

# Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

NOVEMBER • 25c



SCOTTISH DANCING AND LORE

IN THIS ISSUE

# Let's Dance

## THE MAGAZINE

OF FOLK & SQUARE DANCING • NOVEMBER • 1954

Vol. 10

No. 1

Official Publication of The  
The Folk Dance Federation  
of Calif., Inc.

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### PUBLICATION INFORMATION

LET'S DANCE is published monthly by the Folk Dance Federation of California.  
Subscription price: \$2.50 per year. Foreign, \$3.25 per year.  
Entered as Second Class Matter at the Post Office at San Francisco, California, under Act of March 3, 1879.  
Cover and Contents Copyrighted 1954 by the Folk Dance Federation of California, Inc.

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## Let's Dance Calendar

LEE KENNEDY, 146 Dolores Street, San Francisco

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### Federation Festivals

NOVEMBER 14, SUNDAY Oroville

Municipal Auditorium

Chairman: Pres. Frank B. Clark.

Council Meeting: 12:30 p.m. Dancing 1:30-5:30 and 7:30-10:30 p.m.

DECEMBER 5, SUNDAY

Richmond

Municipal Auditorium

Council Meeting: 12:30 p.m. Dancing 1:30-5:30 and 7:30-10:30 p.m.

DECEMBER 12, 1954, SUNDAY—1:30-5:30

p. m. Christmas Festival.

Santa Monica Municipal Auditorium.

Dancers and the Santa Monica Dept. of Recreation.

Santa Monica Folk Dancers—Hosts.

### 1955 Federation Festivals

JANUARY 16—Stockton Area Council of Folk and Square Dance Clubs, Stockton.

FEBRUARY 20—Oakland Folk Dance Council, Oakland.

MARCH—San Francisco Council of Folk Dance Groups, San Francisco.

APRIL—OPEN.

MAY—Sonoma County Folk & Square Dance Council, Santa Rosa.

Cover  
for  
Nov.



Carlos Carvahal, outstanding dancer, dancing in competition at Sonoma, super-imposed upon Sixth Army Piper Band of the Presidio of San Francisco. U.S. Army photo. Art work by Frank Kane.



# Your Host Area -- The Golden Empire

The Horn of Plenty, symbol of the first Federation Festival sponsored by the Golden Empire Folk Dance Council, is truly typical of the diversified produce and activity of our area. Although Oroville is the city in which the dance will be held, dancers from the entire region are working like the proverbial beaver on the various committees and are anxious to introduce our Golden Empire to dancers from other areas.

An imaginary trip covering the north Sacramento Valley and mountain area will serve to point out the high points of our industries, agriculture, recreation and folk dance activities.

Let us start in the south at our twin cities, Marysville and Yuba City. Here we see the "Peach Bowl of the World", and although peaches are widely grown, there are other agricultural products such as plums, prunes, walnuts, almonds, tomatoes, and rice growing in abundance, making it a rich agricultural section. Three folk dance clubs with classes and party nights cover the area. Two of the clubs are building a fine reputation as exhibition groups and are seen at many of the local festivals.

As we come up the valley we come to Oroville, host city, founded in the gold rush days and named as the "City of Gold". Once a tempestuous mining town, Oroville is now a city of home-loving citizens justly proud of their lumbering, agricultural, and governmental activities. We can see an occasional prospector following the lore of mining on the several forks of the Feather River but lumber, olives, and oranges are now a more profitable form of "gold" in the area. Several clubs and groups of enthusiastic folk and square dancers meet regularly in and around Oroville.

As we are at the "Gateway to the Feather River Country" let us travel up the beautiful Feather River Highway to visit our mountain dancing friends. Small groups get together in the various towns along the route and carry on the fun and friendship gained through folk dancing. Center of activities is Quincy, a lumbering town with four mills going, a beautiful recreation area with plenty of hunting, fishing, boating, and winter sports to attract the visitor as well as the local folk.

(Continued on Page 14)



Folk Dance Federation of California, North, President, Wm. F. (Bill) Sorensen.—Photo by Rob't. Chevalier.

## MESSAGE FROM PRESIDENT

At a recent meeting of the Council of the Folk Dance Federation of California, Inc., I mentioned growing concern over the trend of new contemporary dances creeping into the repertoire of our dance programs. The response in the deluge of letters confirming my thoughts have been very encouraging and leads me to believe that many of you folk dancers agree that something must be done about it.

There is a definite feeling that too many dances are introduced each year, making it impossible to keep up with the new and yet find relaxation and enjoy in some of the older favorites. Some of the new dances introduced are too long and consists of so many sequences that too much time is consumed in learning them to keep up the interest. Then frequently they are soon discarded. This is particularly true of contemporary dances.

Folk dancers prefer authenticity. They want a proper balance of old, new and review for all classes of dancers. There are the beginners who need experience in basic dances; the intermediates who are anxious to learn something new but retaining the old; and there are those old-timers who are not interested in constantly learning new dances. A few, yes, for to learn no new dances would mean retrogression.

There has always been folk dancing and square dancing. In 1938 there were approximately ten groups who were happy to dance twenty-five different dances. The folk dance movement soon found itself growing to a saturation point and in 1942 the need for expansion became apparent. This developed into the founding of the Folk Dance Federation of California

MAY—(Memorial Weekend)—Sacramento Council of Folk Dance Clubs, Sacramento. (STATE-WIDE FESTIVAL.)

JUNE—Monterey Bay Regional Council of Folk Dance Clubs.

JULY 10—Marin Dance Council, Inc., Kentfield.

AUGUST—North Bay Regional Folk & Square Dance Council, Vallejo.

SEPTEMBER—Diablo Council of Folk Dance & Square Dance Clubs, Walnut Creek.

OCTOBER—Fresno Folk Dance Council, Fresno.

NOVEMBER—OPEN.

DECEMBER—East Bay Regional Folk Dance Council, Richmond.

Chenery and Elk Streets

Hosts: Edgewood Folk Dancers.

Sponsored by: S.F. Recreation & Park Department and S.F. Folk Dance Council.  
Dancing: 1:30 to 5:30 p.m.

NOVEMBER 14, SUNDAY Vicente Recreation Center, West Hollywood.

An Indian Summer Folk Dance Festival.  
Dancing 1 to 5:30 p.m. (indoors).

Hosts: The West Hollywood Folk Dancers.  
Chairman: Sid Pierre.

Sponsors: Los Angeles County Department of Parks & Recreation. (The place is hard to find: 647 North San Vicente Blvd., near Santa Monica Blvd.)

NOVEMBER 30, TUESDAY NIGHT 8-11:30

Silverado Clubhouse  
Santa Fe Ave., Long Beach  
Silverado Folk Dancers—Hosts.

## Special Events

NOVEMBER 7, SUNDAY 1630 Stockton St.  
San Francisco  
Between Union & Filbert St.

Hobby show

An Italian Village

Hosts: Changs International Folk Dancers  
Weaving, ceramics, costumes, sculpture, costumes, dolls, and so forth.  
No admittance charge . . . all welcome!

November 13, SATURDAY Chico  
Chico Armory  
(Located in the 3rd Dist.

Fairgrounds, just off Highway 99E)

Pre-Festival Party. Starting at 8:00 p.m.

Hosts: Chico Folk Dance Council.

Chairman: Les Beer.

NOVEMBER 14 Santa Cruz Civic Auditorium  
Santa Cruz Breakers. Fall Festival.

Dancing 1 p.m. to 10 p.m.

Chairman: Bob Baker.

## Regional Festivals

NOVEMBER 21, SUNDAY San Francisco  
Glen Park Recreation Center





## The Early Development

**O**h, first of garbs, garment of happy fate;  
So long employed, of such an antique date,  
Look back some thousand years till records fail,  
And lose themselves in some romantic tale;  
We'll find our God-like fathers nobly scorned  
To be by any other dress adorned."  
—Allan Ramsay.

Contrary to popular belief, the *clan* is not of Scottish origin, but rather a feature of Gaelic civilization which the *Scots* brought with them from Ireland. To follow the development of the clan system, which flourished in the 15th and 16th centuries, it is necessary to go back much earlier in history.

As late as the 7th century, the present country of Scotland was occupied by four warring nations—the Picts, Scots (i.e., Irish), Angles, and Britons. In the 9th century the Vikings began their invasions in the North and West. At this time civilization was mostly of the tribal type. Feudalism, a Norman influence, began to take effect in the 10th century. Though it was for the greater part a feature of Lowland civilization, during the 11th to 13th centuries the Highlands were also subjected to the feudalizing influences of active and powerful Scottish kings.

