



Folk Dance Scene

MARCH 1989

VOLUME 24 NUMBER 1



University of the Pacific

42nd Annual

Stockton Folk Dance Camp



1989

JULY 23 - JULY 29

Two Identical Weeks

JULY 30 - AUGUST 5



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REGISTRATIONS:
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Stockton Folk Dance Camp
University of The Pacific
Stockton, CA 95211

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Folk Dance Scene

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

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

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

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

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

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TRADITIONAL CLOTHING IN IRAN

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Dear Reader:

The month of March is the time of the Persian New Year - No Ruz. My involvement with Iran and the Iranian people began in 1954 when I met my first Persian friend and began to learn Farsi. That act opened a whole wonderful world. Iranian culture and the Persian language are incredibly rich and rewarding. I would like to dedicate this issue to the many Iranians who have enriched my life, especially to Pary and Ahmad Azad, who have given me so much.

Best wishes,
Anthony Shay

Calendar

MARCH

- 4 Royal Scottish Country Dance Society Shillelagh Ceilidh, 7:30 p.m. C.C. Miller Community Center, 300 Centennial Way, Tustin Hildy Logan, (619) 273-5236, Gillian Buchan, (619) 549-4257
- 4-5 Festival Folkdancers Co-op's 2nd Annual Folkdance Festival. Ingraham High School Info: Jeanine, 243-5922 or Alice, 524-6107
- 7-19 American Ballet Theater, Shrine Auditorium (213) 749-5123
- 10 Argentina Tango Tour, a Tango tour of Buenos Aires. Info: Ester Holmes, (206) 441-8622
- 12 Spring Fantasy Festival. Woodland Hills Rec. Center, 5858 Shoup. 1:30-5 p.m.
- 14-19 Alvin Ailey American Dance Theater, Wiltern Theater. (213) 380-5005
- 17-19 Camp Wannadance, 5th Annual Country Dance Weekend with Ted Sannella & Larry Edelman. Info: Wannadance, 7211 First Ave. N.E. Seattle, WA, 98117. (206) 784-3477
- 17-19 Royal Scottish Country Dance Society SGV Institute, Lake Arrowhead
- 17-19 Bay Area Country Dance Society Sponsors: Monte Toyon Spring Dance Weekend. Info: Fred Ferner, (415) 856-3038
- 18 California Traditional Music Society Presents: Metamora, 8 p.m. (818) 342-song
- 19 Purim Carnival. 15500 Stephen S. Wise Dr., L.A. Info: Bobbie Vinet (213) 476-8561
- 20-25 Bulgarian & Hungarian Easter Seminar in Schullandheim Obersteinbach, Germany. Info/Applications: Roberto Haddon, 26 Bodney Rd., London E8 1AY
- 25 Royal Scottish Country Dance Society L.A. Branch monthly dance, Westchester Senior Citizens' Center
- 25 Dance House, March Tanchas, special teacher from Hungary, Zoltan Nagy (Purda) Info: John Rand, (213) 820-7130, Preston Ashbourne (213) 423-9408, Gypsy Camp (213) 558-0746
- 31- Hess Kramer Weekend, Info: Leo Markman
4/2 (213) 392-3452
- 31- World Travel Expo. L.A. Convention Center
4/2 (213) 748-8531

APRIL

- 1 The Dancers & Musicians of Bali. Pasadena Civic Auditorium, (818) 304-6161
- 7-9 Royal Scottish Country Dance Society Tucson Institute, Info: Hildy Logan, (619) 273-5236
- 8 California Traditional Music Society Presents: Lo Jai. 8 p.m. (818) 342-song
- 8 Carlos Montoya, Heart-pounding Flamenco. Wadsworth Theater, (213) 825-9261
- 8 The Music Circle Presents: Vishwa Mohan Bhat on guitar. 625 S. Madison Ave., Pasadena
- 8 Royal Scottish Country Dance Society Orange Co. monthly dance. Laguna Beach Memorial Community Center, 384 Legion St.
- 9 Exodus Festival, ethnic booths, entertainment, speakers and food. 11a.m.-5p.m. Pierce College Woodland Hills. Info: Shoshana Hirsh, (213) 873-6811
- 9 Avaz, John Marshall High School Auditorium. 2:30 p.m. Tickets, \$5.00 at the door.

- 15 Royal Scottish Country Dance Society Presents: MacLeod Rant. Info: Hildy Logan, (619) 273-5236
- 15 Avaz, John Marshall High School Auditorium 8 p.m. tickets, \$5.00 at the door.
- 16 Avaz, John Marshall High School Auditorium 2:30 p.m. Tickets, \$5.00 at the door.
- 22 Royal Scottish Country Dance Society L.A. Branch Mnthly Dance, Westchester Senior Citizens Center. Info: Hildy Logan, (619) 273-5236
- 22-23 Salsa Festival, John Anson Ford Theater, (213) 464-2150
- 22-23 Cherry Blossom Festival, Japanese Village Plaza in Little Tokyo, (213) 620-8861
- 22-23 TeleSpringar Workshop, sponsored by South Bay Scandia, Info: Anita, (415) 961-3572, or send SASE to Anita Siegel, 77 Mountain View Ave, Los Altos, CA 94022
- 22-29 Renaissance Pleasure Faire, (213) 202-8587
- 29- Dance the Caribbean, eight day cruises. Info: Mary, 242-3434, Northshore Travel, 485-7544
5/7

MAX

- 4 Fiddle Workshop with Alasdair Fraser Santa Fe, New Mexico. Info: Hildy Logan (619) 273-5236
- 5-7 Royal Scottish Country Dance Society New Mexico Branch, dance workshop. Info: Hildy Logan (619) 273-5236
- 5-7 Razzmatazz Folk Dance Retreat, Mendocino Woodlands. Info: Marilyn (707) 526-7552 or SASE to 2463 Darla Dr., Santa Rosa, CA 95401
- 6 California Traditional Music Society Presents: Ellis Island Band. (818) 342-song
- 7 Taste of Asia Food Festival, food, drink, music and dance. Pacific Asia Museum, Pasadena Phillip Pang (818) 449-2742
- 7 Cinco de Mayo Celebration, El Pueblo de Los Angeles State Historic Park (213) 625-5045
- 9- Joffrey Ballet, Dorothy Chandler Pavillion
6/4 (213) 972-7211
- 20 California Traditional Music Society Presents: Skylark, 8 p.m. (818) 342-song
- 26-29 Royal Scottish Country Dance Society Los Angeles Institute, Santa Barbara. Info: Hildy Logan (619) 273-5236
- 27- Dance Theater of Harlem, Pasadena Civic Audi
6/4 (818) 304-6161
- 27-29 Highland Gathering & Scottish Games Orange County Fairgrounds, (213) 202-8846

JUNE

- 2-4 Royal Scottish Country Dance Society Chicago Institute. Info: Hildy Logan, (619) 273-5236
- 4 L.A. Jewish Festival, celebration of Israel's 41st Birthday. Info: Jeff Zimmerman (213) 938-2531 ext. 257
- 9-11 Bishop Square Dance Festival, Tri-County Fairgrounds, Bishop, CA. Info: Bill Gardner, (619) 934-6707, P O Box 1677, Mammoth Lakes, CA 93546
- 9-11 Bulgarian Festival, a weekend Bulgarian cultural experience. Info: Vancouver Int'l Folk Dancers, P O Box 2452, Vancouver, B.C., Canada

- 10 Aman Folk Ensemble, Gala Silver Anniversary Concert. 2 & 8 p.m. Royce Hall, UCLA. Info: Sally Cullman, (213) 625-1846
- 10-16 Scandia Camp, Mendocino Woodlands. Info: (415) 383-1014
- 16-17 Annual Slavic Festival, Salt Lake City, Utah (801) 596-1757 P O Box 624, S.L.C. Utah 84110-0624
- 17-23 Scandia Camp, Mendocino Woodlands. Info: (415) 383-1014
- 24- Mendocino Folklore Camp, Mendocino Woodlands. Info: (415) 383-1014
7/2
- 24-25 Brazilian Festival, John Anson Ford Theater. (213) 464-2130
- 30 Polish Dance, Music & Folklore Camp Info: 1309 Whitehead, Key West, FL 33040
- JULY
- 17 San Diego Highland Games, 1755 La Costa Meadows Drive, San Marcos. Info: Jean Addis, 262-3734

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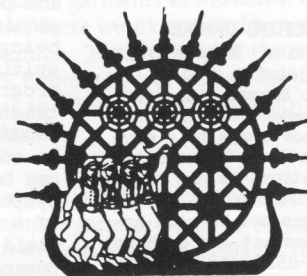
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ON THE SCENE

DANCE ON THE WATER CRUISES

Alaska's inside passage and the St. Lawrence River are the sites of this summer's Dance on the Water Cruises. Mel and Paula Mann report that "space is going rapidly on the Alaska trip; some categories are already sold out." Dancing on both cruises will be a wide mix of international dances focusing on everyone's enjoyment, with an equitable mix of line and couple dances. Dance leader for the 7/30/89 will be Ercument Kilic, a talented dance teacher and performer. This unique educational and cultural cruise will visit ten ports plus Glacier Bay and Columbia Glacier. The July 15 St. Lawrence leaders will be Nancy and Dean Linscott. One can attend the Drummondville Folk Festival prior to the cruise. The cruise begins in Montreal, visits Quebec, historic Nova Scotia, and scenic Prince Edward Island. Many repeat travelers from earlier cruises have already signed up. Pay one low price for a 7-day cruise, round-trip a/c, one night hotel and transfers. Mel is arranging single fares for both male and female travelers. For more information, contact Mel or Paula Mann at 1145A Walnut, Berkeley, CA 94707 or phone (415) 526-4033.

