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# Folk Dance Scene

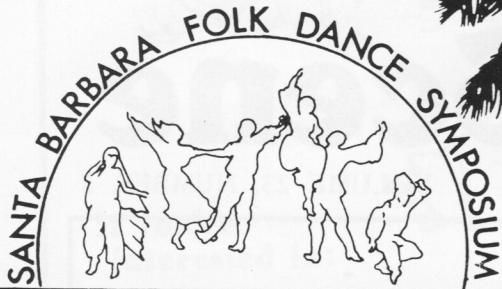
JULY/AUGUST 1988

VOLUME 23, NUMBER 5





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(213) 467-6341

# Folk Dance Symposium





JULY/AUGUST 1988  
VOLUME 23, 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.

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

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

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

## FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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Director of Membership	Ray Augustine
Publicity	Sherry Aurich-Hardy
Federation Information	277-6699



Costume from Adiyaman, modeled by Catherine Green, guest editor for this Scene.

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Many thanks to the contributors to this months Scene: Catherine Green, Anthony Shay and Richard Unciano.  
COVER: The "eagle" dance from Bingol in Eastern Anatolia.



# Calendar

## CALIFORNIA

\*Federation sponsored event  
#Federation club event

- JULY  
wkends Native American Artisan Series, Southwest Museum; info, 213/221-2164
- 2 #Independance Wkend potluck & BBQ, Veselo Selo, Anaheim Blvd, Anaheim, potluck 6 pm, dance 8 pm
- 3-10 Balkan Workshop, Mendocino; info, Miamon Miller, 2801B Ocean Park Blvd, #167, Santa Monica, CA 90405, 213/559-5345
- 4 \*4th of July Festival on the slab, Lincoln Park, Santa Monica, noon-?, sponsored by Tuesday Gypsies
- 6 Mario Cassetta on KPFF (90.7), Tom Bozigian guest, 10:30 am
- 6-10 Grand Kabuki, Japan American Theater; info 213/680-3700
- 9 #Michael Ginsberg at Veselo Selo, Anaheim Blvd, Anaheim; wkshop 3 pm, dance 8 pm
- 10 Armenian Picnic at St. James Church, on La Tijera near La Brea, LA, afternoon
- 10 Topanga Banjo & Fiddle Contest, Dance & Folk Arts Festival, El Camino College Track Field, Redondo Beach Blvd., Torrance; info Dorian Keyser, 5922 Corbin Ave, Tarzana 91356, 818/345-3759
- 3-10 Balkan Workshop, Mendocino; info Miamon Miller, 2801B Ocean Park Blvd, #167, Santa Monica 90405, Ph 213/559-5345
- 16 Armenian Dance & Fest, Glendale Civic Audit, Glendale, 8pm to 1am; info, Tom Bozigian 213/467-6341
- 16 #Kayso Folk Dancers 11th Anniv, noon to 5 pm, Balboa Park Club Bldg, San Diego
- 16-22 Hungarian Music & Dance Retreat, Mendocino; info Baratsag, P.O. Box 3193, Oakland 94609
- 17 \*Phoenix Festival, wkshop with Michael Ginsberg, location to be announced
- 24 Armenian XXX Picnic, Yorba Linda Regional Pk, Yorba Linda, afternoon
- 24-8/7 Folk Dance Camp; info, UOP, Stockton 95211
- 22-26 Hungarian Music & Dance Retreat, Mendocino; info, P.O. Box 3193, Oakland 94609
- last wk Originators of Sweden's Jambo Competition will be in So. Calif. with 100 dancers. Be on the watch for further information.
- AUG  
7 Mario Cassetta on KPFF (90.7), Tom Bozigian guest, 9:30 am
- 14-21 Mendocino Near Eastern Wkshop, info Miamon Miller, 2801B Ocean Park Blvd, #167, Santa Monica 90405, 213/559-5345
- 24 Mario Cassetta on KPFF (90.7), Tom Bozigian guest, 9:30 am

- 26 Valley of the Moon Scottish Fiddling School, Boulder Creek; info, 818/792-6323
- 31-9/5 Santa Barbara Symposium, U.C.S.B.; info, Tom Bozigian, P.O. Box 2692, Hollywood 90028, 213/467-6341, see add for details
- 2-5 Israeli Folk Dance Camp, Camp Hess Kramer, Malibu; info, Israel Yakovee, P.O. Box 2245, Canoga Park, 91306, ph 818/886-5432
- OCT  
1-2 \*Octoberfest Festival sponsored by Kayso Folk Dancers, Balboa Park Club Bldg; institute-Sat; federation festival, council meeting-Sun at 11 am; info 619/238-1771
- 14-16 \*Fed. Camp Hess Kramer Institute Wkend, Malibu
- NOV  
7 Slovak State Folk Ensemble, Long Beach Community Concert Series
- 24-26 37th Annual Kolo Festival, U.C. Berkeley; info, Sharen Skorup, 1186 Via Lucas, San Lorenzo, CA 94580
- DEC  
10 #Christmas & Hanukkah Party by Kayso Folk Dancers, noon to 5 pm
- IDAHO  
7/22-8/1 Idaho Inter'l FD Fest, Rexburg
- MARYLAND  
7/29-31 50th Nat'l Folk Fest, Lowell Nat'l Historical Pk, 169 Merrimack St, Lowell, MA 01852 or 305/296-6099
- NEW MEXICO  
8/18-21 N.M. August Folk Dance Camp, near Taos, NM; info, Gary Diggs, 12521 Charla Ct. SE, Albuquerque, NM 87111, 505/293-5343
- UTAH  
8/18-28 World Folkfest, Springville; info World Folkfest, Box 306, Springville, Utah 84663
- 8/21-27 Internat'l Folk Dance & Music Fest /Wkshop, Centrum, P.O. Box 1158 Port Townsend, WA 98368, 206/385-3102
- WASHINGTON  
8/21-28 Centrum Int'l FD & Music Fest; info, P.O. Box 1158, Port Townsend, WA 98368, 206/385-3102
- 8/28-9/2 Mazurka Wkshop, Port Townsend, WA; info, 632 Lincoln, Port Townsend, WA 98368.
- WEST VIRGINIA  
7/3-10 Scandinavian Wk, Bufflao Gap; info, Judy Barlas & Bruce Sagan, 4225 Everett Dr, Lansing, MI 48915
- 7/22-24 } Balkan Wkshop, Buffalo Gap, Miamon  
7/22-31 } Miller, 2801B Ocean Park Blvd, #167, Santa Monica, CA 90405 213/559-5345
- 8/19-23 Polish Dance, Music & Folklore Camp, Buffalo Gap; info, Basia Dzielanowska, 41 Katherine Rd, Watertown, MA 02172, 619/926-8048 or 305/296-6099
- SQUARE DANCE  
9/29-30 2nd Annual Mid-America SD Jamboree, Kentucky; info, Mid-Amer SD Jamboree, P.O. Box 421, Fairdale, KY 40118
- 10/7-90 Empire State Festival '88, Buffalo Convention Ctr; info, Paul & Gloria Kunkel, 155 Temple Dr., Cheektowaga, N.Y. 14225, 716/681-2876
- FOREIGN  
7/20-24 Heritage '88 Int'l Wkshop, Corn-

- wall, Ontario; info, Folklore Canada Int'l, P.O. Box 9, Succ. DeLorimier, Montreal (Quebec), Canada, H2H 2N6, 514/524-8552 or 514/273-6095
- 8/7-12 Montreal Internat'l Folk Dance Camp, John Abbott College, St. Anne De Bellevue; info I. Csillag, 5635 Hudson Ave, Montreal, Que, Canada H4W 2K3, 514/481-3867
- 8/8-14 Folk Dance & Music Conf, Windsor; info Bora Ozkok, 13941 Northfield, Oaks Park, Michigan 48237, 313/542-8263
- 8/15-20 Internat'l Conf of Ballads and Folk Songs, Laval Univ, Ste-Foy, Quebec; info Gynette Tremblay, CELAT, Faculte des Lettres, Universite Laval, Ste-Foy, Quebec, G1K 7P4, 418/656-5510
- 11/3-8 Alberta Showcase, Capcoa Nat'l Trade Fair, Calgary, Alberta
- DENMARK  
7/11-16 Landstaevnet 1988; info Dansk Folkedanseres, P.O. Box 1152, 7500 Helstebro, ph 07-41-29-80
- GREECE  
7/6-10 "Folk Dance Research," 2nd World Conf, sponsored by I.O.F.A. - UNESCO, Larissa; info Dr. Christos Chalkias, Deputy Mayor, Municipal Cultural Organization, 59 Roosevelt, St., GR-41222, Larissa, Greece (tel 277.888)
- HUNGARY  
7/4-11 Gypsy Dance & Music Camp in Mat-eszalka; info Gustab Balazs, Arpad U.41 11/6 Myiregyhaza 4400, Hungary
- 7/11-19 Hungarian Folkdance Camp at Debrecen, Hungary; info International Folklore Centre, H4015, Debrecen, P.O. Box No.4, Hungary
- 7/28-8/7 Internat'l Dance House & Musicians Camp at Jaszbereny; info Deryne Muvelodesi Kozpont, Jaszbereny, Lehel Vezer Ter. 33, Hungary
- NORWAY  
7/6-10 28th Nordic Folkdance & Fiddlers' Meet, Nordlek in Bergen; info Nordlek 88, Kong Oscarsgt, 15, N-5017, Bergen
- SWEDEN  
6/27-7/1 1988 Dala-Jarna Fest (annual sack-pipa wkshop/fest); info Peter Ejewall, c/o Vansbro Kummensbibliotek, 78050 Vansbro, ph 0281-111, ex 57.
- 7/2-10 1988 Musikvid Siljan Fest, in several towns around Lake Siljan
- 7/13-16 Falun Folk Music Fest in Falun
- TURKEY  
7/27-8/4 Turkish Simimar, Cinarli, Marmara, Is; info, Umit Cacak, Assendelftstraat 4 I-voor, 1013 SP Amsterdam, Netherlands
- YUGOSLAVIA  
7/9-18 } Macedonian Folkdance Course at  
7/21-31 } Etesevo, Prespa Lk; info, Pece Atanasovski, ul. Vostanicka br.92, 91000, Skopje, Macedonia, Yugoslavla
- 7/11-22 } Macedonian Dance/Music Workshops  
7/23-8/2 } in Struga, Macedonia; info Elsie Dunin, UCLA Dance Dept, Los Angeles, CA 90077, 213/206-1335 or Visinki (Stanimir), Raajko Zinzifof st.52 - 91000 Skipje, Yugoslavia
- \*\*\*\*\*
- DEADLINE DATES
- FOR CALENDAR LISTING:  
Sept issue - due July 26  
Oct issue - due Aug 26
- Mail to:  
Tom Daw  
12527 Chadwell St.  
Lakewood, CA 90715  
213/924-4922



FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

Sept issue - due July 26

Oct Issue - due Aug 26

Mail to:

Folk Dance Scene  
Marvin Smith, Editor  
229 Catalina Ave., #3  
Los Angeles, CA 90004  
213/385-7944

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## SCHOLARSHIP WINNERS

The Folk Dance Federation of California South Scholarship Committee met on May 14. We were faced with the difficult task of choosig from among an excellent group of applicants all deserving of scholarships. But finally we reached a decision and on behalf of the Scholarship Committee, I am pleased to announce the Federation Scholarship winners for 1988.

