

Let's Dance

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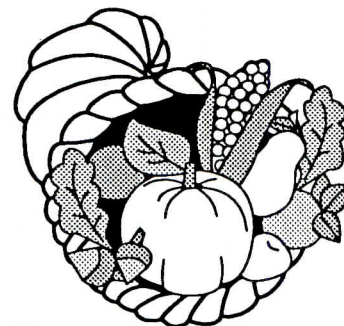
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PRESIDENT'S MESSAGE

The fall season of Federation activities is off to a good start and I am hoping to attend as many activities as possible and would encourage you all to do the same in an effort to support Federation functions. Without the help of all you fine people through the past years, I would not have been able to perform my duties as V.P. and now serve as your President, which I feel is an honor.

I am sure you all realize that this year we will be confronted with the matter of distance to travel to attend meetings. I am checking on places that would be half-way for all of us to travel, possibly in Stockton. If you have any suggestions in this regard, please let me know. I also notice that Eunice Udelf, President of the Federation, South, has declared this "THE YEAR

OF THE COSTUME" and is urging everyone to wear a costume (or I think even part of one) when attending folk dance gatherings. I think we should go along with the South - good idea!!

Our next board meeting will be held Sunday, October 18th, 11:00 a.m., at the Fresno Autumn Harvest Festival, followed by the Assembly Meeting at 11:45 a.m. May I again request that all chairpersons with a matter that needs approval of the Board send me a report a week before the meeting so that an agenda can be planned. Thank you again for your cooperation, and see you in Fresno.



Fran Ajoian
Federation President

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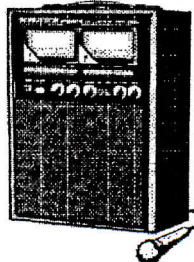
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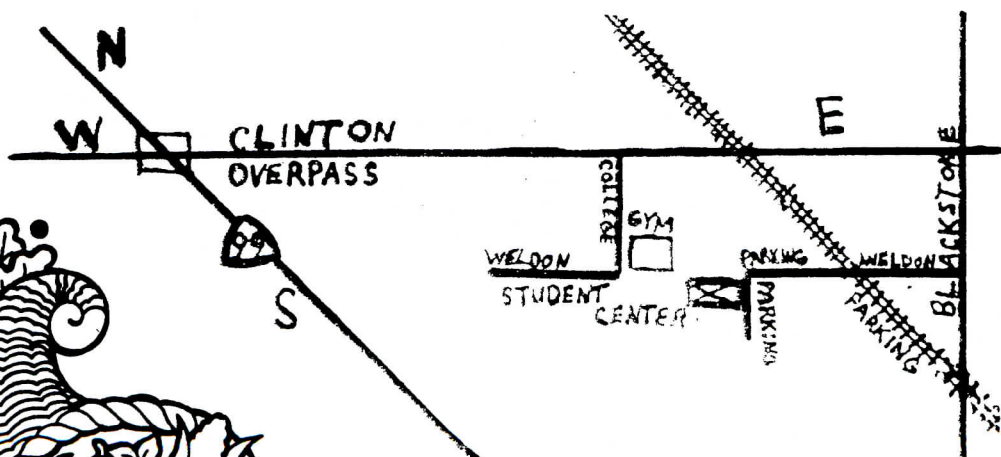
Welcome to the Harvest Festival

Welcome to the 1992 Autumn Harvest Folk Dance Festival - Fresno's 44th Annual Festival, October 17 and 18, at the Fresno City College Student Center, Weldon and Blackstone. It will give us great pleasure to see so many of you again and to have you join us dancing. We will have food again, and our vendor booths. Make sure you sign up for the door prize. We will also have our Sunday after-dance following the spaghetti dinner. Hope some of you can join us again. Our weather has been great, and we hope it will continue.

Saturday will begin with registration at 12:30 p.m. and end with the afterparty till 1:00 a.m. Sunday will begin with meetings at 10:00 a.m. and finish up with an afterparty where we will dance the night away till who knows when. Come one, come all, and join us for two days of fun in Fresno. For more information on the weekend's events, call me at 209-255-1786.

I would also like to take this opportunity to announce my officers. They are: Mary Torbit, Vice President; Lilas Mathers, Secretary; Michael Norris, Treasurer; Ruth Castle, Historian; and our backbone, Frances Ajoian and Martha Froelich.

Ann Garabedian
President, Fresno Council



Autumn Harvest Folk Dance Festival - Dance Program

Saturday, October 17

TZADIK KATAMAR Israel
 MAPLE LEAF RAG USA
 DIVCIBARSKO KOLO Serbia
 TANGO POQUITO USA
 SOMOGYI KARIKAZO Hungary
 INSTITUTE DANCE
 CIMPOI Romania
 DUNDEE WHALER Scotland
 BUCIMIS Bulgaria
 LIPA MA MARYCA Italy
 BAVNO ORO Macedonia
 ALLEMANNSMARSJ Norway
 INSTITUTE DANCE
 LA CACHUCHA Early California
 ALUNELUL Romania
 LEVI JACKSON RAG England
 KARAMFIL Bulgaria
 ROROSPOLS Norway
 GAROON Armenia
 LA BASTRINGUE French Canada
 TROPANKA (Moskoff) Bulgaria
 BEKESI PAROS Hungary
 JAPANESE SOFT SHOE USA
 MAIRI'S WEDDING Scotland
 ALUNELUL DE LA URZICA Romania
 ADA'S KUJAWIAK #1 Poland
 SVEKRVINO ORO Macedonia
 NUMERO CINCO USA
 CETVORNO HORO Bulgaria
 CASTLE SCHOTTISCHE USA
 STRUMICKA PETORKA Macedonia
 NA 'AMA Israel
 DHIVARATIKOS Greece
 VRTIELKA Slovakia
 MARI MARIKO Bulgaria
 WALTZ USA