BISHOP SQUARE DANCE FESTIVAL

June 9-11, 1989
Tri-County Fairgrounds,
Bishop, CA

SCHOLARSHIPS OFFERED

The Federation Scholarship Committee, jointly chaired by Jan and Marc Rayman, is offering up to seven scholarships for folk dance camps this summer. The deadline for submitting applications is May 1. If your club's Federation representative does not have an application, contact Jan or Marc at 818-790-8523, 4827 Grand Ave., La Canada, CA 91011.

STOCKTON FOLK DANCE CAMP Innovations '89

After the terrific response to the new Camp Orchestra, supervised by Jeff O'Connor and directed by Barbara McOwen, the camp directors have decided to make it a new 'tradition', so they'll be back this year!

In addition, several other significant innovations have taken place at Stockton. The Lawton Harris Folk Dance Library, now an important part of the University's library system thanks to the work of Bev Wilder, is perhaps the most comprehensive and largest library of its type in the US. There are thousands of recordings, tapes and dance descriptions available for teacher and dancer research. Videos of many of the Stockton dance teachers are available for viewing (no copying, however).

There is a new portable floor in one of the air conditioned halls, giving even more space for dance classes.

The '89 Camp is set for the identical two week programs on July 23-29 and July 30-August 5. For more information and reservations, write to Bruce Mitchell, Stockton Folk Dance Camp, University of the Pacific, Stockton, CA 95211 and/or see the ad in this issue of the Scene.

SYMPOSIUM UPDATE

A new feature this year will find director, Tom Bozigan, offering evening Russian Character Dance with Barre and Center combinations. Assistant Sherree King, Director of Dance at Long Beach City College, will present Classical Ballet. Through these new classes, a draw of young ballet enthusiasts from throughout Central and Southern California is expected. They can also elect to enroll in the folkdance classes taught by this year's Symposium staff. Many convenient options are offered at the conference, including full time, Labor Day weekend only, individual days, classes only, evening and afterparties, picnics only, etc. George Tomov, representing Macedonia and Croatia, will return for his second visit. His leadership and personality at last year's picnics and parties are still being talked about. At this writing, negotiations are in progress to bring together teaching specialists representing Bulgaria and Israel. In addition, Ballroom Dancing has become very popular at the Symposium, and the selection of a top instructor in this field is in progress. Finally, Beverly and Irwin Barr are returning to conduct the evening and after party activities with the most popular of international dance selections, along with a heavy emphasis on returning ethnic orchestras and musicians.

A GALA EVENING

at the Santa Monica Pier Carousel, is being presented by the Associates of Ethnic Arts at UCLA to benefit their scholarship fund. The evening is from 5 to 10 pm on Sunday, March 12. Featured will be a catered ethnic dinner, entertainment, dancing, and a raffle drawing (one prize being a Mexican Riviera Cruise!!). For reservations, contact Marsha Lipman at 213-395-2025.

VALLEY OF THE MOON WEEKEND FOLK DANCE CAMP

Dance workshops by Joe Graziopoli, singing workshops by Drew

Herzig, a party with live music by the Village Folk Orchestra, and two days and one night's food and lodging are included in this camp, set in beautiful Sonoma Valley. For more information, contact Carol Hirsh or Joyce Clyde at 707-833-2055.

IDYLLWILD FOLK DANCE CAMP

This year's camp promises to be more exciting than ever. The most important reason, of course, is the teaching staff. This year there will be five master teachers: Andor Czompo (Hungarian), Jerry Helt (Contras and Squares), Atanas Kolarovski (Macedonian), Steve Kotansky (Balkan), and Ahmet Luleci (Turkish).

The camp is always held during the first week of summer. This year's dates are June 23-30, Friday to Friday. One option for people who cannot get a full week off work is to come for the first 3 days of camp, June 23-25.

All dancing, parties, and other activities are in a big, light and airy building with a great wooden floor. Accommodations are 2 to a room in private rooms with a private bath (for those registered for the week only), or in a dorm-type set-up with 3-4 to a room with a bath. This year the dorm accommodations are for weekenders only. There are also camping facilities available on campus and motels close by for off-campus.

This year Idyllwild is starting something new. MUSICIANS! If you play an instrument but have never learned to play folk dance music with others, here's your chance! On the first weekend, June 23-25, Neil Siegel and Robyn Friend will lead classes in folk dance music. These classes will go on at the same time as the dance classes, so there's a choice. Who knows? If enough musicians come, we might even put together an impromptu camp orchestra!?!?!

MUSIC AND DANCE OF THE SILK ROUTE

Presented by the Eastern Arts of Salt Lake City, this program begins on April 20 at 7 pm with a lecture and panel discussion at the University of Utah centering on the future of Afghanistan in a social and cultural context. This is to be followed by a performance of the dance and music of Eastern lands from the legendary Silk Route at 8 pm on April 21 at Kingsbury Hall on the university campus. The first half includes suites of Persian material, while the second half features material from Afghanistan and Central

Asia. The program continues on Saturday, April 30, with dance workshops from 1 to 6 pm, covering Persian, Afghan and Central Asian music and dance.

The Silk Route program is a unique opportunity to enjoy and participate in dance and music of many Eastern ethnic origins performed by the leading artists in the country. There is no charge for the weekend activities (though donations are welcome).

For more information, call or write to Eastern Arts, PO Box 6362, Salt Lake City, Utah 84106; tel. 801-487-9208.

WEST L.A. FOLK DANCERS

Friday, March 17, 1989, St. Patrick's Day, will be celebrated with a party at Brockton School, 1309 Armacost, W. L.A.. An all-request program will be danced and pot-luck snacks and desserts will be eaten. Party begins at 7:30 pm. This group learns set dances from 7:30-8:15 pm, followed by international dancing and teaching. Set dance teaching for March:

3/3 & 10: Nonesuch, English Country Dance
3/17: No teaching. Party
3/24 & 31,
4/7: Bees of Maggienockater - Scottish Set Dance.
For info, call 213-202-6166 or 213-478-4659.

TRAVEL WITH THE BARRS

The middle of May features a trip to the most interesting places in New Mexico and Colorado. This will be a 2-week round trip by large, fully equipped motorcoach, leaving from and returning to L.A.

If you haven't travelled by motorcoach with Beverly & Irwin, try it!!! You'll like it!! For printed itinerary and other information, call 213-202-6166 or 213-478-4659.

MACEDONIAN FOLKLORE SEMINARS

In Struga, Macedonia, on the shores of Lake Ohrid, there will be a seminar on July 15-26 and another from July 26 to August 6. The seminars will include lectures on folk traditions, ethnography, and cultural evolution as well as detailed work on one of folk dance, musical instruments, songs or handwork. The seminars could be tied in with other folklore events either before or after, such as the Balkan Folk Festival in Ohrid from July 3-9, a review of Macedonian costumes on August 6, or the Ohrid Summer Festival. For more information, contact Zete Ilievski, Butelska 28, Skopje, Yugoslavia. Tel 91-26-3373.

**SAN BUENAVENTURA STATEWIDE
FOLK DANCE FIESTA**

On behalf of the Federation, you are invited to the seaside city of Ventura on May 26-29, over Memorial weekend. Plans are being made to keep everyone busy and happily dancing.