Thus the clan system, though introduced by the Scots in the 7th century, was submerged by the feudal system and the Norse invasions. It was not until after the Wars of Independence (the end of the 14th century) that the clan system reappeared. Then there was a sudden bursting forth, with the greatest development during the 15th and 16th centuries.

Before being accepted as leader of his people, each young heir or chieftain was obliged to give public

evidence of his valor. To do this he usually made a raid on some neighboring clan with whom his people were currently feuding. In this he was accompanied by other young men who had not yet had opportunity of showing their valor. If they were successful in making off with some of the cattle of the other clan, the young chief was judged worthy of ruling.

When a new chieftain entered into the government of his clan, a special ceremony signalized the event. A pyramid of stones was built, on which the new chieftain stood, surrounded by his followers, his elevation signifying his authority over them. One of his principal friends handed him the sword of his father, after which the clan orator delivered a speech on the pedigree and valor of the family, which the young chief should strive to imitate.

In the clan organization, the connecting link entitling members of various branches or *septs* to a share of the land was blood relationship to the chief. Members of different clans were constantly raiding and warring on each other. From these two facts the importance of distinctive *setts* or patterns of the tartans becomes evident. First, each sept wished a tartan similar enough to that of the parent clan so that the relationship would be apparent. If clan tartans are arranged by families, this development will become clear, as in the many variations of the Macdonald tartan, in which the large basic squares are the same, with different distinctive fine lines of other colors to denote the septs. On the other hand, each major clan needed a sett different enough to be recognized at a distance, as a rapid method of telling friend from foe.

Hunting tartans were a simple and natural devel-





## of the Highland Clans and Dress

By ANN HUGHES

opment from the regular tartans. Those clans which wore bright colors found them too glaring for hunt and everyday wear. They made them more sombre and serviceable by making the large squares of a dark color, but retaining the arrangement of stripes so that the clan sett was still recognizable. Conversely, the dress tartan was made by making the large squares white.

The origin of the "Black Watch" tartan of military fame deserves some mention here. In early fighting times, men wore the tartans of their clans. In the same manner, when the Black Watch was first organized in 1624, the men wore the tartans of their company commanders. However, when they were embodied in a regiment and wore the red coat, it was decided that all should wear the same tartan. The problem—which one? Three of the six companies in the regiment at that time were of the Campbell clan, and therefore in the majority. Since, as was explained above, tartans of the septs of one clan are usually rather closely related, it would be expected that the tartans of the Campbell septs would be basically the same. The idea occurred to remove the distinguishing narrow lines of bright colors from the Campbell setts, leaving the basic pattern. Thus arose the famous Black Watch Tartan.

Since the social structure of the Highlands came from Ireland, it is only natural that the early Highland dress came from the same source. This earliest recorded dress was the *leine-chroich* (saffron shirt), made of linen and dyed with lichen. Requiring 24 ells (about 24 yds.) of closely pleated cloth, it was worn to the knees, belted at the waist. Over it was worn a woolen mantle (the origin of the plaid) of different

colors, each noble adopting a special design (from which the clan tartan developed).

This gradually gave way to the *feileadh beag* (kilt) or the *breacan-feile* (belted plaid). In view of the controversy over the antiquity of this type of dress, it is interesting to note that sculptured stones from the 6th to 9th centuries show figures in Highland dress. On the tower of St. Clement's Church in Rodel, Isle of Harris, stands a sculptured figure in kilt, jacket, bonnet, and hose. The church was built in the 13th century. Many historians and travelers of the 16th century have described the Highland dress, much as it is today.

The *feileadh beag*, of ten yards of tartan, was the garment used for hunting and other everyday occupations, and was also the dress of the ordinary clansmen. The *breacan-feile* required sixteen yards of cloth and hence was often too expensive for the ordinary clansman. It was the full dress of the warrior, serving as clothing in the day, and blanket at night. The *triubhas*, or trews, were breeches and stockings, all in one piece, and made of the clan tartan. They were worn chiefly for boating and riding. The shoulder plaid was worn with them.

The bonnet was usually blue, knitted, of a broad shape similar to the present day 'Tam o' Shanter'. Before the invention of knitting, hose were made of tartan cloth, of a smaller sett than the kilt or plaid. Shoes were roughly made of deer, cow, or horse hide, with the hair on. Sporrans were made of the skins of wild animals.

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# Highland Dancing

By HOWARD BELL

Scotland is a country rich in folklore, song, music, and dance, not necessarily confined exclusively to the Highlands. There is no solid historical evidence of the character of the early dances, but we can assume that in the court and castle the French influence was felt. Early records consist mostly of historical meetings or changes of rulers and the attendant celebrations. Also, in the tales and songs of early writers and poets we find historical references unconsciously included. We should be grateful to these records of early exhibitions danced for kings and queens, and for celebrations of victory, for it is through them that the dances have been carried down to the present.

Some of the dances, on the other hand, were handed down from generation to generation, far back in the Highland country. Such a dance is *Cailleach an Dudain* (Carlin of the Mill Dust). There was something mysterious about it. News of a performance, whispered about, led people to some firelit out-of-the-way house. During general dancing a quarrel sprang up, and a man was left "dead", covered by a white cloth. Laments arose: the local wise woman suddenly appeared, to walk 'round and 'round the body, muttering incantations. She then began a dignified dance, withdrawing the cloth and always gazing on the "dead" face. She touched the man, and up he jumped the dance again. The tension was so great that frequently the wise woman was carried out in a faint. Such a dance would seem to bear a resemblance to the "modern" or interpretive dancing of today.

Scottish Highland Dancers, Howard Bell, Director.  
Photo by Phil Maron.



Highland dances seem to be the best known of Scottish dances to people outside of Scotland, and many presume they are the only ones. These dances in ancient days were danced only by the Highland men, with no training, but lots of muscle and might. It wasn't until they began to reach the cities and fell into the hands of the dancing masters, who polished and stylized them, that they lost their rough country and mountain flavor, and showed the influence of French ballet.

Best known of these is the solo Sword Dance (*Gillie Callum*) or over-the-crossed-swords type. The dancer crosses his sword and scabbard, or two swords, on the ground and performs steps over them. Sometimes for amusement, in ancient days, they would heat the blades before dancing over them.

Another type of sword dance is performed with four swords and four men. The Lochiel Broadwords and the Argyle Broadwords belong in this class. (A broadsword is a two-edged sword with a basket hilt to protect the hand in battle—but a terrible obstacle to dance over.) This type is called Hilt and Point, and is danced mostly by the Scottish regiments.

The link between these two types of dancing is shown in a dance recorded about 1870. Two swords were placed on the ground, with two men dancing over them, while six other men ringed them in, with swords pointing at them. When all, changing places, had danced inside the pointing swords, the swords on the ground were snatched up. Seven men formed a ring around the eighth, their swords pointing at his throat.

A famous warrior's dance is the Highland Fling, believed to have been "stepped" upon a "targe", the round metal or hide-covered shield of the mountain man. Because it must be done on so small a spot, the intricate stepping is supremely difficult.

The *Seann Triubhas* (the old trews) is today realized to be the most graceful of the dances. Yet it originated as a man's mimicking solo dance. It came about after the rising in support of Prince Charlie in 1745, when the kilt, bagpipes, and much else of Highland tradition were forbidden, and the Highlanders were forced to wear the trews (trousers). These were

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# Pipe Bands

By ANN HUGHES

Did you know that the United States Army has a full pipe band, stationed at the San Francisco Presidio? They are doing a tremendous job and are one of the finest pipe bands in the area. The following informatoin was given by the Headquarters of the Sixty Army:

*Official Name:* The Sixth Army Pipe Band.

*Home Station:* Headquarters Sixth Army, Presidio of San Francisco, Calif.

*History:* The Sixth Army Pipe Band was activated in November 1949 by Colonel Paul Goode, Deputy Post Commander, Presidio of San Francisco, California. Chief Warrant Officer Millard F. Crary was the original pipe major who was a Scotsman and an amateur bagpiper. CWO Crary spent many months teaching men of many racial backgrounds the intricate pipe and drum work and marching routines which are a part of the Highland bagpipe tradition. The band made its debut on 20 May 1950 at the Presidio Open House for Armed Forces Day wearing the Glengarry bonnets, white spats and olive drab uniforms. Since that time the Sixth Army Band has appeared in many parades, guards of honor, military and patriotic ceremonies and functions of countless description, including radio and television programs.

