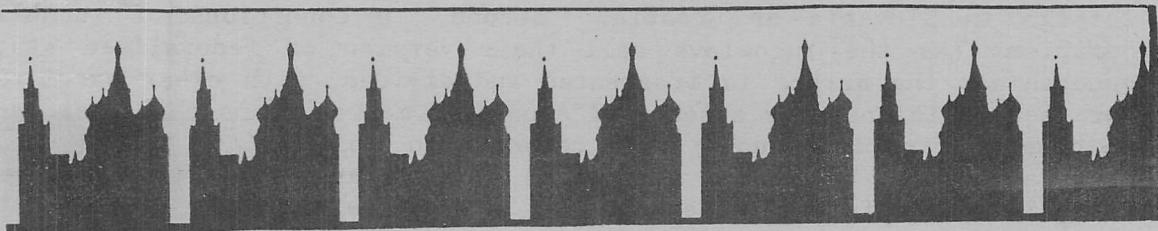


REEU NEWSLETTER

RUSSIAN AND EAST EUROPEAN AREA CENTER. AUTUMN 1989
THE HENRY M. JACKSON SCHOOL OF INTERNATIONAL STUDIES.

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Rock Music in Yugoslavia

Pedro Ramet

Yugoslavia, on your feet, and sing!
Whoever doesn't listen to this song,
Will hear a storm!

-- Goran Bregović and Bijelo dugme,
in "Pljuni i zapjevaj, moja
Jugoslavijo" (1987)

When Goran Bregović and his group White Button (Bijelo dugme) began singing their song, "Spit and sing, my Yugoslavia", their fans would rise to their feet, tens of thousands of them, and sing along. The mood of the song was defiant. It was, Bregović maintains, "a song which can frighten the politicians." Later, in spring and summer 1988, when supporters of Serbian leader Slobodan Milosevic took to the streets in the tens of thousands, to protest against the governments of Vojvodina and Montenegro and to show support, in Serbia, for Milošević, they sang this song. It was, it turned out, a song of insurrection. The governments of Vojvodina and Montenegro fell, and were replaced with supporters of Milošević.

This story is unusual only in degree, not in essence. Yugoslav rock music is deeply colored by political messages and political allusions. In this respect, Yugoslav rock music is more typical of the East than of the West, where rock has reverted to its original cast as entertainment, and is less likely to engage in political communication. In the communist world, by contrast, rock is very much attuned to political messages.

Rock music in a culturally diverse, politically decentralized environment such as Yugoslavia inevitably develops differently from the way it develops in an ethnically homogeneous, politically centralized system -- let alone in a pluralist Western system. To begin with, the composite nationality groups of Yugoslavia have diverse musical cultures and psychological frameworks, so that musical devices which strike a resonant chord in, let us say, Macedonia, may seem arcane and very foreign in Slovenia or Croatia. Second, in conditions of republic "etatism" (as the Yugoslavs call their version of federalized state ownership), the market is fragmented and divided, with clear barriers. For rock musicians, the absence of a unified market means that there are in essence five independent rock networks in Yugoslavia: in Slovenia, Croatia, Bosnia, Vojvodina, and Serbia, and a star may hit it big in one republic and be ignored elsewhere.

White Button



Period zajedništva: Bijelo dugme u Zagrebu 1975.

ALJOŠA MIL.

New wave (novi val) came to Yugoslavia at the end of the 1970s. Rock-a-billy, heavy metal, trash metal, speed metal, death metal, and assorted other currents have also won adherents in the country. By 1986, heavy metal had built up sufficient presence to make it possible to hold what proved to be only the first in a series of annual heavy metal concerts in Sarajevo. Groups such as Storm Cloud (Storm klaud), Bombarder, Earthquake (Zemljotres), Formula 4, Dr. Steel (from Rijeka), and Legion (Legija, from Zagreb) took part in the first such festival, attended by some 2,000 fans. By 1988, the festival had become a two-day event, and the list of participating bands had grown, to include Atomic Shelter (Atomsko sklonište), Kerber, the Eighth Traveler (Osmi putnik, from Split), Heavy Company, and Fiery Kiss (Vatreni poljubac, from Sarajevo).

The most important rock groups in Yugoslavia today are: the Belgrade groups Fish Soup (created by Bora Djordjević in 1978), Bajaga and the Instructors (formed in 1984), and Yu-Group; Sarajevo's White Button (formed by Goran Bregović in 1974); Ljubljana's Laibach (formed in 1980); and Skopje's Bread and Salt (formed by Vlatko Stefanovski in 1978). Two new groups, which brought out their first albums in summer

1989 -- Falcons (Sokoli) in Ljubljana, and Dee Dee Mellow in Zagreb -- are also worth watching: both are musically innovative groups of talented musicians. Also strong is the band Electric Orgasm from Belgrade, though it does not enjoy quite the influence that the six bands mentioned above do.

When rock first came to Yugoslavia, musical adepts approached it in much the way that one would learn a new language. They studied the existing patterns and techniques and worked to master them and replicate them. There was little thought given, at first, to innovation. But as young Yugoslav musicians mastered the new "language" and matured musically, they became increasingly willing to innovate and to look to autochthonous sources of musical inspiration. Inevitably, some of them turned to the folk heritage of Yugoslavia.

The first group to do so was White Button, and the Sarajevo group continues to draw upon folk idioms for inspiration. Bregović himself argues that ethnic and folk music is the richest source for material, and that it is the most promising future for rock music (and not just in Yugoslavia).