The festivities begin with a preparty on Friday night from 8-11 pm. Saturday begins with an institute (10:30-1 pm) with Yves Moreau teaching Bulgarian and Susan Cashion teaching Mexican. Afternoon dancing is from 2:30-5:30, to be followed by the evening party (8-11 pm) and the Afterparty (11-?) with live music and punch and munchies.

Sunday starts with the institute (10:30-1), followed by a two hour concert (3-5 pm) at a nearby school auditorium. After that is the Installation Dinner (5:30-7:30) with home-cooked Early California style foods (choice of lamb or fish for the main course). The evening dancing is from 8-11 pm with live music and munchies at the afterparty (11-???)

Activities close on Monday with a dance (12-4) at a local park, and a Santa Maria style BBQ (from 1-2:30 pm, choice of tri-tip or chicken).

All dancing will be on wooden floors. Vendors will be in the same room as the dancers. All activities, motels, and food are within a 3-mile radius. The headquarters will be at the Pierpont Inn in Ventura, on Hwy 101. Facilities for campers will be at a nearby RV

park, as no overnight parking is allowed on campus. Because this is a holiday weekend, motels and RV facilities will be filling up early, so we suggest you get your reservations in early.

**VALERIE STAIGH
SCHOLARSHIP FUND**

A scholarship fund has been set up on behalf of Valerie Staigh. If anyone wishes to contribute to the fund they should make out a check to the "Folk Dance Federation of Ca., South" and in the memo box add the notation, "Valerie Staigh Scholarship Fund". All checks should be mailed to: Folk Dance Federation of California South, Tom Daw - Treasurer, 12525 Chadwell St., Lakewood, CA 90715. Thank you.

**SOME SAD NEWS FROM WESTWOOD
CO-OP**

The Westwood Coop will treasure the memory of two of their long-time members, past President Gerry Gordon, and Louis DeBus. They passed away within 24 hours of each other.

AT THE UKRANIAN ART CENTER

The Center is holding a series of workshops in March on the making of Easter eggs, embroidery and beadwork using traditional Ukrainian techniques. One class, held on Sunday, 3/12, will show how to make a Ukrainian beaded necklace. For more information, contact Daria Chaikovsky at the Center at 213-668-0172.

SAN DIEGO FOLK DANCE CENTER

The San Diego Folk Dance Center has just installed a new Aerobic-Dance Floor at their dance quarters at 4649 Hawley, San Diego. The bounce is terrific!

For March, there will be a special workshop featuring Zotan Nagy teaching Hungarian dances.

Everyone is invited to join the group when ever they're in the area!!!

-Ralph Gordon

VESELO SELO HAPPENINGS

Once again, Veselo will sponsor a Laguna Festival Afterparty on Saturday, March 11. There will be a potluck first at 6:30 pm. Review teaching of new Festival dances begins at 8 pm and will be followed by request dancing. Live music is provided by Folk Voice.

CONGRATS

Bruce Bothelho, NFDI member and long-time folk dancer, has been elected to the position of Mayor of Juneau, Alaska!

**SAN FRANCISCO BAY AREA EVENTS
-Linda Cain-**

3/7: Greek dancing at Ashkenaz with teaching by Ted Sofios at 8 pm. 1317 San Pablo, Berkeley, CA

3/10: Ahmet Luleci, guest teacher from Massachusetts, teaches Turkish dance at San Jose U, Women's Gym, 7th & San Carlos; 8 pm; 9:30 pm request dancing.

3/11: Kitka & Medna Usta celebrate Int'l Women's Day in performance at Freight & Salvage, 1111 Addison, Berkeley. Two shows, one at 7:30 and one at 10 pm. Enjoy these fine women's performing groups, an Eastern European Women's Chorus and a Bulgarian-Macedonian band.

3/13: Slavonic Center open to the public for singing class (7pm) and easy kolo lessons/dancing (8pm). At Alemany & Onandaga, S.F.


3/14: Neal Sandler teaching Int/Adv Balkan dance at Ashkenaz.

3/18: KURDISH WORKSHOP, Ashkenaz, 12:30-5 pm with Carole Silverman teaching dances of Iran, dances of Iraz & Turkey by Abbas; folk dance party at nite. Celebration of Newruz (Kurdish New Year).

MARCEL'S PARTY, Menlo Park, Alma & Mickle Dr at 8 pm. Call Kathy, 327-0759 for location.

SCANDIA SOUTH BAY PARTY, Sunnyvale Masonic Temple, 910 Azure, 7:30-11 pm. Live music! Call Anita, 415-961-3572.

TOM BOZIGIAN presents #14 ANNUAL FOLK DANCE SYMPOSIUM Santa Barbara




LIVE MUSIC AFTERPARTIES

ARMENIAN PICNIC BALKAN PICNIC

INCLUDES: LABOR DAY WEEK/END PART & FULL TIME PACKAGES

FOLK DANCE SYMPOSIUM P.O. Box 2692 Hollywood, CA 90028 (213) 467-6341

AUG. 30-SEPT. 4 1989



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



CLUB ACTIVITIES

federation clubs

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	(714) 677-7404 Wayne English	(714) 677-7602 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) 202-6166 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) 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.
FOLKDANCE FUN	1, 3, 4th Sat. 8 pm-10:30 pm	818-349-0877 Ruth	SEPULVEDA 9743 Noble Ave.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-6166 (213) 478-4659 Beverly Barr instructor	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 Pk 7377, Santa Fuller & 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.
KIRYA FOLK DANCERS	Tues, 10am-1pm W, 12:30-2:30pm	(213) 645-7509 Rhea Wenke, Instructor	LOS ANGELES, Rob'tson Pk, 1641 Preuss Rd W. HOLLYW'D Rec Ctr, 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, American Veteran's Hall 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 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) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 747-1163 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	(818) 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles

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	Sep 17, 3-11pm Oct 15, 3-11pm	(818) 355-6383 (714) 892-2579	CULVER CITY, 9635 Venice Blvd. ORANGE Womens club, 131 S. Center st.
SKANDIA DANCE CLUB	Oct 29, 3-11pm Nov 19, 3-11pm	(818) 798-8726 (818) 343-5425	ORANGE WOMENS CLUB, 131 S. CENTER CULVER CITY, 9635 Venice Blvd
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805) 688-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 246 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 327-8906 (213) 316-1865	RANCHO PALOS VERDES, Unitarian Church 5612 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3791 Dave Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60E Across from Campus Security
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30pm W, 7-10pm	(714) 635-7356 recorded message and schedule	MONTEREY PARK, ELA COLLEGE, P.E Build. Between Lincoln and La Palma
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM.
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 am	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE INTERNAT'L FOLK DANCE CLUB	2nd & 4th Fri 8-12 pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	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 CASETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur. 3-4:15pm	(818) 790-7383 Karila	PASADENA, 85 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 Flirman	CLAREMONT, Baseline Rec. Ctr. 431 W. Baseline Rd.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769 765 Trudy Bronson	LANUYS 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

CLUB ACTIVITIES

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, 7:30 am-1 pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, V.A. Mem. Aud., 4117 Overl'd
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 769-3765 Trudu Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	Sunday 7:30-10 pm	(714) 772-0604 Ralph and Nona Bates	RVINE. UCI Fine Arts Village Studio 120
UCLA HILLEL ISRAELI DANCERS	Wednesday 7:30-10:30 pm	(213) 208-7081 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 Bozigan	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 7-8:15 pm	(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 Soghomonian	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. 7:30-8:30 pm	(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 7:30-10 pm Wed 7:15-10 pm	(714) 533-8667 (818) 355-6383	ANAHEIM. Cultural Ctr. 931 Harbor Culver City. Peer Gynt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10 pm Thur 7:15-10 pm	(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. 7:30-8:30 pm Int 8:30-9:30 pm	(619) 747-1163 Faith Haggadorn	ESCONDIDO Methodist Church Rec Hall. 4th & Kalmia
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-7491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Wed, 7:30-9 pm Mon, 9:30-10:30 pm	(213) 652-8706 Tikva Mason Inst.	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9 pm	(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) 530-6562 Pat	ANAHEIM. 719 N. Anaheim Bly. 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



SAN BUENAVENTURA STATEWIDE FOLK DANCE FIESTA

VENTURA, CALIFORNIA
May 26, 27, 28, 29

INSTITUTE STAFF:

YVES MOREAU
(Bulgarian)

and

SUSAN CASHION
(Mexican)

Afterparty Musicians
THE ETHNOTONES

Statewide San Buenaventura is co-sponsored by:
The Folk Dance Federation of California, South
The Ventura College Dance Club and
The Five Cities Folk Dance Council

Registration Form

PRE-REGISTRATION DEADLINE - MAY 12, 1989

NAME (S) _____ PHONE () _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

No. of
Persons

Weekend Package (\$30.00) _____ \$ _____

NOTE: Weekend Package includes everything except, syllabus, concert, installation dinner and the BBQ.