*Size:* The Pipe Band consists of 18 bandsmen, including 14 bagpipers, three drummers and a drum major.

*Pipe Major:* The present Pipe Major is Sergeant William E. Allen, Caribou, Maine. An interesting note concerning all pipe bands is that the pipe major and not the drum major directs the band in its musical performances and intricate formations.

*Uniforms:* Members of the Sixth Army Pipe Band wear the complete and authentic kilt in the Royal Stuart tartan. The bass drummer wears the leopard-skin tunic in addition, which was added to the Scottish Pipe Band bass drummers' uniforms of units stationed in British India many years ago.

## *Piedmont High Kiltie Band*

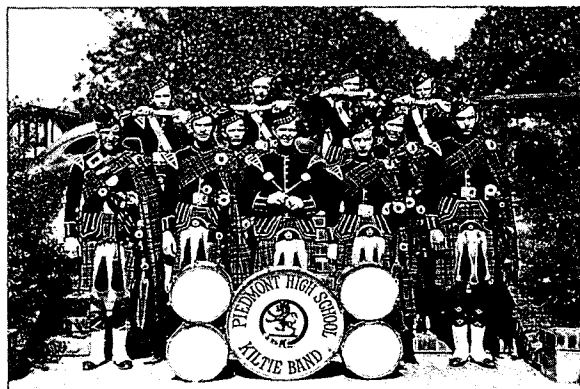
In the Bay Area we have a unique organization in the form of the Piedmont High Kiltie Band. Started by Glenn Brick Johnson in 1931, it is believed to be the only High School pipe band in the United States.

Mr. Johnson, himself a piper, first came to Piedmont as athletic coach. The Board of Education soon asked him if he would be willing to start a pipe band among the students, promising to supply the musical instruments and uniforms if he would do so. With the invaluable assistance of Fred MacLennan, a professional piper whom Brick Johnson had known in Spokane, the band was soon on its way. Equipment was imported from Peter Henderson in Glasgow. As in the Sixth Army Band, the kilt is of the Royal Stuart tartan.

There are usually 8 to 12 pipers and 5 to 7 drummers in the band. Boys may start when they enter Junior High School, the only requirements being interested and musical ability. At various times in its history, the band has been accompanied by high school girls, as majorettes or doing Highland dancing or singing.

The band is a good-will organization, playing at parades, civic activities, festivals, banquets, and many other functions. Brick Johnson estimates they have played at literally thousands of affairs. (He claims he lost count as they approached the first thousand, long before the war.) Of course they play for all home games of the Piedmont High football team, and occasionally accompany the team on away-from-home games. Having played for every East-West game since the origin of the band in 1931, it is the oldest organization except the Shriners to have that distinction.

Piedmont High School Kiltie Band.



## Breakdown of Steps



Phil Aldrich in Scottish Full Dress.

Like all true national dances, Scottish Country Dances have their own distinctive type of steps that marks them as definitely Scottish as nothing else can do. True, some of the Set dances are quite similar to some Scandinavian. But why otherwise? The Norse, Swedes and Danes left their footprints in ancient Scottish history many hundred years ago. The Scots gave those few borrowed or acquired dances a true Scottish flavor by entirely different foot work and music.

These dances are the rhythmic expression of the spirit of the Scottish people. They are symbolic of ancient customs and traditions; some being named after famous people, such as Lord Rosslyn's Fancy or Lord Dalkieth's Strathspey; others after noted places, as Roxborough Castle Reel and the Foula Reel; or after noted events, as The Haughs of Cromdale. Many dances are set to ancient tunes, the origins of which are long forgotten.

Many of these dances were known throughout Scotland, while others only locally. Some were known in several localities by one name, and in others by another name. Thus we have the Duke of Perth, a favorite in Perthshire, called Broun's Reel in another territory, and in Argyshire called Clean Peas Strae, all these names denoting the same dance.

With the introduction of the Waltz and other couple dances from Germany and France in the early 1800's, these famous dances began to meet with disfavor among the cultured class, because of many abuses in their performance in public places. By the latter part of the 19th century few of the Scottish Country Dances were still performed.

The name Country dance is not, as has been supposed, an adaptation of the French *contre'-danse*; neither is the dance itself of French origin. Accord-

ing to the New England Dictionary, *contre'-danse* is a corruption of "country-dance", possibly due to the peculiar feature of many such dances, as the American Virginia Reel, which originally came from England under the title of Sir Rodger de Coverly, where partners are drawn up in lines opposite each other.

Scottish Country dances are usually performed in lines. Sets are arranged in four or six couples, with partners facing each other; women having their right shoulders to the top of the room. Some of the dances are performed in a circle around the room, each set consisting of two couples facing each other, partners standing side by side. The idea of all these dances is progression; in the longways dance to reach the bottom of the set, and in the circle dance to dance with a new couple each time, until one again meets his original vis-a-vis. To do these dances well requires good technique and rhythm, spirit and dignity combined with a joyful yet controlled abandon.

Unlike modern ballroom dancing, where music is more or less "continuous" and in which a mistake or omission can be made right at leisure, the performance of these Scottish Country Dances follows a precise timing and pattern. Any attempt to correct an error "on the spot" will throw everyone into confusion and ruin the set. If an error is made, "carry on" regardless to the next position or movement, and be ready for the next time around.

There are only a few basic steps—but they must be executed in a precise manner. The following is a list of steps: Jig and Reel time "setting step"; a close pas de basque Jig and Reel time "travelling step"; skip, change of step; Strathspey "setting step", a common scottische step; Strathspey "traveling step"; change of step and hop.

The Scottish pas de basque is very precise and close. It is practiced by a slight jump to right, landing on right foot on count one, and bringing left foot close and under R.F. on count two with L. heel over R. instep and taking weight on L.F. Then again step on R.F. on count three at same time a slight "Jete" with L.F. in front fourth position and raised about one foot from the floor. N.B.: there



By PHIL H. ALDRICH



Fig. A

Fig. B

Fig. C

Fig. D

Fig. E

are three definite beats in this step—(1) R.F.; (2) L.F.; (3) R.F.; with jete by L.F. Repeat the four counts to the left.

A "set once" is the above movement to the R. and to the L., using two measures. For "set twice", same is repeated for four measures.

The travel step for a Reel or Jig: Hop on L.F. and left R.F. to fourth position, toe well pointed and knee straight, for count "and", the "pick-up" beat of the music (Figure A). Step on R.F. on count one (Figure B). Close L.F. to and under R.F. on count "and" (Figure C). Step on R.F. on count two (Figure D). Hopping on R.F. bring L.F. through and forward to fourth position with straight knee and toe well pointed (Figure E).

Strathspey "setting step" or common schottische: There are four counts to the measure and slower than Reel or Jig time. Step to R. with R.F. on count one. Bring L.F. up to R.F. on count two. Step to R. with R.F. on count three. Hop on R.F. and bring L.F. to

rear of R. leg just above R. heel on count four. Repeat the four counts to the L. Toes are always well pointed and the knee of the active leg well turned out at a right angle.

Strathspey "travel step": Bending L. knee, step out with R.F. on count one (Figure F). Close L.F. to R.F. (as in reel time) on count two (Figure G). Bending L. knee again, step on R.F. on count three (Figure H). With a slight hop on R.F. on count four (Figure I), bring L.F. through to front fourth position, but do not hurry this movement. The L. toe almost touches the floor, sole of L.F. almost brushes R. leg and L. knee is at right angle to R. leg. This last count is very important. The knee bend on counts one and three makes or breaks the dance—also allows the stepping foot to step farther.

If you want some fun and work — just figure these steps out by yourself. It can be done, but it is much easier to have instruction.

Fig. F

Fig. G

Fig. H

Fig. I





# Dance Groups

By PHIL H. ALDRICH

From the early days of San Francisco, the Scots have had a capable hand in making the city what it is—that is, the good qualities! That feature is carrying on at the present time, even among the Folk Dancers.

Since before the folk dance movement began to gain its great momentum, there were a few ardent proponents of Scottish dancing in the San Francisco Bay Area, who made several attempts to establish a group that would carry on the work of the Scottish Country Dance Society of Scotland here in this part of California.

Three of the attempts were moderately successful in as much as they were able to represent Scotland's lovely dances during the two years of the Exposition at Treasure Island. Also there were previously two good representations at Stern Grove.

