Let's Dance

DECEMBER 1996 • \$1.50



THE MAGAZINE OF INTERNATIONAL FOLK DANCING





WHERE TO DANCE FOLK DANCE CLASSES AND PARTIES MONDAY

BEGINNERS INTERNATIONAL FOLK DANCE: Howe Avenue Center, Fulton-El Camino Park District, Cottage & Howe, Sacramento. 7:00 - 9:00 P.M. Phone: 927-3802. Instructor: Drew Herzig.

EL DORADO INTERNATIONAL DANCE ASSOCIATION: Town Hall, 549 Main Street, Placerville, 7:00 - 9:00 P.M. Beginner and Intermediate, Partner and Non-Partner. Instructors: Al and Teddy Wolterbeek. Phone: 677-1134.

SCANDIMANIANS: Arcade Creek Park, 4855 Hamilton Street, 7::30 - 9:30 P.M. Introductory, Beginning Turning Dances: walts, polka, schottisch, then hambo turns and mixers. Partner. Contact: Sallie Odom, Phone: 789-0987.

TUESDAY

DAVIS INTERNATIONAL FOLKDANCERS: Stonegate Clubhouse, 919 Lake Blvd., Davis, CA., 7:00 PM - 9:00 PM. Balkan, Israeli, International line and circle dances, occasional couple dance. \$3.00 for non-members. Contact: Barbara Linderholm at 758-0863

RENO FOLK DANCE CO-OP: First Congregational Church, 627 Sunnyside Drive, Reno, Nevada 8:00 - 10:00 P.M. Beginner and Intermediate International, Non-Partner. Contact Vera Barr at (702) 829-9553.

WEDNESDAY

KOLO KOALITION: YLI Hall, 27th and N Streets, 7:30 - 10:30 P.M. Mostly Balkan, Intermediate, Non-Partner. Instructor: Drew Herzig. Contact: 739-6014 or 424-0864.

SUTTER'S STOMPERS: 10853 Folsom Blvd., Rancho Cordova. 6:15 - 9:15 P.M. Beginner, Intermediate and Advanced Clogging. Contact: Sally Haven, 922-6175 or 689-8135.

VINTAGE INTERNATIONAL DANCERS: Arcade Creek Park, 4855 Hamilton Street. 7:30 - 9:30 P.M. Dances from late 1800's to early 1900's. Instructor: Bruce Mitchell. Phone: 988-7920.

CALICO FOLK DANCERS: Mission Oaks Community Center, 4701 Gibbons Drive, Carmichael. 4:00 - 5:30 P.M. Beginners, Easy Line and Couple International. Instructor: Jaap Leegwater. Phone. 925-3950.

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THURSDAY

PAIRS AND SPARES: Babcock School, 2400 Cormorant Way, 7:30 - 10:00 P.M. Beginner and Intermediate, International, Rounds, Contras and Squares. Contact: Chuck Paulsen at 428-6992.

FOOTHILL FOLKDANCERS: Cultural Center (end of Randolph Street), Sutter Creek. International folk dancing. Time: 7:30 PM. Instructor/Contact: Dale Martin, Phone: 209-267-5052.

FRIDAY

BALLIAMO! Sierra Two Community Center/Italian Cultural Society, 24th & 4th Avenue, Sacramento. Selective Fridays. Contact: Doris Bechert at 482-8674.

CAMTIA DANCE ENSEMBLE: Turn Verein Hall, 3349 J Street. 7:00 - 9:30 P.M. German Exhibition Group on selective Fridays. For schedule, contact Bruce Mitchell at 988-7920.

NEVADA COUNTY FOLK DANCERS: United Methodist Church, 433 Broad Street, Nevada City. 7:30 - 10:00 P.M. International Line and Couple. For information call David Unterman at 272-2149.

EL DORADO INTERNATIONAL DANCE ASSOCIATION: 3100 Ponderosa Road, Shingle Springs. 7:00-10:00 P.M. All levels. International Line and Couple. Instructors: Al and Teddy Wolterbeek. Phone: 677-1134

ROYAL SCOTTISH COUNTRY DANCE SOCIETY: YLI Hall, 1400 27th Street, Sacramento. Beginners: 6:30 P.M. Advanced: 7:30 P.M. Contact Jeff Corrigan at 635-3477.