But White Button has not been alone in this. Fiery Kiss, for example, during the 10 years of its existence (1977-1987), incorporated a lot of folk elements into their melodies, and some of their songs used a syncopation which is native to Balkan folk music, not to rock. The group adapted Bosnian folk music, with its blend of Turkish and Arabian elements, and played it on traditional rock instruments. The symbiosis of folk and rock in the performance art of Fiery Kiss was reflected in the fact that a lot of their songs were picked up by the popular folk singer Hanka Paldum and marketed as "folk" songs. In a fitting close to this story, the group's leader, Milić Vukasinović, eventually became dissatisfied with the modest earnings as a rock musician and made the switch to folk.

Another Sarajevo band, Blue Orchestra (Plavi Orkestar), which enjoys considerable popularity among teenagers, did something similar in its record, "Death to Fascism!" (Smrt fašizmu! -- the old partisan greeting from World War Two). Released in 1987, the album blended folk musical motifs with partisan themes, singing about the war, the liberation of Belgrade, and Jovanka Tito, the late president's widow. In one song, the group sang the refrain, "Fa- fa- fascist! Don't be a fascist!" The album was celebrated as a species of "new patriotism", and inevitably provoked controversy. Some people suggested (ludicrously) that their lyrics had been written by the Central Committee; others attacked them as "state enemy no. 1". They found themselves cast as the "new partisans" of Yugoslav rock music.

There are also some regionally specific trends in Vojvodina and Macedonia which reflect the synthesis of folk elements and rock music. The Hungarian inhabitants of Vojvodina share in a musical phenomenon



Saša Lošić
leader of The Blue Orchestra

common also to Hungary and the Hungarian population of Transylvania. Known as sogor rock (brother-in-law rock), the genre uses the rhythms of Hungarian folk music and even some of the traditional folk instruments, but plays them in a rock format. The performers themselves are generally attired rather more in the tradition of folk performers than rock musicians, and their music has no resonance beyond the Hungarian population. Sogor rock started in hotels and bars in the late 1970s, but the first sogor records were released only in 1987.

Macedonia is far more interesting, in this regard, having given birth to a new tendency, which, for lack of a better term, one may call "Byzantine rock". To a considerable extent, this is the brainchild of Goran Trajkovski now the leading musical figure in the independent multimedia cultural group Aporea (Apokrifna realnost, Apocryphal Reality). In 1984, Trajkovski created the Fall of Byzantium (Padat na Vizantija), and began to work with Orthodox liturgical music in a rock format. The effect was to preserve the spirit of the traditional music but to transform it into patterns which are intelligible to the modern listener. The Fall of Byzantium folded in 1985, but its work was continued, in a multi-media format, by Aporea (although it would be hard to call Aporea's music "rock").

Yugoslav rock stars have had some problems with the authorities, from time to time. For example, Fish Soup's Bora Djordjević was taken to court twice -- in 1987 and in 1989 -- but was acquitted both times. In both cases, his lyrics got him into trouble. But that has not prevented him from publishing four books of poetry and being elected to the Serbian Association of Writers.

White Button's Goran Bregović was threatened with court action after the group performed a song in which the traditional national hymns of the Serbs and Croats were played back to back, but nothing came of it.

On the whole, however, it is rare that the political authorities take the trouble to discuss the political merits or demerits of a particular ensemble. The most striking examples of such discussions taking place come from Slovenia, in particular in connection with the rock group Laibach, which has performed in Nazi regalia. Laibach presents itself as the Musical Division of a totalitarian movement calling itself Neue Slowenische Kunst (New Slovenian Art). German is the preferred language for this movement, because it is historically identified with Naziism.

Created in September 1980, Laibach has released about a dozen albums overseas, although the albums can be purchased, as imports, in Slovenia. They have succeeded, unlike any other Yugoslav rock group, in building a worldwide following, and in 1989, for example, did an American concert tour, performing in New York, Washington DC, Boston, and Los Angeles.

Yugoslav rock made international news in May 1989 when Boardwalk (Riva), a hitherto little-known soft-rock band from Zadar, took first prize at the 34th Eurovision Music Festival at Lausanne, with their song, "Rock Me". The fact that the group came from the small coastal town of Zadar was significant, showing that rock 'n' roll in Yugoslavia is by no means the monopoly of the big cities.

The rock scene in Yugoslavia is highly diverse, replicating most, if not all, trends worldwide, including rap rock, techno-pop, and -- as long as the Slovenian group Borghesia was in existence -- industrial



rock with sado-masochistic overtones. In 1988, Yugoslavia produced its first rock operetta, Vladimir Milačić's "Creators and Creatures" (Kreatori i kreature), and in 1989, its first rock movie, "The Fall of Rock 'n' Roll", featuring original compositions by Vlada Divljan, Srdjan 'Gele' Gojković, and Dušan 'Koja' Kojić.

Rock music is seen by many of its purveyors as transnational, as a force that can bring people together and create ties of mutual acceptance. Symptomatically, some of the leading figures in the rock scene emphasize that they are "Yugoslavs", rather than Serbs or Croats. But as the general political situation in Yugoslavia worsens, bands are increasingly identified with their respective republics. Bands which used to be able to play in Slovenia, for example (such as White Button and Electric Orgasm), now find it impossible to book concerts there. Other bands, like the Serbian group Fish Soup, find that attendance at their concerts in other parts of the country (specifically Croatia, in the case of Fish Soup) has dropped since about 1987, when nationalism started to rise. Like everything else in Yugoslavia, rock music, too, is affected by "the national question".

[Punctuation follows the British convention.]

