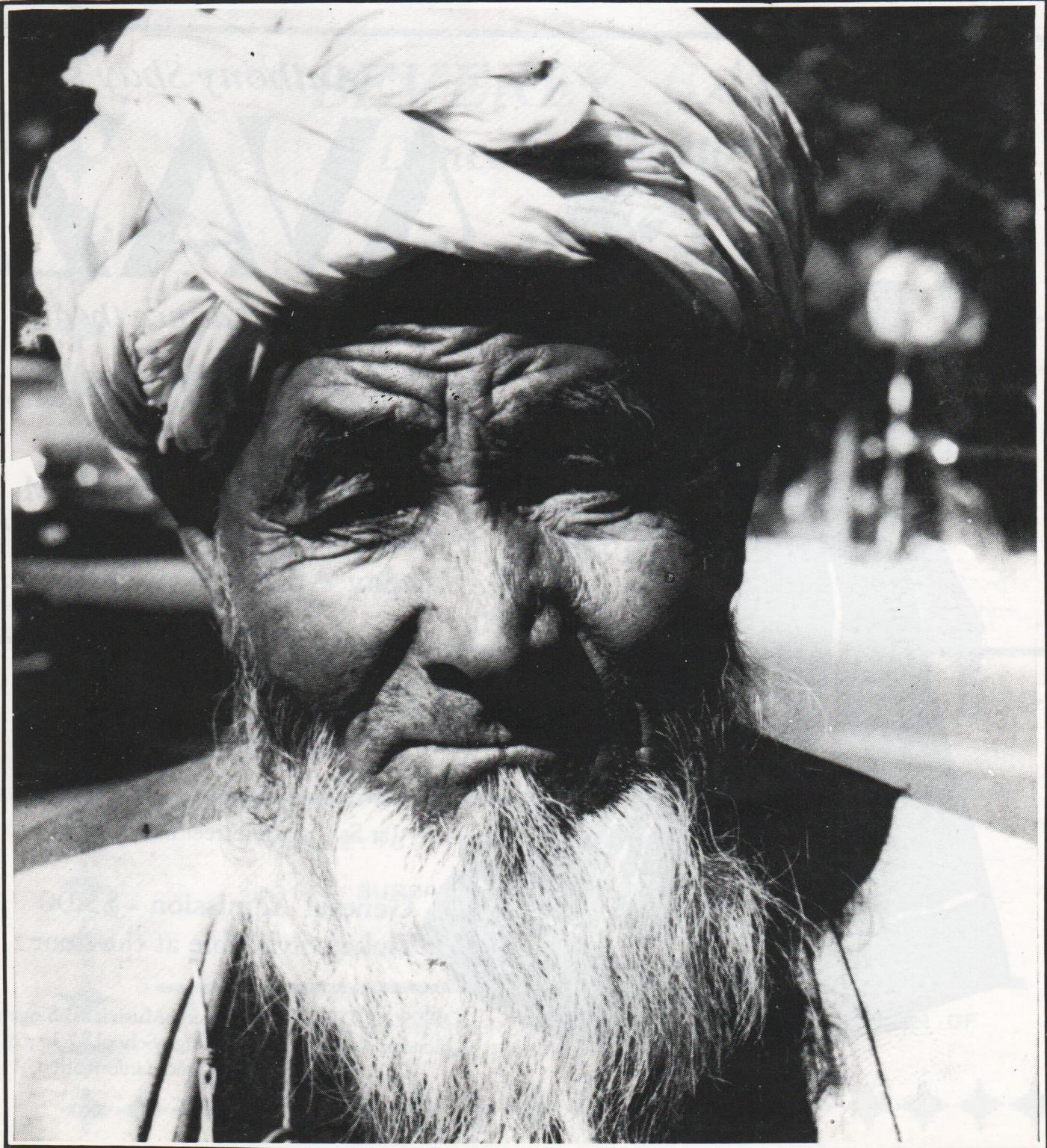




Folk Dance Scene

APRIL 1989

VOLUME 24 NO. 2



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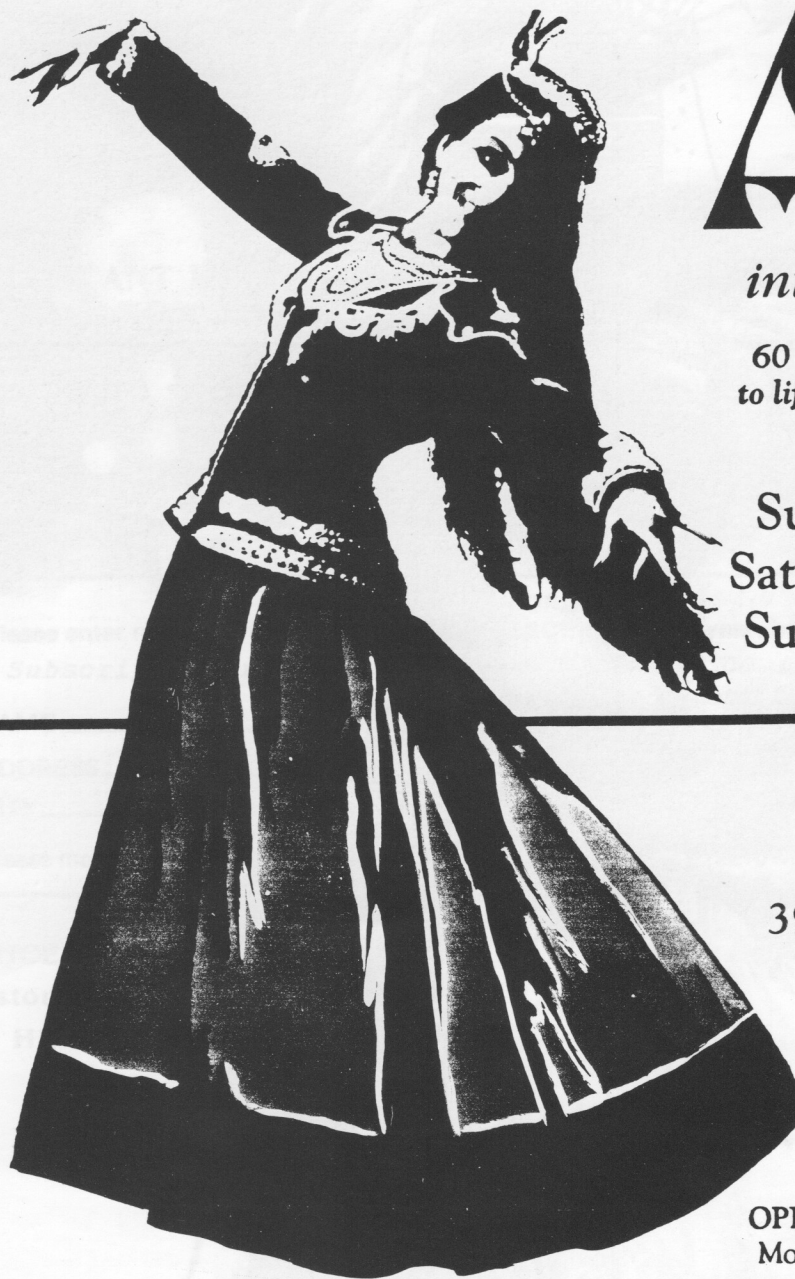
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APRIL 1989
VOLUME 24 No. 2

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 of 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 material. 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 news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the 1st 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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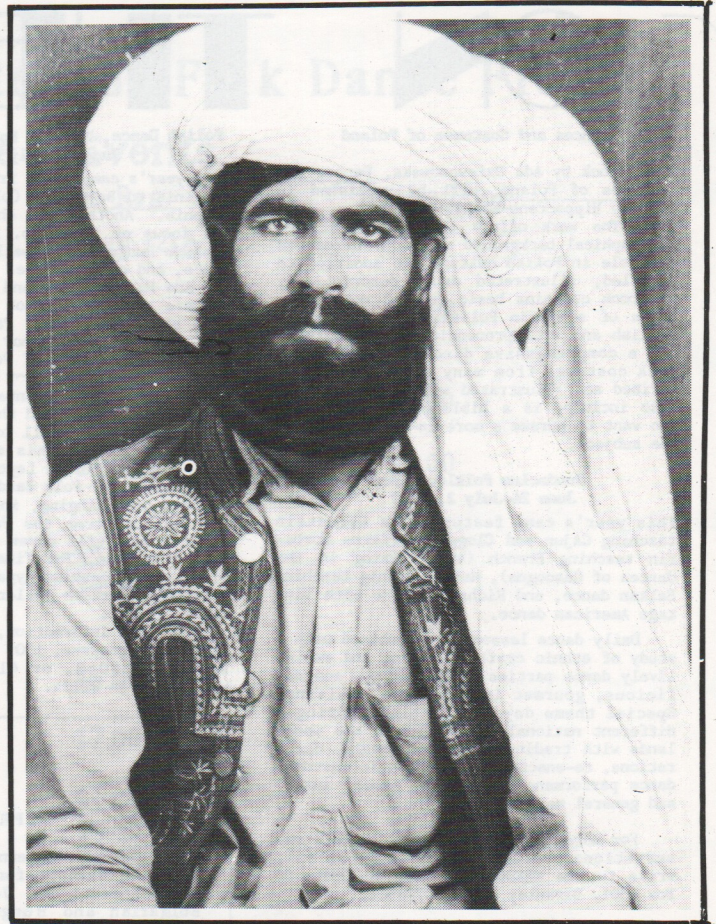
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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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Our thanks to Lloyd Miller and Katherine St. John for pulling together all of the information and articles for this month's SCENE.

