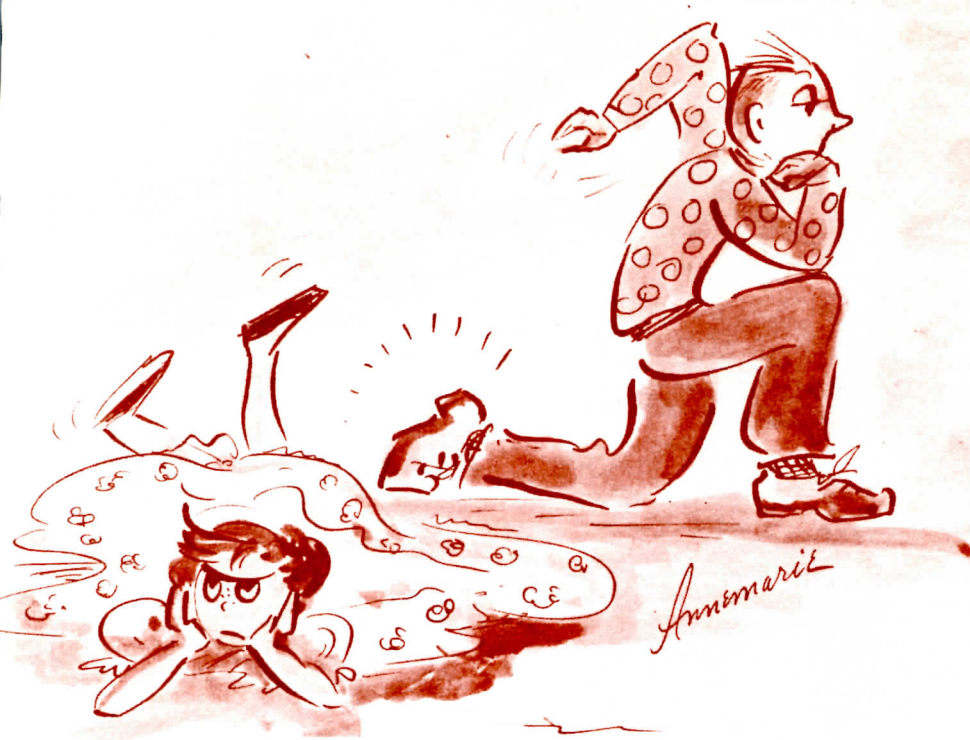


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Folk Calendar of Events

Edited by Margaret Jory and Charles Rich



SUNDAY, APRIL 3—SOUTHERN SECTION FESTIVAL AT GLENDALE. The Glendale Folk Dancers invite you to the second annual April Showers Festival at the Glendale Civic Auditorium, 1401 N. Verdugo Road (opposite Glendale College). Time: 1 to 5:30 p. m. Spectators welcome but floor will be reserved for dancers.

SUNDAY, APRIL 3—NORTHERN SECTION FESTIVAL AT SACRAMENTO. Commemorating the fact that many early California trails ended in Sacramento, the Wagon Reelers have set "Sacramento Trails" as the theme of their festival to be held in Memorial Auditorium, 15th and J Streets, from 1:30 to 5 and 7 to 10 p. m. Festival chairman is Mrs. Carol Squires.

WEDNESDAY-SATURDAY, APRIL 6, 7, 8, 9—NATIONAL FOLK DANCE FESTIVAL AT ST. LOUIS, MO.

APRIL 23 or 24—TEACHERS' INSTITUTE IN LOS ANGELES AREA. Visiting teachers from the Northern Section will teach. Detailed announcements to be sent out.

SUNDAY, APRIL 24—SECOND ANNUAL BEGINNERS' FESTIVAL AT OAKLAND. Sponsored by Oakland Folk Dance Council with Bushrod Folk Dancers as hosts. Time: 1:30 to 5:30 p. m. Place: Bushrod Recreation Center, 560 59th Street, Oakland, between Shattuck and Telegraph Avenues.

SATURDAY, APRIL 30—MODESTO ANNUAL COMMUNITY MAY DAY FESTIVAL. The Modesto Folk Dancers will be hosts for the first festival in their city which will be held from 1 to 5 p. m. at Ensen Park.

SUNDAY, MAY 1—SOUTHERN SECTION MAYTIME FESTIVAL AT FILLMORE. Hosts: Fillmore Folk Dancers. Council meeting at 11 a. m. Dancing, outside if weather permits, from 1:30 to 5:30 at Fillmore Union High School.

SUNDAY, MAY 1—REGIONAL FESTIVAL AT ROSEVILLE. The Centennial Swingers invite you to dance from 1:30 to 5:30 p. m. on the Roseville High School football field. Since Roseville is a railway center, one of the special exhibitions will include a typical railroad number. The Lincoln Pioneers will be hosts for the evening party, featuring squares, which will start at 7:30 p. m.

SUNDAY, MAY 15—NORTHERN SECTION FESTIVAL AT STANFORD. Hosts: Stanford Hoe Downers. Place: Stanford campus.

SUNDAY, MAY 15—REGIONAL FESTIVAL AT SUSANVILLE. The Lassen Promenaders of Susanville will hold a Spring Festival from 1 to 5 in the Memorial Auditorium.

SUNDAY, MAY 15—"STUMP TOWN DAYS" CELEBRATION AT GUERNEVILLE. Local celebrations, May 12-15, will be climaxed with a parade and folk dancing from 1 to 5 p. m. with the Guerneville Folk Dancers as hosts. Maj. Robert Morgan,

chairman. Dinner and evening party will be held at Occidental.

SUNDAY, MAY 22—REGIONAL FESTIVAL AT ST. HELENA. The St. Helena Gamboleers will be hosts from 1 to 5 at the football park and from 7 to 10 in the St. Helena High School gym.