(Extract from a longer study, scheduled to be published as part of a forthcoming book on rock music in Eastern Europe and the Soviet Union. Copyright @ 1989 by Pedro Ramet. All rights reserved.)

Musical Tour of the Soviet Union and Poland

Prof. Pedro Ramet is organizing a special musical tour of the USSR and Poland for next September. From classical symphony concerts by major orchestras to folk dance ensembles to rock and jazz concerts, tour takers will sample a wide range of musical genres, meeting also with some of the musicians to hear them explain their art.

The tentative schedule is as follows: departure from Seattle on September 2, Moscow September 3-8, Leningrad September 9-14, Warsaw September 14-18, and Krakow September 18-21.

The preliminary estimate of cost is \$3500, to include airfare, all land travel and transfers, category "A" hotels, concert tickets, museum entrance fees, and breakfast and lunch at all locations.

Professor Ramet, who teaches a seminar on Music and Politics in the USSR and Eastern Europe, will provide informal lectures in each city. For further information, and to sign up, contact Professor Ramet (Thomson Hall, Room 220; office phone 543-0229, home phone 547-8218, center phone 543-4852).

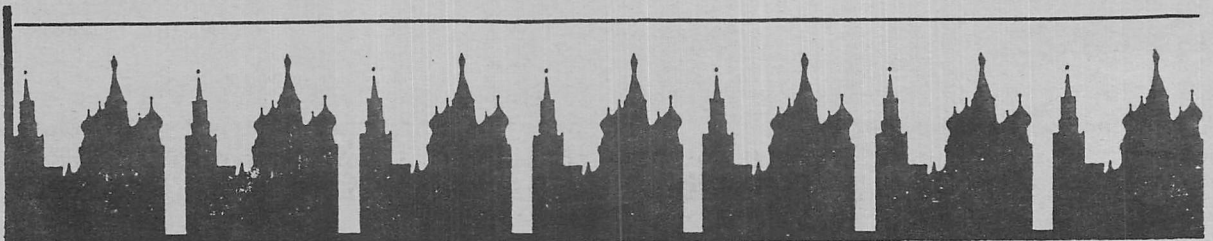
Goodbye to Professors John Reshetar and Peter Sugar

This past Spring Quarter, 1989, two of our senior faculty retired. Professor John S. Reshetar, Jr. of the Political Science Department and Professor Peter Sugar of the History Department both ended long and distinguished careers as UW faculty.

Professor Reshetar, a native Ukrainian, did his graduate work in Russian politics at Harvard, receiving his Ph.D. in 1950. He came to teach at the University of Washington in 1957 and was promoted to full professor in 1962. His publications are numerous and include a popular textbook on Soviet politics, entitled The Soviet Polity: Government and Politics in the U.S.S.R. In addition to his teaching duties, he served as the Chairman of the Western Slavic Association during 1965-6.

Professor Peter Sugar, born in Budapest, became a naturalized citizen in 1952. He did his graduate study at Princeton, where he received his Ph.D. in History and Near Eastern Studies in 1959. In the same year, he was awarded an assistant professorship at UW, where he has taught his entire academic career, becoming a full professor in 1968. He was the Associate Director of the Institute of Comparative and Foreign Area Studies (since 1978 the Jackson School of International Studies) from 1973-9. During the same period, he was the Director of the Russian and Eastern European Language and Area Center (N.D.E.A). Like Professor Reshetar, he is a former President of the Western Slavic Association (Sugar: from 1980-2) and has served in many other professional capacities. His publications include Southeastern Europe under Ottoman Rule, 1354-1804, which is in its second printing and Nationalism in Eastern Europe, which he co-edited.

From all the faculty, staff and especially the students of the Russian and Eastern European Studies program, we would like to extend our appreciation and thanks to these two fine scholars for their many years of devoted service. They will be missed, but not forgotten. Best wishes from all of us.



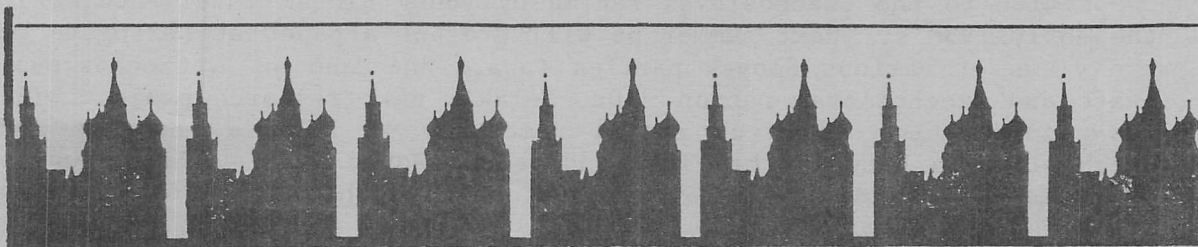
Jim Nichol

We are fortunate to have Dr. James Nichol on campus as a visiting assistant professor in the Political Science Department during Autumn Quarter, 1989. Since the committee to replace Dr. Reshetar had not yet found a replacement, he graciously agreed to take the Autumn Quarter off from his duties at the Library of Congress to take over Dr. Reshetar's teaching load. That includes upper level lecture courses in both Soviet foreign policy, Pol Sci 420, and in Soviet domestic politics, Pol Sci 441. Dr. Nichol is a former student of Dr. Reshetar's, who served as the chairman of his Ph.D. committee. He received his Ph.D. from the University of Washington in March, 1982.