Preparty (\$3.00) _____ \$ _____

Saturday Institute (\$6.00) _____ \$ _____

Saturday Afternoon Dance (\$4.00) _____ \$ _____

Saturday Evening Dance (\$4.00) _____ \$ _____

Saturday Afterparty (\$5.00) _____ \$ _____

Sunday Institute (\$6.00) _____ \$ _____

Concert (\$7.00) _____ \$ _____

Installation Dinner (\$14.00) _____ \$ _____

Sunday Evening Dance (\$5.00) _____ \$ _____

Sunday Afterparty (\$4.00) _____ \$ _____

Picnic and BBQ (\$8.00) _____ \$ _____

Syllabus (\$2.50) _____ \$ _____

TOTAL \$ _____

Installation Dinner Menu (please check one)

BBQ Lamb BBQ Fish

Monday BBQ Menu (please check one)

Tri-Tip Chicken

Make check payable to: Folk Dance Federation of California, South

Mail to: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035

San Buenaventura Statewide Folk Dance Fiesta

Schedule of Events

		<u>Pre-Reg.</u> By May 12th	<u>At the Door</u>
<u>Friday</u>			
8:00 - 11:00	Preparty	\$3.00	\$3.00
<u>Saturday</u>			
10:30 - 1:00	Institute	\$6.00	\$8.00
1:00 - 2:30	Lunch		
2:30 - 5:30	Dance	\$4.00	\$5.00
5:30 - 8:00	Dinner		
6:00 - 7:30	Past Pres. Party		
8:00 - 11:00	Dance	\$5.00	\$6.00
11:00 - ?	Afterparty	\$4.00	\$5.00
<u>Sunday</u>			
10:30 - 1:00	Institute	\$6.00	\$8.00
1:00 - 3:00	Lunch		
3:00 - 5:00	Concert	\$7.00	\$9.00
5:00 - 8:00	Dinner		
5:30 - 7:30	Installation Dinner	\$14.00	\$14.00
8:00 - 11:00	Dance	\$5.00	\$6.00
11:00 - ?	Afterparty	\$4.00	\$5.00
<u>Monday</u>			
12:00 - 4:00	Picnic & BBQ	\$8.00	
	Weekend Package	\$30.00	\$40.00
	Syllabus	\$2.50 each	\$3.00 each

For Statewide information call (213)277-6699
or (805) 482-8291

STREET SHOES & HIGH HEELS WILL NOT BE ALLOWED ON THE GYM FLOOR
DANCING SHOES ONLY, PLEASE!

LOCATION OF EVENTS

(A map will be published in the next "Folk Dance Scene")

Preparty --- Loma Vista School
Saturday Institute --- Ventura College
Saturday Afternoon Dance --- Ventura College
Saturday Evening Dance --- Ventura College
Saturday Afterparty --- Ventura College
Sunday Institute --- Ventura College
Concert --- Ventura High School
Installation Dinner --- Loma Vista School
Sunday Evening Dance --- Ventura College
Sunday Afterparty --- Ventura College
Picnic and BBQ --- Arroyo Verde Park

VENTURA MOTELS AND HOTELS

RATES

\$50 BEST WESTERN INN OF VENTURA
708 E. Thompson Blvd
Ventura, CA 93001 (805) 648-3101

\$50 CIRCLE W MOTEL
3075 E. Main St.
Ventura, CA 93003 (805) 643-6427

\$85 & up CLOCKTOWER INN
181 E. Santa Clara St.
Ventura, CA 93001 (805) 652-0141

\$78 & up COUNTRY INN
298 S. Chestnut
Ventura, CA 93001 (805) 653-1434

\$75 & up HARBORTOWN MARINA RESORT HOTEL
1050 Schooner Dr.
Ventura, CA 93001 (805) 658-1212

\$85 & up HOLIDAY INN
450 E. Harbor Blvd
Ventura, CA 93001 (805) 648-7731

\$85 & up INN ON THE BEACH
1175 S. Seaward Ave
Ventura, CA 93001 (805) 652-2000

\$30 LOOP MOTOR LODGE
3135 E. Main St.
Ventura, CA 93003 (805) 642-8430

RATES

\$34 MOTEL 6
2145 E. Harbor Blvd.
Ventura, CA 93001 (805) 643-5100

\$35 PACIFIC INN MOTEL
350 E. Thompson Blvd
Ventura, CA 93001 (805) 652-0877

\$66 & up PIERPONT INN
550 Sanjon Rd.
Ventura, CA 93001 (805) 643-6144

\$40 SEAGULL INN
1065 S. Seaward Ave.
Ventura, CA 93001 (805) 648-1084

\$60 & up SEAWARD INN
2094 E. Harbor Blvd
Ventura, CA 93001 (805) 653-5000

\$44 SHORES MOTEL
1059 S. Seaward Ave.
Ventura, CA 93001 (805) 643-9600

\$46 TRAVELODGE VENTURA BEACH
929 E. Thompson Blvd.
Ventura, CA 93001 (805) 648-2557

\$36 VICTORIA MOTEL
2350 S. Victoria Ave.
Ventura, CA 93003 (805) 642-2173

NOTE: Rates do not include tax and are for a double with one bed

VENTURA BEACH R.V. RESORT
800 West Main St., Ventura, CA 93001
(805) 656-7522

No overnight RV parking will be allowed at Ventura College

TRADITIONAL CLOTHING IN IRAN

Anthony Shay



One of the fascinations for visitors going to Iran is the colorful variety of clothing that one can see in the streets of the towns and villages, even in a city as large as Tehran. I must confess that my first encounter in Iran was somewhat of a disappointment, since the population in Tehran did not dress like the extras in *Kismet* that Americans so often come to expect. Nevertheless, after spending more than a year there (1958–59), it became clear that the clothing people wore, even those who seemed to be dressed in shabby versions of Western clothing, bore a message of who and what they were, and what kinds of expectations they had. Subsequent contact with Iranians, and another visit in 1976, only confirmed these impressions.

Clothing invariably makes a statement about its wearer, and in Iran this reflects the historical, religious, social, economic and ethnic divisions which permeate that ancient nation.

GEOGRAPHIC & ETHNIC COMPOSITION OF IRAN

In order to better understand the various clothing types, a brief survey of the geographic and ethnic composition of Iran will be instructive.

First, the use of the terms "Iranian" and "Persian" are not always interchangeable. Iranian is the broader term and covers the entire nation. The word derives from the word Aryan, referring to certain groups which invaded Iran and India around the end of the third millennium B.C. (It must be stressed that Indo-Aryan or Indo-Iranian are linguistic, not racial terms.) The original homeland of these many groups was most probably in the Soviet Turkestan area north of Afghanistan.

The Persians were only one of these groups whose language, Farsi, derives its name from the area in which they ultimately settled, Fars or Pars, a province in southwestern Iran. It was from the Greeks that Europeans coined the term Persian. Persians, then, are those Iranians who speak Farsi as their native language, and this accounts for slightly more

than half of the population, primarily those who inhabit the great plateau of central Iran. Probably the majority of those whose maternal tongue is other than Farsi are fluent in the latter.

As can be seen from the map (Fig. 1), Iran is roughly rectangular in shape. It is bordered by Turkey and Iraq in the west, the Soviet Union and the Caspian Sea in the north, Afghanistan and Pakistan in the east, and the Persian Gulf and the Gulf of Oman in the south. There are four basic ecological areas in Iran, with important transitional zones between them. The harshness of much of Iranian territory results in some degree of isolation which is reflected not only in the geographic division, but in the ethnic and social structure as well. Thus, the core area of the Iranian plateau, with its largely Persian-speaking population is geographically and linguistically divided from the peripheral provinces. It was no wonder to knowledgeable observers that the large Sunni enclaves of Turkoman, Kurds and Baluchis, all with kinsmen across the Pakistani, Iraqi and Soviet borders would make serious attempts at autonomy when Ayatollah Khomeini installed a Shi'ia theocracy.

Beginning in the northwest in Azerbaijan, two massive mountain and hill systems, the Elburz extending east into Khorasan, and the Zagros extending south along the Turkish and Iraqi borders contain areas of sufficient rainfall for summer pastures utilized by the nomadic tribes that constitute 20% of the Iranian population, as well as land for sedentary villagers to raise grains, vegetables, and fruits. This area also has some forests.

