

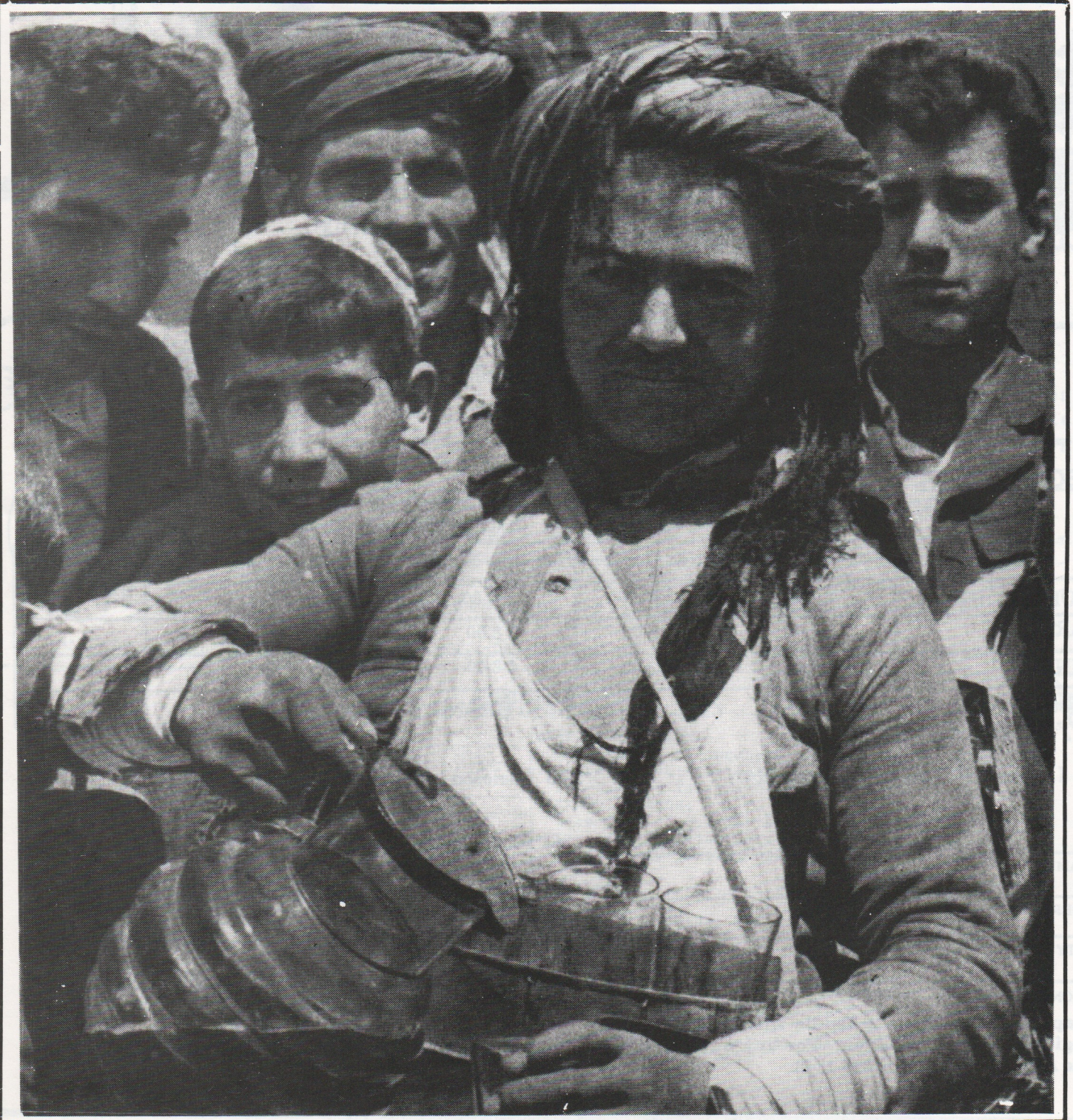
\$2.00



Folk Dance Scene

JANUARY 1989

VOLUME 23, NUMBER 9



— Celebrating AMAN's 25th Anniversary —
with the return of the

AMAN INSTITUTE

WORKSHOPS (10 a.m. – 5:30 p.m.) with teachers:

**Billy Burke • Dick Crum • Steve Kotansky
Roo Lester • Dick Oakes**

INSTITUTE PARTY 7:30 P.M. - 1:30 A.M.

featuring

Nama, Pitu Guli and AMAN Orchestras

Saturday, March 4, 1989

(special AMAN Alumni Reunion on March 3)

at the MAYFLOWER BALLROOM • 234 Hindry, Inglewood, CA
(2 blocks west of the 405 freeway, between Manchester & Florence)

DINNER: 5:30 – 7:30 • Middle Eastern Fare • No-Host Bar

REGISTRATION:

	Before February 15		After February 15		# of Tickets	SUBTOTAL
	Associate Member	Non-Member	Associate Member	Non-Member		
WORKSHOPS	\$17.00	\$20.00	\$22.00	\$25.00		
PARTY	\$ 6.00	\$ 8.00	\$ 8.00	\$10.00		
DINNER	\$ 8.00	\$ 8.00	\$ 8.00	\$ 8.00		
*Special rate for AMAN Alumni. Call the AMAN Office for details.					GRAND TOTAL:	

I am an Associate Member of AMAN

Enclosed is my check payable to AMAN.

Please charge my account:

VISA Mastercard Exp. Date: _____

Signature for Credit Card Order

Mail to: AMAN, P.O. Box 5820, Los Angeles, CA, 90055

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

Maps and a complete schedule will be mailed with registrations confirmation. For any questions, call the AMAN office at 213/ 625-1846.



JANUARY 1989
VOLUME 23, NUMBER 9

Folk Dance Scene

EDITORS Marvin Smith, Teri Hoffman
SUBSCRIPTION MANAGER Jim Fogle
CIRCULATION Fran Slater
BUSINESS MANAGER Bob Moriarty
MAILING COORDINATOR Ed Feldman
ART DIRECTOR Teri Hoffman
PICTURE EDITOR Marvin Smith
EDITORIAL OFFICE: 229 S. Catalina Ave. No.4
 Los Angeles, CA 90004
 (213) 385-7944

Copyright 1987 by the Folk Dance Federation of California, South. All rights reserved. No portion of the contents may be reproduced in any form without written permission from the Editors. FOLK DANCE SCENE is published ten times per year, monthly except for combined issues in May/June and July/August. Third class non-profit postage paid in Culver City, CA., ISSN 0430-8751.

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

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

Federation Information 277-6699



CONTENTS

CALENDAR	
Patti Smith.....	2
ON THE SCENE.....	4
THE KURDS: AN OVERVIEW OF THEIR LANGUAGE AND CULTURE	
Memo Dzsuleke.....	6
DORA STRATOU, FULL CIRCLE.....	11
KURDISH SONGS.....	12
KURDISH FOLK COSTUME & CLOTHING	
Anthony Shay.....	14
INTERVIEW WITH TINUE SHAD, THE KURDISH FOLK DANCER	
Memo Dzsuleke.....	18
PRESTON'S POLEMIC	
Preston Ashbourne.....	21
KURDISH FOOD.....	22
BIBLIOGRAPHY OF WRITINGS ON THE KURDS IN ENGLISH.....	23
FEDERATION HIGHLIGHTS	
Pat Cross.....	25
CLUB ACTIVITIES.....	26

Photos from KURDISTAN, a text by M. Zikmund and J. Hanzelka, published in 1962 by Artia, printed in Czechoslovakia and by Memo Dzsuleke, guest editor.

Calendar

- JANUARY**
- 1 MAKAHIKI HOU CAMP, applications and deposits due.
- 7 International Folk Dance Festival, presented by Irwin Parnes. Music Center, Dorothy Chandler Pavilion.
- 7,8 The Music Of Black America, The Albert McNeil Jubilee Singers. University Of Judaism, 15600 Mulholland Dr. 8:30 p.m. 476-9777
- 13-15 Royal Scottish Country Dance Society, Julian weekend at Camp Stevens. (619) 273-5236
- 14 John Stowell in concert. The Fret House, 309 N. Citrus, Covina. 8p.m. (818) 915-2023
- 14 Dance Workshop with Andor Czompo, Tanchaz United Hungarian House, 1975 W. Washington Blvd. L.A.(818) 995-7215. 4-7:30 p.m.
- 14 Armchair Adventures, Austria- Alpine Splendor, Orange Coast College, (714) 432-5527
- 15 Pasadena Co-op's Winter Festival, Glendale Civic Auditorium, Glendale 1:30-5:30. See ad in this issue.
- 28 The Dance Consortium, Dunaj International Dance Ensemble, Robert B. Moore Theatre, Orange Coast College 8p.m. (714) 432-5527
- 28 Chris Proctor in concert. The Fret House, 309 N. Citrus, Covina. 8p.m. (818) 915-2023
- 29 Peking Acrobats, Ambassador Audit. 300 E. Green St. Pasadena, 213-681-0212, 2 p.m.
- FEBRUARY**
- 2, 3 KODO: Heartbeat Drummers of Japan, Beckman Aud., CalTech, Pasadena. 818-356-4652, 8 p.m.
- 3 Western Opera Theater, Madame Butterfly. Bridges Audit. The Claremont Colleges Center for the Performing Arts, (714) 621-8031
- 4 Rhapsody In Taps, Robert B. Moore Theatre, Orange Coast College, 714-432-5527, 8 p.m.
- 5 Teatro de danza Espanola, Ambassador Audit. 300 E. Green St. Pasadena. 213-681-0212, 2 p.m.
- 6 Teatro de danza Espanola, Civic Audit., Bakersfield
- 10 Armchair Adventures, The Thor Heyerdahl Tigris Expedition, Orange Coast College, 714-432-5527
- 10-12 Laguna Folk Dance Fest & Institute Laguna Beach High School, Park Ave. Laguna Beach
- 11 The Chieftans, U.C.L.A., Wadsworth Theater, 213-825-9261, 8 p.m.
- 12 The Chieftans, Ambassador Audit. 300 E. Green St. Pasadena 213-681-0212, 8 p.m.
- 12 The San Pedro Traditions Festival. Details to come.
- 17-19 Royal Scottish Country Dance Society San Diego Branch Institute, (619) 273-5236
- 18 Scandia Festival, S.F. Bay area. Brooke Babcock, (415) 334-5152
- 25-26 Tales Of Sholom Aleichem. University of Judaism, 15600 Mulholland Dr 8:30 p.m. 476-9777
- 26 Mazowse Nat'l Dance Co. Of Poland, Ambassador Audit. 300 E. Green St. Pasadena (213) 681-0212 2p.m.
- MARCH**
- 3 25th Aman Alumni Reunion evening, Mayflower Ballroom, Manchester & 405 Fwy. L.A. For info, call the Aman office, 9-5. 213-625-1846
- 3 Armchair Adventures, Himalayas, Life On The Rocks, Orange Coast College, (714) 432-5527
- 3 Boys Of The Lough with Jean Redpath Music of Scotland and Ireland, Beckman Audit. CalTech, Pasadena 818-356-4652, 8 p.m.
- 4 Aman Institute & Party, Mayflower Ballroom, Manchester & 405 Fwy, L.A. Info, Aman office, 213-625-1846
- 4 Osipov Balailiaka Orchestra and Singers from Bolshio Opera and the Bobkina Folk Ensemble, Ambassador Audit. 300 E. Green St. Pasadena 213-681-0212, 8:30 p.m.
- 4 Mazowse, Polish Folk Dance Ensemble El Camino College, Torrance, (213) 329-5345, 8 p.m.
- 4 North Wind Quintet, Ramo Audit. Cal-Tech, 332 S. Michigan Av. (818) 356-4652
- 5 Mazowse, Polish Folk Dance Ensemble Bridges Audit., Claremont Colleges Center for the Performing Arts, (714) 621-8032
- 11-12 Camellia Folk Dance Festival, Sacramento City College, (415) 482-2491
- 12 Constanza Orchestra of Romania, Glendale High School, 1440 E. Broadway, Glendale
- 15 Constanza Orchestra of Romania, Palm Springs High School, 2248 E. Ramon Rd., Palm Springs
- 18,19 Khadra International Folk Ballet. University Oh Judaism, 15600 Mulholland Dr. 476-9777
- 25-1 Makahiki Hou Camp, Kokokahi YWCA Camp, Windward Oahu, Hawaii, P.O. Box 22463, Honolulu, HI 96822
- 31- Westwood Co-op, Hess Kramer Wkend
- 4/2
- APRIL**
- 1 The Lewitzky Dance Company, Claremont Colleges Center for the Performing Arts, (714) 621-8031
- 1 The Dancers and Musicians of Bali, Ambassador Audit. 300 E. Green St. Pasadena, 213-681-0212, 8:30 p.m.
- 15 Obo Addy & Kukrudu, African Highlife Beckman Audit. CalTech, Pasadena, (818) 356-4652, 8 p.m.
- 15 Hambo Contest, Cal Lutheran College, Thousand Oaks. (101 N to Lynn Rd., go N).
- 22 Scottish Fiddlers of Los Angeles, Spring Concert, Santa Monica, (818) 956-5476
- 23 Westwood Co-op Folk Dance Fest., Culver City Memorial Auditorium
- 29 Scottish Fiddlers Concert, featured guest, Alex Biden, John Adams Junior High School. 7p.m. (818) 956-5476
- MAY**
- 1 Music & Dance on the Grass, U.C.L.A. (213) 395-2025
- 5 Armchair Adventures, South China Seas, Orange Coast College (714) 432-5527
- 12 Lola Montes & Her Spanish Dancers, Beckman Audit. CalTech, Pasadena, (818) 356-4652, 8 p.m.
- 12-14 Skandia at Solvang, Veterans Memorial Hall, Dan Matrisciano, (818) 343-5425, (805) 965-5659
- 20 Kingsburg Swedish Festival in Kingsburg. (209) 897-1022
- 26-29 Statewide Folk Dance Festival Ventura
- 30 Dance Theatre of Harlem, Ambassador Audit. 300 E. Green St. Pasadena, (213) 681-0212, 8 p.m.
- JUNE**
- 3 Odyssey, Ethnic Dance Celebration Robert B. Moore Theatre, Orange Coast College, (714) 432-5527
- 4 Danish Picnic: White Rock Lake Park, Soledad Canyon Rd., Canyon Country
- 10 Aman's 25th Anniversary Concert, U.C.L.A., Royce Hall, (213) 825-9261, 8 p.m.
- 23-29 Idyllwild Folk Dance Camp
- JULY**
- 4 4th of July on the Slab, Lincoln Park, Santa Monica noon-??
- 6-7 Octoberfest, San Diego Inter'l FD Club, San Diego 4-20
- NOVEMBER**
- 24- Skandia Thanksgiving Camp. Cedar Glen, Julian. Contact Michael Goode, 818-342-7111.
- KENTUCKY**
- 7/22- Beseda Dance Ensemble & 30/89 Quadrille Workshop, Berea College Recreation Ext. Box 287, Berea Ky, 40404
- WASHINGTON**
- 3/4- Festival Folkdancers Co-op, Folk- 5/89 dance Festival, Ingraham High

