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Folk Dance Scene

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NOVEMBER, 1989
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Folk Dance Scene

EDITORS

Marvin Smith
Teri Hoffman
Jim Fogle
Fran Slater
Bob Moriarty
Ed Feldman
Teri Hoffman
Marvin Smith
229 S. Catalina, No 3
L.A., CA 90004

SUBSCRIPTION MANAGER CIRCULATION

BUSINESS MANAGER MAILING COORDINATOR

ART DIRECTOR PICTURE EDITOR

EDITORIAL OFFICE:

(213) 385-7944

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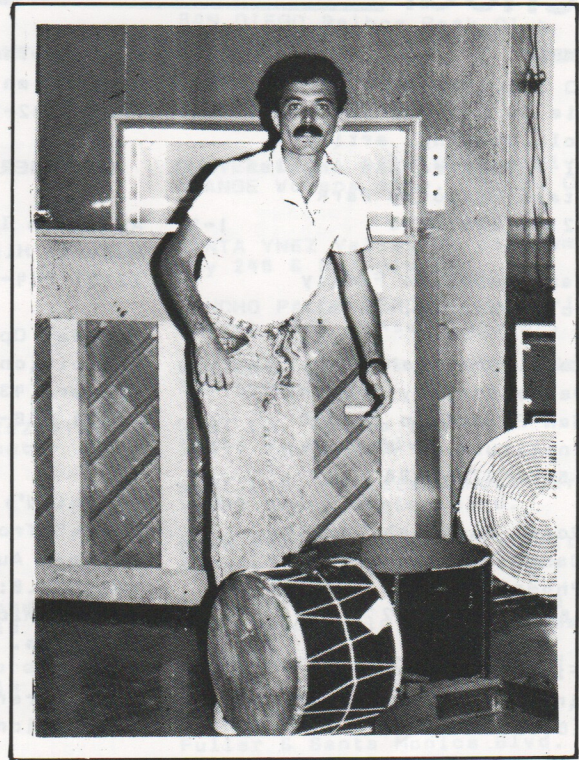
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Ahmet Luleci

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Our thanks to Ercument Kilic and Ahmet Luleci for supplying most of the material for this issue, as well as to Catherine Greene for introducing us to Ercument and for providing us with the insightful questions for Ercument's interview.

ON THE COVER: A wheat mill in Turkey.

Calendar

NOVEMBER		24- Skandia Thanksgiving Camp		OUT OF STATE	
2	Dia de Los Muertos folk dancing, artisans. El Pueblo de Los Angeles State Historic Park (213) 828-7833	28	Cedar Glen, Michael Goode (818) 342-7111	KENTUCKY	
*3	San Francisco Family Folk Dancing. (415)	DECEMBER		12/26	Christmas Country Dance School, Dr. John M. Ramsay Berea Collage Box 287, Berea, Kentucky 40404 (606) 986-9341 ext.5143
3-5	Royal Scottish Country Dance Society presents San Francisco Branch Institute at Asilomar (819) 273-5236	1-3	American Indian Festival Natural History Museum (213) 744-3488	11/11	Anjani's Kathak Dance Of India, World Music Institute, Symphony Space, 109 West 27th St. Room 9C, New York, NY 10001
3-5	Royal Scottish Country Dance Society Presents Phoenix Branch Institute. (602) 834-5682	2	Holiday Open House and Exhibition Ukrainian Art Center, 4315 Melrose (213) 888-0172 12- 5 pm	11/18	African Troubadours World Music Institute, Merkin Concert Hall, 109 West 27th St. Room 9C, New York, NY 10001
3-5	Fine Arts Festival in Calico Ghost Town (819) 254-2122	2	"A Child's Christmas in Wales" Troupe America Beckman Auditorium, CALTECH, 8:00 p.m. 332 S. Michigan Ave. Pasadena. (818) 356-4652	11/19	Folk Mkusic of Bengal World Music Institute, Uris Auditorium, 109 West 27th St. Room 9C, New York, NY 10001
11-12	Fiesta Latino University of Judaism, Gindi Audit. 15600 Mulholland Dr. (213) 478-9777	3	*Treasurer's Ball, Sonoma Federation, North event	11/19	Paco Pena's Famenco Dance Company, World Music Institute, Town Hall, 109 West 27th St. Room 9C, New York, NY 10001
13	Romanian Folk Ballet William Saroyan Theatre 700 "M" Street, 8 p.m. Fresno, CA (818) 786-7177	3	The Flying Karamazov Brothers, Beckman Auditorium, CALTECH 3:30 p.m. 332 S. Michigan Ave. Pasadena (818) 356-4652	11/24	Celtic Music: Buttons and Bows, World Music Institute, Washington Square Church, 109 West 27th St. Room 9C, New York, NY 10001
15	Romanian Folk Ballet Cuesta College, Hwy #1, San Luis Obispo (818) 786-7177	6	The Music Center Anniversary Celebration Free admission, music, performances. Music Center Plaza, L.A. Suzy Lewis (213) 972-7272	11/25	Music Of Korea: Sang Won Park with Richard Teitelbaum, World Music Institute, Washington Square Church, 109 West 27th St. Room 9C, New York, NY 10001
17	Romanian Folk Ballet Redondo Union High School, Pacific Coast Hwy, Redondo Beach	16	Royal Scottish Country Dance Society's San Gabriel Valley Dance (819) 454-5191	WISCONSIN	
17	Ladysmith Black Mambazo Beckman Audit. CALTECH 332 S. Michigan Ave. Pasadena. (818) 356-4652 8:00 p.m.	18-17	Art And Soul: A concert of Jewish folk and art songs. University of Judaism, 15600 Mulholland Dr. (213) 478-9777	11/24	Polish-American Thanksgiving (608) 924-4000
18	The "Doina" Romanian Folk Ballet at the Ambassador. 8:30 p.m.	24	Camp Hess Kramer Party Night. All request program. (213) 202-8166, (213) 478-4659	12/27	Forty-second Christmas Folklore Village (608) 924-4000
19	Romanian Folk Ballet Glendale High School, 1440 E. Broadway Glendale, CA	30	Skandia Christmas Party Jim Kahan (213) 459-5314	FOREIGN	
23-25	*Kolo Festival, San Jose State University. (415) 775-3444, Sharen Skorup (415) 275-2405	31	Royal Scottish Country Dance Society hosts New Year's Eve Dance (819) 454-5191	MEXICO	
			*New Year's Eve Parties: Mill Valley, Fresno & Berkeley	12/27	Mexico's International Folklore Festival. Oaxtepec Resort Center Morelos, Mexico. Gwendolyn Peacher 1001 Center St. 3-1 La Jolla CA 92037 (619) 459-5349

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Mr. Fazekas has opted for semi-retirement, but will be happy to take orders from April 20th to October 1st while still in Canda. From November 1st until April 15th, he and Mrs. Fazekas will be taking a well-deserved rest in Florida.

All orders should be accompanied by a check made out to IBY FAZEKAS, and sent to the above address. Any questions, please write or call them at the above address and phone number.



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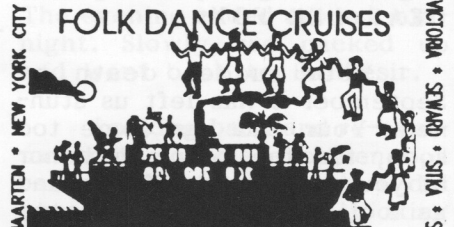
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ON THE SCENE

ESELO SELO MOURNS LEE

With deepest regrets, we announce the recent death of Lee Fox, who contributed so much to Veselo Selo and to folk dancing in general. He will be greatly missed. To honor his memory, "Nostalgia Night" will continue to be held as before.

Watch our flyer or call (714)635-7356 for the revised date for Ahmet Luleci's Turkish workshop. You won't want to miss this one; once you've danced with Ahmet, you'll be hooked on Turkish dancing.

DEAR LEE FOX:

Your sudden death on September 6 has left us stunned. Your end has come too soon, far too soon. In honor of you, in memory of you, and as a gift from all of us to you, we have set up a memorial fund with the Nature Conservancy. With the money collected from your friends, the Conservancy will purchase property in your beloved land of Nirvana, Kentucky. It will be left free and wild, unique in its naturalness - not unlike you. It is our tribute to the incalculable importance you had and have to each and every one of us. Thank you for who you were. Thank you for what you gave us. We must now say to you, Lee, what you have said to us so often. Farewell, forever.

-John Mooers

If anyone wishes to contribute to the Nature Conservancy Lee Fox Fund, please send your contribution payable to:

John Mooers

10367 Slaver Ave. #104

Fountain Valley, CA 92708

Note on your check: Lee Fox Fund. Thank you.