To the north of the Elburz is the heavily forested Caspian Sea littoral, a densely populated area which receives abundant rainfall making possible the cultivation of tea and rice. This area comprising the provinces of Gilan, Mazandaran, the eastern portion of Azerbaijan along the shores of the Caspian, and opening onto the plain of Khorasan in the east, is isolated by the high mountain ranges on the south and was the last area of Iran to become Islamic.

The Iranian Plateau stretching from the mountain slopes of the north and east gradually slants to the south and the east into the virtually uninhabited salt desert of the *Dasht-Kavir* and the *Dasht-Lut* and the province of Sistan in the east, where rainfall averages 2 inches a year. The portions of the Iranian plateau between Tehran, Shiraz and Kerman is inhabited by villages which are supported by elaborate and ancient underground irrigation systems called *qanat*. Seen from the air the *qanat* look like moon craters, and it is interesting to note that the Persian civilization grew from this challenging environment, rather than the unifying river around which the civilizations of China, Egypt, Mesopotamia and ancient India arose.

The Persian Gulf and Baluchistan in the southern part of Iran are also isolated from the Iranian Plateau by the bleak hinterland and lack of rainfall. The coast itself, however is very hot and humid, its summer temperatures being among the highest in the world. Nevertheless, the Persian Gulf has always been a center for trade, the ships from this region plying the seas of Africa, India and China. This region, as well as the lowlands of Khuzistan province which are adjacent to Iraq, in many ways was culturally and economically tied to the civilizations of Mesopotamia, and the large Arab-speaking population of this area attests to the continuing links between these regions.

Traditional clothing in Iran reflects the social as well as the environmental elements. Iran is a country which has historically been divided into town, sedentary village and nomadic tribe. In addition, there are numerous ethnic groups, particularly in the border areas. Azerbaijanis, in the northwest speak Azari, a Turkic language, the Kurds and Lurs speak Iranian languages; Kurdish is perhaps descended from ancient Median. Several large nomadic tribal groups inhabit western and central Iran from Isfahan to the Iraqi border, moving into the mountains in the summer and to the plateau in winter following the available pasture. These tribes, the most important being the Qashqa'is, Bakhtiari, the Khamseh federation, the Boyar-Ahmadi, the Mamasani, etc. form political and social groupings in which various branches speak Turkish, Persian or Arabic dialects. Language is not a determinant of tribal membership, but rather kinship ties and political allegiance to a chief.

Along the Caspian Sea Coast, the population speaks several Iranian (but not Persian) languages and dialects, among which the most important are Taleš, Gilaki and Mazandarani. Turkish is spoken by large groups around Qazvin, Tehran and Gorgan where large populations of Turkoman are found on the northeastern frontier.

In the southeast, the Baluchis also speak an Iranian language.

Thus we see a complex ethnographic and geographic picture of this ancient land emerge. In spite of this complexity, however, we will see that certain types of clothing exist which correspond to the aforementioned ecological zones.

Oddly enough, information on historical costumes in Iran is more available than that of contemporary Iran. In part this stems from the fact that Iran has always been a center for weaving and cloth production. Exquisite silks, brocades, velvets and other materials, as well as rugs, have for centuries come from the looms of Iranian town and country, mill and tent, inspiring interest in the weaving and production techniques utilized. Also, miniature paintings, bas-reliefs on ancient monumental architecture, and elaborately decorated vessels, both glazed and metal show us the clothing of many eras (Fig. 3). However, to my knowledge no survey of the costume and clothing of the 20th century is in existence. This article will be an effort to fill that gap.

MEN'S CLOTHING IN VILLAGE AND TRIBE

The north and north west of Iran, the mountain and hill country, the Caspian Sea provinces, and the plain of Gorgan in Khorasan province, with their similar life-style and geographic environment can be grouped into one area, as regards men's clothing. With the exception of such large cities as Tabriz, Rasht and Mashhad, which take their clothing traditions largely from Tehran, male clothing has a striking similarity. Ethnic differences are largely shown in one or two specific garments such as a hat or jacket. Aside from a very dense sedentary village population, there are also some nomadic groups such as the Turkomans, (Fig. 2) but also there are several sedentarized tribal groups who still have vivid memories of their ancestors' nomadic existence. For many centuries it was the policy of the central government to resettle nomadic tribes in new areas, particularly the more troublesome groups. Thus we encounter small enclaves of Kurds in Bojnurd in eastern Iran, far from their homeland.

The men in this large area wear a shirt and trousers that is worn also throughout large parts of Russia, the Caucasus, Turkmania and Uzbekistan. The shirt is styled similarly to a western dress shirt, except that the collar is a low standup one known as Mandarin, or sometimes there is no collar at all. The shirt is buttoned on the side, usually the right. The overwhelmingly popular color of this shirt is red, a color studiously avoided by the urban population until quite recently, because red was historically the color associated with execu-

tioners. (I remember being admonished by friends not to wear a red shirt I particularly liked because people would ridicule me and call me *jallad*, executioner).

The trousers worn in this area are almost invariably black, of wool or cotton, depending on the season, and tied at the waist with a drawstring, as are all trousers except those worn in towns. The trousers are slightly full in the seat, but fitted to the legs. Over these trousers are worn long knitted stockings of brilliant colors and designs and a kind of shoe or sandal like those called *opanak* or *opanci* throughout Eastern Europe, southern Russia and the Ukraine, the Caucasus and Turkey. I have not seen shoes or footwear of this sort south or east of this large region. Wealthier men wear boots, some of which are elaborately embroidered.

The sash worn over the shirt, which can be worn out or tucked in, varies with the wearer, but those worn for festive occasions can be very elaborate with intricately woven designs of stylized animals and plants. Those from the village of Qassembad in Gilan are particularly noteworthy.

The hats and caps of the men are generally made either of *karakul*, lamb's wool, or beaten felt in brown, beige or black. The Turkoman wear a large, very shaggy hat peculiar to them and their brethren in the Turkomanian Republic of the Soviet Union across the northeastern border (Fig. 2). Turbans are also worn. The Persian-speaking men of the same districts of Khorasan wear a smaller lamb's wool hat, similar to that encountered in Afghanistan, Turkey and the Caucasus. The Caspian Sea men favor a round, brimless hat of beaten wool felt.

It is in the outer garments that the look of the clothing changes the appearance and gives certain ethnic groups their distinctive appearance. The Turkoman wear a robe that is called *chapan* or *chopon*, or *khalat*. These robes vary in richness, the simplest are of padded cotton, the most common designs are in vertical stripes in two or three colors. Brilliant



designs in *ikat*, a special dying process common to Central Asia, are highly prized for festive occasions (Fig. 2). Some of these robes are in silk and metallic brocades, and the cut and wearing tradition of these robes date far back into history. It was common for a ruler to bequeath this type of rich robe upon a subject as a mark of honor, a custom dating over a 1000 years ago. Persian literature mentions this custom often since many of the poets such as Rudaki and Ferdowsi were recipients.

Throughout this area, also, fleece-lined vests, decorated with embroidery are worn. The oldest examples were embroidered by hand on the soft leather exterior. They were called *jaligneh-ye khorasani*, the Khorasani vest, indicating its origins, and were highly prized and widely worn not only in the entire north of Iran, but also in Eastern Turkey and Soviet Azerbaijan. In the past 30 years they also became very popular with the young and hip from the United States and Western Europe, and now it is difficult to find a hand embroidered example, but the market boom kept many sewing machines in Kabul busy mass-manufacturing them for this new Western outlet.

In addition to the aforementioned vest, the men in the Caspian Sea provinces will wear a Western-style coat, usually in black wool, in cold or cool weather.

In Azerbaijan the men wear the so-called cossack style coat (Fig. 8), usually with cartridges worn across the chest. This coat is called by a number of terms, *cherkesi* (Circassian) being the most common, for this coat is worn throughout the Caucasian area. In Azerbaijan, this coat comes in many colors, black, white, royal blue, navy, brown, gray and burgundy being the most popular. It is fitted to the body, until the waist where it is gathered into a skirt that can reach anywhere from mid-thigh to ankle. This coat is almost always worn with decorative daggers, and the bullets in the richest can be in gold or silver reminding us that these people dressed this way in earnest in less gentle times.

A similarly cut coat in brocade, without the weaponry was worn by men of means for festive occasions, particularly in Baku and Tabriz.

Before World War II, this coat was the most striking uniform item of the Persian Cossacks, trained by the Russians, and from whose ranks Reza Shah, the father of the recently deposed Mohammad Reza Pahlavi, rose to become shah of Iran.

