

AMERICAN
SQUARE
DANCES

OF THE WEST & SOUTHWEST

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Owens
American square dances of
the West and Southwest.

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AMERICAN SQUARE DANCES
OF THE
WEST AND SOUTHWEST

AMERICAN
SQUARE DANCES
of the West and Southwest

By

LEE OWENS

Music arranged by

VIOLA RUTH


Pacific Books
Palo Alto, California

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DEDICATION

DEDICATED TO ALL THOSE WHO LOVE THE GAY TIMES, GOOD FELLOWSHIP, AND FRIENDLINESS OF THE AMERICAN ROUND AND SQUARE DANCE, IN WHICH GOOD NEIGHBORS OF ALL AGES PARTICIPATE FOR FUN AND SOCIAL RECREATION

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There are so many others. Their names would fill pages and their contributions volumes. They range from California to New England, as does the Square Dance itself. To each and every one of you, Thanks.

LEE OWENS

331 Poe Street,
PALO ALTO, CALIFORNIA.

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SECTION ONE

for

Study, Reference and Discussion
Off the Dance Floor

INTRODUCTION

THIS section of the book is for classroom discussion and study *off the dance floor*. It is designed for the student and the leader.

Every square dancer should know these directions in detail, but long discussions and explanations are not for the dance floor. There we should *dance*.

Section Two of this book is the presentation to the dancers on the floor, with instructions and explanations kept to a minimum, in words which present the figures and movements in the briefest manner consistent with thorough understanding of the dance.

For the dancers—dance first and study afterwards. The leader must study before calling and leading. Use the proper part of this book in the proper place.

The Square Dance is logical. Generations of people dancing together for pleasure and enjoyment have evolved and developed the easiest and most logical ways of doing these movements. There is no right or wrong way, but there is a hard and an easy way to execute every movement, and the easiest way is always the best, most enjoyable, and lives to become traditional. It is interesting to note that the history of the dance shows that whenever someone evolves an easier, better way to dance any figure or movement, the oldest tradition changes to conform with this newer but easier method. It's the old rule of "Doing what comes naturally." That is the tradition of the Square Dance.

The only wrong things you can do in the Square Dance are to dance roughly, be inconsiderate of others in your set or on the floor with you, or to be careless in your dress, manners, or dancing.

The Square Dances of the East and West are both derived from the "formal" Quadrille, but each with a different accent and style. One stayed at home, the other traveled West with the pioneers and grew up with our ever-widening frontiers, adding a bit here, changing a little there, and developing a "rolling" rhythm in the music, the calls, and the style of dancing. Much of the different and distinctive quality of the Western dance came from the influence of the Mexican Quadrilles, the "Las Cuadrillas" of New Mexico, the Contras and Quadrilles of old Spanish California, particularly in the Southwest—Texas, Arizona, New Mexico, and southern Colorado—where the dances of the Spanish Colonies came down the trade trails and blended with the dances the pioneer settlers brought with them from New England, the Southern highlands, Middle West, and the Eastern states.

THE CALLER

A "CALLER" must be a teacher and a leader, and very capable in both of these roles. No one can "call" for a teacher and no one can teach for a caller. Leadership is all-important. You are working with something alive and vibrant; a thing of motion, a constantly changing pattern. Dancers on the floor are individuals, working together, but each must work out his own interpretation if they are to have a dance and not a drill. That is why the Square Dance has lived for over three hundred years. It lives and breathes, changes and grows, as does any living organism. Any Square Dance class must assume the qualities of a Square Dance party, with instructions brief and concise, a few at a time, making certain that all understand what is expected of them before dancing the figure, then *dancing* it instead of drilling to perfection. In the second section of this book the caller will find the necessary words of instruction, the proper phrasing and timing of the calls, and a progression and program to follow. Any caller must know a call perfectly before giving it to a floor of dancers. He cannot "read" a call. It must be studied, memorized, and practiced until it flows freely with the music. The last "line" of a call, regardless of how often the figure has been repeated in the dance, must be as alive and interesting as the first line or phrase. The calls must be distinct, and in time, phrase and key with the music, and give the proper time value for each movement or combination of movements, as indicated in these calls. The caller's responsibility is to lead, to time, to phrase, and to help the dancers. Those are the only reasons he is up there before the microphone. And, *do* use a microphone. The days of the shouting "Hog Caller" went out with the introduction of the amplified voice over a sound system.

Anyone can call faster than the dancers can execute a movement, and anyone can give figures, calls, and movements faster than the others can learn. Take the dancers along with you but do not run ahead of them and lose them.

It takes quite awhile for one to learn his right from his left, and to answer calls instinctively. A caller must have unlimited patience, good humor, and an understanding and appreciation of the needs and problems of the dancers.

The time required to learn and master the movements, calls, and figures varies with each group, due to several factors: the number of dancers involved, acoustics, suitability of the place of dancing, leadership and ability of the caller, and the quality and kind of music used. Nearly double the rate of progress will be achieved by the use of "live" rather than recorded music. The quality of the sound system has a large bearing upon the results achieved. Dancers *must* hear the music and the calls distinctly and clearly. The music and calls should never be too loud. Loud music, shouting calls, noise, and distortion prevent dancers from concentrating. It keeps them constantly off balance, and irritates and jangles their sensibilities. Square Dance music and calls must be pleasant to hear. Dancers must enjoy themselves. That is the only reason people dance.

The kind of Square Dance you have depends entirely upon the caller and the music. Poor dancing, roughness, lack of spirit and fun, and inadequate knowledge of the figures and movements are not the fault of the dancers. It is entirely the fault of the music and the caller, the program, and the direction. You must *lead*, and lead well. The dancers will follow. Whatever qualities found on the floor, good or bad, are a true reflection of the ability and quality of the caller and the music, the leadership and the teamwork developed and used.

Calling cannot be taught by the printed word, but help and advice can be given. Calling is of four types. The basic and oldest type, from which all of the others are derived, is the "prompt" call. In the prompt call, only the commands and

names of the movements or figures to be danced are given, with the commands or "call" being presented so that each call is completed just before the movement is to be executed, the last word or syllable of the call coming on the last note of the preceding measure. The Virginia Reel is an example of the prompt call, as are the other Longways or Contras of New England, the formal Quadrille and the Lancers. Prompt calling is in key with the music, in time, rhythm, and phrase.

The "patter" call is the type in which there is a word or syllable on every beat of the music, with "fill-in" words between the actual commands and directions. These fill-ins should augment the directions and have a relation to the figure under way, but often they are meaningless, and serve only to keep the beat and rhythm going. The fill-in is also a timing device, certain established phrases and jingles being used for certain movements, giving the proper time for the movement or figure. The patter call is monotone, but in key with the music, in time, rhythm, and phrase. It does not follow the melody line.

The "chanting" call is like the patter call, but the caller harmonizes around the melody instead of calling in a monotone. He does not follow the strict melody line, but stays with the major chord, harmonizing above and below the melody. Most "singing" callers do not sing, but chant. You cannot stress or accent a word of command on a high note or on an ascending phrase.

The "singing" call is just that. The caller sings along with the melody line, in key, time, rhythm, and phrase. The true singing call is seldom heard. Any caller who has made a name for himself as a singing caller really "chants." He cannot afford to sing, as there would be no command or "drive" and "meat" in his calls. What we term a singing call or singing Quadrille is really a chanting call, done to a tune recognized as a song, with a distinct melody line, as against a chanting call done to one of the old fiddle or folk tunes with its flatter melody line. In the singing call the dance usually takes its name from the traditional

tune used for that particular dance or call. "Nellie Gray," "Red River Valley," "Pop Goes the Weasel" are among hundreds of them.

The "Western" call is a combination of all four of these types. Often only a prompt is given before the figure, with silence for the caller while the movement is being danced. Often a ceaseless rapid-fire patter is called, sometimes in double time, while the figure is underway. More often the commands, fill-ins, and directions are chanted, and often, the caller sings part of the call; particularly when the tune used has a prominent and marked melodic line. Whatever the type used, four points are observed—key, time, rhythm, and phrasing.

Ed Durlacher is fond of saying that every caller should have as his theme song, and sing before every call, the popular song, "You Gotta Ac-cen-tu-ate the Positive." The words which tell the dancers *what* to do and *when* and *how* must be given at the proper time, never more than two measures ahead of the time of execution. Often the commands are given with no "lead," but as the movement is being danced, which is made necessary by either the required wording of the call or by the fact that dancers react to certain calls as commands, such as "Allemande," "Swing," "Sashay," "Forward," and "Balance," and will execute these calls as they are given. While the dancers should not anticipate a call, they do and should know the pattern of the dance and its routine and are ready for the calls when given.