NOTE: On the Cover of the February 1989 issue was a photo of KHADRA during one of its teaching sessions at a local school.

ON THE SCENE

Dances and Costumes of Poland

A new book by Ada Dziewanowska, *Dances and Costumes of Poland*, will be published in 1990 by Hippocrene Books, Inc.

The work offers the historical and geographical background of Polish dance and its role in Polish culture. In addition to detailed, illustrated dance descriptions, the book contains basic musical notations, texts of songs in Polish, translated into English and with pronunciation guidelines, and a comprehensive discography. Polish folk costumes from many regions are described and illustrated with color photos. Also included is a bibliography for those who want to pursue a more in-depth study of the subject.

Mendocino Folklore Camp June 24-July 2, 1989

This year's camp features Ira Bernstein teaching Cajun and Clogging, Pierre Corbein teaching French (specializing in the dances of Gascogne), Martin Koenig teaching Balkan dance, and Richard Powers with Vintage American dance.

Daily dance lessons are combined with study of ethnic crafts, singing and music, lively dance parties each evening, and delicious, gourmet international cuisine. Special theme days, each highlighting a different nationality, transform the woodlands with traditional ethnic meals, decorations, re-enactment of authentic customs, dance performances, parties, games, music, and general merrymaking.

For more information and/or to make reservations (refundable until April 15), write to the MENDOCINO FOLKLORE CAMP, PO Box 8501, Berkeley, CA 94707-8501.

KHADRA at the Palace of Fine Arts

Khadra will be giving several performances at the Palace of Fine Arts, Bay at Lyon Streets, in San Francisco. There will be one performance at 8 pm on 5/12, one at 8 pm on 5/13, and one at 3 pm on 5/14. The Special Mother's Day Matinee includes a "Curtain Talk" with artistic Director, David Boyet after the performance. This series premieres suites from Poland, Russia and Soviet Georgia, and includes music and dances from Canada, Mexico, the U.S.A., the Ukraine, and Moldavia. For info and/or tickets, call 415-552-3656 (M-Sat, 10 am to 4 pm).

North-South Folkdance Teacher's Seminar October 20-22, 1989 at Monte Toyon

Master teachers for the seminar will be Marianne Taylor (English, Scottish) and Ahmet Luleci. For details on costs, accommodations, etc., contact:
Bev & Ginny Wilder
PO Box 685, Ben Lomond, CA 95005
408-336-8019

Other contacts:

Bob & Sharon Gardner
563 Humboldt Way, Livermore, CA 94550
415-447-5325

Howard Scott & Liz Sufit
1515 Greenwood Rd Pleasanton, CA 94566
415-46-7814

Dick & Jana Julian
6147 Manzanillo Dr., Goleta, CA 93117
805-964-7957

Five Cities Folk Dance Council Workshop April 29, 1989

The Ojai Folk Dancers is hosting a Five Cities Folk Dance Council Workshop and Party on Saturday, April 29, 1989 at the Ojai Art Center. Alexandru David will be teaching new Romanian dances in the afternoon from 1:30-5 pm. A dance party follows from 7-11 pm with live music by the Ethnotones and request dancing. For more information, call 805-484-9183 or 805-985-7316.

Polish Dance, Music & Folklore Family Camp June 30-July 4, 1989

This year's camp moves from Buffalo Gap, W. Virginia to Bryn Mawr College, near Philadelphia. Another big change this year is the focus of the camp. It expands out to include Hungarian as well as Polish music, dance, and culture.

Ada Dziewanowska and Andor Czompo will compare court dances of the two cultures, such as the Mazur and Palotas; an elegant masquerade ball in honor of Stephan Batory (the Hungarian king of Poland in XVI) will be the crowning glory of the day.

The Carpathian mountains joined and separated the Polish and the Hungarians. Professor Ron Wixman will present the history and geography of this area. Ada and Jas Dziewanowski, Morley Leyton and the authentic Mountaineer Folk Band from Podhale will teach dance, singing, instruments, crafts, and folklore from the Polish Carpathians. Andor Czompo will cover the same from the Hungarian side. The final evening's party will be a Carpathian gypsy celebration with a Ukrainian fortune teller and guest Slovakian musicians.

For more information, send an SASE to: Basia Dziewanowska, 1309 Whitehead St., Key West, FL 33040, or 41 Katherine Rd., Watertown, MA 02171.

TRAVEL & DANCE

May 10-24, 1989 another exciting tour led by Beverly and Irwin Barr. The tour will be round trip to New Mexico and Colorado by motorcoach. Folkdancings arranged along the way. For Information call 213/202-6166 or 213/478-4659 (see ad in this issue)

Haverin International Folkdancers are alive and well and April 30 they will host a festival from 1:30pm to 5:30pm complete with a Hambo contest, refreshments and door prizes. For info call 213/202-6166 (see ad)

FLASH!

STAFF CHANGE AT IDYLLWILD

Steve Kotansky will not be with us at the Idyllwild Folk Dance Camp because he and his wife are expecting their second child to be born about that time. We are happy for them but we will miss having him at camp.

The Committee is pleased to announce that Ya'akov Eden will replace Steve this summer. Ya'akov is a professional teacher, dancer and choreographer, and has taught at Idyllwild many times.

ON THE NORTHERN CALIFORNIA SCENE

Linda Cain

APRIL '89

4/2 Khadra International Folk Ballet's Spring Workshops for the public-Folklore lecture/demo by Jerry Duke; Polish, Bulgarian and Hungarian gypsy dances taught, plus Folkdance for children and elementary school teachers. San Francisco State University. For info call Ellen Dale, 415-626-7360.

4/7 Slavonic Center, Yugoslavian dinner and dance party with live music. 6 pm dinner. Call 415-592-1190 for reservations. Party at 8 pm.

4/15 Sacramento. Zadovoljan Balkan chorus hosts dance party, concert & ethnic sale, 8 pm at YLI Hall, 27th & N St. Call Barb, 916-422-5131.

4/15 8 pm, Menlo Park. Marcel's party. Rec center, Alma at Mielke Dr. For potluck dinner location, call Kathy, 415-327-0759.

4/15 South Bay Scandia Dance. 910 Azure, Sunnyvale. 7:30 pm. 415-961-3752.

4/22-23 Telespringar Workshop in San Jose. Roo Lester teaching, Loretta Kelley on fiddle. United Methodist Church. For info, call 415-961-3572, Anita

4/22 Dalmacijo choir sings Yugoslav songs at the Academy of Sciences, San Francisco, 1 pm.

4/23 Festival of Voices. Kitka Eastern European Women's Chorus performs with the San Francisco Girls' Chorus, 5 pm, First Congr. Church, 27th and Harrison St., Oakland. Call 415-549-3313 for info.

??? Santa Rosa. Concert with French musicians. Call Marilyn Wathen, 707-526-7552 for info.

April at Ashkenaz
1317 San Pablo, Berkeley
415-525-5054

4/22 California Cajun Orchestra, 9:30 pm. Dance lesson by Eliot Khuner, 7:30 pm.

4/27 Square Dance with Mo Hirsch & friends; Jim Saxe calling. 8 pm.

4/29 Scandinavian Dance Party with live music by Joe Finn & the Scan Band. 8 pm, beginning dance class with Dean & Nancy Linscott; 9:30 pm, Fiddler's Choice, open dance.

Tuesdays International Folk Dance. 4/4, Greek; 4/11, Balkan with Neal Sandler; 4/18, Balkan with Nicole Harris; 4/25, Balkan.

MAY

5/12, 13 & 14 Khadra Int'l Folk Ballet's Spring performances at the Palace of Fine Arts, San Francisco. Tickets by phone, 415-552-3656.

5/20-21 Valley of the Moon Weekend Camp in the Wine Country. Workshops by Joe Graziosi (Greek) & Drew Herzig (singing & Serbian dance). Party with live music by the Village Folk Orchestra. Info: Carol Hirsch, 707-833-2055.

More Timely News

6/2, 3, 9, 10 & 11 Ethnic Dance Festival, Palace of Fine Arts.

Dance Tour of Ireland 9th Annual Dance & Music Tour with Larry Lynch, San Francisco Irish Dance Teacher. Active participation & meeting the locals. For info call 415-863-6424.

Baratsag, the Hungarian Dance Camp at Mendocino Woodlands, has been CANCELLED '89. It will be back in 1990.

Opportunities for Involvement

Savina Slavic Choir needs women with strong voices and some singing experience. 415-526-5789.

Arkadas Turkish Ensemble, San Jose, wants more dancers. No experience necessary. 408-947-1657.

Kolo Festival Committee needs volunteers to do various tasks during the year. If you'd like to contribute time and effort, call Sharon Skorup, 415-278-2405.

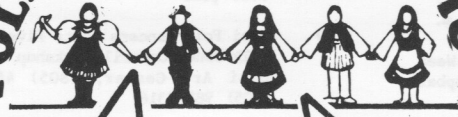
— MEET OUR GUEST EDITORS —

Katherine St. John has been a student and instructor for many years in various forms of dance. Her training includes Afghani, among other dance forms. Over the years, she has been affiliated with numerous dance ensembles and recreational clubs. She has toured schools and taught and performed throughout the Western U.S. A graduate student in Middle Eastern studies, Katherine is the co-author of a 200-page text on dance and currently is a member of the Utah State Office of Education Ethnic Artists Bank and the Utah Performing Arts Tour. She is also the artistic director of Eastern Arts Ethnic Music and Dance Ensemble.