In the dead of winter a large, very stiff, beaten wool cloak is thrown over the shoulders by herdsman. This garment is found all the way into Hungary and the Balkans.

A rather different style of clothing is found among the Kurds, Lurs and the tribal groupings of Western Iran, but certain similarities also obtain.

The shirts are much more similar to those worn in the West, but usually with no collar, and the materials are in cotton, or more recently, synthetic fibers. The Kurds, however, wear a shirt that has a long triangular appendage to the sleeve and which is also a feature of the women's underdress. This distinctively Kurdish element reaches the floor when loose, but except for dancing and praying, the sleeve is wrapped from elbow to wrist on the outside of the outer coats.

The trousers described for the north of Iran, are also worn here. Among the Kurds these are cut more fully, but the other groups are similar, closed at the ankle or fitted along the legs. These trousers are suitable for riding, an important function which probably dates back beyond written history, for as we may recall, Alexander's Macedonians were infuriated and dismayed that he adopted the "effeminate" Persian custom of wearing trousers. The materials for these pants can be a light wool of manufactured cloth, not the homespun wool one can still see in the north. In addition, these garments, especially among the tribal groups are sewn by tailors and

seamstresses in the cities to the taste and specifications of the nomadic groups.

The tribesmen wear a long coat, usually of cotton print, often in bright colors and patterns, that is vented up the side for ease in the saddle (Fig. 5). This coat, too, is of ancient cut and can be seen often in Persian miniatures dating to the Middle Ages. Over this is worn a sash of no particular distinction. One does not find here, for example, the elaborate materials of the north. Weaving in this area is reserved for the beautiful rugs and carpets produced by the women.

The tribesmen wear a distinctive felt hat in brown or beige with an upstanding brim and with side flaps (Fig. 5). Similar headgear is seen in ancient bas-reliefs.

The Kurds and Kalhors of Kermanshah wear coats that match their pants, but the former generally tuck their jackets in their pants and the latter wear them out where they reach to the knees. A sash is worn over the waist.

The Kurds wear a turban, usually wrapped around a more or less decorative skull cap. A Kurdish turban has an extremely long fringe which is worn in such a way that rows of it extend down, partially obscuring the face. When seen, the Kurds present an arresting and jaunty appearance.

The Kalhors wear a conical hat of beaten wool, like that described for the Caspian area, around which they wrap a colorful scarf. These men give an impression of great elegance.

The footwear in most of the colder areas is leather, and today it is most often commercially manufactured products that the men purchase in the bazaars. The tribesmen in the warmer areas sometimes wear *giveh*, a kind of cloth shoe, worn in town and country alike by the poor or even the well-to-do as a slipper in the courtyard. The tribesmen and women wear very sturdy ones with rubber tire-tread soles. Rugged hiking boots and other commercial footwear are also found.

The sedentary peasants of Central Iran have somewhat given up traditional clothing for a melange of ready-to-wear clothing available in any bazaar. Nevertheless one can still see items of traditional wear. The old style of pants in this region was fuller and open at the ankles, giving the appearance of bell bottoms. A coat of light material was sometimes worn over the collarless shirt and tied with a sash. A coat like that described for the tribal groups, vented and reaching the ankles was also worn. This coat was sometimes worn open, over a shorter coat and sometimes belted with a sash. The cloth shoe, *giveh*, is still the most common footwear in this large region.

In southern Khorasan, Sistan and Baluchistan, roughly the



south east quarter, excepting the very coast, the men wear what I call the white clothes (Fig. 10). These are well-adapted to the arid deserts that experience wide extremes of heat and cold. The shirt and pants are voluminous in order to allow air to circulate around the body. Generally in white cotton, they can be seen in every color, particularly pastels, but also dark green, brown and blue. The shirt is almost identical to those worn on the Indian subcontinent and eastward, as well as Afghanistan and portions of Central Asia. The pants and shirts vary in fullness depending on the wearer and the occasion. They are sometimes smocked, i.e. pleated finely from a yoke, front and back. The ensemble is normally worn without a sash, shirt worn out. Over this is worn a vest, sometimes one purchased from the bazaar in the Western style, black being the preferred color. On festive occasions the vest can be velvet, very elaborately embroidered in gold and garnished with mirrors and colored thread.

A turban, very long and full, is wrapped around a skull cap. Both the turban and the cap can be elaborate and expensive.

Footwear varies with the season. Leather shoes are common for the winter, but open sandals are most common for the warmer periods. These can be elaborate and ornate or very simple, made from reeds and leaves.

Along the coast of the Persian Gulf the traditional garments for men, both on the southern Arab shore and the northern Iranian coast, is a sarong, called *long* in Persian (Fig. 10). In the hottest weather this is the only garment worn. Moslems are extraordinarily reticent about discussing their undergarments, but men generally wear some kind of shorts or bathing suit that they can go in the sea with, for the traditional pursuits were fishing, pearl diving and sailing, not to mention piracy which is now banished. The undergarments, before commercially manufactured ones were available, used to be made up by tucking a cloth around the hips and waist, similar to the Indian *dhoti*.

A shirt, now commercially purchased, is worn, in cooler weather, such as it is. For festive occasions, a vest like those described for southeastern Iran may be worn. Because trade was a major economic activity, and communications with the interior difficult, most cloth was brought in by boat, Indian *sari* silk being especially popular, but Indonesian prints, and Chinese materials could also be found.

It was probably thus that Sinbad the sailor dressed, for this clothing type has been used in this area for centuries.

THE URBAN SETTING

Iran has an urban tradition that is very old, and this older tradition, together with the considerable modern elements of urban life resulting from newer, Western organizational elements has created a variety of social and economic classes. One frequently hears that there are only two classes in Iran: the rich and the poor, but this is far from the reality of the situation.

Class lines are based on a number of factors besides the obvious one of income. First, religious or secular orientation determines life style and dress. The more secularly oriented population are generally those people whose material aspirations most nearly match those of people in Europe or the United States. Although one can find pious individuals in this group, by and large their religious affiliations tend to be weak. People of all economic classes fit into this group, including the upper-lower class. These people want or have secular, Western style educations, and do or attempt to have their children educated in the West. As one might expect with such aspirations, these people dress as stylishly and elegantly in Western clothing as their means allow. This group includes at the top the landowning gentry, whom the Iranians call the *hezar famil*, the 1000 families. Also, very rich, but often even more fervently admiring of the modern are the *nouveaux riches*, called by the gentry, *no pa*, or newly shod.

These people have risen largely in the economic boom experienced by Iran after World War II, and they are despised by the gentry because their money is not from the land.

Large numbers of middle class men and women form the professional and educated ranks that serve in government ministries, medicine, education, modern industry, etc. Members of the poor class who are upwardly mobile and fill the numerous night-school classes available in the large cities work in positions and for goals that were not present in Iran before the 20th century.

Contrasted to this group are the more traditional and religiously oriented groups. The richest of these are the bazaar merchants, called contemptuously *bazari* by some, because of their adherence to religious observances and rejection of Western influences. These merchants form an extraordinarily powerful group, and they were largely influential in the toppling of the monarchy. When the bazaar closed, governments fell. Because of their wealth, and especially their piety, their control of the middle and poor classes in any city was and is enormous. Among these groups one can still find traces of traditional clothing. Needless to say, these brief, general observations should be regarded as a conceptual framework; human beings rarely fit comfortably in rigid classifications.

VEILING

The feature of Middle Eastern clothing traditions most fascinating and mysterious to the Westerner is veiling. Even among Moslems there is discussion as to its origins and the reasoning behind it. Veiling certainly predates Islam for it was practiced in Byzantium and pre-Islamic Persia, but not as universally as in contemporary Islamic nations.

Before the advent of the Pahlavi dynasty, which attempted to lure women from the veil in its modernization goals, women were veiled much more completely than they are presently. Also veiling is not universally practiced throughout the country as many Westerners think. Tribal women rarely veil, usually only if going to town, and then sketchily or in highly decorative see-through materials. Women in small villages also do not veil, except when coming to town, or if a strange man comes to the village, and then not always. When visiting villages in various portions of the country, few women covered their faces in front of me, or occasionally one would bring the corner of her head shawl into her mouth.

In the largest cities, most women would cover their head with at least a scarf. Women in the secularly oriented classes would often wear a business suit and then a scarf tied under the chin. Dresses were less often worn, pants until very recently not at all, or by the very young women. Nevertheless, almost every woman of my acquaintance had a *chador*, as the veil is called in Iran, for going into areas where she might encounter problems from the more traditionally oriented population, or for going to a cemetery or mosque. Also, I knew women in the middle class who would don a *chador* to run an errand or purchase a food item, so that they did not have to dress up or worry about the state of their hair. That same women would wear a Western suit and a scarf to go downtown in the afternoon.