SUNDAY, MAY 22—REGIONAL FESTIVAL AT ALAMEDA. The Teen Turners will be hosts from 1 to 6 at the Washington School playground, 8th Street and Santa Clara Avenue. The Alameda Islanders will be hosts for the evening party from 8 to 11 in the Alameda High School gymnasium.

SATURDAY, SUNDAY, MONDAY, MAY 28, 29, 30—STATEWIDE FESTIVAL AT SANTA BARBARA. See article, page five, for details. Secure your reservations early because of the three-day holiday. There will be no housing committee. Send requests for reservations directly to Santa Barbara Convention Bureau, P. O. Box 299, Santa Barbara, with \$5 deposit and type of reservation desired. See advertisements in *Let's Dance* and lists of hotels and motels being sent out to groups.

SUNDAY, JUNE 12—REGIONAL FESTIVAL AT FORT ORD. Hosts: Los Bailadores. Place: Soldiers' Recreation Auditorium. Time: 1 to 5 and 7 to 10 p. m.

SUNDAY, JUNE 12—SOUTHERN SECTION FESTIVAL AT LOS ANGELES. Hosts: Friendly Folk Dancers.

SUNDAY, JUNE 19—NORTHERN SECTION FESTIVAL AT LOS GATOS. Hosts: Sarocats. Place: Lawn, Los Gatos High School.

SUNDAY, JULY 3—REGIONAL FESTIVAL AT PETALUMA. The Petaluma Folk Dance Club will be hosts from 1 to 5 in McNear Park and 7 to 11 in Herman Sons Hall.

MONDAY, JULY 4—REGIONAL FESTIVAL AT WATSONVILLE. Hosts: Watsonville Folk Dancers in co-operation with the Watsonville civic celebration. Time: 1:30 to 4.

SUNDAY, JULY 10—NORTHERN SECTION FESTIVAL AT KENTFIELD. Hosts: all Marin County groups. Place: Kentfield Stadium.

SATURDAY, SUNDAY, JULY 16, 17—SOUTHERN SECTION FESTIVAL AT SAN DIEGO. Hosts: San Diego Folk Dancers.

SUNDAY, JULY 17—REGIONAL FESTIVAL AT UKIAH. Hosts: Patrons Dance Club, Elmer Purdy, chairman.

JULY 27-AUGUST 6—SECOND ANNUAL FOLK DANCE SUMMER CAMP AT COLLEGE OF THE PACIFIC, STOCKTON. July 27-31 for beginners (plus a teachers' class and a callers' class). July 31-August 6 for the regular camp session. Campers may come for one or both, but no beginners in second part unless they have also attended the first session. For information write to Lawton Harris, College of the Pacific, Stockton, California. A \$5 deposit is necessary with each reservation. Hurry to secure yours!

WAYNE WILLS Editor—**HELEN CAULFIELD** Associate Editor—**ERWIN W. BISCHOFF** Associate Editor—**DONALD WHEARTY** Art Editor
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DEADLINE FOR ALL MATERIALS on or before the fifth of the month prior to the desired month of publication. If you have material for submission to *Let's Dance* the Editorial Office would be most happy to receive a brief, outline description of same. No responsibility assumed for unsolicited contributions. Unsolicited manuscripts and inquiries not acknowledged or returned unless accompanied by a self addressed envelope.

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LET'S DANCE is published monthly by the Folk Dance Federation of California. **Northern Section:** LARRY GETCHELL President, 5601 San Jose Avenue, Richmond, California—JUNE MEUSER Secretary, 252-A Capp Street, San Francisco 10, California. **Southern Section:** VIRGINIA ANDERSON President, 1127 North Vista Street, Hollywood 46, California—SIGRID HILMERS Secretary, 640 Monterey Road, South Pasadena, California

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TELL IT TO DANNY

By DAN McDONALD

"TELL IT TO DANNY": that's what it says, but Danny says write it down and give it or "Send it to Danny" (before the 5th of the month, for the next month's issue) at 4356 18th Street, San Francisco 14, California

—Thanks to the start of "Your Club & Mine," the now-named "Tell It To Danny" got off to a good start in the March issue. What-a-Man-Wayne, Danny says, for the idea, etc., etc., and now if you'll all be patient (and regular in sending us the news of your clubs) we will try our darndest to get everything in as it's received.

—Of the regional festival at Chico, Larry Seifert writes: "Our festival was a grand success—considering it being the first in the area, and us being novices. The total crowd was counted at between 1000 and 1100. Representatives were present from all the neighboring towns as well as Susanville, Colusa, Redding, Oroville, Lincoln, Marysville, Yuba City, Roseville and Sacramento.

—Circle Four, of Walnut Creek, celebrated their second anniversary at a party at the Brazilian Room in Tilden Park. A large three-tiered mock cake constructed by Vera McCall was placed in front of the big mirror and a candle for each member surrounded the cake. A high-light of the evening was the exhibitions. A group from the Berkeley Folk Dancers presented a Polish Mazur. Those participating were Ted and Phyllis Adams, Doug and Dolly Sturges, Lowell and Margaret Hoff, and Clarence and Carol Crooks. Circle Four is proud to report their two very up-and-coming square dance callers, Howard Tharsing and Woodie Moore, were prominent additions to the evening's gala program.

—Something new was added to the Southland when the Folk Dance Laboratory made its debut March 2. It is the organizer's contention that "anything worth doing is worth doing well," even if the purpose is just to have a good time. This group will be for intermediate and advanced dancers and will confine itself to studying and performing a limited number of the more difficult dances at each of its weekly sessions. Its aim is to seek some technical perfection and to give more attention to the development of dancing style. Further, the group will have a variety of teachers from within and outside of the group, so that various techniques and ethnically correct dances may be taught. All inquiries should be addressed to Bennett Nathan, 3370 Atwater Avenue, Los Angeles 26.