1989-90 Festival of the Performing Arts at the University of Judaism

In the Gindi Auditorium at the University of Judaism, 15600 Mulholland Dr., Los Angeles. Write, or call 213-476-9777, Ext. 203 for information.

The series includes the music and dance of many nations. On 11/11-12, there is the Fiesta Latino which features the Chinin de Triana Cuadro Flamenco group (Spain), Los Gauchos (Argentina), the Grupo Yatiri (Peru), the Cuicacalli Ballet Folklorico (Mexico) and the Cotillion Ensemble (Brazil).

Then there is the Dances of the Orient Program on 2/17 and 2/18, featuring the Korean Classical Music & Dance Company, the Fil-am Dancers (Philippines), the Dancers and Musicians of Bali, and the Viji Prakash Classical Indian Dance Company.

On May 26 and 27, 1990, the series presents the Tamburitans from Dusquene University in Pittsburgh. Suites will highlight the folklore of Yugoslavia, Greece, Bulgaria, Armenia, and points East.

Dear Folkdance Friends,

Many things have happened since last October, and I hope you will be as pleased to receive this newsletter as we are to send it.

On May 1, we sold our house in Ottawa and the children and Maki moved into an apartment/hotel until the boys finished school. Meanwhile, I travelled to Romania, spending 7 weeks there accompanying the jury as they judged the final phase of the National Festival: Cintarea Romania. I also had the opportunity to document hours of research material from many regions.

Immediately on my return, we packed all our worldly goods into a rental truck and, on July 8, crossed the border to the U.S.A. I and our good friend, Bob Whelan and his wife, drove the truck while my wife, Maki, and our boys drove our car.

We had some problems when we arrived in Cincinnati since we had nowhere to stay. After 2 weeks in a motel room, I am relieved to say we found a house to rent. It is big enough to accommodate all our activities. We moved in on July 21. How long we stay in the United States will depend on what happens from here. One thing for sure - it will be a lot easier to teach dance workshops here now. It is with pleasure that I announce our new mailing address:

P.O. Box 14533, Cincinnati, Ohio 45250. Our phone number is 513-471-3256. Anyone interested in scheduling workshops or having me teach for their group, or just wanting to say "hello" should feel free to write or call.

Along with our sons, Michi and Takashi, Maki and I send you all our warmest regards and heartfelt thanks to all who helped us on our way.

-Nicolas Hilferink & Maki Kabayama

ON THE SCENE

MONDAY AT BROCKTON SCHOOL

Beginners 7:00 to 8:15pm
Intermediates 8:15 to 10:30pm

You may come for the entire evening. An excellent opportunity to learn dances and have plenty of open dancing. Beverly Barr now teaching new dances from the recent summer camps. for info (213)202-6166 or (213)478-4659

WEST LOS ANGELES FOLKDANCERS

This active, friendly group enjoy themselves every Friday evening at Brockton School, 1309 Armacost in W.L.A. Early teaching 7:30-8:15pm for Scottish Set Dances. In Nov. a new dance from the recent Camp Hess Kramer weekend will be taught. Party nights-Oct. 27th (costumes are fun!) Nov.24th all request programs. Beverly Barr- Teacher. call (213)202-6166 or (213)478-4659

A New Beginner's Class

The Haverim Folkdancers are adding a beginner's class on Tuesday nights before the regular intermediate group. It goes from 7:30-8:30 pm and is followed by intermediate dancing and teaching,. Beverly Barr is the teacher. The group meets at Valley Cities Jewish Community Center, 13164 Burbank Blvd., Van Nuys. For info call (213) 202-6166 or (818) 786-6310.

SAN FRANCISCO BAY AREA SCENE November, 1989

-Linda Cain

Yugoslavian

11/3: Family folk dancing at Slavonic Center. Easy dances taught by Nancy McGhee for ages 4-?, 7-8:30 pm; from 8:30 -11:30 pm, dance to live music by the Slavonian Traveling Band.

11/19: Cultural Day at Slavonic Center, 60 Onaganda at Alemany, San Francisco from 2 pm. Tamburitza Mass, dinner, kolo dancing to the music of Veseli Seljaci and the Slavonian Traveling Band. For info, call 415-592-1190 or 841-0934.

Scandia

11/11: Scandinavian dance party at Park School, 350 E. Blythedale, Mill Valley. Call 415-383-1014 for info.

11/18: Scandia South Bay party at 910 Azure, Sunnyvale, 415-961-3572.

International

11/4: Mandala International Folk Dance Group's First Thursday Party. Call Mimi for info, 415-661-1113.

11/18: Marcel Vinokur's monthly party (2 parties in 1) at Menlo Park Rec Center, Alma & Mielke in Menlo Park. Call Kathy, 415-327-0759 for info.

11/23-25: 38th ANNUAL KOLO FESTIVAL, moving this year to Spartan Gym, San Jose State University. Call Sharon Skorup, 415-275-2405 for info.

ASHKENAZ, 1317 San Pablo, Berkeley. folk dancing from various cultures on Tuesdays, with teaching & request dance. 1st Tuesday, Greek. Other week nights may include Cajun and square dance, as well as music from many parts of the world., most nights have live music. Call 415-525-5054 for a tape of the week's schedule.

Bay Area Folk Dance Directory

Hot off the press! Lists folk dance groups and dance spots, teachers and contact people all over the Greater Bay Area. A valuable resource for Bay Area regulars and visitors! While ordering your directory, ask for a subscription to The Dance Line, a monthly newsletter of Greater Bay Area folkdance related events. For info, contact Planina Publications, 3498 South Court, Palo Alto, CA 94306; 415-494-1631.

FEDERATION HIGHLIGHTS

The Council Meeting was on Sept. 17, 1989 just before the Beginners' Festival a Culver City Memorial park. Clubs were reminded to pay dues and insurance premiums by November 20, 1989, otherwise they will face a lapse of insurance coverage! Jim Ulrich would like clubs to recommend candidates for teacher training. Is there anyone in your club? Mark Saturday, Dec. 9, 1989 on your calendar. The Treasurer's Ball will be at Eagle Rock Recreation Center at 6:30pm on that date. Also note January 14,1990-the always great Pasadena Festival in Glendale. There's a fund being started in memory of Lee Fox to buy wilderness land in Kentucky through the Nature Conservancy. If You'd like to contribute, send a check payable to: John Mooers,10367 Stater Ave., #104, Fountain Valley, Ca 92708 make a note on the check that it's for Lee Fox Land Fund. Perhaps you work for a company that donates matching funds.

On a happier note, we adjourned to the Beginners' Festival outside in the park. It was perfect in every way. The weather was glorius-not too hot, there were over 200 people and there was even video coverage for local broadcast!

Jill Michtom

We remember Lee



The Magic Bag, rutabagas and blue shirts, red and black; stick games, Mountain Dew with chocolate anything, red and black; Spockian haircuts, nose rubs, salt and bread; shelves swollen with books, wrestling anywhere, blossoming relationships, living room dance lessons, have-records-will program, swarming herds of guinea pigs, red and flack; flossen katas of green and blue, stone and feather, red and black; The Household; The Fire Dance; The Farm.

Lee Madison Fox, shaman to us all. How can you measure a death like his? How can you calculate the void left behind?

Lee was a central archive - an archive for dance notes, for dance music and, in a very real way, a central archive for the Orange County folk dance community at large. One went to Lee for phone numbers, addresses, names of dances, and the latest gossip, on anyone.

Lee loved to talk. And talk and talk and talk. Being the tribal historian, he could recount, in humorous and metainfinite detail, every single nuance of every event, in a clear, precise, and, well, sort of objective fashion. There was always that small twinkle in his eye. Not much passes unnoticed. His knowledge of the tribe manifested itself in many ways-in his uncanny ability to play your favorite dance just as you were leaving to ensure your quick return to the dance floor or his knowledge of what you needed from him at any particular moment, verbalized or not.

Lee lived for the good of the tribe, or, in the paraphrased words of one of his heros, the needs of the many. He was paid for his teaching at Veselo but then slipped the money back into the box so Veselo could continue. At Laguna, when payment for a beginners class was forced on him, he used the money to buy tapes and record all the music used in the class, and then give it to the students.

Genuinely interested in others, Lee made people feel valued and cared about. He attended to the special in each person, his own self-promotion a low priority. He became what you needed him to be: a father, a brother, a challenge, or an enigma; but always a friend.

Lee shared himself without question. He would share forever, but was himself unpossessable. That allowed open space for our personal, individual growth. And that, whether we wanted it or not, whether we knew it or not, was what Lee gave us. He knew himself, flaws and all, and what we saw was him. And this he saw in us. He helped us grow the inner power to overcome and become our individual selves. Regardless of the imperfections, wrong paths taken, or the consequences to himself, Lee held on to that talonic flame he was in us all and never withdrew his love. He showed us what life can be when people care about each other.