1. Marc Raymon was awarded the Mazon Memorial Scholarship. Marc dances with the Pasadena Folk Dance Co-op, he has been teaching, emceeing and also serves on the Pasadena Co-op's Board. Marc will be attending Stockton camp.

2. Paula Dolinko was awarded the Joe Martin Memorial Scholarship. She dances with Westwood Co-op. She'll be going to Idyllwild camp.

3. Charissa Hsieh dances at Veselo and Santa Ana College. She will be going to either the Stockton or Idyllwild camp.

4. Ted Martin dances with the Laguna, Orange county and Skandia folk dancers. He will be attending Stockton camp.

5. Ruth Denstaedt dances with Veselo, Cal Tech, and when possible at U.C. Irvine and Laguna. She has been given the option of using her scholarship this year or in 1989.

6. Anne Stevens dances with the Santa Maria Folk Dancers. She will be going to Idyllwild camp this summer.

Congratulations to all these people who we know will continue to help make folk dancing one of the most exciting activity of our lives.

All the clubs are looking forward to the Fall, when our scholarship recipients will

ADVERTISING RATES

Fed. comm. event: Full pg, \$80; 1/2 pg, \$45; column inch (2-1/4" x 1"), \$4

Fed. club event or non-profit organization: Full pg, \$100; 1/2 pg, \$60, column inch, \$5

Non-Fed member: Full pg, \$120; 1/2 pg, \$75; column inch, \$6

Check or money order MUST accompany photo ready ad. Make payable to Folk Dance Scene and mail to editor (address above).

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return to share their new dances.

The Committee would like to thank the South Bay Folk Dancers for a donation of \$150 to the scholarship fund in honor of Jim Lee thus allowing one more folk dancer the opportunity to attend a camp.

Ray Augustine, Chairperson.  
Scholarship Committee.

## PRESTON'S POLEMIC

Been a long time, hasn't it, Friends? Well, I'm back in print. Do you want your Folk Dance places to continue to exist? Or, like the Intersection, to fade into Dinosaurland? Too many of us are not supporting the coffeehouses, and they NEED us to survive. Maybe we are under the impression that they are well funded and well attended and can make it without li'l old us'ns, but it really isn't like that. Places like Gypsy Camp, Veselo Selo, Folk Dance Cafe, Ashkenaz, Cafe Danssa, Cafe Shalom, etc. really need their folk dance friends to keep them going!

The rent on Gypsy Camp, for example, is presently \$1,800 a month, and the lease expires next spring. At about \$5 a person entry, you can see how many people need to attend Friday and Saturday nights JUST TO PAY THE RENT. (If your math is weak, that's 360 entries a month or 45 people attending each and every Friday and Saturday night.) They don't average anywhere near that amount. And by the way, the floor at Gypsy is not appreciably smaller than the Intersection's was, believe it or don't.

You say the \$5 is too expensive? A movie, single feature, no cartoon, is \$6 or \$7 now. A burger, fries and coffee is

about \$5. Things ain't what they used to be, but folkdancing is STILL the biggest bargain going!

So, my friends, come dancing at your nearest "coffeehouse" soon. If all of you out there in Folkdanceland attend just once a month, these places won't become extinct.

AND BRING A FRIEND!

**37th Annual California KOLO FESTIVAL**  
November 24 - 26, 1988  
Berkeley, California



### INVITED TEACHERS

Atanas Kolarovski Macedonia  
Slobodan Slovic Serbia  
Dick Crum Slovenia  
Barry Glass Croatia  
John Pappas Greece  
Laurie Raz - Astrakhan Bulgaria

### BANDS

Kaba Vence, Vesali Seljaci  
Sviraci, Medna Usta, Noyz Boyz  
Nestinari, Others

### EVENTS

Classes, Concerts  
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Multi-Room Dance Parties

### PACKAGE PRICES

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# ON THE SCENE

## THE STEPHEN MAZON MEMORIAL SCHOLARSHIP FOLK DANCE PARTY/BENEFIT

This event will take place on Saturday, July 9 at the Throop Memorial Unitarian-Universalist Church, 300 S. Los Robles Ave., Pasadena, from 8 to 11:30 pm. The entrance fee of \$2 will cover dancing, refreshments, and entertainment by Koroyar (performing Pontian Greek dances) and Grupo Cultural Portugues "Recordendo" Portugal, presenting ethnic dances of Portugal.

Assisting in the presentation of this night are the Pasadena Folk Dance Coop, the Cal Tech Tuesday Night Group, the Cal Tech Sunday Night Israeli Group, and Koroyar Dance Ensemble. Stephen Mazon participated in all of these groups.

Proceeds of the event will be turned over to the Folk Dance Federation of California, South Scholarship Committee to help make the scholarship fund perpetual, so the interest earned each year can be used to provide a scholarship each summer to a deserving folk dancer to one of the camps. Marc Raymon of Glendale, who dances with the Pasadena Folk Dance Coop, was the recipient this year, and will be attending the Stockton Folk Dance Camp.

If you wish to send a donation, make out a check to: Folk Dance Federation of California South, with the notation, "Stephen Mazon Memorial Scholarship Fund". Send your check to Richard Mazon, 437 Stedman Place, Monrovia, CA 91016 and he will forward it to the Federation.

## POLISH DANCE, MUSIC & FOLKLORE FAMILY CAMP August 19-23, 1988 at Buffalo Gap Camp for the Cultural Arts Capon Bridge, West Virginia

This year's camp centers on material and doings from Slask/Silesia, located in the southwestern portion of Poland near the Czech border.

The staff and activities are many and varied. Zofia Marcinek, a native of Cieszyn, Slask, shares dance and folklore; Rik Palieri will be teaching the Istebna bagpipes; workshops in crafts including mask-making for the "Mikolajki (the Christmas street play) will be conducted by Claudia Skalaban; Ada Djewianowska will teach her ever-popular arrangements of Polish folk dances; Lodzia Magdziarz is to teach national dances from basic to advanced; and Regina Laskowska will conduct classes for children as well as teacher training class.

For more information, details on registration and/or camp attendance, contact:  
Basia Dziewianowska  
1309 Whitehead St.  
Key West, FL 33040  
305-296-6053

## CRAFT & FOLK ART MUSEUM EXHIBITS

June 7-July 31: Gallery I will house an exhibit of applique tapestries of Arlette Gosiaki, depicting the history of rural life in early America. In Gallery II, Santos, Status and Sculpture: Contemporary Woodcarving from New Mexico, is showing.

August 16-October 2: Palms and Pomegranates: Traditional Dress of Saudi Arabia, an exhibition encompassing the entire range of traditional costume in Saudi Arabia, will be showing.

## SAN FRANCISCO-BAY AREA EVENTS

July 2, 3, & 4: Independence Day Campout at PLANINA, includes teaching and live music. This is a rustic camp owned and operated by a couple that loves international folk dance and music, and opens up their area to share on selected weekends throughout the summer. (The last one for this year will be the Labor Day Campout, Sept. 3-5). The camp is on Hwy. 17 out of San Jose towards Santa Cruz. For more information and directions, and to reserve a spot at the Saturday or Sunday evening meal, call Hiram or Arden Pierce, 415-494-1631.

July 2, at 8 pm: A joint concert with Slavonijo (Yugoslavian dance/music, especially from the Dalmatian coast) and Lowicanie (Polish dance group) will take place at the Slavonic Cultural Center, 60 Orandage at Alemany Blvd., San Francisco. For info, call 415-592-1190.

Greek happenings include:

July 10 - open picnic with food and drink available, given by the Greek Orthodox church of Vallejo, will be at the Macedonian Park, Napa Valley, near Calistoga on Silverado Trail.

August 27-29 - Live Greek orchestra music, food and drink at the festival given by the Greek Orthodox Church of Vallejo in the fairgrounds in Napa.

September 4 - Wine Festival, sponsored by the Macedonian Organizations, held at the Macedonian Park. Live music, food and drink.

On-going - there are three Greek night clubs in the extended Bay Area with live music on weekends: Zorba's, 1350 S. Bascom, San Jose; the Greek Village, San Francisco; and the Athenian, Pacifica.

Anyone interested in more information about Greek events can get on the GYROS mailing list by sending \$5.00 to GYROS, 6221 Ascot Dr., Oakland, CA 94611.

-Linda Cain

## HESS KRAMER WEEKEND

October 14-16, 1988

Another exciting "All Camps Review" weekend will be held at Camp Hess Kramer in Malibu this weekend. Dances from several summer camps will be taught. Mark your calendar for one of the highlights of the year.

Staff to be announced. For information, call Beverly Barr at 213-202-6166 or 213-478-4659.

## CONGRATS!

Ralph and Noma Bates are expecting their first child early in June (which means that by the time this is printed, he/she may have already arrived!) Also, Jim and Elaine Kahn are expecting early in August!

## TANCHAZ

The next Tanchaz workshop will take place on Saturday, July 30, at 7:30 pm, with a "Special Guest Teacher". The workshop will be followed at 9:30 pm with the Tanchaz part. Live music is provided by "Translmania". For more information, call John Rand, (213) 820-7130 or Preston Ashbourne, (213) 423-9408.

## INTERNATIONAL DANCE AND MUSIC FESTIVAL

Orange County will be hosting an international festival at the Orange County Performing Arts Center August 26 and 27. More later.

## KOROYAR

The Greek Pontian dance "Sari Kuz", Greek couple dance "Karsilamas" and Bulgarian Rhodope dance "Dopatski Horo" are being added for programs in September and October. Four to five Turkish songs are also in the works. The full ensemble will perform July 3 at the Long Beach International Festival and the orchestra will give a full concert July 12 for the City of Montclair. New members are always welcome. Contact Richard Unciano, 2309 Ann Arbor Ave., Pomona, CA 91766.