—Thelma Deming reports from Fresno: "We have made great strides this year in developing folk dance interest in Fresno. The Adult Division of the Fresno Junior College has undertaken an expanded program. This fall we started with four beginning teachers—Mary Chilton, Frances Peters, Wilma Graesch and Hollie Hunsaker—each handling a group in addition to the intermediate group and the Valley Reelers. We all meet once a month on Friday nights for a social get-together, each one of the groups taking turns in entertaining. This Spring we are adding three more teachers to take beginning groups—John Hlafs, Ray Hosier and Jean King. These, added to the Grapevine Twisters, the Vine Hoppers and the Fresno Frolickers (all going full force, but plenty) and you can see that the Valley is really dancing."

—If there have been any questions in regard to the recent growth of the folk dancing movement in Sacramento, all doubts were removed at the City Valentine Festival held in Governor's Hall on the Fairgrounds, Sunday, February 13. More than 2000 dancers and spectators filled the building from early in the afternoon till nearly 11 o'clock when the last committeeman filed out, reluctant to leave the scene of such a successful affair. The festival was designed primarily to include and encourage new local groups (new clubs and classes have been breaking out like a rash this past year) and to this end the program of 46 dances was purposely kept to the less complicated and more popular federation numbers. This strategy was so successful that time after time Doug Nesbitt, serving as master of ceremonies, had to halve the crowd and run the dance in two sections.

—Bill Gamble reports on Vallejo activities: "The Vallejo Folk Dancers celebrated the Valentine season with a Sweetheart Party February 17 at Lincoln School Auditorium. Red was the predominant costume color. Even the punch flowed crimson. In March, following the season, the color turned from red to emerald green with a paddy party to pay tribute to good St. Pat. Vallejo, too, is dancing regular and dancing fun. Visitors are always welcome, according to President Paul Shultz.

—February 25 Gateswingers had an election party during which they elected a new executive committee of 10 members. This committee in turn elects from its number the usual officers. It is

(Continued on Page Twelve)

STATEWIDE FESTIVAL

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from Eureka to San Diego—
Folk Dancers will converge
on Santa Barbara for Cali-
fornia Folk Dancing's Color-
ful Annual Event



TYPICAL, SUNNY Santa Barbara weather has been ordered (and promised) for the Fourth Annual Statewide Folk Dance Federation of California's Festival, May 28, 29, 30. Nine local folk dance groups are combining efforts to make the 1949 State Festival one long to be remembered, complete with baby sitters offered by the hosts during the dancing hours.

Plans should be made now and reservations sent in immediately for the three-day affair which starts Saturday, the 28th, with registration all day at the Recreation Center, 100 E. Carrillo St. The festival starts officially at 1 p. m. with a joint institute, exhibition of costumes, books and material related to folk dancing, with the opportunity of purchasing Federation literature, all this taking place at the Recreation Center which will be headquarters for the weekend.

The opening dancing party Saturday night from 8 to 12 p. m. will be held in the National Guard Armory, 700 De La Guerra St. Dancers *in costume* and registered out-of-town guests *only* are invited as there is no room for spectators, but lots of room for participants.

SUNDAY, THE 29th, 9 a.m. to 12 m., will be registration for late-comers, exhibitions of valuable costumed dolls, and books and folk literature on display. 1 p. m. to 5 p. m. is the Statewide Festival at Peabody Stadium, 600 E. Anapamu St., the setting of Santa Barbara's successful Harvest Festival in 1947. Evening dancing will again be held Sunday night at the National Guard Armory, only for dancers in costume and out-of-town registered guests.

Monday, 9 a. m., at the Recreation Center will be an evaluation of the festival, plans for the 1950 festival, and general discussions. The rest of the day is left for the convenience of the visitors. There will be sightseeing tours and deep sea fishing for those who have registered previously.

Folk dancing has received much acclaim and has proved extremely popular in Santa Barbara as shown by the increase in the number groups participating in this activity since its beginning. Song ang was instrumental in introducing folk dancing to Santa Barbarans back in 1946 after local interest had been caught by the tan-

talizing exhibition given at their Spanish Fiesta by some out-of-town folk dancers.

THE PARENT GROUP, the Santa Barbara Folk Dance Club, which had its beginning that fall, quickly found its place in community activities under the leadership of Mrs. Ebba Larsen, president, and Winifred Gunther, instructor. Since then, this group has taken part in many community affairs including demonstrations for the annual Spanish Fiesta. Recently the folk dancers contributed a well-arranged and executed demonstration for the largest and most expansive recreation conference held in California. Quoted from the letter from the director of recreation, "Santa Barbara is proud of its folk dancers and we were happy to have other Californians see them and you can feel satisfied in knowing that you made an excellent contribution. . . ." This group has also been co-sponsor for several festivals, southern section and regional.

With the interest increasing and the demand for more folk dancing, other groups have been started to make opportunity for all those wanting to participate. The federation groups now in Santa Barbara being sponsored by the recreation department include: Santa Barbara Folk Dance Club, Recreation Center Folk Dancers, Hope School Folk Dancers, and the Hi-Lo Swingers. The adult education department also has classes at Garfield School, Jefferson School, Hope School and the Recreation Center. Recently a weekly evening of community folk dancing has been arranged as a get-together for all the groups.

BILL HERLOW, treasurer of the southern section, has undertaken the enormous task of being the Santa Barbara chairman for the state wide event. And only those who have had this responsibility themselves or are presently associated with Bill and know the constantly busy hours that this yearly festival entails can know *what* an undertaking this can be! With Winifred Gunther as co-chairman and federation members from both the northern and southern sections ably assisting him, there is little doubt as to the success of this centennial festival and the fun we may all expect to have together when we meet in Santa Barbara!