EDITOR'S NOTE

I am sorry to report that some of the material slated for this issue was destroyed in a fire that occurred in my home (the Scene editorial office). If the item(s) or correction(s) you submitted did not appear in this issue, please resubmit it.

A special note to Linda Cain, our Northern California reporter:

The materials you sent for the 'new' Club Activities section was destroyed in the fire, along with the only copy we had of your address and phone number. Please contact us as soon as possible with your address, phone number, and a new listing for the Club Activities. Thanks!

DEADLINES

For February, 1989 issue, all materials due by December 24
For March, 1989 issue, all materials due by January 24.

Deadlines are for Calendar, ads, editorials and changes in Club Activities.

ADVERTISING RATES/DEADLINES

Non-Profit Organizations		Profit Organizations
\$100	1 page (7.5 x 10")	\$120
\$60	1/2 page horizontal (7.5 x 4.75")	\$75
\$5	Column inch (2.25 x 1")	\$6

All ads must be CAMERA READY and accompanied with a CHECK. The Folk Dance Scene does NOT bill advertisers!!!

SCENE DIRECTORY

For ADS and EDITORIAL MATERIALS:

Teri Hoffman (213) 653-2923 845 N. Alfred Los Angeles, CA 90069	Marvin Smith (231) 385-7944 229 S. Catalina St. Los Angeles, CA 90004
--	--

For CALENDAR listings:

Patti Smith
(213) 389-2908
314 S. Alexandria St., No. 305
Los Angeles, CA 90020

For CLUB ACTIVITIES changes/additions:

Rudy Beldner
(805) 499-5600
12 Madrid Ave.
Newbury Park, CA 91320

For CIRCULATION problems or questions:

Fran Slater
(213) 556-3791
1524 Cardiff Ave.
Los Angeles, CA 90035

Hoy-tur National Champion & World Champion — Folk Dance & Music Group of Turkey and **Ahmet Lüleci** present



CAMP — July 1 to 6

Held in Uludağ, Bursa a beautiful, cool mountain perfect dancing weather.

Dance instructors from the 1987 and 1988 World Champion Folklore Ensemble Ç.B. Hoy-tur.

Music classes taught by Ç.B. Hoy-tur's music director, State Folk Music Ensemble musicians and also village musicians.

Special workshop in Near East dance & music (belly dance).

Dance & Music parties every night.

Turkish picnic

Dance & Music performance by a local group.

Sight seeing in the area.

Stay in a beautiful hotel.

3 meals a day of delicious Turkish cuisine.

A FOLKLODIC CAMP & TOUR of Turkey

PRICE

Camp Only: U.S. \$250.00 per person
Tour Only: U.S. \$1,050.00 per person
Camp & Tour: U.S. \$1,300.00 per person
Airfare from NY: U.S. \$950.00 per person

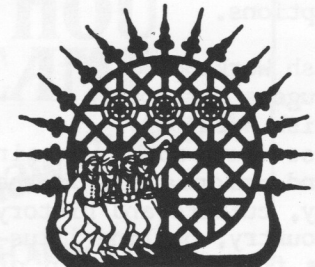
PLEASE RESERVE: -
 CAMP ONLY TOUR ONLY CAMP & TOUR
 AIR FARE

A deposit of U.S. \$150.00 (CAN \$200.00) per person is enclosed. Balance due May 15, 1989.

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____ Signature _____

Please check if single accommodations is req. ested.
Please check if you smoke.
Make all checks payable to Turkish Folkloric Tours.

For further information write: **AHMET LÜLECI**
251 CADY STREET
LUDLOW, MA 01056
or Call: (413) 547-6398



TOUR — July 7 to 21

Air Conditioned Bus.

The finest Hotels.

3 meals a day of delicious Turkish cuisine.

Experienced and professional guides.

Travel to historic sites dated as old as 10, 9, 3 & 2BC.

Enough time to **RELAX & SHOP**.

Visit villages and dance with villagers.

Folkdancing & music almost everyday.

Special performance by **Hoy-tur** folklore ensemble.

Dance & Music performances of different regions.

Visit the **Bursa Festival** Turkey's largest international folk dance festival and competition.

ON THE SCENE

1989 S.I.F.D. FOLKDANCE SUMMER SCHOOL

Sponsored by the Society for International Folk Dancing, a week-long course, popularly known as the "Swansea Summer School", will be held in the conference facilities of the University College of Wales, Aberystwyth. The dates are July 29-August 5, 1989. For more information about the school, contact Julian Sinton, Chairman, Summer School Organizing Committee, c/o 28 St. Mary's Road, Watford, Herts. WD1 8EF.

List of Publications in the "EUROPEAN FOLK DANCE SERIES" of Books

- Vol. 1. "The Netherlands"
- Vol. 2. "Denmark"

These are hardback books with photos, chapters on history and development of folk dance, national and regional costume, music and musical instruments, historical, geographical and cultural background, folklore and customs, traditional dances with piano transcriptions.

- "My Danish Workbook"
- "My Portugese Workbook"
- "My Finnish Workbook"

These workbooks contain background information on the geography, culture and history of the country, outline illustrations for coloring in of folk costumes, recipes, things to make, songs in the original language with guide to pronunciation and translation, etc. They are suitable for children and students between the ages of 6 and 16.

Also available are booklets with ten dances from a particular country, containing the steps and piano arrangements for each. Countries covered are the Netherlands, Brittany, Denmark, Portugal, Sweden, and Finland.

For more information, write to Folk Dance Enterprises, Lam-

bert's Halt, Kirkby Malham, Skipton, N. Yorks BD23 4BT.

SAN FRANCISCO BAY AREA EVENTS

-Linda Cain

SCANDINAVIAN

1/14: Scandia dance party at Park School, East Blythdale in Mill Valley. Teaching, 7:30 and dancing at 9 pm, with live music. For info, call Joan at [415] 388-6790.

1/21: South Bay Area Scandia dance party at 910 Azure, Sunnyvale; 7:30-11pm. Live music. For info, call Anita, [415] 961-3572.

2/18-19: SCANDIA FESTIVAL at the Veterans' Memorial Bldg on 200 Grand Ave, Oakland. Although workshops are only open by advance registration, the evening parties are open to the public. Live music, costumes encouraged. For info call Brooke, [415] 334-5152 before 9 pm.

TURKISH

6/14-7/8/89: CULTURAL-EDUCATIONAL TOUR OF TURKEY, sponsored by Arkadas Turkish Folk Ensemble. Learn folk dance and music, interact with villagers, participate in celebrations...! Reservation deadline is January 31. For information, call Leman Uyuklu at [408] 947-1657.

INTERNATIONAL

1/21-22, 1/29, 2/5 from 10 am to 6 pm. ETHNIC DANCE FESTIVAL AUDITIONS open to the public. Held at McKenna Theatre, San Francisco State University, 1900 Holloway. For info, call City Celebration at [415] 474-3914.

1/28/89: Marcel Vinokur's monthly party, at 8 pm at the Menlo Park Rec Center, Alma at Mielke, Menlo Park. For info about party and potluck location, call Kathy at [415] 327-0759.

At ASHKENAZ, 1317 San Pablo Ave., Berkeley: Balkandancing by Neal Sandler on 1/10 at 8

pm.; Greek dancing with Ted Sofios on 1/3 at 8 pm; and on 1/17, 1/24 and 1/31, "probably Balkan". For info, call [415] 525-5054.

1989 IDYLLWILD CAMP

The Idyllwild Camp is held on the campus of the Idyllwild School of Music and the Arts (ISOMATA) in the San Jacinto Mountains. The campus is totally self-contained, surrounded with large pines, grass, a running creek, trails to explore, and a swimming pool for relaxation.

The private rooms (double occupancy), each with its own bath, are for those attending the full week, and the dorms are for the weekenders only. A separate building, Rush Hall, is used for all of the classes and dance parties. The hall has a good wooden floor, lots of windows for natural light and fresh air. There is also a campground for those who prefer to use their own tents or campers. There are set-ups for water, power, and bath facilities.

