the same theme in the following prayer by asking God to "grant unto them children according to Thy will."

The church, through the prayer of the priest, mentions by name for the benefit of the couple four Old Testament and two New Testament couples as model, God-fearing parents: Abraham and Sarah, Isaac and Rebecca, Jacob and Rachel, Joseph and Asenath, Joachim and Anna and Zechariah and Elizabeth.

The church further wishes that the newly-married couple will live to a "ripe old age" (Exhortation, main and second prayers), that they will be worthy to "see the children of their children." The prayer containing this final wish was written in an age when life expectancy was very low.

Last, but not least, the church's wish in the concluding sentence of the main prayer is that the couple be a "people" unto God, "serving and glorifying" Him. This means that the couple being married shall always to be a part of the wedding community.

Preparation for the Wedding

In the light of the preceding analysis, customs which are no

Authors of Armenian ethnographic works, in describing customs and practices associated with an Armenian marriage blessed by the Armenian church, seem to pay greater attention to the preparation for the wedding and what follows the day of the religious ritual.

Reading about 19th century and pre-1915 Armenian weddings in some Ottoman Turkish towns where there was a sizeable Armenian community, from the village of Bardizag, near Constantinople, in the West to the city of Erzerum in the East, one learns a great deal about the process of choosing a bride for an eligible son, the preparation of the dowry, nuptial meals, ceremonial visitations between the families involved, the exchange of symbolic gifts, the verbal agreement ("khosk-gab"), the engagement blessing, the absence of dating and easy communication between the engaged couple, chaperonage, deferential kissing of the right hand of parents and in-laws, the preparatory prenuptial baths in the public facilities for the bride and groom, and finally the ceremonial blessing of the clothes to be worn by the couple, followed by the festive wearing of the clothes--while "khorhort khorian" and other songs are sung before they go to the church for the performance of the Sacrament of Holy Matrimony.

KINGS of BYGONE DAYS

(Adapted to "Scene" by Michael Norris)

longer followed have significance. A brief enumeration:

Horses were borrowed from friendly Turkish neighbors, and then were gorgeously caparisoned. These served as the means of transportation for the bride--and sometimes also for the groom--to go to the church and to return to the groom's home. This custom, favored by wealthy Armenians, was banned in Cilicia by the Cilicia Catholicos M. Kefsizian in 1885.

Invitations to the wedding were not sent out in writing, but were announced by personal messenger. In Bardizag, the bride-to-be invited her female friends by sending each an apple in which a carnation was stuck. In the same village, the groom-to-be went out with a male companion, carrying a basket of lemons and a few oranges. He stopped at the homes of the priests, the prominent lay leaders of the community and his friends, in each case saying aloud, "Come to the wedding!" and handed the invited person an orange or a lemon. In Ourfa, the oral invitation was accompanied with an olive branch. In Marash, hired women served as messengers to issue the invitations. (In the early 19-20's when there were practically no eligible Armenian brides in New York City, the Armenian priest serving the downtown Eastside Armenian community of Manhattan would issue wedding invitations from the altar, announcing the date of arrival from overseas of Miss X--probably an orphaned survivor of the 1915 Genocide--and urging her compatriots to make sure and go to the designated pier and welcome her to America.)

A sword was worn by the groom to the church. The best man also carried a sword, and in some churches it was customary for the best man to use

his sword and its sheath to form a cross over the heads of the couple during the prayer of the crowning.

Most wedding ceremonies were performed at sunrise on Monday morning. The sacrament was incorporated into the celebration of the Divine Liturgy. Couples in rural areas arranged to be married in the fall, at the time of harvest; consequently, many couples were married in the same ceremony. Toros Madaghian of Racine, Wisconsin, in his book on Tomarza--a village in Kayseri province--states that up to 60 couples and as many best men crowded into the chancel of the Tomarza church to be married with the help of several priests who assisted the celebrant of the Divine Liturgy.

The Harsanik

The return from the church to the groom's home was joyful and noisy. Bells, clarinets, cymbals and tambourines were sounded. Lanterns and torches were carried. In one town, even the priest danced a brief circle dance before the entrance of the groom's house, while holding the hands of the bride and the matron of honor. Brides were dressed in colorful clothes. As the couple walked upstairs, candy and silver coins were showered upon their heads. In the village of Nirze, near Kayseri, the groom after the completion of the sacrament, was made to wear a white robe, and holding a long white candle, stood next to the priest. All the faithful approached him to kiss his crown (the teller of this strange custom has not made it clear whether the groom wore the crown during this reception or whether the crown was placed on a high table near him).

The bride, in such towns as Ourfa and Nirze, was given a ripe pomegranate upon reaching



the door of the future nuptial chamber. She was expected to hurl the fruit against the closed door so that it shattered and scattered the seeds. The more pomegranate seeds that she succeeded in scattering, the more children she could expect to bear. In Kharpert, one of the toasts addressed to the couple at the wedding feast was: "One twig, a thousand small leaves."

