

BOW & SWING

1955 FLORIDA FESTIVAL SET

THIRD ANNUAL EVENT SET FOR MIAMI BEACH; DATES ARE APRIL 29, 30, MAY 1

To Combine Convention Elements With State Festival Activities

Dates for Florida's Third Annual Square Dance Festival have been set for April 29, 30, and May 1, 1955, at Miami Beach.

Main events will be the two big festival dances on Friday and Saturday nights in the large air-conditioned Miami Beach auditorium. Adequate space will be available in this and other auditoriums for workshops, swapshops, and conferences.

Miami Beach's Convention Bureau and City Recreation Department are both extending full co-operation and every possible aid to the committees.

The convention features will include the spring meeting of the Florida Square and Folk Dance Callers and Teachers Association, with other meetings to be set up as needed or desired. A place will be made on the program, we believe, for a meeting of club officers from over the state if they desire it. Some interest has been expressed in such a meeting, and in the formation of a state Federation of Square Dance Clubs.

Put the dates on your calendar now for Florida's Third Annual Square and Folk Dance Festival, Miami Beach, April 29 and 30 and May 1.

Summer dancing continues in many parts of Florida, with a good turn-out. Most clubs are inactive, however.

SPONSOR SEVERAL S/D EVENTS

A number of special square dance events were sponsored by Miami and Miami Beach by the Y.W.C.A. during June.

First was a June 7 dance with Butch Nelson, of El Paso, as the caller. Butch made quite a hit with the Miami dancers, and is expected to make a return visit early in 1955.

On Saturday, June 12, Jim Brower, of Texarkana, Texas, was guest caller at the Y.W.C.A. auditorium. This, too, was a quite successful dance.

Third event was the Square Dance Weekend with Don Armstrong at the Cadillac Hotel, Miami Beach. Dates were June 25, 26, and 27. This was a repeat performance growing out of the two or three such "weekends" at various Miami Beach hotels last summer, and alternated "splash parties" in the hotel pool with the Square Dance sessions.

SUMMER DANCING, MIAMI AREA

There seems to be quite a bit of Square Dance activity for the summer in the Miami-Miami Beach area.

In Coral Gables, the Youth Center dances continue every Wednesday night, with George Campbell replacing Gordon Blum during the summer. An open dance at Vasa Hall, 3801 N.E. 2nd Ave., is held on Friday night, with either Gene Bayliss or George Campbell as caller (I can't recall which). Gene calls for the Kallio dancers on the first and third Tuesdays at Nelson's Trailer Court, Beach dances on another page.

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BOW AND SWING is the official publication of the Florida Square and Folk Dance Callers and Teachers Association. However, it is not sponsored financially or subsidized by the Association, and maintains an independent editorial policy.

Opinions expressed in signed articles, letters, or departments are not necessarily those of the editor.

EDITORIALLY SPEAKING

1955 STATE FESTIVAL AND CONVENTION

The dates for the 1955 State Festival, as noted elsewhere, have been set, as well as the place. The facilities available at Miami Beach, the promises of co-operation, and many other aspects seem ideal.

There will be many problems to be ironed out, of course, and we expect that they will be handled in a satisfactory manner.

Because the invitation came from the Convention Bureau of the city, and facilities being made available are those ordinarily reserved for conventions, it is planned to make this a convention of Square Dancers as well as a Festival. Personally, I do not like the change of name, but will do all possible to help make it a success. In line with the convention idea, there should certainly be a chance for club officers to get together, if they wish, or for other groups, in addition to the Callers and Teachers Association meeting.

Some Square Dancers from a distance will undoubtedly want to make a week of it at famed Miami Beach, arranging their vacations accordingly. With that in mind, more activities are being planned for Friday, with the Friday night dance just as much a main Festival dance as the Saturday night dance.

NEW IDEA BEING TRIED AT LARGO FOR "BOW AND SWING" SUBSCRIPTION DANCE

One of the "special events" at Don Armstrong's Danceland, Largo, Florida, is a "SWAPEROO" DANCE, with the admission charge being a One Year Subscription (New or Renewal) to BOW AND SWING plus 50¢ per couple to help cover hall expenses, advertising, etc.

Over 20 area callers have been invited to participate, and the "Swaperoo" requires that the first two out of every three squares shall be dances that have never before been called at Danceland.