This year's staff includes: Andor Czompo, the best-known teacher of Hungarian dance; Jerry Helt, well-known Square Dance and Contra Dance teacher; Atanas Kolarovski, a master of Macedonian dance who has been sharing his expertise with folk dancers for many years; Steve Kotansky, a current teacher at the Ethnic Folk Arts Center in New York; and Ahmet Luleci, a native of Turkey, accomplished folk dance teacher, performer, musician and singer. For the first time this year, the camp will introduce a weekend program in Folk Music, headed by Neil Siegel and Robyn Friend.

Enrollment is limited, so get your reservations in early!

MAZUR AND MAZURKA
and related Historical and

Social Dances

There will be a program at the Acton Folk Recreation Center in Berea, Kentucky, from 8/6-8/13/89, featuring Frantisek Bonus, centering on the mazur, mazurka, polonaises, obereks, kujaviaks, and other related dances. For more info, write to the Berea College Recreation Extension Box 287, Berea, KY 40404, or call [606] 986-9341, ext. 5143.

QUADRILLE WORKSHOP

Frantisek Bonus, Bernard Chalk, and the Beseda Dance Ensemble and Musicians present a week-long workshop on the Quadrille and its evolution from the country dances of Europe and France, from July 22-July 30, 1989, through the Berea College Recreation Extension. For info, write to the college at Box 287, Berea, KY 40404. The course is designed for people with some experience in square or contra dancing.

INTERNATIONAL FOLK DANCE FESTIVAL

International Concerts Exchange estimates that 145,000 persons have attended the Los Angeles International Folk Dance Festival within the last 41 years. Some 21,000 performers have taken part on stage.

The 42nd and last Festival, produced and directed by Dr. Irwin Parnes, will take place at the Dorothy Chandler Pavilion of the Music Center on Saturday, January 7, from 8-11 pm. Gale Storm will narrate.

The program includes the Nicholas Brothers and Chester Whitmore representing the USA; the Majikina Honryu Ballet representing Okinawa; the San Francisco Chinese Dancers with the songs of Angela Lui; Triana Gypsy Flamenco Troupe with Maria Bermudez; the Cotillion "Fledermaus" Waltzers representing Austria; the Matsuri Taiko Drummers of Japan; Keshet Chaim Israelia; Jora Makarian Sevan Armenians; the Footloose Cloggers; the Ellas

Greek Dancers and Musicians; the Gesundheit Bavarians; the Strathleven Scottish Dancers and Pipers; the Krakusy Polish dancers; Indonesian Martial Arts; Fil-Am Philippine Tinkling Dancers and Randolla Band and Lalo Garcia Fiesta Folklorico Mexicana. Tickets are available at the Music Center Box Office.

KURDISH FOLKDANCE WORKSHOP

The Kurdish New Year, just like the Persian New Year, always begins with the start of spring on March 21. This year, a Kurdish folkdance workshop is being planned to celebrate Newruz, the Kurdish New Year, on Saturday, March 18, 1989, sponsored by the Kurdish Cultural Association, a UC Berkeley student organization. The workshop will be held at Ashkenaz, 1317 San Pablo Ave., Berkeley, CA 94702, tel [415] 525-5054, from 12:30 noon until 5 pm. There will be a folkdance party the same night.

The dances will be taught by two teachers, Carole Silverman from New York and Abbas from Berkeley. Abbas will teach dances of the Kurds of Turkey and Iraq, and Carole will share some of the dances she researched in Kurdistan of Iran. (This Carole Silverman is a separate and distinct individual from the Carol [no e] Silverman of Balkan folksong fame). Dance notations and recordings of the dance music will be made available to the participants in the workshop. The local Kurdish community is also being invited, and it is hoped that in the evening, both the Kurds themselves and the folkdancers will be dancing together to celebrate Newruz. See ya there!

The possibility of holding a similar workshop in the Los Angeles area is also being considered. Anyone interested in helping organize such an event can contact the Folk Dance Scene editorial staff.

DANCE ON THE WATER FOLK DANCE CRUISES



**NEW ENGLAND - ST. LAWRENCE SEAWAY
7 DAY FOLK DANCE CRUISE
ABOARD THE BERMUDA STAR
DANCING LED BY DEAN & NANCY LINSKOTT
JULY 15 - 22, 1989
AIR & CRUISE COST FROM \$1145.00
1 NITE FREE HOTEL MONTREAL FROM WEST COAST**

DEPARTING MONTREAL, SAIL ST LAWRENCE RIVER, QUEBEC, NOVA SCOTIA, NEW ENGLAND ARRIVING NEW YORK CITY

**14 DAY ALASKA FOLK DANCE CRUISE
ON THE S.S. UNIVERSE
THE FLOATING UNIVERSITY
DANCING LED BY ERICUMT KILIC
JULY 30 - AUGUST 13, 1989
CRUISE COST FROM \$1795.00**

REPEATING THIS POPULAR SELL-OUT FOLK DANCE CRUISE FOR THE FIFTH CONSECUTIVE YEAR

EARLY SIGN-UP 3 DAY VACATION BONUS

CLIP COUPON AND MAIL TO:

MEL MANN (FOLK DANCER, TRAVEL AGENT)
BERKELEY TRAVEL COMPANY
1145 WALNUT STREET
BERKELEY, CA 94707
(415) 526-4033

Please send more information about

1989 ST. LAWRENCE FOLK DANCE CRUISE
 1989 ALASKA FOLK DANCE CRUISE
 SINGLE SHARES INFORMATION: FEMALE ___ MALE ___

NAME _____
ADDRESS _____
CITY _____ STATE _____
ZIP _____ PHONE _____

New Mexico August Folk Dance Camp

featuring
Tommy and Ewa Englund
Swedish
and
Sunni Bloland
Romanian

August 10-13, 1989
Northern New Mexico Community College
El Rito, New Mexico

For information contact:
Jane Diggs
12521 Charla Ct. SE
Albuquerque, N.M. 87123
(505) 293-5343

MONTREAL • QUEBEC • CHARLOTTETOWN, PRINCE EDWARD ISLAND • SYDNEY, N.S. • PROVINCE TOWN, MA • NEW YORK

ACCORDIA • EDWARD • IRLA • SAGWAY • GLACIER BAY • JUNEAU • VALDEZ • COLUMBIA GLACIER • KETCHIKAN • WRANGEL



The KURDS

Mero Dzsuleke

The languages of the Middle East can be divided into three distinct groups: Semitic, Ural-Altai, and Indo-European. The Semitic languages include Hebrew, Arabic, and Neo-Aramic ("Assyrian"). Ural-Altai includes Turkish and its closely related cousin Azerbaijani. The Indo-European language family, which encompasses all but four or five of the languages of Europe as well as several of the languages of India, can be further subdivided into several branches. In Europe, the Germanic

SEMITIC

Arabic
Hebrew
Neo-Aramic
("Assyrian")

INDO-EUROPEAN**INDO-ARYAN**

Persian
Kurdish
Kurmanji
(Northern Kurdish)
Sorani
(Central Kurdish)
Gurani
Zaza (Dimli)

TURKIC

Turkish
Azerbaijani

ARMENIAN

Arab = Muslim

- Most Turks, Kurds, and Iranians ("Persians") are Muslims, but are not Arabs
- There are Christian Arabs, e.g. Egyptian Copts and Lebanese Maronites

An Overview of their Language and Folklore

(or Teutonic), Romance, Slavic and Celtic language groups, as well as Greek and Albanian, are all Indo-European in origin. In the Middle East, two more subfamilies of this group are found: 1) the Indo-Aryan branch, which includes Persian (Farsi), Tajik and the many dialects of Iran; Baluchi and Pashto, spoken in Pakistan, Afghanistan, and eastern Iran; and the various languages spoken by the Kurds: Kurdish (including Kurmanji and Sorani), Zaza, and Gurani; and 2) Armenian, which has no close relatives and constitutes its own branch of the Indo-European family tree.

Many people confuse the terms "Arab" and "Muslim". Arabs are people who speak Arabic as their mother tongue. Not all Arabs are Muslims: there are Christian Arabs such as the Egyptian Copts and the Lebanese Maronites. Not all Muslims are Arabs: most Turks, Kurds and Iranians (Persians) are Muslims, but they are not Arabs, and only use Arabic for religious purposes, similar to the way Catholics use Latin.

If you've ever looked at a map of Iran (Persia), you've seen a huge land mass bounded

on the south by the Arabian (Persian) Gulf, on the north by the Caspian Sea and the Soviet Union, on the west by Iraq and Turkey, and on the east by Pakistan and Afghanistan. The official language of this country is Persian (Farsi), but there are sizeable minorities who speak other languages, some not related to Persian (Azerbaijani Turkish and the Turkic languages of the Turkomans and the Quashqai tribes). Persian, as previously mentioned, is an Indo-European language, related to Sanskrit and many of the modern languages of India and Pakistan, as well as most of the languages of Europe, including English. Although it is the written language of Iran, Persian is not the mother tongue of the majority of the country's peasants, who speak an incredible variety of Iranian dialects and languages, many of which are mutually unintelligible. Without the Persian language as a unifying factor, the speakers of this myriad of dialects would not be able to understand each other. Many of these languages preserve ancient features of the Iranian languages which Persian has long since lost. Hence, for

linguists, this linguistic potpourri is a treasure trove of hints about the history and development of language.

Some of these languages, such as Talashi, Uafsi, Davani and Meime'i, are spoken over relatively small areas—sometimes in only one or two villages! One language which is understood over a large geographical area is Kurdish, spoken mainly on the western fringes of Iran, and continuing westward into Northern Iraq and Turkey. A cousin to the Persian language, Kurdish exists in several dialects, the major ones being Kurmanji in the north and Sorani in the center of Kurdistan. In addition, the closely related Iranian languages Zaza (or Dimli) is spoken in pockets in Kurdistan of Turkey in such places as Tunceli (Dersim) and Siverek (northern Urfa province), and Gurani, spoken in and around Awroman, Iran, are spoken by people who are ethnically Kurds.

Kurmanji is spoken all over Kurdistan of Turkey, Syria, and in the Soviet Union, as well as in the extreme northern strips of Iranian and I-



raqi Kurdistan (where it is known as "Behdini"). It's spoken by slightly less than 3/4 of all Kurds (around 15 million people). Sorani, while spoken by less than 1/4 of all Kurds, is the dialect with the most well-developed literary tradition in modern times, since an educational system in Sorani Kurdish was allowed to develop in Iraq for a time, based on the dialect of Suleimaniyah. The use of Kurmanji is officially banned in all but the Soviet Union. Today there are Kurdish publications pouring out of Germany and Sweden, where the Kurds, many of whom came to Europe as "Turkish" guest workers, are free to write and publish in their own language.

The relationship between Kurmanji and Sorani is such that the further north one goes, the more "Kurmanji-esque" the language becomes, and the further south one goes, the more Sorani features become evident. An interesting thing about the dialectal differences between Kurmanji and Sorani is that there are music and dance differences which parallel the language. In the dances of the Kurmanj, the body is held erect, and the dancers tightly hold onto each other, often using what is called the "Kurdish hand hold" (hands held straight down at the sides, with fingers of two adjoining dancers interlocking), or the pinky hold, familiar to many folkdancers from Armenian folk dances. The



movements are sharp, energetic and very impressive. The most common musical instruments for dancing are the "def u zirne", similar to the tapan and zurna of Macedonia. In some regions, where for religious reasons musical instruments are considered improper, dancing is

accompanied by singing, in which a "stranbej" (traditional singer) calls out a verse, which in response is repeated by the other dancers, who then call out a new verse, which is repeated by the leader, and so on, back and forth. The dances of the Soran feature simpler steps, but the shoulders are continually raised and dropped, the body swaying in a lilted, bending, fluid style that lends the dances a fish-like feeling. A characteristic feature of all Kurdish folk dancing which sharply differentiates it from other Middle Eastern cultures is the lack of segregation by sex: men and women dance together in the same line.