Lee's way with appointments was creative. To him, the plan to appear at a certain place at a certain time was an ideal or goal which may or may not be reached. Sometimes, time just ran out before he could get his act together. The lovable sloth.

Lee was unique-walked in the desert when everyone else went climbing, danced a Hungarian men's dance on his knees. And then, there were the hugs. The Lee hugs were big, big bear-like hugs with his shirt drenched in the sweat of the dance. To a folkdancer, it is a mark of true love to hug and be hugged wet with the shared joy of the night.

Lee left a lot behind: a community of dancers and an archive of dances and music; a network of friends that reaches across the world; a language. Lee was a builder. The rich web of interlacing friendships he left behind that he helped to weave is testimonial to his impact.

To Lee, Kentucky is home. Nowhere is quite like Kentucky. The Farm. This fact Lee told us again and again. And again, and again. Kentucky is home. And there, now, he sleeps.

Stone and feather, salt and bread, red and black.

INTERVIEW WITH ERCUMENT KILIC

(Questions posed by Catherine Greene)

What and where is Azerbaijan? Who are the Azeri people?

Azerbaijan, especially now after all the news about her conflict with Armenia, is well known as one of the republics of the Soviet Union. The word itself is derived from two ancient Persian words, ATAR and PATAR, meaning fire and nation respectively. The region was thus named because of the presence of internal fire, oil, which the inhabitants of the area worshipped for a long time. Even today, Azerbaijan produces most of the oil used in the U.S.S.R.

The name Azeri describes the people who are of Azerbaijani descent. Another name used to describe the Azeri people is Azerbaijani-Turkish, because that is what they are. They are Turks who speak Turkish who either now live in Azerbaijan or whose parents or ancestors were born in Azerbaijan. It must be said here that Azerbaijan is not only in the Soviet Union. Part of it also exists in Iran today since Azerbaijan was divided in two between the two countries early in the century.

What's known about the origins of Azerbaijan dances? How did they first come to Turkey?

I think a better question might be, "What are the origins of Caucasian dancing, and what details pertain to Azerbaijan dance only?" According to dance historian, Joan Lawson, Azerbaijani music and dance roots trace far back into antiquity. Cave paintings from the 5th millenia B.C. which were discovered in Azerbaijan depicted ritual dancers. Although the Georgian republic of the Soviet Union, one of the three Trans-Caucasian republics (Azerbaijan and Armenia being the other two) can be counted as an exception due to its geographic isolation and inaccessibility, both Azerbaijan and Armenia have adopted dances that originated with other peoples. The area has always been one of turmoil, with many peoples sweeping the region in order to stabilize the area in their favor, first because it was a strategically important region, and second because of the rich oil deposits in the area. All of these peoples left behind elements of music and dance which were incorporated in the Azeri music and dance. Many outside elements, such as Turkish tunes and old Tartar steps can be found in the dances and music of both Armenia and Azerbaijan.

Are there Azeri dances that fall into the general categories of other Turkish folk dance types, e.g. Bar or Haley?

Yes, some, but not many. One type of dance comes under the name "Ser: Barlar", meaning "continuous bars". The word "bar" means line dance; barlar is line dances. In other words, these are the ones which are done in sets. A few others, which can be done singly, such as Izdir Bari and Yalli, are all from the town of Igdir, the birth-place of my parents, on the skirts of Mt. Ararat, next to the Russian border.

How would you describe the general style of Azeri dances for men? For women? Are there any particular dance figures with symbolic meanings?

How a dancer carries himself during a dance is probably the most important aspect of Azeri men's styling. I've seen people in

their early 80's at weddings dancing with more grace than some of the young, flashy dancers. The erect carriage comes in part from the tradition of fine horsemanship in the culture which lends great smoothness to movement. This feature is exemplified in some well-known dances such as Seyn Samil, Deyhan, and Kilic Dansi.

The dance steps of Azeri men are often very spectacular with high leaps in the air as the body twists from side to side. Sometimes these leaps end with a landing on both knees (which have no padding to protect them!). This style is seen in both military and competitive dance. There are leaps with one leg bent up to the other and jump-turns with a change of feet in mid-air, fancy knee-work, and intricate "toe-dancing" on the backs of the knee knuckles.

Dancing on the toes is done in unpadding, smooth-soled, tight, heelless boots (thought to have been introduced to Russia by Cengiz Khan). They fit like a glove and protect the foot from the hard dance surface. Due to their tight fit they constrain the movement of the feet, as they do not allow the feet to spread to their fullest extent. For this reason, there is a certain air of constraint to be noted in the footwork and the entire body. Such footwear also allows tremendous flexibility of the ankle and instep. The footwork can be very intricate since there are no heels to restrict the full play of working the foot around the ankle or knee of the supporting leg.

The people of the Azeri regions have lived among the narrow mountain tracks hunting and shepherding flocks on hilly slopes and in steep gorges. They had to learn how to maintain perfect balance and to negotiate every type of

mountain obstacle. The origin of the boots and the balancing and dancing "on the toes" is attributed to this life style. Also, some of the peoples of the Caucasus mountain region were believed to have worshipped the eagle in the old days. The eagle's method of attacking his prey is supposedly imitated in some of the men's dance steps. The dancer, swiftly and with tiny steps done on his toes, will hover for a while above his prey (often represented with a dagger flung into the ground) and then drop onto his knees or into a full leg split, seize the dagger in his teeth (much as an eagle will seize his prey), and then is soar off again.

The jumps and leaps of the Azeri male are similar to those of the Russian Cossack and Georgian. However, the styling technique of "falling onto the knees" differs from those which are done by jumping on the toes first and then gradually placing the knees on the floor. The Azerbaijani males most spectacular knee-technique is that of the dancer leaping very high and then falling directly onto his knees (from the air, with nothing breaking the fall).

The basic men's arm position is holding one arm fully extended at shoulder level, with the other arm bent, hand resting in front of the chest, elbow at shoulder level, with both hands in clenched fist position. This comes from the use of the men's cape, one side of which is lifted behind the female partner as a sign of protection and the other side being lifted to cover the man himself.

In terms of the women's styling, the very same erect carriage as the men is necessary, but with even more grace, dignity, and more important, nobility...the type of noble look that only a woman can demonstrate. This elegant carriage, flirting aloofness, and the great delicacy and discretion with which the veils are manipulated, are characteristics of the Azeri women's dances.

In most women's dances, whether with or without a veil/scarf, the hands are carefully poised. Typically, the women hold their hands very delicately, open-fingered with the index finger slightly separated from the others, eye-level or slightly above - never hiding the face, except when flirting. The elegant hand position is intended to keep the man at a proper distance. Here, again, the spine, particularly among the women, must be extended to its fullest and breathing must be extremely controlled in order to prevent the weight of the body from impeding the smoothness of the movements.

The basic step used most commonly by both men and women is called the three step. It is always done on the balls of the feet. It is essential that the dancers keep the steps absolutely even and smooth. An explanation for the step is that the first step must give the impression of testing the ground (a kick forward and a pull back with the same foot, licking the ground). Then the speed and space are gradually increased until it looks as if the dancers were gliding, floating over the surface of the ground. The weight must be perfectly balanced between the two feet (always on the balls of the feet) so that one is ready to commence in any direction at any point in the dance. Readiness is the key. Hips do not sway easily, and the head and shoulders are alert and ready to change direction.

Many women's dances are intended solely to show off feminine beauty. In these dances, great play is made with handkerchiefs,

scarves and veils. Dances of this type are relics of the time when the woman had to dance either before the man she was to marry or before the overlord.

What music accompanies these dances?

The traditional musical instruments used to accompany Azeri dances are mainly the Garman (a version of the accordion), the ney, the tulek, zurna, gaz, kemanche, daff, tar, gosha nagara and nagara (a double-headed drum played between one's arm and body with finger snaps).

The accordion, or the garman as we call it, is a relatively new addition. Never in a million years did the inventor of the accordion (or mundolina, as it was first called), Freeder Esberdshinen, a German, ever dream that this instrument of his would end up being one of the most widely used folk instruments in the world. Although the accordion is the youngest of the folk instruments, it is now used all over the world. I think the reason the garman was so easily accepted among Azeri is that its sound and principle of operation is similar to that of the pipes, which have common usage in Azeri music. The reeds of a pipe or the Balkan bagpipes operate on the same principle as the accordion. One, with his mouth or a bellow, can exhale or inhale through a reed to produce a sound. The reed of the pipe is made of a cane and the reeds of the accordion are of metal, but they operate on the same principle. A reed stuck at the end of a pipe with finger holes is a mouth pipe. A mouth pipe attached to the end of a sheepskin sack is a bagpipe. These instruments have limits. The most one can get out of them is an octave or two at the most, in the hands of a skillful player, and still,

half notes are difficult to play. With the accordion, on the other hand, there are no restraints in terms of octaves or half-notes. When the accordion was introduced to any region where the pipes were an important part of the ethnic music, it was adapted to the needs instantly.