Lloyd Miller earned his M.A. in Middle Eastern Studies and spent seven years in the Middle East on a Fulbright Scholarship. He has performed and conducted workshops throughout the U.S. and has authored over 20 books and many articles in international publications. He initiated and taught Eastern music classes at the University of Utah in 1967, aided by the fact that he plays over 100 instruments in 12 ethnic traditions.

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Calendar

APRIL

- 1 The Dancers & Musicians of Bali, Pasadena Civic Auditorium, (818) 304-6161
- 1 The Levitzky 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.
- 2-8 Spring Music & Dance Elderhostel Week Info: 1-800-562-2440, John C. Campbell Folk School
- 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.
- 8 Concert of Albanian Folk Music and Songs presented by DRITA. Crossroads School, 1714 21st St. Santa Monica. 7:30 p.m. (213) 461-8034
- 9 Exodus Festival, ethnic booths, entertainment, speakers and food. 11a.m.-5 p.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 Obo Addy & Kukrudu, African Highlife Beckman Audit. Caltech, Pasadena, (818) 356-4652, 8 p.m.
- 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 Scottish Fiddlers of Los Angeles, Spring Concert, Santa Monica, (818) 956-5476
- 22 Royal Scottish Country Dance Society L.A. Branch Mnthly Dance, Westchester Senior Citizens Center. Info: Hildy Logan, (619) 273-5236
- 22 Armchair Adventures Travel Film, "North to the Zambezi" Wadsworth Theater, 8:00 p.m.
- 22-23 Salsa Festival, John Anson Ford Theater, (213) 464-2130
- 22-23 Cherry Blossom Festival, Japanese Village Plaza in Little Tokyo, (213) 620-8861
- 22-23 TeleSpringer 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

- 23 Westwood Co-Op Folk Dancers Spring Festival Culver City Veterans Memorial Audit. Culver Bl. at Overland Avenue. 1:30-5:30 p.m. AFTERPARTY at Temple Akiba, 5249 Sepulveda BL.
- 28-29 David Parsons Company Royce Hall, UCLA 8:00 p.m.
- 29 Ojai Folk Dancers Hosts Five Cities Folk Dance Council Workshop and Party Ojai Art Center, (805) 484-9183, (805) 985-7316

MAY

- 5 Armchair Adventures, South China Seas, Orange Coast College (714) 432-5527
- 5 Tito Puente Latin Jazz Allstars Royce Hall, UCLA. 8:00 p.m.
- 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 Music & Dance on the Grass, UCLA, (213) 395-2025
- 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
- 9-6/4 Joffrey Ballet, Dorothy Chandler Pavillion (213) 972-7211
- 12 Lola Montes & Her Spanish Dancers, Beckman Audit., CalTech, Pasadena, (818) 356-4652, 8 p.m.
- 12-14 Khadra Returns To Palace Of Fine Arts, Bay at Lyon Sts., San Francisco. Info: (415) 552-3656, (415) 626-7360
- 20 California Traditional Music Society Presents: Skylark, 8 p.m. (818) 342-song

- 26-29 Statewide Folk Dance Festival Ventura

- 26-29 Royal Scottish Country Dance Society Los Angeles Institute, Santa Barbara. Info: Hildy Logan (619) 273-5236

- 27-6/4 Dance Theater of Harlem, Pasadena Civic Audit. (818) 304-6161

- 27-29 Highland Gathering & Scottish Games Orange County Fairgrounds, (213) 202-8846

- 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 L.A. Jewish Festival, celebration of Israel's 41st Birthday. Info: Jeff Zimerman (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

- 10 Amen 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

- 23-29 Idyllwild Folk Dance Camp Info: (213) 556-3791

- 24-7/2 Mendocino Folklore Camp, Mendocino Woodlands. Info: (415) 383-1014

- 24-25 Brazilian Festival, John Anson Ford Theater. (213) 464-2130

- 30-7/4 Basia's Polish Dance, Music & Folklore Camp, Info: Basia Dziejewowska, 41 Katherine Rd. Watertown, MA 02172, (617) 926-8048

JULY

- 4 4th of July on the Slab, Lincoln Park, Santa Monica, noon-??

- 6-7 Octoberfest, San Diego Inter'l FD Club, San Diego

- 15-16 South American Festival John Anson Ford Theater. (213) 464-2130

- 17 San Diego Highland Games, 1755 La Costa Meadows Drive, San Marco. Info: Jean Addis, 262-3734

JULY

- 2-9 Balkan Music and Dance Workshops, Mendocino. Info: Miamon, (213) 453-4775

- 4 4th of July on the Slab, Lincoln Park, Santa Monica, noon-??

- 6-7 Octoberfest, San Diego Inter'l FD Club, San Diego

- 14-21 Hungarian Camp, Mendocino Woodlands. Info: P O Box 3193, Oakland, CA 94609

- 15-16 South American Festival, John Anson Ford Theater, (213) 464-2130

- 23-29 Stockton Folk Dance Camp. Info: Folk Dance Office, Univ. of the Pacific, Stockton, CA 95211

- 30-8/5 Stockton Folk Dance Camp. Info: Folk Dance Office, Univ. of the Pacific, Stockton, CA 95211

AUGUST

- 9-10 Third Annual Pan American Indian Show and Sale. Pasadena Center, (213) 221-2164 10a.m.-8 p.m.

- 13-20 Near Eastern Music and Dance Workshop. Mendocino Woodlands. Info: Miamon, (213) 453-4775

SEPTEMBER

- 24 Folk Dance Federation sponsors the Idyllwild After Camp Party

OCTOBER

- 6-7 Folk Dance Federation sponsors the Octoberfest. San Diego International Folk Dance Club, San Diego

OUT OF STATE

ARIZONA

4/7-9 Royal Scottish Country Dance Society
Tucson Institute. Info: Hildy Logan,
619-273-5236.

ILLINOIS

6/2-4 Royal Scottish Country Dance Society
Chicago Institute. Info: Hildy Logan,
619-273-5236.

KENTUCKY

7/22- Beseda Dance Ensemble & Quadrille
30 Workshop, Berea College Recreation
Ext. Box 287, Berea KY 40404

NEW MEXICO

5/4 Fiddle Workshop with Alasdair Fraser.
Santa Fe, NM. Info: Hildy Logan, 619-
273-5236.

5/5-7 Royal Scottish Country Dance Society.
New Mexico Branch dance workshop. In-
fo: Hildy Logan, 619-273-5236.

8/10- New Mexico August Folk Dance Camp at
Northern New Mexico Community Col-
lege, El Rito, NM. Info: Jane Diggs,
505-293-5343.

NEW JERSEY

4/28- April Weekend at Winter Clove, Round
30 Top, New York. Info: Jim Gold, 201-
836-0362.

OREGON

4/28- Annual Hoolyeh Folk Dance Festival,
30 Corvallis, OR. with Ahmet Luleci.
Info: 503-4886.

PENNSYLVANIA

6/30- Basia's Polish/Hungarian Dance, Mu-
7/4 sic & Folklore Camp. Info: Basia,
41 Katherine Rd., Watertown, MA
02172, 617-926-8048.

UTAH

4/20- Music and Dance of the Silk Route.
30 University of Utah, Salt Lake City,
Utah. Info: 801-487-9208.

6/16- Annual Slavic Festival, Salt Lake
17 City, UT. Info: 801-596-1757, PO
Box 624, SLC, UT. 84110-0624

8/14- Greek Folklore Symposium, Park City,
20 Utah. Info: Athan Karras, (818) 609-
1386 or Kathy Politopoulos, (714) 559-
8575

FOREIGN

CANADA

6/9-11 Bulgarian Festival. Info: Vancouver
Int'l Folkdancers, PO Box 2452,
Vancouver, Canada.

YUGOSLAVIA

7/15- Seminar on Macedonian Folklore, in
26 & Struga. Info: Mr. Boris (Kete) Iliev-
8/6 ski, Butelska 28, Skopje, Yugoslavia



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2. If any of your friends have been complaining that they have not been receiving their issues lately, have them contact one of the above people. There was a problem with the computer recently, and many names were lost from the mailing list.