Dr. Nichol has been a Senior Research Analyst in the Domestic and Foreign Policy shop of the Soviet Area desk at the Library of Congress in Washington D.C. since September, 1986 and has been at the Library since March 1983. His job is to prepare lengthy research studies and shorter papers on both Soviet domestic and foreign policy. His special interests are in Soviet political institutions and Soviet Third World policy. His work has been published by the U.S. Government Printing Office and has also appeared in such distinguished journals as Soviet Studies and Problems of Communism, among others.

The University of Massachusetts has also published a lengthy study of his on the restructuring of the Soviet Ministry of Foreign Affairs. He is currently working on a book on Soviet Third World Policy During the Gorbachev Period and completing an article on constitutional-legislative restructuring, which he delivered at the American Political Science Association meeting in September.

Dr. Nichol said he has enjoyed being back in the "other" Washington, but is also looking forward to getting back to his work at the Library of Congress. He cites working with Dr. James Billington as one of his favorite professional experiences.



James Felak

Our new professor of Eastern European history is Dr. James Felak. He was hired by the History Department as an acting Assistant Professor to replace the recently retired Dr. Peter Sugar. Dr. Felak, a former student of Dr. Sugar's, is very excited to have the opportunity to follow in the footsteps of his former professor. Dr. Felak received his B.A. from the School of International Studies (before it became the Jackson School) in June of 1983. He did his graduate work at Indiana University, receiving his M.A. in history in December 1985 and his Ph.D. this past summer. At Indiana, he studied with Prof. Charles Jelavich, who chaired his dissertation committee, and Prof. Barbara Jelavich.

Dr. Felak's academic interest in Eastern Europe first arose as a result of some of the public seminars put on by the Russian and East European Studies program of the then School of International Studies. Professor Felak was working in Seattle at that time. His interest in world affairs led him to attend several public lectures by Professor Ellison and other International Studies faculty. As a result, he enrolled in the International Studies program.

Prof. Felak's course load will include the History Dept's. series of courses on Eastern Europe:

HSTEU 451 -- Poland, Hungary and Czechoslovakia from
the 14th Century to the present.

HSTEU 452 -- Eastern Europe since World War I

HSTEU 453 -- The Balkans from 1453 to the present.

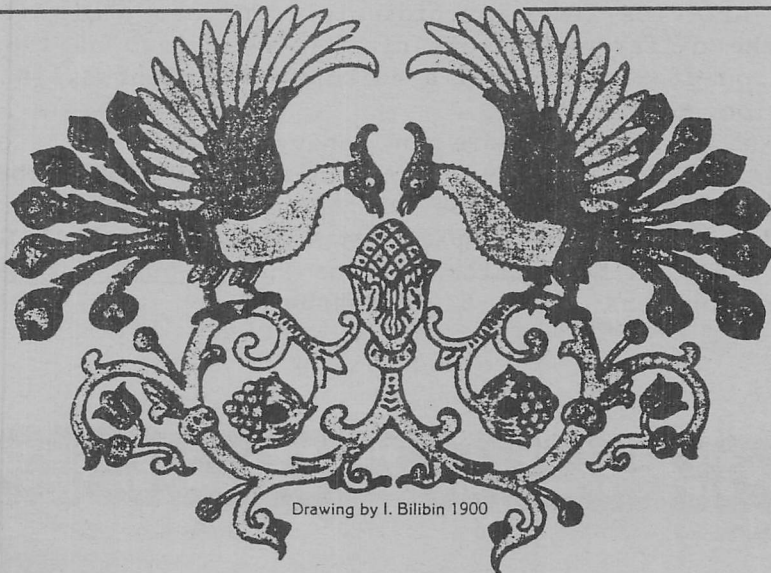
In addition, he will be teaching the graduate Field Course in Eastern European History as well as topical undergraduate seminars on such topics as Fascism, Communism, and Nationalism. He intends to offer an undergraduate seminar for up to 12 students in the Winter Quarter 1991 on Eastern Europe since 1945.

Dr. Felak's recently completed dissertation is entitled, "At the Price of the Republic: Hlinka's Slovak People's Party, 1929-38." It deals with the controversial Slovak People's Party, a nationalistic, Roman Catholic opposition party that spearheaded the Slovak national movement during interwar Czechoslovakia. This November at the AAASS convention in Chicago, Dr. Felak presented a paper on the growing opposition to the Czechoslovak regime by young Slovak intellectuals in the early 1930's. Next summer he will present a paper at Harrogate on the views of various Slovak parties toward the idea of a Czechoslovak state and Czechoslovak nation. Dr. Felak's next research project will be a comparative study of social democracy in Austria, Hungary and Czechoslovakia between the First and Second World Wars. His languages of research include Czech, Slovak, German, Polish and he is currently studying Hungarian.

Dr. Felak enjoys teaching and working with students. He feels that he is in an exciting field at an exciting time. He believes that contemporary events in Eastern Europe can be understood only in terms of the region's past. It is to understanding this past that he devotes his teaching and research. Prof. Felak and his wife Cheryl have a five-month-old son, Stephen.

E. H. Clear

E.H. Clear joined the Slavic Languages and Literature Department this Autumn quarter as a lecturer in Czech. She is an alumna of this University. After she received her Ph.D. in 1986 she taught at various universities out of town: Antioch University, Yellow Springs, Ohio [Indiana program]; University of Puget Sound in Tacoma; and Western Washington University in Bellingham. Clear just returned from Europe, where she lectured in Brussels and Zürich. Her dissertation is forthcoming from Kluwer in Holland.