OKLAHOMA MIXER FOR THREE USA
 TAMZARA Armenia
 INSTITUTE DANCE
 SHIRI LI KINERET Israel
 TRIP TO BAVARIA Scotland
 BAONOPSTEKKER Netherlands
 VOSSARUL Norway
 VRAPCHETO Bulgaria
 BAL IN DA STRAAT Belgium
 INSTITUTE DANCE
 ZILLERTALER LAENDLER Austria
 PROMOROACA Romania
 DOUBLE SIXSOME Scotland
 SLOW HASAPIKOS Greece
 BAL DE JUGON France
 VLASKO Bulgaria
 TALGOXEN Finland
 HORA SPOITORILOR Romania
 MARGARET'S WALTZ USA
 TINO MORI Macedonia
 CABALLITO BLANCO Mexico
 GODECKI CACAK Serbia
 LIGHTS OF VIENNA USA
 DOSPATSKO HORO Bulgaria
 SWEDISH-FINN MIXER Sweden
 ELENO MOME Bulgaria
 BOHEMIAN NATIONAL POLKA Bohemia
 GOLDEN BRACELET Armenia
 MILONDITA TANGO USA
 TAI TAI Greece
 RIDEE France
 D'HAMMERSCHMIEDSG'SELLN Germany
 BLUE PACIFIC WALTZ USA

Sunday, October 18

ALI PASA Turkey
 TOTUR FRAN VIEL Demark
 TARINA DE LA ABRUD Romania



DUNAJ IN CZECHOSLOVAKIA

by Richard Duree

Eight members of Dunaj International Dance Ensemble were joined by ten fellow folk dancers in a delightful and fun-filled tour of Czechoslovakia during June and July, 1992. Working with Jasan Bonus, son of noted dance master, Frantisek Bonus, we took a good look at this interesting country, buried in the center of Europe, newly freed from its Communist bonds and now searching to find its way in a free world.

Our first stop was in Budapest for a shopping spree for the "Hungarofiles" among us. We used the Hotel Agro, located on one of the highest hills in Buda. This former Communist Party conference center is nicely situated, but a bit far from the historical and shopping areas.

A surprise awaited us in many of the familiar folklore shops: hundreds of beautiful Kalotaseg women's costumes! So rare in the past, these national treasures are being sold by their Hungarian owners in Transylvania. They are expensive - around \$500.00 for a complete one. How quickly the Hungarians have discovered the value of their art.

Our luxury bus then took us northwest to Bratislava, capitol city of Slovakia across the Danube from Hungary. We soon found what a bargain the country is - less than a dollar's worth of Czech "crowns" for a rather substantial lunch! After the flat countryside of Hungary, the heavily wooded hills of Moravia seemed unusual. Very green and beautiful, we thought that this must be the most beautiful part of the country.

The Straznice Folk Festival, always held the last weekend of June, was the main objective of the tour. We checked into the Hotel Straznice - an excellent hotel - and settled down for three days of folk dance, music and brilliant costumes. The festival is held in three amphitheaters lo-



East Slovak Dance Group at the Vychodna Folk Festival, 1992.

cated on the grounds of a large estate. Simultaneous performances which rotate between stages permits one to see all the groups. Opening ceremonies on Friday evening are a wondrous display of Moravian folk costumes, the most richly developed in Europe. After the usual costume parade at midday on Saturday, the performances were underway.

The most gratifying thing to be seen here is the occasional "free dance" session where the musicians play for all to dance. The huge stages were immediately filled with couples who dance and sing Moravian folk dance with great gusto, couples ranging in age from teenagers to the elderly.

A comment about Moravian folk dance: one reason we have so few in our repertoire is that the "dance" is about 60% singing. A vigorous, improvised verbunk, interrupted frequently by song, is followed by a very sedate turning couple dance, also with frequent singing interludes. And it goes on for hours! We can readily learn the dance, but the songs would take years.

Leaving Straznice, which suddenly returns to its usual quiet state, we drive north through low mountains to the lovely spa town of Luhacovice (loo hotch a veet seh). The Hotel Alexandria is our home for four days of classes, sightseeing and excursions. Dr. Frantisek Bonus met us here for a series of dance classes in folk

and historical ballroom dance. It is wonderful to see Frantisek has lost none of his famous sparkle, now approaching his late 70s.

A class led by the director and members of the local dance group revealed a unique mixture of Bohemian polka, Ukrainian hopak, Slovak czardas and Moravian "britana." Luhacovice has long been famous for its spa treatments and boasts such celebrities as Smetana, Dvorak and Janacek among its list of visitors.