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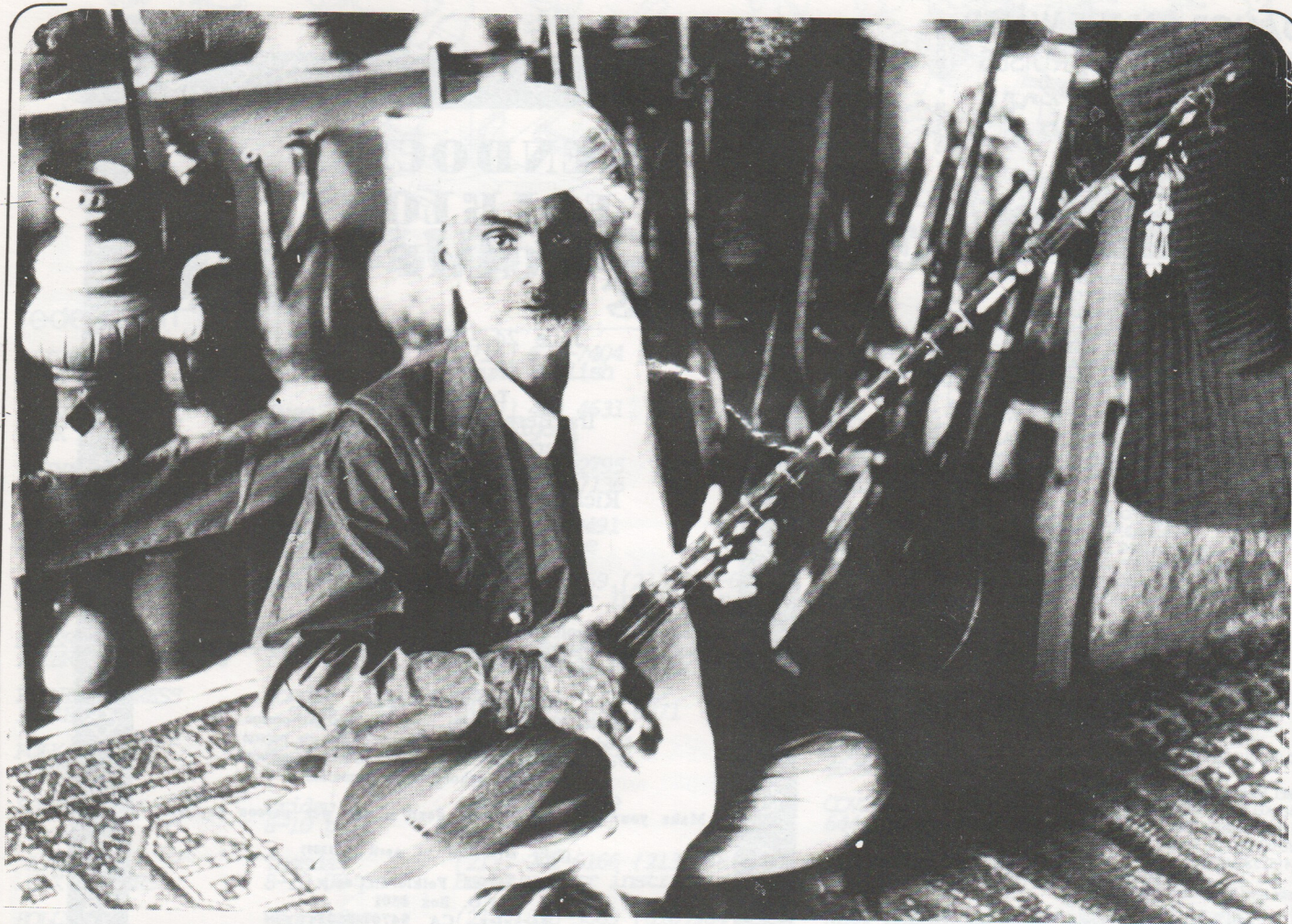
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AFGHANISTAN,

Afghanistan..we hear about it in the news every day, but we don't know about the music and dance of the everyday Afghan people. For the past several years, however, Eastern Arts has been offering programs of traditional music and dance from various areas of Afghanistan. Salt Lake City will be the location of an Afghanistan Awareness Event in April, 1989. The event will take place at the University of Utah and will begin with a lecture, panel discussion and video presentation regarding the future of Afghanistan. Speakers for the program are uniting from many parts of the U.S., including the past governor of Herat, Ghulam Ali Ayin, now residing in San Diego, Dr. John Baily, British-born ethnomusicologist from Columbia University and his

wife, noted author of a book about Herati women, Veronica Doubleday. The panel will include former performers from Afghanistan now living in Canada and the United States, as well as local University of Utah instructor of Middle East music and families in Islam, Mahera Harouny, and others. The event will include a performance at Kingsbury Hall at the University of Utah, featuring the visiting artists as well as local performers. Eastern Arts has presented glimpses of Afghan music and dance at the Kolo Festival, Idyllwild Folk Dance Camp, Laguna Folk Festival, and other events, and is happy to provide the following articles in an effort to broaden the image of Afghanistan in the minds of Westerners.

an Introduction



INSTRUMENTS & MUSIC OF AFGHANISTAN

Lloyd Miller

REBAB

The rebab is a plucked instrument with a long, deep sound-box, hollowed out of mulberry wood and covered with skin. Four melody strings are complemented by several sympathetic strings which are tuned to the notes of the modal scale selected and which vibrate in sympathy with the corresponding notes of the melody, creating an echo effect. An archaeological find in the Nangahar region of Afghanistan demonstrates that the rebab has been in existence at least 2,000 years. It was the rebab from which the Indian sarod was developed.

TAMBUR

The tambur is a long-necked instrument with four melody strings, the top two of which are tuned in unison, and 12 sympathetic strings which are tuned to the particular scale chosen. The highest sympathetic string is used as a ref-

erence string clanged during breaks in the melody or along with the melody. The melody is mostly played on the one set of high-pitched strings and ornamentation is achieved by squeezing the strings across the string frets which are wound around the neck and tied in a special knot. Formerly the placing of the frets prevailed the playere of certain quarter tones, but due to the influence of the harmonium which found its way from India where it remains as a relic of Christian missionary days, the frets are now tuned to render approximately the Western chromatic scale.

Although anciently such instruments had silk strings and were played with the fingernail(s), now a wire plectrum (nakhonak) is worn on the index finger of the right hand.

ZERBAGHALI

The zerbaghali is a single-headed, baked clay drum played

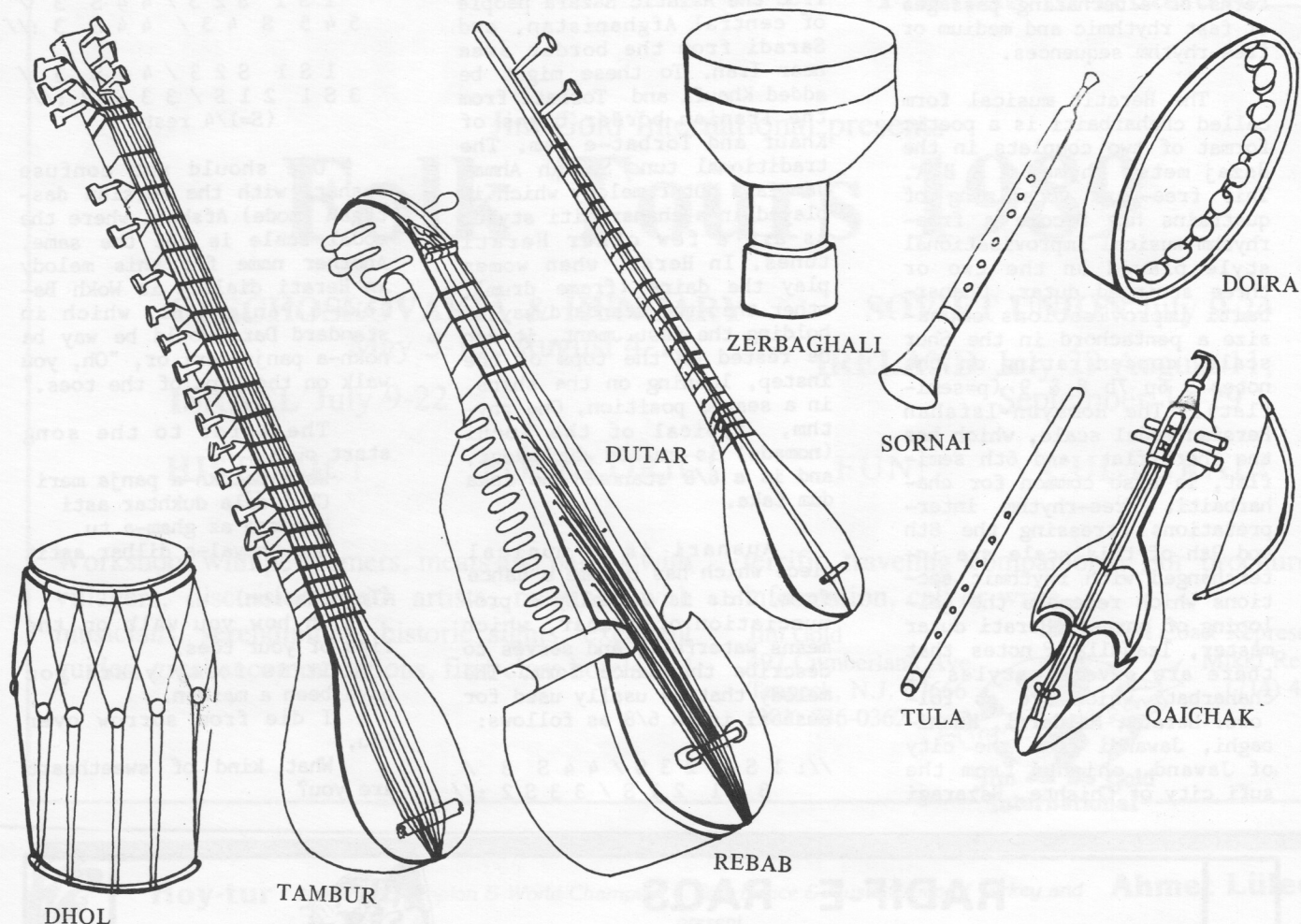
horizontally on the lap using the hands and fingers. Playing techniques are similar to the ones used in Persia, Central Asia, and India. Sometimes wood is used for the body of the drum.

