

# SUGARBUSH

(South African Vastrap)

RECORD: "Sugarbush" Decca 23691 (Album A-471)

FORMATION: Four couples in quadrille formation numbered as in American squares.

- STEPS: 1. Light shuffle when circling, or moving fwd.  
 2. Cakewalk—always danced in a backward direction; exaggerated strut or prancing action with high knees and leaning backwards. The hands are held up in front with palms facing outward.  
 3. "Tikki draai"—LH on hip, RH raised to head level, turn CW individually with greatly exaggerated buzz step, lifting LF off floor with a decided flip; look over L shoulder at L heel.

- Introduction 6 measures; sway in place.
1. All join hands and circle to L 5 steps, stop and clap hands in rhythm. Continue this action with the claps 3 more times moving a quarter of the way to L each time, and returning to original places in the set.
  2. Repeat Figure 1, moving to R and stamping the rhythm instead of clapping. The hands remain joined throughout this figure. (Two measure interlude between Figures 2 and 3—sway in place.)
  3. All drop hands. First couple, holding inside hands, advances across set to opposite couple with easy shuffle steps. Girls hold up their hands firmly as men clap the rhythm on girls' hands. Couples 2 and 4 clap on partners' hands. First couple retire to place moving backward with cakewalk steps, while at same time Couple 3 holding hands advance fwd toward first couple. Repeat hand-clapping as before, men clapping on girls' hands. Couple 3 retires to place moving bwd with cakewalk steps. Couple 1 remains in place. All clap own hands in rhythm. All turn individually in place with 8 "tikki draai" steps, several times around.
  4. Couples 2 and 4 repeat action of Figure 3, couple 2 advancing first. The inactive couples (Nos. 1 and 3) face partners and clap the rhythm on partners' hands.
  5. Men remain in place; girls make a one-quarter turn L. Girls dance 4 cakewalk steps moving backward to man on R. They stand in front of him and turn their palms backward over their shoulders as men clap rhythm on girls' hands. Girls continue this action, moving one place to R each time, until they return to their own partners.
  6. All join hands in a single circle and move to R 5 steps, stop and clap own hands in rhythm. Repeat 3 more times, continuing to R until all have returned to original places.
  7. All join hands and move to L 5 steps; stop and clap AND stamp rhythm at the same time. Repeat 3 more times, moving continuously to L, until all have returned to original places.

ED. NOTE: This description has in no way been reviewed by the Northern Section Research Committees but represents the work of Josef Marais as described in the Southern Section Standardization Committee Bulletin No. 12, by Paul Erjer.

## From the EDITOR'S MAIL BAG

### WORD FROM VYTS!

"Enclosed is an article which I hope is something you can use. (Certainly is, see April *Let's Dance!*).

"I'm still coming along. I passed the hundred (pound) mark. I now weigh 102 pounds. I'm also permitted to take two short walks daily in the hallway. I do hope that by Spring I'll be able to walk outside.

"Sincerely, Vyts."

### WORD FROM LISA LEKIS!

"I am so happy about that record of Puerto Rican dances. I do wish to thank everyone who helped with them.

"I am enclosing a copy of some material I wrote on the Danza and Plena thinking that some of the readers of *Let's Dance!* might be interested in some of the historical background for these dances. (Ed. note—to appear soon in *Let's Dance!*).

"I have just returned from the most wonderful trip to all of the islands of the West Indies and the countries of northern South America. I recorded music in 15 countries and believe that I now have a really good collection of Caribbean music, much of it recorded for the first time. For instance, I took recordings from the Bush Negroes of Dutch Guinea; the majority of them had never seen a camera, electric light nor an automobile. More for *Let's Dance!* later.

"Sincerely, Lisa."

### ADULT EDUCATION AND FOLK DANCING

The pot continues to boil! We are being urged to present our case before the public and particularly members of the state legislature (California). Recreation and folk dancing are both under economy attacks. The State Recreation Commission, one of the original and ever a leader in the development of all phases of recreation including folk dancing, was largely hamstrung last legislature by budget reductions. It may lose still more this legislature. They need our support. Likewise, the adult education program could be unmercifully restricted—all under the false guise of economy. We suggest two or three possible activities to our readers. First, let any and all know your opinion on these matters (interview or write state legislators, write to the "Voice of the People" sections of your papers, enlist the active support of leading citizens, etc.). This might well include a selling campaign for your hobby. Announce the problem in your festivals, jamborees, etc., and suggest that others become interested before it is too late. Talk it all over with your recreation department and your adult education division and adopt a common approach.

The need for recreation and the education for leisure was never greater than now and in America. Let us make certain that in an all out preparation for defense, we do not lose that which we sought to defend.

### BOOKS—BOOKS

Your editor is not wishing to take the place of our very effective reviewer, but would like to take this opportunity of putting in a plug for three new books in the field of SQUARES!

Rickey Holden: *The Square Dance Caller* (privately printed, \$1.50). This is the most complete book for the caller that we have yet to see. Rickey succeeds in answering many of the questions you have been asking. This is a must for anyone wishing to become a caller.

Paul Hunt and Charlotte Underwood: *Eight Yards of Calico* (Harpers \$2.50). Here is one of the most delightful of books for dancers and callers. Well illustrated with pipe-stem characters, a continuous graded program is presented. It does not become as technical as Rickey's book but has more for the dancer. It includes some splendid advice to those who teach squares to children. You must read this one.

Ralph J. McNair: *Square Dances* (Garden City Press, \$1.50). You may already have the first edition of this volume done in mimeographed form, a few years back. The illustrations are clever and easy to follow, the calls presented in a progressive form desirable for both the caller and dancer. Most readers will be delighted with the "asides" about square dancing, historical and fanciful "facts." We assigned this as a background book in classes in college for prospective teachers. All three of these are inexpensive and highly desirable for your library. The latter two are especially fine for beginners.

### THE ROYAL EMPRESS TANGO

—an answer to Mr. Jimmy Lindsay

Dear Mr. Lindsay:

I was very interested in your friendly comments on *The Royal Empress Tango*. It is obvious that this is a favorite dance of yours also. Since I introduced it in this area I would like to explain from whom I learned it and why we dance it according to the instructions given in the February issue of this magazine.

Are you acquainted with Mr. Harold Evans, a dance specialist of Victoria, B. C.? You would enjoy meeting him if you have not already done so. He learned and taught the old time and sequence dances in England some years ago and has a well-established studio for fencing and dancing in Victoria. I learned *The Royal Empress Tango* from Mr. Evans, who teaches only the authorized versions of these Old Time English Dances. This summer after the Folk Dance Camp at Stockton I went to Victoria and while there called on Mr. Evans and found that I was still dancing *The Royal Empress Tango* exactly as he had taught it to me several years ago. He was quite discouraged about this dance as so many new versions have appeared all over the U. S. and Canada.

Recently I have procured the last edition of *Old Time and Sequence Dances*—Standardized by the Old Time Committee of the Official Board of Ballroom Dancing—London, England. I noted with great interest that the description of *The Royal Empress Tango* published in *Let's Dance!* is verified in all details by the description of the dance in this book.

Sincerely,

Lucile K. Czarnowski.

December 3, 1951.

### FESTIVAL IN PORTLAND

Hans and I have been instructing a YMCA group of married couples here (Portland, *Continued on Page Twenty-Two*)