The introduction of the accordion to Azerbaijan and many other parts of the Soviet Union is related to the increasing Russian cultural influence at the end of the 19th century. This in turn led to fundamental changes in the musical development of Azerbaijan, and European musical forms rapidly infiltrated Azerbaijan. Now, not only the accordion, but the piano, guitar and clarinet, as well as other instruments, are considered permanent in the region's music.

According to your family's Azerbaijani traditions, on what occasions are these dances done?

Mainly at weddings and circumcision ceremonies, which are both reasons for huge get-togethers, usually with live music. Also, two Muslim religious holidays, Ramadan and Sacrifician, are often celebrated with wedding-like gatherings and live music.

How do the customs of urban Azeri's differ from village customs?

They don't differ greatly, mainly due to the fact that the urban Azerbaijanis are very closely knit and they do get together quite often and give big parties with live music and entertainment. The lack of many weddings in the urban areas is made up for by these frequent "parties".

In rural areas such as Igdir, my parent's birthplace, the townspeople usually wait for the summer to hold their weddings. Then, nearly every night of the summer has a wedding - sometimes more than one. Musicians are known to make a better living than many well-off farmers. One of the main reasons is that there is a wide-spread custom of giving money to dancers by friends and relatives as a sign of respect. The money is always turned over to the musicians at the end of each dance.

In what ways do Azeri living in Turkey share characteristics with Azeri's living abroad, e.g. in Iran or the USSR?

We can add onto this question by adding the names of such countries as Iraz and Saudi Arabia. When the people of the Caucasian mountains, the Turks, lost to their eternal enemy, the Russians, many chose to leave and go to Turkey, Iraz, Saudia Arabia, the U.S.A., and other places. Only those who remained in Azerrbaijan are the above-mentioned Azeris of Iran and the U.S.S.R. As previously mentioned, Azerbaijan was divided between Iran and the U.S.S.R. by two treaties in 1813 and 1827.

Now, in terms of shared characteristics.... First and foremost, the music. Next, the very nationalistic attitudes towards the occupied land of Azerbaijan in the U.S.S.R., a land that produces almost all of the oil used in the Soviet Union. Most Turkish (Azeri-Turkish) areas of Iraq are equally rich in oil. For that, I'd say, living in poverty levels in such rich lands and their frustration with their misfortune is their most commonly shared characteristic.

Is there any dance that is considered the most representative of Azeri dances? What can you tell us about the song, "Sey samil"?

"Sey samil" is considered the most representative dance. Seyh Samil was the champion of Caucasian independence. As the religious leader of the Moslem tribes in the region, he fought for 34 years against the Russians. Alexandre Dumas, in his book Adventures in the Caucasus said that Seyn Samil was the worst enemy the Russians had ever suffered from and feared. But at the same time, for being a great warrior, he was respected by the Russians.

At the beginning of the dance, Seyh Samil, women kneel and lift their hands up to God while praying for a miracle. They, after 34 years on the mountain, Grunip mountain in the Avaristan region, have seemingly come to "the end". Many men were fighting the enemy at the skirts of the mountain. Inevitably, when their men lost, the enemy would come up the mountain and kill, rape, steal, and take their children to raise as their own. They pray for a miracle! In the meantime, they have decided to take their own lives so that all the enemy will find is their dead bodies and they will give the enemy no satisfaction. A horseman is then heard galloping. Then he is seen on the horizon, screaming at the top of his lungs, "Stop, stop! We broke the circle! We broke the circle!" Legend has it that God accepted their prayers, and gave them a victory that day. They now have hope to last perhaps another day or week or month. In such a spirit, the dance Seyh Samil is always done. Even today, when I, probably a 10th generation Azeri, do Seyn Samil, I and all the other dancers get that trembling feeling of 1859, doing the dance Seyh Samil.

FROM BIRTH TO DEATH



LIFE CYCLE TRADITIONS FROM SOUTHERN & WESTERN TURKEY

When trying to understand Turkish folk culture, one may be surprised by the close connection between the present Anatolian culture and the ancient culture of Central Asia, from which the people move a thousand years ago. The origin of the existing culture lies in the musical ceremonies of the Turk's first religion, Shamonism.

The Shamons believed that the elements -- fire, water, earth and sky -- were sacred. The devil and other evil spirits were contained in the drum. The Shamon would drive these away by playing the drum and making rhythmic movements, sounds, and facial expressions. Drawings on rock and bas-reliefs from Shamonistic times depict men and women sitting, standing, and dancing together. Even amidst modern Moslem culture, one can still find traces of the ancient beliefs, especially in the folk dances.

After the Turks moved to Anatolia, the Ottoman Empire came into power. The growth of this empire over the course of 5 centuries influenced many other cultures, just as they had influenced the Turks.

Throughout these changing times, the Turks never completely lost their Shamonistic heritage. Strong cultural beliefs and close kinship ties kept the ancient ideas and values alive from generation to generation. Today, in some remote villages, these customs and traditions are respected as if they were law.

Across modern, industrialized Turkey, a general set of folk traditions and common beliefs that guide the populace from birth to death is recognizable. Within these generalized traditions, there are regional variations that developed due to differences in geography, history, and daily living conditions. Some examples of these traditions and beliefs follow.

In the Turkish culture, there is great respect for pregnant women. A husband will do everything for his wife during her pregnancy, and she is not allowed to work, either at home or in the fields, during this time.

KUTUK ATMA TORENI

When a couple has a baby after having been childless for a long period of time, or if a couple has a son after having had many daughters (or vice versa), a special celebration, called "Kutuk Atma Toreni" is arranged. On the day of the baby's birth, the father hires musicians, usually a drummer and a zurna or a clarinet player, who accompany the father as he goes dancing in front of all of the houses in the village. While he is dancing, the owner of the house comes out carrying a "kutuk" (a piece of wood cut from a tree trunk), joins the father, and continues on to the next house. After they visit all of the houses in the village, they return to the baby's house. Everyone puts their "kutuks" around the house. And then the dancing and singing begins anew. That same night, the baby's father invites everyone to his house for a dinner in honor of the new baby. The musicians are the most important guest for this special dinner, for they will make the night unforgettable with their music.

Ahmet Luleci

KIRK KARISMA

If two babies are born on the same day in the same village, the families try not to see each other for 40 days. They believe that if they do, both baby's "kirki" will mix with each other. The first 40 days of a new baby's life are important because they influence the baby's health and good luck in the future. In some regions, the parents do not take the baby out of the house during that time period, in an effort to protect the baby from the evil eye. A "Nazarlik" (a blue stone or blue piece of glass, a kind of amulet) is pinned on the baby's clothing to protect him. If the babies and/or families accidentally see each other during these first 40 days, it is believed that both babies will not be strong and healthy. So, both families must take their babies to the water mill and dip them into the water seven times. When they return to their homes, they must cook a rooster and serve it to their neighbors. After completing these rituals, they believe they have warded off the bad luck brought on by seeing each other.

ALTI AYLIK KINA - 6th Month Henna

If the baby is a girl, her mother will have a "6-month henna party", attended by the family's female friends and relatives. The baby girl's older sister, or an older unmarried female relative if there is no older sister, makes and brings the henna to the party and serves it to everyone present. First, the henna is applied to the baby's hands and forehead, and then everyone puts henna on the palms of their hands. Then baby's mother serves food, after which everyone sings and dances until the party is over. The purpose of this party is to celebrate the good health of the baby, and to wish her good luck, health, and happiness in her daily life.

DIS BULGURU - Celebration for the First Tooth

When a baby loses his or her first tooth, the family puts together a big party, called "Dis bulguru". The date is chosen by the baby's father (with special effort made to pick a date when everyone in the village is available) and he invites everyone to his home. The baby's mother cooks enough boiled pounded wheat to feed the entire village, and serves it on big trays. The father gives wooden spoons to each person. Before eating, everyone prays to God that the child will grow up with his or her parents in good health, and not have any toothaches. When everyone has finished eating, they all hug the child. During this time, everyone leaves some money on the trays that they ate from. This money is to be used for the child's future. If the child is not given this party in his or her childhood, it is believed that the child's teeth will not be healthy when he grows up.

(To cook "Dis Bulguru", put a large amount of wheat, chick-peas, corn, and lentils into a kettle and wash. The mixture is then boiled until no water remains. Then it is ready to serve.)