Some of the dances of the Kurmani done in folkdance circles include Keciko and Cepikli (from Gaziantep) Garzane, Papuri, and Meyroke (from Bilitis), Temilav (from Van), and Ceceno (from Diyarbekir). Soran dances include Sheikhani

(also done by Kurdish Jews and Assyrians), Gerdun, Cepi, Khanim Miri and Sepeyi.[See the article in this issue on the Kurdish Folkdance Workshop.]

A salient difference between Kurmanji and Sorani singing is the tendency for Kurmanji singers, when improvising, to try to cram as many words as possible into a musical phrase. This is totally absent from the Sorani singing style.

The Kurds are the fourth largest ethnic group in the Middle East (after the Arabs,



Iranians, and Turks). Estimates as to their numbers vary because no official statistics exist. Some underestimate and some exaggerate. The writer of this article will take a middle of the road stance by saying that there are approximately 23 million Kurds in the



world, about half of them (c. 12 million) in Turkey, 6.5 million in Iran, 3 1/2 million in Syria, and several hundred thousand in the Soviet Union, mostly in the republics of Armenia and Azerbaijan.

The majority of Kurds are Sunni Muslims, but there is also a sizeable minority of Shi'i Muslims (Alevi), as well as small pockets of Yezidis, referred to by the Muslim people as "Devil Worshippers". Until quite recently the following sizeable minorities also existed in Kurdistan: Armenians, Kurdish Jews, and three Aramic-speaking Eastern Christian groups, the Assyrians, Nestorians, and Chaldeans. The Jews and Christians of Kurdistan, with the exception of the Armenians, speak a language referred to scientifically as Eastern Neo-Aramic (called "Assyrian" by the Assyrians), which has evolved from Aramic, the language in which large parts of the Talmud, Targum (Aramic translation of the Old Testament), and Syriac New Testament were written. (Jesus probably spoke Aramic). Although tiny communities of these groups still persist, the majority of Kurdish Jews now live in Israel, and there is an Assyrian community in Turlock, California.

All the peoples of Kurdistan, regardless of religion or language, participated in Kurdish folklore. In Northern

Iraq, there were tale tellers who could sing and tell tales in Kurdish, Assyrian, and Arabic, and sometimes switched from one to the other in the middle of a story without being aware of it. In the same areas, there were multilingual proverbs in use: in other words, in the course of a normal conversation in Assyrian (Neo-Aramic), the speaker used an Arabic or Kurdish proverb, and then switched back to Assyrian. A typical Kurd in Kermanshah, Iran, knows the local language, Gurani, as well as Sorani Kurdish and Persian; in addition, he/she may also know Turkish. A Jew from the same region would speak Neo-Aramic in addition to the other languages! In Urfa and Mardin in Kurdistan of Turkey,, most people speak Kurdish and Arabic as well as Turkish. Assyrians in the area know Assyrian as well. In the United States, we think of people who know several languages as being exceptionally well-educated and sophisticated, but in a place like Kurdistan, knowing two or three languages is not unusual even among illiterate peasants!

folklore

Kurdish folklore, which is almost completely oral, is incredibly rich and diverse. Among the masterpieces of Kurdish oral literature are such traditional stories as Mem and Zin, Khej and Siyabend, Dimdim, and Zembilfirosh. Mem and Zin is a tragic love story reminiscent of Romeo and Juliet. Oral versions of it have been collected by European Orientalists from as early as the middle of the 19th century, and a poem based on it was written down by the great Kurdish poet Ahmed-i Khani in the 17th century. Neo-Aramic and Armenian versions of it also exist. Khej and Siyabend is another romance with a tra-

gic ending. Dimdim is an epic based on a historical event, the insurrection of the Kurds against the Safavid Persian ruler Shah Abbas I in the 16th century: a battle was fought at the fortress of Dimdim, located south of Lake Urmiah (Reza'iyeh) in Iran. Zembilfirosh (basket-seller) is a long poem which tells of an older woman's love for a young basket-seller; it is similar to the biblical story of Joseph and Potiphar's wife (Yusuf and Zuleikha), which is also very popular among Middle Eastern peoples, particularly the Kurds. Many folktales feature the adventures of a bald-headed boy, known as Kechelok; the Turks have a similar figure known as Keloglan, and the Persians and the Azerbaijanis call him Kachal. In addition, proverbs and riddles are popular. Example: What falls in the water without getting wet? Give up?! The answer is: A shadow!

It may be useful to know some Kurdish dance terms. In Kurmanji, the most common type of folk dance is that known by its Turkish name, halay. The Kurdish equivalent is Govend, and the leader of a folkdance (like the Slavic khorovod) is called a sergovend ("head of the dance"). In Sorani, there are two words for dance, help-erke and copi (pronounced cho-pee), and the dance leader is known as a sercopi. There are many ways to render the word 'song' in Kurdish, because there are so many different types of songs. The most general terms used in Kurmanji are kilam or stran; the person who sings them is called a stranbej (pronounced stran-beige). The Sorani equivalent is gorani, and a singer is called a sayir (pronounced sha-yeer) or goranibej (pronounced goranee-beige). The variety of Kurdish folk song genres is too abundant to go into here, but to give one example, the lawluk is a type of love song which consists of short lyri-

cal verses. An epic romance like Mem u Zin or Dimdim would traditionally be recited by a dengbej (pronounced deng-beige) who would accompany himself on a stringed instrument called a tembur, similar to the Turkish saz or baglama.

Unfortunately, it is illegal to openly study this very interesting people in their homeland, particularly in Turkey, where attempts have been made to stamp out Kurdish culture, by the forced turkification of the Kurds (i.e. by banning the teaching of Kurdish in schools, as well as printing or broadcasting in Kurdish). This unjust policy is only partially successful, for many Kurds study their language and culture secretly, and with more zeal than they would if they were freely allowed to express themselves as Kurds. This is reminiscent of the situation of the Jews in Medieval Europe, who often had to study the Torah secretly in cellars at night. They survived 2,000 years of oppression: hopefully the Kurds will not have to put up with 2,000 years of cultural genocide. There are many Kurds living in Europe, particularly in Germany and Sweden, where they openly cultivate their language and culture. In the United States, there is a Kurdish Library and Museum in New York (345 Park Place, Brooklyn, NY 11238, tel [718] 783-7930), as well as small Kurdish organizations in many big cities, including Los Angeles and San Francisco. In this country, virtually nothing is known about the Kurds in spite of their large numbers (upwards of 20 million). We only hear about them when tragedies befall them, such as the chemical bombs that the Iraqi government dropped on its own Kurdish citizens in March and September of 1988. If this article has sparked some interest in learning more about the Kurdish people it will have achieved its purpose.

DORA STRATOU: FULL CIRCLE

Dora Stratou, the indefatigable "grande dame" of Greek folk dance and, indeed, music, traditional costumes and instruments, is dead at 84.

Her 'living museum', the Dora Stratou Greek Dances Foundation, survives her, and assures the continuation of her work, the passing down of her hard-won legacy to Greeks everywhere and to all those who love dance, especially folk dance.

Born on November 18, 1903 in Athens, Stratou was the privileged daughter of the Prime Minister of Greece, Nicholas Stratos.

During the war a volunteer for the Archdiocese of Greece and, during the Occupation a member of the National Organization of Christian Aid, Stratou was always an activist and a humanist. But it was not until her fifties, through her corroboration and friendship with Karolos Koun, that Dora Stratou discovered her true calling

In 1952, a performance by a touring Yugoslavian folk dance troupe convinced Stratou that if Greece's own precious folk heritage — dance, music, costumes, musical instruments, song — were to be preserved, it was she herself who must do the preserving.

She pawned her family's jewels and borrowed from friends to found the Greek Folk Dance Federation. The following year she instituted regular performances of the now world-famous troupe and began touring Europe, the United States, and India.

A stickler for detail, she made certain every "Stratou" dance was painstakingly researched in the field for historical and technical accuracy; each costume was either an authentic and costly heirloom or

an exact reproduction (made in her own workshop); no musical accompaniment was tainted by outside influence or performed on instruments other than those traditionally played in the villages.

It was not until 1959 that the little company found a temporary "home at home," and even then it was an inadequate open air stage at the ancient Theatre of Piraeus: Stratou was before her time, and had to drag public opinion along behind her. The overwhelming popular response to her work, and any serious funding, were still years off.

"I believed I could offer my country what I longed to give: love for everything that is our own, as well as the awareness that we have an inexhaustible treasure no other nation has: the history and historical continuity of Greece, movingly delineated in the dancing of each and every village and in each and every Greek..."

Dora Stratou

The Greek Dances: Our Living Link With Antiquity, 1966.

In 1965, finally, Stratou collaborated with the renowned painter, Spyros Vassiliou, to construct the exquisite 1,000-seat "Dora Stratou Theatre" on the pine-covered slopes of Philopappou Hill in Athens, where the troupe performs to this day.

Since its inception, the dance company has given 4,500 performances. The troupe consists of some 70 principal dancers and musicians. Dora Stratou has become a household word in Greece, two and a half million people from all over the world have attended her performances, and the continuation of a precious Hellenic tradition is assured.

THE GREEK DANCES—DORA STRATOU FOUNDATION

Since its inception in 1953, the Foundation has dedicated itself to preserving Greece's precious heritage of traditional dance, together with the country's music, song, costumes, and instruments, for the Greeks themselves and the world at large. Performances are held daily, May-September, at the Dora Stratou Theatre.

In the field of dance education, the company offers daily classes in Greek dance for children and adults, as well as weekend workshops covering the whole range of folk culture in specific regions of Greece. Weekly lectures by leading Greek ethnographers are also offered.

A five story mansion houses the Foundation's executive offices, an exhibition hall, and the Dora Stratou Library and Film Archive, which are open, upon written request, to dance and folklore researchers. A collection of 3,000 traditional costumes from all over Greece is maintained. These are either authentic heirlooms from villages or faithful copies produced by craftsmen using traditional techniques in the Stratou atelier.

The Foundation has published three books on Greek dance and released 40 records on selected Greek folk music. It also supports ongoing research projects for the study and preservation of traditional dance, works closely with the Greek Section of the International Organization of Folk Art to represent Greek dance abroad and to organize international conferences. The Foundation and its dance company are subsidized by the Greek Ministry of Culture and The Greek National Tourist Organization, respectively.

Kurdish Songs

From: Dzhamila Dzhalil. Kurdskie narodnye pesni i instrumental'nye melodii (= Kurdish folk songs and instrumental melodies). Moscow, Sovetskii Kompozitor, 1986, p 76, 84.

LÊ, LÊ, WASO

Allegro



Lê, lê, Wa- so, lê, lê, lê, We - sí - la - yê, way, way.

Lê, lê Waso, lê, lê, lê,
Wesîlayê, way, way.

T'esîrêse, lê, lê, lê,
Çû serayê, way, way.

E'rzîh'alek, lê, lê, lê,
Miftî dayê, way, way.