SATURDAY

BALLIAMO! Meet on selective Saturdays (see Friday information above).

KOLO KOALITION PARTY (1st Saturday monthly). YLI Hall, 1400 27th Street. Non Partner request program. 8:00-10:30 P.M. Contact: Florence Beller at 485-1324.

PAIRS & SPARES PARTY (2nd Saturday monthly except March, July and August). Babcock School, 2400 Cormorant Way. Couple and Non-Partner. 8:00-11:00 P.M. Contact Chuck Paulsen at 428-6992.

BBKM PARTY (3rd Saturday monthly except July & August). YLI Hall, 1400 27th Street. Non-Partner. 8:00-9:00 P.M. easier dances. 9:00 P.M. - ?? All-request easier-harder format. Contact Barbara Bevan at 923-1555.

SUNDAY

SACRAMENTO SCANDIMANIANS: (4th Sunday monthly). YLI Hall, 1400 27th Street. 1:30-5:00 P.M. Instructors: Dick Livingston & Sallie Odom. Contact: Sallie Odom at 789-0987.

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CLASSIFIED ADS

FOLK DANCE RECORD SHOP

ED KREMERS' FOLK SHOWPLACE - Dance, school, and foreign records. Dance books and supplies. Public address systems and cassettes of "unavailable" music. Teacher, Caller, Party Leader. 155 Turk Street, San Francisco, CA 94102, downstairs, Afternoons, 415-775-3444.

FOR SALE: CALIFONE SOUND SYSTEMS - Phil Maron, 4820-A Lawton Avenue, Oakland, CA 94609, 510-654-1124. Folk dance records.

DAY CLASSES - With Millie von Konsky, Line-Country Western, 510-828-5976. Tuesdays, 1:30, 22325 N. 3rd Street, Hayward, \$25/10 weeks. Wednesdays, 11:30, 7437 Larkdale, Adult Education, Dublin, free. Thursdays, 10:00, 400 Hartz Avenue, Danville, \$2/session for drop-ins, \$16/full 10 sessions. Fridays, 2:00, 1375 Civic Drive, Civic Park Community Center, Walnut Creek, \$23/6 sessions. Performance rehearsals: The von Konsky Dancers, Austrian/Bavarian, 8:00 p.m., Davis & Clark Streets, San Leandro.

WESTWOOD CO-OP FOLK DANCERS - meet Thursday nights, 8:00 to 10:45 p.m., Emerson Jr. High School, Selby near Santa Monica Bl., W.L.A. 310-839-6719 or 310-478-6600.

We've Lost Another Good Friend

Paula Tobin was born and grew up in Passac, New Jersey, the youngest of four children born to Russian immigrant parents. Her father owned and ran a small family operated lace factory. She received her RN degree from Fordham University in New York and worked for many years in various hospitals. Upon moving to California, she met and married Mel Mann and worked at Mt. Zion and Herrick hospitals. She was on staff at Indianapolis General Hospital while Mel completed his graduate social work training and worked as a public health nurse in Chicago for a few years after that. When she returned to California, she worked as a nurse interviewer on epidemiological studies and at the University of California Public Health penthouse lab.

Breast cancer was first discovered at its initial stage 12 years ago, and after a lumpectomy, chemotherapy, radiation, and proper diet, she was totally free (or so we thought) until it was rediscovered in May of this year. Late in May, Paula complained of pains after gardening which were diagnosed and treated as sciatica. She did not respond to the treatment, and further testing revealed that she had new cancers that were already metastasized in her lung, kidney and bones. The pain she experienced was severe, and the morphine administered to cope with it created new problems.

Rather than place her in a nursing home, Mel cared for her at home for over three months until an epidermal catheter was applied and skilled nursing was recommended. She spent her last two weeks at Medical Hill Nursing Home, and died peacefully on Friday, September 27th.

Over two hundred people packed the auditorium at the Berkeley/Richmond Jewish Community Center at a Memorial Service on October 7th to pay tribute to this lovely lady. Paula is survived by Mel, her husband of 41 years, daughter Beth, and brother, Joe Tobin.