The Wallachian region lies north of Luhacovice, centered around the town of Rostov pod Rodhostem. A "skansen" (open-air museum) here is justifiably well known for its original and reconstructed homes, buildings and "industrial village." Working versions of saw mills, blacksmith shop, and other water-driven machinery give a glimpse of the ingenuity of the village folk.

From Luhacovice, we climbed through heavily wooded mountains to the remote village of Cicmany. Ancient log homes, decorated with mysterious white designs have been a tourist attraction for decades. Local housewives boldly invite you into their homes to sell their exquisite embroideries and charming costumes.

Far to the east, at the base of the High Tatra Mountains, lies the large town of Poprad. We are constantly enthralled by the beauty of the countryside, rolling green hills, covered with alternating crops and forests, rising in ever higher waves to the base of unbelievably beautiful mountains climbing straight to the sky.

These are the High Tatras, a 27-mile-long alpine mountain range not unlike our own Grand Tetons. Though only 2,500 meters (about 8,000 feet) high, the range has every geological feature characteristic of an alpine region: cirques, hanging valleys, glacial moraines, breathtaking vistas and unsurpassed skiing. A cable tram ride to a mid-level hut brought us to a typical sudden mountain storm. The High Tatras are permanently protected by their status as a national park

and we can expect them to remain as they are.

From the Hotel Satel in Poprad, we commute the 45 minutes to the beautiful village of Vychodna for its equally famous folk festival. Three more days of performances by village groups from the various regions of Slovakia reveal a unique variety of dance style: mountain dances from the north, Hungarian style czardas from the south, hardly surprising in view of Slovakia's former status as a part of the Austro-Hungarian Empire and its proximity to the Gorali culture surrounding the High Tatras. A fabulous combination of mountain "fujara" (mountain shepherd's bassoon) haunting music followed by the stimulating strains of czardas violin music.

Next stop: Prague. From the far east of Slovakia, we reach fabled Prague in about six hours driving time. Leaving the wide open hills and scenic mountains of Slovakia, we return through close Moravian hills to the more open, wooded countryside of the Bohemian basin. Named for the "Bohe," a pre-Christian pagan tribe, Bohemia is the home of the Czechs (Ceske), who are not Bohemians. They have long been closely affiliated with the Teutonic peoples of Austria and Germany, a fact revealed in their polkas, schottisches and mazurkas and in their very Germanic folk costumes. Men wear yellow and ochre colored knickers and short sleeveless vests, while women wear simple dirndl-like costumes of fine brocades and silks. Beer replaces wine as the drink of choice.

Prague reveals itself as a living history open-air museum. What a treasure for anyone interested in history, with well preserved examples of 600 years of architecture. Medieval, Gothic, Renaissance, Baroque and Neoclassic buildings stand side by side in profusion, all visible from almost any spot in the Old Town (Stare Mesto). Crossing the Vltava River over the famous Charles Bridge, now a pedestrian walkway, one comes to Castle Hill (Hradcany), where a thousand years of Czech history are on

Continued on next page.

display. Enormous, stately Prague Castle houses the offices of the president and much of the administrative branch of government and surrounds spectacular St. Vitus Cathedral. St. Vitus is the patron saint of dancers, which should be of some significance to us.

Within the castle and surrounding palaces are museums with artifacts of Prague's colorful history. Great Benedictine Hall in the old castle, site of knights' jousting tournaments is connected to the outside courtyard by a stairway designed for the horses carrying their armoured riders into the great hall.

With a long music tradition, it is no surprise that one can choose between performances of classical music, opera, drama and marionette shows every evening of the week. There is even a choice of folk lore performances, and we saw fine performances of both Czech and Slovak folk dance.

Shopping in Prague is a real experience. Folk art items are not as plentiful as in Budapest, there are plenty of antique shops in the Old Town (Stare Mesto) to satisfy the most ardent shopper. Members of our group found and purchased at least six spectacular folk costumes from various parts of the country. The famous Bohemian crystal is, of course, everywhere in both antique and retail shops, as are any number of other art items.

It takes a keen sense of direction when wandering through the seemingly aimless labyrinth of narrow streets in Stare Mesto to find the Old Town Square. A six-acre square surrounded by Gothic, Medieval, Baroque and Renaissance buildings, the square's main attraction is the 600-year old Town Hall Clock Tower. This elaborate clock, two stories high, displays on the hour a series elaborate clock, two stories high, displays on the hour a series of characters in a morality story, just as it has for 600 years!

One can only be disturbed by the presence of street vendors selling Russian military arti-

facts to unwary tourists. These people, we are told on good authority, are connected to the Russian mafia which is boldly and steadily intruding into the economies of many of the Eastern European countries. They also have members who are expert pickpockets and thieves, working in the subway stations and at any large gathering of tourists. One must be constantly aware.

Politically and economically, the Czechs and Slovaks seem determined to go their separate ways. The Czech Republic, which will include Moravia, is already well on its way to a market-based economy, though currently in a state of confused adjustment to new ideas and practices. They are seriously in need of controlling legislation and will experience a number of growing pains before they are through.