A feature of the Western dance is that practically every basic movement has an identifying and distinguishing "patter" before the call, usually rhyming with the call of that particular movement. Western callers use these traditional phrases in a uniform manner. When you hear a Western caller say, "Form a ring, make it go," you know that he will follow that phrase with a call for a Do-si-do, such as, "Break that ring with a Do-si-do." If he should say, "Form a ring, a pretty little ring," you could be certain that the next call would be, "Break that ring with a Corner swing."

In the West, the call of "Allemande Left," or, "On the Corner with your left hand" is practically always followed by a "Grand Right and Left" call. A "Once and a Half," "Back Track," or any other variation of the Grand Right and Left has warning phrases beforehand. However, the dancers do not always hear or heed these phrases. They augment the words of command and help greatly, but you still "Gotta accentuate the *positive!*"

No caller can properly accent his calls unless he knows them perfectly. He must be at ease, relaxed, and absolutely certain of his words, phrases, timing, and figures. He must also be able to teach briefly and efficiently any figure he calls. A caller should never call for more dancers than he can properly instruct. The number of dancers for whom you can call well is the number you can teach well. Anyone can memorize and "mouth" a call, even a parrot. But a parrot could not make a "floor" square dance. Neither can a "mouthing" caller.

There are a few caller's tricks worth knowing. One is to relax and to flex the knee while calling. Stand easily and let your knees relax. Another is the trick of beating time with the heel rather than with the foot. You keep your balance, relax, and get a better time and rhythm. Your heel will pick up the beat of the music without conscious effort or concentration on your part, leaving you free for other attentions. The beat of your heel will get into your call and guide it. Your voice should be "projected." Get it out of your throat and up into your mouth, forward.

People dislike having someone shout at them. A shout is not plain. It is just noise. Modulate your voice, keep it down and strive for distinctness, clarity, pleasantness, and good humor.

Make yourself a part of the floor and part of the music. A good caller dances in every set, every time he calls, whether there are one or a hundred sets on the floor. Keep your calls interesting and alive by being interested and alive yourself. Any

lack of interest or spirit on your part will come right over the microphone and the dancers will react to it.

Be yourself! Do not copy someone else, his style, inflections, or mannerisms. You will only be a blurred carbon copy. You can learn from every caller you hear, either better technique or what not to do. Often the fault you find in another's calling is the same fault that you have. Yours may be the greater error. Profit by your observations.

If you want attention, lower your voice, do not raise it. Then they *must* listen to you.

And, first, last, and always, *have fun!*

There is no such thing as a poor call (unless it is overlong), but there is poor calling. Give the proper timing and just the exact amount required for the figure. "Walk" your sets through the figure first, without the music, making certain that all understand what they are to dance, then call the dance to music at full tempo, keeping the proper timing and phrasing. The dancers may miss the figure here and there in the first two or even three "changes," but should be dancing easily on the final change. If so, you need never teach that figure to those dancers again. They have mastered it by dancing, not through drilling.

One of the most common mistakes a caller makes is to time his calls by one set on the floor. The call should be timed to the music. Watch your entire floor as a whole, gauging the response by the over-all pattern and movement. It takes practice and training for the eye to encompass the floor as a whole, to recognize by the general movement whether all are dancing together or not. You will find your eyes and attention centered on the set directly in front of you. If you do not correct this natural inclination you might as well have just one set on the floor as far as your calling goes, and your calling will be no better than the dancing of the set you are watching. The most skilled dancers make mistakes constantly. If you watch only one set, every mistake the dancers make in timing and execution will be passed on to the rest of the dancers by your call.

Do not fall into the pitfall of using a demonstration set to teach the figures. The dancers on the floor learn by dancing, not watching. They remember the movements they dance far better than the movements they watch others dance. Any mistakes, individual mannerisms, or style of dancing, of the demonstration set are apt to be passed on to the floor as precepts.

About style. Style in dancing is just *good* dancing. "Stylized" dancing is just the opposite.

The time required to dance the various parts and figures of the Square Dance are given in this book, either in the discussions of those figures and movements or in the call itself. *Know your timing and counts!* The dancers must dance as you call. Make certain that the music is played in the proper tempo and in your voice key. You are a part of the music as well as a part of the dance. Calling is an art and requires time, study, and effort.

And do punctuate your calls! Never call in a straight line which is flat with no punctuation and never ends until the music stops; a monotonous monotone. The comma's, semicolons, periods, interrogation points and exclamation marks must be in your calls just as much as if in print, and for the same reason; to give intelligence, character, form, and accent to your calls.

If you call as this paragraph is written with no punctuation shown your call will sound just as flat and will be as meaningless as this reads it will go in one ear of the dancers and out the other it will not register

Don't call that way! Phrase, time, accent, and—punctuate!

Breathing for Callers

Proper breathing is as important to the Square Dance caller as it is for a singer, and for the same reasons. The place to breathe is just before the "downbeat" of each two-measure phrase of the call. The caller should simply take a short, quick breath, inaudibly, just before the first word of each "line" of the call, which will be more than sufficient to carry him through

the two measures of each line, and will allow him to keep and hold a reserve amount of breath (taken at the start of the call, but not used) to carry through with any rapid double-time pattered lines which would prevent him from taking his usual breath every two measures.

While breathing should never be apparent or audible, the caller will find it to his advantage to practice breathing in this manner by taking an audible breath before every two measures until the breathing at the proper place in the call is established, and then breathe silently, without effort. Most callers breathe in this manner unconsciously, as it is a natural method, but often faulty breathing technique is employed and quite often the caller's breathing is audible as a "gasp" to the entire floor. Microphones are very sensitive.

Unless a caller breathes properly, he cannot time and phrase a call, for he will get off beat and rhythm every time he takes a breath. The secret of easy, relaxed calling, without strain on the vocal chords, clear enunciation, and volume sufficient for proper accent and stress over the normal volume level is proper breathing.

MUSIC

THE proper tempo for the Square Dance, with the exception of the Waltz Quadrilles, is from 128 to 136 beats per minute. The Waltz Quadrilles use $\frac{3}{4}$ -time music played in fast waltz rhythm, 136 to 144 beats per minute. These tempos are standard throughout the United States with a few exceptions where the style of dancing in these particular localities require either faster or slower music. For example: Colorado dancers use a fast, gliding walk with no two-steps or "catch steps," and their music is played at the rate of from 136 to 144 beats per minute. In upper New York State the music is from 120 to 128 beats per minute, but the dance is fast, for the dancers use an almost constant jig or clog step while dancing. The preferred tempo for general use is from 128 to 136 beats per minute, whether the caller uses patter, chanting, prompt, or singing calls.

This book deals with the typical and distinctive Square Dances of the West and Southwest. The singing calls are not presented here except for the Waltz Quadrille, for the singing calls have a tradition and style all their own, based upon the formal Quadrille without the Western variations and developments. They are given a separate presentation, with their own technique of calling and dancing, in *American Square Dance Singing Calls*, by Lee Owens, with music arranged by Viola Ruth, now in preparation.

The finest published work on Western Square Dance music is *Pioneer Western Folk Tunes* privately published by Viola Ruth, 1530 West Garfield, Phoenix, Arizona. This volume contains 153 Round and Square Dance tunes for the fiddle, written in typical Western style and phrasing by Mrs. Ruth, who is widely known as "Mom" Ruth, Arizona's undefeated champion fiddler, and acknowledged to be one of the nation's

finest folk musicians. The music used in the present book was arranged by Viola Ruth as examples of the proper music for the Western Square Dance, in true Western style. More of this music will be found in her *Pioneer Western Folk Tunes*, a book that should fill every need of the Western Square Dance musician.

In the following pages are brief instructions given by Viola Ruth on the correct technique to use in playing Square Dance music.

HOW TO PLAY THE MUSIC

by
VIOLA RUTH

WE WILL begin with the violin, which we will call by its original name, the "fiddle." In this dance book you will find numbers written and arranged as I play them. To play the fiddle correctly is just as much of an art as playing the violin, the only difference is the technique.

When playing a Quadrille (Square Dance) your accents count, for it is those accents that assist the caller in making his call a success. Accent the first and second beats regardless of how many notes you may have in a measure. Tell a story, don't play in a straight line, show your phrasing and endings. Be sure you do not end as a Polka. Some Quadrille endings are exactly like a Polka, but it is your bow that will make the difference, don't chop it. I'm speaking about 2/4 rhythm.