It remained for the enthusiastic Margaret Lamont to finally gather together a small group which organized themselves on November 23, 1946, to devote their interests to Scotland's dances, both Country and Highland. Mr. and Mrs. Allen Rough of Oakland and this writer were the only ones of the group who knew any of the dances. Mr. and Mrs. Rough started the members in the Country Quadrilles and such old favorites as Petronella, Circassian Circle and Waltz Country Dance. The writer introduced the mysteries of the Highland Fling and Highland Reel.

During the post-war days of 1946, such articles as Highland Costumes and accessories were very difficult

to obtain. Some items as buttons, brooches, and bonnets were purchased in Canada. Others were made by members of the Club. Old tuxedos and dress coats were bought from places such as the "Goodwill" and were made into the authentic dress jacket. Kilts were made from whatever grade of tartan material was available; sporans were made from purse tops bought from the "Goodwill" and from horses' tails obtained from the slaughter house.

The Reel and Strathspey Club was ready for its first exhibition!—that was given at a huge Folk Festival sponsored by Chang's International Folk Dancers in San Francisco's Civic Auditorium in the fall of 1947. With bated breath, the audience of some six or seven thousand spectators heard the skirl of the pipes as they beheld the entrance and first presentation by the Reel and Strathspey Club. Their initial exhibition was an old favorite of Scotsmen everywhere—Petronella. The audience liked it. The Reel and Strathspey Club was a success!

As time went on, Bob and Margaret Lamont decided that the time was ripe to visit the land of her birth—Scotland. So they set off for the land of the bagpipes and the heather with the idea of bringing back more material and information. Upon their return in the early fall of 1948, it was agreed that Margaret Lamont take over the directorship of the Club, as she had received much instruction and information while on their visit. The club prospered and grew popular. Invitations to exhibit far afield of the Bay Area were plentiful. Many were accepted. Among the more ambitious offerings by the Reel and Strathspey Club were the Reel of the Duke and Duchess of Edinburgh, Princess Margaret Strathspey, Strathspey and Tullock, the Balmoral, Argyle Broad-swords, and the Glasgow Highlanders.

Among the well-known folk-dancers who received their first introduction to Scottish dances within the Reel and Strathspey Club were Geraldine Munoz, Howard Bell, and Millie von Konsky. Later, when Margaret and Bob Lamont withdrew from the club, Gerry Munoz took over the direction, with the writer in the capacity of research advisor.

The Reel and Strathspey Club developed a strong

Original Reel & Strathspey Group. Robert Lamont, (for L.D. Editor) far left, Margaret Lamont, center.





## Dancing--

By MARY ISDALE MacNAB, Vancouver, B.C.

intent to revive a greater interest among the local Scots people, for their efforts have turned more and more during the last two years to recruiting members from the Scottish Social orders, and with success. It has been through their efforts that one can now attend a Scottish Ball and find at least a half-dozen Scottish Country Dances on the program.

The desire remains the same with the Reel and Strathspey Club, to promote the general interest in Scottish Country Dances, for they are dances of the present day as well as several centuries ago. They are dances now being enjoyed in Scotland by all who like to dance, not just a few enthusiasts. The Reel and Strathspey Club maintains an affiliate membership with the Royal Country Dance Society in Scotland, which assures the most authentic information which they may desire. The latest findings of the Society are received at frequent intervals.

The Club welcomes those with similar interests and who love to perform ancient and not so ancient dances authentically.

### *The Scottish Highland Dancers*

The group was first organized to exhibit at the Art Museum in February, 1954. Since then it has been swamped with invitations to dance, for a wide variety of functions. Exhibitions have been limited to Highland dancing. Because of the strenuousness, the precision and accuracy necessary to perform the Highland dances, some previous dance training is advisable. Through the efforts of Carlos Carvajal, and the knowledge and Scottish training of the director, members of the San Francisco Ballet have become interested in the Highland dancing. This adds to their repertoire and increases their precision in dancing.

We feel that through our dancing, and through the efforts of our piper, Victor Biswell, interest in and appreciation for Scottish Highland Dancing has been greatly increased during the past year.

*Director:* Howard Bell.

*Secretary:* Ann M. Hughes.

*Dancers:* Howard Bell, Carlos Carvajal, Honora Deely, Kathleen Deeley, Patricia Hundress, Clyde Queen, Michael Rios, Nancy Vail, and Edward Whipple.

*Piper:* Victor Biswell, Robert Cowan, Charles Dawson, and Dan Healy.

*Drummers:* Clayton Campell, Walter Buddo.

Unlike the folk dances of European countries, the national dances of Scotland are not confined to one class of society, therefore should not be termed folk dances. They are performed by lords and ladies and by the lowly ploughman, farmers, and Scots from all walks of life. For many generations this was the custom of the Scottish people, but in later years many foreign dances were introduced to Scotland and the lovely dances were pushed aside. Through the inspiration of Miss Jean Milligan of Glasgow, Scotland, the forgotten dances were revived and the Scottish Country Dance Society was formed. Miss Milligan, whom I have known for years, is energy personified, and through her untiring efforts research work in collecting old dances has succeeded. To date, sixteen books on Scottish Country dances have been published. Scottish Country dancing is purely social dancing and should not be confused with Highland dancing. The technique is entirely different. It is smooth and graceful and being danced in a ballroom does not require the spring and elevation in a ballroom dancing. Most of the Scottish Country dances are progressive and through this formation the social spirit is carried out. Changing places and dancing with opposite partners helps to make the performance a happy and enjoyable one.

As for any type of national dancing, good footwork is essential and steps should be well practiced. Pas de basque, skip-change of step, setting steps for strathspeys and reels are the basic steps and should be performed with grace and dignity. The body and head should be held erect, but excessive movement should be discouraged.

(Continued on Page 12)

Hebridean Weaving Lilt by Mary Isdale Dancers.  
Photo by Stride Studios.







Reel & Strathspey at Walnut Creek Festival. Phil Aldrich, director.—Rob't Chevalier photo.

(Continued from Page 11)

For many years I have been collecting ancient and traditional Scottish dances and through the courtesy of the Royal Scottish Country Dance Society have published three sets. (No. 1) includes "McDonald of Sleat", "Roukin Glen", "Shepherds Crook" and the "Hebridean Weaving Lilt". (No. 2) "Brig O' Doon", "Bonnie Ann", "Over the Dee and Over the Don", and "McLean of Loch Buie". (No. 3), published this summer, includes "The Earl of Errol's Reel", "Duke of Gordon's Welcome to Aberdeen", and "Jeanne O' the Witchin' E'ee". These have been accepted by the R.S.C.D.S. Most of these dances have been collected throughout Canada and many from eastern states of America, where Scottish emigrants settled generations ago. They have a historical background which lends value as well as sentiment to their performance.

## Dancing

(Continued from Page 6)

considered an honorable article of dress by the chiefs and lairds—but the clansmen despised them, and various flicks of the fingers and quick turns of the wrists indicated derision and abhorrence of the tight, confining things, and longing for the freedom of the kilt. Thus the Seann Triubhas was recorded as being danced in 1860 with much more acting than now.

Instead of describing the Strathspeys and Reels myself, I would like to quote directly from the authority on the dance in Scotland. "Dances of Scotland", by Jean C. Milligan and D. G. MacLennan, is well written, easy to understand, and covers the history of the dance completely, as you will find in the following excerpt:

### *Strathspeys and Reels*

"These eminently Scottish forms of the old Hey or Figure of Eight are now seen in Islands, Highlands and Lowlands alike and have become a part of every ballroom programme. How the first became thus called we do not certainly know, but Strath Spey may perhaps have been its birthplace. It is now done in a gliding manner to a moderate, smooth rhythm after which the lively Reel tempo and Reel steps come as an exciting change—for a Reel always follows a Strathspey.

(Continued on Page 13)



Victor Biswell, Piper for Highland Dancers.

Sixth Army, Presidio, San Francisco, California Pipe Band. Photo courtesy U.S. Army.

## Report From Southern California

With the Thanksgiving holidays approaching, we find numerous clubs which are sponsoring beginners' classes, about half way through their courses, those "pupils" who have been definitely bitten by the "bug" are now most enthusiastic, and the rest have trailed off. So with the now concentrated classes, various "get-acquainted" parties are being lined up.