It's an interesting idea, and should be the fore-runner of other subscription dances with special features over the state.

**SUMMER DANCING
AT LARGO GOES ON**

Don Armstrong reports that the latest beginners class at Danceland started Wed., June 23, with an enrollment of over nine squares.

The Danceland schedule for July is as follows:

- MONDAYS**--Couple dance classes, with Don teaching.
TUESDAYS--Largo Youth Center Night, Shorty A. Calling.
WEDNESDAYS--Beginners' Class in Square Dancing--Don teaching.
THURSDAYS--Special events, including Contra nights, with Don teaching and calling.
SATURDAYS--The big open dance, with Don or a guest caller calling.

**SUBSCRIPTION "SWAPEROC"
DANCE IS SPECIAL FEATURE**

An example of the varied menu of Thursday night special events at Danceland is the big subscription dance for BOW AND SWING, being staged as a special "SWAPEROC" DANCE.

Admission is one subscription to BOW AND SWING plus 50¢ per couple to help cover the expenses of the hall, of special advertising, etc.

If all of the invited callers come--or even a good proportion of them--it will be something of a jamboree, with this twist. The first two calls of each set must be something never before called in the hall. Dancers have been warned, so that they will not be expecting the old familiar dances, but lots of new ones.

We wish the dance a lot of success both because we can certainly use the subscriptions and because we'd like to see how this type of dance works out. Would like to be there, and should, but it will be impossible.

Understand West Coast Square Dance leaders have formed an area association now, but have no official word of it yet.

CHATTER WITH MY CORNER

Thanks to Chuck Hopak for sending me copies of the Chicago Area bulletins, handbook material, and schedules. I've been able to pass on information to a few people going to that area for vacation.

**

Note the insert about the Labor Day Square Dance Week-end at Clearwater. Looks like a good program.

**

Ft. Lauderdale should not be left out of the Summer Square Dance picture. The dance at the Beach Community Center every Thursday night is an advanced dance group. Les Linn is the regular caller.

Ty Persson is conducting a beginner's class and dance every Friday night.

**

Here in West Palm Beach the Tuesday night free public dances sponsored by the City Recreation Department are continuing, and a Teen Age dance has been added on Thursday night. Harold Emery is instructor and caller for both.

**

At Lake Worth, public Square Dance dances have been set up for Friday nights, with Blackie Blackburn calling and the Hulme orchestra supplying the music.

**

Hobe Sound's Wednesday night dance at the Community Center is continuing through the summer, too. Somewhat shrunken, but still dancing along.

**

Indian River Sashayers are "on vacation" at Melbourne, but we have heard that an occasional dance is thrown in somebody's patio. No regularly scheduled dances, though.

**

For what we've left out of this issue, we're sorry.
**LET'S DANCE A SQUARE.
DANCE AND HAVE FUN.**

 * SQUARE YOUR SETS *
 * with *
 * Bill Embury *

After a complete remodeling job on the Avon-Air dance hall in Bradenton, Wattie and Peggy Waterworth had a grand opening on Saturday, May 22, and as an added attraction for the local dancers, had a group of out-of-town callers in to show their stuff and call the dances for the evening.

Some one hundred twenty five dancers paid admissions for the dance, in addition to all the Callers and their wives and families.

The music was furnished by the Grace Notes three piece band, and they really did a bang-up job. The evening started out with recorded music till 8:30 P.M., then the orchestra till 11:00 P.M., then recorded music till everyone got enough and went home sometime after midnight.

Visiting callers were: Fred Kelley, Sr. and Jr., New Port Richey; Bill Embury, West Palm Beach; R. J. Kennedy, St. Petersburg; Bob Mosher, Largo; Earl Jones, Sarasota; and Gene Kersey, Tampa.

If any of you folks get to Bradenton anytime, stop in and see Wattie and Peggy. I know they will make you welcome.

Stopped in at the Vero Beach dance at the Community Center in Vero Beach the other night. Sure had a swell time with a swell bunch of people. Plenty of good old Square Dance spirit, and everyone made you feel like one of the group. This group meets every other Friday night at the Vero Beach Community Center, and on the Saturdays of alternate weeks at the Windswepte Hotel on the Beach. If you're up that way, call Evers Bennett at Cocoa or City Point 318 M, and get the nights straight.