SUNNET DUGUNU - The Circumcision Feast

When a baby boy reaches the age of 5 or 6, it is time for him to make the first step towards becoming a man. This first step is circumcision. This is also very important from a religious point of view, because circumcision is one of the things that every Moslem male must have. This is one of the three big moments in a mans life. The other two are when he serves in the military and when he marries.



Child in costume from Aydin and Manissa.

On the morning of the "Circumcision Feast", the boy's father hires the best gypsy musicians in the area, and they go to different parts of the village to remind people of the feast. Most of the people who attend are men - this is a celebration among men (although in villages, women join in). Alcohol is important at the feast. The father serves alcohol to everyone, in unlimited quantities. They even make the boy drink alcohol, usually Raki, so that he won't feel the pain as much during the circumcision.

The "kirve" is a very important person at this ceremony. He holds the boy and prays for him during the circumcision. The "kirve" is usually the boy's uncle or a highly respected older male in the village. He also takes a very important place in the boy's future. The boy respects the "kirve" as a father and the "kirve" is his godfather, giving advice and direction. (It is unusual, but a woman may be a "kirve" in some villages.)

The father buys special clothes for the boy for this special occasion. The clothes are usually made of white silk. Another outfit, a long white gown that extends to the knees, is given to the boy to be worn after the circumcision. On the morning of the circumcision, the boy puts on his new clothes, mounts a horse, and accompanies the musicians riding around the village to remind the people about the feast. In certain places of the village, he stops and the people dance in his honor. This goes on until the afternoon. Then they return to the boy's house and the circumcision takes place. At the end of the circumcision, the dancing and drinking begin. The more alcohol is consumed, the better the dancing gets.

ASKER UGURLAMA - Serving in the Military

The second big step towards becoming a man is serving in the military. If a young man does not serve in the military, he is not considered mature enough to accept the big responsibilities of life, such as marrying or running a business. It may also mean that he is not healthy enough to be accepted in the military. This could also make it difficult for him to get married.

The age for serving as a soldier in the military is 19 or 20 years old, unless the young man is still in school. If so, he will serve after he graduates, and will serve as an officer. In the villages, most of the men don't attend school past primary school and so, they serve in the military at 19 or 20 years of age, as regular soldiers.

When the young man is called to military service, he goes to the neighboring villages to say goodbye to his friends. This is also to show his friends that he is ending his teenage years, that he is no longer a boy. He visits all of his relatives to say "Hakkinizihelal edin" (to forgive and ask forgiveness for all that has been unjustly done or taken in the past). He says, "Hakkinizi helal edin" because he'll be serving in the military for 18-20 months and, if he encounters a dangerous situation, it is possible that he will not return. When he visits his relatives, they serve him dinner and they give him some money for his needs. This money is also called "ugur yopllugu", which means good luck money. When he returns home, he invites all of his friends (most male) to his house for the night. He serves them dinner and sometimes alcohol, too. At this party, they sing and dance and tell jokes about the military. If there is anyone present who has previously served in the military, he will tell stories, and offer



Woman from Kirtil, Silifke, showing how to make wool

suggestions and advice. This party continues until the next morning, when everyone accompanies him to the bus station or to the main road where the bus will pick him up. At this time, all of his relatives join them. They play music and dance. He leads the dances, hugs everyone, and says "Hakkinizi helal edin". While all the hugging is going on, everyone puts money in his pockets or gives him gifts of things that he might need during his service.

After he's completed his military service, he returns to his village, taking "Asker kinasi" (soldier's henna) with him for happiness and luck. On the evening of his return, all his friends and relatives visit with him and his family to say, "Hos geldin" (welcome back). Some may also offer congratulations, saying "Goz-unuz aydin". During these visits, his sister or an unmarried female relative puts the henna on everyone's hands. It is applied to the palms of the hands for the females and to the little finger for the males to share the happiness luck.

THE MARRIAGE

Next comes the third big step towards manhood - the marriage. Before a wedding, a number of steps must be followed.

First, a young man asks his mother, sister, and a few of his female relatives to visit the girl he wants to marry. They pay an informal visit to the girl's mother and talk with her, but not about marriage. If they get a good impression of the girl and her family, they will decide to ask them to let the girl marry. Next, a small group will visit the girl's parents on a predetermined day to get permission for the marriage. Generally, the leading man in the group is an old relative. After drinking some tea or coffee, the old man says, "We want your daughter for our son with

the permission of God and with the agreement of the Prophet Muhammad." And the girl's father answers, "If the God should will it, all being well. Let us think for a while." The girl's relatives get some information about the young man and his family. If their decision is positive, they send a message to the man's family. They meet once again and agree on the "Prearrangement Day".

On the "Prearrangement Day", the groom's relatives (in a group of 8 or 10) visit the bride's parents. They discuss the wedding presents and then agree on the Engaging Day. "Baslik" tradition (money paid by the groom to the bride's parents) was common in the past, but is less so today. The day before the Engaging Day, the groom's parents send the bride some clothes, some presents for her close relatives, and some nuts on a tray for the bride's parents.

On the "Engaging Day", the bride's and groom's relatives come together in the bride's house. The groom does not go. There they put the marriage ring and other presents like bracelets and necklaces on the bride. Young girls sing and dance. One week after the engaging day, the bride's parents send a tray of baklava, borek, clothes, and various gifts to the groom's parents. Meanwhile, both sets of parents agree on the wedding day.

After a girl is engaged, she makes flowers using various materials (bright paper, beads, etc.) for her fiance to wear every Friday, and on wedding days and at religious celebrations. He must put his flower on his collar on those days. He sends some money to his fiancee with the person who brought the flower. These exchanges last until the wedding day if they are both in the village. (It is very easy to tell if a young man is engaged

Woman from Kirtil, Silifke, showing some local foods.



to be married in these villages!)

Now for the wedding! There are two types of weddings: religious weddings and weddings with drums. Weddings with drums (with entertainment) are the more common type.

Before the wedding, the young men in the village meet in the village society room and elect one of the engaged men as the leader of the wedding. His duties include carrying the wedding flag, telling the young men of the village what their duties at the wedding will be, managing the entertainment at the village public square, determining where the guests will stay, and telling the musicians where to play.

In preparation for the wedding, "Keskek" is made - a special wedding meal. Preparation begins when a group of young men come to the groom's house on a Friday morning to get the wheat sacks.



Some local men and the oldest person (living history) in the village of Kirtil.

Then they go to the place where the "dibek tasi" (a large, wooden mortar where substances are crushed with pestles) is located. The wheat is moistened by the chief cook (the keskekciyasi) and is poured on the dibek tasi. Then, in a group, four people pound the wheat in turn. Meanwhile, the others dance. After a time, the groups change. When the last of the wheat is pounded, the pestles are put together on the dibek tasi in the shape of a cross. Then the keskekciyasi calls the relatives and the best men of the groom, who give him some tip. Next, he and the others complete the work and put the pounded wheat in the sacks. In hopes of new weddings, a child is made to sit on each sack. All the young men carry the sacks to the groom's parents house, accompanied by musicians. If they are not given some tip by the parents, they will not put the sacks and the children down. If they are tipped, they put their burden down and go to cut wood for cooking the keskek.

The tips are either shared or spent for group entertainment. Also on Friday, they butcher some sheep (the number depending on the wealth of the family) to be eaten and to make the boullion for the keskek. Also on Friday, musicians start to play music at various places in the village (e.g., they play for the women who are cooking the wedding meal, or play at the village pub).

Guests usually arrive on Saturday evening. When they get close to the village, they fire a gun once and wait. A few of the people from the village will meet them, along with the musicians, and escort them to the house where they will stay. The host will take care of these guests. Food is only brought from the groom's house by the person who is responsible for that house.

On Saturday after lunch, the best men go to the groom's home. The leader, with the wedding flag in his hand, walks in front, followed by the musicians and then by the young men in the



village, who walk in small groups, holding each other's shoulders. They pass by each best man's house, calling for him. When all are assembled, they go to the groom's house and dance. Here the groom and his best men make each other eat something sweet and bosom each other. Then they lift each other, holding their waists. During this ceremony, "practical jokes" like putting hot pepper in the sweets or breaking an egg on someone's head, are common. After this, the group, now led by two "koses" (newly married young men) and followed by the leader and the musicians, drops by the bridesmaid's houses, calling them. The bridesmaids wear "klvrak" (bright, black, silky clothes from head to foot) for this ceremony, and walk at the back. They go to the bride's house to enjoy themselves. Next, the two best men, the leader, and the musicians drop by to visit the relatives of the

Local Saz-Baglama player from the village of Kirtil.

