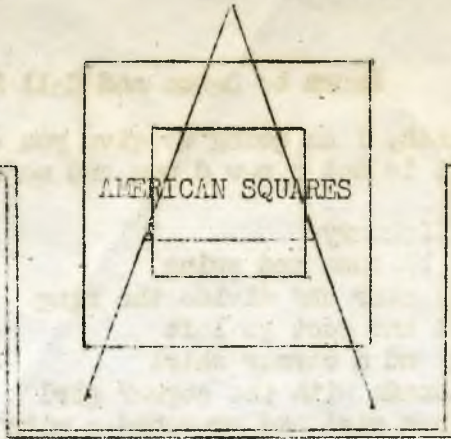


Editorial Offices:  
38 South Girard Street  
Woodbury, N. J.  
Editor  
Charles Crabbe Thomas



AMERICAN SQUARES

Associate Editors  
Lauretta Cannan  
Douglas Durant, Jr.  
C. D. Foster  
Charles Van Gelder  
Kay Van Gelder

### 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 Philadelphia Folkways to give us advise. Since I think it is well taken, I'm passing it on to you.

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 Dinkie. After the head two ladies, 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.

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

He also called McArthur's Reel, a contra creation of Ralph Page: Actives balance and do-si-do; allmande left the one below; 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 issue. The contra article is his and we now have his book for sale. He's a fine fellow to know.

### THE AMERICAN CONTRA DANCE by Gene Gowing

We, who are interested enough in our American Square Dance traditions to have made a study of its origins and history, know that it was our earliest 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 these 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 that the Contra in most instances did not 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 figures are even more set and standardized than was this English dance. To the Folk Dancer who is used only to the Circle and 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 predominance 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 "DOUBLE-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 dance and no doubt many of you have danced it. Here is the call:

Use your preliminary  
First Couple balance 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 gent swings the corner girl and promenades 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 etc., 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 them through the change and the dance is ended.

Do as you like about the patter. Use it 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 bothered you with it. We like it out here in the West, and we hope you will.

\*\*\*\*\*

### The Orsole

**Q** I would like to know where I can get a record of Varsouvianna and the Schottische. Clara Raubohl, Helena, Ark.

**A** The Ford records are best for the Varsouvianna and Henry also has a military schottische which isn't bad. If your local dealer does not handle them, write to Henry Ford, Dept. R, Box 100, Dearborn, Mich. For the best schottisches, see if you can find the Decca album of schottisches, or failing that, some of the individual records that make up the album. These are blue label records and have been out of print for some time, but if you haunt some hole-in-the-wall record store, you might find some, and you will be amply rewarded.

**Q** I'm wondering if the music is included in "Learn to Dance and Call Square 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 Races, Dixie, Hinky Dinky, Jingle Bells, Little Brown Jug, Golden Slippers, Oh Susanna, Polly-Wolly-Doodle, Red River Valley, Spanish Cavalier and Yankee Doodle besides any number of tunes that would seem to be right but which I have never actually heard used.

**Q** Are the Ford recordings of somewhat inferior quality compared with the popular Victor and Decca recordings with calls? Lewis Cassel, Wenonah, N. J.

**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 that the early Ford records were reprints of some early Victor records, but I have lost the numbers and it may not be true.

**Q** In Cub Berdan'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 CONTRA DANCE

By Gene Gowling Cont. from Page 1.

"MINOR" where the figure is performed by three couples. In the former, and at the 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 "calls" 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 down and the new twos face up, and the figure goes into its next action. In action and movement it is exactly the same 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 NUMBER ONE couples start the dance "IMPROPER", or the man and woman 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 Gowling is National Director of FOLKWAYS with headquarters at the Hotel Bristol, 129 W 48th St., New York 19.  
\*\*\*\*\*

must change places with their partner while standing out. In the TRIPLE-MINOR formation (three couples in a set), the one difference to mark is that working DOWN the line, the NUMBER ONES stay ONES to the bottom of the line, but moving UP the line couples alternate in being TWOS and THREES; 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-MINOR dances are MONEY MUSK, FISHERS HORNPIPE, CALIFORNIA REEL, and others.

The traditional music for Contra Dances is mostly the 2/4 type of music or tune, and should be rendered with repeats of the first eight measures and then the second strain of eight measures repeated. If one will use the older Scotch and Irish Reels, a more rollicking rhythm will be found to enhance the pleasure of the Contra Dance. There ARE certain Contras which have their own particular music such as HULL'S VICTORY, P. TRONELLI, and MONEY MUSK, and it is better to use those particular musical compositions as they VERY definitely 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 prejudices as you will quickly find Contras SUCH a relief, such a happy and brisk form 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 lots of Contra Dances in your regular programs. Happy Contra dancing to you all.  
\*\*\*\*\*

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 Money Musk 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 Musk 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 one-half 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.  
\*\*\*\*\*

MY FAVORITE DANCE

Some time ago you wrote asking me what the favorite dance in this part of the country was. Your guess is just as good as mine. "Honolulu 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 promenade  
Half right and left.