Slovaks, being much more conservative, seem determined to remain with a socialist economic system, a mystery until one realizes that even Communism was better than what they had before under the Austro-Hungarian Empire. Mostly rural folk, the rules and requirements of commerce and trade are unfamiliar and most likely uncomfortable to them. It will be interesting to see what happens to the economies of these two neighbors. If expectations are true, Slovakia will remain a beautiful and cheap place to visit, while the Czech Republic will become expensive just like Western Europe

As our tour was ending, plans were being made for a folk dance camp to be held in Luhacovice in 1993 during the week after the Straznice Folk Festival! Look for news regarding this folk dance tour in the near future. I, for one, am eager to return to these beautiful and fascinating countries.



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COUNCIL CLIPS

GREATER EAST BAY COUNCIL

The Berkeley Senior Citizen Dancers will have their party on Sunday, October 18, 1:00 to 4:00 p.m., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, Lloyd Day will emcee.

Merry Mixers - come dance with us, we do intermediate and advanced folk dances at our class on Wednesdays, from 1:30 to 4 P.M., under the direction of our teacher Charles Emerson, at the Hillside Presbyterian Church, corner of Hillside and Ritchie Avenues, Eastmont District, Oakland.

The Concord Folk Dancers will have their party on Sunday, October 4, 1:00 to 4:00 p.m., with refreshments at 2:30, at the Concord Senior Center, 2727 Parkside Circle, Baldwin Park, Concord. Stan Valentine will call squares, Jean Williams will emcee.

SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - In October, Changs is starting out with vim and vigor by offering an introductory class in international folk dancing taught by Ruth Ruling. Our regular scheduled class will follow this class. By having this introductory class, the club hopes to acquaint new people to the truly enjoyable and worthwhile recreation which is international folk dancing. This eight-session introductory class will be held from 7 to 8:30 p.m. on Changs' regular scheduled Friday nights, beginning October 2 and ending December 18. Classes will be held on October 2 and 9, and the monthly party on October 16. Changs will be closed on October 23 and 30. The club meets in the Social Hall of the Seventh Avenue Presbyterian Church, 1329 7th Avenue. There are 2 free public parking lots available - one across the street from the church, and the other on 6th Avenue. For more information on the new class, call 415-661-9426.



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Kerchief Kujawiak (Poland)

Kujawiak (koo-YAH-vee-yahk) is a Polish national dance originating in the Kujawy region of central Poland. It is done in a slow tempo in 3/4 meter, accompanied by lyrical melodies. In different phases of its development the Kujawiak featured many variants and ways of dancing. Kerchief Kujawiak was presented by Jacek and Bozena Marek at the 1991 University of the Pacific Folk Dance Camp and the 1992 Mendocino Folklore Camp.

CASSETTE: "Dance Poland" Side B/1. 3/4 meter

FORMATION: Couples dispersed around floor, partners facing, M back to center. A kerchief (optional) is draped over W's shoulders.

STEPS and STYLING: Basic Step: Three steps per measure, done smoothly without accents; footwork alternates. Steps may be forward, backward, or turning.

Kujawiak Turn Step: A waltz* step; ct 2 of each measure is preceded by semicircular sweep of the free ft, close to the floor.

Free hand is in a fist in front of hip, elbow fwd, unless otherwise noted.
When free arm is extended, the hand is loosely curved.

* Described in Steps & Styling published by the Folk Dance Federation of California, Inc.

MUSIC	3/4 meter	PATTERN
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Measures

INTRODUCTION

- | | |
|---|--|
| 1 | No action. |
| 2 | Ptrs join hands, L with R, R with L. |
| 3 | Beg ML, WR, dance one Basic Step backing away from ptr. |
| 4 | Dance one Basic Step twd ptr into shldr-shldr blade pos*. M has back to ctr. |

I. KUJAWIAK TURNS; WALK

- | | |
|------|---|
| 1-4 | Beg ML, WR, dance 4 Kujawiak Turn Steps making 2 full turns CW while moving in LOD (CCW). |
| 5-7 | Face LOD in semi-open ballroom pos, ML hand holding WR, arms extended fwd, palms down. Beg ML, WR, dance three Basic Steps fwd in LOD. |
| 8 | Step bkwd on inside ft (ct1); close free ft to supporting ft (no wt) turning to face ptr, M back to ctr (cts 2-3). |
| 9-16 | Repeat meas 1-8. At end of meas 16, step away and slightly to own L. M has back to ctr. W place R hand on top of L on MR shldr. M take kerchief in L hand. MR arm still around W waist. |

II. SPIACA; MAN CLAPS THIGH, HEEL

Spiaca (shpee-OHN-tsah) = sleepy

- 1-2 W rest R cheek on hands on MR shldr. M hold kerchief in L hand, with L arm extended straight sdwd. Beg ML, WR, turn CW together in place with one walking step per meas.
- 3-4 Picking up the tempo, continue the CW turn with 6 walking steps (one per count). On meas 4, M step fwd, back, together (R,L,R), and W turn 1/2 CW to end with both facing LOD, W to R of ptr with WL hand still on MR shldr, MR hand on W waist. M place kerchief on his L shldr.
- 5 In open ballroom pos*, W to R of ptr, beg ML, WR, dance 1/2 turn CW with one Basic Step, moving slightly in LOD. M hold L hand out as before. W, with R fist on hip, step fwd R (ct 1); bkwd L,R (cts 2,3).
- 6 W continue Basic Step with another 1/2 turn CW moving slightly in LOD. M step on R, starting a CW pivot turn (ct 1); still pivoting on R ft, raise L knee high and clap L thigh (ct 2); continue pivoting on R ft (ct 3).
- 7 Dance another 1/2 turn CW as in meas 5.
- 8 Repeat meas 6, except M clap L heel, which is raised and turned out (ct 2); continue pivoting on R to face ptr, M back to ctr (ct 3).
- 9-12 Repeat meas 1-4 in CCW direction with same ftwk, W hands and L cheek on ML shldr (and kerchief). MR arm is extended straight sdwd. On meas 12 M make 1/2 turn CCW to place cpl in same position as at end of meas 4.
- 13-16 Repeat meas 5-8 ending with M back to ctr. On meas 16, ct 3, M step on L ft and pick up kerchief in R hand. W take other end of kerchief in R hand.