The wedding reception immediately following the church ritual did not include the family of the bride. They returned to their own home, somewhat subdued and in teary eyes now that they had surrendered their girl to her new, and permanent, "master." But within a few days, visits by the new son-in-law, congratulations and festive family meals would resume.

In Tomarza, men usually married between the ages of 18 and 20, taking as their bride a girl of 15 or 16 years of age.

With all that so-called immaturity, breaking of an engagement or divorce among young Armenian couples was rare. In an environment where Armenians could not claim their own political king with his queen, young Christian newly married Armenian "kings" and "queens" perpetuated the stability of the Armenian family.



Armenian Costume

Armenia is currently a small republic within the Soviet Union. It has an area of 11,490 sq. miles and a population of 3,320,000 (1985 statistic), of whom 89% are Armenian with the rest being Azerbaijanis, Kurds and Russians. Although Armenians were not the first individual Christians, the Armenian Kingdom is believed to have been the first political state to officially embrace Christianity as a state religion in 301 (but put variously from 286 to 314). With the rise of Islam (major expansion began after the fall of Sassanid Iran in 623), the Middle East became an Islamic ocean, within which the Armenians became increasingly vulnerable to the mercy of stormy political and religious seas. A look at an historical atlas will show the fluctuations and fortunes of various Armenian kingdoms, and its ultimate extinction as a political entity

We mention this brief historical synopsis, because the Armenians, like the Jews, became dispersed throughout the major cities and certain rural areas of the Middle East, such as Eastern Anatolia and areas of Persia (Azerbaijan and Isfahan). Armenians have always

found a livelihood in trade and could be found from the Caucasus to Cairo to Bombay, along the silk and spice routes. The impact on what they wore as every day and festive clothing became such that, as with all peoples throughout the vast Ottoman Empire, or Iran, the Armenians dressed like their Moslem, Jewish, Greek and Slavic neighbors, often differing only in some detail such as the colors of the sash, shoes or headpieces.

"They (the Armenians) dressed in layers of hard-wearing, brightly-colored garments, shedding or adding to them according to the season, although a number adopted the dress of the Turks of Asia Minor when for purposes of trade they settled in Turkish towns" (Lewis, 1971).

In Persia, "The costume of the men nearly resembles that generally worn by the Persians". (Shober, 1822).

The assignment of particular colors or garments to specific religious, ethnic or professional groups in a society for purposes of identification are often codified and called

Sumptuary Laws. The Ottoman Empire passed Sumptuary Laws from time to time. These laws sometimes simply formalized already extant social custom and usage.

In Persia, "Ladies of the Jewish minority in Iran, which has existed for many thousands of years, have almost always adopted the costume of the time, changing with the times. But Jews in Iran over the millennia, no matter what the attire, have typically accented the color yellow". (Nerar-e-Zan, 1973).

Yellow and purple were marks of the Jews in the Ottoman Empire as well. Green was reserved for Moslems, and even today in Iran, a green sash marks a seyyed, one who claims kinship with the prophet Mohammed.

The only color traced to the Armenians is red. In Ottoman Turkey, "Until she had given birth to a male child, a young bride wore a red woolen veil...(Lewis, 1971, p.186). While in Iran, "The prominent feature of women's attire (in the Armenian villages outside Isfahan) was a crimson stole, worn as a head and body cover-

drum known as the Daireh or Daf.

The Armenian has chosen many elements from the wider world of dance and so, Armenians perform a wide variety of dances and share these with many neighbors; especially group dances with Azerbaijan, Kurdistan and Turkey; and solo dances with Azerbaijan, Iran and Georgia. A comparison of music and dance names from each of these regions is most enlightening to see how widespread the dance forms are. Dancing is an art form which has always defied narrow national borders and ethnic prejudices.

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Anthony Shay & Vilma Matchette

ing" (Negar-E-Zan, 1973). Certain red and purple dyes were the exclusive monopoly of the Armenians for centuries (private interview with Denise Manookian - Hakopian, 1987).

Only in the Caucasus did a truly distinctive regional dress evolve. Even in the Caucasian regions, which the Armenians share with a myriad of ethnic groups such as the Georgians, Azerbaijanis (Turkic-speaking Moslems), Daghestanis, Circassians, Ossetians, etc., the Armenians share the basic line, silhouette and clothing inventory of their neighbors. Only in the Armenian republic did specific regional examples of the Caucasian style develop. The women's costume from Leninakan, with which we are familiar, featuring a white chemise and veil, dark-blue over dress-coat, and red apron is one of the best examples. The men of this area, however, look much like their Caucasian brethren

Thus we are describing two basic costume types. Clothing worn in the Middle East, which we shall call the Oriental Type and the Caucasian Type. Virtually all of the clothing worn by Armenians over the

past 500 years falls into one of these two types, until the cataclysmic events of World War I turned their lives upside down.