Before the Pahlavis, veils called *hejab*, usually in black and worn with a *ru-band*, a face-covering of horse hair which enabled the wearer to see, but no one could guess the identity of women in these garments. I never saw anyone in these garments and know them only from pictures and descriptions of older women informants.

One does see universal veiling in small towns, especially shrine towns such as Qom. Upper class women in small towns and cities regularly don a veil when leaving home, even though that same woman entertains friends of both sexes within her home wearing Western clothing.

The *chador* as it is worn today is a large semi-circular garment which reaches to the floor. It can be in any color, but

almost every woman possesses a black one for religious observances. Cotton prints are very commonly worn for everyday use. It can be worn over any clothing, and the amount of face covered varies greatly, for the wearer holds it in place with her hand. I have seen women show their entire face, clasping the ends below her chin, or, if she is carrying something with both hands, she may catch it in her teeth.

The clergy, *molla* (sing.), also wear traditional garments marking their status, much as do the Roman Catholic clergy in the West. Since the revolution in Iran, this garb has become very familiar to Western television viewers. No bright colors are worn by this group, except occasionally green, which we will discuss later. Itinerant holy beggars, most often of various Sufi groups, also carry items, such as a specially carved begging bowl to mark their status.

Traditional men wear a few older garments, but even when wearing Western clothing, they wear shirts buttoned to the neck, but no necktie. This was an especially prevalent fashion among lower-middle and upper-lower class men. They also did not shave as often as the more secularly oriented classes. After living for a time in that ambience, one could discern social and economic status from the way in which Western clothing was worn.

The *aba*, a sleeveless garment of rectangular shape was often worn traditionally as the outer most garment for men. It is worn around the shoulders and has holes through which the hands and arms of the wearer may be thrust if he chooses. Although generally of rough brown or black material for warmth, a few examples in beautiful brocades can be found. Today the *aba* can be seen worn by clergymen, but I have seen older men of conservative bent wear them in their homes much as one might wear a bathrobe.

A centuries'-old institution for traditional Iranian athletes and gymnasts is the *zur-khaneh*, literally the house of strength. The practitioners of this uniquely Iranian form wear only a pair of highly embroidered leather britches that come just below the knee cap. A red-striped cotton cloth, the same as those worn as wrap around sarongs (*long*) in the *hamam*, or Iranian bath house, is also used during these athletic sessions to dry perspiration, or tossed over the shoulders to keep from catching cold.

As mentioned before, the cloth footwear, *giveh*, can still be seen worn—in the streets as everyday wear by the poor, or in the home by individuals of any class. Some of them are very decorative, woven in bright colors and patterns.

Pyjamas (the word is of Persian origin: *pijameh*) are worn in a fashion that often startles Westerners. The lower classes quite often wear the pants or even the pants and top in the streets, while all classes, except the most Westernized entertain intimate friends in them or wear them en famille. Like the Japanese, Iranians leave their outdoor footwear at the door, at which point most Iranian men don pyjama bottoms keeping extra ones handy for close friends to wear. Iranian students often keep this custom when studying abroad, abandoning it when they sense disapproval from the Westerners about them. Indeed, the Western press in an attempt to discredit Dr. Mosadegh made a great point of his wearing pyjamas in the above-mentioned manner.

Until the fall of the monarchy, the members of the royal court and the ministers wore old-fashioned frock coats embellished with exquisite embroideries of the Qajar era created from gems, gold and wonderfully matched seed pearl from the Persian Gulf. These were worn at the palace or other official public places and occasions.

Truly pious Moslem men wear silver rings, but no gold because only the rich can afford gold, thus establishing social differences abhorrent to Islam.

COLOR

Color plays a more symbolic role in this traditional urban setting than in the West.

Certain colors were associated with certain religious groups and occasions. The traditional classes commonly wear black shirts during Ramazan, the month of fasting, and especially during *Moharram*, the period of mourning in which the deaths of Hassan and Hossein, the sons of Ali, the son-in-law of the Prophet Mohammad, were assassinated. During the highest pitch of this period, throngs of men march in processions chanting and flagelating themselves with chains. For the purpose of this scourging, two oval openings are cut in the black shirts.

Green is a holy color and is worn by those of religious bent who claim direct lineage to the Prophet Mohammad. These men called *seyyid*, often clergymen, wear a forest green sash or less occasionally a part of their turban, as a sign of this status.

Turquoise blue is a color of good luck and wards off the evil eye. Turquoise is the most common and beloved stone of Iranians, and the color adorns the domes and minarets of their mosques. People of most classes affix a blue bead (made of faience), known in the United States as "donkey beads," to their children for protection from the evil eye or from *jenn* (evil spirits, and the origin for the word genie). Strings of these beads are also placed on donkeys and other valuable animals for the same purpose.

Henna, a dye which turns hair and skin reddish-orange is much used for propitious occasions. Brides had not only their hair colored, but also their palms and the soles of their feet hennaed in intricate patterns, a practice still followed in the more traditional environments. One can still see pious old men with hennaed beards indicating that they had undertaken the *hajj*, the holy journey to Mecca, or perhaps the sacred Shi'ia sites of Karbala and Najaf in Iraq. The animals bearing these pilgrims were similarly dyed.

The association of red with the executioner has also been noted, but it should be mentioned that the black face in the traditional Persian theatre, *siyah bazi*, generally wears a red suit as well. Agate, a deep red stone, is worn. It is thought to prevent certain diseases and baldness.

Right up until this century, it was customary for non-Moslems in most Islamic countries to distinguish themselves by dress, usually the same garments as Moslems, but in different colors. Sometimes these were regulated by written edict, but often by tradition. These changed through time, and in different places. Reports by travelers of the period were often conflicting as to which colors were worn by Jews, Zoroastrians, Armenians, etc.

WOMEN'S CLOTHING

Urban women have worn a style of clothing for the past 150 years that has been used in some form or other by Persian women all over Central Iran in both town and village. The trousers, *shalvar*, vary in fullness. In Mazanderan, a Caspian Sea province, I have seen *shalvar* that are quite full; like pantaloons, to depictions of trousers in Tehran that are almost form-fitting. In point of fact all the Iranian traditional costumes that I have seen, with the exception of certain districts of Khorasan, feature ankle-length *shalvar*.

Over the trousers a number of garments can be worn depending on the season, the district, and the wearer's means. The simplest combination is a dress or dress-like jacket that reaches to the knees. This may or may not be belted with a sash or a decorative metal belt with ornate buckles, similar to those found in Turkey, North Africa, and the Balkans. During the 19th century a garment called *shaliteh* came into fashion. Qajar painting of the period depicted this garment, a short skirt, pleated or gathered, that resembles a ballet tutu (Figs. 3, 4). The most elaborate of these *shaliteh*, which require yards of material to construct, were embroidered, often in seed pearls and metallic threads. These skirts were worn low on the hips and reached a length of six inches (occasionally less) to somewhere above the knee. Earlier Qajar period dance costumes were longer (Fig. 9).

The story that is told and widely believed by every Persian I ever met, is that Nasser-ed-din Shah, one of the Qajar Kings, went to Paris and was so charmed by the ballet dancers and their costumes that he ordered all the women in his harem to wear tutu, which they did. Worn over the *shaliteh* are blouses, usually of some thin material, and sometimes vented to the waist to allow for the fullness of the material of the skirt, which is often as full as a tutu. For colder weather and fashion purposes, a sleeveless vest or a coat of velvet, ornamented in metallic braids or embroidery being the most sought after, are worn. These coats are generally worn open, and because they are cut along straight lines and seams, a triangular opening is left at the arm pit to allow freedom of movement. This is a feature of many outer garments in the Middle East.

Married women invariably covered their head with a large scarf, usually white, fastened under the chin, while girls wore their hair in two braids and sometimes covered as well.

During my student years in Iran (1958-59) I saw this clothing on only two old women, in Tehran; however in the provincial cities it was more common. The *shaliteh* as a separate garment is no longer encountered in the cities.

The lower class urban women, as well as villagers wear some version of this clothing and one may see servants and others still garbed in these clothes. Almost all villagers on the Central Iranian plateau, particularly in sedentary Persian-speaking districts, wear a version of this clothing.