- Mel Mann

© Folk Dance Federation of California, Inc. October 1996 Dance Research Committee: Ruth Ruling, Teddy Wolterbeek

Dunántuli Ugrós

(Hungary)

Dunántuli Ugrós (DOO-nahn-too-lee OO-grohsh) translates as jumping dance from Dunántul (Western Hungary). In its original form the dancers follow the improvisation of the leader and during the dance the couples move inside the circle and improvise. In 1982 Sándor and Erzsébet Timár introduced the dance to America. Kálmán and Judith Magyar presented the dance at the University of the Pacific Stockton Folk Dance Camp that same year. The following is a progressive arrangement made for recreational dancing and was presented by István Szabó (Kovacs) at the University of the Pacific Stockton Folk Dance Camp in 1995 and at the Mendocino Folklore Camp in 1996.

Cassette: Szábo, Hungarian Dances no.3 Side B/1.

2/4 meter

(See note at end of description.)

Formation: Closed circle of couples facing ctr, W on M R. Hands on hips,

PATTERN

fingers fwd.

2/4 meter

Measures

I. SINGLE CSÁRDÁS STEPS WITH CLAPS

- 1-2 Introduction. No action.
- Dance a Single Csárdás step: Step on R ft to R side, turning torso slightly CCW to bring R shldr and hip a little fwd (ct 1); close L ft to R ft, no wt (ct 2).
- Repeat meas 3 with opp ftwk and direction. Turn torso slightly CW to bring L shldr and hip a little fwd.
- 5 At about chest level, clap hands twice (cts 1,2).
- 6 Clap hands 3 times (cts 1, &, 2).
- 7-10 Dance 4 Single Csárdás steps beg R.
- Repeat meas 5-6 (claps). On last ct & of meas 6, swing lower L leg (knee bent) out to L side. Join hands in the circle in V-pos.

II. LENGETŐ (Leg Swinging Step)

- Hop on R ft while swinging L lower leg across in front of R leg (ct 2); hop on R ft while swinging L lower leg to L (ct 2).
- 2 Step on L ft in place (ct 1); step on R next to L (ct &); step on L ft in place (ct 2); swing R lower leg out to R (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.
- Repeat meas 1-2, omitting the last swing of the R leg (last ct &). At end, raise joined hands into W-pos.

III. KIS UGRÓS (Dunátul Grapevine)

- With hands in W-pos, step on R ft diag twd L ctr (body turns with leg) (ct 1); step on L ft next to R ft to face ctr (ct 2).
- Step diag L bkwd onto R ft to face a little R of ctr (ct 1); step onto L next to R to face ctr (ct 2).
- 3-6 Repeat meas 1-2 twice.
- 7-11 Repeat meas 1-5.
- Stepping R,L (cts 1,2) release hands in the circle and turn to face ptr. Join R hands with ptr a little above waist level, L hands on hips with fingers fwd. Dancers are still in a single circle.

IV. PROGRESSION

- With 2 running steps R,L (cts 1,2) pass ptr by R shldrs to change places. End facing ptr with R hands still joined.
- With ft together, bounce on both heels 3 times (cts 1,&,2).
- 3-4 Repeat meas 1-2, changing places again.
- Repeat meas 1-2 to change places a third time and reform circle. M must turn an extra 1/4 turn twd ctr to reform circle. M has progressed one person to R.
- SEQUENCE: Dance pattern as written four times. On the repeats, dance 2 Single Csárdás steps beg R on meas 1-2 of Fig I.

Note: The cassette band Side B/1 begins with 24 measures of music (6 instrumental and 18 of vocal) that is not phrased to fit the dance. Rather than wait for this music to be over, most groups make a cassette tape that begins with meas 25. The first 24 measures should not be used to accompany the dance.

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Dance Research Committee: Larry Miller, Ruth Miller, Ruth Ruling

The Pinewoods Two Step

(Scotland)

This 32-bar progressive jig for two couples was devised by Jim Rae of Lockerbie, Scotland when he was teaching at Pinewoods Dance Camp in Massachusetts in 1993. It was presented by Robert McOwen at the 1996 University of the Pacific Folk Dance Camp at Stockton, CA.

MUSIC:

CD: Dances frae the North Vol 1, 2, and 3 Side A/1.

6/8 meter

Cassette: Dances frae the North Vol 3 Side A/1.

FORMATION: Two couples facing in a large circle. One cpl is facing LOD (CCW), the other facing RLOD

(CW). W to R of ptr. When free, hands are at sides.