The Oriental Type was worn in Ottoman and Iranian areas with local and regional variations. Special identifying colors for each religious, social, ethnic or occupational groups were often present as well.

For the men, full to baggy trousers were worn. These were sometimes loose, as in Sasun, but more often caught at the ankle or knee. A shirt with a low collar, a short jacket, a vest, sash, and Oriental-style shoes, slippers or sandals complete the inventory. Heavy fur or woolen jackets or coats were worn in cold weather. In cities and towns, robes and caftans were found in the clothing inventories of the most prosperous Armenians. As in most traditional societies, the heads of all but the youngest were covered. Boys and young men wore skull caps or even fezes, around which a turban was wound upon reaching manhood.

The details of these items of dress varied in many ways de-

pending on such factors as weather, season, the setting (rural or urban), and the occasion. The wealth and age of the wearer was expressed in the costliness of the materials used and in the elaboration of ornamentation.

The Armenians in Ottoman Turkey, for example, ranged from impoverished peasants of Eastern Anatolia to several rich and powerful merchant dynasties in Istanbul (Constantinople), some still extant today. Documentation in illustrations and travelers' descriptions of clothing is excellent, and all of the modalities of clothing are clearly shown in the numerous illustrations available.

Armenian women also dressed in the prevalent local style with the same aforementioned differences in wealth, social status, etc. expressed in their clothing.

Generally a pair of baggy or full trousers (often called *shalvar*), a blouse or chemise of silk if wealthy, cotton if not, a coat (often called a caftan) which had sleeves generally split to the elbow and turned up to see the fine gar-

ARMENIAN COSTUME

ments underneath, and often with panels, slit up the side to show the dress or trousers underneath. To work or dance, or merely for chic, the front panels could be tucked in the sash.

Many of our illustrations show the women with the lower part of their faces covered with a band or wrapping. Since the Armenians were not Moslems, and these garments were clearly not veils, we have wondered about them for several years.

"Mr. Morier (famous Middle-Eastern traveller of the 18th Century and author of *Hajji Baba of Isfahan*) gives us to understand that the piece of drapery with which the women cover the lower part of the face passes over the nose, and is so tightly compressed that the nose of every Armenian woman is flattened and as broad as a Negro's. They wear this nose-band, which is never laid aside, even in bed." (Shober, 1822, Vol. III, p. 141).

Denise Manookian-Hakopian found this statement strange and indicated that she was told it was for protection against dust (personal interview, 1987). All of the illustrations show only women (i.e. married) wearing this face wrapping.

The hair, especially of maidens, was often worn in elaborate, highly decorated braids.

In referring to the red garment worn by brides (i.e. from the date of marriage to the birth of the first (sometimes specifically male) child, special garments such as these are general in traditional societies to mark important nuances of social status such as girl, nubile maiden, married without children, *matron*, widow, etc. Very often outsiders are unaware and will report a garment in general use that is in fact only worn by a specific segment of the group.



Caucasian clothing has a different silhouette or line from the Oriental costume. Oriental elements are felt more in women's clothing, especially in design motifs, than in the men's.

The men wear full pants or trousers, generally caught at the knee by boots, or for poor peasants and shepherds, by stockings or wrappings around which sandal straps have been tied. In the towns, merchants might wear trousers to the ankle. A shirt with a Mandarin collar is worn outside the pants and tied with a sash or ornamental belt. The most popular shirt colors are red, black, blue, gray and white. The hat is generally of lamb's wool. The most distinctive garment of the Caucasian Type is the coat known as the cherkeska or cherkessia (Circassian). The upper body is tight-fitting, with full sleeves that can be pulled back for dancing or work, or merely to show the high quality of the shirt or lining. In most of these coats, spaces for cartridges cross the chest remind us of less gentle times. Today these are often of harmless wood, capped by ornate metal tops. Ornamental daggers or shall swords attached to studded belts may be seen at solemn or festive occasions.

Townsmen of Yerevan, Baku and Tiflis often wore coats of similar cut, but of rich brocade from which the cartridge spaces are missing.

The Caucasian woman's costume accentuates the look of a dress or a dress over which a coat is worn rather than a coat over prominent trousers. Trousers are worn, but they tend to be smaller in size. A blouse, chemise or full dress of cotton, gauze, or silk was worn with a heavier dress-coat of velvet, wool or brocade over the ensemble. The outer garment is open down the front and usually belted with an ornamental belt or sash so that the under-dress is visible, and the sleeves of the coat are sometimes slashed in the same way. These coats were sometimes of lavish design and material.