Galya Diment

The Department of Slavic Languages and Literature is pleased to welcome Assistant Professor Galya Diment to its faculty this Fall quarter. Professor Diment, who previously taught at UC Davis and, most recently, UC Berkeley, is currently involved in research on topics of contemporary Soviet literature. Specifically, she is writing on the myth of Siberia as a symbol of Russia's spiritual, moral, and ecological quest for salvation. Her academic interests as a whole, however, are quite varied and far-ranging. Professor Diment's book on the notion of split autobiographical selves in the works of Ivan Goncharov, Virginia Woolf, and James Joyce is currently under consideration by Princeton University Press. More recently, she has also written about Vladimir Nabokov, contrasting portraits of Nabokov and Joyce as innovative artists but conservative poets, and discussing English writer Lytton Strachey's possible influence on the style of Nabokov's biographical analyses of Gogol and Chernyshevsky.

Professor Diment has organized various panels at academic conferences, including a most recent one on "Russian Modernists and the Outside" for the November 1989 American Association for the Advancement of Slavic Studies meeting. She will also chair a Nabokov panel at the December AATSEEL meeting and another on "James Joyce in the Soviet Union" for the annual Irish Slavic Association meeting in Dublin coming up in July 1990. Professor Diment's publications include articles in Slavic and East European Journal, Comparative Literature Studies, and Journal of Evolutionary Psychology. Currently she is in the process of commissioning articles for a multidisciplinary study of Siberia, which would cover the different aspects of what she views as the recent and ironic evolution of Siberia from a cultural symbol of exile and hell to one of salvation and paradise.

Professor Diment was born in Leningrad and emigrated from the Soviet Union in 1975 with a B.A. equivalent from the Leningrad Pedagogical Institute. She took her M.A. in English Literature from Claremont and her Ph.D. in Comparative Literature from U.C. Berkeley. Her husband, Rami, is News Editor of the Puget Sound Business Journal. They have two daughters, Mara, 5, and Sasha, 1.



The Films of Sergei Paradjanov

In December The Neptune Theatre, on the corner of 45th & Brooklyn in the U-District, will present three films by one of cinema's unquestioned masters, Soviet filmmaker SERGEI PARADJANOV. On December 13, SHADOWS OF FORGOTTEN ANCESTORS will play once only at 7:30 p.m. and THE COLOR OF POMEGRANATES will play at 6:00 and 9:30 p.m. The following two days, Dec. 14 & 15, Seattlites will have an opportunity to view Paradjanov's latest work, ASHIK KERIB, described as both a heartfelt celebration of minority cultural traditions and a proud, defiant statement on art's ability to transcend the misfortunes of the artist.



About SERGEI PARADJANOV and his films.

Born in 1924, in Tblisi, Paradjanov grew up in a wealthy Armenian family, with ample cultural advantages --French and violin lessons. From earliest childhood he felt both extolled and isolated for being exceptional. A gifted violinist, he began his college education at the local conservatory, but the direction of his artistic interests soon shifted and he moved to Moscow to study at the Institute of Cinematography. Having graduated in 1952 from the director's course, Paradjanov resettled in Kiev and there shot his early films.

The most highly acclaimed of these was Shadows of Forgotten Ancestors (1965), a magnificent mixture of mysticism, lyricism, and folklore. It won sixteen awards at film festivals throughout Europe and gave rise to what became known as the Pictorial School of Ukrainian Cinema. Typical of this style, Shadows consists of a series of tableaux in which appear strange, symbolic characters. Paradjanov has said that we use too many words, that only in ballet do we see pure beauty, pure pantomime. The absolute best filmmaking would be for the deaf and mute. His films are always visually sumptuous, intriguing in their use and repetition of imagery, and illuminating in their slant on what is real and unreal.



Shadows became a source of contention with the authorities -- among other reasons for its Ukrainian soundtrack and Paradjanov's refusal to dub it in Russian. His next ten scripts were rejected. Then, in 1968 he succeeded in completing The Color of Pomegranates -- a somewhat less flamboyant film, subtler, yet equally rich in folk culture and religious imagery. Though applauded in the artistic community, Moscow managed to delay its release until 1973.

Pomegranates is a surrealistic evocation of the life of the Armenian poet Sayat Nova: his youth as a minstrel at the court of the King of Georgia, his decision to enter a monastery, his old age and death. The soundtrack is in Georgian, Armenian, Persian, and Azerbaijani. Highly metaphorical images are powerfully manipulated here: bleeding pomegranates, rugs being washed and dried, water flowing over church columns and stone reliefs, prayers and songs repeated in three languages. Truly this is one of Paradjanov's masterpieces.

In 1973 Paradjanov was convicted of homosexuality and served a five year sentence at a maximum security prison in the Ukraine. Following his release in 1978, he has been repeatedly investigated and has since served two additional prison terms for bribery and illegal currency dealings. To date, he has spent eleven years in prison -- an experience which instead of defeating or subduing him, has, he finds, left him with "an amazing deathlessness."

Paradjanov was influenced above all by Tarkovsky, who was able to convey a sense of allegory and metaphor through images of dreams and memories (as in "Ivan's Childhood"). Paradjanov says he studied Tarkovsky, played variations on him, and grew stronger in the process. He relates a conversation they had on the bond between life and art, between art and pain:

"Tarkovsky once asked me 'What do you think I lack as a director?' I said, 'You lack one year of a Soviet maximum security prison. Not the general prison, but the maximum security one.' He treated my answer very seriously and said, 'So you mean that without it I cannot become a great director?' And I said, 'You are already a great director, but if you are asking me what you lack, you're lacking that kind of insight.'"