STEPS and:

Slip step, * skip change of step. *

STYLING:

Walking step (2 per meas): Step on cts 1-3, 4-6.

<u>Dos-A-Dos</u> (8 steps): Two dancers face and pass R shidrs; move to the R to pass back to back; pass L shidrs moving bkwd to place.

Allemande position: Ptrs side by side, W to MR. Joined R hands are held about W head level at W R side. Joined L hands are held a little above waist level in front.

* Described in Steps and Styling, Scottish Glossary, published by the Folk Dance Federation of CA., Inc.

Measures

6/8 meter

PATTERN

2 chords

INTRODUCTION M bow, W curtsey to ptr.

I. CIRCLE LEFT AND RIGHT

- 1-4 Each set of 2 cpls join hands at shidr level to make a circle. Beg R and circle L (CW) with 8 walking steps.
- 5-8 All circle R (CCW) 8 steps back to place. End facing opp person (not your ptr).
 - II. DOS-A-DOS, TURN OPPOSITE, WHEEL CW
- 1-4 With 8 steps Dos-A-Dos with the opp person.
- 5-6 With 4 steps turn the opp with R hand halfway round (change places).
- 7-8 All join R hands in the middle to form a wheel. Turn the wheel halfway round with 4 steps. End in ptrs orig place but still facing opp person.

The Pinewoods Two step pg 2

III. DOS-A-DOS, TURN OPPOSITE, WHEEL CCW

- 1-4 With 8 steps Dos-A-Dos with the opp person.
- 5-6 With 4 steps turn the opp with \underline{L} hand half way around (change places).
- 7-8 All join L hands in the middle to form a wheel. Turn the wheel halfway round with 4 steps. End in orig place, but keep L hand joined with ptr and join R hand with ptr to form Allemande pos.

IV. PROMENADE AND PROGRESS

1-8 Keeping M L shidrs adjacent, the 2 cpls promenade CCW once around each other and then half again to end facing a new cpl. Promenade and progression takes 16 steps in all.

Dance pattern as written, each time with a new cpl (6 total).

Chord M bow, W curtsey to ptr.

NOTE: Besides using an American square dance walking step (as described) this dance may also be done with Schottish country dance steps:
Fig I - slip step; Figs II-IV - skip change of step.

Let's Dance. December 1996

CALENDAR of EVENTS

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

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For Further Information call:

East Bay: Pereira 510-814-9082 or Horns 510-228-8598

Rohlfing 510-649-3080 (family & Senior Folk dancing)

Santa Rosa Area: Bachers 707-546-8877

Napa Area: Emerson 707-258-0519

Sacramento Area: General folk dancing 916-392-7357

Balkan 916-485-1324 916-739-6014

San Jose Area: German & Austrian dancing with the Gaults 408-395-8026

Calendar of Events South - December

- Yalynka Festival and Open House. Ukranian festival with music, dance performances by the L.A. Ukranian Dance Co., foods, crafts. 11 a.m.-4 p.m. at the Ukranian Culture Center 4315 Melrose Ave. Info: (213) 668-0172
- 15 Treasurer's Ball, hosted by Westwood Coop and Hollywood Peasants. 1:30-5:30 at Plummer Park, 7377 Santa Monica Bivd. West Hollywood. Council intg. at 11:00. Info:(310) 392-3452.
- 14 Hungarian Dance Party with teaching 7:30-9, followed by dance. At Gypsy Camp, 3265 Motor Ave. LA. Info: (310) 202-9024.
- 27 20th Annual Kwanzaa Gwaride Festival.
 Celebrating the African American New Year
 and the coming year with songs, rituals,
 dances. 10 a.m.-dusk at Leimert Park Village,
 43rd Place and Crenshaw Blvd. FREE. Info:
 (213) 789-5654
- Fiesta Navidad, with Mariachi Los Camperos de Nati Cano and Ballet Folklorico Olin. Program of the traditional sights and sounds of a traditional Mexican Christmas. 8 p.m. at the Wadsworth Theatre. Info: (310) 825-2101.
 - New Year's Eve Party, hosted by Pasadena FD Coop. Westminster Presbyterian Church. Info: (818) 446-5160.