## UCR INTERNATIONAL FOLK DANCE CLUB

U.C.R. was recently welcomed at an "Inland Empire Night" at Veselo Selo. This gave UCR dancers and Orange County dancers a chance to get acquainted and share dances.

U.C.R. will have sponsored two Friday nights with special guest teachers - Tom Bozigan (Armenian) and Nicolaas Hilferink (Romanian). Each evening was preceded by a potluck dinner. In addition, a small group of dancers representing the U.C.R. International Folk Dance Club performed and taught at a "Faculty Wives Dinner" on campus.

Happy Birthday to Elaine, Anthea, Jeanne, Larry, Lew and Ellie.

The club meets Fridays at 8 pm at UC Riverside, Barn-Stable. Beginners classes are from 8-8:45 pm and intermediate from 8:45-9:15 pm. Last Friday of each month is "Party Night." Children are welcomed. Donations accepted.

-Gary Hardy & Sherril Aurich-Hardy

## The TUESDAY GYPSIES Host "DANCE ON THE SLAB"

The Tuesday Gypsies will host the annual July 4th dance "On the Slab" at Lincoln Park in Santa Monica this year. There will be a Federation Council meeting at 10 am, and dancing will be from 12:30 pm-5:30 pm.

There was a great turnout for the evening with Nico Hilferink, and for the regular last meeting of the month party. June 27 was a dark night, since many of the dancers were at the Idyllwild Folk Dance Camp.

Cupid struck the Gypsies when Marcia Anderson and Morris Lechtick announced their engagement. We wish them much happiness and a long life together.

Some of the dances that have been taught in recent months include: Resenki, Kulska Sira, Nina Skocic's Raca, Polka Med Bakmes fran Kall, Staro Lesoto Oro, Floracica de la Casimcea, and Pripoianka (the last two are from Nico's visit).

## VESELO SELO UPDATE

Three successful events took place this past month at Veselo:

On May 14, 107 dancers participated in Howard Tucker's Statistics Night. The dancing continued past midnight.

Anthony Shay conducted a special Ethnic Costume Workshop on May 7 which was enthusiastically received.

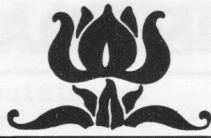
The Greek Dance Party of April 23, hosted by Fred Maraghen, was so popular that a repeat vent has been scheduled for Friday, July 8 at 8 pm.

Upcoming events include:

Michael Ginsberg's Balkan Workshop on Saturday, July 9 at 3 pm, with request dancing to follow from 8 pm.

Independence Day Weekend celebration on





Saturday, July 2 at 6 pm, with potluck and bar-b-que, and dancing at 8 pm.

Veselo is proud to announce the election of Carol Maybrier as their new President, with Jim Ulrich as Vice President.

-Amy Saunders

**WEST LOS ANGELES FOLKDANCERS**

The July/August schedule for dances to be taught by Beverly Barr is as follows:

- July 1 & 8 - Pinewoods Reel
- July 15 & 22 - Dark nights (no dancing)
- July 29 - Recap
- August 5 - Dark night
- August 12, 19 & 26 - New Scottish dance from Stockton Camp.

Scottish set dances are taught each week from 7:30-8:15 pm. For more information, call 213-202-6166 or 213-478-4659.

**KAYSO FOLK DANCERS**

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# HISTORICAL ASPECTS OF TURKISH DANCING



Whirling dervish (Sufi-dancing)

Anthony Shay

Anatolia, or Asia Minor, has been the site of numerous civilizations, the last of which is that of the Turks. The Turks originated in Central and Eastern Asia and were often associated politically and ethnically with the Mongols. "Turk" is a linguistic term rather than a racial designation, and Turkic languages are spoken from the Balkans to China. In relation to the other ethnic groups in the Middle East, the arrival of the Turks in Anatolia was rather late - about the 9th century.

The object of this article is not to attempt to establish what is "Turkish" or what is "not-Turkish" in the dances of Turkey, but rather to survey those dances, past and present. "Turkish culture is heir to the traditions of many civilizations and surely its dance has also assimilated their influences, though it is not always an easy task to trace them." (And 1959:5).

If we look at the dances of

Central Asia, the first thing we note is a lack of line dances in which the dancers hold one another in some manner. Dancing of this type seems to be found no further East than the Western Iranian provinces of Azerbaijan and Kurdistan.

Prior to their conversion to Islam, which began in the 9th century, the Turks were Shamanists from the earliest known times, and believed in the elements of earth, fire, air and water. A common element of Shamanistic ritual is ecstasy through trance, often brought about by movement or dancing - an important element in some Sufi sects such as the Mevlevi (Mowlavi).

Ottoman society, which lasted from the fourteenth century until just after World War I, was multi-layered: rich and poor, urban and peasant, Moslem, Christian and Jew. Much of this is reflected in dance. The Ottoman Dynasty ruled much of Europe, the Middle East, and North Africa. The Ottomans (Osmanli), named from Osman, the founder, were one of history's longest lasting dynasties.

As a backdrop to Turkish dancing, one must look at the effects of Islam. Orthodox Islamic practice has always been hostile to the practice of dancing. Whether or not this was because ancient Pagan religions of the Middle East sometimes kept dancers who were often also temple prostitutes is not known. Pious Moslems and rich people, particularly men, did not dance, but dancing was an indispensable element of urban festive occasions, and so there arose a professional class of dancers. Both boys and girls of this class were called gengi (chengi). A Moslem who was visiting a Paris ballroom asked: "When he is so rich, this gentleman gives himself the trouble to dance? Why doesn't he hire someone to do it for him?" (John Stoddard's Lectures, 1905-6, V. II, p.84, cited in And 1959:9).

In Istanbul, the professional dancers formed guilds called kol, each with its own district. "They were mostly in vogue in old Istanbul, even at the Seraglio [Royal Harem] level, and their quarter was Tahta Kale (Ibid: 251). Many



visitors to the Ottoman Empire commented on both the technical skills and prowess of the dancers, but also on their lasciviousness. Keep in mind that European tastes were Puritanical in this regard. As Christians, they always looked askance at Moslem people and their customs. Also, Turkish writers, except for poets, rarely if ever, commented on public dancers, just as their Persian and Arabic co-religionists did not, probably due to the low social status of the dancers.

Dancers were frequently pictured in contemporary miniatures, however, and we thus have copious pictorial evidence of their appearance.

That these dancers were also available for other pleasures was a given in the Middle Eastern societies, and from time to time, the authorities banished dancers of both sexes because their patrons, especially the soldiers, known as Janisseries (Yenegeri), brawled over them in taverns. This is a pattern that we have seen in Japan as well (Shay 1988; p 7-8).

These professional dancers disappeared as a class after the fall of the Ottoman Empire, just about the same time a similar pattern took place in Iran with the fall of the Qajar Dynasty (1925), because society was restructured and noble and royal patronage waned.

In all of these Middle Eastern areas, the professional dancers were often highly talented and technically had skills as acrobats and actors as well. They are almost always shown with clackers, castinet-like instruments of wood or metal or stone, called chalpara, derived from the Persian chahar-pareh (four pieces). When the dancers lost

their looks, they often became musicians for the younger dancers. The best of them often became rich and acquired the kind of popularity and notoriety that contemporary society awards to rock performers.

The movements of practitioners of various Sufi sects during their services, particularly Mevlana, the so-called "whirling dervishes", holds a particular fascination for the westerner. "Sufi-dancing" became a fad for some in the United States in the 1960's. The Mevlana toured the United States a few years ago. The idea of dancing or performing music in a religious service or context would be an anathema to an Orthodox Moslem, and thus these sects are often considered heretical. The movements, at first stately, formal and measured, gradually become faster until at least some of the participants fall into trances, at least partially induced by the circling, whirling movements. "We may distinguish two basic types of ecstatic dance; that used as a vehicle for achieving mystic states and that used in the ritual enactment of a role." (Bourguignon: 1968: 19). The Sufi ritual falls in the former category. "The dance as employed in order to bring about mystic states is typically a group phenomenon" (Ibid:21). "The goal of these practices is that of attaining unity with the Divine." (Ibid: 22).

In this way, the face of God is "revealed" to the believer. This is a truly heretical belief in the eyes of the Orthodox, who believe that man may never "know" God. To call these movements "dance" because they are patterned and accompanied by music (as in marching, aerobics, etc.) is probably incorrect since it is

doubtful that the participants would call their ritual movements dance (oyun orrak). The Mevlana center in Konya has been repressed at different times, including the time of Ataturk's secularization of Turkey. Then the Mevlana performed their ritual in secret. Currently it is performed as an annual historical event and can be seen by special arrangement.

Other dances include those performed by the craft guilds, an undoubted Byzantine hold-over from pre-Turkish times, since no corresponding phenomenon is found in other Turkic speaking areas.

Dancing is also an important element in folk theatre of all kinds, including the Kara Goz, or shadow puppet performances. The dancing in the folk theatre performances is most often regional folk dancing (see accompanying article by Green on Regional Dances).

Thus we see that the wide array of dancing to be found on Turkish soil is a result of many civilizations and eras.

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# AN AMERICAN

## TURKISH FOLKDANCE AND THE EDUCATION OF AN AMERICAN WOMAN

Perhaps it was the music. The eerie, lilting melody of the kaval, or the piercing strains of the zurna, or the reverberations of the davul deep in my chest. Whatever the cause, by the end of my introduction to Turkish folkdance and music over one weekend in September 1983, I knew I was hooked. An amateur in the best sense of the word, someone who does something for the love of it, I knew that this hobby would develop into a full-blown obsession. It turned out to be true, for that weekend I vowed I would go to Turkey and study dance and music. My sojourn began in July 1985 and ended two years later. In this article, I hope to share with others some of the information I gathered and the joys I experienced during my study there.

Nowadays, if one lived in a village or even a small town in Turkey, one would most likely learn folkdances at occasions such as engagements; henna nights (private parties among women, at which henna is applied to one's hands in a ritualistic gesture in order to bless the wedding and protect the bride and groom from the evil eye; )circumcision parties; farewell parties for those inducted into military service; and religious and national holidays. The dances would be acquired intuitively or demonstrated by parents and elders, just as they have been passed onto younger generations for centuries. In addition, some formal instruction in dance might be found in primary and secondary schools, depending on the size of the town.