DHOL

The dhol is a horizontally held, two-headed wooden barrel drum with the high pitched head ringing a tonic note and the low pitched head intermittently pressed to raise the pitch. It can be played with the hand or sticks in the case of the large dhol. The dhol is often used for festive events, the national dance (atan) and formerly for battle. The dhol is said to be one of the oldest instruments in Afghanistan

AFGHAN MUSIC

Afghanistan was one of the first stops of the Indo-Aryan tribes on their way to India and Persia. It is the area



where the original Vedic and Avestan hymns were developed and from whence most of the great Persian poets hail.

Afghanistan was on the path of Buddhism which found its way to Central Asia and China with Bamyán as a major Buddhist center, with its huge statue of the Buddha carved in a cave. Afghanistan is a land of three main ethnic groups: the Pashtuns who inhabit the southern half, the Tajiks who are said to be the former inhabitants of the area, and the Asiatic people of the north, mainly Uzbek, and the Turkoman in the northwest. The southwest is inhabited by the Baluchi who spread over from Iran and into Pakistan as well. The western border area of Afghanistan, Herat province, is inhabited by people similar to those living on the other side of the border in Iranian Khorasan. Music in Afghanistan seems to be divisible along ethnic lines: Pashtun, Herati, Uzbek and the less predominant Baluchi and Turkoman styles.

Logar province, south of Kabul, is known for its musicians and dancers and has a special style all its own. In recent decades, Indian classical music has influenced the Kabul area.

The instruments common to the main musical divisions are as follows:

- Pashtun - rebab, tambur, dilruba & dhol;
- Herati - dutar & zerbaghali;
- Uzbek - dambura, qaichak & zerbaghali

Afghan music is played in the modal scales of India and Persia, many of which are similar in nature. It is postulated that, since Afghanistan was a cultural center of the Islamic world during past eras that the music of that area may be representative of an older parental form of North Indian music and may also represent an older tradition of some Persian modal sequences.

During the last decades, the tea house of samowar was the local gathering place where music was performed and enjoyed. The atmosphere was informal like a jam session in jazz clubs of the West where performers would drop by and join in for a few tunes. Due to the interdiction supposed to have been imposed by Islam on public performances of music, Afghan instrumentalists usually insist that they only perform as a hobby (shauqi) and are not professional entertainers (kespi), which would place them in a very low stratum of society.

Afghan music is both modal and melodic, performed in free-rhythm or rhythmic sequences in 4/4, 6/8, or more commonly, 7/8. The Chaharbaiti styling of Herat is played and sung in free-rhythm and introductory improvisations (shakal) are common in other parts of the country. Pashtu, Logari and Kabuli music is sometimes performed in pat-

terns of alternating passages of fast rhythmic and medium or free-rhythm sequences.

The Heratit musical form called chaharbaiti is a poetic format of two couplets in the Hazaj meter rhymed A A B A. This free-form vocalizing of quatrains has become a free-rhythm musical improvisational style played on the two or three stringed dutar. Chaharbaiti improvisations emphasize a pentachord in the Shur scale, concentrating on the notes 5 6p 7b 8 & 9 (p=semi-flat). The Homayun-Isfahan Persian modal scale, which has the third flat and 6th semi-flat, is also common for chaharbaiti. Free-rhythm interpretations stressing the 8th and 9th of this scale are interchanged with rhythmic sections which resemble the galloping of horses. Herati dutar master, Izadullah, notes that there are several styles of chaharbati which are as follows: Herati, Maldarri, Kuchi-paghi, Jawandi from the city of Jawand, chishti from the sufi city of Chishte, Hazaragi

from the Asiatic Hazara people of central Afghanistan, and Saradi from the border area near Iran. To these might be added Khaufi and Torbati from the Iranian border towns of Khauf and Torbat-e Jam. The traditional tune Shaikh Ahmad Jam is a dutar melody which is played in a chaharbaiti style, as are a few other Herati tunes. In Herat, when women play the दौरا (frame drum), other than the standard way of holding the instrument, it can be rested on the tops of the instep, leaning on the shins, in a seated position. One rhythm, typical of the Kuchi (nomads) is called duchakegi, and is a 6/8 scanned dum taka dum taka.

Aushari is a musical piece which has become a dance form. This is actually a pronunciation of abshar, which means waterfall, and serves to describe the dance form. The melody that is usually used for aushari is in 6/8 as follows:

//: 1 S 1 2 3 S / 4 4 S 3 /
3 S 1 2 1 S / 3 3 S 2 //

1 S 1 S 2 3 / 4 4 S 3 /
5 4 5 S 4 3 / 4 4 S 3 //

1 S 1 S 2 3 / 4 4 S 3 /
3 S 1 2 1 S / 3 3 S 2 //

(S=1/4 rest)

One should not confuse aushari with the Persian das-tagah (mode) Afshari where the modal scale is not the same. Another name for this melody in Herati dialect is Wokh Balokh—a Panja Meri, which in standard Dari would be way ba nokh—a panja meri or, "Oh, you walk on the tips of the toes."

The words to the song start out:

Wokh balokh—a panja meri
Chal sala dukhtar asti
Merorom az gham—a tu
Cha kheyal—a dilbar astit

(Translation)

Oh how you walk on the tips of your toes,
It is forty years you have been a maiden,
I die from sorrow over you,
What kind of sweetheart are you?

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AFGHAN DANCE

Katherine St. John

Afghan dance styles can be classified according to ethnic and geographical divisions. The Pashtuns of the south have their wild and virile dances; the Uzecks of the north represent Turkic dance forms similar to those of other Turkic peoples, yet different than the court dance tradition which has developed into the styles of Uzbekistan. The Heratis seem to have developed their own form, possibly representative of past eras, when Herat was the cultural center of the Islamic world or influential because of the philosopher sufi saint Khwaja Abdullah Ansari. Traditionally it was a disgrace for a woman to dance in public except at family gatherings where everyone danced for fun or in private or in the company of other women. The concept of a woman as a professional dancer was completely unacceptable in traditional Afghan society. Therefore, great temple dancers or highly skilled masters as were found in India could not gain much respect in Afghanistan. However, the courts of former rulers, especially Mogul emperors, were resplendent with ladies who were masters of refined graceful dance forms similar to Indian nauch or kathak.

Women's dance of more recent decades in Kabul reflects influence from India. The traditional style of Logar, an area south of Kabul famous for its skilled performers, is characterized by tricky stops in the music during which the dancers must freeze, not moving until the music suddenly jumps into action again. Usually Kabuli, Logari and Pashtu dance is done to a 7/8 rhythm pattern known as tal-e Moghuli counted 3 + 4 with accents on the 1st and 4th beat and pick-up accents on the 3rd, 6th and 7th. Music for Kabuli, Logari, and Pashtu dance is provided by the rebab, tambur, dilruba, dhol and harmonium in various combinations. Herati dance is accompanied by the dutar and zerrbaghali while Uzbek (Ozbacki) dance favors dambura, qai-chak and zerbaghali. The large frame drum (doira) can also be used to accompany dance in many parts of the country.

The Pashtu word gada collectively refers to various types of folk dances which are performed on festive occasions and national celebrations such as jeshn, and also religious celebrations. The most popular of these folk dances are: Atan, Ashia and Natsa. The Atan is performed by groups of ten

or more to the accompaniment of the large dhol played with sticks.

In Herat there are three different atan - not three different dances but rather three variations: 1. urban; 2. village; and 3. distant suburban or kuchi (nomadic). The Pashtu word atan actually means dance.

The first type, the Herat urban style of atan, begins with a greeting called mauzun qadam (elegant rhythmic step) which starts with men in a row with the leader standing on one foot. When the leader raises one hand, the others in the line follow suit and begin walking in procession. The dancers move forward in a single line as if respectfully facing viewing dignitaries or the audience in a military manner. At first the raised hand twists inward back and forth in time to the music. Then both hands are raised by the leader, and then the group follows. The wrist twisting is done with both hands, then the group claps with hands above the head. For this entrance, men and women would enter in separate lines. Music for this would be played on dutar and daira, or even dhol and sornas

AFGHAN DANCE

in a 4/4 pattern in the rhythm, dum S tak tak tak (S=1/8 rest). The melody begins with 5 S 4 3 2 / 5 S 4 3 2 / 3 4 3 2 1.

After the mauzun qadam, which ends in a brief halt, comes the official national 7/8 beat atan which is a circle dance referred to as dauregi in Herat. It begins with a slow stepping to the beat and progresses with dancers making 1/4 and then 1/2 turns, stamping the foot and clapping the hands (chak) one, two, or three times, at appropriate places in the music. Small handscarves can be used in the village rendition of the dance and can be in the colors of red and green or sometimes white, carried either by the leader or by all of the dancers. The leader gives the command to clap twice by saying "du", meaning two, or "se" meaning three. The dancers move together and apart in a circle like a flower. The traditional atan tune, known as Shah Mast, speeds to a frenzied conclusion before the leader calls out to the musicians, "bezan aushari", meaning "play aushari".

ATAN

Atan, a 7/8 meter circle dance is considered the national dance of Afghanistan. It is performed by groups of up to ten or more to the accompaniment of the large dhol played with sticks. The 7/8 beat is divided in two measure increments with the main accents on 1, 4, 6, 8 and pickup accents on 3, 13, and 14.

Dance Movements

Pattern 1.

Facing LOD CCW step rt (ct 1), touch lft near rt with quick but small plie (ct 4) repeat on lft. Repeat a few times for introduction.

Pattern 2.

Facing LOD step rt, hop rt, hands up step lft, facing ctr, stamp rt ball in front of lft clap once. Repeat.

Pattern 3.