We are fortunate to have many of these sponsoring groups take an interest in *beginners at this time*, when new blood is very much needed to keep our folk dancing movement ever forward and increasing. Time was, not so long ago, when the prime desire of many dance clubs was to participate in a marathon and see how many dances could be done in an evening, or to see how big a collection could be acquired in a repertoire, rather than the quality of dancing, or the promotion of folk dancing as a whole. It would seem now, happily, that the pendulum has swung back again.

\* \* \*

The Treasury Harvest Festival, which meant exactly what it said, to harvest additional funds to the Federation South treasury, sadly depleted after the Statewide Festival, was a very nice affair. It was held in John Burroughs High School on Saturday evening, which is always a good evening for special events in the Los Angeles area, for very few clubs have regular sessions then. Haven't heard how the finances made out yet, though I doubt we can throw another one as big as the May Statewide for several weeks, anyhow!

\* \* \*

The Whittier Folk Dance Co-op has news in shape of a whopping 9 pounds plus boy born to its genial leaders and director, Forrest and Jewel Gilmore. Meanwhile, the group goes right on, merrily dancing every week, and one class especially concentrating on beginning and intermediate dancing.

\* \* \*

Up in Santa Barbara, Elizabeth Sanders and Frank Cole are directing a new class. "Los Barbarenos", which meets every Thursday evening at the new Adams School in Santa Barbara. Dances to be taught include all of the latest dances taught at Idyllwild which have beginners' appeal, including mixers, contras, individuals and group types. This class will last for 16 weeks, so if you have friends to teach, prepare to start them now, and they'll have plenty of time to catch up.

\* \* \*

(Any items from Glendale, San Diego, etc.?)

—Paul Pritchard.





(Continued from Page 12)

How the ballet step called Pas de Basque—which incidentally is an authentic Basque step used in the Marche des Masquerades by traditional Basque dancers—found a place in the Reel, as in most Scottish dancing, is an intriguing question. The answer seems to be: through French dancing masters. If so, it could only have been through its ballet connection, and that *not before the mid-eighteenth century*. What, then, was the Reel step previous to its introduction? Is there perhaps a truly traditional Reel step still to be found in unsophisticated places? French dances, fashionable in ballrooms, influenced our native dances as they did in nearly every European country. We read of an Alman Moreis, and as early as the great days of 1745 we find Prince Charles Edward Stuart asking for a "Strathspey Minuet"—anything more incongruous than this coupling of Country and Court can hardly be imagined. Fashionable London dancing masters too laid down that only those fully trained in the graces of the Minuet could competently perform a Country dance; and a century later we see the same thing happening, the Border Country Dance Valse, for instance, introducing the fashionable also step into Country dance figures."

Even though Highland dancing has been, for the most part, kept alive through exhibition, the Scots today frown on exhibitionism. So after several centuries, Scotland has risen up in arms, and has standardized the dancing. Throughout the world, Scots or any others dancing their dances must conform to strict rules, governing every slightest movement, position of hands, feet, and head, and whatever else is needed to conquer the art. This standardization has only been completed during the past year, but the Board has allowed two years for everyone to accept and practice these rules.

This, I feel, personally, is a wonderful accomplishment. It will do away with questions of authenticity of steps (there are so many), give keener competition at gatherings and games, and will require confirmation by all.

Highland Games or Gatherings are held all over Scotland—in fact, all over the world—and are becoming more popular here in the States. The best known in Scotland are those held at Braemar, Dunnoon (Cowal Games), Oban, Aboyne, and Inverness. The Eighth International Festival of Stage and Highland Dancing will be held in Edinburgh, Scotland, from 29th July to 6th August, 1955. In 1954 there were competitors from Australia, Canada, England, Malaya, Northern Rhodesia, Scotland, South Africa and U.S.A.

Highland dancing, although practiced on a competitive basis in the Scottish world, will also always be enjoyed by people from countries far and wide. Once one finds himself interested in Scottish dancing and culture, he will find increased energy and enthusiasm to enter in and enjoy the art. Won't you be one of us? Scots will always view their dances with a critical eye, not only as done by us, but even amongst themselves. Therefore one should not be shy of trying the dances. I say "us" because I am only of Scottish descent, born in this country, and one of the many enthusiasts who have invaded Scotland, searching for information, and trying to become accepted into the realms of Scottish culture.



Reel & Strathspey at Woodminster 1954.—Photo by Henry L. Bloom.

## Highland Clans and Dress

(Continued from Page 5)

Today, proper Highland dress retains most of the features of the dress as worn in the 17th century, and consists of kilt and plaid, hose, doublet, lowcut shoes, silver-mounted sporan, broad bonnet (Balmoral), a brooch to fasten the plaid.

One should wear the tartan of his own clan or sept. If one is entitled to wear both a "clan" and a "district" tartan, it is permissible to wear kilt and hose of the latter, and doublet or plaid of the former. If a "dress" tartan is worn, kilt, plaid, and hose must be uniform.

The long shoulder plaid or the belted plaid (more acceptable for indoors) may be worn. The jacket or doublet may be of cloth, velvet, or tartan cut on the cross. The pattern is similar to the "swallow-tail", but with the tails cut short. The buttons should be diamond shaped. The bonnet should bear the crest or motto of the wearer or of his chief. Garters should be of worsted fabric about one inch wide. The evening tie may be black or white, or a lace jabot.

For day wear, ladies should wear a kilted skirt with tweed or other jacket. The sporran is not worn by ladies. For evening wear, a skirt of tartan silk is worn with a blouse which is usually decorated with Celtic embroidery. A white or light colored evening dress may be worn. A tartan sash is worn across the shoulder, fastened with a brooch.



Dancing in Competition—  
Sharon Thompson.

## Your Host - - The Golden Empire

(Continued from Page 3)

Chico, originally the home of its foremost citizen, John Bidwell, is the trading center for a population of over 50,000. Since the war Chico has had a phenomenal growth industrially with many small industrial concerns establishing centers in the area. Because of Bidwell's prominence in agricultural development and his love of nature plus his generosity, the city of Chico has beautiful Bidwell Park, natural swimming facilities, tree-lined streets and a diversified agricultural program. Chico has also been called "The Almond Center of the World" and produces 20% of the world's supply of almonds. Folk dancers are represented by a local council with seven clubs and several unorganized groups composing it. A warm-up party is being sponsored by the council on Saturday night, November 13 in the Armory at the Fair Grounds in Chico. It is hoped that many dancers will come to the area for the festival weekend and join in the party.

So, folk dancers, we of the Golden Empire Folk Dance Council welcome you to the First Annual Golden Country Folk Festival to be held in Oroville Municipal Auditorium, Sunday, Nov. 14, and hope that you will come for the entire weekend and visit some of the many beautiful and interesting places in our "empire".





Highland Dancers in Sword Dance.

## SPEAKING OF THINGS

It gives us much pleasure in presenting this Scottish issue. Many have worked to present it, notably, Howard Bell, Ann Hughes, Phil Aldrich and Alfred Thompson, the latter whose material on Scottish Societies, owing to space limitations, we were forced to omit.

Again I want to thank Frank Kane for his efforts in the Art department.

We are indebted to the Sixth Army, for the use of several of their fine photos of its Pipe Band, including the one on the cover.

We have received many letters of appreciation for LET'S DANCE's efforts in going all out for one country in each issue rather than a hit and miss selection of articles of many countries.

On this page is an ad for a sound system and reasonable too. This should be an opportunity for one of the many clubs to own their own sound equipment so they will not rent or depend on others for their music. We feel a sound system is the first step of the way for a club's permanent.

We expect to have an even bigger and better Austrian issue in December. Don't miss it! If your subscription is running out—better renew—so you won't miss this Austrian and all the other big issues in the coming year.

—Robert H. Chevalier, Editor.

## Third Annual KOLO FESTIVAL

Nov. 26, 27, 28

DOVRE HALL  
3543 18th Street  
SAN FRANCISCO

Tamburitza Music

## SACRAMENTO IN '55

According to John Moore, general chairman of the Sacramento Statewide Festival next May 27-30th, committees are being selected to handle all the various activities connected with the event. John states a progress report will be in LET'S DANCE in December.

"Let's Go—to Sacramento"—May 27-30, 1955.

## Now Hear This!

In our write-ups we missed mentioning one enthusiastic folk dancer from Wisconsin. Guess we didn't meet during our stay in Long Beach for the Statewide Festival. Meet Mr. George P. Meisinger of Milwaukee, Wisconsin who traveled 3,702 miles by air to attend our Festival. He also attended the Tampa, Florida, First Annual State Folk and Square Dance Festival earlier in the year. Sorry we missed a mention of Mr. Meisinger earlier—who else did we miss who had traveled from afar?