Paradjanov's most recent film, Ashik Kerib (1988), continues the themes and techniques of his previous works. It is based on a short story by Lermontov, and supposedly takes place in the Caucasus, though both visually and thematically it suggests a world outside time, outside our usual frame of reference. The tale unfolds through graphic images, constant music and a double layer of narration, dialogue, and mime. Shot in Azerbaijani, the film was then over-dubbed with Georgian, making for a fascinating Babel, which seems entirely appropriate here.

It's been described as 'an eccentric fairy tale, a curious mixture of extreme sophistication and conscious naivete.' (Michael Wilmington, L.A. Times, 7-14-89). The plot concerns a good hearted, humble minstrel's efforts to win his love by gaining her father's approval. In an attempt to fulfill the father's demand for money, Ashik begins an odyssey through a world where deceit, treachery, and oppression reign, but where mercy can occasionally break through and overcome. Association of the outcast artist's plight with that of the film's director is never far away, but still Ashik remains remarkably free of bitterness.

Paradjanov has said about his film: "Anybody who is fighting for love or because of love, who is searching for the ideal, who is good in his heart, who is a wanderer, who wants to take the mute and deaf into the chorus, this is the poet of Ashik Kerib. The allegories are at a child's level, they are not deep or philosophical: if you are a poet, armor will interfere with your song."



Welcome to New Graduate Students

Congratulations to all the new graduate students in the Russian and Eastern European program for the 1989-90 school year. Following is a list of our new students and the universities where they received their Bachelors' Degrees.

Eastern European Studies

Martha Naegeli B.A. University of Minnesota

Russian Studies

Yoav Chudnoff B.A. University of Wisconsin
Michelle D. Denbeste B.A. University of Washington
Jonathan Dunn B.A. Reed College
Marguerite A. Geagan B.A. Muhlenberg College
Jennifer Gee B.A. University of Colorado
Kristy Hopper B.A. Willamette University
Elizabeth King B.A. Colorado College
Antje Kock B.A. Egerhard-Karls Univ. Tubingen
Federal Republic of Germany
Kimberly Koscuik B.A. Drew University
Gregory Latimer B.A. Trinity University
Pamela Metcalf B.A. Southern Oregon State College
Shannon O'Hara B.A. Williamette University
Robert G. Oswald B.A. Colorado State University
Matthew Ouimet B.A. Indiana University
Jean Stroble B.A. University of Montana
David Swalley B.A. Univ. of California, Berkeley
Miki Wajima B.A. Waseda University, Tokyo

Good luck in your studies!



Russian House Happenings

Autumn Quarter Events

The Russian house had a busy autumn calendar. Among their various projects were: helping to take care of Soviet chefs who were visiting as part of the Peace Table program, hosting a crew team from Lithuania at the Russian house for an informal get together, and showing a film on the life of Anna Akhmatova, entitled "From the Personal Files of Anna Akhmatova".

The annual Homecoming Alumni party, in conjunction with the Husky Homecoming week was held on November 3rd. In early December, Dave Richmondson, a UW graduate who recently returned from a vist to Moscow, presented a slide show of his trip.

Events to Watch For

The Annual Lecture Series will be held during the Spring Quarter. Because the house will be closed for repairs during the spring, the lectures will be held on campus. They will include a talk on the Soviet non-conformist rock culture by Oleg Babinov, grad student in Sociology from Moscow State. More details on this series will be provided in the Winter Quarter newsletter.

During the Summer, Russian house members will be active in volunteering to help out at the Goodwill Games. Hope to see you there!



Winter Quarter Film Series

The annual Slavic Film Festival will once again be held Winter Quarter. This series is co-sponsored by the REEU program, the Slavic department and the Russian House. Films for the series will include such Russian works as Idi i Smotri ("Come and See") and Zerkalo ("The Mirror") as well as Eastern European films such as the Hungarian production, "Colonel Redl" starring Klaus-Marie Brandauer. The series is free to all students. For more information on the schedule and dates, please call the Russian House at 543-6820.

Graduate Student from Moscow State University

This academic year the Sociology Department of the University of Washington has a very unusual student. His name is Oleg Babinov, a twenty-two year old first year graduate student from Moscow State University. The fact that he is a Russian grad student in an American university is no longer that rare. But his field of study is. Until as recently as this past summer, there was no formal department of Sociology at Moscow State or any other Soviet university. Sociology was one of the casualties of the Revolution. A relatively new science in the early twentieth century, the first sociology department in Russia appeared in the mid-teens. However, sociology departments began to be shut down in the Soviet Union after 1922. Soviet academics began to study sociology again in the mid-50's, after Stalin's death. Since the 1970's, sociology has been taught in Soviet universities within the discipline of philosophy. Now, in 1989, sociology is once again being recognized as an independent discipline.

Oleg came to study in the U.S. largely because of what he calls the "broken tradition" in Soviet sociology. He feels that the Western sociologists, benefitting from the advantage of a longer tradition, have something to offer their Soviet counterparts. His goal in coming to America is to help further the development of Soviet sociology.

He feels that the biggest hindrance to the development of his science in the Soviet Union is the continued unavailability of information. For example, the library at Moscow State still has no copy machines. While there is one now in the Sociology Dept., it is not enough for the demand. In addition, his library does not contain all the information that he requires. Some of it is in a library on the other side of Moscow, but the library system is not hooked up by computer. Therefore, he has to travel all the way across town where again, there is no copy machine.