Serê miftî, lê, lê, lê,
Kir belayê, way, way.

Mala Wasê, lê, lê, lê,
Teñazine, way, way.

Destê Wasê, lê, lê, lê,
Bi bazine, way, way.

Wasê bûka, lê, lê, lê,
Milazime, way, way.

Le le, Waso

(English translation)

Le le = la la la
Waso, wasila = woman's name
Vay vay (pronounced vie, vie, as in to vie
with someone) = Oy vay!

I La la, Waso, la la la
Wasila, vay vay.

II. The spinner, la la la
Went to the palace, vay vay.

III. Property, la la la
The mufti gave her, vay vay
(Mufti=a Muslim religious official)

IV. The mufti, la la la
Got in trouble, vay vay

V. Waso's house, la la la
Is on a hilltop, vay vay.

VI. Waso's wrists, la la la
Are full of bracelets, vay vay.

VII. Waso is the bride, la la la.
Of the lieutenant, vay vay.

LÛRKE, LÛRKE,
XATÛNÊ, LÛRKE

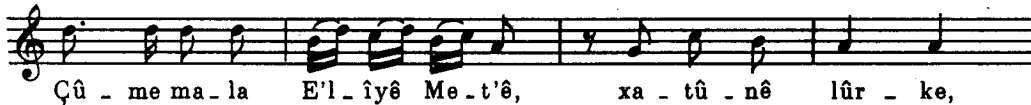
Moderato



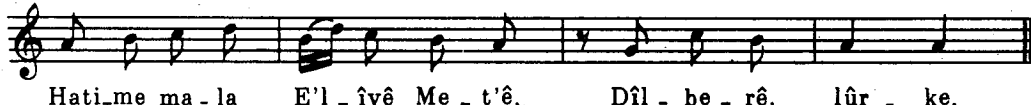
Lûr-ke, lûr-ke, lûr-ke, lûr-ke, xa-tû-nê lûr-ke,



Lûr-ke, lûr-ke, lûr-ke, lûr-ke, Dîl-be-rê, lûr-ke,



Çû-me ma-la E'l-îyê Me-t'ê, xa-tû-nê lûr-ke,



Hatime ma-la E'l-îyê Me-t'ê, Dîl-be-rê, lûr-ke.

Lûrke, lûrke, lûrke, lûrke, xatûnê, lûrke,
Lûrke, lûrke, lûrke, lûrke, Dîlberê, lûrke,
Çûme mala E'lîyê Met'ê, xatûnê, lûrke,
Hatime mala E'lîyê Met'ê, Dîlberê, lûrke.

Danî ber min goştê betê, xatûnê, lûrke,
Danî ber min goştê betê, Dîlberê, lûrke,
Min h'eram be vê de'watê, xatûnê, lûrke,
Min h'eram be vê de'watê, Dîlberê, lûrke.

Çûme mala E'lîyê Bek'ir, xatûnê, lûrke,
Hatime mala E'lîyê Bek'ir, Dîlberê, lûrke,
Danî ber min şîr û şekir, xatûnê, lûrke,
Ew h'eram be min te'm nekir, Dîlberê, lûrke.

Çûme mala E'lîyê Besê, xatûnê, lûrke,
Hatime mala E'lîyê Besê, Dîlberê, lûrke,
Danî ber min nanê p'arsê, xatûnê, lûrke,
Min h'eram be nekir be'sê, Dîlberê, lûrke.

Lurke, Lurke

(English translation)

Lurke = Lull or rock to sleep

- I. Lull, lull, lull, lull, Lady, lull.
Lull, lull, lull, lull, Dilber, lull.
I went to Ali son of Mete's house, Lady,
lull.
I came to Ali son of Metê's house,
Dilber, lull.
- II. They served me duck meat, Lady, lull.
They served me duck meat, Dilber, lull.
May this wedding be damned, Lady, lull.
May this wedding be damned, Dilber, lull
- III. I went to Ali son of Bekir's house,
lady, lull.
I came to Ali son of Bekir's house,
Dilber, lull.
They served me milk and sugar, lady,
lull.
May it be damned, I didn't taste it,
Dilber, lull.
- IV. I went to Ali son of Bese's house, Lady,
lull.
I came to Ali son of Bese's house,
Dilber, lull.
They served me beggar's bread, Lady,
lull.
May it be damned, don't talk of it,
Dilber, lull.

Kurdish Folk Costume & Clothing

Anthony Shay

Kurdish national costume is unusual in the Middle East for a number of reasons.

First, the clothing is worn for everyday wear by the vast majority, even up to today. It may be an important marker of an ethnic group fighting to retain their national identity, as suggested by Petr Bogatyrev for Slovakia... "The Slovaks in Slovakia defended themselves against Magyarization through preservation of their dress." (J. Vydra, 1931,

quoted by Bogatyrev, 1971:55). Certainly, the Kurds have faced and continue to face varying degrees of cultural and political repression in the five countries in which they reside.

The women's clothing has a quality of the Baroque era, in which bright prismatic colors, silks, velvets and satins, as well as synthetic fabrics, are used on all occasions. The women work, sleep, and carry out their daily lives in clothes

that look suitable (to us) for festive gatherings.

Also evoking memories of the Baroque age is the layered garments, common to many traditional areas. "A Kurd woman's clothes are, by modern standards, something of a fortress - layer upon layer with heavy pantaloons, a several dresses, outer a vest, and several scarves even on hot summer days." (Kahn, 1980:3-4).

Kurdish women, like other



) for

the
g of
ther
dish
est-
of a
yer,
lip,
ats,
ves,
ys."

tri-

KURDISH COSTUME AND CLOTHING

bal women in Iran, rarely if ever veil.

WOMEN'S COSTUMES

These elements create a look unique to the Kurds. While the men look similar, the women's costumes vary widely.

This author is most familiar with the clothing in Iran, and to a lesser degree, Iraq, but the garments would appear to be similar in other areas as well.

Trousers, usually called shalvar, are voluminous and generally gathered at the waist and ankles. One or more dresses are worn. The dresses are not very full and do not resemble the skirts of the Qashqa'i of Bakhtiari of Fars province, which contain yards and yards of gathered material on a drawstring. Often the dress has long sleeves that end in a point which is thrown over the back or wound around the arms during work.

Over the dress, coats and vests of various lengths can be worn. The coats and vests can be long or short, sleeveless or with varying styles of sleeves.

The costume is completed by a headdress, required of married women. The most distinctive headgear is the turban, worn with or without scarves on the head or shawl-like around the shoulders.

Jewelry is usually in the form of coins on the vest or turban. "Their bride wealth is displayed on the front of their dresses." (Al-Shahi, 19-73:40). In fact, the coins are usually attached to vests made of wool or velvet. This is the only garment to sustain the weight of the ornaments.

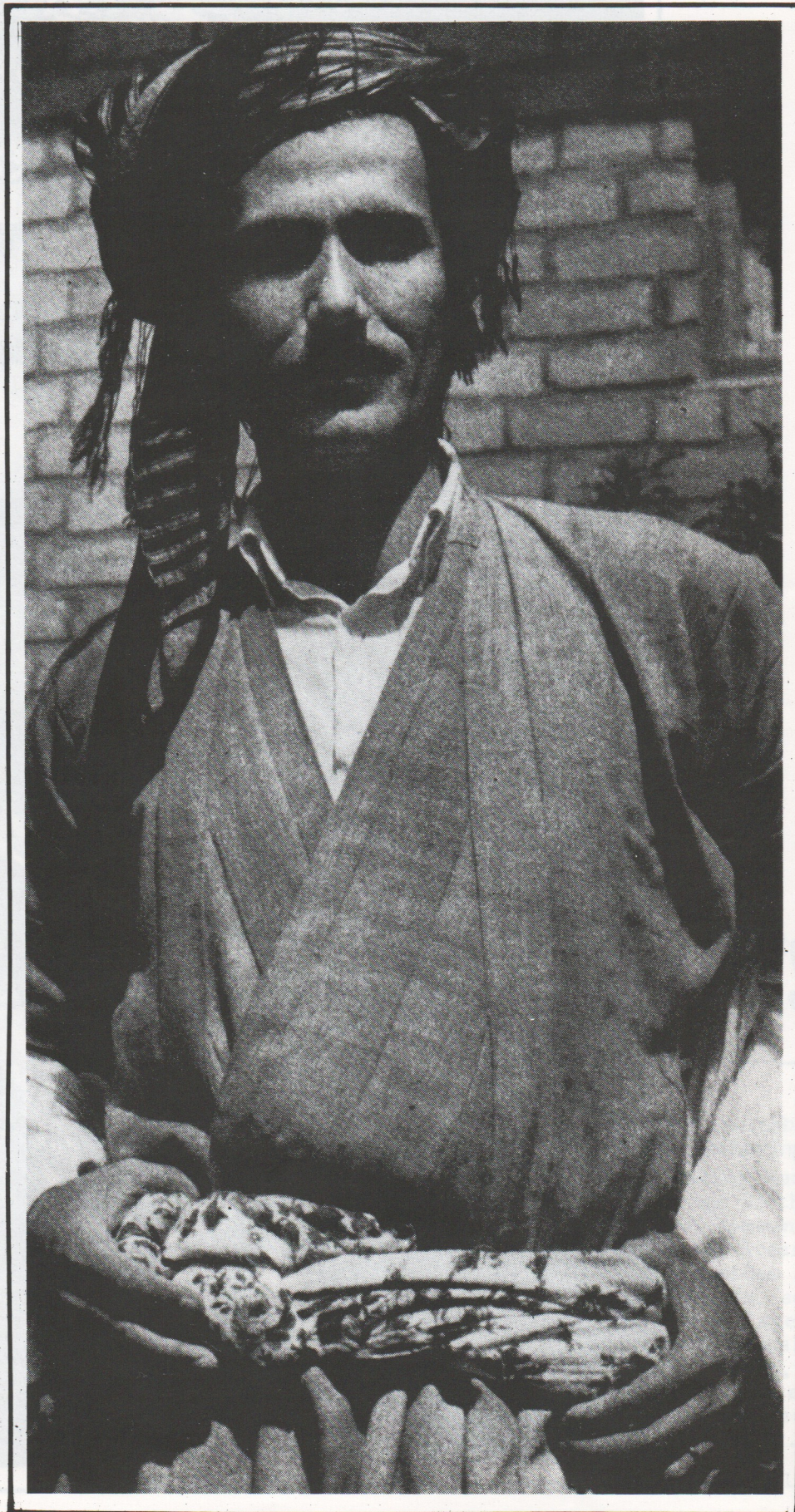
One can sometimes see garments of Western cut, like a sweater, worn with the traditional clothing.

The colors of most of the garments are very bright and mixed in such a way as to be very unusual when compared to the

ways that Westerners harmonize and match colors.

MEN'S CLOTHING

Men's clothing is more subdu-



ed but striking nevertheless. The trousers are baggy and most often gathered at the ankle, though sometimes not, depending on tribal affiliation. The coat usually matches the trousers and both are most commonly made from imported men's suiting fabric that is readily found in the bazaar. The shirt is often of Western cut or with no collar. Appended to the sleeves are long extensions of cotton cloth, usually white, and ending in a point that nearly reaches the floor. A wide sash, often in a bright synthetic, is wound around the waist, with the ends tucked in. The real glory is in the men's turbans, usually wrapped around a skull cap and deeply fringed. The fringe falls around and frames the man's face, and can fall to the shoulder.

Embroidery is rare. Machine

embroidered stitching is not uncommon on the men's jackets or the women's vests. The author has not seen any of the clothing with the kind of elaborate hand work seen in the Balkans.