In 6/8 rhythm you have only two beats to a measure for square dancing. In this book you will notice brackets above the tunes in 6/8, $\overline{3}$; that means three notes to one beat, accenting the first note in each group. Remember, you are playing for a caller and for feet; keep good rhythm, don't gain or lose. The caller is your boss when he steps on the stage. By all means play in the key he calls in, the same as if you were playing for a singer. If you must transpose, do so. Only one tune is impossible to transpose if you wish to play it correctly—that is "Ragtime Annie"; you will lose the rocking bow which is important. Each Square Dance has a certain tune that fits, but the caller may have his own idea. Please him. "Don't you want to go to Heaven, Uncle Joe?" is the only tune that will fit any

call. Don't play the same tune for each call. Use separate bows unless a "tie" (-) is indicated. Don't play high positions.

When playing a Schottische, if written in 4/4 rhythm, accent 1-2-3-4 beats. The dancers listen for that and feet move easily. In the Polka, accent the first and second beats and give a Polka ending, "stomp, stomp, stomp." In the Varsouviana, accent all three beats.

For the guitars, for 2/4 rhythm, you play four strokes of your pick and six-string rhythm. Even though you are playing four strokes, you are only playing "one and two and," not "one, two, three, four." Accent your first and third stroke which will be "1-&-2-&." Play six fast strokes if 6/8 rhythm (called "double" for quadrilles), counting "1-&-a-2-&-a." In your Schottische you will give four strokes and four counts if written in 4/4 rhythm and will accent each. Do not put any popular or modern chords in Square Dance tunes; the simpler the chords, the prettier your tunes.

To you who are playing the piano, please remember that you have four fingers and a thumb on each hand. Roll your bass notes and play full octaves in chords, invert those chords and travel up and down the keyboard. If the violin is high, you play low, if low, you play high. By all means, don't play all evening in the middle of the keyboard around middle "C." Learn to hear the beautiful work you can do when playing the accompaniment, and do not play any lead, the fiddler is the lead only, especially when playing in a group. Play a heavy accented bass.

The bass player may play two beats to a measure, or he may play "1 & 2 &," four notes. The more he puts in, the nicer it is, but playing four notes in every measure will be very tiring and it is permissible to play two. He may "walk" his bass and in some Square Dance numbers use a slap bass, but never uses the bow in anything but a Waltz, and not always then. Pluck the strings more, as he must accent the same as the other instruments and this cannot be done with the bow.

May I say in ending this brief instruction: Fiddlers, you have a long bow; use it whenever possible. Don't play your tunes choppy; even though you accent, it can be smooth. Guitars, let your stroke ring, or else you will gain rhythm; even though you accent, don't chop off the stroke. Pianist, use your loud foot pedal and don't be afraid to hit that piano keyboard; don't hold your pedal down, but raise and lower it as if beating rhythm and you will find a lovely expression in your work.

To those using amplification, whether microphones or pickups, remember that the electricity cannot do your work. You must have a good right arm, limber wrists; and fiddlers, use that first finger on the bow for pressure. Be sure that your right wrist is very flexible; it is your first finger which accents and will make you an outstanding fiddler.

Don't You Want To Go To Heaven, Uncle Joe?

(Quadrille)

Musical score for "Don't You Want To Go To Heaven, Uncle Joe?" (Quadrille). The piece is in G major and 2/4 time. It consists of four staves of music. The first staff begins with a G chord and a triplet of eighth notes. The second staff features a C chord in the middle. The third and fourth staves continue the melodic and harmonic progression, ending with a D7 chord in the third staff and a G chord in the fourth.

Ragtime Annie

Musical score for "Ragtime Annie". The piece is in G major and 2/4 time. It consists of five staves of music. The first staff is marked "(Rocking bow)" and features a triplet of eighth notes. The second staff includes a triplet of eighth notes and a "3" marking. The third staff has a "3" marking and the instruction "(Fine also)". The fourth and fifth staves continue the piece with various chords and rhythmic patterns, including a "3" marking in the fifth staff.

Durangs Hornpipe

(OLD WAY)

Musical score for Durangs Hornpipe (Old Way), consisting of four staves of music in 2/4 time. The key signature is one flat (B-flat). The melody is written in treble clef. Chord symbols are placed above the notes: C, A, F, G7, and C. The piece begins with a repeat sign and a double bar line. The melody features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece ends with a double bar line and repeat dots.

Waggoner

Musical score for Waggoner, consisting of four staves of music in 2/4 time. The key signature is one flat (B-flat). The melody is written in treble clef. Chord symbols are placed above the notes: C, A, G7, and C. The piece begins with a repeat sign and a double bar line. The melody is characterized by a steady eighth-note rhythm with some triplet-like patterns. The piece ends with a double bar line and repeat dots.

Peek-A-Boo Waltz

(Waltz Quadrille)

INTRODUCTION

DANCE

CHORUS

Eighth Of January

Bony Smith's Quadrille

The musical score for "Bony Smith's Quadrille" is presented in four staves, all using a treble clef and a 3/4 time signature. The music is characterized by frequent triplets and specific chord progressions.

- Staff 1:** Begins with a C chord, followed by a sequence of A and G7 chords. It features several triplet markings over eighth notes.
- Staff 2:** Continues the melodic line with C, A, and G7 chords, maintaining the triplet pattern.
- Staff 3:** Shifts to a more rhythmic accompaniment style, primarily using A and G7 chords with triplet markings over eighth notes.
- Staff 4:** Concludes the piece with C and G7 chords, ending with a final C chord.

THE PARTS, MOVEMENTS, AND FIGURES OF THE WESTERN AND SOUTHWESTERN SQUARE DANCE

THE movements and basic figures of the Western and Southwestern Square Dance are presented here in detail for reference, study, and discussion. The figures and movements discussed here are also given in a brief, concise form in the dance descriptions and calls in Section Two of this book, adding one movement at a time to the progressive presentation in as few words as possible for clarity and understanding.

Use the descriptions given with the calls for the dancers *on* the floor. Use this part of the book *off* the floor.

The American Square Dance is made up of these movements and figures, just as the American Round Dance is composed from the basic steps of the Waltz, Schottische, Polka, Mazurka, and Two-step.

Each movement is described in detail, with the amount of musical time necessary for execution indicated. This timing will be found to be of particular value to the caller in using and phrasing calls not given here. There are very few printed calls which indicate the time value required by dancers, and a great many of the calls learned by "ear" will be found to be out of time and phrase, having been altered from the original call in transit.

These are the figures and movements of the Western Square Dance as developed and danced by the people. They are not individual ideas or techniques. They follow the tradition of ease, logic, and enjoyment.

Parts of the Square Dance

The Square Dance is composed of three and often four parts:

1. The *introduction*, which is just that. Introducing the dancers to each other, the music, and the caller, it precedes the figure, and varies with the wish of the caller. Any introduction may be used with any figure.

2. The *figure*, which follows the introduction and usually gives the name to the dance, though often, particularly in the singing calls, the music gives the title. The figure is repeated until all of the dancers have led it, with a chorus usually between each dancing of the figure.

3. The *chorus*, which usually follows each calling of the figure, depending upon the type of dance and the individual desires of the caller. In a long figure, the chorus is often called only after every other dancing of the figure.

4. The *finish*, which usually follows the final chorus. It is often omitted in a long figure. Its chief value and use is to lengthen a short dance when so desired.

The introductions, choruses, and finishes are often called "trimmings," a name which well describes them and their uses. This term is frequently used in this book.

Another part of the Square Dance could be listed as a *sub-chorus*, which is the movement often used at the end of a figure. The "Do-si-do" is an example of the sub-chorus.

In the formal Quadrille, the entire figure, with its repetitions, introduction, chorus, and finish was called a "change." The formal Quadrille consisted of from three to five changes, each with a pause or rest between them, and different music for each change. Seldom is the old formal Quadrille form found in this country today. The Square Dance with its more liberal and varied pattern has taken its place, and the meaning of the term "change" has been altered to mean each dancing of the figure around the set by the couples or dancers leading the "change,"

with an introduction before the "first change," then a chorus, followed by the "second change," etc. Perhaps this altering of the meaning of an old term came from the "breakdown" type of call, in which there is a change of partners for all dancers for each dancing of the figure. The term is clearer and more applicable in its newer meaning as used in the Square Dance.