Oleg was born in Sverdlovsk and lived there until age seven when his family moved to Moscow. He received his undergraduate degree from Moscow State University last year. Soviet universities are structured differently than ours, according to Oleg. Unlike American universities where students often do not declare a major until their second or third years, applicants in the undergraduate divisions apply directly to the programs of their interest. Thus, it is more difficult to change one's field of specialization.

The first two years of the degree is spent in general courses, although they are more specialized than the general education one would get in an American school. The next two years focus directly on one's own field. The fifth year is usually independent study. In the graduate programs, the first year is spent taking classes while the second and third years are spent on one's own reading and research. At

the end of this three year period, the student can get his candidate's degree. This will entitle him to either teach or do research in his chosen field, based, of course, on availability of positions and the strength of his own work. The doctorate degree is not awarded at the time of completion of one's studies. After working within one's chosen field for a number of years, the prospective doctoral student applies to the doctoral committee for acceptance. If his application is accepted, he will be given a couple of years to work on his dissertation. On acceptance of his dissertation, he receives his doctoral degree. Doctoral applicants are usually no younger than fifty years old, although Oleg said that this is changing somewhat, allowing some applicants in their forties.

On the current political scene, Oleg said that Russian students held a wide range of views from more conservative to very radical. Most students support either the Democratic Union, an umbrella of groups that are pushing for greater political freedoms along the lines of Western democracies, or the Moscow People's Front, an umbrella organization of groups whose goal is a democratic socialist regime. He feels that support is fairly evenly split between these two groups but that in Moscow it is still dangerous to one's career to be an active participant in the Democratic Union. However, in areas such as the Baltic republics, students can more openly participate in the Democratic Union without fear of reprisal.

Oleg felt that on the whole the students are to the left of Gorbachev and are pushing for greater reforms. For example, as a result of the firing of Boris Yeltsin as Moscow Party boss two years ago, students at Moscow State University and the Moscow Pedagogical Institute organized a meeting to respond to the firing. At that time, it was not possible to hold a protest demonstration, but the students clearly supported Yeltsin and were upset at the firing. While this shows the amount of progress that has been made, the students want to push yet harder for reforms.

Oleg is happy to have this chance to study in America but is also looking forward to returning home after his year is up. Unfortunately, there is no accepted standard of work between the two countries. Thus, he needs to go back after his year is up in order to do the work required to receive his candidate's degree. While he is here, Oleg has been living at the Russian house, where he has definitely been a help to American students of the Russian language. We hope that Oleg's stay will be a happy and prosperous one.

The Jews of Tashkent

By Judy Balint

Chair, Seattle Action for Soviet Jewry

A recent visit to Tashkent by Seattle Action for Soviet Jewry leaders confirmed that there is as much diversity among Tashkent Jews as there is here in the Seattle Jewish community.

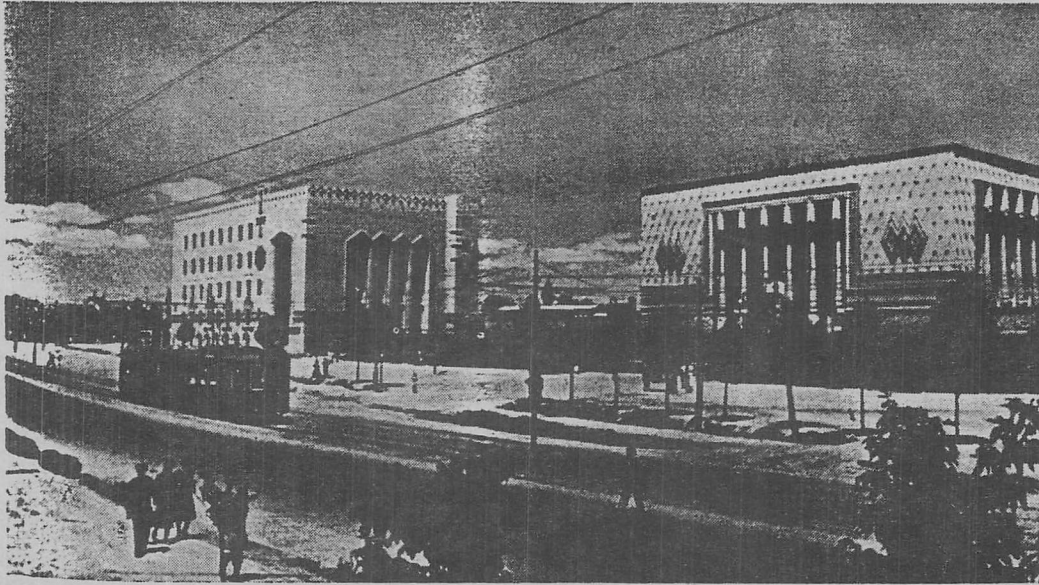
While Seattle boasts the third largest Sephardic Jewish community in the United States, (Sephardic Jews being those who trace their ancestry back to Spain, before the time of the Inquisition in 1492), the city of Tashkent has a large number of Bukharan Jews as well as Ashkenazic Jews, who are more recent settlers in the region.

The history of the Jews of Tashkent is quite different from the history of Jews in the European part of the Soviet Union. Jews coming through this area from Persia in the 6th century BCE (after the Palestinian exile) settled in the Tashkent area. When the Bukharan region was annexed by Russia in the 19th century, its Jews began a limited emigration to Palestine, where they were the ancestors of a large Bukharan settlement in Israel today. Previously there was a small community of Bukharan Jews living in a special quarter in Tashkent. Russian rule improved the legal status of the Jews, and many Jews from neighboring Bukhara consequently settled in Tashkent.