A small cap, generally ornamented with coins, pearls or other jewels, to which a veil was attached, was commonly worn. Lighter colors were more commonly worn by the young, but as one grew older darker colors were adopted.

It should be emphasized that each district, city, town or village had very specific details and features which cre-

ated what might be a unique look. Under careful scrutiny, however, it will be seen that each costume falls into either the "Oriental" or "Caucasian" category described earlier. These two costume categories bring a somewhat bewildering array of information into focus.

It should also be pointed out that for some unaccountable reason most of the ethnic Armenian dance ensembles, from the Armenian State Ensemble to the almost bewildering proliferation of local teams, do not wear costumes that are even remotely authentic. This pertains especially to the women's costumes. The two local professional ensembles, Aman and Avaz, have made the closest attempts at original clothing for use on stage.

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On ARMENIAN HISTORY & CULTURE

Kayso Soghomonian

The legendary history of Armenia begins around 2300 B.C. with Haik, Son of Togarak, the great great grandson of Noah. He is said to have taken refuge in Armenia from the tyranny of Blus, King of Babylon. The Armenians call themselves Hai (from Haik). Maybe Americans don't realize that when they greet each other with "hi", they are practically saying something in Armenian.

Armenian people have nearly a 3000 year history of language and culture. By 700 B.C., the Armenian nation grew steadily. The highest point in Armenian political and military power was achieved under the reign of King Tigranes the Great. Armenia extended from the shores of the Caspian Sea in the east to the Mediterranean in the west. The powerful Roman Empire to the west marshalled it's military and reduced the Armenian territory.

During the first five centuries A.D., the country embraced Christianity and adopted a national alphabet of 36 letters.

In the 11th century, a major invasion occurred when Seljuk Turks invaded Armenia. The years 1200 to 1900 were dark ones for Armenians. During that time the Armenians had no government of their own, no schools, no freedom. The Armenians lived in Armenia but Armenia did not belong to them

There were protests from many European countries asking that the Turks treat Christians, especially Armenians, more humanely but their protests were ignored. During World War I, from 1914 to 1916, on the pretext that they were supporting the Allies (Turkey's enemies), the Turkish government massacred many Armenians. Two million Armenians were driven

from their homes, their properties and businesses confiscated (I, a 2-year old boy among them). They were forced to march into the Syrian Desert where 1.5 million died or were slain, my father included

After so much persecution, do you wonder that Armenians escaped and immigrated to any country that would accept them? Before World War I, 2.4 million Armenians were living in Turkey but today it is estimated that there are 200,000 or more, many of whom have changed their names and religion in order to survive.

It is interesting to note that in this year, 1987, the European Ecumenical Council refused membership to Turkey "until the Turkish government recognizes the massacre of the Armenians, the first massacre of the 20th century". I don't believe Armenians want revenge. The majority of Armenians demand recognition from the Turkish government that the massacre did happen so that in the future stories of mankind, Turks will not massacre Armenians, Germans will not massacre Jews and there will not be a repeat of such atrocities to any nation by any other nation

My life in many ways reflects Armenian suffering. From the age of two (I don't remember my father) I was in exile in terror in Turkey with no adequate clothing, often barefoot and always hungry, with no place to sleep in the bitter, cold winters, constantly forced to move from city to city, therefore getting no schooling. For Armenian students, there is no such thing as 10th, 20th or 50th class reunions. My mother, who was also father to her three boys, took us to Soviet Armenia in 1927 where I attended school and ultimately graduated from the University of Electronics and Acoustics

in Odessa, Ukrain in 1939.

In Armenia I joined the Government Dance and Song Ensemble, often participating in performances, sometimes as a solo dancer, with Armenian, Georgian and some Russian dances. Later I actively participated in European dances.

Every country has it's characteristic culture and Armenia is no exception. Much of western Armenian culture is related to the culture of neighboring countries. For example, Armenian poetry is related to Persia and the food and customs are similar to the Mediterranean region. For centuries Armenia was occupied by the Roman Empire, Persians, Byzantines and Greeks. Each nation had an influence on the culture and economy of Armenia. It is certain that they mutually influenced each other's culture, music and cooking. For example, often the dances and the music are the same as Armenian, Turkish and even Greek. Only the vocabulary is different.

Armenian dances are different in Turkish Armenia (west) and in the Caucasus (east). East Armenian dances are not influenced by the Turks or Mediterranean countries but have a real ethnic Armenian character going back thousands of years. Armenians dance at any festivity, especially weddings where young men, by eye contact, "meet" girls from a distance only. There is no hand holding. A man will invite a girl to dance and through dance only, the first fire of love is begun.....

