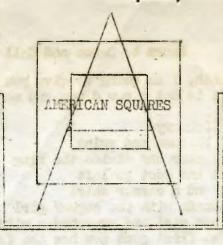
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## PHILADELPHIA FOLKWAYS

Gene Gowing is fundamentally a teacher. So much is teaching ingrained in his nature that he could not help interrupting the party thrown in his honor by Philadel-made a study of its origins and history, think it is well taken, I'm passing it on to vou.

First he said, dance with abandon, enthusiasm. Enjoy yourself. Get your weight on the balls of your feet and spring around to the music. Don't stalk around; it's fun.

Second he said, stay with the music. That's what it's for. The New England dances which he favors are carefully set to music with the proper time allowed for each figure. Don't rush or drag. You lose the fun of a well-rounded creation properly done.

Having danced with Folkways last year, there was little that he did that was new to me. One surprize was the ending on Hinkey Dinkey. After the head two ladies, that the Contra in most instances did not side two ladies, head gents and side gents had done the figure he called, "Head two couples forward and back", and they did the figure; the same for the sides.

Incidently, I always liked his rhyme: "The head two ladies forward and back, parley vous; the head two ladius do-si-do and how are you?" It's more polished than just repeating the parley vous.

creation of Ralph Page: Actives balance and do-si-do; allamande left the one below; Dancer who is used only to the Circle and swing your own before you go (sixteen counts); down the center and back again; cast off, ladies chain. Altho I am not too familiar with the contra dances, I do not believe that the long swing is traditional with this formation. As you know tradition is the least of my worries, I've had many scraps on the subject always taking the part of change and improvement, but somehow that swing annoyed me. Perhaps some psychologist can explain.

And to "Oh, Susanna", from quadrille formation; First couple split and circle three with the sides; Balance opposites and circle half with opposites; Ladies chain (with opposites); and Half Right and left to place.

There's more to Gene Gowing in this is-The contra article is his and wo now have his book for sale. He's a fine fellow to know.

by Gene Gowing

THE AMERICAN CONTRA DANCE

We, who are interested enough in our American Square Dance traditions to have phia Folkways to give us advise. Since I know that it was our carliest English settlers who brought with them to our eastern shores their Country Dances along with their religious beliefs and democratic ways of living. The two great original sources of OUR Country Dance were, of course, the Virginia colonies and the New England settlements.

> From those New England Country Dance collections of the middle seventeenth century we find our original longways, or Contra Dance. Virginia had its REELS danced in a similar formation, but the Contra Dance had a more interesting and varied figure, and has survived and been added to through the past three hundred years. In tracing the spread of the Country Dance of America westward, we find go along with the Quadrille figures. It is, therefore, STILL a very marked characteristic of the New England collections of the present day. Through the work of teaching New England traditions over the country a NEW interest and appreciation has sprung up for this Contra Dance.

Its basic background is directly traced to the English Country Longways, and its. He also called McArthur's Reel, a contra figures are even more set and standardized than was this English dance. To the Folk Square dance pattern, the Contra is at first a bit perplexing, but on complete mental mastery of it, its real simplicity makes of it a prime favorite and a VERY welcome varience of the prodinance of Quadrille figures.

Any Contra Dance has a figure made up of four parts, or movements, and is danced over and over in a progressive manner; the dancers progressing down or up the line of its formation; eventually reaching the top or bottom of the longways line of couples where each couple on REACHING top or bottom, stand out one complete figure, and then move in the other direction up or down the line.

There are two types of Contra Dance: the more common is the "DOUPLE-MINOR" form, or the figure which has to do with two couples, and the other is the "TRIPLE-(Continued on Page 3.)

As I promised you last month, I am going to give you one of our favorites. We call it Divide the World. It is not a new dence and no doubt many of you have danced it. Here is the call:

Use your proliminary First Couple carance and swing Go down the center and divide the ring Lady go right and gent go left Corner swing and a corner whirl And all promenade with the corner girl

Every cent swings the corner girl and premenadas with her to his own station and keeps her as his partner. The first gent now has the fourth lady, etc., around the ring.

> Same old gent and a different girl Down the center and divide the world A corner swing and a corner whirl And promenade the corner girl.

Each gent now takes the new corner girl. This gives the first gent the third lady otc., all around.

Same old gent and a different girl, Down the center and divide the world A corner swing and a corner whirl And promenade the corner girl.