Editor Chevalier:

I want to congratulate you and the staff for the extremely fine past two issues. I thought the articles were very interesting, and meaty. The art work is also very good especially in the last issue. Keep it up.

LOUIS DENOY,  
4036 42nd Street,  
San Diego 5, California.

The Van-Sac Alpine Club staged an all day picnic and dance at the Marin Country Club in September—they even danced squares in the pool!

## FOR SALE—P.A. SYSTEM

Excellent condition, 10 watt Newcomb P.A. System with magnetic pickup head. Extra speaker and monitor speaker. 175 records in four carrying cases. All for \$175.00.

**CARL ANDERSON**

1223 8th Ave., S.F. LOMbard 4-5112

## Presidents Message

(Continued from Page 3)

and today there are approximately three hundred and fifty affiliated groups extending from one end of the state to the other. Also today there are over 600 dances, with at least one new dance published monthly in LET'S DANCE, and perhaps five new dances taught bi-monthly at our Teacher's Institutes. Do the dances you learned two years ago still appear on your club dance programs?

One upon a time there was a little boy who loved ice cream so much that he ate two quarts of it and got so sick that he lost it. From then on he had no liking for ice cream. This can be related to learning too many dances. Too much of anything will end in distaste.

Will you be dancing two years from now? If your answer is "Certainly!", then I'm happy. But, if your answer is dubious or "No", it should be of concern to the folk dance leaders and teachers. "What was the cause of the turn-over in membership in your club during the past years? What can you do about it? The answer lies in co-ordination and making known the desires of the folk dancer himself through the medium of club representation in the Federation Council. Let's go back and learn some of those dances taught in 1944 or 1950. Let's dance the dances learned in 1946 or 1952. Let's perpetuate the folk dances and keep the folk dancers. Let's have fun!

—Bill Sorensen.

## Costumes! Costumes!

Do you know what your Let's Dance magazine has a corps of costume wise people who are very willing to help you with your costume problems? Write in your problems c/o THE EDITOR, 1382 San Anselmo Avenue, San Anselmo, California and your letter will be forwarded to the person best suited to answer your particular problem. Don't forget to enclose your self-addressed, stamped envelope for reply!

One of our most able and willing correspondents, Marjorie Posner, is moving a few thousand miles away to Japan to join her Army Captain husband about the end of August but is still planning to serve on the staff. Her new address will be:

Capt. Geo. E. Posner—O-1185416  
Photo Div., FEC SSB  
8235 AU, APO 500, c/o PM  
San Francisco, California.

Letters going to Marge will take about ten days round trip via Airmail but maybe we had better allow a few days for writing the answer.

Remember the Friends of Nature who exhibited a rollicking German dance up in San Francisco last spring? (I don't remember the German name!) Well, its chapter down here, in Sierra Madre, has quite a strong folk dancing membership, sparked by Dora Lee Evans, Jerry Adam, and others. Just the other Sunday, held a picnic and afternoon of dancing at their club, too. (You know, when you look into it, you'll find there are many clubs and groups outside of regular folk dance organizations which are quite interested in folk and square dancing,



Research Committee:

Miriam Lidster, Pearl Preston,  
Lucy Chaney and  
Dorothy Tamburini.

# IM HOOPALNU

(Israel)

Im Hoopalnu is a dance of defiance. The following steps are recorded as they were taught to Miriam Lidster by Beth Faux of Chicago, who in turn had received instruction in the dance from David Rosenberg of Washington, D.C. The dance was choreographed in Israel by Rivka Sturman and was brought to this country by Dvora Lapson. The following is a translation of "Im Hoopalnu":

Though defeated, not terrified were we,  
Above the Patrias and Strumas we'll surely rise,  
Though broken, confident in our strength we'll be,  
Yea with strength prevail will we  
And for this our land we will be strong  
For she is ours, there's none beside her  
Here we'll live and not be destroyed, my brothers,  
Here we'll be avenged and not shut our eyes,  
For the people of Israel still lives, yea, still lives.

MUSIC: ISRAEL, IMF 116A

FORMATION: Hands joined and down in an open circle or curved line formation, with the leader at the right end of line. (The entire dance should be done with a great amount of vigor and an upward feeling.)

STEPS: Running\*, leap\*, step-pivot, cross-over.

MUSIC 2/4	PATTERN
Measures	
5 meas.	INTRODUCTION
A	I. STEP-PIVOT and WALK
1	Hands joined and down, all standing shoulder-to-shoulder. Beginning with R ft. step strongly on R fwd. and across L (ct. 1). Hold (ct. &). <i>Note:</i> As R ft. steps across L, the body bends to L. L. ft. is free of wt. The toe of R ft. turns inward on a diagonal across L ft. Taking wt. on L ft. pivot R heel in a CCW direction with R toe turned upward and knee straight bringing arms sharply upward to shoulder height. (ct. 2). As R toe lifts off floor the body straightens, leaning slightly bwd. (Hold—ct. &).
2	Beginning on R ft. take 3 light running steps RLR (ct. 1 & 2), and a small leap onto L. (ct. &).
3-8	Repeat action of Fig. I, meas. 1 and 2, three times. On last leap face center of circle. <i>Note:</i> The last ct. of meas. 8, Fig. I, becomes the first ct. of meas. 1, Fig. II.
B	II. CHANGE-STEP, CROSS-OVER
1-2	Place R heel diagonally fwd. on floor, toe pointing upward and knee straight, with straightened body leaning bwd. (ct. 1); hold (ct. &). Beginning with R ft. walk directly fwd. toward center with 3 steps (ct. 2 & 1). Turn ¼ turn to R, step L on ball of L ft., heels lifted (ct. &). Step R in place (ct. 2). Moving swd. away from center step L across R (ct. &).
3	Step swd. on R (ct. 1), thus beginning the diagonal and CCW movement out of the circle. Again step L ft. across R (ct. &), and step swd. R on R (ct. 2). Once more step L ft. across R (ct. &).
4	All face center again and take 3 steps bwd. RLR (ct. 1 & 2). Take one small leap fwd. onto L (ct. &) and place R heel fwd., toe up, (ct. 1). (Ct. 1 becomes the first action of the Repeat).
5-8	Repeat action of Fig. II, meas. 1-4. <i>Note:</i> If the dance is done in a circle formation, Fig. II should have the feeling of a flower closing as everyone walks directly to center (meas. 1-2), and then opening out as everyone moves outward facing CCW (meas. 3-4).





Reel & Strathspey at Walnut Creek Festival 1954.—Photo by Henry L. Bloom.

## SACRAMENTO

Sacramento Council of Folk Dance Clubs hosted the folk dancing at the State Fair on September 12th. The program was televised over KOVR out of Stockton. Dances were planned by the Circle D of Davis. Exhibitions were given by Millbrae Highlanders; Sacramento Koloettes; Sacramento Belles and Beaux; Olivehurst Tango-ettes; Me-Wauk Dancers (Indians) and a solo by Katherine Ingle.

\* \* \*

Lodi Folk Dancers hosted the folk dancing at the Lodi Grape Festival September 19. Exhibitions were given by Stockton Calico Cutters; Olivehurst Tango-ettes; Fresno Vinehoppers; Stockton Polk-Y-Dots; Modesto Allegros and Don McDonald Trio. Marvin Jerue and Lou Hall of Sacramento were guest callers.

\* \* \*

Gay Greenbackers, Centennial Swingers and Boots and Slippers all Citrus Heights clubs, hosted the dancing for the dedication services of the dance platform in Rusch Park in Citrus Heights on Sunday, September 19th. Roseville Merry Twirlers (teen-agers) gave an exhibition. A large crowd of dancers and spectators gathered in honor of the occasion.

\* \* \*

Folk dance classes for teen-agers were resumed September 20th at Tahoe School with Lou and Mable Hall teaching folk, square and kolo dances.

\* \* \*

Highlanders Folk Dance Club have started a beginners' class, meeting each Friday at North Highlands School. Ken Tuttle and Carl Barnham are the instructors. C. W. McBride is president.

\* \* \*

Country Swingers, a new club in Rio Linda, held a party on September 25th in the Rio Linda Junior High School.

\* \* \*

Sacramento Mavericks held their first fall party at Dyer Kelly School on October 2nd.

\* \* \*

Sacramento Merry Mixers held their first party this fall at Newton Booth School on October 2nd. Special guests were the Rio Linda Country Swingers.