My education in Turkish folkdance, however, parallels the way in which many Turks who live in urban areas learn. From small cities such as Sam-sun (population ca. 225,000),

to larger cities such as Ankara, the capital (population 3.5 million), Turkish youths acquire a practical knowledge about their native dances in a relatively formal and structured manner. (Of course, some urban Turks would have access to many of the same festive occasions a villager would. These would provide additional opportunities to learn dances, but they would not necessarily be the sole source of information or training.) Beginning in primary school and continuing beyond high school, many students are instructed in regional dances of their country. Frequently, the schools have extracurricular folkdance teams groups, who practice, perform, and compete with teams from other schools. Competitions take place at city-wide, regional and national levels.

Beyond secondary school, many universities have student groups who study and perform Turkish folkdance. (While most of these activities are done in addition to a regular class load, at certain universities it is possible to study Turkish folklore as part of one's academic field.) Teams of dancers also participate in regional and national championship competitions.

Outside of school, Turkish youths may study through private clubs or associations, called dernekler. Frequently, these groups utilize school buildings and grounds during off-hours for their practices. In larger cities especially, such as Ankara and Istanbul, schools and dernekler work hard to attract the best instructors. The teachers may be knowledgeable about a particular region or style of dance, though not necessarily the same region as the one in which they are working. As with schools, dernekler par-

ticipate in citywide, regional and national competitions.

How do the spectators and participants regard folkdance? Invariably, the audiences at competitions include entire families and assorted friends of the performers; additionally, a host of other interested parties are present, filling the auditorium in many cases. National competitions at all levels, from primary school through university and also between regions (mahalleler), are televised across the country, and many people who cannot personally attend the exhibition dancing follow it on television. While not quite as popular a spectator sport as soccer, folkdance in Turkey captures the interest of young and old, men and women alike.

The dancers may be attracted to folkdance for various reasons. Among those most commonly cited by dancers I met included: an interest in folklore, a desire to make more friends, a desire to be graceful and/or athletic, a sense of pride in the nation's culture, and an interest in travel. Concerning this last motive, not only do folkdance troupes perform at ceremonies and festivities outside their town, some are invited to participate in international folk festivals. When the sponsoring organization or host country provides financial assistance to the group, it helps make possible a trip that most Turks would otherwise be unable to afford.

Some performers may aspire to audition for the national folk dance ensemble, the only professional group in Turkey. Based in the capital, the members of this troupe rehearse for a minimum of eight hours a day, five days a week, and are paid for their hard work (though, unfortunately, not



# IN TURKEY

Catherine Green

very well.) When not rehearsing, they tour in their home country and abroad.

My initial experiences in Samsun, the largest city along the northern Black Sea coast, were revealing. There were only two main groups I could join, the Anatolian Folk Dance Association and the Samsun Municipal Conservatory. Though they were considered to be arch rivals, I participated in both. When one teacher found out that I was actively working with the rival group, he was incredulous. "How is this possible?" he inquired. "It's very easy," I said. "I spend weekends rehearsing with this group and weeknights practicing with the Conservatory."

My move to Ankara in the Fall of 1986 gave me the luxury of being able to "shop around" for a dernek which would best suit my interests and needs. In the capital, which might also be considered the center of folkdance instruction and performance, there are approximately 30 to 40 dernekler from which to choose. Characteristically in these associations, as in school folkdance teams, there is an even ratio of men and women. From an American perspective, it seems to me that this kind of activity provides young men and women with a socially acceptable arena for making friends with the opposite sex. Over many glasses of tea and several cigarettes, the young men and women I observed seemed to enjoy the comraderie between members of the group in the breaks between practice. As most Turkish youths are expected to live with their families until their marriage (however late in life that may be), there are not as many opportunities for a young person to go out independently and meet friends in the evenings, for example, as there are in the United States. For this

reason, the dernekler might fill a social need.

From my observations in Samsun, Ankara, Istanbul and other cities, the ways in which folkdances are taught vary according to the instructors, as is the case here. However, there it seemed common to teach larger sections of the dance all at once, with fewer incremental break-downs of steps and figures. Verbal explanations frequently accompanied the dance instruction. It was also usual to practice with the basic rhythm, then gradually add music. Similarly, once the basic steps, choreography, and style were mastered, accessories (such as handkerchiefs, spoons, knives, pitchers, or other objects) would be brought into practice sessions, when appropriate. Dress rehearsals with costumes and musicians preceded performance. During the performances, live musicians rather than cassette tapes were used, since musicians were comparatively easy to come by.

The general response to my participating in rehearsals and other group activities was characteristically Turkish. That is to say, the people were extraordinarily warm and hospitable, and made every effort to accommodate their guest, especially a foreigner. Toward the end of my year in Samsun, I vividly remember feeling accepted by the group, especially when we performed three final concerts. The audience's response was equally revealing. The evening program listed the dancers' names in alphabetical order, all Turkish with one obvious exception. At the end of the concert, much to my surprise and alarm, I was singled out from the group and the emcee beckoned me to the microphone. There I stood, my knees knocking together, before an aud-

ience of some 200 Turks. Although I had not been the least bit nervous while performing their dances, the prospect of tripping over not my feet but my own words terrified me. Miraculously, I managed to answer the emcee's questions in correct Turkish. When the emcee made a closing statement to the effect that, once I returned to the United States, I would be able to share a bit of Turkish folk culture with my people, the audience thundered their applause. In a world in which American popular culture penetrates so many aspects of life, this small contribution seemed both significant and welcome.

In Ankara, reactions to my involvement were much the same. The only difference was the surprise on the part of some dancers that there was a foreigner who already had managed to learn many of their regional dances. Again, I was welcomed into all their activities, including performances on national television. The only instances in which I was not invited to join them was in certain competitions between dernekler. (According to a recent ruling of the Ministry of Culture and Tourism, which sponsored the competitions, only nationals were to take part.)







Silifke.  
Kasikli (spoon) dance



Adiyaman.  
Southeastern Anatolia



Dinar. Kasikli  
(spoon) dance



Artvin, Horon dan

## a brief Survey of

At the outset, it should be noted that there is no one national dance of Turkey and that each region, indeed, each village, has its own dances. Organizing them into a typology is not easy, for there are several hundreds of dances and many ways to classify them: for instance, by sex, formation, musical accompaniment, or style. Metin And, in his book A Pictorial History of Turkish Dancing, makes several interesting comparisons between dances based on a classification into abstract vs. mimetic dances. The former are not based on any particular theme, while the latter are marked by their inclusion of imitative gestures and/or pantomime. These can be further subdivided into themes such as actions of animals; representations of daily work and village life; personifications of nature; depictions of combat; and courtship and flirtation (And, 152).

I have chosen to consider six main types of dances which relate generally to certain geographic regions. Though their

boundaries often overlap, the regions and dance types to be considered are: 1) Halay (Central, Eastern and Southeastern Anatolia, the Asian part of Turkey); 2) Horon (Black Sea Coast); 3) Zeybek (Western Anatolia); 4) Kasikli or "spoon" (Central and Southern Anatolia); 5) Hora/Karsilama (Thrace, the European part of Turkey); and 6) Bar (Eastern Anatolia).

Some scholars have attempted to approximate the percentage of the total number of extant folkdances each type occupies (Ataman, 4), but these figures seem difficult to verify. One could also argue that this brief list be lengthened to include other styles and regions—for example, the Azerbaijani and Caucasian dances found in Kars in northeastern Turkey. Admittedly, any survey of Turkish regional dances conducted in as brief an article as this cannot be considered even remotely comprehensive. One has only to compare this skeletal outline with the 800+ page tome by Cemil Demirsipahi to grasp how extraordinarily rich the tra-

dition of folk dance in Turkey remains, despite major historical changes (see accompanying article by Shay).

### HALAY

The word halay (aka haley, alay, aley, among other spellings) refers to getting together with people; found in three different regions, the halay is frequently associated with two cities, Sivas and Corum, in Central Anatolia (And, 159). It is performed by men and women alike, who stand closely linked in a line, circle or semicircle. Relying on a leader to announce the step changes, done by calls and/or waves of an accompanying handkerchief, the dancers begin slowly. Gradually, over one, two or three sections, they increase their speed. Often, hand claps are featured, which may be done by individuals or with opposing partners. When performed out of doors and also in the East, the powerful voices of the zurna and davul are generally preferred. Indoors, and elsewhere in Anatolia, the halay is accompanied by the gentler sounds of





Elazig,  
Cayda Cira (Halay type) dance



Karadeniz (Black Sea), Horon dance



Gaziantep. Halay dance

# Turkish Folkdance

Catherine Green

the wind instruments mey, kaval, and, more recently, clarinet, as well as the stringed instrument, the baglama.

Two examples of unusual halay dances are the omuz halay (or shoulder halay) from Tokat, in Central Anatolia, and Simsim from Adiyaman, in Southeastern Anatolia. In the former, men and women dance next to one another in a circle. Then the women separate and skillfully and in complete unison, climb onto the mens' shoulders until they are all standing on top of the men, their arms linked in a shoulder hold. The entire group forms a kind of double-decker ring of dancers who continue the basic step in a standing position.

Simsim is performed at night by men who dance around a fire to the beats of the davul and the intense pitch of the zurna. A leader dances first to the davul player, then begins to make a ring around the fire. As another male enters this ring, a chase ensues in which the leader tries to hit

or slap the new male. This pattern continues, with a new man entering and replacing the one tagged, while the other men watch intently and clap loudly. Simsim may be a descendent of the dances of the ancient shamans of Central Asia (see article by Shay in this issue), to whom fire and the other elements were considered sacred. The shamans believed that the drum contained malevolent spirits, and by beating it, they would drive away the evil forces (Luleci, 1).

## HORON

The origin of the term horon (spelled variously as horom, horum, foron, oran, and korum, among others) is unclear. Commonly, the word refers to cornstalks which are cut and tied together; from a distance these stalks resemble a group of people standing together with arms raised and hands clasped. This image is one which is captured in the horon dances. Like other movements and poses, it evokes a feeling of life along the Karadeniz, or Black Sea.

In this region, corn is a major crop and the sea plays an important role in the local economy and social life. One of the types of fish that lives primarily in the Black Sea is the hamsi, a kind of anchovy; this small fish is caught in great numbers by the fishermen's nets. So, too, in horon dances, one of the most characteristic movements is a fast shoulder shimmy and a trembling of the entire body, which imitates or suggests the movements of the hamsi as it swims in the sea or struggles in the nets for its life. Another characteristic movement in Karadeniz dances is a rippling or waving of the entire body, which evokes the movement of the sea.