The first gent now has the second lady, etc., all around the square

The same old gent and a brand new girl Down the center and divide the world A corner swing and a corner whirl And promenade with your own little girl

All now have their original partners.

Now you're home, everybody dance Swing your honey and watch her prance Allemande left with your old left hand Right to your partner and a right and left grand Promenade boys, promenade.

Now call out the second couple, then the third couple and then the fourth couple and put then through the change and the dance is ended.

Do as you like about the patter. Use t if you know how, but if you try to use

the patter and make a mess of it, it would have been much better if you had left it out altogether. Use your own judgment.

Well, there it is, if you like it, tell the editor and if you don't, I'm really sorry that I bethered you with it. We like it out here in the West, and we hope

you will.

## The Ordale

tishe. Clara Raubohl, Helena, Ark.

A souvianna and Henry also has a militarybesides any number of tunes that would schottishe which isn't bad. If your seem to be right but which I have never schottishe which isn't bad. If your local dealer does not handle them, write actually heard used. to Henry Ford, Dept. R, Box 100, Dearborn, ich. For the best schettishes, see O ferior quality compared with the poputishes, or failing that, some of the in- Lewis Cassel, Mononah, N. J. dividual records that make up the album. These are blue label records and have been out of print for some time, but if you hount some hole-in-the-wall record

Q I'm wendering if the music is included lost the numbers and it may not be true.

In "Learn to Dance and Call Square In Cub Berdan's Favorite Quadrille. From the contract of the music is included lost the numbers and it may not be true. Dances the Foster Way?" Marg Mayer

A The music is not included. Your card set me thinking on the subject of music. There are books out containing music, some of which can be obtained from your local music store, but good square dance tunes can be found in almost any song book, and I wonder why they aren't used more often. Taking down one from our piano at random, it happens to be

"Treasurer Chest Community Songster", I find Billy Boy, Nellie Grey, Ca ptown I would like to know where I can get a Races, Dixie, Hinky Dinky, Jingle Bells, record of Versouvianna and the Schot- Little Brown Jug, Golden Slippers, Oh tishe. Clara Raubohl, Helena, Ark. Susanna, Polly-Wolly-Doodle, Red River Ark Ford records are best for the Var- Valley, Spanish Cavalier and Yankee Doodle

if you can find the Decca album of schot- lar Victor and Decca recordin s with calls?

A I don't care for the prompting on the Ford records, it is uninspiring, but I should not say that the recordings were of inferior quality. I have heard a rumor store, you might find some, and you will that the early Ford records were reprints be amply rewarded.

of some early Victor records, but I have

Q In Cub Bordan's Favorite Quadrille, Fig. I, page 28 of Ford's "Good Morning", how can the sides do right and left, etc. when the head have stopped in a straight line in the center of the set?

A The couples split and the lady goes on the right of the line and the gent on the left. Chaining in that position is harder, the ladies giving hands between the head couples starting on the right of the line and finishing on the left.

THE AMERICAN CONTRADANCE By Gene Gowing INOR" where the figure is performed by

three couples. In the former, and at the couples in a set), the one difference to start of the dance, the line of couples. is divided by counting off from the top of the line formation numbering the couples ONES and TWOS. All "cills" are for the number one, or active, couples. The figure is danced for thirty-two measures of music, or, as I have said, four movements of eight measures (16 steps) each. In ONE of these movements is a progression, a place where the number one couple moves down into the number two couples place and the twos move up. At the end of a FIGURE, the number ones face is mostly the 2/4 type of music or tune, down and the new twos face up, and the figure goes into its next action. action and novement it is exactly the some as the so-called circle dance where the dancers are arranged in sets of two couples around the edge of the dance floor and progress in which ever direction they face to the next couple, but unlike the circle dance where the progression comes at the end of the figure, in the Contra Dance the progression can come on ANY movement of the figure and said figure continues through to the end of the thirty-two measures.

In some Contra Dances the men stay on their own side, but in many, the NU BUR ONE couples start the dence "I PROPER", or the nan and weman changing places and staying improper to the bottom of the line. In these particular dances one must remember that as any couple reaches the top or bottom of the line of couples they not only stand out one figure, but Gene Gowing is National Director of FOLKWAYS with headquarters at the Hotel Bristol, 129 W 48th St., New York 19.

must change places with their portner

Cont. from Page 1. while standing out.

is performed by In the TRIPLE-HUNOR formation (three to be considered to set) the one difference to the constitution of the co mark is that working DOWN the line, the IN BUR ON S stay ONES to the bottom of the line, but moving UP the line couples alternate in being TWOS and THRUES; AND on reaching the top of the line the couples stand out TWO figures, and at the bottom TWO figures BUT must change places with the couple already at the bottom. The best known traditional TRIPLE-INOR dances are MONEY MUSK, FISHERS HORNPIPE, CALIFOR-NIA REEL, and others.