The most colorful women's costumes, like those of the men, are found in the peripheral provinces of Iran. There, far from the influence of Tehran and other cities, largely non-Persian speaking populations maintain their ethnic identity through the conservation of their traditional costumes.

Throughout the north and west of Iran—the large tribal groups of Fars, Luristan, Kurdistan, Azerbaijan and Gilan, the most salient feature of the costumes are the voluminous skirts that reach the ankle and floor. Many skirts may be worn, usually between two and six. Over these skirts are worn many outer garments, usually at the same time. Next to the skirt is most often worn a kind of tunic which may reach anywhere from mid-thigh to the floor. The longer tunics such as those worn by the tribes of Fars are vented to the top of the thigh to allow movement of the extremely full skirts (Fig. 5). Vests and jackets are also worn in cooler weather or for festive occasions. The short jacket seen throughout this area is the same as that described among the older clothing inventory of urban women, most often of velvet trimmed in metallic braid. The Kurds and Lurs wear a long coat, vented up the sides like the tunics. Except for the sedentary Azerbaijani and Gilaki women, most of the clothing inventory in this area is made by seamstresses in the large towns such as Shiraz and Kermanshah, to the specifications of the wearer.

While the specific garments such as the short jacket may be found among several groups, the headpieces, usually consisting of three or four pieces of cloth wrapped in a particular fashion, are specific to each ethnic group. Thus the tribal women place a large scarf, then a thinner gauze veil fastened under the chin, often bringing their braids under the chin as well, and then another narrower cloth is tied from the top of the head to the nape of the neck, encircling the head and holding the whole in place. Kurdish women form elaborate turbans, Azerbaijani women most often wear a head veil attached to a small cap, while in Qassemabad village in Gilan a cap or a shawl covers the head, while another, larger one has the ends passed across the front of the neck and is tied behind (Fig. 6).

This group of costumes is even more remarkable in that the richest fabrics are used for everyday wear. Velvets, silks, brocades, gauze, tulle, as well as fine wools and cottons are utilized and one can see the tribal women on their dusty marches across the Iranian desert with their herds, or Kurdish women in the dirt of their courtyards working in the flour

dust making bread in this ornate attire, in which they also sleep. Festive clothing is extraordinarily rich and colorful to behold.

Throughout this region rug and carpet weaving is an important economic activity, but the clothing, except in Azerbaijan, is rarely embroidered. Rather, braids and ribbons are sewn on by machine on virtually any or all of the garments, and coins and spangles are affixed as well to the festive garments.

In Eastern Iran, in the province of Khuzistan, lives a sizeable Turkoman minority. Many Turkoman are still nomadic and live in their characteristic black dome-shaped tents called *yurts*. The women's clothing is very distinctive. The dress worn over ankle-length *shalvar* is narrow, and reminiscent of Chinese dress. Over this, in colder weather is a long jacket, both ankle length. These garments are in a variety of colors, in deeper tones than one encounters in the west and north. Until a girl is married she most often wears a skull cap, highly ornamented for festive wear, over numerous long braids. Upon marriage she arranges her hair under a scarf for everyday wear, or under a tall, elaborate head dress for festive occasions. The most striking aspect of these women is their wonderful jewelry, which they earn from weaving carpets. Forming their wealth and dowry, they wear magnificent necklaces, pendants, bracelets and special pieces as part of their head dresses. In Iran, jewelry is modest in the north and west but extremely elaborate in the East.

In other parts of Khorasan, such as Bojnurd and Torbat-Jam, the women wear a full skirt which stands out to the side, but it is short, reaching just below the knees. Colorful knit stockings like those worn by the men are worn with the sandals (not open), but part of the leg is bare, which is rather startling in costumes of the Middle East. Over this is worn the many layers of outer garments already described, and like the women in central Iran, the headpiece is a shawl fastened under the chin.

In the south along the coast of the Persian Gulf and the Gulf of Oman, as well as in the southeastern provinces of



Sistan and Baluchistan, women wear only *shalvar* over which a dress reaching from midcalf to ankle is worn (Figs. 10, 7). Often this dress is gathered or pleated at the yoke to make it fuller, but it is also found as a simple tubular garment. In keeping with Islamic tenets of modesty, the sleeves are long. Over the head a veil, usually black with sequins sewn on is worn over the head, the ends nearly reaching the ground. Women in this area veil when leaving home, or among strange men. In the hottest coastal areas this veil is reduced to a mask-like face covering which may be garnished with sequins, coins and other ornaments.

Among the Baluchis beautiful and unique embroideries are encountered and these adorn the entire front, hem, and sleeves of the dress as well as the bottom of the *shalvar* (Fig. 10).

As in most parts of eastern Iran, beautiful jewelry is worn, and in this area rings and other ornaments are worn on one nostril.

Both men and women in this area, as well as Afghanistan, tend to eschew the use of outer garments in favor of a large, mantle-like cloth, *pushti*, which is not only wrapped about the wearer in cold weather, but serves a number of other functional uses as well.

It should be mentioned in passing that the increasing use of Western clothing elements, particularly outer garments such as coats, sweaters, vests, etc., is found, with the result that the harmonious unity of the traditional garments is sharply interrupted, sometimes producing amazing results.

This brief sketch of Iranian traditional clothing was essentially based on information obtained before the fall of the Pahlavi monarchy. Obviously, fashion and clothing usage is undergoing some changes and modifications, particularly for women. What changes are happening in the countryside in tribe and village is yet unknown, but judging from the

past, changes in political regime tend to affect the urban population only, while traditional practice and life style continues in its own stream away from the cities. ■

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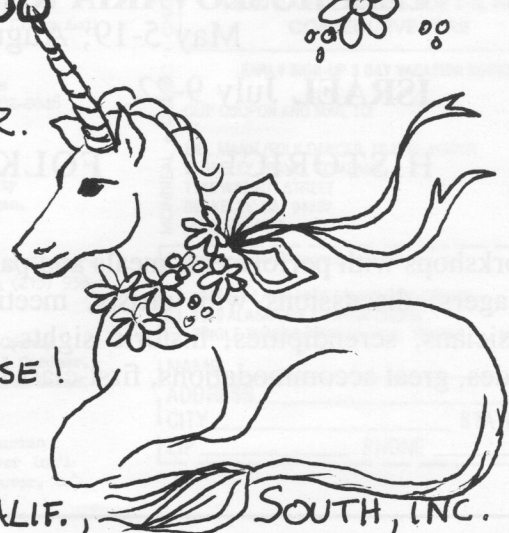
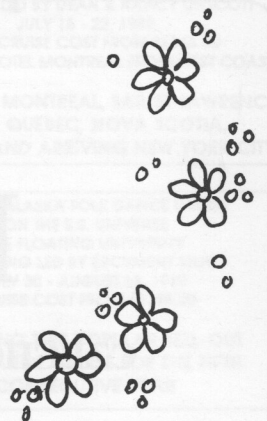
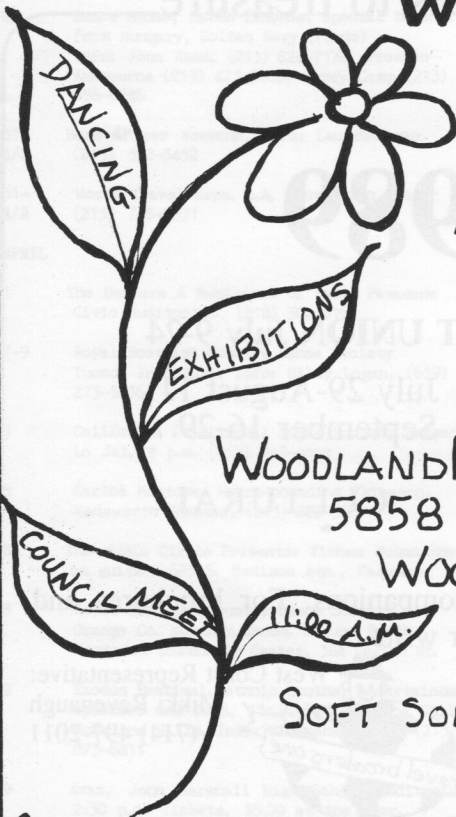
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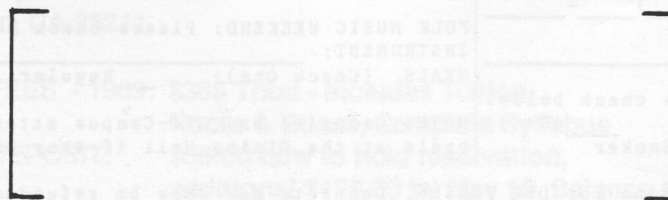
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