The formal Quadrille was based upon a court dance, not a dance of the people. In the Square Dance we have, still in the making, a true folk dance, developed and evolved by the people. Such a dance will always be changing as we discover and add developments, all based upon the rule of ease, logic, and enjoyment. Many of these additions are really very old movements which have been revived. Square Dance terms may change, but the basic and underlying principles remain constant. All are based upon the natural movement of "Doing what comes naturally," as Herb Greggerson of El Paso, Texas, sums it up. All true folk dances have that in common and that is why they live and never die. All living things must grow and develop, and this is a slow process, but necessarily so, for it takes time to prove, filter, adopt, and reject. We have been doing that for over three hundred years with the American folk dance.

Types and Patterns of the Square Dance

The *single visitor* type of Square Dance is one in which one person at a time, either a lady or a gentleman, leads the figure around the set, visiting each couple in turn for a complete change, of which there are usually four, each led by a different dancer in rotation with a chorus between each change.

The *visiting couple* type is a dance in which one couple at a time leads the figure around the set, visiting each couple in turn for a change, of which there are usually four. Each change is led successively by the First, Second, Third, and Fourth Couples in that order, with a chorus between each change, or between every other change.

The progressive *pick-up* type is one in which the couple leading the figure dances first with one couple, then adds another couple, and finally a third couple, so that all dancers in the set are dancing the figure together, constituting a change. The figure is danced first by four dancers, then six, and finally eight. Each change is usually followed by a chorus or trimming.

The *heads and sides* is a Square Dance pattern in which two couples at a time lead the figure, usually the two Head Couples dancing together for four changes, then a chorus or trimming, followed by the two Side Couples leading the figure for four changes. There is usually an exchange of partners on each change. This form is used extensively in the Southwest, perhaps due to the influence of the Colonial Spanish and Mexican Quadrilles.

In the *breakdown* type of call, all dancers in the set answer and dance the call together, exchanging partners with each dancing of the figure, or with each change. The "Texas Star" is such a dance. The term "breakdown" comes from the Quadrille, in which the last "change" is often called the "breakdown" figure. Many of these types of calls are often used as a chorus, trimming, or finish.

There is the *hoedown* type of call, in which no particular pattern is followed. This is also called *hash* calling or *chopsuey* calling in some sections, and *succotash* in others. Not only is each change varied, but the figures within each change, as well as the chorus and trimmings, are modified. It is a good-natured contest between the caller and the dancers (with all the cards stacked in the caller's favor). Its chief value is as a novelty, and one such dance in an evening's program is usually sufficient. It is all in fun, but too often this novelty type of call is used by callers as their usual presentation. It must be used with discretion. Hoedown calling is the surest way of keeping new dancers and strangers off of the floor, and to discourage those who wish to dance but who have had little experience. Expert square dancers, particularly those attending contests, often use this

form, under the name of "catch calling," in which the caller not only varies the figures, but even calls them backwards. The object of this is to catch the dancers off guard, as the dancers so caught are obliged to leave the floor with their entire set. It is a lot of fun, and a form of square dancing which taxes the ability of the most skilled dancers. They are the ones who use it, and then very seldom. Like "hash" calling, it is not for the general and average "floor." Dancers should be at ease and confident in their knowledge of what is expected of them if they are to dance well and get the most fun and social recreation out of their dancing.

In *exhibition* dancing, variety is the rule, with no repetitions, if possible. Promenades, Circles, and Grand Right and Lefts should be kept to a minimum, as this type of dancing is designed for the audience, eye appeal, and show routine, and is danced by highly trained performers in a well-rehearsed routine. It is beautiful to watch, interesting to learn, and a joy to perform, but only as an exhibition.

The Square Dance Step

The Western Square Dance uses no particular routine of steps in any movement. The rules are simple. Keep your head up, your shoulders level, your feet on the floor, and *dance*. That is all! Use little jig or "catch" steps whenever you wish, or whenever the music indicates. Two-step as much as you like, especially in the movements danced in one place, such as a Swing, a Do-si-do, and the Sashays, but never slow down your set by holding back the movements of those behind you. Just *dance!*

The matter of carriage, posture, and balance is all important in the Square Dance. You *must* keep your head and chest high; dance tall, high, wide, and handsome. Strut it, dance it, step from the hip, not the knee, with your feet on the floor, and a smile on your face, in time with the music, rhythm, and beat. The dancer who leads with his chin, allows his head to go for-

ward, and gets his weight ahead of his feet, will be continually off balance, unable to reverse his direction instantly, and always a little behind the call and the movement if he has to rush to make up the time he has lost. Observe these few simple rules and you will dance easily, smoothly, in time and on time, and never have to hurry. Keep in time and you will be able to take your time.

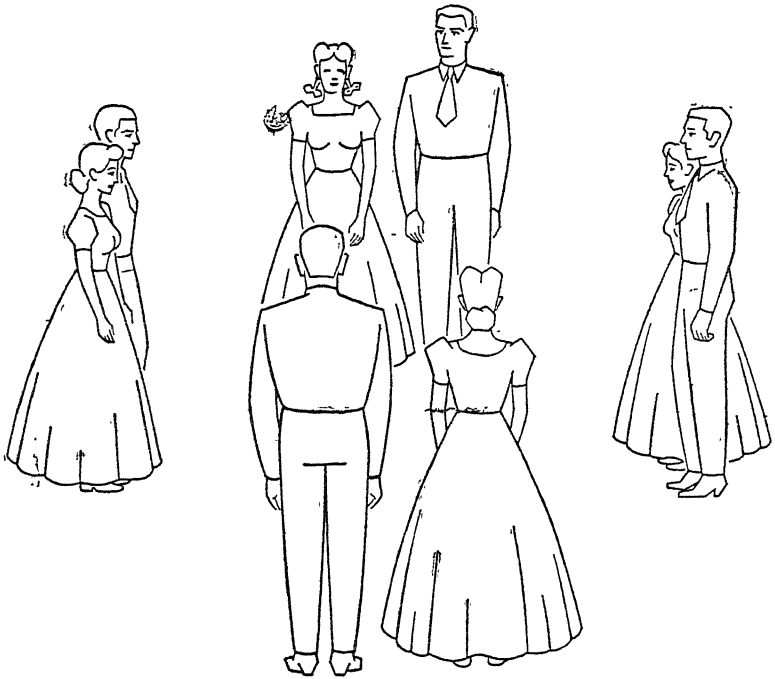
The formal Quadrille uses a gliding, dancing "walk" with smooth, deliberate steps. It is beautiful but difficult to master. In the swings or turns, a smooth pivot step is used. This is another difficult movement. The formal Quadrille "chasse" is a smooth, sliding step, with no up-and-down motion and with very small steps directly to the side. These are the three special steps used in the formal Quadrille. They are the basis of the Eastern dance. In the West and the Southwest only the one step for all movements is used, and that step is yours, as you like, as long as you keep your feet on the floor. If you wish to pay attention to one point, watch your shoulders. Keep them *level*. Forget your feet. Give your attention to your Partner, the music, and the call.

The Formation of a Square

Any Quadrille or Square Dance is danced from a formation of four couples facing inward, standing in a square of about nine feet with each couple facing one wall of the room. The couples are numbered "One," "Two," "Three," and "Four," with Couple One being the couple whose backs are to the caller and the music; Couple Two the next couple on the right; Couple Three facing the caller and music; and Couple Four the next couple on the right. Couples One and Three are also the Head Couples, and Couples Two and Four are the Side Couples. The Head Couples are also known as the "First Four" and the Side Couples as the "Side Four."

The lady standing at the gentleman's right side is always his

“Partner.” The lady to the right *past* the gentleman’s Partner is known as that gentleman’s “Right Hand Lady.” The lady directly across the set from a gentleman, facing him, is that gentleman’s “Opposite Lady,” and the lady at the gentleman’s



The Formation of a Set.

left side is his “Corner Lady.” These names and designations apply to *positions* and not to individuals, in reference to the ladies only. The numbers and names given the gentlemen in the set are constant, and do not change; they refer to *individuals* in the case of the gentlemen, and not to positions—just the reverse as applied to the numbers and names of the ladies. To sum up: The lady who is at the gentleman’s right side is always his Partner. The lady at his left side is always his Corner Lady.

The lady in the couple to his right in the set formation is always his Right Hand Lady, and the lady who is directly opposite him in the set formation is always his Opposite Lady, regardless of the individual identity of the ladies who are in these positions in relation to the gentleman (or gentlemen) answering the call.

In the Square Dance a gentleman's Partner is never called a "Lady." This is for the sake of clarity in the calls and to avoid any confusion between the terms of "Right Hand Lady" and "Partner." The gentleman's Partner is often called his "Taw," "Honey," "Sweetheart," and his "Pretty Baby," but never a "Lady."