Horon dances include a number of other steps and figures, many of which are physically demanding, especially since they are often done in quick succession. Usually an ever increasing tempo is kept up by the kemenceci, or fiddler, who stamps the beat with his feet as he plays, or by the zurna and davul players working to-



A BRIEF SURVEY OF  
TURKISH FOLKDANCE

gether. These figures include: kneeling, sudden squats, sharp turns left and right, stamps, kicks from the knee, high thrusts from the thigh, walking while squatting, hopping forward on the left leg while "pawing" on the right like a horse, sudden outward arm thrusts, and others.

The dancers, who may be male or female, form a line with the leader in the center. It may be interesting to note that the women's horon dances are just as quick as the men's and involve many transitions between challenging figures, along with a virtually constant shoulder shimmy. When men and women perform alongside one another, the dance is often referred to as rahat, or comfortable, horon. Usually the dancers clasp fingers and extend their arms just below or above shoulder height, standing comfortably apart from one another. At other times, their bodies are closer together, with arms at their sides or bent at the elbows.

ZEYBEK

In contrast to the feverish pitch common to Karadeniz dances, the Zeybek dances of Western Anatolia, near the Ae-

gean coast, are slow and graceful. While not done exclusively by men, they are commonly associated with them. The word zeybek, elsewhere known as efe, refers to a man who is a brother, a friend, a protector of his people. In a sense he is akin to a samurai type of figure.

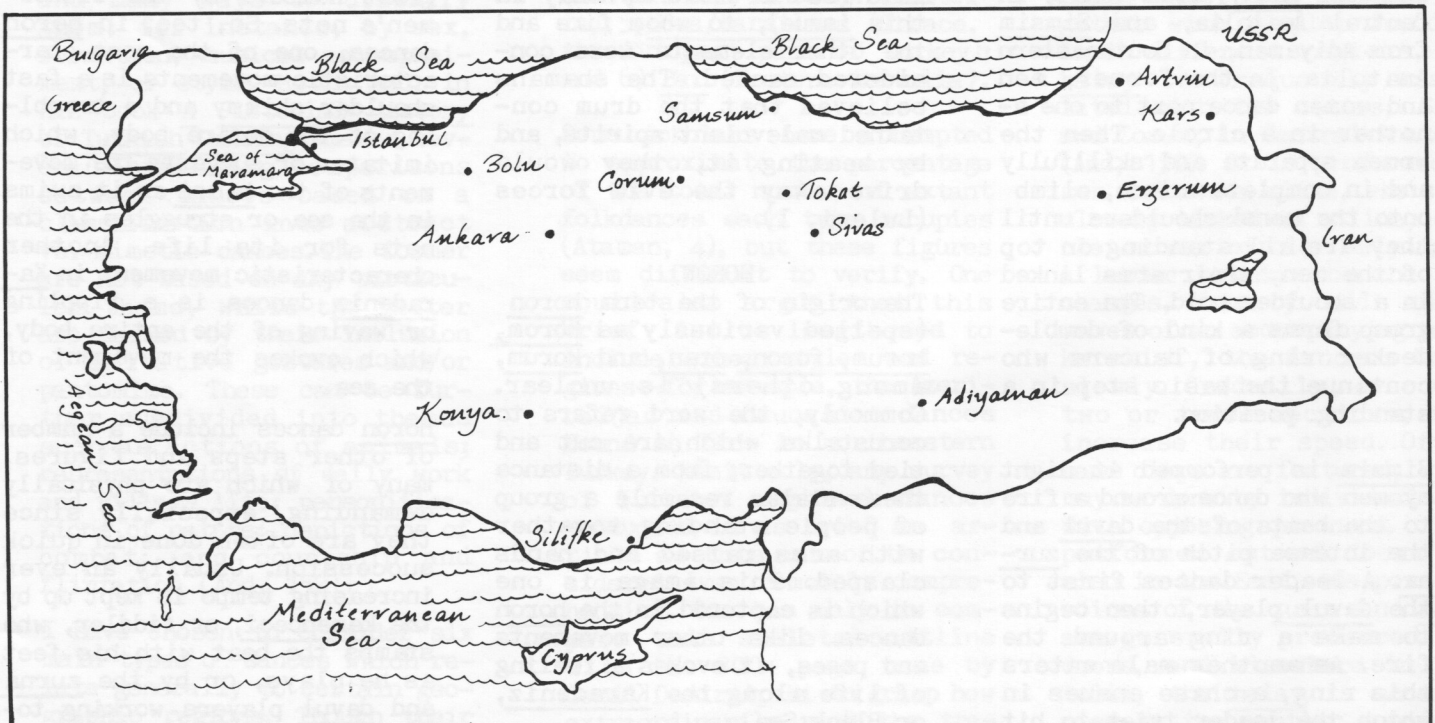
Performed individually, in a circle or often as a solo, the zeybek dance usually begins with the man strutting boastfully to tight strains of music. The accompaniment may be a zurna and davul; or the melody may be played by a baglama, kaval, kabak kemence or clarinet, while a dumbek marks the rhythm. Individual dancers move proudly and strongly, their arms extended to their sides at shoulder height, their legs taking large steps, bending the knees occasionally and swinging the bent leg forward or behind the straight leg. With dignity and poise, the zeybek male kneels on one knee, gently touching it on the ground while twisting his body to one side.

Although I witnessed a number of outstanding performances of zeybek dances by young men and women, none impressed me so well as did one in Izmir. The largest city on the Aegean coast, Izmir was celebrating

Kurtulus gunu. Its the 9th of September, a day in 1922 when the city remembers its salvation from the hands of foreigners. I witnessed a few elderly men performing a zeybek dance alongside younger men. Dressed in boots, short, baggy, turquoise pants, a matching jacket with sleeves draped over the back, and a cap strung with hundreds of oyallar (tiny crocheted decorations), each of these men also wore a strap of bullets across his chest and entered carrying a rifle. The older men looked as if they might have taken part in this heroic battle, and they moved with great pride and honor.

KASIKLI (Spoon) DANCES

In Central and Southern Anatolia, there are many dances which are performed with a pair of wooden spoons in each hand. A few centers of this type of dance are Dinar, Bolu, Konya, and Silifke. Many of the spoon dances from Silifke, located along the Mediterranean coast, feature spoons with which the dancers click out a lively rhythm while executing quick, agile movements with their feet and arms. Frequently, the songs tell of the migratory Turkmen people. The lyrics describe their nomadic journeys, or their daily routines when settled (Luleci).





The formation of kasikli dances varies and is done in lines, circles, or semi-circles. In many cases, the dancers are face to face as they dance apart, their hands clacking the backs of the bowls of the spoons together. Their arm movements are prominent, as is often the case in dances that incorporate accessories, such as handkerchiefs or tools.

#### HORA

This type of dance is also called Karsilama, which means "across from, or facing, one another". It is found throughout Thrace, the westernmost part of Turkey, and resembles some of the Thracian dances of Bulgaria and Greece. (One must imagine this area as a geographic entity before modern-day political borders divided it). Performed by men and women alike, it is done in lines or circles or semi-circles. The tempo begins with a comfortable walking pace, then slowly increases.

One of the better-known dances of this type is Kabadayi; starting slowly, the dance begins with a shoulder hold and large, strutting steps, sometimes with one knee sharply bent and positioned in front of or behind the weight-bearing, straight leg. As the pace quickens, the arms bend and hands join in a "pinky" hold, and the steps become faster and smaller. The word kabadayi conjures up an image of a rough and tough man who should best be left alone. Many of the names for these dances refer to heroes or tyrants from myth or legend (Luleci). The musical accompaniment varies, but traditionally the zurna-davul combination is favored; elsewhere, the kemence, tulum (bagpipe), and clarinet play the melody.

#### BAR

As the last type of dance to be described has been discussed in detail in the accompanying article by Unicano, only the briefest mention of it will be made here. The bar is found through Eastern Anatolia and is especially well-known

in Erzurum, Kars and Artvin. The term bar has been defined in different ways; one meaning is "unison". This line dance may be performed by men or women, with the leader and the pocuk (second in command) at opposite ends. It begins with a slow and heavy section and proceeds to faster and lighter movements. Up until this point, the bar may resemble the halay, but unlike the halay, which is often done as a joyous celebration of everyday events, the bar traditionally celebrated a victory in battle, or more generally, heroism (Demirsipahi, 206).

The women's bar dances are often folksongs and are also done as wedding dances. They are usually performed more slowly than the men's dances. One popular women's bar from Erzurum is Ben bir kavak ("I am a poplar"), in which the women gently sway their bodies and swing their arms, as if they were young trees blowing in the wind (And, 155).

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Catherine has been interested in international folkdance since the early 1970's. From 1981 to 1985 she danced with the Balkan Dancers of Buffalo, an ensemble led by Bulgarian George Terzieff. In 1983, she met Bora Ozkok during a seminar and participated in his Turkish Dance Seminar and Tour in July, 1985. Subsequently, while in Turkey, she studied dances from Adiyaman, Artvin, Bolu, Dinar, Diyarbakir, Gaziantep, Karadeniz, Kirklareli, and Silifke. She appeared in concert with two different ensembles, including a nationally televised performance by Hoy-Tur, an award-winning association based in Ankara. Before leaving Turkey, she began to study baglama. Currently she performs with Avaz.

Catherine holds a masters degree in art history and another in education/ESL. She was the recipient of two Fulbright scholarships to train English teachers at Turkish universities.





## "BAR" HOPPING IN TURKEY

Richard Unciano

They are unique and proud, they are the Dadaslar of Erzurum. Their dances, or "bars", are renown throughout Turkey as special and difficult. It was my good fortune to be welcomed with open hearts by the Erzurum people and to be able to learn their folk traditions I had not intended to focus on any one area of Turkey, as there wasn't enough about any of the dances or regions to indicate which might be the most interesting, rewarding, etc. The plan was to make a circle from Istanbul to Ankara to Kars and then south and back west. No matter where I went or collected dances and music, there always seemed to be a community of Erzurumites and my dance friends would insist on taking me to the local Erzurum "ekibi" or group. They were even more anxious than I to learn the "bars" and I served as a good entre.