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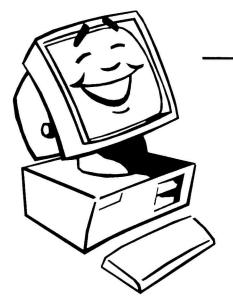
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Let's Dance For the Holidays!

The Holiday Season is upon us once again, and what better gift to give your favorite folk dancers than a subscription to Let's Dance? Keep your friends and family on top of all the ins and outs in the Folk Dance Movement. Let's Dance tells you which dances people are doing, and where they're doing them. We offer news, monthly dance descriptions, costume articles, tasty ethnic recipes, and fascinating travelogues. Don't let the folk dancers in your life miss out on another issue. Fill out the subscription form in this issue and send it in today.



Dancing on the Internet

by Barbara Bruxvoort (bbrux@wco.com)

How can I find out where to dance when I travel?

Next time you need an answer to this question, you'll want to take a look at Usenet Newsgroups. Usenet Newsgroups are special-interest discussion groups that you can use to talk about thousands of different subjects with people around the world. You can find people talking about subjects from Urdu-language poetry (alt.language.urdu.poetry), civil engineering (sci.engr.civil) to folk dancing (rec.folk-dancing).

Those titles in the parentheses are the names of the newsgroups which are constructed on a hierarchy. The first section (alt., sci., rec.) is the first-level category. Each successive category narrows down the field considerably. In the case of the civil engineering newsgroup, sci.engr.civil: sci=science;, engr=engineering, the type of science under discussion; civil=the type of engineering under discussion.

Whew! So what's this got to do with where to folk dance in Boston? Well, rec.folk-dancing is where people from all over the world talk to each other about dancing. They post messages under different topics (called "threads" in Internet jargon) in much the same way that you would pin notes to other dancers on a bulletin board in your local cultural center. If you wanted to find out where to folk dance during the week of December 22, 1996 in Boston, you would put up a message to that effect under a topic you make up, such as "Where to folk dance in Boston?" And the chances are pretty good that someone in the know will post a reply to your message with just the information you need.

So, now that I've explained what newsgroups are, why they have such long names and how a folk dancer might want to use rec.folk-dancing, where are these bulletin boards to be found? To access Newsgroups, you'll need a connection to the Internet. If your connection is via AOL, you can look up keyword "Internet" to get to them. If you have the Netscape program to browse the World Wide Web, you can also use it to look up newsgroups. Under Netscape's window menu, click on "Netscape newsgroups." You'll get a new window. Now go to the file menu, where there's a command that says "add newsgroup." When you select that option, a box will pop up. Type the name of the desired newsgroup and click "OK." Then you'll be able to read messages for that newsgroup.

There are quite a few other ways to access newsgroups, so I won't cover them all. If you're in doubt, ask the company that provides your Internet connection. Happy Dancing!

Michael Herman, 1910 - 1996

Reprinted from Sing Out! The Folk Song Magazine, Vol. 41, No. 2

"You can't hate people when you're doing their dances."

"A lot of people engage in empty talk about the 'gifts' the immigrants brought to our American culture. Well, folk dances are a concrete example of those gifts, and I want to make them a real part of every American's heritage."

- Michael Herman

Michael Herman died on May 3, 1996, 66 years after his arrival in New York to study violin at the Julliard School, and 56 years after he stood on a platform at the American Common of the New York World's Fair, microphone and violin in hand, coaxing different passersby to come and try a fun thing called *folk dancing*.

The son of Ukranian working-class immigrants in Cleveland, Ohio, Michael excelled in Ukranian dancing from early childhood, and became acquainted with the dances and music of other nationality groups as well. In New York, he haunted the many ethnic enclaves of the city, dancing with the people and in some cases, even playing their music with them.

Michael's 1940 World's Fair "gig" is often cited as the birth of the uniquely American recreational folk dance movement. A superb, charismatic teacher, Michael Herman was an admitted romantic idealist, and self-doubt was unknown to him. He firmly believed that the folk dances brought by immigrants to the US were an ideal medium for achieving interethnic respect and social harmony in American life. He further be-

lieved these "gifts" should be available to everyone. The World's Fair was his opportunity to implement his vision.