Same as above but clap twice on cts 6 and 8 (8 being ct 1 of the next measure).

Pattern 4.

Same as above but clap three times on cts 4, 6 and 8



Pattern 5.

Circle moves CCW. Step rt facing outside of circle, hop, hands raised. Facing ctr step lft, hop and stamp rt ball behind lft, clap holding hands down bending toward ctr. Step rt RLOD, hop, lift lft and clap, turn CW to face ctr, step on lft, stamp rt, clap in ctr.

Pattern 6.

Same as above clapping 3 times rather than one and stamping ball 3 times also.

Pattern 7.

This is a more advanced move with a quick spin. Step rt, lft, rt spin CW on rt, step lft, rt spin on rt CCW. Repeat. The arms are held out at sides slightly curved. The spins are quite snappy.

Pattern 8.

This is another advanced move. It's done with scarves in each hand and is characterized by rhythmic snappy head tosses done after spins. The spins are done consecutively stepping in and out of them as explained in Pattern 7 and can be done with double spins done in the same amount of time.

The Atan begins with an announcement by the drum and

the dancers move slowly in a circle around the drummer(s). Speed builds gradually until accelerated to a frenzy of movement and rhythm. The dancers go through various attitudes and figures, sometimes singing, sometimes shouting or at other times clapping their hands or snapping their fingers. The dancers often carry handkerchiefs in their hands. Quick spinning and whirling movements of the body are prominent, although some tribes place more importance on the movement of the head and flying hair. In villages, the men carry swords and guns while dancing the Atan. The dance can go on for hours, even til dawn. Although it is usually a man's dance, on certain occasions it is performed by men and women together and is then known as Ghberg Atan. In this case, the men sing love songs which are answered by the women and the dialogue continues along with the dance.

NATSA

The Natsa is a dance reserved for happy occasions and is often performed for the amusement of others. At times individual dancers perform ar-

tistic choreographies following the music of the rebab, drum and possibly other instruments with movements of the head, waist and legs usually with bells worn on the feet. The Ishala resembles the Natsa but is a solo performed only by women at weddings and some other occasions. The performer carefully and delicately follows the musical accompaniment with graceful movements of the limbs and eyes. When danced at a party, the dancer will sit down when another woman enters the room so that she may also have an opportunity to dance. On certain occasions, comic stories are told with the performer starting the story while sitting before rising to dance. In certain areas, both Ishala and Natsa are performed before large audiences in the open air. The dancer might carry two water jugs on her head while gracefully executing the movements. Characteristics of Afghan women's dances are: graceful hand movements, fingers together and eyes watching the hands wherever they move, framing the face with the hands on the sides or top and bottom, hands over the head flowing back and forth, hands tumbling over each other, hands twisting together to the right and left, expressive facial movements, alternating single eyebrow movements, neck slides, shuffling from side to side with the right foot nearly flat and the left foot half raised and the toes following the heel of the right, fast spins, hand and arm patterns while kneeling and swaying.

GHAMZAGI or QANDEGI

This is a Herati women's solo dance in which all naz or eshwa that a dancer knows is drawn upon to be presented in a free format. The movements can describe aspects of daily activities such as facial beautification, combing the hair, sewing, sowing, picking fruit or flowers. Sorrows or joys of love requited or unrequited or even fleeing and fighting can be represented. Herati dancer, Sitara, noted that on the video she recorded in Kabul some years ago, she represented beautification, combing hair, sewing and other such activities in her solo.

There is even a variety of women's solo called chaqubazi (knife play) in which the dancer feigns cutting or stabbing herself sometimes to a degree of credibility that shocks the audience. Herati's are also familiar with the tea cup dance in which saucers with cups of water are held in each hand as the dancer does various moves including kneeling and bending backwards until the head touches the floor without spilling the contents of the cups held in the palms. Another interesting mimelike dance done in Herat is a kite dance called khaghazbadbazi in which this popular Afghan sport is described in dance.

HERATI WOMEN'S DANCE

The Herati dance as done by SSitara is a series of subtle movements with subtle gestures on the accents of the music. Footwork, hand and head movements, shoulder and facial movements are included and combined and remain subtle all through the dance. The following dance descriptions are suggestions for the women's Herati dance.

Basic Footwork

Generally feet are very close together and footwork is small.

1) With weight on one foot flat and other foot on ball, shift weight to the music and move in any direction, circular, side to side, forward or back.

2) Scooting backward with very small footwork, and feet close together.

3) Roll weight from heel to toe on one foot while stepping with the other.

Hands and Arms

Arms are generally raised to the sides or extended upward or out. Arms move gently and are basically away from the body.

1) Hands usually describe subtle circles or are posed.

2) With hands overhead, wrists together, alternate twisting hands forward.

3) Describe face by circling with back of right hand, left hand at temple.

4) Describe threading a needle with index finger and thumb together as if holding thread and gently insert the "thread" in the eye of the "needle".

5) Following #4, describe stitching sleeve of dress, not actually touching dress but making a few "stitches" with the rhythm of the music.

6) Describe applying eye makeup by holding index finger and thumb together as if drawing eyeliner with right hand. Left hand is slightly in front of face as if looking in mirror, palm facing self.

7) Describe applying lip stick with tip of smallest finger of right hand, sweeping slowly back and forth.

8) Hands can be on hips for a brief moment while doing footwork.

9) Hold skirt out slightly with both hands while doing footwork.

10) Subtle shoulder extensions or shakes.

11) Pull shoulder back with arm extended up, accenting music.

12) Holding veil out, glance over veil while turning or stepping side to side.

Torso and Other Moves

Facial movements include side glances, gentle yet sharp neckslides, and sweet smile with a pleasant attitude. Additional appropriate head movements would be looking to the side and then forward, turning the head while looking, accenting the music in a gentle fashion.

Bending forward at the torso while turning is also very common. This can be done while holding the veil with one or both hands, or without holding the veil and doing gentle wrist circles. Another variation on the bent torso is leaning forward and describing little figure eights with the wrist, hand held at about thigh level. While leaning forward, the dancer can also wave the hand back and forth a little.

Herati dance is best accompanied by traditional Herati music played on a small 2, 3 or 4 string dutar of multi-string longer version and zerbaghali. For all Afghan dance, small bells nailed to two pieces of wood which are then grasped and thumped on the ground or two thick cymbals called tal, which are clanged together in time to the music, can accompany the usual instrumental group. For Herati

dance, a free-rhythm improvised introduction on the dutar using four or five notes with the emphasis on the 2nd above the tonic can last from a minute to several minutes before the rhythmic section begins. Dance to the free-rhythm chaharbaiti type introduction, often called shakal, can be slow and dreamy like Persian interpretations of the dastgah. The scale for Herati traditional music is like the Shur or Isfahan modal systems of Persian music but without a constant progressive climbing from one degree of emphasis to the next. Usually the 2nd above the tonic is emphasized and the semi-flat 6th is held at the end of phrases. Rhythm can be 4/4, 6/8, or 7/8, which is less standard in Herati than in Logari music. Kabuli music uses a rebab, tambur, dilruba, harmonium, dhol or tabla group, a tambur/tabla, rebab/zerbaghali or some other instrumental duet.

There is a form of aushari done by men. Each sits on the floor at opposite sides of the room waiting in the spirit of competitors. When the music begins, they both rise and stand and begin dancing. Facing each other, they approach in friendly challenge using typical Herati dance motifs, sometimes resembling monkeys or serpents.

SHALANGI

The melody played for aushari also accompanies a Herati dance known as shalangi or sharangi, from the word sharang which denotes the sound of tinkling or clapping. This is primarily a woman's dance done by two women who start in opposite corners of a room. They slowly approach until they meet while clapping on the first and third beat with arms stretched to the right, above the head, to the left and back or right, up, left and downward. As the dance progresses, the claps can augment to two in each position, then three, always on the first and third beat. The feet shuffle, shifting weight from one foot to the other. The dancers hop lightly on one foot while the other is raised in front. In the past, some ladies would raise the foot

until the heel was near the knee of the other leg. One clap would be accompanied by one hop, two claps by two hops on the same foot, and three claps by three hops on the same foot. The dancers face each other and usually mirror each other's movements, but they might decide to clap in the opposite direction, as if in a game to confuse one another. The dancers can either meet in the center of the room or pass each other near the opposite corner, and then turn back to face each other. The dancers may add other dance techniques such as those characteristic of ghamza (flirtatious glances), eshwa (coquetry), naz (coquetry), movements of the eyes, eyebrows, and/or neck, and turns of the body all done with intensity and an air of abandon.

Shalangi can also be performed in a line of about 20 people. The first person in the line turns toward the second and the third toward the fourth, and so on down the line until each set of two dancers face each other. Then they clap to the right, above the head to the left and downward, mirroring each other, first one clap, then two, and finally three. This version can be done at the end of the national atan in which those who are not tired out dance down to the last person. This variation may be done with men and women, though probably not mixed. Again, the music for shalangi in this case would be the wokh balokh-a panja meri melody as noted above.

CHOPBAZI

Another Herati variation on the atan is a stick dance called chopbazi (stick playing) which is similar to the Iranian stick dance of Torbat-e Jam near the Afghan border. Each dancer holds a stick in each hand, hits his sticks together, then the first dancer turns to face the second and so forth so each dancer can strike his sticks against the sticks of his neighbor. The dancers can also turn toward a neighbor to strike one stick, then turn to the other neighbor and do the same, turning back and forth as the circle moves forward. Then two of the

more advanced dancers go to the center of the circle and squat down, striking their sticks on the ground and then against each other's. A final variation and highlight involves one dancer who would quickly travel around inside the circle striking the sticks of each of the other dancers in rapid succession.