The Kurds are nomadic or sedentary villagers who, more often than not, do not have the means to sew their own clothing. In many regions of Iran, it is customary for the person to go to the bazaar, buy the fabrics of their choice, and take them to professional seamstresses or tailors who work in the traditional way, to have their clothes made.

As long as the Kurds have no country of their own, they will probably continue to wear their traditional clothing as an ethnic marker. Even the wealthy who moved to town and assimilated with their Persian

neighbors often have at least one traditional set of clothes for special occasions.

BIBLIOGRAPHY

1. Al-Shahi, Dr. Ahmed. "Kurds-Syria, Turkey, Russia, Iran, and Iraq", in Peoples of the Earth. Vol. 15, pp 36-43. Verona, Europa Verlag, 1973.
2. Bogatyrev, Petr. Functions of Folk Costume in Moravian Slovakia. The Hague, Mouton, 1971.
3. Kahn, Margaret. Children of the Jinn. NY, Seaview Books, 1980.
4. Negare Zan. Tehran, International Women's Club of Iran, 1973.
5. Tilke, Max. Kostumschitte und Gewandforamen. NY, E-Weyae, 1945.



Interview with TINUE SHAD

the Kurdish Folk Dancer

Memo Dzsuleke

MD: Who am I speaking with?

TS: This is Tinue Shad, from Kurdistan of Iraq, especially from Suleimaniyeh, which is the biggest city of Kurdistan. I was born in 1933, and have finished my primary and intermediate school there. Then I transferred to Baghdad, where I finished both my secondary high level and college.

MD: Where did you learn English?

TS: In my country, of course.

MD: In Baghdad or in Suleimaniyeh?

TS: Well, mostly in Kirkuk, because our house was in Kirkuk for a while in my childhood, and in that short period we were in touch with some English groups who were there after World War II, and I was a little child, smart enough to grab anything—just like a parrot to imitate anything possible. So that, I guess, goes back mostly to that point of my knowledge of English. And then ever since I loved the English language and I studied as hard as I could, even I graduated from the Institute of Languages at Baghdad University.

MD: When did you become interested in folk dances?

TS: Since my childhood, I used to attend different types of celebrations in Kurdistan, like the ceremony of khatana (xatana).

MD: Circumcision!

TS: Circumcision, and wedding celebrations, marriage celebrations, or pilgrims coming back from the hadj (hec), also they set up certain celebrations. Young people keep dancing, and the older ones are sitting usually, enjoying cof-

fee and tea and so on. As a young child, I used to keep watching the dance groups and singing groups, so I was really interested in folk dancing and folk culture events.

MD: Are there separate lines for men and for women, or do they dance together?

TS: Kurdish society barely has differences between women and men. They both are equal in many, many sides of life. They don't ever put any separation between this and that. Therefore, mostly all the dances are collectively together rather than being separated. All our dances start with lines, which according to language, I guess, if I am right, they call it circle dances.

MD: Circle dances don't have a leader, it's one complete circle.

TS: That's right.

MD: And you have a leader?

TS: But in our dances it's not a circle dance. It could be named semi-circle, but there is a leader, and the leader is supposed to be a very expert dancer, to know how to lead, where to lead, and how large the curve of the line should be. All these are considered by the leader. The leader should be an expert person.

MS: Do you have a special name for the leader of the dance?

TS: Sercopi. "Ser" means head and "copi" means dances.

MD: What other words do you have for dance?

TS: Oh, we have so many dances people have almost 72 types of dances. But these 72 types of dances, we may name them regional dances, rather than Kurdistan dances, because each

group in different areas has its own.

MD: So in Suleimaniyeh, what are the most common dances?

TS: We have, for example, Ce-pi, which is the slowest dance possible, and that's sometimes called 'Lady's Dance' because it's slow enough to be followed, even by ladies, without getting tired. Another type of dance is called Sepeyi, and Sepeyi by itself divides into two kinds, one of them called Karadahi (Qeredaxi), and the other one called Rasteh (Raste).

MD: What's the difference between them?

TS: There is not any difference, except in jumping, either fast or slow. It depends on type of the music. So if the music is too fast, that is Karadaghi, which means really it's tough.

MD: Karadagh is actually a region, isn't it?

TS: Yes.

MD: With black mountains? That is Turkish for 'black mountain'.

TS: Well, that name came from the Ottoman Empire, which conquered Kurdistan for a while. So they started naming everywhere according to their wish, rather than to be called by their original names. The original name of Karadagh is Qopi. Qopi is a mountain with a sharp peak. So Qopi means top of the mountain. And the Rasteh is slower than Karadagh. But the steps are the same and the smart dancer who is an expert cannot mix up, whether he dances fast or slow. And the third one, called Khanim Miri originated in Luristan, close to Pishtkol and Kermanshah, and so on and so on. In the

southern part of Kurdistan. Of course, our Suleimaniyeh is also considered as a southern part of Kurdistan, compared to Kurdistan of Turkey and compared to all Kurdistan.

MD: Is Khanim Miri actually the name of a woman named Miri?

TS: Khanim Miri? 'Khanim' means Mrs. or Lady; Miri means Walking. So Khanim Miri means Lady's Walk, or Walking of Ladies, or the type of walking of ladies.

MD: Why is it called that?

TS: Because when they start to dance, they will start slow. Start slow, until the fifth step. At the fifth step, they keep moving their left foot back and forth, back and forth three times, in the air. This usually helps the lady a little bit from moving.

MD: Is it a dance only for women?

TS: No, the dance is usually for men, but has been called that way in order to urge the women also to participate. Usually they are giving the pride to the women first. That is the Kurdish habit: they are brought up that way. This dance is similar to Sepeyi except for the 'flying feet'-- that makes a little bit of difference between Sepeyi and this one. And we have Sheikhani. Sheikhani doesn't belong to Suleimaniyeh exactly, but belongs to Suleimaniyeh's region. For example, Behdinan (Badinan) region, where they speak Kurmanji.

MD: Isn't there a town called Sheikhani in the province of Mosul?

TS: Yes. So Sheikhani originated in Sheikhani, but when you say Sheikhani, it means the Sheikhs' Dances. Why are they named 'Sheikhs' Dances? As far

as I know, in those days the sheikhs and feudal lords, they were not happy with the past dances which bring up a lot of dust on their neat and beautiful clothes. Of course, in those days just feudal lords and the bourgeois were able to wear new clothes. So they created this type of dance to be slower than the other kinds of dances in order not to get dirty and dusty.

MD: When you say 'the other kinds of dances', what dances are faster? What dances do you have in mind?

TS: The Sepeyi, especially the Karadaghi type, is the fastest one. And after that there is Gerdun. Actually, Gerdun is a very beautiful dance. 'Gerdun' means Wheel and Universe. So when we say 'Gerdun', this expression shows the universe which turns around itself. So, actually it's a criticism. The Universe against the Kurds. Because Kurds have suffered from the early age of history because of their independence and so on that they could not get like any other nation.

MD: So when they talk about the Gerdun, they mean fate has turned against them?

TS: That's what they're trying to criticize.

MD: Are all the dances that you mentioned done in Suleimaniyeh?

TS: Yes, and half of them are also done in Behdinan, the northern area of Kurdistan of Iraq.

MD: In Kirkuk, for instance, do they do the same dances?

TS: In Kirkuk, Cepi is much slower than Cepi of Suleimaniyeh, which are both Sorans, or Central Kurds. There is another dance of Kirkuk style Kurds which is similar to Cepi but much slower and has

some jumping up and down. The dance is called Helperke. 'Helperke' is the general term for any type of dance, but it actually means 'jumping up and down'.

MD: Do you know the word Govend, which is used in Kurmanji? Is it used at all?

TS: Of course. 'Govend' in our country means to gather a group of youth, or whatever, and start playing different types of games, amusements, including dancing. But in the northern part, 'govend' is used for 'helperke'. Also 'Dilane' in the Kurmanji area means 'govend'.

MD: What sorts of musical instruments generally accompany the dances?

TS: Mostly the dehol (drum, tapan) and zurne. Actually, I cannot recall historically where this dehol-zurne was created. But I know that Kurdistan has been using these two instruments since a very early age for their amusements, especially in dance.

MD: Are there songs that accompany the dancing also?

TS: Exactly! If there is no dehol-zurne, there are so many singers, and with sweet, dynamic voices. Mostly in dancing celebrations two singers participate in leading the dance: one sings a verse, and then the other one sings a verse, in order not to get tired and to have enough continuation. The special name in Kurdish for these two singers was sayer (sayer), but recently this word has been omitted because it was disrespected. Now they are called Goranibej. Gorani is a song, and 'bej' is someone who sings, so the word means 'song singer'. The Kurmanji word for song is 'kilam' or 'stran'.

Kurdish society barely has differences between women and men.

They both are equal in many, many sides of life.

INTERVIEW with TINUE SHAD
the KURDISH FOLK DANCER

MD: Do you understand Kurmanji also?

TS: I understand it very well but I can't speak it as well as they do.

MD: How long have you been in the United States?

TS: Thirteen years.

MD: Have you gone back to Iraq at all?

TS: Never.

MD: Kurdish folk dancing here in the United States, how has it survived? When do people folkdance here?

TS: My friend, the Kurdish people have many problems, not just one. The main problem is they are trying as hard as possible to get their own independence. The second problem is that they are trying to oppose any external forces that are trying to destroy their culture. So right now Kurdish culture has almost been destroyed under the pressure of the colonialism of the countries which have divided Kurdistan among themselves. So here we try to revive this type of culture, to keep it safe here. I brought this up among our Kurdish followers to keep our cultural ways safe. Of course, it was agreeable because the subject wasn't anti-Kurd. Most of the Kurds who are dancers agreed with me and we put together a group, and we perform Kurdish dances and Kurdish cultural events for many occasions.

MD: So you actually have a dance group? And you are the leader?

TS: I am the director, actually. I dare not lead any longer

because of my heart problem, but I used to be the leader for decades.

MD: How many people are in the group?

TS: About ten dancers. Five men and five women. All are Kurds and all are expert dancers.

MD: How often do you rehearse?

TS: Every three or four months. We don't need too much rehearsal in the types of dances I mentioned before.

MD: In addition to actual performing, at what sorts of events in the United States would people do Kurdish dances just for fun, recreationally?

TS: For fun mostly we go collectively to a picnic potluck party, for example, calling

all the Kurds. Over there we have our own music with us. The music starts, and people start: whoever likes to dance, dances. Whoever likes to cook or make barbecue dances while he is doing that!

MD: About how many times a year do you have a picnic like that?

TS: No less than five or six times.

MD: If someone reading this article should be interested enough to want to join you at your picnics, and learn the dances with you, would that be acceptable?

TS: Of course. To find out exactly where and when they are, people should write letters to us at: People of Kurdistan (or Kurdish Community), PO Box 49695, Los Angeles, CA 90049.



PRESTON's POLEMIC

Preston Ashbourne

You know my concern with promoting folkdance. (Remember my last polemic on costumes? You know, in the October issue which came out in November?) Well, now the theme is teaching. Teaching and promoting dance are very much intertwined. People may take a class out of curiosity and get hooked. Performing groups can recruit new performers out of dance classes (Dunaj has been very successful at this since Richard Duree teaches so many classes in Orange County.)

In fact, most of the promotion of dance that we see is either for a class/workshop or a concert. But is that enough? Are we promoting dance (and classes) adequately? NO!