Went up to the Kissimmee Club's last dance of the season, where Jimmy Clossin put the dancers through their paces. Really a grand bunch of people dancing there. Evers Bennett and I both called for the group, and they sure did have a grand time.

Preceding the dance they had a Barbecue, with all the trimmings. Everyone was so full I don't know yet how they ever managed to dance as they did. They will probably be starting up their dance again in September, when Jimmy and Elizabeth get back from their summer schedule of Square Dance schools and special activities for the summer.

Went down to Miami Beach to the Sunday night dance at the Tenth Street auditorium. Some 150 or more people were dancing to the calling of Lester Linn and (that night) the guest-calling of Jimmy Clossin. Certainly enjoyed myself. Another place where there is a lot of Square Dance spirit--it and the hall is air conditioned, too. By the way, some of our workshops for the state Square Dance Convention will be held in this building (AIR CONDITIONED, TOO).

MIAMI BEACH SUMMER DANCING

The two regular Recreation Department Square Dances are continuing through the summer. Sunday night, Tenth St. Auditorium; Tuesday night, Pier Park. Les Linn calls both of these. Guest Callers while he is on vacation.

Thursday night, Cadillac Hotel; Bob Adams, caller. Open to the public.

Don Armstrong has been added to the staff at Fontana Village, North Carolina, from July 26 through August 4, assisting John Brendle, who has charge of the recreation activities at Fontana Village.

Here's Some Real Fun For You



Labor Day Holiday Weekend



FRIDAY, SATURDAY, SUNDAY & MONDAY

September 3rd, 4th, 5th & 6th, 1954

DON ARMSTRONG has planned a 4-day Labor Day Weekend Dancetute to give you a real FUN-FILLED HOLIDAY DANCING VACATION.

THE PLACE: The plush FORT HARRISON HOTEL at CLEARWATER, FLORIDA. (See the folder enclosed, and note that the Hotel is newly 100% AIR CONDITIONED, and that the FULL FACILITIES are available to all the dancers, including the pool for after-the-dance splash parties, and the private beach for the weekend — and don't forget to read about the special CHUCK WAGON SUPPER to be served on the beach.

THE RATES: Your costs will be LOW. Only \$5.00 per night, PER COUPLE. (This is a SPECIAL RATE FOR THE DANCITUTE GUESTS ONLY). Reasonably priced meals are available right in the Hotel, AND the COFFEE SHOP will be OPEN for COFFEE BREAKS too.

DANCETITUTE TUITION FEES are on a DAILY BASIS as follows:

Friday, Sept. 3rd	-----	\$2.50 PER-COUPLE
Saturday, Sept. 4th	-----	\$4.00 PER COUPLE
Sunday, Sept. 5th	-----	\$4.00 PER COUPLE
Monday, Sept. 6th	-----	\$3.50 PER COUPLE

COMBINATION TUITION FEES as follows:

For ENTIRE PROGRAM	—	\$12.00 PER COUPLE (ALL 4 DAYS)
For SAT. & SUN. ONLY	—	\$ 7.00 PER COUPLE

Tuition fees cover all expense of dancing program and, in addition, include your Sunday CHUCK WAGON SUPPER.

RESERVATIONS: PLEASE write the Hotel DIRECT reserving rooms IN ADVANCE, if possible.

DANCERS NOT STAYING IN THE FORT HARRISON are also URGED to attend and may enjoy ALL THE ACTIVITIES, including the Splash parties, Chuck Wagon Supper, Classes, Dances, etc., by simply REGISTERING for the DANCETITUTE ONLY and securing DAILY, COMBINATION, or ENTIRE WEEKEND TUITION TICKETS. Local dancers wishing to attend the dances at DANCELAND ONLY simply pay the usual fee at the door each nite. Local dancers NOT staying at the Hotel, please BRING YOUR OWN SWIM SUITS AND TOWELS for the splash-parties. (Dressing rooms will be provided at NO extra cost).