The traditional music for Contra Dances and should be rendered with repeats of the first eight measures and then the sec and strain of eight measures repeated. If one will use the older Scotch and Trish Reels, a more rolicking rhythm will be found to enhance the pleasure of the Contra Dance. There ARE certain Contras which have their own particular music such as MULL'S VICTORY, P TRONELLA, and ONEX USK, and it is better to use those particular musical compositions as they VERY definately follow the dance movements

If you haven't tried Contras in your Square Dance groups, do so tomorrow. At first they may seem complicated; you may feel they are too simple; but in either case please overlook these projudices as you will quickly find Contras SUCH a relief, such a happy and brisk from of Country Dancing, and will soon be highly in demand. And you who respect the tradition of these old-new dances of ours, your pride and democratic respect for your group will be greatly enhanced by including lets of Dontra Dances in your regular programs. Happy Contra dancing to you all.

<del>ଽ୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰୰</del> Before explaining the "cast off" a figure used only in contra dances, may I put in a plea to all contra dance callers on behalf of their dancers. Please do not form your sets with more than six, or at the most eight, couples, in line. If you do, the dance will take too long. I danced honey usk to a nationally known caller and spent all of my time working up from the bottom of the set. Just as I reached the top and was about to become active the caller decided we had had enough and gave the traditional ending to contra dances, "All balance and swing partners." The last time I danced Money Rusk I had just finished calling Lady Walpole's Reel and Patanella. The new caller joined all my nicely arranged (six couples to a) set together. I started at the top and had not reached the bottom when he concluded the dance. That meant that more than onehalf of the dancers had never had a chance to become active. This rule is more important for a triple-minor where it takes twice as long to work to the top of the set. 

by John Graham, No. Springfield, Vt. MY FAVORITE DANCE Some time ago you wrote asking no what the favorite dance in this part of the country was. Your guess is just as good as mine. "Honalulu Baby" is the favorite of the younger dancers, and any plain quadrille for the older ones. BUT the dances

I had rather dance or prompt are both reels. They are: LADY WALPOLE'S REEL 1, 3 & 5 active. Actives cross over. Balance and swing the one below Down the center Back, cast off Ladies chain Half promonade Half right and left.

HORNING STAR 1, 3 & 5 active.

Right hand to partner, balance and swing Left hand to partner, balance and swing Down the center Back, cast off Right and left.

iOur columnist's "Calling Cards" are much

handier than any book LEARN TO DANCE AND CALL SQUARE DANCES

THE FOSTER WAY

RAYBURN'S OZARK GUIDE

Box 171-1, Eureka Springs, Arkansas is a 199-page magazine of the Ozarks for Asportsmen, homescekers, folklorists, etc. \$1.00 \$1.00 a year, \$2.00 three years, 35¢ copy

25 dances

There are two figures in contra dancing that give newconers a bit of trouble. One is the cast off, which is diagra med below. The other is the right and left when all the gents are facing all the ladies. There is nothing different or difficult about this right and left, it is done exactly the same as if two couples were facing each other with the lady on the gent's right, but the idea of doing a right and left with the wrong sex next to you or being in the wrong place yourself seems to unsettle the dancers. Just remember that after passing thru the opposites the one on the left of the two gentlemen (or two ladies) backs around, and you'll come out all right.

Contra dances use different ways of putting the active couples below the inactive ones each time the figure is repeated. However, the usual method is the cast off. This is used whether the active couples have crossed over or not. In the drawings below, they haven't. Remember that in contra dances the calls are directed to the

active couples, in this case 1, 3 and 5.

NORMAL POSITION		DOWN THE CENTER	BACK AGAIN	CAST OFF		In position ready for the call, pro- bably, right and left.	
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DOWN THE CENTER. Active couples join inside hands and walk down the set, away from the caller, for four measures.

BACK AGAIN. Walk back, just a bit faster because the cast off must also be done in the four measures balancing the four of "Down the center". CAST OFF. On coming opposite the couple which was felow, the actives put their outside arms around the waist of that person and walk out and around them, the in-

active dancer pivoting, until the dancers are again facing the oposing line of dancers, the actives one position below the place they started the figure.