III. TOWARD AND AWAY FROM PARTNER; SIDE STEP AND STAMP.

- 1 Raising R hands joined by kerchief overhead and looking at ptr, dance three short steps fwd and slightly to the R. Both beg R ft.
- 2 Beg L dance 3 steps bkwd away from ptr, lowering kerchief to about chest level.
- 3 Raising kerchief, L hands on ptr waist, dance 1/2 turn CCW in place with three steps. End with W back to ctr.
- 4 Releasing ptr, back away with three steps, lowering kerchief. Change kerchief hold to L hands.
- 5-7 Repeat meas 1-3 with same ftwk, but move slightly to L. R fist is on own hip on meas 5-6, and R arm around ptr waist on meas 7.
- 8 Ptrs stay close together as M put kerchief around W neck. Or both may place kerchief. Take shldr-shldr blade pos with M back to ctr. End with ML, WR ft free.
- 9 Beg ML, WR, step sdwd in LOD (ct 1). Stamp twice (no wt) with whole ft, ft pointed in RLOD (CW), heel near supporting ft (cts 2,3). Bending body, look twd stamping ft.
- 10 Repeat meas 9 with opp ftwk and direction. M has back to ctr.
- 11-12 Beg ML, WR, turn once CW with two Kujawiak Turn Steps, moving in LOD.

- 13-15 Repeat meas 9-11.
- 16 M: Releasing ptr, turn 1/4 CW to face LOD, stepping R, L (cts 1,2); hold (ct 3).
W: Turn 3/4 CW to face LOD, stepping L,R (cts 1,2); hold (ct 3).
On ct 3 take Varsouvienne pos*.

IV. FLIRTING; BACK-TO-BACK, FACE TO FACE

- 1 Bringing L hands in front, R hands above W's head, M lead W diag fwd LOD twd ctr of circle as he crosses behind her twd outside. Beg MR, WL, dance one Basic Step, looking flirtatiously at each other. End with joined L hands raised above W head and joined R hands in front.
- 2 Repeat meas 1 with opp ftwk and arms. W move diag fwd twd outside of circle, M twd inside.
- 3-4 With joined L hands in front, R hands above W head, M back up while leading W fwd in one turn CCW in place with 2 Basic Steps. End facing LOD.
- 5-6 Repeat meas 1,2.
- 7 With one Basic Step dance 3/4 turn CCW in place. On ct 3 release R hands, M back to ctr.
- 8 M: Step bkwd on L (ct 1); sdwd (RLOD) on R (ct 2); close L to R (no wt) (ct 3).
W: Step R, L, close R to L (no wt), turning CCW to face ptr.
End with MR, WL hands joined and extended in RLOD. W take kerchief in R hand.
- 9 Beg ML, WR move fwd in LOD turning back-to-back with three steps. Free arms are out to sides at about waist level. Inside hands move fwd at about waist level.
- 10 Beg MR, WL, dance three more steps in LOD, returning to facing pos.
- 11-12 Raise joined hands. Beg L, M travel fwd in LOD with two Basic Steps. Beg R, W make two CW turns with six steps under joined hands. ML arm is curved fwd, palm up, as if protecting ptr. WR fist, holding kerchief, is on her hip.
- 13-14 Repeat meas 9-10.
- 15 Raise joined hands. W make one CW turn (R,L,R); end facing ptr. Facing ptr, M step sdwd L with L arm in protective pos (ct 1); step R beside L (ct 2); hold (ct 3).
- 16 In shldr-shldr blade pos bend knees (ct 1); straighten knees (cts 2-3). W still holds kerchief in R hand.

INTERLUDE

- 1-2 W drape kerchief around shldr. With 2 Basic Steps circle away from ptr (M CCW, W CW).
- 3-4 Join hands and repeat Introduction, meas 3-4.
- 64 meas Repeat Figures I-IV.