The immigrants brought their dances to the U.S.A. but with freedom of expression in this country, the true Armenian dances were modified and went through great changes. Now a new artistic flow is coming to

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(*Hawaiian for "New Year")

these shores from Soviet Armenia. Tom Bozigian and other new teachers are trying to keep the Armenian ethnicity of the dances. Even in Armenia dances are changing to a more modern form. For instance, Daranec and Eloo Yar where a man and a woman now hold hands.

Armenians began arriving in the United States in the early part of the 19th century. Many immigrants from many different nations came to this blessed country for better economic conditions but after becoming rich they returned to their original country. The Armenians were different. They immigrated to the United States to escape Turkish tyranny and they remained here.

The first Armenian settlement on the west coast began in Fresno in 1881. Fresno and Los Angeles have the largest Armenian communities. There are close to one million Armenians residing in the U.S. today.

For non-Armenians to get involved with Armenian culture and dance, I recommend contacting the Armenian churches in your locality. There you can join in the dancing at any festivities, and one thing is sure—you will find warm hospitality and GOOD FOOD!



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VIKEN NAJARIAN: Armenian Instrument Making & Repair

When Viken Majarian was growing up he watched his grandfather, Dicran, work on music instruments. Dicran was a renowned instrument maker and qanum player. After the death of his grandfather Viken tried to remember everything he had seen done in the workshop.

The pear shaped, short necked instrument call the Oud became Vikens speciality. This instrument is used for traditional music all though the Middle East.

The Oud has been played by Armenians for generations, particularly in the western Armenian style. It has no frets, and its five double courses of strings and one bass string are played with a plectrum. And its the old folk songs that are associated with it.

Viken has made many Ouds himself and repaired numerous others for musicians in California and across the country. Many of these instruments were originally made by this grandfather. While carrying on the family tradition Viken has made some changes of his own. He uses light woods like spruce or walnut for a brighter sound. Dicran favored rosewood. Viken now makes rosettes out of imitation ivory because of the laws restricting ivory. He dispenses with the extensive wood inlay ornamentation around the edges and fingerboard that distinguished his grandfathers instruments. With out these ornamentations and other types like extra small rosettes cut into the body of the instrument Viken makes what he feels are more durable Ouds.

Vikens starts to build an Oud by stretching strips of wood over a mold to make the curved back. Of all the steps necessary to make the instrument the neck is the hardest to make. The strings action and the sound depend on an accurate adjustment of this crucial part.

Viken feels that instrument makers in the Old Country did not have time to experiment and make a better instrument but that here in the U.S., where he does not have to rely on Oud making for a living he will be able to.

Taken from L.A. cultural affairs dept folk arts program.

the PIPER's BAG

ARMENIAN MUSIC

Joe Carson

At the southern part of the Caucasus Mountains on the border between Soviet Georgia and Turkey is the modern homeland of the Armenian people. Once they dominated Eastern Anatolia, and they even ruled Byzantium during the time of the Iconoclast Emperors. Today most people of Armenian descent are a people of a diaspora as are the Jews and the Irish.

The Armenian Soviet Socialist Republic is the modern spiritual and cultural center for the world's Armenians, and here we find the purest Armenian culture of all. Throughout their 3,000 year history they have been in contact with Persians, Romans, Assyrians, Arabs, Kurds, Georgians and Turks. They have absorbed some elements of each and adapted them to their own culture. The music and dance culture of Armenia shows this influence most clearly.

There are dances closely related to those of their neighbors the Kurds and Ashuri (Assyrians) such as Kochari. The dances will differ mostly in styling and sometimes in name. Dances such as Lezginka and Shalakhó will be identical in performance to their Georgian neighbors, even to using the same tcherkeska costume and using the same music, although musically the style may differ

The modern "traditional" Armenian orchestra is derived from Azerbaijani and Turkish sources. The Azerbaijani instrumentation is ultimately a variant on instruments from the Persian cultural area (Iran, Azerbaijan, Afghanistan and the Central Asian republics). These are the tar (long necked lute with a double skin face), kementche (spike fiddle), duduk or balaban (reed pipe), tutek (small rim-blown flute, diatonically fingered), dayereh (frame drum), and doli (small version of the Persian dohel, a double-headed cylindrical drum).

The instruments of Turkish origin are the kanun (75-string zither) and oud (oriental lute). Turkish Armenians also favor the dumbag (goblet drum)

Originally, the Armenian ensemble was the same as the Azerbaijani ensemble. This was kementche, tar, doli or dayereh, and clarinet. The Azerbaijanis later used the garmon (from Russian garminika), a small simple accordion. Both would occasionally use the duduk or zurna for dance pieces. Sometime during the 20th century the Armenians added oud for bass lines and kanuns.