The first time I saw Erzurum "bars" was actually 3 years earlier in Yugoslavia at a special performance given by one of the 2 Istanbul student ensembles. I didn't remember much, as it was just one performance out of many. However, the name of the ensemble came in handy when I went to Turkey. It was quickly apparent that to really learn the dances, one would need to go to the regions of origin, as the difference between the instructors and/or lead dancers, who were from the particular regions, and the students, mostly kids from Istanbul, was quite visible. In fact, the Erzurum "bars" didn't stand out at all from the other types. After going to Erzurum, one particular "bar" became quite impressive. Titled Hancer Bar or dagger dance, it was done by the Istanbul student group with butter knives, and, at a Dadas wedding, it was done with 18 inch long regulation Army bayonets.

Then, the repertoire consisted of 14 "bars". They were: Asirma (bucket), Bas Bar (head or leader dance), Dello (dan-

gerous), Hancer Bar, Hosbilezik (good bracelet), Ikinci Bar (second dance), Kurt (Kurd) or Yayvan, Nare, Sarhos (drunk), Sekme (ricochet), Tamzara (name), Tavuk Bar (chicken dance), Temiraga (Lord Temir) and Uzun Dere (long valley). Ten more were said to have been done in the past. There were women's dances but I was unable to observe any save in a performance context.

There were several distinctive characteristics or hallmarks. Even rhythms dominated, with half in 6/8 and many in 2/4. Only three "bars" were in an uneven beat and all three were in 9/8. None of these dances were fast. The tempos of half the dances were downright deliberate, even slow. Steps and other movements were usually small or subtle, smooth, precise and occasionally contrasted with a sudden, sharp and/or exaggerated action. Improvization was limited to the leader, only occasionally and mostly just to arm and handkerchief movement. Moving as a unit, as a single entity, was essential in a high percentage of the "bars". This was particularly true when a "behind the back and around the waist" hold was to be used. However, the most common hold was a "high-V" grasp. In this the arms are straight and held up and forward at a 45 degree angle with palms outward and fingers interlocked with the dancer at either side. It is quite a challenge to keep one's arms in the air for an entire dance. In four of the "bars", a shoulder hold was used. A little finger hold was utilized in just one dance.

The various steps, kicks, leg extensions, squats, toe points and so on, had to be exact, proud, controlled. Just how important that was became obvious when I worked with one of the larger, more organized performance-oriented "ekibis". This group had a large number of younger members who needed

lots of training. Perfect for me. At the second session I attended, the older dance leader was getting all the younger or newer members to do the beginning of Nare correctly, one action of the sequence of which is to extend the right foot as far forward as possible, keeping it parallel to the floor and 6 inches above it. Several could not get their feet high enough and/or keep their feet up long enough. Finally the leader grabbed a long broom stick and said that he would swing it as hard as he could at the correct height every time that specific action was to occur. Only one guy got whacked in the foot, and only once. After that, all of us were perfect.

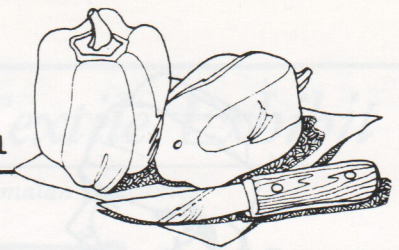
A few other peculiarities of Erzurum dance were the "warm-up" or beginning sections in place, extensive use of squats where one leg is crossed in front of the other, scraping or pawing actions and the steps often being high up on the balls of the feet. Temiraga had some atypical jerky arm movements and a sudden back bend, Tanuk Bar had a squat that took about 15 seconds to do and Kurt had an incredibly difficult, knee wrenching, 180 degree change while jumping.

Things were surprisingly structured and formalized. Not everyone danced and dance opportunities were limited. To dance, it was necessary to join an "ekip", most of which were clubs loosely organized and "sponsored" by committees of specific occupations or professions. My favorite, a bunch supported by garment workers and merchants, was directed by a tailor and got together in a garage every so often unless something special was planned. They were also very good. The ironic thing is that I spent so much time learning the dances that I never got to do them for fun until I went to a victory party after a big soccer match at a totally different city. True "bar" hopping!



# INTERNATIONAL FOOD

TURKISH FOOD Claudia Immerzeel



To refer to the cuisine of Turkey as "Turkish" doesn't tell the whole story, because modern Turkish cookery has been strongly influenced by all of the ethnic groups which have inhabited Asia Minor over many centuries. Although Turkish foods don't fall into strict regional categories, certain areas of the country reflect the influence of the ethnic groups which have passed through these regions. Western Turkey has an affinity with Greek and Balkan cooking, as evidenced by the popularity of dishes such as Plaki, cold fish salad, and tarama, fish roe. French cooking was especially popular among the middle class during the last century. Fresh seafood abounds in this area. Grilled mullet, swordfish kebabs and mackerel can be found in many restaurants. Central and southern Turkish cooking has been strongly influenced by the Armenians and the Arab peoples, both of whom occupied Asia Minor before the Turks. The staple grain here is burghul, or cracked wheat. Bulgur pilav has become a part of the daily diet in this region. Another contribution of the Armenians is Bastirma (various spellings), dried beef flavored with chemin (fenugreek and other spices). Eastern Turkey also has an Armenian influence but the Persian influence in such dishes as yogurtlu corba, yogurt soup, and cacik, cucumbers in yogurt and mint, is obvious.

Nearly every ethnic group in the Middle East and Asia claims to have invented kebabs, but the Turkish dish, sis kebab, has become the most famous in the U.S. The area around the eastern city of Kars has become famous for Kars kebab, made of veal instead of lamb.

Like the Armenians and the Persians, the Turks love stuffing vegetables with meat, rice, or other vegetables. The most famous vegetable dish is Imam Bayildi (fainting Imam),

eggplant stuffed with tomatoes and onions and fried in olive oil. I've heard various stories explaining why the Imam fainted: some say it was because of the excellence of the dish, and others say it was because he was shocked at the waste of so much oil.

The Turks also have a passion for sweets and pastries. Some, like baklava and kadayif (shredded pastry dessert) are common in many countries. Others, like helva and rahat lokum (Turkish delight) are strongly identified with Turkey. Like many Turkish dishes, these pastries often have very interesting names: Kadin gobeği (lady's navels), balls of pastry with a dimple in the center, soaked in syrup; hanim parmagi (lady's fingers), deep fried pastries with syrup; and many others.

One of the customs which the Arabs brought to this part of the world is the meze (called meza by the Arabs). To call a meze "hors d'oeuvres" is oversimplifying it. A meze is the prelude to a meal and can be simple, or very elaborate. The family and friends gather to discuss the news of the day and unwind, while sampling small dishes of nuts, olives, tiny meatballs, smoked fish, stuffed mussels, vegetable salads, liver kebabs, bastirma and pastries stuffed with cheese, meat, or spinach. This prelude can last as long, or longer, than an actual meal, and is a very important social occasion. It is traditionally accompanied by raki, an anise flavored spirit.

The next time you have a party, why not make it a meze? In addition to the recipes shown below, serve a variety of nuts, pickled vegetables, olives, cubes of feta cheese, cucumber salad and stuffed grape leaves. If you can't find raki, substitute a Greek ouzo.

## Borek (Stuffed Pastries)

1 package phyllo sheets  
melted butter

Cut phyllo sheets lengthwise into 3" strips, set aside and cover with a damp dishtowel to keep it from drying out. Brush each strip as you use it, with melted butter. Put a small amount of filling at the bottom end of the strip. Fold bottom edge to make a triangle, and continue folding the triangle over itself until you reach the end of the strip. Brush with more melted butter and bake at 400 degrees for 20-25 minutes, until crisp and golden brown.

## Peynirli Borek (Cheese Filling)

1 C feta cheese      1/4 C milk  
1 C ricotta or cream cheese  
1/4 C finely chopped parsley  
Combine all ingredients in a blender. Process until smooth.

## Kiyimli Borek (Meat Filling)

1/2 lb lean ground beef  
2 T margarine  
1 med. onion, grated  
3/4 C chopped parsley  
2 T fresh chopped dill

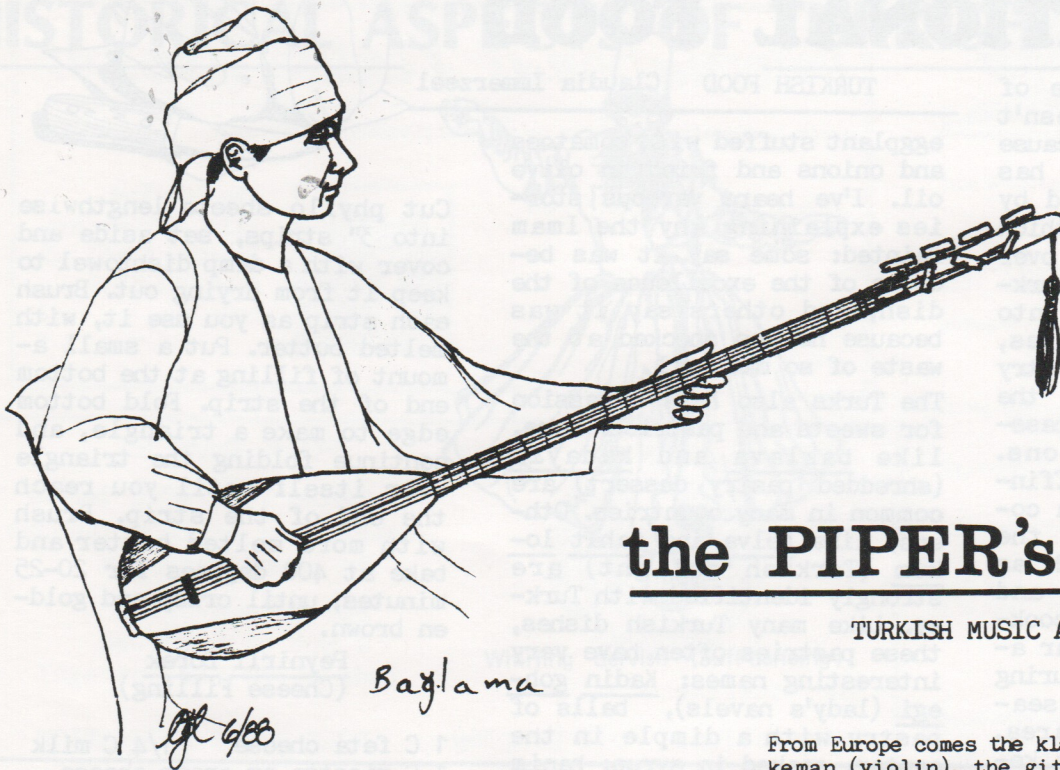
Combine meat, margarine and onion in skillet and cook 15 minutes. Add parsley and dill and cook an additional 3-4 minutes.