The gentleman's "home place" is the position he took when the set was formed, and unless otherwise directed, he always returns to this position in the set after completing a figure. The numbering of the couples as well as the designations of "Head Couples," or "Side Couples," and of the "First Four," and the "Side Four," remain constant as applied to the *gentlemen* and whichever lady may be dancing as a Partner with the gentleman answering the call. Partners and the positions of the ladies change often in the Square Dance, but each dance always finishes with all dancers in their original positions.

The Circle

The simple figure of "Circle left" would seem at first glance to require only the call of "Join your hands and circle left," with no detailed explanation, but this movement, with the Promenade, makes up a very important part of the Square Dance, and merits discussion.

The hands should be held at an easy, natural angle, with the dancers moving directly forward in the circle, not sideways, with the same easy Square Dance step used in all figures; feet on the floor, shoulders level, and in time with the music. The time required to make a complete circuit of the set is sixteen beats of music. This is important, for all calls and figures are

based upon a definite time value, which must be observed by the dancers and the caller. Circling half around the set requires eight beats of music but only seven steps. The eighth beat is used to either reverse the circle, or, to break their circle and go into the next movement, as directed by the call.

In the Western dance, the circle is always to the left. Often the dancers are directed to circle left half around and then reverse, back to the right, to place. In the reverse movement, the dancers usually release hands and dance back to place single file, to the call of "Break and trail," or, "Back to the right, single file."

Circle easily and naturally, with no affected positions or movements of the hands or arms. There should be no "pulling" or gripping of the hands. Each person is dancing as an individual, with hands joined, not grasped. If the dancers indulge in little sideward movements, "switching the bustle," etc., the timing will be lost and the movements will require more than sixteen beats of music for a complete circuit of eight dancers.

The time required for a complete circuit of four dancers is eight beats of music, and twelve beats of music for a formation of six dancers, with half of this time required for a half circuit.

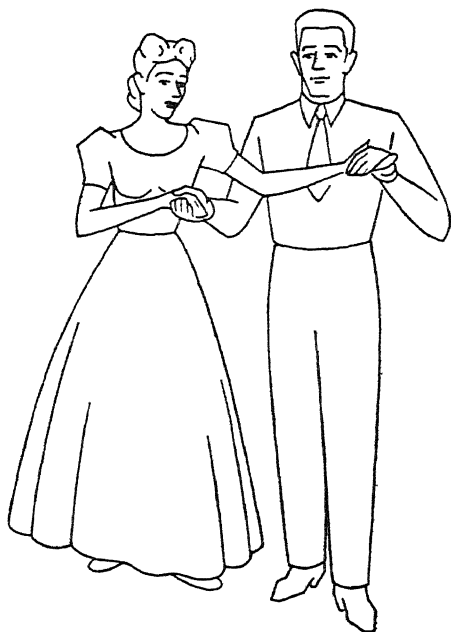
A very important timing rule for circle movements is that whenever one couple leads to another and they are directed to circle *half* around and then break their circle and dance another movement which requires the dancers to directly *face* their opposites, the half circle then requires *eight* beats of music instead of four for the movement, four beats being necessary to break the ring and "square off" with the opposite couple. Such a movement is only possible in a formation of four dancers. If this timing rule is not observed, the dancers will be rushed and will not be given sufficient time to properly dance the figure called.

The timing given for all circle movements includes the time required to dance to the next couple and form the circle, except when dancing with the couple who is *across* the set, in the Opposite position. In such cases, four additional beats of music

are required for the circle, and are allowed for in the calls for such figures.

The Promenade

The Promenade is always counterclockwise, to the right. Unless the dancers are directed to "Promenade in single file," the movement is danced side by side, the lady at the gentleman's right, on the outside of the set, and the gentleman on the inside of the set.



The Promenade.

The proper position in the Western dance is the crossed-arm skating position, with right hands joined *under* the joined left hands and the joined right hands held high with a definite upward "lift." This is the easiest and most logical position of the

hands. If it is reversed, a "see-saw" hold results, instead of the desired skating position which can only be obtained by joining the left hands *over* the joined right hands. Simply join right hands with your Partner, the lady pivoting in place to face in the same direction as the gentleman, at his right side, and at the same time, join left hands *over* the joined right hands, and dance directly into the Promenade movement.

The time required for the Promenade is sixteen beats of music for a complete circuit of the set. Eight beats are required for a half circuit.

Step right out in the Promenade, with your feet on the floor and your head and hands high, with a lifting, jaunty swagger, the gentlemen taking the ladies right on around the set in time with the music, and *on time*.

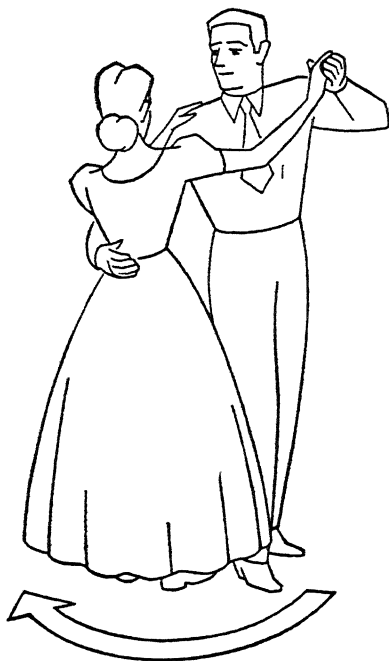
Often the caller will allow four or eight beats of music at the finish of a Promenade to "square" the sets. Simply bow to your Partner and face the center for the next call.

The Swings

Five different types of swings are used in the Western Square Dance. The Waltz Swing, the One Hand Swing, the Elbow Swing, the Two Hand Swing, and the Forearm Swing, which is used instead of the Elbow Swing between ladies or between ladies and gentlemen.

While any of these five types of swings may be used at the dancer's wish, the Waltz Swing is the type most often used, unless the call directs the dancers to use a specific swing, or the figure requires a particular type of swing. The Waltz Swing is danced in the ballroom position, except that the dancers are right side to right side, instead of face to face. Partners are not held too closely, and the shoulders must be well back in order to maintain balance. If either dancer leans toward his partner, all of his weight, plus the centrifugal force, which is considerable, will be placed upon the other person.

Dance into the Waltz Swing and “roll” out of it, with the gentleman keeping his right hand at the lady’s back until she has “rolled” to his right side, ready for the next movement. Like all other movements, no special step is used in the Western swing. Dance while you are swinging with the same step used in the rest of the movements. It requires eight beats of music for one complete revolution, including the time required to dance into

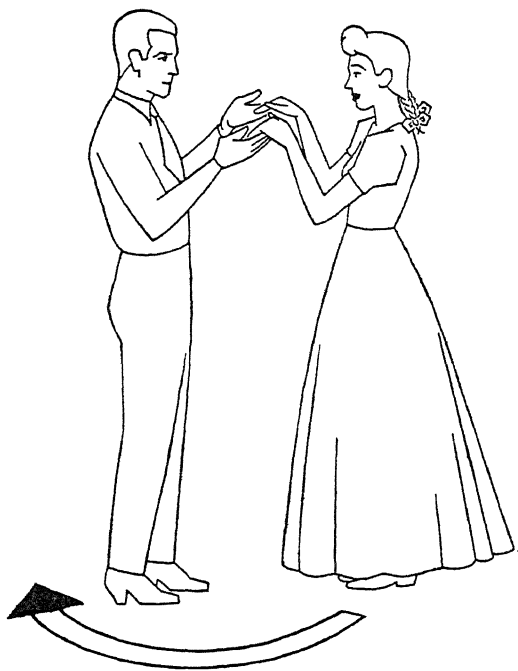


The Waltz Swing.

and roll out of the Waltz Swing. Seldom is more time given in the Western dance.

Swing to the call and music, not to a routine. No matter which way you are facing when the call comes for the next movement, you will always come out right if the gentleman

rolls the lady to his right side at the completion of the swing. This is true *only* of the Waltz Swing. All other types of swings are broken at a definite point or facing, depending upon whether they are half, one, or one-and-a-half times around, and only in the Two Hand Swing is the lady rolled to the gentleman's right side as is done in a Waltz Swing. The Waltz Swing is *always clockwise*.



The Two Hand Swing.