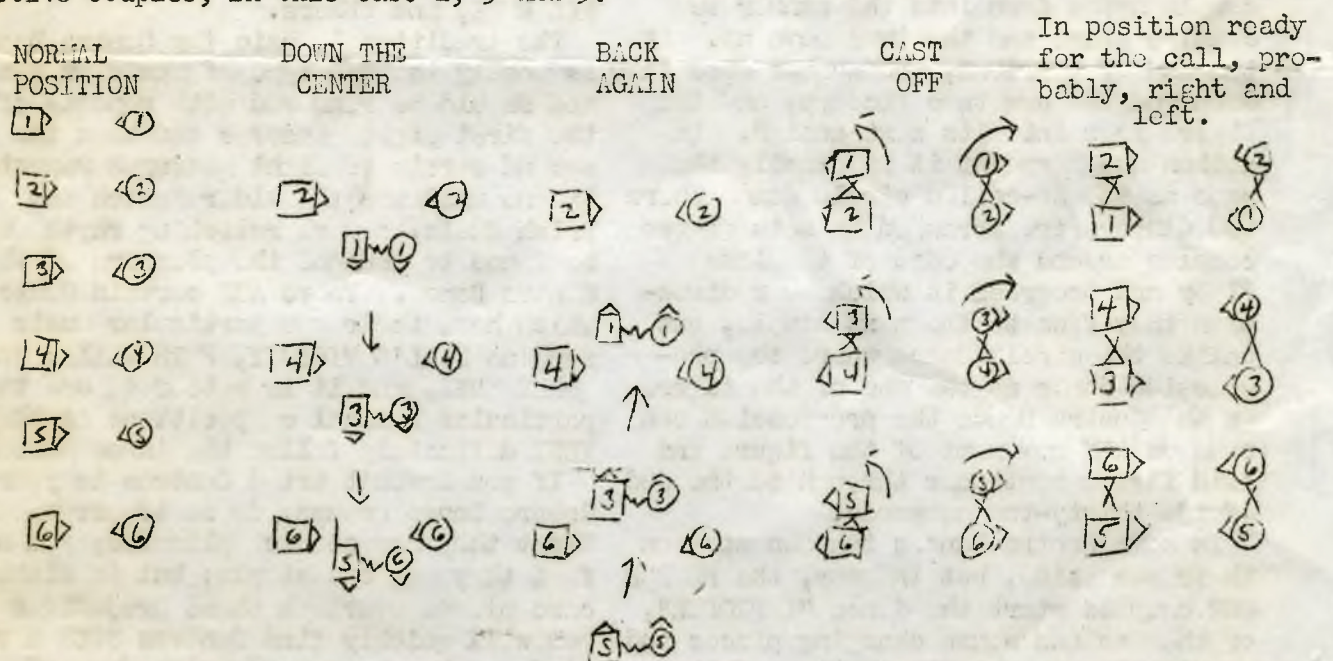
- by John Graham, No. Springfield, Vt.  
MORNING STAR  
1, 3 & 5 active.  
Right hand to partner, balance and swing  
Left hand to partner, balance and swing  
Down the center  
Back, cast off  
Right and left.

Our columnist's "Calling Cards" are much handier than any book  
LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY  
25 dances

RAYBURN'S OZARK GUIDE  
Box 112-X, Eureka Springs, Arkansas  
is a 100-page magazine of the Ozarks for sportsmen, homeseekers, folklorists, etc.  
\$1.00 a year, \$2.00 three years, 35¢ copy

There are two figures in contra dancing that give newcomers a bit of trouble. One is the cast off, which is diagrammed 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.



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 below, the actives put their outside arms around the waist of that person and walk out and around them, the inactive dancer pivoting, until the dancers are again facing the opposing 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.

Balance and swing the one below (8), balance and swing partner (8), down the center and back (8) right and left (8)

ROY'S WIFE

1, 3 & 5 active

Join hands and balance (4); down center (4) balance (4); back and cast off (4); right hand across, half around with inactive couple (4); left hand back (4); right and left (8).

VINTON'S HORNSPIPE

1, 3 & 5 active

First lady balance first and second gents (4); three hand around (4); first gent balance first and second ladies (4); three hands around (4); first couple down center and back, cast off (8); right and left (8)

WHIPPLE'S HORNSPIPE

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).