SPECIAL NOTE TO ALL: DON ARMSTRONG IS THE SOUTH'S MOST EXPERIENCED AND VERSATILE LEADER AND HAS PLANNED AN EXCEPTIONALLY VARIED AND WELL BALANCED SERIES OF CLASSES AND DANCES FOR CALLERS AND DANCERS. PLEASE READ THE PROGRAM THOROUGHLY AND YOU WILL AGREE THAT THIS DANCETITUTE IS TO BE THE FINEST EVER CONDUCTED IN FLORIDA. Don has conducted similar programs from Coast-to-Coast, his Windsor recordings are amongst the best in the field, he serves each year at Emory University on the Staff at the Dixie Institute, and is on the Recreation Staff at famous Fontana Village. He is also on the teaching staff at BOTH the Annual International Festival in Chicago and the National Festival, and was the Director of Florida's State Festival for the past two years. His national popularity has had him on tour over 50,000 miles this year alone. *You will really enjoy this weekend.*

PROGRAM ACTIVITIES

FRIDAY, SEPT. 3rd — (REGISTRATION STARTS AT NOON).

Afternoon:

2:00 to 3:00 — Couple and Folk Dances, (Class)

Coffee Break

3:30 to 4:30 — Square Dances (Mainly advanced) (Class)

Night:

8:30 to 11:00 — DANCE, on the patio or in ballroom

11:00 to 12:00 — Splash party in the pool

SATURDAY, SEPT. 4th

Morning:

9:00 to 10:00 — Square Dances (unusual or overlooked) (Class)

Coffee Break

10:30 to 11:30 — Introduction to Contras, (Class)

Afternoon:

2:00 to 3:00 — Special Quadrilles, (Class) (for experienced dancers)

Coffee Break

3:30 to 4:30 — Couple and Folk Dances, (Class)

Night:

8:00 — Car Caravan leaves for DANCELAND in LARGO (10 minute drive)

8:30 to 11:30 — DANCE WITH DON AT DANCELAND

12:00 to 1:00 — Splash party in the pool

SUNDAY, SEPT. 5th

Morning: Why not sleep late, then attend the Church of your choice? (The pool will be open, and sound-system will be available in the ballroom for the "eager-beavers")

Afternoon:

2:00 to 2:45 — Couple and Folk Dance *Clinic* for Callers and Teachers

Coffee Break

3:00 to 3:45 — Square and Mixer Dance *Clinic* for Callers and Teachers

3:45 to 4:30 — "How to teach Contras effectively, and with FUN" (This will be a lecture-demonstration Class, so interested leaders bring material to take notes)

NOTE: ALL SUNDAY AFTERNOON CLASSES are especially for Callers, Teachers and Leaders, BUT DANCERS MAY ATTEND IF THEY WISH TO DO SO.

Evening:

5:15 to 7:15 — SOMETHING SPECIAL!!! A Beach Party and Chuck-Wagon SUPPER on the Fort Harrison Private Beach. Java and Chow served on the beach at NO

NOTE: Supper served at 6:00 sharp. (Local dancers may join in on this for added charge of \$1.00 per person, but if they hold a "weekend ticket" there is no added charge)

Night:

8:30 to 11:00 — "Swapshop" Dance on patio or in the ballroom

11:00 to 12:00 — Splash party in the pool.

MONDAY, SEPT. 6th

Morning:

9:00 to 10:00 — Couple and Folk Dances, (Class)

Coffee Break

10:30 to 11:30 — Contras that are FUN, (Class)

Afternoon:

2:00 to 3:00 — Special Quadrilles, (Class) (for experienced dancers)

Coffee Break

3:30 to 4:30 — Square Dances, for FUN, (Class)

Night:

8:00 — Car Caravan leaves for DANCELAND in LARGO (10 minute drive)

8:30 to 11:30 — DANCE WITH DON (and who???) AT DANCELAND

12:00 to 1:00 — Splash party in the pool

Country Two-Step

By Jack and Pat Sankey

RECORD

"Country Gentlemen", Hoedown HD # 400-

POSITION

Semi-closed, facing LOD

FOOTWORK

Opposite throughout. Directions for man.