The distant suburban or Kuchi atan might be done to daira and dutar or dhol and vocal for which the beat could be 4/4 in the pattern of dum tak tak taka, dum tak tak taka. People would dance their form of atan in a circle to this music.

KABULI DANCE

It was through the Kabul Valley that the original Aryans approached the subcontinent and through which Buddhism spread from India northward. Later, the Mogul emperors favored the Kabul area for their winter capital. Thus Indian influence in Kabuli music and dance has been strong over the centuries. The footwork, hand gestures and facial expressions are sharper than the other Afghani dances, especially when the music accelerates. This dance allows for some freedom by the dancer in that Kabul is a modern city and the traditional Afghani movements include Indian influence which has been there for many years and is apparent.

Basic Footwork

Left foot on ball, right foot in front of left, stamping flat or on the toe of the right. Footwork is kept small (maida).

Variations:

- 1) Alternate position of feet so left is forward and flat, with right behind on the ball.
- 2) Traveling with this basic footwork can be done in any direction or in a circle.
- 3) With both feet flat, shuffle with quick short steps with the feet close to the ground. This can be done in any direction.
- 4) Turns can be done with either of the above steps or can be spins or simple step turning.

Hands and Arms

Arm movements should be symmetrical when possible. For example, if the right is gesturing upward and the left is gesturing downward, the reverse should be done soon afterward for balance. Arm movements are graceful but more staccato than in other forms of Afghani dance, as dictated by the music.

1) Hands describe large circles with the wrists turning and the fingers held fairly close together.

2) Hands can be posed in various ways near the face as the dancer expresses with her eyes or small headslides.

3) Arms extended overhead, twist wrists and do small headslides or eyebrow movements or glances to the side.

4) While turning, arms can alternate up and down to the music.

5) Hands can describe big circles with the turn of the wrists, then push outward or upward, leading with fingers.

LOGARI STOP DANCE

Basic Footwork

Left foot on ball, right ahead of left, stamping flat. Small footwork (maida). Right foot stamps to the drum.

Variations:

1) Alternate so right is on ball and stamping is done on left.

2) Heel-toe roll with forward foot.

3) Forward foot can step from side to side.

Movement with the footwork can be in a circle, side to side or forward and back, keeping in mind maida.

Hands and Arms

Turning hand at wrist (wa wa). Hands should be placed so palms are not facing front. Quick hand circles when foot stamps.

Placement of arms and hands:

1) With both arms extended to same side, one arm crosses chest while opposite is raised to eye level. This position can progress from the waist to above the head.

2) Hands crossed at wrist in front of chest.

3) One hand extended and holding rusari (veil), other arm extended to side (can be angled).

4) One hand at hip and other hand extended shoulder height. Can do small shoulder shake or extensions here while looking forward or "at audience", but body must not be facing "audience".

5) Arms raised above head and clapping with rhythm.

6) Quick hand circles with arms extended out at the sides at various levels from the hip to shoulder to above the head.

7) Hands framing face, either at the sides or one above and one under chin, palms facing back with hands flat.

Torso and Other Moves

1) While turning, circle torso from waist in same direction as turn and end with arm movement #4.

2) Same as above but look over shoulder leaning back from the waist.

3) Drop to one knee with raised knee forward. Can stay in place and tap ball of foot to the music.

Head and Facial Movement

Occasional, quick, sharp neck slides or accents forward with chin. Eyes look at hands, askance, or at "audience". Facial movements should be expressive with alternating single eyebrow movements.

Logari is a happy dance done with stops in the music. When the musician stops playing, the dancer should freeze also, and start when the music begins again. The attitude is joyful and playful, but not too flirtatious. No hip movements are ever used.

Logari dance is generally accompanied by rebab, tambur, dilruba and dhol. Harmonium, the result of Western influence in India, is unfortunately all too often used. The "stop dance", as it is called in the U.S., is done by men or women. The above description is the women's version. Men would do the same movements but would omit the feminine aspects described.

OZBAKI DANCE

The Ozbaki (Uzbek) ethnic minority of Northern Afghanistan is racially related to the Uzbek people of Uzbekistan. Uzbeks, Hazaras, Turkomans, Aimaks and Kirghiz are Turko-Mongol peoples that have

migrated south over a period from the 7th century onward. The Uzbeks are dominant near Mazar-i Sharif as well as around Kunduz and Faizabad. Uzbeks and Turkomans are of Mongol-Tartar origin and speak a Turkic dialect. Many Afghan Uzbeks are refugees from Soviet domination. Although the ancient Bukhara maqam system of six modes (shash maqam) has undercurrents among the Ozbaki population of Afghanistan, most of their music seems to take on the aspects of often catchy 4/4 tunes played on the dambura (fretless two-stringed lute), qaichak (bowed two-stringed instrument) and zerbaghali (hourglass drum).

Basic Footwork

This dancing is characterized by the basic footwork which is a springy stepping and shifting of weight from left to right, etc. Basically, the footwork consists of a type of running pas de bas, sometimes crossing over quite far and at other times stepping with feet almost together. So with the pas de bas as the basis, we can alternate variations as the music describes: fast, slow, large or small, with a lot of spring or a little tilting spring. The movement can take the dancer in any direction on the floor. The pas de bas can be repeated several times on the same foot or alternated by ones, usually done on each beat of the music quickly. Another variation is the same large running pas de bas but circling with the forward rather than simply stepping straight forward. A final variation is simply running in place to the music with tiny, quick steps.

Arm, Hand and Torso Movement

In the Ozbaki folk style dancing, there is not as much specific hand gesturing as in Persian or even Afghan dance, unlike the Soviet style Uzbek dance in which we find elegant and structured hand positions. Hands can be at the waist or held out to the sides holding the rusari with one or both hands. Men use sharp gestures which resemble finger snapping or snatching objects from the air. The torso is bent forward or sideways a little and the head can look in the direction the dancer is traveling and can be tilted forward some.

Traditional music and dance of ancient Persia, present-day Iran, Afghanistan and areas of Central Asia and the Caucasus are becoming more visible to the public here in the U.S. due to the recent high profile in the news media and interest in understanding people through their art. We are pleased to be able to

share our knowledge, our life work, with the folk artists and ethnologists who are sincerely concerned with the preservation of these performing arts and who are instrumental in keeping the culture living in an effort to resist the possible extinction of a vital element of a noble heritage. We are currently working with

recreational and performing folkdance companies in an effort to provide these sometimes exciting, sometimes enchanting traditional music and dance pieces to more musicians and dancers, and the viewing public. If you are interested in more information, you may contact Eastern Arts for further study.

AFGHAN FOLK TUNES

NATIONAL DANCE, SHAH MAST

The melody, "Shah Mast", is one of the tunes used for the Atan, which is the national folkdance of Afghanistan.



DUKHTAR-E HERAT

Man dukhtar-e Erāt am
Aslan man az diāt am
Aslan man az diāt am
Chun shākhai nabāt am
az Erat am az Erāt am
Chun shākha-i nabāt am
Az Erāt am az Erāt am
Nau gul-e saraadā-stam
Az Erāt am az Erāt am

Dukhtar-e qālinbāf am
Khub o rangin mebāfam
Dukhtar-e qalinbāf am
Khub o rangin mebāfam
Naugul-e saraadāt am
Az Erāt am az Erāt am
Naugul-e saraadā-stam
Az Erāt am az Erāt am
Man dukhtar-e Erāt am
Aslan man az diāt am
Aslan man as diāt am
Chun shākha-i nabāt am
Az Erāt am az Erāt am
Chun shākha-i nabāt am
Az Erāt am az Erāt am
Nau gul-e saraadāt am
Az Erāt am az Erāt am

Rustāzād am man
Shād o āzād am man
Rustāzād am man
Shād o āzād am man
Khushgozār az hayāt am
Az Erāt am az Erāt am

Khushgozar az hayāt am
Az Erāt am az Erāt am
Man dukhtar-e Erāt am
Aslan man az Erāt am
Chun shākha-i nabāt am
Az Erāt am az Erāt am
Chu shākha-i nabāt am
Az Erāt am az Erāt am
Nau gul-e saraadāt am
Az Erāt am az Erāt am
Khoshgozār az hayāt am
Az Erāt am az Erāt am

TRANSLATION

I'm a girl from Herat,
Originally I'm from the village;
Like a branch of candy am I,
From Herat am I, from Herat am I.
A fresh flower of the borderlands am I,
I'm a rug weaving girl;
My weaving is good and colorful.
In the countryside I was born,
I am happy and free;
I enjoy life,
From Herat am I, from Herat am I.

"Dukhtar-e Herat" is a folksong made famous by Herati singer Setara. Traditionally there is an answer of "bali, bali", which means, "yes, yes", to each of the first few lines of the song.

AFGHANI COSTUME

لوگری LOGARI



Costuming for the Logari dance is characterized by shiny red or green billowy pantaloons with ankle tight cuffs. The pantaloons are fashioned so that there are many pleats on the inside. The dress is knee length in silky black with an intricately embroidered front in several colors, a band of silver or gold brocade around the bottom and many small, glittering silver or gold discs. The bottom of the dress flares out like a circle skirt when twirling. Ethnic jewelry is a must, with wide bracelets, necklace, earrings, rings, and optional anklets with small bells. A veil, usually green with a strip of gold, silver, or gold/silver brocade along the edges, is attached to long wavy or curly black hair and head jewelry across the forehead helping to hold the veil down. A gold embroidered cap may be worn under the veil. Shoes would be gold embroidered with curled-up toes, or the dancer may be barefoot. A mandatory item of makeup is surmei or black eyeliner on the bottom lids. This costuming is appropriate and common for the Atan as well.