Abnet Luleci

groom. Each relative prepares a "sini (a big round metal tray), filling it with nuts and fruits, and covering it with a red cloth beforehand. The tray is usually put on the head of the youngest boy in the family, who then joins the group. The group then drops by the groom's house and brings the trays to the bride's house.

In many regions of Turkey, there is a henna party when the bride's fingers and toes, or only fingers, are tinted with henna. The bride is usually made to cry when songs are sung for her about her leaving her parent's home the next day. In the villages on Mt. Yunt, the henna night begins after dinner on the evening before the wedding. The bride, her friends, and other women guests meet at the bride's house. In the groom's house, a tray is prepared, which includes the henna (a symbol of wedding and of looking "fancy"), a candle (symbolizing the wish for a bright life), a piece of bread (for many abundant years), sugar (symbolizing a sweet life), and sometimes some gifts such as a pair of shoes or a scarf. The groom's relatives are invited to the party after the bride is dressed by her friends. The henna tray is carried to the bride's house by the "yenge" (an elderly woman who helps the bride during the wedding). She is accompanied by a group of musicians, the young men, and a group of young women. Young men wait in front of the bride's house in a squatting position, hoping to get a chicken as a present. If they get it, they will begin to dance. Inside the house, the tray is put on the bride's knees. "Yenge" lights the candle. First, "yenge" puts some gold gift (a ring, a necklace, etc.) on the bride or attaches some money to her dress. After that, according to their closeness to the bride, everybody puts on or attaches her gift. In some villages, men join this ceremony and then go to the public square to dance while other entertainment starts inside the house. The bride dances folk dances with the groom's sister, sister-in-law, and all of his relatives by turn. At a certain time, they apply the henna. When they do, they sing special henna songs.

Later in the night, praying young men get the wedding flag from the village social room and go to the village square with the musicians. All the men guests join them. The first dance is danced by the hosts. Then guests from other villages dance in turn. Bayraktar may ask them to dance again if their dance is particularly enjoyed. Unless invited, nobody can join the group of a given village. After all the young men dance, it starts all over again. This entertainment lasts until very late, regardless of the weather. Women usually watch the men's dances from dark corners after the henna entertainment is finished.

On the morning of the last day of the wedding, the groom's best men bring the groom's belongings (rugs, kilims, pillows, etc.) to the bride's house. In some villages, the bride and the groom's trousseau is prepared to show, and following the show, there is music. Articles of the trousseau are usually hung on ropes in front of the bride's house and spread on the roof. All the villagers and guests, especially the women, come to see the trousseau. If the bride's trousseau is found lacking, the following song is played by surna.

Her mother has slept

And the girl has grown up

There's nothing on the rope.

In the afternoon, the entire trousseau is taken to the new house. It is quite common in the villages for the bride and groom to live with the groom's parents in their house.

In the evening of the last day of the wedding, the bridal procession goes to the bride's house. The procession has the musicians in front, then the leader, and then dancing young men and women at the end. While the musicians play, the group dances in front of the bride's house. The bride is then taken to the groom's house. When the bride enters his house, her mother-in-law sprinkles some wheat, candies, and money over her. In some villages, she must sit on a round stone for a moment. This symbolizes their wish that she be healthy. (In Turkey, "like a stone" means "healthy and strong"). Generally, a child is seated on the bride's lap. Then they offer her some sweet drink. She does not speak until the following morning. After night prayers, the groom comes and puts a wedding present on the bride. This gives him the right to raise her veil and see her face.

After the nuptial night, and before dawn, two of the groom's best men take him to his father's house to kiss his hand (a way of showing respect). After kissing his parents' hands, the groom stops by his best men's and his relatives' houses and kisses their hands, as well. He also brings some tea and sugar to each house. The bride does not go out until noon. Yenge, the bridesmaids, and her friends visit her. The bride kisses everyone's hand and they enjoy themselves. After eating a special sweet, they take the bride to her father-in-law's. The bride can go to her own father's house on the third day. In the evening, the groom and his best men come to dinner. On that night, the bride sleeps at her father's and the groom sleeps in his own house.

OLUM TORENI - The Death Ceremony

When death comes, relatives wash the body and keep it for one day before burial. Friends and relatives come together and lament until the following morning. In some villages, a musician, usually a saz-baglama player, joins them. The next morning, the body is put in a coffin. The coffin is held on the shoulders of the male relatives and friends and carried to the mosque. There, everyone prays, after which the coffin is carried to the cemetery where burial takes place. While the body is being buried, the imam and everyone present prays to God to forgive his or her sins.

This article is a condensation of a major research project done by Ahmet Luleci on the Taseli Turkmens in Southern Turkey. Basic research was conducted from 1980-1985, and the study was presented at the National Folkdance and Cultural Research competition held by the Ministry of Education, Youth and Sports. Mr. Nevzat Ucyildiz, from Kirtil-Silifke, was of particular help on the research from that area. The section on Wedding Traditions was taken from a study by Mr. M. Emin Avsar, who has also written "Halk ooyunlari, musigi, giysileri, ve dugun gelenekleri ile Manisa", in 1984.

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SHABZE

The Law and The Tradition



The Caucasian regions, on the western edge of today's Soviet Union, and their peoples have been invaded by every tribe, khanate and empire moving from east to west since time immemorial. All had the ambition of controlling some of the most strategically important lands in Asia Minor, to the end of gaining more power for themselves. Even in times of relative peace, nearby neighboring powers would do everything in their power to capitalize on regional differences amongst the tribes living in the area to cause territorial disputes. One of the results of this unrest was migration, either forced or voluntary. After fighting for their land for nearly four decades along side of the Dagistanis and Azerbaijanis, the Caucasian Circassians moved and eventually settled in such places as Turkey, Jordan, Israel, and Saudi Arabia.

Knowing that the Circassians are a closely knit group, and having found very little written about them, I decided, on my last visit to Turkey, to visit a Circassian village and try to find out a little more about them through interviewing the villagers. Although they have a reputation for being a hospitable and friendly people, they are only so to a point. It is necessary to earn their trust before going amongst them to learn about them. I can't say that I did much to earn that trust. However, being an Azerbaijani, coming from the United States, and having an interest in learning and then teaching their dances abroad helped me to gain their confidence and friendship.

Although my first interest was in Circassian dances, I became interested in other

aspects of Circassian culture before long. The word that inspired this interest was "Shabze", a word in Circassian meaning both "the law" and "the tradition". I heard this word constantly. It has never been written down, but every Circassian lives by it. It is the Circassian constitution, and "Shabze" is included in every act by every Circassian. If it is not included in "Shabze", it is not Circassian.

The following is an interview with Mr. Cengiz, a Circassian accounting who lives both in Ankara and in the Circassian village of Uzun Yayla (long meadow) in the province of Kayseri. He provided me with thousands of bits and pieces of information on Circassians and "Shabze". He also took me to Uzun Yayla for a wedding.

What are some places in Turkey with large Circassian populations?

Adapazari, Duzce, Eskieshir, Bursa, Konya, Mersin, and Iskenderun. But the most heavily populated is Kayseri, my area. Outside of Caucasia, Kayseri has the biggest Circassian population.

Are all the Circassians living in different parts of Turkey similar to one another?

With a few exceptions, yes. And the differences come from the fact that there are many different "clans" of Circassians.

What do the Circassians do for a living in Turkey?

Ours is a rural part of the country. Many, after completing their high school educations, left for the big cities to get a university education. When our fathers first arrived here, they were mostly horse dealers. Each family had up to a couple of hundred horses. If they sold a dozen or two each year, they were doing exceedingly well. As motor vehicles became more suitable for the times, my people, who knew nothing about agriculture, had to make adjustments. That happened very slowly within the last 20 years or so.

I've always heard that Circassians are horse thieves. Are they?

Yes. Our ancestors took great pride in being able to steal horses. It was a sign of bravery to be able to steal a good horse but, of course, we only stole them from our rivals. We have more proverbs for horse thieving than probably any other culture. "Barley to horses, rice to the brave", and "Judge the horse by the pants, judge the pants by the rider", are but a few. Now that the horse is gone, the main work done is silversmithing. We are excellent silversmiths, as were our ancestors.

Nowadays, we make all types of jewelry, but in the old days, we used to make ornaments mostly for the folk costumes. The silver accessories are very important on a costume. They say a lot about our culture and life style. On leather belts worn by men, there are a number of silver pieces in different shapes, each indicating something different, and placed in a specific sequence. On the belt, the small silver crescent represents the beauty of the person, internal and external. The diamond-shaped piece represents bravery. The elliptical piece represents strength. These days, I see youngsters wearing these ornaments without knowing the significance of them, paralleling our idiom, "Staring at something like cows stare at a passing train", doing something without knowing its meaning. Then, of course, there are the women's belts and the men's daggers, called "dijin". The silver de-

corations are also used for the horses.