RECORD FESTIVAL

WHAT'S NEW & WHERE TO BUY
by E. W. "Bish" BISCHOFF



THE NEW RELEASES

A much lengthier version of the Czechoslovakian *Beseda* is now obtainable in an album presented by the American Relief for Czechoslovakia. Both sides of two records are used for the Czech *Beseda*. The Moravian *Beseda* fills out another two records. This should be ideal for exhibitions or for ethnic groups.

Folkraft Records announces the release of some Lithuanian folk dance recordings under the direction of the famous Vyts Beliajus of Chicago. Included in the series are: *Kublias* (The Tub), *Suktinis* (The Twirler), *Vedaras* (The Pudding), *Kalvelis* (The Smithy), *Sustas* (The Changer), *Noriu Miego* (I Desire Sleep), *Koja-Koja* (Your Foot, Your Foot), *Mikita* (The Rod Dance), *Malunas* (The Mill), and *Ziogelis* (The Grasshopper). Most of these dance descriptions can be found in Beliajus' various books and publications.

AMONG THE SQUARES

Linden Records have issued a series of records with calls by Bob Hager (of Washington). They are on vinylite and each is in an envelope containing instructions for the dance and the patter used. They include such familiar figures as *Jingle Bells*, *Texas Star*, *Outside Track*, etc., and are entitled the Big Ten Series (record numbers 97 to 101). Very clear and excellent for beginners.

NEW RECORDS FOR OLD DANCES

Your group will like *Oklahoma Mixer* on Folkraft F-1035. Reverse is *Cotton Eyed Joe* (Texas version—not California). *Goodnight Waltz* on Folkraft F-1034 is slow, but some like it for the dance of the same name. Reverse is *Varsouvienne* (again not the California version).

Recommended to me as a substitute for "Am Bundnerball in Zurich" for use with the *Stop Galop*, is Victor 25-1097-A "Gay Polka."

RECORDS FOR FEDERATION DANCES

(continued from previous issue)

DORIS WALTZ: Styrmans Vals on any label; Victor 26-5005-B "Gomin;" Cordon 4001 "Silver Lake;" Decca 45028-A "Homecoming;" Columbia 12293-F "Vadnal;" Victor 25-1059-B "Saturday."

DUCHESS: Decca 25058-B.

EIDE RATAS: Imperial 1007-B; Sonart M-303.

ESPAN: Kismet A-116.

FADO BLANQUITA: Staff FD-1A. Usable: Imperial 1001-A.

FEIAR: Scandinavia 1122.

FINGER POLKA: Standard T-2001-A.

FRENCH REEL: H. M. V. B-2711 (not locally available).

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GAY GORDONS: (imported records only). Usable: Standard F-14091-A "Smash The Window."

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GUSTAF'S SKOAL: Victor 20988-A.

GYPSY WINE: Victor 25-0031-A "Sparkling Wine." Usable: Victor 25-0038-A "Puzta."

HAMBO: Victor 26-1046-A "Styrman Karlssons;" Victor 26-1040-B "Kalas;" Standard T-2045-B "Little Ingrid;" Imperial 1036-B "Tip Top;" and many others.

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HATTER: Scandinavia 1121; Victor 20449-B.

HEEL AND TOE POLKA: Ford 107-A (very slow). Most groups prefer any of the faster Russian polkas.

HIAWATHA: Kismet 130-A.

HIGHLAND SCHOTTISCHE: Victor 21616-B.

HERR SCHMIDT: Globe 5004; Decca 45067-A.

HONEYSUCKLE WALTZ: Decca 45003-A "Saturday Waltz."

HOPAK: Kismet A-106. Usable: Sona M-583 "Pandora Polka."

HOT PRETZELS: Victor 25-1009-A.

INDUSTRIA POLKA: Kismet 104-B "Koketka."

Cecil Sharp's Magic Castle

An Article Based on One Written and Two Personal Interviews With
Douglas Kennedy, Present Director of English Folk Dance and Song Society

ROBERT DOUGLAS LAMONT

ENGLAND'S CASTLES—from the grim Tower of London, whose gray ramparts have witnessed the beheading of so many Princes, Kings and Queens, to the austere walls of Buckingham and Windsor where, for centuries, the rulers of Empire have lived—are justly famous in song and story. But a gentle Englishman has built an edifice that is, in many ways, greater than any of those found in the pages of history and fiction.

The building, as you approach it on London's Regent Park Road, is a plain, multi-storied structure which still bears the scars of the great Blitz, and you will look in vain for the towers and battlements common to other castles. Inside the building you will find the difference even more pronounced. For there are no ornate chandeliers, no sweeping silk drapes at the windows and no rooms full of heavy, carved furniture, portraits of noble ancestors or trophies of military victories.

Instead you will find a small, simply furnished office, a book store, a library, several small halls and a main hall which is surrounded by ordinary folding chairs. Through one of the closed doors comes the sound of folk music being played on a phonograph and, perhaps, as you sit in the main hall, a group of men and women in every-day dress will gather on the floor before you, form sets and, laughing and smiling, go through a simple, but lively dance to music supplied by a fiddler and a pianist.

This, then, is Cecil Sharp's Magic Castle.

BUT WHAT IS MAGIC about it? Just this—the music you are listening to, the dances you are watching, the smiling faces you see are just a small part of the happiness which spreads from Number Two, Regent's Park Road to all parts of England and across oceans and continents to many parts of the civilized world. For the Cecil Sharp House is the headquarters of the English Folk Dance Society which has branches in every part of England from Accrington to York, affiliates from South Africa to the United States, and a membership of over ten thousand in the British Isles alone.

Although the building which bears his name was not erected until after Cecil Sharp's death in 1931, its foundations were really laid at Stratford-on-Avon in 1910 when the Governors of the Memorial Theatre there asked him to hold a summer festival of English songs and dances. He accepted and then made the surprising discovery that these vital arts of his country's culture were all but forgotten. There followed a period of frantic research and hurried trips into small communities untouched by the hand of the Industrial Age, and, finally, he accumulated

enough material and gathered together enough dancers to present a limited program.