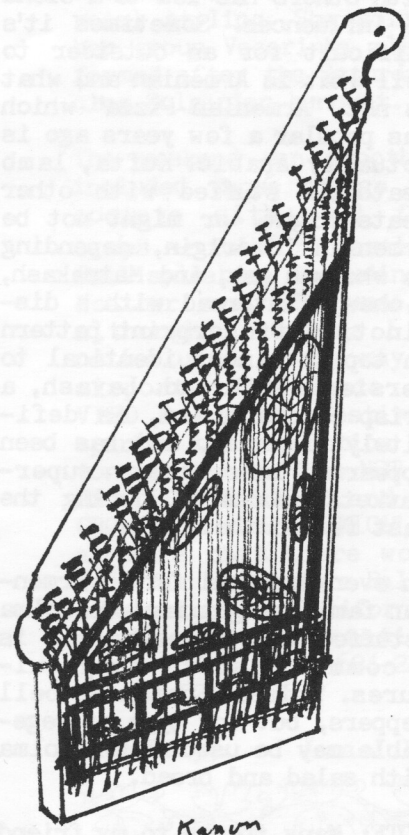
The Armenian ensemble most familiar to Americans consists of the oud, kanun, clarinet, dumbag and sometimes guitar and accordion or organ. This is the old Turkish urban orchestra. The Turkish flavor of American Armenians is because they are families of refugees and immigrants from Ottoman Turkey's Erzurum and Kars districts. Even the repertoire of the Kef time records is mostly old Turkish tunes rather than Armenian tunes!

The music is clearly related to the Persian cultural system with its preference for slow six-eight rhythms. Some older Armenian songs have even been adopted as Persian Tasnifs (Classical song tunes). In performance, the Armenian style tends to be very emotional and expressive. The most expressive instrument of all is the ancient duduk. The duduk is a simple cylindrical reed pipe with a very large reed. The Armenians will use a double embouchure and use the flesh of the lips to damp the reed and control pitch. The resulting sound resembles the most sweet saxophone tone imaginable. This instrument is often considered the ultimate Armenian instrument. I might agree, but I am prone to prefer the Armenian approach to the kementche. The Persians are the uncontested technical

masters of this instrument, but none but an Armenian can make it speak so elegantly or with such heart-wrenching sadness.

In classical music we have all heard the Sabre dance and the Lezginka from the Gayne Ballet by Aram Khatchaturian. I have a recording of selections from the same ballet but done by a traditional Armenian orchestra rather than the usual European orchestra. I can tell you it is much more powerful with the extra brightness and percussive character of the plucked kanun and tar dominating the sound.

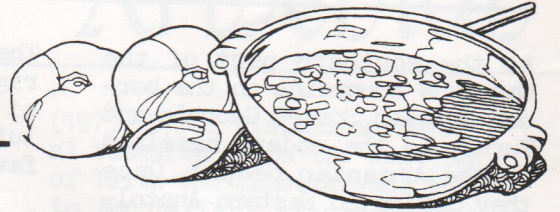
The Armenians are a people with a special genius in dance and music. It is the world's misfortune it has not yet heard how many more composers and performers of Khatchaturian's class are working in Armenia.



INTERNATIONAL FOOD

ARMENIAN FOOD

Claudia Immerzeel



DOLMA (Stuffed Vegetables)

Once upon a time, Queen Semiramis of Assyria loved Prince Arime and when he spurned her, she led her armies against him and killed him in battle. Remorseful for what she'd done, she founded a kingdom by the shores of Lake Van in Eastern Anatolia. While this legend is a distortion of history, there really was a Prince Arime of Urartu, believed to be the first Armenian kingdom. It is not known exactly when the Armenians came to Eastern Anatolia, but they were already there 3500 years ago. They really were conquered by the Assyrians, and later by the Persians, Greeks, Romans, Arabs and Turks. Even before the deportations from Turkey at the turn of the century, Armenians were living in Georgia and throughout the Middle East. This continuous contact with others has led to a blend of influences. Sometimes it's difficult for an outsider to tell what is Armenian and what is not. "Armenian Pizza" which was popular a few years ago is actually Arabic. Kofta, lamb meatballs stuffed with other meats might, or might not be Armenian in origin, depending on who you ask, and Matnakash, a chewy flatbread with a distinctive fingerprint pattern on top is almost identical to Persian flatbread. Lavash, a crisp crackerbread, is definitely Armenian, and has been appearing in ordinary supermarkets around LA during the past few months.

An everyday meal for an Armenian family might include Dolma (stuffed vegetables) which is a common dish in many cultures. This recipe uses bell peppers, but any type of vegetable may be used. Serve Dolma with salad and bread.

NOTE: Many thanks to my friend Marv Galstian, who provided the recipes for dolma and matznabdosh.