PART A

- Meas.
- 1-2 **STEP-KICK, STEP-KICK, STEP-CLOSE, PIVOT HOLD;**
Step fwd, L, Kick R ft. forward, scuffing heel against floor or brushing ball of foot against floor. Repeat, stepping with R and brushing with L. Step fwd, with L, close R to L, step fwd with R, and pivot in toward partner, going into reverse semi-closed. (Some use a smart "lift" instead of the stiff step, giving more of a "strut" effect.)
- 3-4 **STEP-KICK, STEP-KICK, STEP-CLOSE, PIVOT FACE.**
Repeat meas. 1-2, moving RLOD, starting man's R and ending in closed position, M's back to center.
- 5-6 **WAL BACK, TWO; FORWARD, TWO;**
Man backs into center, L, R; then fwd towards wall, L, R.
- 7-8 **TWO-STEP; TWO-STEP;**
Two two-steps, making one full clockwise turn.
- 9-16 **REPEAT MEASURES 1-3**

PART B

- 17-20 **TURNAWAY; TWO; THREE; TOGETHER;**
Four solo two-steps in small individual circles away from partner, M to L and W to R, ending in closed position.
- 21-24 **PIVOT, 2, 3, 4; TWO-STEP; TWO-STEP**
In closed position, do a four step pivot, starting with man's L and making two CW turns moving in LOD. Immediately go into a full CW turn with two two-steps.
- 25-32 **REPEAT MEASURES 17-24**
(Music on record provides for entire dance six times, plus one or two twirls for woman and bow.)

NORWEGIAN POLKA

Partners in open position, facing line of direction, inside hands joined, outside hands on hips. Both start on outside foot.

Music: Its good polka music, although Scandinavian music seems better phrased for the dance. May be my imagination.

1. Walk forward in line of direction, and swing inside foot forward.
2. Turn inward to face RLOD, keeping same hands joined, walk forward in RLOD three steps, swing free foot forward (M's L, L's R.)
3. Turn inward to face LOD, same hands joined, and walk 4 steps, starting on outside foot.
4. In Right Side Position, with right hands around partners' waist and L Hds. raised, turn once clockwise in 4 walking steps.

The Story Behind Square Dancing

(From a paper read by Elizabeth Stry at an initiation ceremony of the Melbourne Village Promenaders)

Throughout America the popularity of Square Dancing is spreading, partly through radio, television, movies, and record albums. It is being featured in schools, universities, YMCA's, youth canteens, church groups, 4H Clubs, summer resorts, trailer parks, city recreation departments, and many other social groups. Square Dancing, popular as it is today, has been an important part of American life ever since the earliest pioneer days.

Even before colonial times, barn dances always followed the work festival. Long ago in the merry land of England, in hills and valleys of Europe, in quaint villages, youths and maidens from the countryside met as neighbors, during harvest or festival time, and when the work was over, sang and played and danced together.

In the last century the dance became a popular part of urban recreation. Polite society found it the vogue, and the finest mansions were not complete without a brightly lit, slick-floored ballroom. Here the dancers would come in full dress, to take part in the elaborate quadrilles and contra dances that were made up by the dancing masters of the time. In addition there were gavottes, polkas, schottisches, waltzes, but in the rural sections throughout the country, square dancing remained the popular social outlet.

Square dancing can be best described under three main headings: physical, social, and cultural.

As a physical activity square dancing develops neuro-muscular skills and abilities, and maintains good physical condition through regular, moderately strenuous exercise.

In the social sense, rhythmic movement and dancing have always had a basic appeal. Unlike many

other forms of passive, spectator recreation, square dancing is a real participation activity. All may enjoy it, even though they are not capable of highly co-ordinated or highly refined movements.

Young people can square dance; so can their grandparents; and they can dance together in the same set. Learning to dance, and joining together in the same set, helps to give a group of people, no matter what their background, a feeling of co-operation and genuine oneness. Square dancing can give the participants a real urge to take on responsibility as part of the group. It encourages the growth of social confidence by relaxing individual pressures and giving participants the sureness that comes with "belonging", with being adequate and accepted in a social situation.

Culturally speaking, square and folk dancing help to bring their participants a rich understanding of the past. The innermost being of a people—its soul, as one might say—manifests itself in a celebration of festive occasions, in the traditional songs and dances of the folk.

BUT THE REAL CLUE to the growing popularity of square and folk dancing does not lie in any of these. Instead, the answer is to be seen in the glowing, happy faces of the dancers—whether they are young or old, city or country people, elaborately costumed or in rough shirts and dungarees.

The real answer is, "BECAUSE IT'S FUN."

Thanks, Elizabeth, for sending along the above paper.