The Two Hand Swing is the old Pioneer Swing. It is the Western version of the Quadrille "turn," as the One Hand Swing is the Western version of the Quadrille one hand turn. The Two Hand Swing is usually once around, never more, and occasionally is only half around. It is *always clockwise*, and is

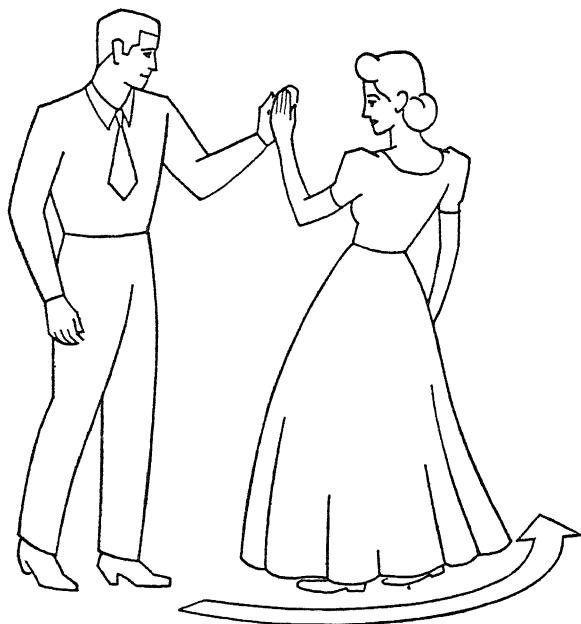
danced with the hands joined chest high, with the gentleman's palms *up*, and the lady's palms *down*, creating a "tension hold" instead of a grip, with the gentleman lifting up while the lady bears down on the joined palms, with the elbows held close to the body, and the forearms vertical. As the swing is completed, the gentleman rolls the lady to his right side by releasing his *left* hand, and holding with his *right* hand, thus placing the lady in position for the next movement. It requires eight beats of music to dance into a Two Hand Swing and swing once around, and roll out of it, the same timing as for a Waltz Swing. All timing given for any type of swing includes the time required to dance to the person with whom the swing is executed. Except when swinging the person across the set, both dancers advance toward the person they are to swing with, and do not wait at their positions for the active dancer to pick them up, unless the call or movement is to swing the opposite person *across* the set, in which case only the active dancer advances to swing the other person.

In the One Hand Swing the hands should be joined at chest height, with the forearms vertical, elbows bent, and the dancers bearing against each others' palms, creating a tension hold instead of a grasp. Hands are never gripped or grasped in the Square Dance. The bent elbow, vertical forearm, and pressure against the other person's palm with the palm of your own hand gives a smooth, compact swing, without the awkward movement so often seen of dancers swinging by one hand at arm's length; the latter movement destroys not only the formation of the set, but the timing of the swing also, making a loose, sloppy movement in which the dancers are out of rhythm.

It requires six beats of music to swing once around with a One Hand Swing, four beats to swing half around. A Left Hand Swing is counterclockwise and a Right Hand Swing is clockwise.

The Elbow Swing is danced only between gentlemen, but is often called for between ladies, or between ladies and gentle-

men, in which case the dancers substitute the Forearm Swing, without instruction in the call. The reason for this is that the Elbow Swing can be very rough. The gentlemen are usually heavier and stronger than the ladies, and it is hard to gauge the pressure exerted in an Elbow Swing. Good manners and good

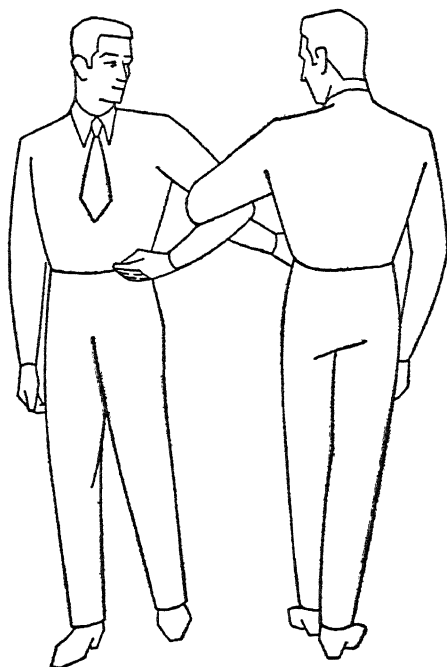


The One Hand Swing.

dancing restrict this swing to the gentlemen. The Elbow Swing is simply a linking of the right or left elbows by the gentlemen and a swing either one or one-and-a-half times around, according to the call and requirement of the figure. The Elbow Swing has a timing of six beats of music for once around, eight beats for once-and-a-half times around.

The Forearm Swing is danced by placing the open palm against the forearm of partners, elbows bent, forearms horizontal, bearing against the partner's forearm, achieving a tension hold,

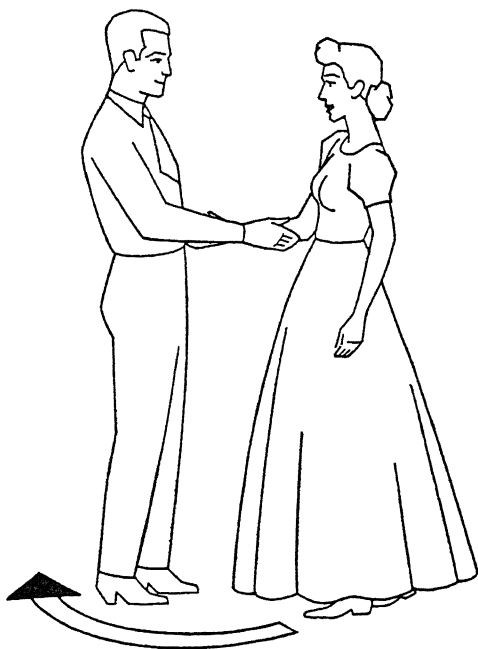
with no gripping. It is either once or once-and-a-half times around and is the swing used in the "Once-and-a-Half" and "Double Elbow" figures. It takes the place of the Elbow Swing between ladies or between ladies and gentlemen, with the same



The Elbow Swing.

timing: six beats of music to swing once around and eight beats for once-and-a-half times around.

Both the Elbow Swing and the Forearm Swing are usually one-and-a-half times around, which is the movement they are designed for, due to the close, compact hold used, with a shortened grasp. The One Hand and Two Hand Swings are *never* danced more than once around in any figure.



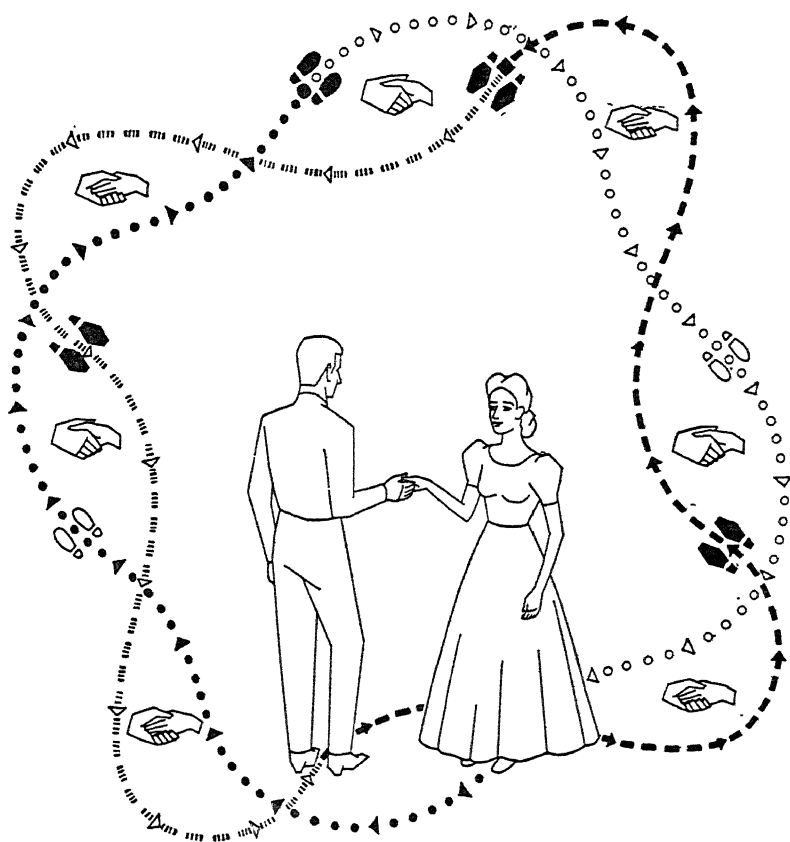
The Forearm Swing.

The Allemande Left

The "Allemande Left" is a left-hand swing with Corners, once around, in which the dancers *always* return to their Partners, with an "honor" or "balance," which is danced by taking right hands with Partners and either bowing or stepping back and forward, in two beats of music. The entire movement requires eight beats of music.