HULLS' VICTORY

1, 3 & 5 active

Right hand to partner, left to opposite and balance four in line (4 measures) Turn opposite twice around with left (4) Balance again (4) Turn partner in the center (4) Down the center and back (8) right and left (8). Music can be found in Ford's "Good Morning" or on his record.

LADY OF THE LAKE

1, 3 & 5 active. Actives cross over. ance and swing partner (8), down the center and back (8) right and left (8)

ROY'S WIFE

1, 3 & 5 active place (between 2nd and 3rd couple Join hands and balance (4); down center(4) and left (2nd & 1st couples) (8). balance (4); back and cast off (4); right Ford will furnish the music. hand across, half around with inactive couple (4); left hand back (4); right and loft (8).

VINTON'S HORNPIPE

1, 3 & 5 active First lady balance first and second gents first two couples down center and back, (4); three hand around (4); first gent balance first and second ladies (4); three hands around (4); first couple down center

Does anybody know HONEST JOHN, DALTON BREAKDOWN, DOUBLE SCOTCH REEL or FALLEN TIMBER REEL? Please send them in.

WHIPPLE'S HORNPIPE 1, 3 & 5 active

First couple down center and back (changing sides when turning around) cast off (8); ladies chain (8); half promenade (4) half right and left (4); forward and back (4); cross over to place (4).

LIONEY ITUSK 1 & 4 active

Join hand, once and a half around (4); go below next couple (gent pass behind second Balance and swing the one below (8), bal-lady and the lady behind the second gent) ance and swing partner (8), down the (4) forward six (4); turn threquarters around (4); forward six (up and down the set) again (4); turn three-quarters to place (between 2nd and 3rd couples) right

IRISH WASHERWOTAN

1 & 4 active First three couples forward and back (4) turn partners half around (4); forward and back six (4); turn patners\_to place (4); cast off (8); ladies chain (8).

McCARTHY'S REEL

1, 3 & 5 active. Actives cross over. and back, cast off (8); right and left (8)Actives balance and do-si-do (8); Allemande left with the one below (4); Swing your own before you go (4); Down the center and back again, cast off (8) ladies chain

BALANCE WALTZ QUADRILLE ORIGINAL DANCE CONTEST by Henry S. Whipple, Chicago, Ill. It was interesting to watch the voting on this dance. Those squares who were quick enough at learning to "get" the dance voted almost solidly in favor of it; those who couldn't follow the figures voted against it. This is the first waltz which has won, but we have others entered. Gene Gowing picked the contesting dances and the Camden Y voted this better by 27 to 21. All entries should be on 82"xll" paper without name but accompanied by a covering letter. Prize is your choice of a year's subscription or a pack of Foster's "Calling Cards". FIRST CHANGE Circle left (all the way around) Honor your corner (don't break hands) Honor your partner (ditto)
Ladies turn singly to the left (they turn clockwise passing in front of their partners to the position to his left. If you want to make it fancy, the gents can hold their I dies' hands while they are turning and have the ladies turn under their arms.) Repeat until they get their partners back again, including the circle left. SECOND CHANGE First lady and third gentleman right hand turn Left hand turn with your partners Join right hands in the center and balance four in line Break in the center and balance again (don't forget to join hands in the center) Break in the center First lady and third gentleman turn partners with left Turn each other with the right Back around partners to place Balance grand right and left. (This is done by facing partners, taking right hands, step forward, step back, and step forward the lady passing under the gentleman's arm to the next where join left hands and repeat all the way around.) Repeat three times, four in all. THIRD CHANGE Partners join hands Swing in, out and dishrag. (Partners swing the hands up to shoulder height, first to the center, then out, then all the way over doing a dishrag.) Swing out, in, and dishrag Swing in, out and around. (This time instead of dishragging under their hands the break hands and whirl around to face their corners. Waltz your corner ladies round. Repeat until they get their partners back. IUSIC: I used an Irish Waltz Tedley for the first change, any slow waltz will do, Missouri Waltz for the second change and Blue Danube for the third which should be faster than the others. We had a repeat performance on this dance last week and some who had voted against it now learned it and expressed their enjoyment of it. records which we have either just We review in this department only chase. This does not mean that purchased or just refused to purthey are still in print, but it RECORDS generally does. Victor 20-1812. PUT YOUR LITTLE FOOT. Sammy Kaye. Rod LaFarge recommends this; I don't. I didn't even buy it; I have a fine Ford recording of the Varsouvienne. On this there is no second strain of the music; the first is repeated. There is no waltz interlude. And there is singing. Rod is welcome to his opinion, but the dance was recorded for fox-trotting and with the Ford on the market I see no reason to use this for the varsouvienna. Sonora 3000B. HAPPY LITTLE SONGS. Skip to y Lou, Polly Wolly Doodle, Arkansas Traveler and Jingle Bells. Lark Warno and his Hit Parade Orchestra. Good square dance music well played with a beat that will set your toes tingling, but it is orchestrated so that one can't call to it and the brass doesn't sound right at a square dance. Continental 1029A BRIDGET O'FLYNN. Jirmy Coarthy and His Irish .cos. Singing. B REELS Too fast-much too fast. Continental 1030B JIGS Jim y leCarthy. Accordeon well handled. Jigs are, generally speaking too fast for square dancing and these are no exception.