THIS IS NOT THAT

Les Linn made an excellent suggestion at the June meeting of the Southeast Florida Leaders Association, in regard to some special recognition for those who are not callers or teachers, but who, without any special reason or advantage, do things for Square Dancing "above and beyond" the call of duty.

The particular examples brought up were people who made halls available for dances and meetings in emergencies. Other services, too, might call for recognition.

The suggestion became involved in the processes of "thinking out loud" to the point that no action was taken at that meeting, but it is to be hoped the matter will come up again, with some action.

The Washington, D.C., area staged a dance review on May 21 and 22, as a feature of the Washington Festival of Arts and Interests.

that was very broad in its coverage and offers an excellent idea for other areas. Called "The Folk Dance in Washington" and sponsored by the D.C. Recreation Department, it attempted to cover all of the dance interests of the city, in a staged program of entertainment.

International Folk Dances from many nations were presented by Dave Rosenberg's Washington Folk Dance Group. Square Dancing was arranged by the National Capital Area Leaders Association, to demonstrate different regional styles of dancing. Washington ballet studios arranged to present the ballet part of the program. Arthur Murray Studios presented a cavalcade of ballroom dancing from the '90's to today. Various other groups covered various phases of modern dancing.

Dave Rosenberg, Folk Dance Director for the Recreation Dept., was general chairman.

FLORIDA CALLERS, TEACHERS!
PLEASE PAY ATTENTION!!

In order to bring out an up-to-date and correct 1954 Membership List, please mail the following information to BILL EMBURY, 974 29th St., West Palm Beach--AT ONCE:

NAME.....
(Please print or type)

ADDRESS.....

CITY.....PHONE;.....

IF YOUR DUES FOR 1954 HAVE NOT YET BEEN PAID, PLEASE FORWARD THEM TO BILL WITH THE ABOVE INFORMATION AND HE WILL FORWARD THEM AT ONCE TO THE TREASURER. IF YOU PAID AT THE WEST PALM BEACH MEETING IN NOVEMBER OR AT THE FESTIVAL IN TAMPA, OR IN BETWEEN, THAT'S TAKEN CARE OF.

DUES ARE TWO DOLLARS PER YEAR PAYABLE AT THE FALL MEETING, ON OR ABOUT NOV. 1.

ALL NEW MEMBERSHIPS SHOULD BE ACCOMPANIED BY AN APPLICATION FOR MEMBERSHIP SIGNED BY A MEMBER IN GOOD STANDING AS SPONSOR FOR THE NEW MEMBER, AND REIMBURSEMENT SHOULD BE THREE DOLLARS.

PLEASE SEND INFORMATION BY RETURN MAIL TO BILL EMBURY, 974 29th St., WEST PALM BEACH. He wishes to have lists ready for mailing during July.

THE LAST PAGE

Had a nice letter from ALEENE PAGE of Sumter, South Carolina, recently. She and her husband were part of a group from Sumter who visited our Festival in Tampa and went from there to the National Convention.

Sessions should continue to be true. Callers do not have to go into complicated breaks and figures to do a good job of calling, and the enjoyment of the great bulk of the dancers should be the aim of the program committee.

Aleene commented particularly on the friendly spirit prevailing at the Florida Festival. and on the fact that they could get in and dance all the way through the big night dances, and expressed a desire to be kept informed about next years event, so that they could be there.

I know square dancers are of all types, and perhaps some special sessions should be held, as work- or swap-shops, or "after" dances, for those hungry for so-called "high-level" or challenge dances, but the main dances should be so planned that every dancer can participate in most of them.

Aleene, by the way, has joined the ranks of Square Dance publishers with the first issue of DANCE CHATTER. She has made a fine start toward a newsy little publication to cover the news of South Carolina. Good luck, Aleene.

Festival time is a long ways off yet, but there is a lot of work to be done to make the 1955 Festival and Convention come up to and surpass the level set in the first-- and I mean the level of danceability and enjoyable good fellowship.

What she said about the fact that ALL could dance most of the dances at the main FESTIVAL.

Anyway, here's looking far ahead to April 29 and 30, May 1, 1955.

From

BOW AND SWING
R.R. 3, Box 582
West Palm Beach, Fla.



Jimmy Crossin
3855 Tomoka Drive
Orlando, Fla.