3 or 4 bell peppers
1/2 lb ground beef
1 med. onion, chopped
1 T tomato paste
2 fresh tomatoes
1/4 C uncooked rice
1/2 C chopped parsley
1 T each: basil, mint, dill
and cilantro
paprika, salt, pepper to taste

Blanch tomatoes in boiling water, then remove skin. Cut in half and scoop out seeds, then dice. Place all ingredients in a large bowl and mix well. Slide off tops of bell peppers and remove seeds. Stuff with meat mixture. Place on steamer rack or basked and put in pan. Water must not touch peppers. Steam for 20 minutes in tightly covered pan, or until done.

MATZNABRDOSH (Cucumber-Yogurt Salad)

1 lg cucumber, peeled & diced
1 C plain yogurt
1/2 tsp fresh dill, chopped
1/4 C water
1 clove garlic, mashed
salt to taste

Mix all ingredients and chill well before serving, or if you want to serve immediately, mix in a few spoonfuls of crushed ice.

TANABUR (Yogurt Soup)

Yogurt soups are popular all over the Middle East, the Caucasus region and Central Asia. There are hundreds of recipes, but this is one of the simplest. Be careful not to burn the yogurt.

1/2 C bulgur
Water
6 C beef broth
3 C plain yogurt
1 beaten egg

1 C crushed strawberries
2 T butter
1 sm. onion, chopped
1/2 C chopped mint
salt & pepper to taste

Cover bulgur with water and soak until water is absorbed (about 1 hour). Squeeze out excess water. Bring broth to a boil and add bulgur. Simmer 30 minutes. Beat yogurt, egg, salt and pepper together and stir into broth. Saute onion in butter. Heat yogurt soup thoroughly but don't let it boil. Stir in onion and mint immediately before serving.

Our thanks to Angie Soghomonian for sending us these recipes.....

ROYAL ARMENIAN PUDDING

This is a rich but exceptionally delicate dessert.

1/4 lb blanched almonds
1/4 lb pine nuts
1/4 lb blanched hazel nuts
1/4 lb blanched walnuts
1/8 lb butter
1 qt milk
2 T cornstarch
1 C sugar

Put blanched, mixed nuts thru a food chopper. Then shake them through a coarse sieve. Retain one fourth of the nuts, the coarsely chopped ones, for the top of the pudding. Bring milk to a boil and pour in the rest of the nuts. Let simmer for 1/2 hour, then add sugar and butter and cook 10 minutes. Take off the fire. Dilute cornstarch in half cup of water and pour into the mix. Stir quickly to keep it from lumping. Return to fire and cook 10 minutes very slowly. Pour into glasses for individual servings. Serve with the

Beat one half the sugar with the butter, and one half with the egg white. When egg white is stiff, beat in butter mix and fold in the crushed strawberries. Keep refrigerated. When serving Royal Pudding, put a dab of the sauce on top of each glass and sprinkle the top with the remaining chopped nuts.

GEORGE MARDIKIAN'S
ALL PURPOSE CAKE

2 C brown sugar
2 C all-purpose flour, sifted

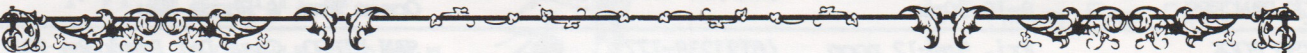
1/2 C butter

Blend above ingredients together as for pie by pinching the mixture with the fingers. Set aside half of this mixture for the bottom of the cake. To the other half add:

1 beaten egg
1 tsp nutmeg
1 C sour cream blended with
1 tsp baking soda

Add beaten egg and nutmeg to sour cream mixture. Grease

well a square pan (9x9") or use rectangular pan. Put in the crumbly mixture that has been reserved and spread evenly over the bottom of the pan. Then spread other mixture over this and sprinkle the top with chopped nuts and cinnamon. Bake at 350 degrees for about 40 minutes. Do not open the oven door while cake is baking. The cake will have a hard carmel base. This makes a delicious cake for afternoon tea or for dessert with fruit.