—By Carmen Schweers.

## SONOMA

The Sonoma Regional Folk & Square Dance Festival hosted by the Valley of the Moon Swingers on September 26th was a huge success. Exhibitions were by the Alameda Island Turners, Oakland Recreation Dance Arts, Hanna Boys' Center, Chang's International Folk Dancers and the

Scottish Highland Dancers. Stan Valentine, Peg Allmond, Les Fontaine, Leonard Murphy, Charlie Bassett, and Lee Mathis furnished the calling for the squares.

Sam Smoot's regular Sunday night radio program "Let's Folk Dance" was broadcast direct from the Sonoma veterans' Memorial Building over station KAFP.

## FRESNOTES

Post festival time is a time for reflection and evaluation. We have just had what is perhaps the most successful festival in Fresno folk dance history, and we might take a moment or two to analyze its success. I think the key to the attraction of folk dancing lies in the feeling of being one with a group while also retaining our individual mode of self expression through dancing. And what a group we had at the Raisin Harvest Festival last month! Our heartfelt thanks to all the folk dancers who came from every corner of the state to make it possible.

A very special addition to our festival this time was the College of the Pacific Folk Dance Camp Reunion, which we were so fortunate to host as an all-day institute. This was not limited

to former campers but open to everyone. What a wonderful roster of teachers, including Jane Farwell who came to us from far-off Wisconsin. The list of dances taught appeared formidable at first glance but it was refreshing to find that most of them are simple and all of them danceable, even by folks with moderate ability. Some of our beginners went to the Reunion and reported they had gotten a lot out of it. The Saturday night festival highlighted the Reunion, some of the exhibition groups presenting dances, introduced at camp this summer, notably the Oberek which the S.F. Dance Guild did so beautifully and the Schuhplattler Quadrille which the Fresno Council Workshop performed with such gusto. Sunday's festival put the finishing touch to the weekend, when the Fresno Council was proud and happy to host the Federation monthly festival, enthusiastically attended by a large crowd of dancers and spectators.

—Mary Spring.

## OAKLAND

On Wednesday evening, September 22nd, 1954, the Jewish Community Center Folk Dancers presented a testimonial to Dr. Glenn Stubblefield, President of the Oakland Folk Dance Council, by having a folk dance party in his honor. The program featured all of his dances, including Silencio Tango, Maxixe, Tango Porque, and Rhengo.

Exhibitions were presented by members of Millie Von Konsky's Recreation Dance Arts. Stan Valentine was guest "Square Dance Caller" for the evening.

Jim De Paoli, past president of the Oakland Folk Dance Council, was also at the party, Merle May Sieff is President of the JCC Folk Dancers, and Stella Cowan is the teacher.

—Lucille Adelson, Sec.  
JCC Folk Dancers.

# THEY'LL DO IT EVERY DANCE

"F" FOR FOLK-DANCING

BY Phil Enggo



SOME DANCE FOR FAME



SOME DANCE FOR FEMININE



SOME DANCE FOR FUN



SOME DANCE FOR FASHION





## Third Annual Kolo Festival

As arrangements are shaping for the Third Kolo Festival to be held this Thanksgiving week-end we recall the first such event held in San Francisco for the benefit of Vyts Beliajus, then recuperating in Denver. Last fall, at the second Kolo Festival we had a joint Teacher's Institute featuring Vyts himself. We recall his introducing the now-popular Makedonka Kolo to us.

This year will find an even bigger Institute, featuring Balkan, Near-East and Slavic dances. Again Vyts will be there, this time with some new Macedonian dances, among others. At the same time we will be fortunate in having Anatol Joukowsky who has endeared himself to so many of us in his short stay here and who was the hit of this year's Stockton Folk Dance Camp. Mr. Joukowsky will have some more interesting and exciting new dances for us.

The week-end will get an early start on Thursday, November 25th at the Sokol Hall, 580 Eddy Street in San Francisco with a pre-Festival Folk Dance Party. Friday and Saturday will be teaching sessions of the Institute. This will take place at the Dovre Hall, 3543 18th Street, near Valencia, headquarters of the Kolo Festival. The Festivities will begin Saturday evening November 27th at 8:00 p.m., featuring two tamburitza orchestras.

Sunday afternoon will be highlighted with a program of exhibitions featuring the several folk dance groups directed by Mr. Joukowsky. After the exhibitions a delicious Yugoslav dinner will be served and followed by a film program of Yugoslav dances filmed in Europe. The tamburitza orchestras again will start playing the melodies of the kolos and continue until midnight. Save the dates of November 25th to 28th for the Third Annual Kolo Festival in San Francisco.

For information write to: John Pilcich, 3257 E. 14th St., Oakland, Calif.

By ED FERRARIO

### HALF A BEAR

By JACK SANKEY, JOHN WALD  
(As presented by HARRY CULLUM)

First and third bow and swing  
Lead right out to the right of the ring  
Circle half and don't you blunder  
Insides arch and the outsides under.  
(Side Couples will arch, and the Heads dive through.)

Chain in the center and the side couples swing  
(The Head Ladies chain.)  
Chain right back in the center of the ring  
Pass right through to the side of the town.  
(Head couples pass right shoulders.)  
Circle four just once around.  
(No. 1 couple with No. 4, 3rd couple with No. 2.)

Insides arch and the outsides under  
(Now the Side Couples are in the center.)  
Chain in the center and go like thunder.  
(Side ladies chaining.)  
Chain right back and don't be slow  
Pass right through on your heel and toe.  
(Side couples in the center pass right shoulders to the outsides.)

Buckle up four, go one time around,  
(Couples one and two, three and four are together now.)

Insides high and the outside low  
Chain in the center and don't fall down.  
(One and three are back in the center now.)  
Don't chain back, just pass right through  
(Pass right shoulders with opposite.)  
Split the couple you're coming to.  
(Go between side couples.)  
Around just once and everybody swing.  
(Everybody is back home with own partners.  
Repeat for two and four.)

### BREAK

By BILL CASTNER, Alameda

Allemande left and here we go  
Back to your Honey and Do Sa do  
The gents star left on the heel and toe.  
(Be sure on each of these starts to not turn around, but go right into a Star.)

All the way around to the same Gal go  
Same little lady Do Sa Do  
Catch her by the right and then on you go  
See saw 'round the next little girl.  
(Your right hand lady.)  
Then the ladies star right with a pretty little whirl

To the same man and see saw 'round.  
(That's left shoulder 'round.)  
Catch him by the left and on you're bound  
(After finishing the See Saw, join lefts and pull this person right on by.)

Do Sa Do the next lady there  
(Original opposite.)  
Then the gents star left around the Square  
All the way 'round to the same gal go  
Do Sa Do Boys, Do Sa Do

Catch her by the right and on you go.  
(Still progressing Grand Right and Left direction.)

See Saw the next and don't be slow.  
(Original corner.)  
Ladies star right in the center of the set  
See Saw 'round the same old gent  
Catch him by the left and Do Pa So.  
(After finishing the left shoulder See Saw, back right up, with the same gal ready to start the Do Pa So.)  
It's corners right and back you go  
Partner again, go all the way 'round  
On to the next and Promenade.  
(Original partner.)

### SKEDATTEL

By CLYDE DORON

(As Presented by  
HOSIE HOSEGOOD)

Heads go forward and back on the run  
Cross trail through, go 'round just one.  
(Lady crosses to her own right in front of the man, he goes to his own left, crossing behind the lady. Around just once, means to split the side couples.)

Into the middle and meet your dears  
With a Wagon Wheel and strip the gears.  
(Do a regular Wagon Wheel turn, but instead of finishing it up with an elbow hook, strip the gears by the man wheeling a quarter turn to his own right to take the lady by the left hand to start the Do-Pa-So.)

Catch by the left for a Do-Pa-So  
Opposite right and around you go.  
(Opposite in this case is also your Corner gal, but she is your original opposite Lady who was across the Square.)

Partners left with the arm around  
Circle four in the middle of the town.  
(Same four that split the Sides.)  
Change that ring to a right hand Star  
Back by the left but not too far.  
Pick up your Corner with an arm around  
(Your original Corner.)  
Star Promenade go 'round the town.  
The rims turn back on the outside track  
(Heads in the middle are the "Hub", Sides on the outside are the "Rim.")

Go twice around and don't look back,  
Catch 'em again for a Wrong way thar  
Rims back up in a left hand Star.  
(The Side Couples will now be in the center, making the Star.)