Continental 1032A GIBRALTER and WEE DOCK & DORRIS. Jimmy McCarthy. Accorden not bad but syncopated. 1032B MEDLEY OF FLINGS. I've heard better. Too much brass. Continental 3012B SKIP TO MY LOU Pete Daley's Arkansas Fiddlers. Not bad; although there is singing it could be used for the dance but with the singing on the

other side of Roving Combler it's not worth 1.05 they want for it.

Montgomery Ward These are probably out of print, but the same music is on Joe Davis, I reviewed; some I played over, so possibly the others are too. 1057A EXHIBITION

A little too fast. Monotonous. One accordeon does not make an orchestra.

B SWALLOW'S TAIL. Too fast. Irish Barn Dance Boys

Mentgomery Ward 1054A BALLINA LASS Irish Barn Dance Boys. Clear but not too good. Too fast. DANEGAL LASS. Good but not too clear

Montgomery Ward 1059, see Joe Davis 3600, reviewed in January issue.

Montgomery Ward 1060, see Joe Davis 3602, reviewed in January issue.

Continued Next Month

To call this a more "collection" is a masterpiece of understatement! This is the most complete book of square dances that I'we over soon—397 pages worth, and it's in its sixth printing, so it must be good. There are more than seventy-five cances and their variations listed, and all are diagrammed. There are over a hundred pages of photographs to make things even easier for the dencer. The dances are all classified such as; the Docey-doe group, the Right and Left group, Single Visitor group, Line Dance, etc. Not only are square dances described, but there are waltzes, polkas, schottisches, varsouviannas, etc. Dr. Shaw has even taken the trouble to include a complete glossary of terms and a section devoted to the most popular dance tunes themselves, he lists the complete music for over thirty of them.

The author builds up the dance gradually from the initial positions to the final promenade, as he hinself says, "It proposes to be a very personal, chatty sort of manual. I wish to write it as if I were standing at your elbow and helping you with your first dance. . . this book is intended for beginners, who are beginning at the very beginning." This doesn't mean that it will bore the experts -- far from it. It is, in my estimation, invaluable to anyone who is interested in "shakin' a

wicked hoof."

Lloyd Shaw is one of the foremost callers and collectors of square dences in the country and he has many timely and pertinent tips to offer throughout his book. short, he proves just how much fun dancing can be.

"Everybody in your places, Straighten up your faces, Loosen up your belly-bands Tighten up your braces for another long pull."

Doug Durant, Jr.

FOR S.IE (Postpaid) COVEROY DANCES, Ll yd Shaw. The best on the market, 76 dances \$4.00 DANCES OF OUR PIONTERS, Grace L. Ryan. Second choice, some 61 figures plus 12 contras, 4 circle and 8 couple dances; and the price is reasonable \$2.00 FOLK DANCENG IN HIGH SCHOOL AND COLLEGE Grace I. Fox. 7 squares & 17 foreign \$2.50 dances well explained THE SINGING C.LLER, Ann Hastings Chase 15 dances, explained and charted 1.50 LEARN TO DANCE AND CALL SQUARE DANCES THE Doug spoke highly of this two months FOSTER WAY, C. D. Foster. Our fastest and we've sold a lot selling number of 25 dances, each on a SWIFG YOUR ENDING, Edith Gates he separate card for ease in handling, also start and runan square dance course. separate card for ease in handling, also the varsouvienne and schottishe \$1.00 couple swinging. We had a cut made from it and mats from the cut. From these mats

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