The experiment was a success, and many of the participants urged Michael to find some way to continue the experience after the Fair was over. He took the challenge, and in a series of venues in Lower Manhattan, he taught, staged festivals, published a small monthly magazine and energetically promoted his concept of folk dancing in every way possible for more than a decade. By that time, the movement had grown to a point where need for a permanent center became urgent. In 1951, Michael and his wife, Mary Ann, leased a building on West 16th Street and called it "Folk Dance House."

Full schedules of packed classes, teachers' courses, exciting weekend festivals and workshops, Michael's own Folk Dancer records, and summerlong Maine Folk Dance Camp, special teenage programs – all conveyed the Herman's message to a nationwide community of thousands of folk dancers and teachers. Their influence even spread to the Midwest and the West Coast, where folk dancing had already been developing independently. Folk Dance House hosted many of the dance world's celebrities, and dance critics hailed this colorful new "form." Mary Ann began to play a more important role during this time, and eventually fully shared responsibilities, particularly in the realms of teachers' classes and operation of the camp in Maine.

Michael Herman (continued)

The Hermans viewed a session of folk dancing as an integral social event, sensitively and spontaneously programmed as a function of the momentary needs of the crowd. Everyone present must leave happier than when they came in, everyone must have made at least one new friend. Michael especially knew how to "work the room" in pursuit of these goals. His eye was forever on the sparrow. The moment he spotted some patron sitting out a dance for example, Michael would instantly choose as his next dance one sure to motivate the sideliner to get up and participate. To dance at Folk Dance House meant leaving your self-centeredness at the door; your reward could be a high as joyous as dancing with the world.

Folk Dance House abruptly closed its doors in 1968 (the landlord sold the building). The sacred place suddenly vanished. It was a severe blow to the New York folk dance scene, which became decentralized practically overnight, and the beginning of a decline in the Herman's influence. Some say it was an early adumbration of the imminent nationwide decline of the recreational folk dance movement in general.

Michael remained steadfast in his philosophy while the movement he had done so much to build, but no longer controlled, took off in many directions. Unfortunately, like so many cultural giants, Michael never learned to delegate. Hence, with age beginning to take its toll, his record business (a one-Michael job, from concept to wrapping and shipping) began to lag, and he never moved up from records to tapes, thus assuring obsolescence. He often expressed disappointment in the contemporary folk dance scene, which he claimed was addicted to quantities of

dances rather than quality of dancing. Even before the passing of Mary Ann in 1992, Michael had become increasingly vulnerable, physically and mentally. Near the end, he continued to teach a small but devoted group of dancers on Long Island.

In near-original form, Michael's vision lives on in a diminishing number of aging folk dance groups around the country; few young dancers recognize his name. However, alumni of Folk Dance House and Maine Camp are doing great things in the fields of recreation and education, and many young people whom Michael inspired with an elementary world-consciousness moved on the successful academic careers in political science, geography, anthropology, ethnic studies and the arts.

I am grateful to Michael Herman for many things, on of which is the *Folk Dancer* series of recordings of the Banat Tamburitza Orchestra whose priceless musicianship would have disappeared forever had it not been for Michael's enterprise.

- Dick Crum



How To Wear a Tartan Sash

from the Alaskan Folklorian

A tartan sash or scarf can make an attractive addition to evening wear.

There are numerous ways to wear a sash. No way is right or wrong, but the following suggestions are based on studies of old paintings and portraits that bear the authoritative approval of the Lord Lyon King of Arms.

- 1 Clans women wear the sash crossed from the left waist over the right shoulder and held in place by a pin or small broach.
- 2 Chieftainess, wives of chiefs and wives of colonels of the Scottish regiment, reverse the sash (often a fuller one 24 inches wide with 12 inches of fringe) to cross over the left shoulder, where it is pinned as before.
- 3 Ladies who have married out of their clan, but still wish to use their original clan tartan, wear the cross over the right shoulder, but with a large bow at the left hip.
- 4 Country dancers, and other ladies who wish to keep the front of their dress clear of the sash, use a slightly more complex style. One end of the sash is buttoned or belted at the left, at the back of the waist. The sash is then carried to the right shoulder where a pin or broach secures it, and the rest of the scarf hangs down the back.
- 5 For other ladies who do not fit one of the categories listed, the sash is looped over the right shoulder and knotted or held by a broach at the left hip. A pin or broach may hold the sash at the shoulder.



Let's Dance, December 1996



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