Bukharan Jewish customs and culture are unique. Their language is a dialect of Judaeo-Persian known as Tadjiki. Of the four operating synagogues in Tashkent today, two are Bukharan and two observe the Ashkenazic tradition.

Although Jews from European Russia were prohibited from settling in Tashkent under Czarist rule, a small community of Russian Jews who belonged to categories permitted to settle outside the Pale of Settlement was formed there during the second half of the 19th century. On the eve of World War I about 3,000 Jews lived in Tashkent and maintained Jewish educational and cultural institutions in which the language of instruction was Hebrew.

With the establishment of the Soviet regime, the Jewish cultural and religious institutions were gradually liquidated. During the 1920s and 1930s Tashkent became one of the centers to which active members of the Zionist Organization and members of the pioneering youth movements were exiled. During World War II Tashkent was one of the most important absorption centers for refugees from the German-occupied regions. Many remained after the war, and thus a large Jewish settlement was created there.



A street in modern Tashkent. Right, a cinema;
left, the public library.

Presently there are approximately 60,000 Jews living in Tashkent. By comparison, the Seattle Jewish community numbers approximately 27,000. There are no facilities for any kind of organized Jewish life which enjoy official recognition. In 1988 Jewish cultural activists were able to rent space in a public school to begin evening Hebrew classes for adults, an all-day Sunday school program for children and a lecture/discussion group for adults on Sunday evenings. Both Hebrew teachers and teaching materials are in extremely short supply. There is a waiting list of several hundred adults for the Hebrew classes due to the lack of such resources.

In recent years thousands of Jews from Tashkent have emigrated to the West. The current resurgence of Uzbek nationalism culminating in the ethnic riots of the Fergana region and the burning of a synagogue in the town of Kokand have convinced many more Jews in Tashkent to pursue emigration. The general economic instability in the country is also a factor in their decision. Jewish activists told the Seattle Action for Soviet Jewry delegation that there could never be normal Jewish life in Tashkent or in the Soviet Union in general. The history of the Jews in the Soviet Union mitigates too strongly against it. All the current cultural activities are pursued in an effort to retain some semblance of positive Jewish identity for those who are not able to leave immediately.

Graduate Student Conference -- April 1990

REEU is currently planning to hold a graduate student conference in April. Students interested in any aspect of Soviet/Russian or East European societies are encouraged to present their work.

The two-day conference will include the participation of UW faculty, who will serve as discussants.

A committee has been established to coordinate the conference under the chairmanship of Pedro Ramet. Students interested in participating should submit a copy of their papers to Professor Ramet by February 10th. For further information, call 543-0229 or 543-4852.



Goodwill Games

The 1990 Goodwill Games present unique problems of preparation. It is unlike any other major sports and arts event. The State of Washington, especially the Puget Sound area, will host 2,500 athletes from around the world who will compete in 21 different sports from July 20 to August 5, 1990. The University of Washington plays a major role in hosting many of the Goodwill Games activities. The newly resurfaced track at Husky Stadium will serve as the site of the Welcoming Ceremony and the track and field events. The men's volleyball competition will take place in the Hec-Edmundson Pavilion. The visiting athletes will enjoy the fine facilities at the University of Washington.

Hosting needs for volunteers can be identified in five key areas: (1) VIP-Dedicated Host/Hostess, (2) Host/ Interpreter, (3) Venue Host/Hostess--Hospitality, (4) Tour Guide, (5) Information Services. Since the Soviet Union is co-hosting the 1990 Goodwill Games, knowledge of Russian will be in great demand. Other languages will also be needed, as 56 countries will be participating. People with language skills of all levels are encouraged to take advantage of this opportunity.

The Hosting Language Services Division is currently seeking qualified individuals, with various levels of language facility, who would like to participate as volunteers before and during the Games.

If you are interested in participating on any level as a volunteer Host/Hostess, please contact Gisele Matson, Linguistics Manager, at 554-6546.

12th International Conference on Baltic Studies

The Twelfth International Conference on Baltic Studies will be held June 21-4, 1990 at the University of Washington. On June 20th a pre-conference workshop will be held on Academic Exchanges at Pacific Lutheran University in Tacoma. The conference is sponsored by the Jackson School of International Studies at the University of Washington and the Association for the Advancement of Baltic Studies in cooperation with Pacific Lutheran University.

The conference will be attended by Baltic Studies scholars from the United States and Canada, as well as leading scholars from Asia, Europe and the Baltic States. Interest in the conference has never been so high, according to Gunder King, one of the conference's organizers. At the same time, he does not know how recent events in Asia and Eastern Europe will affect participation. In Eastern Europe and the Baltic states, there are no longer any travel restrictions but there is a general lack of availability of Western currency. He is also concerned about how recent events in China might affect the ability of Chinese scholars to travel.

Professor Donald W. Treadgold, who gave the keynote speech at the second conference twenty years ago has been invited to do so again. His address, to be given on the morning of the 21st, immediately after the opening ceremonies, will deal with the role of the Baltic states in a changing Soviet Union.

Over one hundred scholars are expected to participate. On Saturday the 23rd, members of the local Pacific northwest Baltic communities are also expected to attend the conference. Evening activities will include a ferry-ride to Kiana Lodge on Bainbridge Island to enjoy a salmon dinner. In addition, a traditional Baltic banquet will be held on Midsummer night.

For further information, please contact Gunder King at 535-7251 or write to him at the School of Business Administration, PLU, Tacoma, Wash. 98447.



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