But Cecil Sharp was so disturbed by the dying-out of English Country dances and songs that he decided to devote the rest of his life to their revival. With the help of others who shared his enthusiasm he began to delve into ancient history books, to visit remote villages where he had heard an interesting dance was to be seen, and to write to the various sections of Canada and the United States for information concerning dances which, while they had long since ceased to be performed in the country of their origin, were still being done in rural and mountain areas across the Atlantic.

IT WAS a thankless task—at first. Then, little by little, through exhibitions, lectures, articles and personal contacts, his dream of reviving England's traditional songs and dances caught on and hundreds of letters began pouring in, asking how a folk dance club might be organized, requesting authentic dance routines, inquiring about proper music and trained instructors. Before long the demands had grown to such proportions that personal attention to all of them was no longer possible. To solve this problem, Cecil Sharp organized the English Folk Dance Society and acted as its director until his death in 1931.

DURING the recent war many a G. I. and Tommy, many a WREN, WAC and housewife passed through the doors of the Cecil Sharp House, and thousands more blessed

his name as, in Manchester, Southampton or Sheffield they were able to forget the bombs and the threat of invasion and, for a brief but wonderful time, lose themselves in the Cumberland Reel, Speed the Plough or Sir Roger de Coverley.

With the coming of peace the English Folk Dance Society was even more firmly established and, today, under the directorship of Douglas Kennedy, it is the guiding organization behind such outstanding international dance events as last year's Festival of the British Isles in Edinburgh and the three-day Folk Dance Festival which, with the patronage of Princess Margaret, packed London's Royal Albert Hall in January of this year.

This latter festival, under the personal direction of Douglas Kennedy, included not only dancers from England, Ireland, Scotland and the Isle of Man, but featured four crack French teams from Brittany, La Vendee, La Valee de Campan in the Pyrenees and Montpellier—the famous university town—and was probably the finest festival of its kind to be seen to date in England. The three day period allowed the visiting French to give a well-rounded picture of their dancing and left plenty of time for the exhibiting of the three main types of English dances—the early sword dances of Northumberland and Yorkshire, the stick and handkerchief dances of Lancashire and the Cotswold Villages, and the country dances, mixed, interestingly enough, with American squares.

(Continued on Page Twelve)

Picture courtesy British Information Services





That Ozark One and a Half Turn

TWENTY-SIX YEARS AGO I called my first square dance in the parlor of a Central Ohio farmhouse. Since that time, I have followed American folk dancing where and when I could find active groups at either state fairs, church festivals, Southern Ohio bean dinners, or wedding celebrations. In this pursuit I have often found some real gems of folk dance lore.

One of these is the Ozark one and a half turn—as delightful a chorus figure as any square dance fan could wish.

The first sensation of the woman dancer is that she is being rolled from one partner to another around the set. Actually, the men of the set roll to her, one after the other.

The Ozark quadrille dancing is amazingly fast and smooth. Most of the Ozarkians have danced since they were "knee high" having learned from their fathers or grandfathers, with the result that their timing and pattern making is almost perfect.

The favorite dance tunes, to suit the Ozarkian fast dance pace, are good old Southern breakdowns. These breakdowns are fiddled at such a rate that the fiddlers pick horsehairs from their bows as the rosin flies.

Most of the Ozarkians are good Baptists, Southern variety. Consequently in swinging a partner the two-handed turn is more popular than the around the waist swing. In other words, if you can't get biscuit, cornbread will do.

Now, for the one and a half turn. This turn comes after the left allemand' and grand chain when partners meet on the opposite side of the set. Each man turns his lady and advances to the next with a grapevine step; all, in six counts.

In detail this step is—

FOR MAN—two-handed turn with partner using long gliding, springy walk steps—right, left, right. The man may use an around waist "Biscuit" hold with his partner (the Ozark man rarely does).

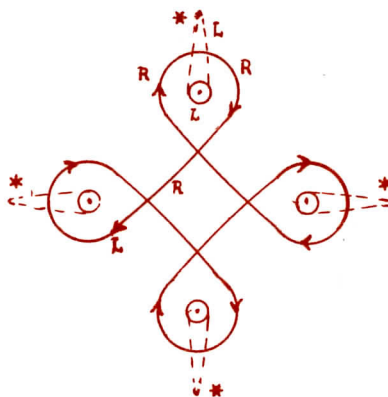
The buzz step should not be used on this turn—the immediate change to the grapevine step is too rapid to allow a buzz turn. Follow the turn immediately with a *diagonal* back step left; then grapevine right foot behind left; follow with a long forward step to the next lady. During the grapevine step the man has his back to the center of the set. Repeat step with other ladies in set.

—2 meas.

—6 meas.

FOR LADY—The lady balances back with two easy steps and up one between each swing.

Path of one man—foot pattern marked for one turn



*Ladies balance

All four men move similarly and simultaneously—start with own partner. All men must be certain to come out of the turn with a diagonal counter clockwise back step left and then quickly continue progress backward and counterclockwise with the right foot in grapevine step. If the men dancers back from the turn too straight or in a clockwise direction there is a crash with the on-coming man.

A man too slow in his step; a man not covering enough ground; or a man late in timing will hold up or be over-ridden by other men in the set.

Finish off with turn your own and promenade the set.

Perfectly timed, as the Ozarkians do this step, it is a delight to watch and more fun to do. Try it some time.

VIOLET STOCKHAM is on the faculty of Southern Oregon College, Ashland, Ore. An ardent folklorist and dancer, she has traveled extensively in this country and abroad in search of material.

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RANCHERA

(Argentine)

The Ranchera is an Argentine waltz which was brought to the local folk dancers by Dr. Juan Rael, a Stanford professor, and his daughter, Maria.