HONEY HUSK

1 & 4 active

Join hand, once and a half around (4); go below next couple (gent pass behind second lady and the lady behind the second gent) (4) forward six (4); turn three-quarters around (4); forward six (up and down the set) again (4); turn three-quarters to place (between 2nd and 3rd couples) right and left (2nd & 1st couples) (8).  
Ford will furnish the music.

IRISH WASHBROOM

1 & 4 active

First three couples forward and back (4) turn partners half around (4); forward and back six (4); turn partners to place (4); first two couples down center and back, cast off (8); ladies chain (8).

MCCARTHY'S REEL

1, 3 & 5 active. Actives cross over. 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 (8)

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

ORIGINAL DANCE CONTEST

BALANCE WALTZ QUADRILLE  
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 8 1/2"x11" 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 ladies' 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 they break hands and whirl around to face their corners.)
- Waltz your corner ladies round.

Repeat until they get their partners back.

MUSIC: I used an Irish Waltz Medley 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.

\*\*\*\*\*  
We review in this department only records which we have either just purchased or just refused to purchase. This does not mean that they are still in print, but it generally does.

RECORDS

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 varsouvienne.

Sonora 3000B. HAPPY LITTLE SONGS. Skip to y Lou, Polly Wolly Doodle, Arkansas Traveler and Jingle Bells. Mark 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. Jimmy McCarthy and His Irish Aces. Singing. B REELS Too fast--much too fast.

Continental 1030B JIGS Jimmy McCarthy. 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. Accordeon not bad but syncopated. 1032B MEDLEY OF FLINGS. I've heard better. Too much brass.

Continental 3012B SKIP TO LY LOU Pete Daley's Arkansas Fiddlers. Not bad, altho there is singing it could be used for the dance but with the singing on the other side of Roving Gambler 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

Montgomery 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

COWBOY DANCES, by Lloyd Shaw  
A Collection of Western Square Dances

\$4.00  
Order from us.

To call this a mere "collection" is a masterpiece of understatement! This is the most complete book of square dances that I've ever seen--397 pages worth, and it's in its sixth printing, so it must be good. There are more than seventy-five dances and their variations listed, and all are diagrammed. There are over a hundred pages of photographs to make things even easier for the dancer. The dances are all classified such as; the Dooey-doo 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 himself 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 dances in the country and he has many timely and pertinent tips to offer throughout his book. In 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 SALE (Postpaid)

COWBOY DANCES, Lloyd Shaw. The best on the market, 76 dances \$4.00  
DANCES OF OUR PIONEERS, 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 DANCING IN HIGH SCHOOL AND COLLEGE Grace I. Fox. 7 squares & 17 foreign dances well explained \$2.50  
THE SINGING CALLER, Ann Hastings Chase 15 dances, explained and charted 1.50  
LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. Our fastest selling number of 25 dances, each on a separate card for ease in handling, also the varsouviennne and schottische \$1.00  
FOLKWAYS' COLLECTION, Gene Gowing. 2 circles, 5 contras (I note it includes the Fallen Timber Reel) 12 squares 75¢

FOR SALE (Add 10¢ wrapping & mailing)  
SWINGO, Red LaFarge. 20 singing calls you won't find elsewhere \$1.00  
SWING YOUR PARTNERS, Durward Maddocks. 51 New England dances \$1.50  
HUEL AND TOP OF THE HILL-SI-DO, Grace H. Johnson, 10 squares, 7 rounds, 5 contras, 7 squares and 11 foreign 75¢  
THE AMERICAN SQUARE DANCE, Argot Mayo. 111 pages of figures, calls, dances and instructions 50¢  
WESTERN SQUARE DANCES, Ralph McNair. Doug spoke highly of this two months ago and we've sold a lot \$1.00  
SWING YOUR PARTNERS, Edith Gates. How to start and run a square dance course and overcome incidental problems. No dances described 35¢

\*\*\*\*\*  
Do you need a cut for a poster? We did and Joan Wright drew us a picture of a couple swinging. We had a cut made from it and mats from the cut. From these mats your printer can cast a cut for your poster. The cut is approximately 6"x4" and mats are for sale at 60¢ each, postpaid. We cannot guarantee the mail will not bend them.

COMPLIMENTARY

AMERICAN SQUARES, I, 9  
Charles Thomas, Editor  
38 South Girard Street  
Woodbury, New Jersey  
Return Postage Guaranteed

Sec. 562 P. R. & L  
U. S. POSTAGE  
1¢ Paid  
Woodbury, N. J.  
Permit No. 23



*George Blum  
Camp Thanks  
N.Y.*

*WR  
5/18/46  
WR  
TCIR  
5/18/46  
od*

POSTMASTER: If addressee has moved and new address is known notify sender on FORM 3547, postage for which is guaranteed.