Throw out the Clutch and put her in low  
(Hold your left hand Star in the middle, but release right hands, everyone walking forward, the rim going CW and the Hub CCW.)

Twice around the ring you go.  
When you meet again, just stop and swing  
Around and around with the pretty little thing  
Allemande left just one  
Promenade with the gal you swung.  
(You have original Corner for new Partner.)





# The Record Finder

reviewed by PAUL ERFER

The following are personal opinions of the Record Editor—not that of the Folk Dance Federation.

Play Party Games were originally done to the players' own singing eliminating the need for music. However a greater number may enjoy these simple pastimes more if a musical accompaniment were supplied and Michael Herman has recorded a fine selection of these singing games under the supervision of Jane Farwell who is an authority on this form of entertainment. Since the words to the songs are so essential to the performing, it is indeed unfortunate that they are not offered together with the records. But the words, music and action may be found in either "Handy Play Party Book" (Rohrbaugh, or "Folk Dancing for Fun" (Farwell) both published inexpensively by the Cooperative Recreation Service. Following is a list of the titles and numbers on Folk Dancer label: 1106 - *Somebody Waiting/Brown-Eyed Mary/Good Night Ladies*; 1107 - *Nobody's Business/Workin' on the Railroad*; 1108 - *Shoo Fly/Pig in the Parlor/I Want to be a Farmer*; 1109 - *Ten Little Indians/Four in a Boat/Over the Hills to Charley*; 1110 - *Cissy in the Bond/Ach Ja!/Skip to My Lou/Oats, Peas, Beans*; 1111 - *Jingle Bells/Jennie Crack Corn*. Several of these tunes are also adaptable to other words for different games.

In THE RECORD FINDER for last month (October) the record numbers for the Caribbean dances were given incorrectly. Herewith are the right numbers with proper couplings—Monogram 12-48 *Joropo* ("La Tacita de Oro")/*Merengue* ("La Camasa"); 12-50 *Curacao Waltz/Bula Waya*; 12-51 *Martinique Mazurka/Martinique Beguine*.

A re-issue on Victor of one of their excellent Swiss yodel records will be welcomed. It is the *Schottische*, "An der Jochklubi" now listed as Victor 25-4291 (formerly 25-4138); it is backed by a beautiful landler also with yodel. The *Schottische* is used by folk dancers for the *Swiss Turning Polka*.

ROUNDS — Lloyd Shaw presents four new rounds on his label entitled *Dutch Treat* (Tiptoe thru the Tulips)/*Anniversary Two-Step* on X-61 and *Dancing Tambourine/Smiles* on X-63. MacGregor brings out in competition with other records of the same titles these popular current rounds — *Waltz Time/I Don't Know Why* on Mac 710; and *Wranglers Two-Step/Waltz Together* on #711. The latest smash is *Dancing Shoes* tapped out to The Little Shoemaker on London label.

SQUARES—Jonesey does a good job for MacGregor calling *Smoke On the Water/Caribbean* on #706 (no calls, #707); and *Open Up Your Heart/Rose Colored Glasses* on #708 (no calls, #709). Mike Michele continues to uphold the standard for Western Jubilee with two new squares called *Full Time Job* on WJ 529 and *Hoop de Doo* on WJ 530. Reverse side is instrumental. Both of these may be had as instrumentals on #818. A new caller appears on Hoedown #305. His name is Aaron Heinbeck and he gives out with *I'm Gonna Lock My Heart/The Square Dance Is On*. Hoedown also releases a couple of good patter tunes, *Fighting Peacock/Molly's Hoedown* on #502.

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Ruth Prager readying dolls for Chang's Hobby Show.



Clever sketch of a Lithuanian couple in full costume decorated the cover of the Mission Dolores Belles and Beaux September Party Program—and the back of the program announced a new beginners class with the invitation "be sure to tell your non-folk dancing friends about it". Callers for the September party squares were Ursula Mooney, Peg Allmond and Jack McKay.

Twilight dance under the Redwoods the advertisements said—and they were true—such a beautiful setting, the Rose Bowl in Larkspur, Marin County. The dance started at 5 and ended at 8—the day was perfect for outdoor dancing, the floor good and the callers Jim York and Lee Hessel were super. Interesting features which led to the success of the affair were provisions of a Neighborhood movie for the children (featuring comedies), picnic tables for family dinners prior to the dance, and valuable gate prizes, including a square dance dress, a Western shirt, dancing shoes, sissy britches, records and magazine subscriptions. Marin County Square Dance Association sponsored the Twilight Dance and the whole county helped to put it over.

Happy Hoppers of Oakland have valuable information for their dancers on the back page of their monthly program, to wit:

The Olivehurst Tango-Ettes of Yuba City presented the Early California Vals Hota at the Ninth Annual Folk and Square Dance Festival held at Lodi on Sunday, September 19. Omega Perrin Graham is the director of the group.



Day and hours of the regular meeting;  
Party night—date and hour (for the next party);

Guest caller for the next month;  
List of the dances to be taught during the month following the party.

The Hoppers are a friendly group—their leaders—the Bryants.

\* \* \*

Docey Doe Club of Redwood City went all out on their Nugget Party in September. Dancers were badged, given gold nuggets to gamble with, ladies made paper bonnets to wear and the men were given the old barbershop treatment—every man had a mustach or beard or forehead curls drawn on him. The back of the program had nine bingo spaces and each person had to procure the signatures of nine dances—at the party tables later they played Bingo—nice way to get acquainted. The party closed with group singing with guitar accompaniment by members of the group. Clever people those Docey-Doers! Jack and Dot Sankey are the leaders.

\* \* \*

Square Cutters election results: George Traebert is President; Vice President, Ed Brown; Muriel Brown, Secretary; Frank Baker, Membership; Helen Baker, Hostess; George Wittman, Special Events; and Charles Luchessa, Treasurer.

\* \* \*

Polio Benefit dances were staged in September in San Mateo County and Alameda. If you are holding polio benefit dances, send the details to your reporter.

\* \* \*

Station KAFP, Petaluma, interviewed Square Dance Callers and put their calls on the air at the 5th Annual Folk Dance Festival at Sonoma. Sam Smoot was the radio interviewer. And The Walnut Creek Festival was televised, same is true of the Sacramento State Fair folk and square dances. That's pretty good coverage—three events in one month!

\* \* \*

Fashion Note: Have you noticed the rash of red garters (only one per person) the girls are wearing with their square dance clothes? And the new shaped gambler's ties on the fellows?

\* \* \*

In the September 5th issue, The Press Democrat, newspaper of Santa Rosa, devoted four pages to stories and wonderful pictures about folk and square dancing in the Redwood Empire. All of the articles were meaty and of great interest as were the pictures and clever cartoons. More of same would certainly draw attention to the dance movement and attract more people to our favorite pastime. How about interesting your newspaper in devoting a Sunday to the folk and square dance movement in your town?

### VIRGIL MORTON

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## HOBBY SHOW TO BE HELD

For those who live in the San Francisco Bay Area, there is an important date. On November 7 Chang's International Folk Dancers are holding their bi-annual hobby show at their club hall, 1630 Stockton Street, San Francisco.

On display during the afternoon from 2:00 until 6:00 p.m. will be hobbies of the club members. Chairman of the event, Ruth Prager, has announced that the theme will be "An Italian Fishing Village" and will include displays of weaving, sculpture, costumed dolls, folk dance books, jewelry and crafts of many kinds, just to mention a few.

Ruth, who is well known to LET'S DANCE readers through her numerous costume aids and descriptions, is a well chosen chairman and invites all folk dancers and their friends to visit Chang's Hobby Show.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, and JULY 2, 1946 (Title 39, United States Code, Section 233) of "LET'S DANCE," published monthly, at San Francisco, California for October 1, 1954. (1) *Let's Dance* is published by the Folk Dance Federation of California, Inc., 420 Market St., San Francisco 11, Calif.; Editor is Robt. H. Chevalier, 1382 San Anselmo Ave., San Anselmo, Calif., and Business Manager is Ren Baculo, 630 Valle Vista, Vallejo, Calif. (2) The owner is the Folk Dance Federation of California, Inc. (3) The known bond-holders, mortgagees, and other security holders owning or holding 1 per cent or more of total bonds, mortgages, or other securities are NONE. W. F. Sorensen, President, (Signed) W. F. Sorensen. Sworn to and subscribed before me this 30th day of September, 1954, J. Bradley Sonderman, Notary Public. My commission expires July 19, 1958. [Seal]

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