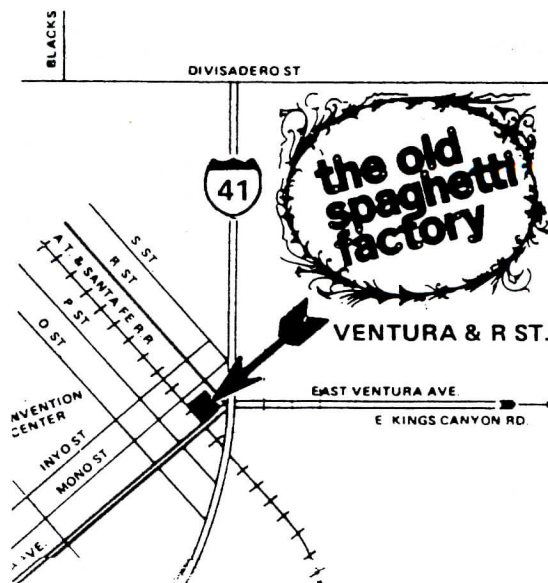


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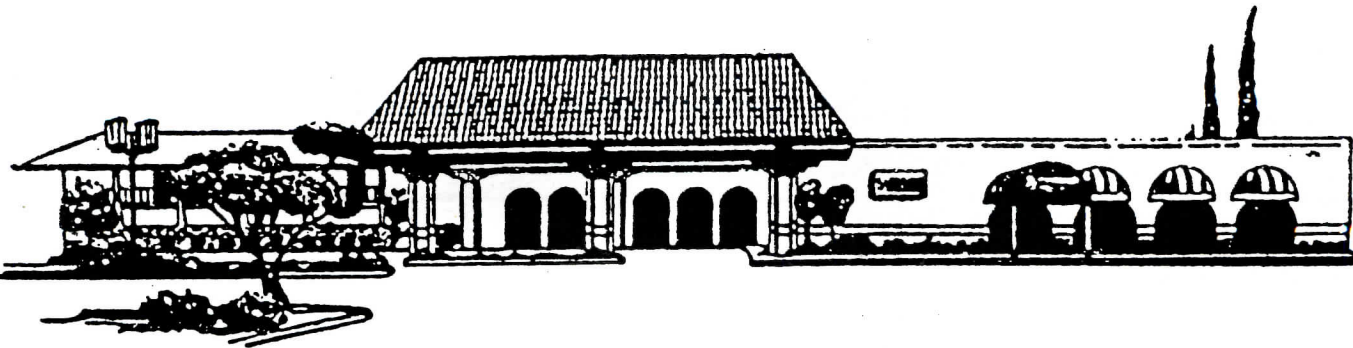
CALENDAR *of* EVENTS

Ed Kremers, 155 Turk Street, San Francisco, CA 94102, 415-775-3444

Oct. 3	SAT	PENINSULA: Palomarians FD Party, 415-593-0517.
Oct. 3 & 4	SAT/SUN	SAN RAFAEL: 6th Annual Bay Area Cajun/Zydeco Festival, Marin Civic Center Fairgrounds, 415-386-8677 or 415-775-3444.
Oct. 10	SAT	PENINSULA: Santa Clara Valley FD Party, 408-452-1890.
Oct. 10 & 11	SAT/SUN	PLATINA'S "last camp out," 415-493-5033.
Oct. 17	SAT	PENINSULA: Palo Alto FD Party, 415-493-5033.
Oct. 17 & 18	SAT/SUN	FRESNO: 44th Annual Harvest Festival, 209-255-1786.
Oct. 23-25	FRI-SUN	Annual North-South Teachers Seminar, 415-447-5325.
Oct. 24	SAT	PENINSULA: Docey Doe Party, 415-368-7834, Menlo Park Party, 415-327-0759.
Oct. 25	SUN	SAN FRANCISCO: Annual Fall Festival, 415-566-0573.
Oct. 31	SAT	FIFTH SATURDAY PARTIES: Peninsula, 415-493-5033; Fresno, 209-255-1786; GEBFDC, 510-228-8598.

CALENDAR *of* EVENTS SOUTH

Oct. 2	FRI	Shanghai Acrobats, 8:00 p.m., Citrus College, Glendora, 818-963-9411.
Oct. 3 & 4	SAT/SUN	Oktoberfest Festival, Balboa Park, San Diego, 619-422-5540 - Beginners Festival, Saturday 1-5; Anniversary Party, Saturday 6:30-10; Festival, Sunday, 1:30-5 - sponsored by the San Diego International FD Club.
Oct. 3 & 4	SAT/SUN	German Oktoberfest Festival, Oak Park, Santa Barbara, 800-927-4466.
Oct. 3 & 4	SAT/SUN	3rd Annual Watts Festival, music, dance, arts, food - African, Hispanic, Native American, and Asian cultures. Watts Health Center, 213-671-3465, x433.
Oct. 9 & 10	FRI/SAT	Chicano Festival, Plaza de la Raza, 213-223-2475.
Oct. 10 & 11	SAT/SUN	Scandinavian Festival, Santa Monica, 310-392-0356.
Oct. 16-18	FRI-SUN	Hess Kramer Camp, Malibu, 310-478-4659.
Oct. 16-18	FRI-SUN	Scandia Weekend at Harwood Lodge, Mt. Baldy, 310-459-5314.
Oct. 17 & 18	SAT/SUN	Scottish Festival & Games, Prado Park, Chino, 310-866-6760.
Oct. 18	SUN	Mariachi Festival, 1st & Pleasant Streets, 2-6 p.m., 213-485-2437.
Oct. 24 & 25	SAT/SUN	Festival of the Masks, Hancock Park, 11 a.m. to dusk, 213-937-5544.