In the Western dance the Allemande Left is nearly always followed by a Grand Right and Left. Often the call is "On the Corner with your left hand, right hand to your Partner, Right and Left Grand," or, "Swing your Corner with your left hand, right to your Partner, Right and Left Grand." Notice that the honor or balance is definitely called for.

The Allemande requires eight beats of music to execute. One Hand Swings require six beats of music. The difference in timing and in the movements is the honor or balance which is a definite part of the Allemande. Another important difference between the Allemande and a One Hand Swing is that the Allemande is *always* danced by all eight dancers in the set answering the call in unison, and is never danced by less than the entire set.



The Grand Right and Left.

The Grand Right and Left

This movement is also called "Right and Left Grand," and "Grand Right Eight," and usually follows the Allemande Left. Partners face each other and join their right hands. They then dance past each other and join left hands with the next person in the set, and pass on to the next person with whom right hands are joined. They pass that person and take left hands with the next, then pass by and take right hands with their own Partners. As Partners meet, taking right hands, the lady pivots in place, to her right, so as to face counterclockwise, side by side with her Partner, and they join left hands *over* their joined right hands *as the lady pivots*, and then Promenade half around the set, to home place. In the Grand Right and Left, the ladies always move *clockwise*, while the gentlemen always move counterclockwise.

This is the usual Western figure, which is a Grand Right and Left just halfway around, with a Promenade the other half.

The Quadrille Grand Right and Left is all the way around the set. Partners "honor" each time they meet when the figure is danced all the way around. It is used frequently in the Eastern Square Dance but seldom in the West.

The Grand Right and Left requires eight beats of music to dance half around, and eight beats to Promenade the other half to place. If danced all the way around, in a full Grand Right and Left, the time required is sixteen beats.

The hands swing up naturally as the steps are taken and are touched in a gesture of greeting, but are not grasped or held, as in a hand clasp. Use the hands naturally, and do not "reach" for the next person. The Grand Right and Left is a beautiful, graceful figure, but will be ugly and awkward if the dancers "reach" in passing each other.

The Once-and-a-Half

“Once-and-a-Half” is the Western term for the movement known in the East as the “Grand Allemande,” when it is danced out of a Grand Right and Left as a continuing variation of that movement. The dancers meet their Partners halfway around the set in the Grand Right and Left and take the Right Forearm grasp instead of the one-hand hold, and swing one and one half times around clockwise with Partners; then they take the Left Forearm grasp with the next person in the set, and again swing one and one half times around, progressing to the next person and swinging one and one half times around with the Right Forearm grasp. The dancers now progress to the next person in the set, who are swung one and one half times around with the Left Forearm Grasp, and the dancers now meet their Partners, with whom right hands are taken, and they pivot into the skating position and Promenade once around the set in sixteen beats of music. The “Once-and-a-Half” movement just described requires thirty-two beats of music to dance. In this movement, the dancers should take the Forearm grasp with the next person as they release their hold with the person just swung.

This movement is often called for as an “Elbow Swing.” The Forearm Swing should be substituted between ladies and gentlemen, or between ladies, whenever an Elbow Swing is called for. It is better dancing and easier and better Square Dance manners. It is difficult to dance into and out of an Elbow Swing. Reserve that movement and swing for the gentlemen when they dance together.

The Back Track

The “Back Track” is another popular Grand Right and Left variation. Often it is called as “Meet your Partners and turn right back,” or, “Around your own, the other way home.” It

is always called out of a Grand Right and Left, as Partners meet.

As Partners meet in the Grand Right and Left (usually half-way around the set) they take right hands and swing half around, so as to be facing in the opposite direction from which they were dancing. Partners "honor" or take a slight balance, right hands held, and resume the Grand Right and Left movement, but in the opposite direction, the ladies now dancing counterclockwise, while the gentlemen move clockwise. As dancers meet their Partners again, they will be directed either to Promenade, or, once more to reverse directions, exactly as before, by a right-hand swing half around, and honor, and dance the Grand Right and Left until they again meet their Partners. Then they Promenade home.

The Back Track requires the same timing as the Grand Right and Left, eight beats of music for each half circuit of the set, plus four counts for the reversing movement.

It will be noticed in the calls, that all of these variations have distinctive and identifying patter before the figure, which warn the dancers of the movement ahead of time. These identifying and warning phrases and patter lines are a definite part of the Western dance. They are traditional in their use and very necessary for a smooth execution of the figures.

The Balance

In the West "Balance your Partner" means to "Honor your Partner" in the time allowed by the call, usually four beats of music. The gentlemen take the ladies' left hands in their right hands, dance a step away from each other and bow, then dance back into position for the next movement. In many localities the taking of hands is omitted and the dancers take three steps away from partners, bow, and dance back to position, using eight beats of music. The form used depends upon the time allowed.

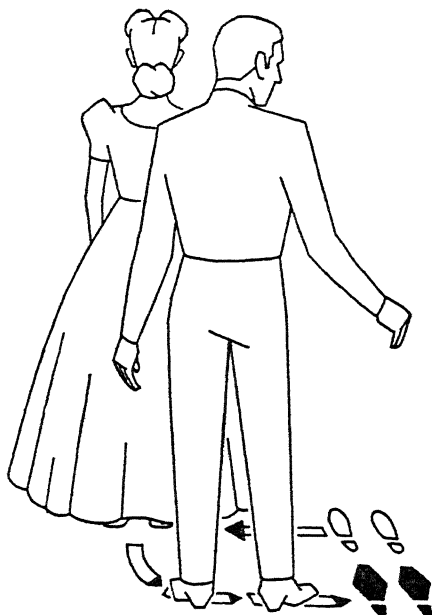
The term "Balance your Set" means to "Square your Set" in place for the next movement and call.

The call "Balance Home" means that dancers should go to their home place in the set by the shortest route. It is not a particular movement but a direction to go home.

In general, the Western Balance is an "honor," a courtesy movement used either at the start or finish of a movement and is something to take up the time required to phrase the figure with the music as well as giving a little added flourish and courtesy to the dance.

The Sashays

The term "Sashay" is a corruption of the word "Chasse" which is the Quadrille term meaning to move sideways in a series of small sliding steps. This sliding movement is not used in the Western Sashay. Instead, the same step used in the other movements is employed. Simply dance around the person you



The Sashay.

are directed to Sashay with, following the rule that the gentlemen always dance *behind* the ladies on the first movement of any Sashay call.

There are four Western Sashay movements.

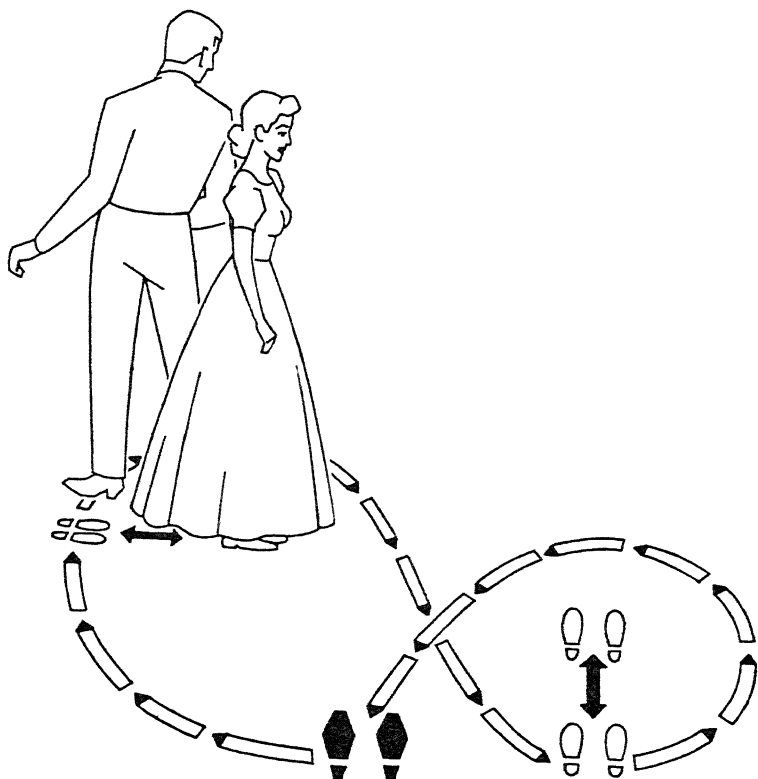
“Sashay Partners halfway around” means for Partners to exchange places by the gentlemen dancing to the right behind the ladies who dance to their left in front of the gentlemen in four beats of music, three steps.