What ARE we doing? We advertise events to our fellow dancers, mostly. We have little enough "outreach" into the huge world of non-dancers out there. Nothing that can be said to be part of a coordinated effort. The performing groups ARE doing residencies and school shows to expose the children to ethnic dance, but where's the follow-up? Where do the kids go who find they like it? Of course, there's the problem of trying to advertise classes and dances to school kids—the school system itself is the perfect medium, but there are probably legal problems to surmount. What can you do? If you are a parent or a grandparent, use your influence in your PTA to promote folk dance. The PTA is often the funding source for school shows and workshops. If you are a teacher, cozy up to your administrators!

And what about getting adults into folkdance? Are you talking it up to everyone you know? advertising events in general circulation publications? Attending events/clubs and bringing friends?

Are you wondering where to tell your friends to get started? I can help with this one. Tell your friends (grown up or otherwise) who want basic instruction to call me at Gypsy Camp (213-558-0746).



Kárpátok Hungarian Folk Ensemble
is proud to present
North America's master of Hungarian dance



Andor Czompó



*Teaching popular recreational
dances for beginners
as well as advanced dances*

Saturday, Jan. 14, 1989

Dance workshop 4-7:30 p.m.

(Dinner reservations available 7:30-9:00)

Táncház dance party 9 p.m.

with live music by

the Kárpátok Hungarian Orchestra

United Hungarian House

1975 W. Washington Blvd., Los Angeles

(Santa Monica Fwy. to Normandie offramp, north to Washington, west to Ardmore)

Workshop \$8, Táncház \$6, both \$12

Free parking, wooden dance floor, bar, Hungarian cuisine

For information or dinner reservations, phone (818) 995-7215



*This workshop is made possible in part by a grant
from the City of Los Angeles Cultural Affairs Department*



KURDISH FOODS

DOLMA/YAPRAKH (Stuffed Vegetables)

Things to stuff:

- grape leaves (or swiss chard wilted in boiling water)
- tomatoes (hollowed out)
- zucchini (peeled, hollowed out and cut crosswise into 3 pieces)
- (Italian) eggplant (save insides for chopping)
- Onion (outer layers: split on one side lengthwise up to the core; save inner layers for chopping)

Stuffing ingredients:

- 2 C uncooked rice
- 1-1 1/2 C ground beef or lamb (optional)
- 1 8-oz can tomato paste
- 1 bunch parsley finely chopped
- 3 onions, finely chopped
- Eggplant insides, chopped
- Salt & pepper to taste

Also needed:

- 1/4 C olive oil
- Fava beans (optional)
- Juice of 2-3 lemons

1. Mix stuffing ingredients together.
2. Stuff vegetables one half to three quarters full, allowing room for rice to expand.
3. Coat bottom of deep pot with 1/4" olive oil (optional: add fava beans in their pods to the bottom of the pot.)
4. For best results, place stuffed onions, eggplants and zucchinis at pot bottom; on top of these, place the stuffed tomatoes in the center, surrounded by grape leaves.
5. Cook without cover on top of stove over medium-low flame adding water and lemon juice (water and lemon juice together should add up to 2 cups at most).
6. When water is absorbed, cover pot and lower flame, continuing to cook 10-15 min.

COKULIW

(Mint Yoghurt Soup)

- 1/8 C uncooked rice
- 1 cube chicken broth, optional
- 1 C yoghurt

Fresh mint (leaves only)
Juice of 1/2-1 lemon, optional
Salt to taste
2 C water

1. Boil rice separately in 2 cups water. Salt to taste.
2. When rice comes to a boil, stir in yoghurt (and chicken broth); continue cooking 5-10 minutes.
3. Add mint (& lemon juice); stir for 5 minutes.
4. Serve hot.

SAWAR

(Bulghur Soup)

- 1/2 C fine bulghur
- 2 C water
- 1/2 chopped onion
- 2 T yellow split peas
- 1 cube chicken broth
- 2 T olive oil

1. Soak bulghur and split peas while preparing other ingredients.
2. Chop onions; fry lightly in oil.
3. Add 2 C water and chicken broth.
4. When water comes to boil, add drained bulghur and split peas to boiling water.
5. Cook 15-25 minutes.



The Magazine of
International Folk Dancing
10 Issues per year \$10.00

The where, when,
how and who of
International Folk Dancing
FOLK DANCES

FROM FAR AND NEAR
Researched dance write-ups
in bound volumes
Per volume-\$6.00
a set of 9-\$50.00
(add \$1.00 for postage)

**FOLK DANCE FEDERATION
OF CALIFORNIA, INC.**

1020 "B" Street, Suite 2
Hayward, CA 94541
415-581-6000

(office hours - Wed.)

FOLKLORE TOURS

OPA!



1989

GREEK Islands & TURKEY APR 18-MAY 10
\$1,809

ALL ABOUT CRETE MAY 5-26 \$1,688.

GREECE·YUGOSLAVIA JUN 25-JUL 18
\$1,789.

**POLAND·HUNGARY·
CZECHOSLOVAKIA.** JUN 29-JUL 17 \$1,608.

RUSSIA Volga River Cruise JUL 17-AUG 3
\$2,939.

PERU & Ecuador NOV 3-19 \$1,989.

Pacific Beach Travel 619/273-8747
1356 Garnet Ave., San Diego, Ca. 92109

BIBLIOGRAPHY OF WRITINGS ON THE KURDS IN ENGLISH

1. Baksi, Mahmut. The Kurdish Voice: Shivan Perwer (Helin House, 1986), 106 p. (About the exiled Kurdish singer. Shivan Perwer.)
2. Bois, Th, V. Minorsky & D.N. MacKenzie. "Kurds, Kurdistan,: in The Encyclopedia of Islam, New Edition, Vol 5, Fasc. 85-86, pp. 438-486. (Massive essay with separate sections written by different scholars; includes General Introduction and sections on the geography of Kurdistan, History, Kurdish Society (including a section on Kurdish dance and music), Language, Folklore and Literature.)
3. Bruinessen, Martin van. Agha, Shaikh and State. Utrecht: Utrecht University, 1978. (A 1,000 page dissertation on the history of the Kurds.)
4. Chaliand, Gerard (ed.) People without a Country: The Kurds and Kurdistan. London, Zed Press, 1980, 246 p. (Standard work in English on the Kurds, translated from the French by Michael Pallis.)
5. Eagleton, William. An Introduction to Kurdish Rugs and Other Weavings. New York, Interlink Books, 1988. (Introductory sections deal with the Kurdish people and their history; includes beautifully photographed rugs and carpets.)
6. Kahn, Margaret. Children of the Jinn: In Search of the Kurds and their Country. Wideview Books, 1980, 302p. (Personal experiences of an American woman in Kurdistan of Iran.)
7. Kurdish Times (Spring 1986-). (Semi-annual journal featuring articles by and about the Kurdish people. Can be ordered from: The Kurdish Program, 1133 Avenue of the Americas, New York, NY 10036.)
8. [Laber, Jeri & Lois Whiteman]. Destroying Ethnic Identity; The Kurds of Turkey: A Helsinki Watch Report, March 1988. New York, Human Rights Watch, 1988, 73p. (Report of a fact-finding mission to Turkey in June 1987. Can be ordered from: Helsinki Watch, 36 West 44th St., New York, NY 10036.)
9. MacKenzie, D.N. Kurdish Dialect Studies, v.1-2, London et al: Oxford University Press, 1961-61. (Volume 2 includes several Kurdish folktales in English translation.)
10. McDowall, David. The Kurds: The Minority Rights Group, Report No 23. London: Minority Rights Group Ltd, 1985, 32 p. (Brief and invaluable guide to the complexities of the Kurdish situation. Can be ordered from: The Minority Rights Group, 29 Craven St., London WC2N 5NT, United Kingdom.)
11. O'Ballance, Edgar. The Kurdish Revolt: 1961-1970. Hamden, Ct: Archon Books, 1973, 196 p. (History of the Kurdish revolt in Iraq during the 1960's; includes useful historical survey of all of Kurdistan.)
12. [People for a Just Peace] The Proliferation of Chemical Warfare: The Holocaust at Halabja. Washington, D.C: People for a Just Peace, 1988, 18 p. (Pictorial report of the results of the chemical weapons dropped by the Iraqi government on its own citizens in Halabja, Kurdistan of Iraq in March, 1988. Can be ordered from: People for a Just Peace, PO Box 32425, Washington, D.C. 20007.)
13. Sabar, Yona. The Folk Literature of the Kurdistan Jews: An Anthology. New Haven & London: Yale University Press, 1982, 250 p. (English translations of folktales, legends, songs, etc. of the Jews of Kurdistan; introduction includes useful notes on their history and religious and spiritual life; includes selected bibliography for further reading.)
14. Stark, Freya. Riding to the Tigris. London, John Murray, 1959, 108 p. (Travelogue of the famous traveller Freya Stark through Kurdistan of Turkey. Includes excellent photographs and a map.)
15. Woodson, LeRoy, Jr. "We Who Face Death", National Geographic, v.147, n.3 (March 1975), pp 364-387. (Reports on two months in the mountain strongholds of Iraq's Kurdish revolutionaries during 1974-5, accompanied by spectacular photographs.)

**DISCOGRAPHY of SOUND RECORDINGS
of KURDISH MUSIC**

1. Chants et Musiques du Kurdistan: Groupe Koma Zozan. Arion ARN 33719 (1983). 33 1/3 RPM, 12". Stereo.
2. Kurdish Folk Music from Western Iran, recorded by Dieter and Nerthus Christensen. Notes by Dieter Christensen. Ethnic Folkways Library FE 4301 (1966). 33 1/3 RPM, 12".
3. Kurdish Folk Songs and Dances, recorded by Ralph S. Solecki. Descriptive notes by Ralph S. Solecki. Ethnic Folkways Library FE 4469 (1955). 33 1/3 RPM, 12".
4. Kurdish Music I. Recordings and commentary by Kendal. Unesco Collection BM 30 SL 2028 (n.d.). 33 1/3 RPM, 12", Stereo.
5. Temo, Barde du Kurdistan: La tradition et l'exil. Ocora, Radio France 558 573, MU 218 (1981). 33 1/3 RPM, 12". Stereo.
6. Yol. Original motion picture soundtrack. Music composed by Sebastial Argol. Warner Bros. Records 23816-1. (1982). 33 1/2 RPM, 12" Stereo.

SAVE
 the weekend of:
STEVE ROTANSKY
 AND
JAAP LEEGWATER

Feb. 10th-12th

AND the 19th ANNUAL
LAGUNA FOLK DANCE FESTIVAL

*details in
 February
 F.D. Scene*



**SAN BUENAVENTURA
 STATEWIDE
 FOLK DANCE FIESTA**

**Memorial Day Weekend
 May 26-29**

HIGHLIGHTS

Federation Council Meeting

Pat Cross

Eagle Rock Recreation Center was the site of the November 6th Federation Council meeting. 35 people attended the 11 am meeting which was held prior to the Treasurer's Ball.

Director of Membership, Ray Augustine, asked that the Orange County Folk Dancers be approved for membership. The motion passed. He also asked that Forrest Gilmore be approved as an associate member. Forrest accompanied his application with a donation of \$100 for which the Federation is most grateful.

Chairperson of the Beginner's Festival, Mikki Revenaugh, reported that plans were progressing well. The festival will be held December 4 from 1:30-5 pm at the Eagle Rock Recreation Center. Special thanks go to Dick Oakes who produced the flyer and to Dave Slater who helped with the programming.