In addition, there are the "hazarlik(s)". These are the round, 7-8 mm long cigar shaped gun powder and lead containers worn by the men. They are placed on both sides of the chest, usually in sets of 8. Those on the left side of the chest contain gunpowder and those on the right carry small pieces of lead. This is the way a Caucasian carried all of his ammunition - on his chest!

Before being considered a man, and being allowed to wear hazarliks in public, young men were put through many tests. One test entailed galloping through two poles placed about 70 meters apart while drawing a "dijin yerafa" (the silver, double-barreled Caucasian pistol), loading it, and then shooting a small metal piece hung on a string between the two poles. Loading the gun that fast was a real accomplishment, in that it was necessary to first reach one of the hazarliks on the left side of the chest, remove its cap with the teeth, pour the powder into the gun's barrels, put the cap back on the hazarlik with the teeth and then slide it back into place on the chest. Next, the sequence must be repeated with the hazarlik on the right side of the chest, containing the lead pieces. After the gunpowder and lead was put into the gun barrel, it had to be tamped down with a "harbi" before the pistol could be fired!

Another "manhood" entry test involved skillfulness at riding a horse. There were riders who could slide around a galloping horse with the skill of a snake and the speed of a rabbit. If part of a rider's foot showed while he was galloping and hiding, he was not considered a good rider. Now that we, as a people, no longer live in the Caucasian mountains and now that the automobile has taken over, only a few can ride like that, and

hen they only do so during bayram festivities.

Can you tell us more about the bases of your culture?

Yes. Everything we do has to be done within the boundaries of our traditions. Everything is done for a reason. No act takes place at random or without traditional bases for it. For example, when you go to someone's door on your horse and knock on the door, the people of the house will know, from the way you unmount your horse, the way you hold the halter, and the way you point your horse whip, whether you are hungry and want to be fed, if you plan to spend the night, or if you will be leaving soon. They will even know how long you will stay. If your whip points at the house, you would like to stay overnight. If it points away, you are leaving soon. If you hold the halter close to the horse's mouth, you are not hungry, but if you hold it near your stomach, you are. It is also possible to tell from a distance, by looking at a rider, whether he carries a message and, if so, whether it is good or bad news.

What about the Circassian constitution? I've heard that it consists of one word!

I guess you could say that. That one word is "ayip", which, loosely translated, means that what you are doing doesn't fall within the boundaries of tradition. Ayip covers that which is unacceptable by the society at large. If you have committed an act which you know will be unacceptable to the rest of the community, you must confess that act to the committee of elders, even if you committed that act all alone, when no one else could see you. If you committed a "sin", you must accept any punishment that the committee of elders deems appropriate. If you did not confess your "sin" and did not accept the punishment, you could not live with it, believe me! The constitution has never been written, perhaps because it only contains the one word. Another word for ayip is shabze.

What about the younger generations? How are they taught this shabze? What is the relationship of young to old in your culture?

Young men and children do not speak unless spoken to. They must observe and learn. Unless asked, they never sit down with their elders. Respect is one of the most important elements of the shabze. One can gain respect from others, young and old, only if one gives respect to others.

If approaching an elder, a young man must unmount his horse, walk on the right side of his horse and the left side of the elder. He must go in the direction that the elder is going until he is released by the elder. If the elder indicates in advance that unmounting is unnecessary, the young rider first waits for the elder to pass and then approaches the elder from the elder's left after he has passed, and rides next to him for a few minutes. The elder may ask questions of him, and the young man must answer. This continues until the elder chooses to "release" the youth.

What about the women and girls? How are they treated by the men and the elders? How must the women treat the men and elders?

They are not expected to behave towards the men differently than the men behave towards them. For example, women are expected to stand up and wait until a passing group of men releases them or indicates that rising is not necessary. The same thing applies to the men. If a woman enters a room where men are present, all the

men must stand as a sign of respect, regardless of her age. So, I would say, proudly, that human relations amongst the Circassians are as equal as possible. These traditions go back for hundreds of years. We feel that the greatest honor one can have is to be a Caucasian. One Caucasian is as good as any other, regardless of rank, class, wealth, or sex. This holds true for all Caucasians, be they Circassians, Azerbaijanis, Georgians, or Armenians.

ERCUMENT KILIC

Ercument Kilic was born into an Azerbaijani-Turkish family in Ankara, Turkey. At the age of four, he began dancing with his uncle, Selahattin Kilic, one of the foremost authorities on Azerbaijani dance. In addition, Ercument spent his summers in Igdir, a town on the skirts of Mt. Ararat better known as the town of one thousand and one weddings. There, everyone danced, including Ercument.

As a student, he danced and played accordion for many student groups and amateur troupes. After high school graduation, he was selected to dance and play for the Turkish National Ensemble which featured dances from over 20 different regions in Turkey and performed worldwide. He stayed with this troupe until 1977, when he came to the U.S.A.

In the last 12 years, Ercument has choreographed ethnic dance suites for dance groups and universities in various countries, travelled extensively, and researched, wrote, and translated many articles on Turkish folklore.

Due to the fact that I was raised in a family where all members had music or dance occupying a major part of their lives, I never had to actively travel, search, or research music or dance material. Even after I was accepted into the Turkish State Ensemble and had the luxury of working under teachers of many different regions who were the best in their fields, I did not feel the necessity to explore on my own. After leaving Turkey, I visited annually with the State Ensemble and other amateur ensembles with whom I had worked, in an effort to keep up with the new material since my departure in 1977. However, during my last trip, I decided it was perhaps the time to go into different areas of Turkey to see "it" first hand.

A good Turkish friend of mine from the U.S. was doing his military service in Balikesir, a province in northwest Turkey, about 6 hours from Istanbul by car. I decided to combine business with pleasure and drove there. Balikesir is one of the 67 provinces in Turkey, each one at least slightly different from the other in terms of dance, music/instruments and/or costumes. The population in Balikesir consists of Circassians (originally a Caucasian tribe), Pomak and Manav Turks (many of whom still live in Albania, Yugoslavia and Bulgaria) who fled their original homelands to settle in Western Turkey after the fall of the Ottoman Empire, and native Turks. The Circassians deserve special note, in that, after fleeing from Caucasisa and settling in diverse other lands (Israel, Jordan, Saudi Arabia and Turkey), they remained faithful to their own culture and spread it to other groups near or with whom they lived.

After I arrived and got settled down in a hotel, I started searching for the towns musicians. I was lucky. The guy at the reception desk knew them all. They were all relatives of the owner of the hotel. Ertan Inal, the group's percussionist, met me in the lobby and explained how the musicians worked. He said they were the only band within about a 70-mile radius, so they do at least 3 weddings, engagements, and circumcision parties all year around. I was lucky! They were going to be playing at an engagement party the next day and I was welcome to come along. I was really expecting a big bang! But wait! Things didn't turn out quite as I had imagined they would.

On December 12, I followed Ertan and his musician friends in their Renault station wagon stuffed with instruments, in my father's car, which was fully equipped with elaborate cassette recorders and a video camera. After driving about 2 hours on a highway and some more time on some muddy village roads, we arrived in Deyidin just in time for dinner. According to Turkish custom, anyone invited to a wedding is fed a full course meal.

We were met by the groom's relatives, who are traditionally responsible for the engagement party. The bride's family pays for the wedding itself. Ertan introduced me to the friendly folk and explained my presence. They were very enthusiastic and hospitable. On the way to the house, we passed a couple of small grocery stores, all with sucuks (a type of sausage) hanging in front. We couldn't buy any since

NO FETA, NO MUSIC!!!

**A Visit to the Village of
Deydin, Balikesir, Turkey**

Ercument Kilic

We remember Lee



they were all being hung out to dry and there were none available that were already dried. Next, we passed by the village coffee house. I got a glimpse of Charlie's Angels on the TV with all the men in the place glued to the TV set. I was told that the musicians would be fed first, followed by the men in the coffee house. The house was set up so that the men and the women ate separately. All I heard of the women was a lot of laughter and the sound of silverware-- I mean, woodenware.

Deyidin is a rich village where I saw many tractors and cars. Because of the modern irrigation systems and the fertile soil, the villagers of this whole region do well. I was told that, unlike eastern Turkey, almost all of the households here have TVs, refrigerators, washing machines, and other modern items. I wish I could speak as well of the food we were served! Although Ertan had warned me that this village was the topic of many jokes about its "stinginess", I was not prepared for its extent! The musicians staged a small riot, complaining about the meagerness of the spread that was set before them (they are usually spoiled by the lavishness of food served them)! When asked about the "famous" yoghurt of the region, the lady of the house explained that the cows were out of town--had gone to Holland. At this point one of the musicians made a crack about them "flirting" with the Dutch cows. When the musicians asked for an omelette, they were told that all the chickens were still in incubation. During the time that we ate (from the same bowls and tray), the jokes and wisecracks did not stop. I laughed so hard, I had trouble eating.