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KIRYA FOLK DANCERS	Tue. 10am-1pm Wed. 12:30-2:30pm	(213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Pk. 1641 Preuss Rd. W. HOLLYWOOD, Rec. Ctr. 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672	LAGUNA BEACH, Laguna Beach Hi dance studio,
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SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619)422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park
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WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.
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WESTSIDE INT'L F.D. CLUB	2nd & 4th Fri. 8-12pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd
WESTSIDE TANCHAZOK	4th Sat. 7:30-12pm	(213) 397-4567 (213) 390-4168	Culver City, Masonic Temple 9635 Venice Blvd
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, and 4th Sat. 7:30-10:30pm		WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.
NON-FEDERATION CLUBS			NON-FEDERATION CLUBS
CALITECH HILLEL ISRAELI DANCERS	Sun. 7:30-10:30	(213) 260-3908 (818) 577-8464	Pasadena, Winnet Student Ctr, S. side of San Pascual, 1 blk. W. of Holliston
CALITECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.
CLAIREMONT FOLK DANCERS	Wed 7:30-10:00pm	Christi Perala	CLAIREMONT MCKINNA Mens College 9th at Clairemont.
DANCE WITH MARIO CASSETTA	Wed 7:30-10:15	(213) 743-5252	Performing Arts 3131 Figueroa
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619) 475-2776 Geri Dukas	DEL MAR, Mira Costa College 9th & Stratford ct. Del Mar.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.
KYPSELI	Friday 7:30-midnight	(213) 463-8506 (818) 798-5042	Pasadena, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner,	LONG BEACH, Unitarian Church, 5450 Atherton
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thur 7:30-9:45pm	(714) 856-0891 Frank Cannonito	IRVINE. Call for location. HUNTINGTON BCH. Call for location
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH.	Mon, Tues 7-10pm Fri 7:30pm	(619) 270-1595 (619) 276-7064	SAN DIEGO, Casa del Prado. Balboa Park
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD. 12326 Riverside Dr.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES. 8906 Pico Blvd. CULVER CITY. VA Mem. Aud. 4117 Overland
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60 E; Across from Campus Security.
UCI DANCE CLUB	Sunday 7-10pm	(714) 854-9767 Lou & Lenore Pechi	IRVINE. UCI Fine Arts Village Studio #128
USC ISRAELI DANCERS	Thur 7:15-10:30	(213) 478-5968 Bdy Greenblatt	USC Hillel. 3300 Hoover Across from Hebrew Union College
BEGINNING CLASSES			
ARMENIAN DANCE CLASS (8 week series)	M-T-W-Th-F 6:30-10pm	(213) 467-6341 Tom Bozigan	Different locations each eve. Call for details

CLUB ACTIVITIES

BEGINNER'S CLASSES

BETH JACOB FOLK DANCERS	Thursday 9:15-10:15am	(213) 278-1911 Tikva Mason	WEST LA Temple Beth Jacob 9030 W. Olympic BL.
CABRILLO INT'L FOLK DANCERS	THUR 7:30-10pm	(619) 449-4631 Pat Coe.	SAN DIEGO, Balboa Park club Balboa Park.
CRESTWOOD FOLK DANCERS	Mon. 7-8:15pm Tue. 7-8:15pm	(213) 478-4659 (213) 202-6166 Beverly Barr Inst. new group begins 9/15/87	WEST LA Brockton Sch. 1309 Armacost Ave. VAN NUYS 17120 Vanowen
DESERT INT'L DANCERS	Mon. 7:30-10:30pm	(619) 343-3513 Sam & Vicki	PALM SPRINGS, Village ctr 538 N. Palm Canyon Dr.
GREEK POPULAR & FOLK DANCERS	Tuesday 7:30-9:30pm	(818) 706-2852 Tom Barr	PIERCE, COLLEGE Woodland Hills.
HAVERTIM FOLK DANCERS OF VENTURA	Sunday 7-9:pm	(805) 643-0897	BARRANCA, VISTA PK Ralston and Johnson
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, LA Valley college Field house 5800 Ethel Ave
ISRAELI & INTERNATIONAL	Tue 7:45-10pm	(213) 437-4232 Thea Huijgen (213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonians	SAN DIEGO, 4044 Idaho st. North Park Rec.Center
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LAGUNA BEACH, Laguna Beach Hi Girl's Gym, Park Ave. at St. Anns
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr.Hi Gym, 1100 Iroquois
NORTH SAN DIEGO BEGINNERS	Thurs. 7:30-8:30pm Int. 8:30-9:30pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8311	SANTA MONICA, City College Municipal pool Rec, Room
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park club, Balboa Park
SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:30-10 pm Tue 7:30-10 pm	(714) 533-8667 (213) 459-5314 (619) 281-7295 (805) 969-2382	ANAHEIM, Cultural Ctr. 931 Harbor CULVER CITY, AND SAN DIEGO SANTA BARBARA, CALL FOR INFO
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES Unitarian Church 5621 Montemalaga
TEMPLE ISAAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213) 202-6166 Beverly Barr,	WEST LA., Temple Isaiah, 10345 Pico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Ctr. at Dover & Hendrix
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES., USC Hillel, 3300 Hoover (across from Hebrew Union College)
VESELO SELO BEGINNERS CLASS	Wednesday 7-10pm	(714) 893-8127 Carol (714) 530-6563 Pat	ANAHEIM, 719 N. Anaheim Bl. between Lincoln & La Palma
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 655-8539 (213) 202-6166	WLA Emerson Jr. Hi 1670 Selby. behind Mormon Temple
WEST VALLEY FOLK DANCERS	Fridays 7:30-8:30pm	(213) 455-1727	WOODLAND REC. CTR. 5858 SHOUP AVE.

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