MUSIC Imperial 1085

FORMATION Couples in a double circle facing counterclockwise, with hands in Back Skating position. (M holds W's R hand in his R hand on her R hip. Their L hands are joined and extended in front to the L.) Although the dance is executed in one large circle, the couples are numbered off, about 12 or 15 couples to a unit, No. 1 couple being designated before the dance, starts.

STEPS Argentine waltz step is the *basic step* and is used throughout the dance. This is an accented waltz step, the first step is made with the whole foot in a flat manner, the latter two are taken on the ball of the foot. In 3 cts. it may be called "flat, ball, ball." Couples start on outside ft. (M L and W R) and continue on opposite feet throughout the dance. *Important!* At no time are they on the same foot.

MUSIC (3/4)	PATTERN
MEASURE	I. <i>BASIC STEP FORWARD</i>
12 meas.	Starting on M L and W R, the basic step is done 12 times moving fwd. counterclockwise.
	II. <i>WOMAN TURNS</i>
16 meas.	Continuing fwd. M releases W's R hand and she makes a slow turn to R under their joined hands, while he continues straight fwd. for 4 basic steps (L, R, L, R). W passes a little to the L across in front of her partner on the first meas., keeping R hand on her hip. She completes turn on meas. 2 and 3 and rejoins her R hand with his R on her R hip on the 4th meas. Repeat this turn 3 times (4 times in all). NOTE: W turns in front of M meas. 1-3 and on 4th meas. she is again at his R side.
	III. <i>COUPLES TURN IN PLACE</i>
8 meas.	a. Continuing in Back Skating position, turn L <i>once</i> in place, slowly, M backing, W going fwd. using 8 basic steps. (Finish facing counterclockwise again.)
8 meas.	b. Repeat turn to R. W backing, M going fwd. (End again facing counterclockwise.)
	IV. <i>GRAPEVINE TWIST STEP</i>
12 meas.	Couples assume modified closed dance position, M L shoulder toward center of circle. M takes 12 basic steps moving fwd. in line of direction, starting on L ft. M turns W to face fwd. (counterclockwise) on first basic step (W starts on R ft.) M turns W to face backward (clockwise) as she starts next basic step on L ft, still moving in the line of direction. W always pivots on ct. 3. This grapevine step continues for 12 meas.
4 meas.	Continue fwd. in line of direction in Back Skating position as in Fig. I.
	V. <i>TUNNEL FIGURE</i>
16 meas.	No. 1 couples turn back (M remaining on the inside of the circle) joining inside hands (M L and W R) in arch, outside hands on hips. They travel clockwise in the circle going back over the other couples in their unit. When No. 1 couple reaches the end of the line (each couple in succession turning and following couple 1 in forming the tunnel) they lead back through the tunnel assuming Back Skating position as they start through. Each couple follows through the tunnel and on out into the open circle again. M remains on inside of circle throughout figure. (Be sure to maintain basic step throughout.)
12 meas.	Reform circle as in Fig. I.

(Concluded on Next Page)

MUSIC (3/4)	PATTERN
	VI. TO CENTER AND BACK
4 meas.	a. All face center of circle. M releases W. W, with hands on hips, moves toward center of circle with 4 rather long basic steps, R, L, R, L. At same time M, with hands easily clasped in back, moves backward out of the circle with 4 short basic steps, starting L.
4 meas.	They now return to original circle position M starting fwd. on L, W starting back on R.
8 meas.	b. Assuming Back Skating position, they repeat a. of Fig. III.
8 meas.	Repeat a. of Fig. VI, W to center and back, etc.
8 meas.	c. Assume modified closed dance position and repeat grapevine twist as in Fig. IV, but only 8 times.
	VII. WOMAN CIRCLES MAN
12 meas.	Partners join L hands. M has R hand low on his back, W holds skirt out in R hand. As they travel slowly forward in line of direction (counterclockwise) W circles M three times using 4 basic steps to make each circle. They finish with M's back toward center of circle, W facing center. She swishes her skirt to L across between them on the last beat of the final step, ending in pose, keeping L hands joined.



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TELL IT TO DANNY

(Continued from Page Five)

called a party because there is more dancing than business despite the fact that this is the only business meeting of the year. The evening was a busy one what with dancing mixed in with electioneering gags, songs and posters extolling the merits and/or foibles of one and all. With this as a background a delightfully insulting atmosphere prevailed throughout the evening. As a means of reducing the red tape of organization and promoting the primary purpose which is dancing, it is felt this is the best approach yet.

—On Friday, March 11, the Santa Fe Clodhoppers of Oakland gave an outstanding presentation of Irish folk dances, music and costumes to the people of the East Bay. The Heel and Toe Club did a composite of "sets" from Southern Ireland and demonstrated, for audience participation, the Irish "Haymakers." A special dance team from Eire Og, the group that exhibited the "16-Hand Reel" at the Portola Festival, did the "Four Hand Reel" to the accompaniment of "live" Irish tunes by Patrick O'Reagan. The Clodhoppers did the "Stack of Barley." E. W. "Bish" Bischoff, of the S. F. Country Dance Society, taught the crowd "O'Donnel Abu" (Irish Two Step).

—A really swell article was one by Will Connolly in the Chronicle Sporting Green on Friday, March 11, which is copied here for all to see and pass on to prospective folk dancers to carry with them as conclusive proof of the benefits to be derived from folk dancing—it's a message we have been trying to get over for years. The article speaks for itself in regard to teen-agers, but the same principle is applied to the older folks who never before in their entire lives have had the opportunity to gain so much for so little. While the children gain new marks because of this diversified activity, the parents, uncles and aunts and EVERYONE who takes up folk dancing become healthier, happier individuals. Here's the Connolly column:

Tiny Thornhill, the big guy who coached Stanford into the Rose Bowl three years in a row, called the other day to get a notice in the paper about folk dances.