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CAMP HESS KRAMER WEEKEND

October 16-18, 1992

Camp Hess Kramer weekend will be held in Malibu, October 16-18, 1992. Included in the weekend are 6 meals, all accommodations, teaching of dances from several of the recent summer camps, and all parties. The teaching staff this year includes: Joyce Himes, Richard Duree, and Beverly Barr.

Joyce Himes has been teaching international folk dancing in Phoenix for 16 years. She attends many camps and institutes all over the country throughout the year. Her repertoire is very current. We are pleased to have her back this year to teach dances from the Idyllwild Folk Dance Camp.

Richard Duree has been teaching in Orange County for 20 years. He is Associate Professor of Dance at Coast Community College District in Costa Mesa. Richard is also Director of Dunaj International Dance Ensemble. This will be Richard's first year at Camp Hess Kramer weekend, teaching dances from the Stockton Folk Dance Camp.

Beverly Barr is one of the most active folk dance leaders and teachers in California. She teaches several dance classes in the Los Angeles area and is involved in many aspects of folk dancing. She has been a guest teacher in Alaska, Hawaii, New Zealand, Colorado, New Mexico, and several other states. Beverly is returning by popular demand teaching dances from the Santa Barbara Folk Dance Symposium.

For more information on this weekend or for reservations, call Wes or Gloria at 310-452-1538, or Irwin at 310-202-6166.

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Costumes for Ragtime Balls and Tea Dances

by Frances Grimble



This final article in our series on vintage dance events describes the clothes worn for ragtime dance, now in the 1990s, and then from about 1910 to 1920. These clothes could be formal or informal and were seldom specially styled for dance.

By the beginning of the 20th century, dancers were ready for something completely different. The Victorian dances (described in the previous article) had not changed much in the past 50 years. Syncopated ragtime music, which originated in the black music of the American South, and simple, spontaneous ragtime dances presented a welcome new option.

Like the Victorian couple dances before them, the ragtime dances were initially considered improper. Not only did they have inelegant names like "the turkey trot," their bar and brothel origins were considered "low-class." Irene and Vernon Castle, the most famous ballroom dancers of their day, are credited with making ragtime dance respectable. This American couple became the rage in a Paris cafe, then returned to New York in 1912 to open a dance school

and a nightclub. In 1914 they wrote a manual called *Modern Dancing* that laid forth steps and etiquette for others to follow. And for the first time, Europe imported dances from America, rather than the other way around.

The most popular ragtime dance was the one-step. In its simplest form, the one-step is just taking one step to each beat of the music. However, it has dozens of variations, each with a separate name. The Castles promoted a smooth, genteel one-step called the Castle Walk. Far more boisterous are the "animal dances," such as the turkey trot, the bunny hug, and the grizzly bear, which imitate the movements of various animals. Another one-step style is the blues, which is danced close together and "sleazy." The one-step's appeal lies in just this combination of simplicity with variety.

Ragtime dances that more closely resemble the Victorian dances include the two-step (a smooth polka that originated in the 1800s), the hesitation waltz, and a 5/4 waltz called the half-and-half. The fox trot grew out of the one-step and in the 1910s was a trotting dance with light kicking steps. More dramatic was the tango, imported from Argentina by way of Paris. The 1910s tango was a slow, sultry dance that was sometimes done as a one-step with tango styling. Finally, there was the maxixe (usually pronounced ma-SHEESH), a swaying Brazilian dance that was exhibited, rather than generally danced, in America.

Although formal evening dances were still given in the ragtime era, the newest entertainment was the afternoon tea dance (or the dansant). *Modern Dancing* advised the hostess to provide an elaborate buffet in one room and simultaneously have dancing in another. Alternatively, she could serve the food while one couple performed, then clear the room and have general dancing. Naturally there was a group of musicians in the dancing room. A variant of the tea dance was the diner dansant, an informal dinner dance.

Women's Styles

From about 1910 till about 1915 the basic silhouette was high-waisted and tubular. The bodice was simply and loosely cut. Its neckline could be high, round, but collarless; a modest V; or a deep V filled in to create a broad square. Simple set-in sleeves and kimono sleeves cut in one with the bodice were popular. The skirt was narrow and touched the top of the foot. At the beginning of this period an extremely narrow, confining skirt called the hobble skirt was worn. It was sometimes slit or draped up in front for easier movement. Another style from the first half of the 1910s was an orientally inspired tunic over a straight skirt.

Continued on the next page.

Continued from the previous page.

In the mid-1900s, the skirt became wider and shorter. It could have two or three tiers or multiple flounces. For day it was worn above the ankle. Bodice styles were similar to those of 1910-1915. Around 1919 the skirt dropped to ankle length and became narrower again.

For a formal evening dance, a woman would wear an evening dress. These usually had the broad square neckline and short, diaphanous sleeves. Some had short, rectangular trains - not ideal for dance wear because in most rag-time dances the woman moves backwards. Evening dresses were made of soft silk or satin, often combined with transparent fabrics such as chiffon, net, and lace. An Oriental craze brought in strong colors like scarlet, orange, and purple - black was also chic.

If you plan to dance in a vintage silk evening dress, first try out a few steps to make sure the dress is strong enough, the skirt is wide enough, and the sleeves are loose enough. The dress must be cleaned each time you dance in it to keep perspiration from ruining the silk. For this you need a dry cleaner who hand-cleans vintage garments. Your dress will often need minor repairs, but if it is in good shape you can wear it many times.