Fran Slater, Idyllwild Folk Dance Camp chairperson, announced the teaching staff for the 1989 camp: Andor Czompo, Hungarian; Jerry Helt, squares and contras; Atanas Kolarovski with Macedonian; Steve Kotansky, Balkan; Ahmet Luleci, Turkish. Neil Seigel and Robyn Friend will lead a folk music weekend, a chance for those who play musical instruments to get together. Registration flyers will be ready soon. Enrollment is limited, so apply early. Camp dates are June 23-30 for the week, or June 23-25 for the weekend.

Dick Oakes gave the insurance committee report, covering the following topics:

Claim Reporting: All accidents should be reported immediately to the insurance chairperson, even if it is unknown at the time whether there will be an actual claim filed or not. A claim has just been filed, exactly one year after the accident occurred. Cases like this might jeopardize

our entire insurance program. We must therefore make the club presidents responsible for the initial reporting.

Insurance Policy Renewal: Billings and insurance letters for the year 1989 went out to the clubs on October 10th. The premiums are now due as billed and delinquent on November 20, 1988. Failure to meet the deadline will result in lapse of insurance; the club will automatically be dropped from Federation membership. Insurance coverage can only be reinstated upon new application for membership, readmittance by Council and notification of the insurance company.

Locations of dance meetings or special events: Clubs must notify the insurance chairperson of any new location, whether it is in lieu of or in addition to the previously reported location.

Failure to do so means no coverage at the new location.

Dick Oakes reported on the October 16th North-South committee meeting. The theme for Statewide '90 will be the Frolicking '90s. It was decided that dances at festivals should be common to all Councils. Also the dances should be published on the backs of the flyers.

Dorothy Daw reported on plans for Statewide '89. Ventura College gym and Loma Vista school are two of the sites which will be used. Yves Moreau will be one of the teachers.

Dick Oakes suggested that a dance popularity list be put together from recent festival programs. Walt Metcalf volunteered to do this. It was also suggested that a teachers' dance list be compiled.

A Celebration of Folk Dance and Music

MAKAHIKI HOU CAMP Hawaii 1989

MARCH 25 THROUGH APRIL 1

at Kokokahi YWCA—a rustic 11-acre oceanfront camp
on Kaneohe Bay on the lush, tropical windward side
of the island of Oahu
enjoy workshops for dancers, singers and musicians...
plus swimming, hiking—or just relaxing!

GUEST PARTICIPANTS

DICK CRUM and/or RON WIXMAN-Balkan dances

AHMET LÜLECI-Turkish dances

ABDÜLLATIF BOLAT-Turkish singing

POLLY FERBER-dumbek

BILL COPE-tambura

Musicians: GEORGE CHITTENDEN-clarinet, gajda, zurna

MICHAEL LAWSON-accordion & JOE ZEYTOONIAN-oud

Classes in Hawaiian dance...and more!

LIMITED ENROLLMENT, so send NOW for the brochure with additional information and registration form to:

P.O. Box 22463 • Honolulu HI 96822 • Telephone (808) 422-9873

SPONSORED BY THE INTERNATIONAL FOLK DANCERS OF HAWAII



CLUB ACTIVITIES

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	(714) 677-7404 Wayne English	(714) 677-7602	MURRIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues. 7:30-10pm Thur. 7:30-10pm	(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, Beverly Barr, Instructor	(213) 202-6166	WEST LA., Brockton 1309 Amacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors		PALM SPRINGS, Leisure Ctr. 401 S. Pavillion way
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.
HAVERING FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-6166 Beverly Barr instructor	(213) 478-4659	VAN NUYS Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	(213) 836-3069 (818) 984 1960		WEST HOLLYWOOD, Plummer Park 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	Saturday Sat, 12:30-3pm	(619) 238-1771 Soghamonian, instructor		SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007		AKERSFIELD, Franklin School 2400 Truxtun Ave.
KIRYA FOLK DANCERS	Tues, 10am-1pm W, 12:30-2:30pm	(213) 645-7509 Rhea Wenke, Instructor		OS ANGELES, Rob'tson Pk, 1641 Preuss Rd W. HOLLYW'D Rec Ctr, 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 8:00-10 00pm	(714) 494-3302 (714) 559-5672		LAGUNA BEACH, Community Center
LARIATS	Friday 3:30-6:15 pm	(818) 980-4604 Billy Purke		WESTCHESTER, United Methodist Church 806 ⁵ 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		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. 10 ⁰ 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 11 ² S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 7:30-11:30 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 COUNTRY DANCE	Mon, Thurs. 7:30-9 45pm	(714) 856-0891 Frank Cannonito		IRVINE. Call for location HUNTINGTON BEACH. Call for location

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 & Finnell
SKANDIA DANCE CLUB	Jan 21, 3-11pm Feb 25, 3-11pm	(818) 355-6383 (714) 892-2579	CULVER CITY, 9635 Venice Blvd. ORANGE Womens club. 131 S. Center
SKANDIA DANCE CLUB	Mar 18, 3-11pm Apr 29, 3-11pm	(213) 459-5314 (818) 343-5425	CULVER CITY, 9635 Venice Blvd. CULVER CITY, 9635 Venice Blvd.
SOLVANG VILLAGE FOLK DANCERS	Sat 7:30-10 30pm	(805) 688-3397 David Heald teacher	Santa Ynez Valley HS old gym Hwy 246 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:30-10:00 pm	(213) 327-8906 (213) 324-0524	RANCHO PALOS VERDES, 6069 Groveoak place.
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 DaFe 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	PARN STABLE, University exit off 60E Across from Campus Security
VESELO SELO FOLK DANCERS	Saturday 8:00-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N Anaheim Blvd Between Lincoln and La Palma
VIRGILEERS FOLK DANCE 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) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 pm	(213) 389-369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
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 Selbu Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat 7:30-10:30 pm	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge 11419 Rosehedge Dr.
non-federation clubs			
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10 30 pm	(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 7095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
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 F. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karila	PASADENA, 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
THE FIREHOUSE FOLK DANCERS	Thur. 7:30-9:30pm	(714) 399-5496 David Firman	CLAREMONT, Baseline Rec. Ctr. 431 W. Baseline Rd.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769 765 Trudy Bronson	SAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	(818) 769-3765 Antoni (213) 660-1030	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCE	Tuesday 7 30-10 pm	John Matthews	LONG BEACH Unitarian Church 5450 Atherton
TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 7:30 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 Trudu Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	Sunday 7:30-10pm	(714) 772-0604 Ralph and Norma Bates	RVINE. UCI Fine Arts Village Studio 120
UCLA HILLEL ISRAELI DANCERS	Wednesday 7:30-10:30pm	(213) 208-2081 David Dassa	WESTWOOD. Hillel 900 Hilgard.
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	(213) 478-5968 Edy Greenblatt	LOS ANGELES. USC Hillel, 3300 Hoover, across from Union Hebrew College
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	(818) 786-6310 (213)873-4620 Israel Yakovee-Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
beginners clubs			
ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 6:30-10 pm	(213)467-6341 Tom Bozigian	Different locations each evening. Call for details.
ABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(619) 449-4631 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 Leisure Center 401 S. Pavillion way
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897	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 Soghamonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10 pm	(714) 494-3302 (714) 553-8667	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 Fait Hagadorn	ESCONDIDO. 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA. Throop Memorial Church 300 S. Los Robles
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 DANCERS	Mon 7:30-10pm Wed 7:15-10pm	(714)533-8667 (818)355-6383	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)965-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, Rec. Cent.,100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:30-8:15 pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES Pedregal School 6069 Groveoak Pl.
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, 9:30-10:30p	(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) 478-5968	LOS ANGELES. USC Hillel, 3300 Hoover Across from Hebrew Union College
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-9127 Carol (714) 530-6563 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) 655-8539 (213) 202-6166	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple



IDYLLWILD Folk Dance Camp 1989

Week: June 23-30
Weekend: June 23-25

Teaching Staff, Folk Dance:

ANDOR CZOMPO - Hungarian
JERRY HELT - Squares and Contras
ATANAS KOLAROVSKI - Macedonian
STEVE KOTANSKY - Balkan
AHMET LULEÇI - Turkish

Folk Music Weekend Led By:

NEIL SIEGEL and ROBYN FRIEND



A Wood Dance Floor!

We'll dance in a beautifully decorated hall with a wooden floor for classes, general dancing, and our famous intimate coffeehouse-style after parties, all in a pine tree setting with refreshing breezes.



First time! Folk Music Weekend

A perfect opportunity for those who play a musical instrument and always wanted to play folk music with others ----- instruction in working together. And, as in past years, we will have additional optional classes announced at camp.

MAIL TO: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035.

INFORMATION: (213) 556-3791

APPLICATION



NAME _____
Address _____
City _____
State _____ Zip _____
W Ph () _____ - _____ H Ph () _____ - _____

NAME _____
Address _____
City _____
State _____ Zip _____
W Ph () _____ - _____ H Ph () _____ - _____

ROOMMATE _____

To help w/room assignments, please check below:
AGE RANGE: _____ 16-25 _____ 25-40 _____ 40+
ATMOSPHERE: _____ Non-Smoker _____ Smoker

WEEK, PER PERSON:
Private Rm, Dbl Occupancy (Tuit/Meals)..\$350 _____
Campsite, Tuition only (No Meals).....\$165 _____
Off-Campus, Tuition Only (No Meals).....\$165 _____
WEEKEND, PERSON:
Dorm with 3 to 4 Per Room (Tuit/Meals)..\$155 _____
Campsite, Tuition only (No Meals).....\$100 _____
Off-Campus, Tuition Only (No Meals).....\$100 _____
SYLLABUS.....\$ 6 _____

FOLK MUSIC WEEKEND: Please check here: _____
INSTRUMENT: _____
MEALS (Check One): _____ Regular _____ Vegetarian

NOTE: Campsite and Off-Campus attendees may pay for meals at the Dining Hall if they wish to eat there.

A \$50 deposit will hold a reservation for ONE PERSON. Deposits may only be refunded if notification of cancellation is RECEIVED by Fran Slater NO LATER than May 19, 1989.

Enclosed is a check or money order payable to IDYLLWILD F.D. CAMP for \$ _____.



If you're
interested in:

**NEWS OF FOLK DANCE
ACTIVITIES**

**CURRENT RESEARCH
ON ETHNIC DANCE
AND CULTURE**

**IMPORTANT FOLK
DANCE TOPICS**

you should be reading:

FOLK DANCE SCENE

ORDER FORM

Please enter my subscription to **FOLK DANCE SCENE** for one year, beginning with the next published issue.

Subscription rate: \$10 per year (U.S.), \$15.00 in U.S. currency (Foreign)
Published monthly except for June and August

NAME _____

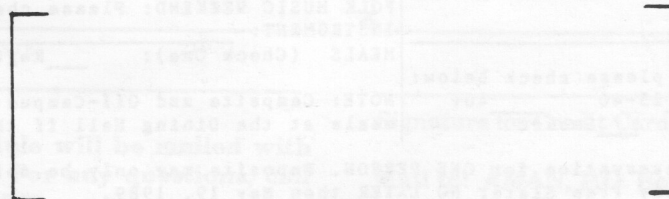
ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please mail subscription orders to the Subscription Office: 22210 Miston Dr., Woodland Hills, CA 91364
(Allow 6-8 weeks time for subscription to go into effect if order mailed after the 10th of the month)

FOLK DANCE FEDERATION OF CA. SO.
22210 Miston Drive
Woodland Hills, CA 91364

NON-PROFIT ORG.
U.S. POSTAGE
PAID
Culver City CA
Permit No. 69



DATED MATERIAL