He was dead serious. Tiny doesn't folk dance himself but his wife does, and he has accompanied her to sessions in the East Bay. "I've seen it and I'm convinced folk dances are a form of athletics," Tiny argued. "Myself, I'm a wall flower. If I wasn't such a tanglefoot I'd get out on the floor with the young people. Man, it sure looks like fun."

But why folk dances in the Sporting Green? Well, Tiny said, a piece in the sports pages will reach the age groups they are trying to drag in, that is, high school boys and girls. Anyhow, the rising generation will be impressed if folk dancing is treated in the sports section.

Tiny came to the right man. We have contended all along that a 105-pound ballet gal in the Opera House is a finer athlete than most 220-pound tackles, in that the little wisp of femininity is more limber and has to control her muscles with greater exactitude. Even show girls in the line in night clubs go through a routine that would kill off our hairy-chested footballers, prize fighters, ball players et al, some of whom are awkward oafs.

Folk dances, Thornhill went on to say, are the fastest growing activity in the Nation. Every week more and more people are taking to cutting capers on the floor. Bowling and golf never enjoyed such a rapid rate of increase, and these nonviolent sports mushroomed in our generation.

Thornhill wants to point up, particularly, the folk dance festival tomorrow night in the Albany High School Auditorium. Admission is free. Approximately 800 teen-agers will appear in the costumes of 30 nationalities. The high schoolers will be from the Monterey Peninsula on the south to Santa Rosa on the north.

The man in charge is David Boyce, chairman of the junior section, Folk Dance Federation of California. Boyce and his wife, Louise, are research students in the culture of national dances. The dancers have a league, just like organized baseball.

Chairman Boyce is a pleasant man old enough to be the father of teen-agers. David and Louise take summer courses at College of the Pacific and University of California in the music and patterns of folk dancing in order to be better qualified for teaching same.

Boyce is attached to Albany High. He insists folk dancing accelerates the physical education program of lads and lassies by 50 per cent. Kids who think they have no gift for sports are encouraged to try by the medium of dancing.

Hear him out:

"It is a statistical fact that boys and girls who go in for folk dancing improved from 50 to 75 per cent in P. E. courses," Boyce contends. "The music department also noted an upturn. Timing and rhythm came easier."

"But apart from that, folk dancing makes for social adjustments. At first, the boys scorned it as sissy stuff. Then the intricacies of the steps presented a challenge to the halfbacks and forwards and outfielders. They knuckled down."

"More important, folk dancing breaks down the barrier between the very young of 12 or 13 years, and the older students of 17 or 18. You know how it is with conventional dancing? A child of 13 doesn't rate. The 18-year-olds will have no traffic with youngsters. But in folk dancing they all are on a parity."

Magic Castle

(Continued from Page Seven)

AS SUCCESSFUL as this festival was, however, tall, pipe-smoking Director Kennedy, who has done so much to carry on the traditions established by Cecil Sharp, would be the first person to insist that the most satisfying response the English Folk Dance and Song Society receives comes not from spectators, but from the thousands of middle-class men and women who have found, in folk dancing, the perfect answer to their recreational needs.

For in this response lies the fulfillment of the dream that Cecil Sharp had, thirty-nine years ago. And this response is what makes the building at Number Two, Regent's Park Road, outstanding among the famous structures of England, truly a castle whose walls of music and dance encompass all of England, whose grounds stretch from China to America, and whose magic lies in this simple, but all important fact: That in a world torn with struggle, heaving under the stress of great social change and shivering at the thought of another war, this building radiates those almost-forgotten ingredients of civilized living—music, dancing and congenial good-fellowship.

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MINNESOTA LETTER

The Folk Dance Federation of Minnesota is nearly one and a half years old and it is already finding it difficult to locate large enough halls to hold their monthly festivals. There are only five or six places in the state where there is enough room to stage the festivals indoors, and the summer months are not numerous enough to hold the rest of the

festivals outdoors.

Folk dancing is taking an active part in Minnesota Territorial Centennial celebrations. Dances will be, or have been, held as part of the St. Paul Winter Carnival, the Minneapolis Acquattennial, the Minnesota State Fair and the Duluth, Minn., Centennial celebration.

The federation is growing monthly. There are now approximately fifty groups that are members and new groups are joining at every council meeting.

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The April Festival will be the first monthly festival to be held on a Saturday night. It will be held at Macalester College in St. Paul on the evening of April 9. An interesting experiment.

The first leader's institute, held by the federation January 30, was attended by 95 leaders and potential leaders. There were a few faults in the planning of the institute, but they will be corrected at the next one to be held soon. There is a great need for such an institute in this state.

The Folk Dance Federation of Minnesota's president, Morry Gelman, is putting on a 15-minute television show every Monday evening. The show, given on the Twin Cities' only TV station, KSTP, is evoking great interest among the television viewers.

A square dance group from Fort Ontario, Canada, visited us during the Winter Carnival, Feb. 12, and drew attention with their square dances on a moving float, which won grand prize. Their authentic Canadian costumes were something to behold.

IRWIN HACKNER



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Meet Sadie Sockolov

Sadie Sockolov discovered folk dancing back in September, 1947, when she visited the East Los Angeles Folk Dance Co-op during their observation of United Nations Week.



It was the discovery of her life and she has not been the same person since.

She says that all the king's horses and all the king's men could not pull her away from this fascinating activity and the very fine people she has met in the process. She regrets only that she did not discover folk dancing much sooner and that there is not enough time left now, after her duties as a post office clerk and housewife, to do all the things she would like to do with it. But she is doing her best with the job of publicity for the southern section.

Sadie was born and grew up in New York City, on the famous East Side, later moving to Brooklyn. In her childhood she recalls very vividly the hurdy-gurdy man and his dressed-up monkey: how they would go up and down the streets with their little rolling organ, grinding out melodies and collecting pennies, and how the children would follow them for blocks dancing to the different tunes. It was a source of much pleasure, especially the dancing of the children, and Sadie would have loved to dance right along with them. But this she was not permitted to do as her mother had very proper ideas as to the dignities and proprieties of little girls. Perhaps that is why Sadie loves folk dancing so much today.