For tea dances, *Modern Dancing* favored afternoon dresses: "soft silk gowns of dark shades," not "a frock so light and decollete that it looks like an evening gown." However, "one does see a number of blouses and skirts at these dansants." These were ordinary day clothes. The blouses were made of white batiste or a similar fabric and had V or narrow square necks, collars, and long or short sleeves. They were often exquisitely decorated with embroidery and lace. Popular with collectors today, these "lingerie blouses" are practical dance wear because they are durable and hand-washable.

Day skirts were plain and often dark. *Modern Dancing* recommended adapting the narrow early 1910s line for dance by wearing a split skirt fastened with snaps that could be undone to reveal a pleated silk or chiffon petticoat. Outerwear included ornate evening wraps, winter furs, and tailored jackets (which became progressively looser throughout the decade).

The narrow 1910s silhouette required light, unbulky lingerie. This could be cotton, linen, or silk. 1910s lingerie included camisoles, drawers, combinations, chemises, fitted princess slips, and petticoats. 1910s camisoles often had V or horizontal necklines like the dresses. Drawers could be open or closed. Petticoats were fairly narrow, straight, untrained in back, and feature few flounces. Silk

lingerie was sometimes pastel and trimmed with lace and tiny rosebuds.

As with dress skirts, make sure petticoats and slips are wide enough to dance in. It is also a good idea to wear a cotton camisole or slip under a silk dress, to protect it from perspiration and strain.

For support, women wore a long corset that began below the bust and confined the hips. Elastic was replacing whalebone and steel. The brassiere was invented to give the bust support no longer supplied by the corset. Because the 1910s silhouette does not require a corset, modern dancers just wear a brassiere.

Because skirt hemlines had risen, shoes and stockings were important accessories for most occasions. "Tango" shoes - moderate pumps laced up the ankle with criss-crossed ribbons - were the rage throughout the 1910s. For dance, *Modern Dancing* also mentioned "dancing-slippers fastened with ribbons" and "boots of flexible leather reaching to the knee." You'll probably want to wear modern shoes in these styles rather than real 1910s shoes. Old leather is brittle, and even if the shoes have been resoled, the top part cracks quickly.

Stockings were silk or rayon, seamed, and sometimes highly ornamental. *Modern Dancing* enthused about "filmy stockings with anklets embroidered in colored gems, lace-incrusted hose with silver embroideries, and, of course, all kinds of clocks and butterflies." It added that "in the evening one's slippers and hose should match the costume, but in the daytime only black or bronze are permissible." Although vintage silk stockings are very tempting, don't pay much for them, because they only last for one or two evenings.

Dancers were also advised to wear white gloves, although "there is a strong attempt being made by the younger set to do without gloves altogether for dancing." One dance accessory that went out of fashion is the fan.

Simple hairstyles were fashionable from about 1911, with the hair drawn into a coil or knot at the back of the head. In the mid-1910s the first bobs appeared. Bandeaux of light metal-embroidered material, spangled net, or even jeweled metal were worn for evening. Upright plumey were often attached to these at the forehead. At tea dances, women danced in hats. Enormous picture hats laden with plumes were worn till about 1911; hats with deep crowns and smaller brims were worn for the rest of the decade.

The next installment of this article on ragtime dance and costume will focus on men's styles and will list sources for ragtime patterns and accessories as well as organizations that teach and promote ragtime dance.

FOLK DANCE NEWS

THE SAN FRANCISCO INSTITUTE OF CHOREOGRAPHY - has announced its class schedule for fall 1992, and there are several classes on that schedule of interest to folk dancers. Topics of international interest include: Haitian, Flamenco, Mexican, Latin, Belly Dancing, and Tai Chi. For more information on the class schedule and prices, call the Institute at 415-863-3229 or FAX to 415-863-1180.

THE SOCIETY OF FOLK DANCE HISTORIANS - has come up with what they call "Folk Dancing Beyond the Pale." This concept consists of 2 "Crazy Ideas." The first is to change the annual Mexico Camp into a mobile Festival Folklorico, traveling in Mexico and visiting points of interest as well as dancing. The second "Crazy Idea" is "Bulgaria Without Tourists." This will be a tour of the "real" Bulgaria, behind the scenes.

The cost of the Mexico trip is \$400 per person, and the cost of the Bulgarian tour is \$1075 per person. For more information on either trip, contact the Society at 2100 Rio Grande, Austin, TX 78705.

KOLO PARTY - Ciganski Igraci, Balboa Dancers of Portland, will sponsor their annual (almost) Kolo Party and Reunion on October 24, 1992. The location for this gala event is 7045 S.W. Taylors Ferry Road, Portland, Oregon. For more information, contact Jeanne Gibson at 503-233-1322.

PURE GOLD - What makes a dance weekend pure gold? Fine accommodations, gourmet meals, dancing, classes and much more. Great holiday weekends are coming up. For more information on Jim Gold weekends, contact him at 201-836-0362.

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WESTWOOD CO-OP FOLK DANCERS - meet Thursday nights, 8:00 to 10:45 P.M., Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

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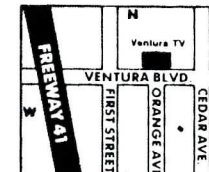


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