KABULI COSTUMING

The Kabuli dancer would wear a modern version of the typical Afghani dress. It can be a more satiny fabric, tied at the waist, and can be floor length. It would include the traditional decorated bodice. The dancer can wear a jewelry headpiece or a lightweight veil pinned to the hair. Feet can be bare or appropriate low heeled shoes may be worn. An alternate costume would be a modern or a traditional embroidered blouse and billowy pants with a velvet embroidered vest.

OZBAKI COSTUMING

An example of the type of clothing worn for Ozbaki folk style dance is the traditional Afghan pant with overblouse in matching color. A chapan (wide, long, longsleeved coat) would be worn atop the other garments and could be of the favored ikat fabric of Northern Afghanistan and Uzbekistan. The female dancer would wear a small cap, called araqchchin, with a veil (rusari) attached. This rusari would not be sheer but would be a solid or striped rayon blend fabric, or a lightweight. Typically the dance is done bare foot or in little Persian-type slippers. Jewelry would be large old silver pieces and could include ornamentation on the cap as well as necklaces, bracelets, etc.

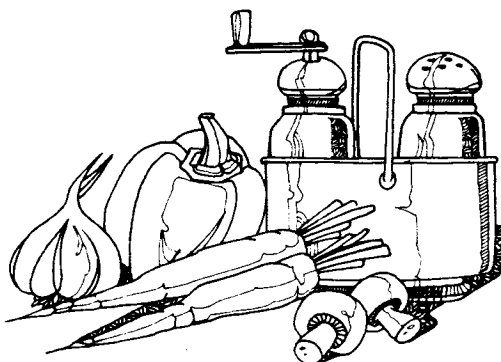
COSTUMING FOR THE ATAN

For men, a long knee-length shirt (kemis), billowy pants (tumban), brocade vest and sash around the waist is worn along with a long turban wrapped around a brocade or beaded cap. For the wilder version, long, flying hair is appropriate for men. Women's costume would be like Logari: black dress, red pants, green veil, etc.

هراتی HERATI



Costuming for Herati includes Afghani pants which fasten at the ankle, a dress of the Afghani Kuchi style, lighter and more delicate than the usual kuchi dress. The material might be a semi-shiny cotton with small flower print and embroidery at the bodice, probably tied near the waist. The dress can be decorated lightly with traditional ornamentation. Finally, there is a small cap with a veil attached. The veil is not necessarily sheer. It can be semi-sheer, solid colored and with a trim on the border. The veil should be rectangular and evenly attached to the hat. Shoes need not be worn for this dance, but if they are, flat slippers, possibly embroidered with gold and with curled up toes are used.



AFGHANI RECIPES

Mahera Harouny

QABULI PALAU

- 4 C rice
- 4 lbs carrots
- 1 lb raisins
- 1 lb almonds
- 1 C oil
- 5 T salt
- 1 tsp cumin
(honey)
(rose water)

In a large pan, put 8 C water, let it come to a boil, add rice, and boil 7 minutes. Occasionally stir to avoid lumps and occasionally check softness by squeezing between fingers. Just before it gets sticky, remove, strain, and

splash a little cold water to prevent sticking together.

Heat a small pan (with honey), add a cup of water, a cup of oil and 5 T salt. Put rice back in its original pan and pour this liquid evenly over the rice. Punch steam holes with the round end of a large wooden spoon, cover with cloth and lid and put in pre-heated 350 degree oven 20-30 minutes.

Cut carrots into 3" or 4" slivers, saute in oil about 15 minutes. Remove and sautee raisins until fluffy. Add almonds. Put rice out on flat serving dish and then add the carrot-raisin-almond mix.

EGGPLANT

- 3 eggplants
- 2 onions, chopped
- 1/2 C tomato sauce
- 1/2 C water
- 1/3 C oil
- 1 T salt
- 1 T garlic powder
- 1 T tumeric
(1 T cumin)
- pinch red pepper

Skin eggplants, slice in round slabs and cut slabs in half circles. Sautee chopped onions in oil until golden. Add eggplant and sautee for a few minutes, clarifying the ones on the bottom. Lower heat to medium and add 1/2 C water and spices. Let simmer for a while, add tomato sauce, stir and cover. Turn heat down to low and let simmer about 10 minutes. Serve on top of rice.

SPINACH

- 2 bunches spinach
- 1 onion, chopped
- 1/2 C chopped parsley
- 1/3 C water
- 1 tsp garlic
- 1/2 tsp salt
- 1/2 tsp oregano
- 1/2 tsp dill weed
- pinch red pepper

Thoroughly wash spinach and chop fine. Wash again. Sautee chopped onion in oil until golden brown. Add spinach and sautee a few minutes. Add 1/3 C water and spices, turn heat down to medium and cook until water is absorbed. Stir well, turn heat to low, cover and let simmer. Serve on rice.

CINNAMON POTATOES

- 1 onion, chopped fine
- 1 T tumeric
- 3 potatoes, chopped very fine
- 1 tsp cinnamon
- 1 clove garlic, minced
- 1 tsp cayenne
- 1/2 tsp salt
- 1/4 tsp oregano

Saute onions in oil till golden. Add potatoes. Cook till partially done, over medium low heat. Add spices. Finish cooking.

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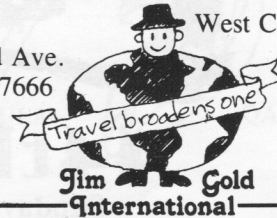
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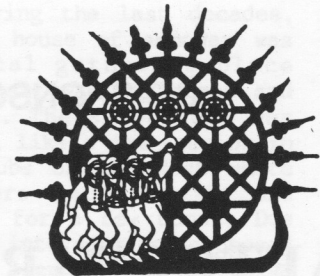
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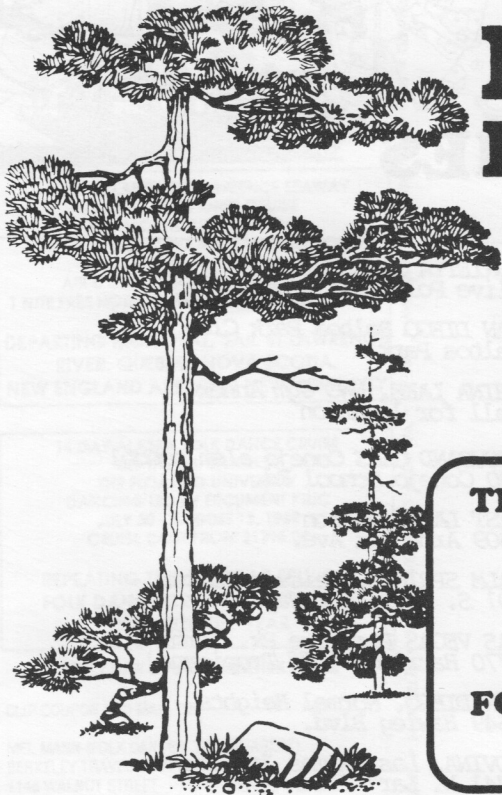
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CABILLO INT'L FOLK DANCERS	Tues. 7:30-10 Thur. 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thursday 7-9:45pm	(619) 446-2795 (619) 375-7136	CHINA LAKE, NWC Gym Annex. Call for location
CONEJO 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 Azmacost 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 "	Monday 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. Lar- Ellen 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 9-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 1:30-3:30p	(619) 238-1771 Soghamonian, instructor	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
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 3:30-7:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 806 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.
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ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30-10pm	(619) 270-1595 (619) 276-6067	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
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SKANDIA DANCE CLUB	Mon 7:30-10 Wed 7:15-10	(714) 533-3886 (213) 459-5314	ANAHEIM Cult. Center 931 N. Harbor Blvd. CULVER CITY Peer Gynt 3835 Watseka Ave.
SKANDIA DANCE CLUB	Tues 7:15-10pm	(818) 889-6106	THOUSAND OAKS Ladera School.
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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.
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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
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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	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA. Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARIO CASSETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur 3-7:15pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karila	ALTADENA 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818) 790-7383 Karila	LA CANADA 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1, 3, 4th Sat. 8 pm-10:30 pm	818-349-0877 Ruth	SEPULVEDA 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 1316 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	(818) 248-2020 ntoni (213) 660-1030	PASADENA, Vasa Hall 2031 E. Villa

CLUB ACTIVITIES

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-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 Norma 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 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. 7:30-9:30 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 Hagadorn	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) 530-6563 Pat	ANAHEIM. 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCER	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 Selbu. 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

HAVERIM FOLK DANCE FESTIVAL

SUNDAY AFTERNOON

APRIL 30, 1989 1:30-5:30 PM

BEVERLY BARR

Dance Instructor

Hambo Contest

Refreshments

Door Prizes



Center Members: \$4.00

Guests: \$5.00

VALLEY CITIES JEWISH COMMUNITY CENTER

13164 BURBANK BLVD., VAN NUYS, CA 91401

tel. (818)786-6310 , (213)873-4620

HAVERIM IS A MEMBER OF FOLK DANCE FEDERATION OF CALIFORNIA SOUTH



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