## Cevizli Beyaz Peyniri (Cheese-Walnut Dip)

1/4 lb feta cheese  
1 T olive oil  
4 T milk  
1/2 C shelled walnuts, crushed  
dash cayenne  
1 tsp. paprika

Soak cheese in water overnight to remove excess salt. Drain and break into chunks. Place 1/3 of cheese, 1/2 of oil and 1/3 of walnuts in blender and process on low several seconds scraping down sides as needed. Add remaining cheese, walnuts, oil, milk and cayenne and blend until smooth. Refrigerate. Before serving, sprinkle with paprika. Serve with bread or crackers.





Baglama

## the PIPER's BAG

TURKISH MUSIC AND INSTRUMENTS

Joe Carson

In 1071 C.E. the Seljuk Turks defeated the Byzantine army at the battle of Manzikert, and the gates to Turkish expansion into Anatolia were opened. Around 1360 C.E. the Osman clan (Ottoman) began its expansion and eventual conquest of the Byzantine Empire with the fall of Constantinople in 1453 C.E.

The Turks came from Central Asia and brought the music and instruments of that region with them. Turkish music is the result of centuries of musical experimentation that never quite lost its Central Asiatic flavor.

The folk music has stayed closer to the Central Asiatic source than has the art music, but even here foreign influences have helped to create forms that are distinctively Anatolian. The Asik singers, the troubadors of Turkey, have Arabic influences of the Sufi. Even their name is from the Arabic 'awshawk, meaning lovelorn. Palivan is from the Persian word for wrestler and is usually performed at wrestling matches.

The instruments show the same influences as does the music. Art music has the ud (short-necked lute), kanun (Arabic zither), darbuka and dumbek (metal and clay goblet drums), and ney (rim-blown cane flute) from the Arabs. Art music and folk music both draw on the Persians for the tanbur (long-necked lute in art music), the zurna (soornai, reed-pipe), davul (dohol, large double-headed drum), and kabak kemence (simple folk version of kamanjeh, skin-faced spike-fiddle). From the Greeks the Turks got the classical kemence (small pear-shaped fiddle), not to be confused with either the dabak kemence or the karadenizi kemence. The Georgians gave the Turks the karadenizi kemence (Black Sea fiddle) of the Laz people, a bottle shaped fiddle very similar to the Pontian Lira. The Georgians also gave the Turks the mey, a reed-pipe with a large reed and a quiet sound.

From Europe comes the klarnet (clarinet), the keman (violin), the gitar (guitar) and accordion. They are also joined by modern trap drums and the electric organ.

The purest form of Turkish music is to be found performed upon the family of instruments generically called saz, from the Persian word for a musical instrument. The saz family ranges from the tiny cura (sparrowhawk) to the popular baglama (accompanying) and up to the divan (big) saz. Between these sizes are found the orta (middle) saz and the recent dambura saz. The cura plays an octave above the baglama (tuned G,D,A). A low octave string is added on some instruments. The divan saz is tuned C,G,D and the dambura is tuned an octave above with the C and D strings and low octave strings added. The dambura is about the same size as the baglama, but is used as a more manageable substitute for the divan saz.

The saz family is often played in groups of as many as twenty instruments using all sizes. The baglama and sometimes the dambura are used as the main body, much like violins in a European orchestra. The divan and meydan (a larger version of the divan) sazes are the cellos and basses, and the group will have only one cura playing clearly and freely at the top.

The sazes are also used to accompany singers with the rhythm being tapped on the face with the fingers of the right hand along with the strokes of the pick. The songs are of love, sometimes sad, sometimes happy and sometimes, unrequited.

The Turks have long been lovers of music, and have taken from any source that they felt would enhance their own. They have treated music rather like a good cook, borrowing a good spice for a little improvement of the flavor of a favorite dish. The result is a fine musical stew of many flavors that never wears out its welcome to those who appreciate it.





# CLUB ACTIVITIES

## federation clubs

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9 pm	(714) 677-7404 Wayne English	(714) 677-7451 MURIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thursday 7-9:45pm	(619) 446-2795 (619) 375-7136	CHINA LAKE, NWC Gym Annex. Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-10pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Conejo elem school 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30p	(213) 478-4659, (213) 202-6166 Beverly Barr, Instructor	WEST LA., Brockton 1309 Amacost Ave.
CRESTWOOD VALLEY FOLK DANCERS	1st, 2nd, 3rd Tue 7-10pm	(213) 202-6166 (213) 478-4659 Beverly Barr, Inst.	Reseada., upstairs room in Reseada park corner of Victory and Reseada Blvds.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Ctr. for the Arts 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Ron (702) 732-8743 Dick (702) 632-4871	LAS VEGAS Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLK DANCE CENTER	M, F, Sat Call	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Friday 8-10 pm	(213) 338-2929	COVINA, Las Palmas Jr. Hi 6441 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Monday 8-10:30 pm	(818) 506-5295 Ann & Norm Tiber	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3pm	(619) 238-1771 Soghamonian, instructor	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
KIRYA FOLK DANCERS	Tues, 10am-1pm W, 12:30-2:30pm	(213) 645-7509 Rhea Wenke, Instructor	LOS ANGELES, Rob'tson Pk., 1641 Preuss Rd W. HOLLYW'D Rec Ctr, 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, American Veteran's Hall 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emersoh Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 747-1163 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	(818) 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles



# CLUB ACTIVITIES

ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30-10pm	(619) 270-1595 (619) 276-6064	SAN DIEGO, Casa del Prado Balboa Park
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(619) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park
SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	(805) 925-3981 (805) 929-1415	SANTA MARIA Vet's Cultural Center Pine & Finnerell
SKANDIA DANCE CLUB	July 16, 3-11p Jul 30, 3-11pm	(818) 355-6383 (818) 798-8726	CULVER CITY, 9635 Venice Blvd. MONTEREY PARK, ELA College, wom.P.E
SKANDIA DANCE CLUB	Aug 20, 3-11pm	(714) 892-2579	ORANGE Womens club, 131 S. center 1934 30th St.
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 327-8906 (213) 316-1865	RANCHO PALOS VERDES, Unitarian Church 5612 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3791 Dave Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60E Across from Campus Security
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30pm W, 7-10pm	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln and La Palma
VIRGILIERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST HOLLYWOOD FOLK DANCERS	Wednesday 7:00-10 pm	(213) 397-8110 (213) 657-1692 Ruth Oser	WEST HOLLYWOOD, 7377 Santa Monica Blvd Playground, 647 N. San Vicente
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Azmacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE INTERNAT'L FOLK DANCE CLUB	2nd & 4th Fri 8-12 pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd & 4th Sat 7:30-10:30 pm		WHITTIER, Sorenson Park 11419 Rosehedge 11419 Rosehedge Dr.

## non federation clubs

CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARIO CASETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur 3-4:15pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karila	ALTADENA, 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818) 790-7383 Karila	LA CANADA 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI	Friday 7:30 pm-midnite	(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, Thurs. (714) 856-0891  
7:30-9:45 pm Frank Cannonito

TEMPLE B'NAI DAVID W, 7:15-10 pm (213) 391-8970  
Th, 9:30 am-1pm Miriam Dean

TEMPLE BETH HILLEL DANCERS Wednesday (213) 769-3765  
10 am-noon Trudy Bronson

UCI DANCE CLUB dark all summer (714) 772-0604  
Ralph and Noma Bates

USC ISRAELI DANCERS Thursday (213) 478-5968  
7:15-10:30 pm Bay Greenblatt

IRVINE. Call for location.  
HUNTINGTON BEACH. Call for location.

LOS ANGELES, 8906 Pico Blvd.  
CULVER CITY, V.A. Mem. Aud, 4117 Overl'd  
N. HOLLYWOOD  
12326 Riverside Dr.

IRVINE. UCI Fine Arts Village  
Studio 128

LOS ANGELES, USC Hillel, 3300 Hoover,  
across from Union Hebrew College

## beginners clubs

ARMENIAN DANCE CLASS M, T, W, Th, F (213) 467-6341  
8 week series 6:30-10 pm Tom Bozigitian

CABRILLO INT'L Thursday (619) 449-4631  
FOLK DANCERS 7:30-10 pm Kin Ho

CRESTWOOD Monday (213) 478-4659 (213) 202-6166  
FOLK DANCERS 7-8:15 pm Beverly Barr Inst.

CRESTWOOD VALLEY Tuesday (213) 478-4659 (213) 202-6166  
FOLK DANCERS 7 pm - 8 pm Beverly Barr

DESERT INT'L Monday (619) 343-3513  
FOLK DANCERS 7:30-10:30 pm Sam & Vikki

HAVERIM FOLK DANCERS Sunday (805) 643-0897  
OF VENTURA 7-9 pm

ISRAELI AND INT'L Tuesday (213) 375-5553  
FOLK DANCERS 7:45-10 pm Ginger McKale

KAYSO Saturday (619) 238-1771  
FOLK DANCERS 1-3 pm Soghomonian

LAGUNA BEGINNERS Sunday (714) 494-3302  
FOLK DANCE CLASS 7-10 pm (714) 553-8667

NARODNI BEGINNERS Thursday (213) 421-9105  
FOLK DANCE CLASS 7-8 pm (714) 892-2766

NORTH S.D. COUNTY Thurs. (619) 747-1163  
BEGINNERS 7:30-9:30 pm Fait Haggadorn

PASADENA CO-OP Friday (818) 794-9493  
BEGINNERS CLASS 7:45-8:30 pm

SAN DIEGO INT'L FOLK Wednesday (619) 422-5540  
DANCE CLUB 7-8:15 pm Alice Stirling

SIERRA MADRE Monday (818) 441-0590  
FOLK DANCE CLASS 8-9:30 pm Chuck Lawson

SKANDIA Mon 7:30-10pm (714) 533-8667  
FOLK DANCERS Wed 7:15-10pm (818) 355-6383

SKANDIA Wed 7:30-10pm (619) 281-7295  
FOLK DANCE CLASSES Thur 7:15-10pm (805) 965-5659

SOUTH BAY BEGINNERS Friday (213) 375-0946  
DANCE CLASS 7:15-8:30 pm (213) 541-1073

SOUTH SAN DIEGO Th. 7:30-8:30pm (619) 747-1163  
COUNTY BEGINNERS Int 8:30-9:30pm Faith Haggadorn

THOUSAND OAKS Thursday (213) 498-2491  
FOLK DANCERS 7:30-9 pm Gene Lovejoy

TIKVA'S ISRAELI/ Wednesday (213) 652-8706  
INTERNATIONAL DANCE Mon, 9:30-10:30pm Tikva Mason Inst.