She grew up in the time of the sweat shop and Israel Zangwill's "Melting Pot," an age when immigrants from all over the old country were flocking to these shores in search of golden opportunities and personal freedoms. Her parents—Austrian immigrants—came to America to be married and start the good life in a free land. A large family (five sisters) and the struggle for existence left no room for higher learning. But Sadie did receive a good business education at the Washington Irving High School in New York where she took the prescribed Commercial Course and from which she was graduated in 1919.

Then followed work as a secretary and a period of music, the violin and orchestra—fond memories with the music division of the Central Jewish Institute of New York City. After that came marriage and a lovely daughter, Pearl, who is now teaching in the elementary school system of Los Angeles. Pearl is also one of our promising young folk dancers and she and her mother can always be seen at federation functions and festivals.

As for "papa"—well, he just does not and will not dance. Alas! Life never runs smoothly!

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ON TO THE NEXT...

● *Docey Doe . . . Do-Sa-Do . . . Do-Pas-Oh . . . Docey All.* Can you tell one from the other? Even the square dance callers are in disagreement as to what they want you to do when they call these figures. One of the purposes of the newly organized *Square Dance Callers Association of Northern California* is to remedy this trouble. Callers in the northern area plan to meet once each month at "Square Dance Institutes" to standardize definitions of calls and to work out other square dance problems. Affiliation with the Folk Dance Federation of California, Northern Section, has been applied for.

● ELAN (Education for Living Among Nations), a non-profit organization, has sponsored since 1938 a summer center at Shownigan Lake, Vancouver Island, B. C., where folk-dancing, singing, theatre work are emphasized in the co-operative experience of living in an international group. French is the official language of the camp; other languages are used for special activities. This Summer in addition to general folk-dancing, there will be an intensive two-week Institute on French Folk Dances, August 14 to 28, directed by Roger Blanchard (in English and French).

● RALPH PIPER, of the University of Minnesota and the Folk Dance world at large, sends word that the Festival of Nations will be presented at the St. Paul, Minnesota, Auditorium on May 20, 21, 22 and 23 by the International Institute. This festival includes homeland exhibits, foods, songs and dances of various nations. This year's festival will follow the same general pattern of the 1947 festival, with the dances of six nationality groups each evening plus a finale dance number, followed by general participation in dancing. Of interest to Ralph's California friends was his P.S. that he is planning to be in Los Angeles on April 11 and in San Francisco April 12 to 16 with his collegiate gymnastic team.

● RAY WHITE, veteran folk dance photographer (he's clicking shutters and flashing bulbs at northern section festivals regularly almost since our first) has been most generous in making available to *Let's Dance* a fine "picture morgue" of some sixty selected shots from his total collection of over twelve hundred. Our sincerest thanks to Ray. And may we suggest that if you want a folk dance treat, you ask Ray to let you view his total collection. If you're passing through Mountain View his address is 886 Villa Street.

EDITOR'S MAIL BAG

● "Something should be done at once to stop the ruining of our dances by a certain element that think our dances are circus stunts. . . It is sad to say that one of our most popular dancers with years of experience is responsible for the mess the *Scherr* is in at present. . . I hope this is given publicity in order to curb the evil we have at our doorstep which is spoiling the art of Folk Dancing."—*Claude Mansfield.*

● "I feel that the widely prevalent method of teaching separately to advanced, intermediate and beginner groups makes learning the dances difficult and not very enjoyable. If the separation between the groups were not so strict, the more advanced folk-dancers could help beginners."—*Ernest M. Henley.*

● "In regards to the Folk Dance program on KWBR—was that folk dance music? I don't believe I know any dances to fit those. They strike me as being Folk Ballads."—*V. K. Wintheiser.*

● "I think you are doing a swell and much needed job in 'Record Festival,' and to folk dancers 'out in the sticks' your page is of utmost value. Advance thanks for 'New Record List' to appear in forthcoming issue. I know it will be welcomed by all folk dancers. It has long been needed and I know it will be genuinely appreciated."—*Elmer C. Purdy.*

● "We of the Co-op Recreation Schools here in the East have long expounded precisely the point of view Mr. Harris presents. I had been somewhat encouraged by one or two of your articles in the past to think that the Federation development in California had not killed the real values of folk dancing but this article is the fitting culmination."—*Frank Harris.*

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Downstairs

dance around the state... fly **S**outhwest



COMPARE YOUR CALIFORNIA FOLK CALENDAR OF EVENTS WITH SOUTHWEST'S ROUTE MAP AND DAILY SCHEDULES . . . MAKE YOUR CALENDAR AN ITINERARY.

- **DISTANCE—A PROBLEM?** Not with travel days cut to hours and travel hours shorn to minutes . . . Now you can dance at every festival up and down the state, with Southwest Airways' luxurious Douglas airliners tying California's Federation Clubs together as never before.
- **BARGAIN FARES**—A Southwest ticket represents the lowest cost certificated air travel in the West.
- **FAMILY PLAN**—With one full fare ticket the entire rest of your family group can travel half fare on Monday, Tuesday, Wednesday and Thursday. Ask for details.
- **ROUND TRIP DISCOUNT**—Always ask for round trip tickets and save 10% on your return ticket.
- **SPECIAL FLIGHTS**—If your group numbers 24, you can arrange for a special flight to any California city and effect a savings as high as 30%, and a group numbering less may still save in this manner. You will want to consider the special flight offer in thinking of the annual state-wide festival at Santa Barbara.



Southwest Airways

CALL SOUTHWEST AIRWAYS OR YOUR LOCAL TRAVEL AGENT

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J. T. LANG
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