We were finally able to get some feta cheese when the musicians threatened that they would not play.

After our "meal", we left

for the school yard which was to be the stage for the festivities to come. Our next surprise came when the instruments were to be set up. All we were going to have were an amplified saz (which, by the way, sounded awful as they turned up the volume and added the echo) and four percussions plus the singer who was to sing only the latest Arabesk songs (having nothing to do whatsoever with folk songs). I had been expecting zurnas, drums, and maybe some other ethnic instruments, but there were none. I couldn't help but ask if this was all they were going to play. They said that this was what the public wanted, so that's what they got. I thought, "I'm here, aren't I? I know this can't be a total loss!"

The school yard was big enough to hold a few thousand people. Light bulbs were hung from the trees, providing very bright lighting. The musicians placed themselves next to the outside wall of the school, up on a large horse buggy. Soon after everything was set up, the married women drifted in. Most of them wore black veils, which surprised me, since they weren't dressed that way when I saw them earlier in the day. Ertan told me that is how they were supposed to dress for formal events. They sat down on the ground. Next came the young girls. This was the biggest surprise of the whole evening for me! There was no difference between these girls and the most sophisticated of women from Paris! The dresses and make up they wore, plus their hairstyles, were breath-taking! About half of them were blondes. The girls, unlike the married women who sat on the ground in the center of the yard, stood up around the married women for the rest of the night. Then came the village teenagers and unmarried young men. With few exceptions, each had a cigarette hanging from the side of his mouth and smoked it that way (without the assistance of their hands). They, too, dressed nicely. Guess where they stood? In a circle, as close as possible to the girl of their pleasure. There was no unspoken rule that prevented the boys/men from giving flowers to the girls, talking to them, proposing friendship, or asking them to go steady. After having seen the married women in their veils and considering what I expected to see in a village, this lack of "rules" seemed out of place to me.

With the music blaring loudly behind me, I busily watched the young men and girls dancing, hoping to see some dances I could pick up. The married women did not dance. Well, no luck there, either! Mostly they did what I call a "finger snap dance", which involves moving the feet in a step beside step manner. Not too interesting, although it was lively.

Finally, I remembered to ask where the married men were. It turns out, they don't go to these events. They could all be found back at the coffee house watching Moon Lighting on TV. The only time they join these festivities is for a brief period during "Cember Cevirme", which is a Circassian tradition when the music stops. The bride is seated in a chair in the center of the crowd, with a scarf covering her hair, and all of the gifts are announced and brought in front of her and placed on a large blanket. "An 18 Kt gold bracelet from her aunt and uncle", "a gold coin from her cousin", etc., etc., screams the announcer over the microphone. The bride has a scarf in front of her face so that she doesn't show any anxiety. Actually, the married men come in shortly before Cember Cevirme to line up and pin money on the new couple. By the time the music and dance resumes, up to seven thousand dollars were given to the couple. Considering how far a dollar goes in Turkey, that's an enormous amount of money. But

Where are all the married men?

there's a catch - you'll eventually get your money back when your children are married. As soon as the Cember Cevirme is over, the men go back to the coffee house, allowing the young to mingle. The evening ended around midnight. Slowly, we packed up and went back to Balikesir.

Looking back and re-evaluating the whole experience, I realized that, although I did not find what I was looking for, I must realize that different parts of Turkey are different from each other in many respects. Even the musicians commented that going to a different village only 5 miles from the one we visited could have resulted in an entirely different experience. It all depends on the particular combination of peoples and their backgrounds. For example, in Igdir of eastern Turkey, men and women do dance together and only to folk music. Dance there is such an important part of the culture that it would take an act of government to keep the fathers and grandfathers from coming to a wedding to show off how well they can move. And the women! Not only are they without veils, but all of them dance. After a lady has done two or three of her favorites, she must leave the floor to leave time for others to do their favorites.



CLUB ACTIVITIES

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	(714) 877-7404 [714] 877-7802 Wayne English	MURIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues. 7:30-10 Thur. 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) 202-8188 Beverly Barr, Instructor	WEST LA., Brockton 1309 Armacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavillion Way.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Ron (702) 732-8743 Dick (702) 832-4871	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) 338-2928	COVINA, Las Palmas Jr. Hi 6441 N. Lark Ellen Ave.
FOLK DANCE FUN	1, 3, 4th Sat 8-10:30 pm	818-349-0877 Ruth	SEPULVEDA 9743 Noble Ave.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-8186 [213] 478-4659 Beverly Barr instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	(213) 836-3089 (818) 984-1960	WEST HOLLYWOOD, Plummer Pk 7377 Santa Monica Blvd. Fiesta Hall.
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 Soghomonian, 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.
LAGUNA FOLK DANCERS	Sunday 7:00-10:00pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, Community Center 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson 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) 892-9786, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 987-9991 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
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
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	IRVINE, Call for location. HUNTINGTON BEACH, Call for location.

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 & Finnell
SKANDIA DANCE CLUB		(818) 355-8383 (714) 892-2579	CULVER CITY, 9635 Venice Blvd. ORANGE Womens club, 131 S. Center st.
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805)888-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 246 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 327-8908 (213) 316-1865	RANCHO PALOS VERDES, Unitarian Church 561'2 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 842-3931 (805) 985-7318	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TEMPLE ISAIAH FOLK DANCERS	Monday 1:30-3:30pm	(213) 478-4659 or-202-6166 Beverly Barr instructor	WEST LA, Temple Isaiah 10345 W. Pico Blvd.
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) 369-8557 Sherril	BARN STABLE, University exit 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
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd
VIRGILEERS FOLK BANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
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 Armacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9813	WOODLAND HILLS, Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 am	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Ctr. 5870 N. Olympic
WESTSIDE TANCHAZ	4th Sat. 7:30-12 pm	(213) 202-9025	L.A. Hungarian House 1975 W. Washington Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 855-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat. 7:30-10:30 pm	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.
NON-FEDERATION			
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S. San Pascual, 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
DANCE WITH MARIO CASSETTA	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, 580 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818)790-7383 Karila	LA CANADA 4489 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 8:45 & 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) 789-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	(818)248-2020 Antoni (213)660-1030 Jozef	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 9:30 am-1pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, V.A. Mem. Aud, 4117 Overl'd

CLUB ACTIVITIES

TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	[213] 769-3765 Trudy Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	dark all summer	[714] 772-0604 Ralph and Noma Bates	IRVINE. UCI Fine Arts Village Studio 128
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	[213] 478-5988 Edy Greenblatt	LOS ANGELES, USC Hillel, 3300 Hoover, across from Union Hebrew College
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	[818] 786-8310 [213] 873-4620 Israel Yakovee Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
BEGINNERS CLASSES			
ARMENIAN DANCE CLASS 8 week series	M.T.W.Th.F 8:30-10 pm	[213] 467-6341 Tom Bozigian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	[619] 449-4831 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	[213] 478-4659 [213] 202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	[619] 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	[805] 843-0897	VENTURA, Barranca Vista Park. Ralston & Johnson
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	[213] 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	[619] 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Wednesday 8-10 pm	[714] 494-3302 [714] 533-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	[213] 421-9105 [714] 892-2766	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	[619] 747-1163 Faith Haggadorn	ESCONDIDO, 4th & Kalmia, Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	[818] 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-8:15 pm	[619] 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	[818] 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCER CLASSES	Mon 7:30-10pm Wed 7:15-10pm	[714] 533-8667 [213] 459-5314	ANAHEIM, Cultural Ctr, 931 Harbor Culver City, Peer Gynt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	[619] 281-7295 [805] 985-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, Rec. Cent., 100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:15-8:30 pm	[213] 375-0948 [213] 541-1073	RANCHO PALOS VERDES Unitarian Church 5821 Montamalaga
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	[619] 747-1163 Faith Haggadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	[213] 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Wed, 7:30-9pm Mon, 9:30-10:30a	[213] 652-8706 Tikva Mason Inst.	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9pm	[213] 652-8706 Tikva Mason	ALHAMBRA, 225 S. Atlantic.
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	[213] 478-5988	LOS ANGELES, USC Hillel, 3300 Hoover Across from Hebrew Union College
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	[714] 893-8127 Carol [714] 530-6583 Pat	ANAHEIM, 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	[213] 455-1727	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	[213] 392-3452 [213] 556-3791	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple



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