TIKVA'S ISRAELI/ Monday, 7:30-9pm (213) 652-8706  
INTERNATIONAL DANCE Tu, 4:15-5:15pm Tikva Mason

USC ISRAELI DANCERS Tuesday (213) 478-5968  
7:30-10:30 pm

VESELO SELO Wednesday (714) 893-8127 Carol  
BEGINNERS CLASS 7-10 pm (714) 530-6563 Pat

WEST VALLEY Friday (213) 455-1727  
FOLK DANCERS 7:30-8:30 pm

WESTWOOD CO-OP Thursday (213) 655-8539  
FOLK DANCERS 7:30-9 pm (213) 202-6166

Different locations each evening.  
Call for details.

SAN DIEGO Balboa Park Club  
Balboa Park

WEST LA Brockton Sch.  
1309 Amacost Ave.

RESEDA, upstairs room in Reseda park,  
corner of Victory and Reseda Ave.

PALM SPRINGS Village Center  
538 N. Palm Canyon Dr.

VENTURA. Barranca Vista Park.  
Ralston & Johnson

REDONDO BEACH. Temple Menorah  
1101 Camino Real

SAN DIEGO, North Park Rec Ctr  
4044 Idaho St.

LAGUNA BEACH Community Ctr  
384 Legion Ave.

LONG BEACH. Hill Jr. Hi Gym  
1100 Iroquois

ESCONDIDO. 4th & Kalmia. Methodist  
Church Rec. Hall

PASADENA. Throop Memorial Church  
300 S. Los Robles

SAN DIEGO. Balboa Park Club  
Balboa Park

Call for location

ANAHEIM. Cultural Ctr. 931 Harbor  
Culver City. Peer Gynt, 3835 Watseka

SAN DIEGO, 1934- 30th st  
SANTA BARBARA, Rec. Cent., 100 E Carrillo

RANCHO PALOS VERDES Unitarian Church  
5621 Montemalaga

ESCONDIDO Methodist Church Rec Hall  
4th & Kalmia

THOUSAND OAKS Conejo Comm. Ctr.  
At Dover & Hendrix

SANTA MONICA, SMC Muni Pool Rec Rm.  
BEVERLY HILLS, 9030 W. Olympic

ALHAMBRA, 225 S. Atlantic.  
Yorrieh Hebrew Academy

LOS ANGELES. USC Hillel, 3300 Hoover  
Across from Hebrew Union College

ANAHEIM. 719 N. Anaheim Blv.  
Between Lincoln and La Palma

WOODLAND HILLS Rec Ctr  
5858 Shoup Ave.

WEST L.A. Emerson Jr. Hi Gym  
1670 Selby, behind Mozman Temple



# HIGHLIGHTS

## Federation Council Meeting

FRAN SLATER

HIGHLIGHTS OF THE COMBINED FEDERATION COUNCIL MEETINGS. APRIL 10TH IN OJAI, AND APRIL 24TH IN CULVER CITY

Both meetings and festivals were well attended. Ojai served a very nice continental breakfast, and the Westwood Co-op provided early morning refreshment. Thanks to both groups.

Jim Hanna, Treasurer, reported the success of the Treasurer's Ball, and thanked co-host West Valley Folk Dancers for their tremendous help. He also reported that several clubs have not paid their insurance bill for the present fiscal year which is coming to an end May 31st, and urged that they take care of it before the new bill comes in this fall.

Jill Michtom, Director of Membership, submitted Norman and Anne Tiber for associate membership. The council approved and voted for them. Welcome Norm and Anne!

Dorothy Daw reported for Costume Chairperson Lucille Vestal on the workshop planned for May 7th at Veselo Selo with Tony Shay. The workshop applications have come in and it is full. There is a waiting list. Everyone attending will receive information packets, with descriptions of a man's and woman's costume, how to use tape instead of embroidering, some sample fabrics, etc. It'll be a great workshop.

Folk Dance Scene - Marvin Smith, Editor, would like each club to supply him with the name and phone number of their reporter for Scene. Please cooperate.

Idyllwild Folk Dance Camp - Fran Slater informed the council that enrollment is limited to 100. The weekend is full,

but there is still room for those who'd like to come for the week. This year's staff: Bo Peterzon, Swedish; Jaap Leegwater, Bulgarian; Michael Ginsburg, Yugoslavian; and Jerry Helt, plus lots of optional classes, live music, contras, afterparties, etc.

Insurance-Eva Darai has volunteered to resume the post once again following the resignation of Gloria Linkey. Any club requiring a Certificate of Insurance should contact Eva. Allow her several weeks to obtain it.

Ray Augustine, the Scholarship Chairperson reported his committee, as follows: Lila Aurich, Marshall Cates and Dave Slater. On behalf of the South Bay Folk Dancers, Carroll King made a donation of \$150 to the scholarship fund in honor of their immediate past president Jim Lee. Jim's friends and their teacher, Dorothy Daw. With this additional funding, the council approved a motion to increase the number of scholarships this year by one. (The committee has selected the recipients. See elsewhere in this issue for winners).

Statewide '89 - Dorothy Daw reported that it will be held in Ventura. The title will be "San Buena Ventura, Statewide Folk Dance Festival", which is the name of the town and the mission. This mission dates back to the Spanish occupation. The festival will have an early California theme. The dates are May 26-29, 1989.

Awards Committee, Dorothy Daw and Valerie Staigh - A Certificate of Appreciation and a gift certificate to Lawry's restaurant was awarded to Ed and Perle Feldman for their many years of service to the Federation. In addition Perle was awarded an honorary asso-

ciate membership. Congratulations, Ed and Perle. Thanks were given to Valerie and Rockwell for making up and printing the certificate, and to Al for the purchase of Lawry's gift certificate.

Federation's Hess Kramer Institute Weekend, Beverly Barr, says a very nice surplus resulted from the 1987 weekend, to the tune of \$507.32. This year's dates: October 14, 15, 16, 1988.

Sherry Cochran reported that the Phoenix Festival will be held on Sunday, July 17th at Plummer Park, West Los Angeles, and Michael Ginsburg will be doing the institute that day.

Sherry also reported the following Workshop Series:

Michael Ginsburg

7/5/88 Cal Tech  
7/6/88 Cafe Danssa  
7/9/88 Veselo Selo  
7/12/88 Tuesday Gypsies  
7/17/88 Phoenix Festival

Coming up in August will be Steve Kotansky and toward the end of September Jaap Leegwater will be with us. Expect Atanas Kolarovski right after the Kolo Festival in November.

New Officers for the fiscal year, June 1, 1988 to May 31, 1989:

President - Dorothy Daw  
Vice President - Walt Metcalf  
Treasurer - Tom Daw  
Recording Secretary - Pat Cross  
Corresponding Secretary - Sylvia Stachura  
Historian - Kayso Soghomonian  
Director of Membership - Ray Augustine  
Publicity - Sherry Aurich-Hardy

The next Federation Council Meeting is set for Monday, July 4th, at 10 a.m., Jocelyn Hall in Lincoln Park, Santa Monica.



# READER SURVEY

## SCENE READER'S SURVEY RESPONSE

Many thanks to the 59 readers who responded to the survey. Thanks also to the many who did not. We're looking on the positive side of your silence, assuming that your lack of response indicates approval of the Scene as it is.

A breakdown of the answers to our question follows. In addition, several good ideas came from the respondents. Some of those are listed following the breakdown.

1. Preference was pretty evenly divided between those who liked the "new" format, with the Calendar, Scene and Club Activities in the center of the magazine and those who like the "old", with those sections at either end of the book. Since we, as editors, prefer the "old" format, it will remain.

2. The majority of the respondents want us to continue with the "theme" idea, as against those who would prefer to see a variety of articles. So, "theme" it is!

3. Many subjects not presently covered were suggested. A list of these is at the end of this article, under "COMMENTS".

4. The majority find the costume articles valuable. Of these, 50% requested that there be patterns and how-to sections included in them. So, "costumes of ...." will remain a part of the Scene.

5. Almost everyone who responded indicated a desire to see dance notes in the Scene. Because of this, we will be making every effort to include some notes in every issue.

6. Again, almost everyone who responded said they'd like to see sheet music and/or words to the dances we do. So, we'll do our best to get some in every issue.

7. About 75% asked to see listings of dances to be taught at the different clubs ahead of time. If we are to provide these listings, it is necessary for club leaders or reporters to send these lists to us within the same deadlines as those listed for advertisers (5 weeks prior to the date of publication). If and when they do, we'll be glad to print them.

8. A majority gave positive responses to the International Food Section, so it stays.

9. As with International Food, the majority want us to keep it, so we will!

10. See the "COMMENTS" list.

11. Although the ratio was 2:1 in favor of having the Scene printed twelve times a year, that 2:1 in actuality only represents about forty people. In light of that fact, and the fact that two more issues a year would greatly increase the workload for a number of our staff members as well as the price of producing the Scene, we've decided to keep our publication schedule as is, with ten issues per year.

## COMMENTS

A listing of some of the subjects suggested by our respondents follows. If you are knowledgeable about any of these subjects or know anyone else who is, OR know of any good resources on any of this material, please let us know as soon as possible, if not sooner. Thanks!

- Lebanese, Jordanian, Palestinian and/or Israeli dance
- Turkish culture (see THIS issue)
- Taiwanese culture
- Polynesian dance and culture (see the November 1985 Scene; know of anyone who can write in more depth on the subject?)
- More on dance styling, particularly free style and improvisational dance
- An article on the Tango
- More craft and how-to articles
- More on South American cultures (one even specified an article on the bandonion, an Argentine accordion)
- More about folk dance activities in other countries
- More photos with the costume articles
- Some "how to fake a costume" articles
- Something on teaching folk dance to kids at the grammar school level and/or articles about "ethnic games".
- More interviews with folk dance "personalities"; maybe a guest column with ethnics, linguists, etc, featured.
- Histories of individual dances
- More on the ethnic communities of Southern California.
- More on ethnic group distributions in the world
- Article(s) on legislative support for folk dance
- Listings on places to stay near major folk dance events, such as Statewide, institutes, and workshops. How about a ride-sharing column, listing who's going and could give rides, and/or one listing who needs rides. Anybody out there willing to coordinate this?

# RESPONSE





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**CURRENT RESEARCH  
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