“Re-sashay” means for the dancers to retrace their steps over the same path taken in the preceding Sashay, back to original places.

“Sashay all the way around” means for the dancers to encircle their Partners completely, the gentlemen first dancing behind the ladies they are Sashaying (the ladies move counter), then continuing the movement by dancing in front of the ladies back to place while the ladies dance behind the gentlemen back to place. The time required is eight beats of music. There is no hard and fast rule or custom as to the way the dancers face in the above Sashay movements. They may dance facing the center, facing each other, or pass back to back, using whatever individual variation they may desire as long as the general movement and definite time is observed.

“All around your Left Hand Lady” is the fourth variety of the Sashay. In this movement the gentlemen *only* encircle their Corner Ladies, passing *back to back* with them, then facing center and dancing in front of them back to place, keeping their backs to the ladies as they encircle them. As the gentlemen dance around the ladies, the ladies dance two steps forward and pause until the gentlemen have “cleared” them and then dance two steps backward to place as the gentlemen complete their encircling movement around the ladies. The figure requires eight beats of music and is danced between *Corners*. It is usually followed by the same movement danced between *Partners* to the call of “See-saw your pretty little Taw,” or, “Sashay ’round your pretty Baby,” in which the gentlemen continue their movement after

encircling their Corners to pass *behind* their Partners, *back to back*, until clear and then face center and dance back to place in *front* of their Partners to place. The gentlemen keep their backs to the ladies throughout while the ladies dance two steps forward as the gentlemen dance behind them, pause until the gentlemen have cleared them, and then dance two steps backward to place as the gentlemen complete their encircling movement around the ladies. This movement of "See-saw your pretty little Taw" requires eight beats of music to execute, the same timing as "All around your Left Hand Lady."



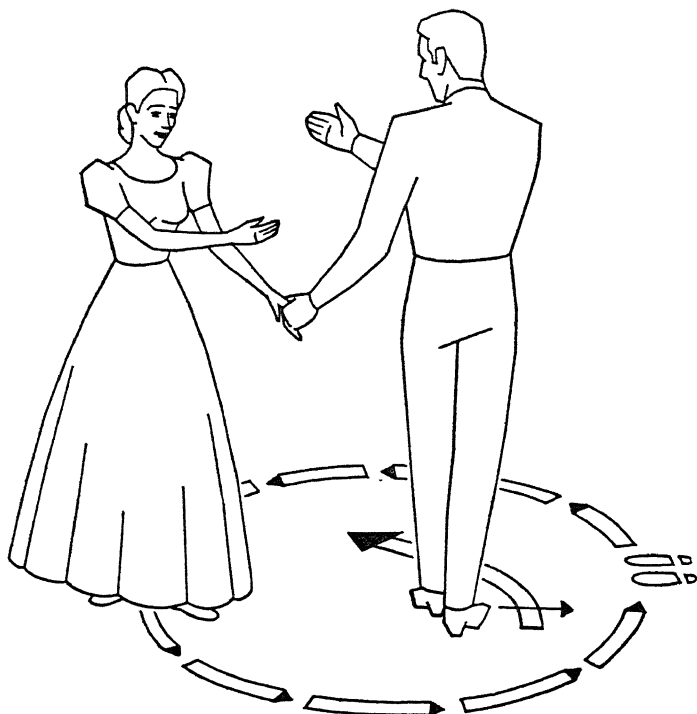
All Around Your Left Hand Lady and See-Saw Your Pretty Little Taw.

The combination of the two movements requires sixteen measures of music. Either of these movements may be called separately but are usually combined and are nearly always followed by the movements of Allemande Left and Grand Right and Left.

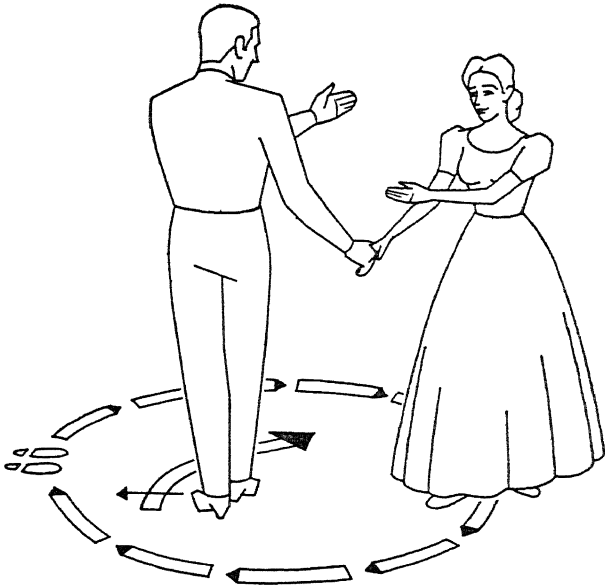
The Western Sashay is a sweeping, fluent movement and uses the same dance step as the other figures. It should not be confused with the formal sideways "Chasse" which is not used in the Western dance, nor with the Eastern "Dos-a-dos" or back-to-back "Do-si-do" which is an entirely different movement.

The Do-si-do

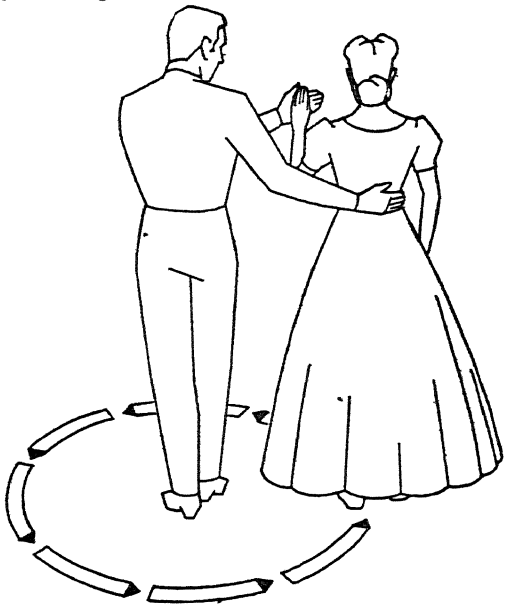
(Western Version)



Partner by the Left.



Corner by the Right.



Wheel Around.

There are several points to observe in the Western "Do-si-do": (1) It is danced *only* between Partners and Corners. (2) Left hands are *always* given to Partners and right hands to Corners in the figure, regardless of the version or variation danced. (3) It differs from a One Hand Swing in that the dancers do not encircle each other; it is a one-hand movement in which only the ladies encircle the gentlemen. (4) The hands are held at waist level in the Do-si-do instead of being held chest-high as in a One Hand Swing, and the hand hold is employed instead of the tension hold used in the One Hand Swing.

The Western Do-si-do is a simple movement. Partners join left hands and the gentlemen "draw" the ladies toward them, until Partners are left side to left side, and then pass the ladies behind the gentlemen's backs by the left hand, the gentlemen at the same time facing toward their Corners. Left hands are released and all dance directly toward Corners, taking right hands and repeating the movement in the opposite direction, the gentlemen drawing their Corner Ladies toward them until right side to right side and then passing the ladies behind the gentlemen's backs by the right hand, the gentlemen at the same time facing toward their Partners. Then all release right hands and dance directly toward Partners, and join left hands. The gentlemen place their right hands at the ladies' backs and "wheel" the ladies counter-clockwise to place or on to the next couple as the call may direct, the gentlemen moving backward, the ladies forward in the "wheel-around" movement. The entire figure requires sixteen beats of music. Whether the figure is danced by two, three, or four couples, the action is the same: Partners by the left hand, Corners by the right hand, left hand to Partners, and wheel around counter-clockwise.

Variations of the Do-si-do

The Western Do-si-do has many variations from the basic figure, all of which are simply additions to the basic movement

before the actual Do-si-do is danced. As any additions to a figure require more time to execute that movement, additional time must be given in the call for any such variants from the basic figure. This added time is achieved either by extra patter in the call, or by giving the call the required number of beats of "music only" to take up the added time. All variations of any basic figure should be identified by a name, and all variations of any basic figure should be danced only upon "call," so that all on the floor will dance the same figure without confusion.

All calls and figures in this book are timed and phrased for the basic Do-si-do danced in sixteen beats of music. If variations of the Do-si-do are danced instead of the basic figure, the calls must be altered to allow for the extra movements.

The basic Do-si-do can be danced by any number of couples and from any formation, such as a circle, star, a line formation, or a double circle. This is true of only one variation of the Do-si-do, the variation which differs from the basic in that it starts with a right hand to Corners instead of a left hand to Partners and finishes with a Left Hand Swing with Partners instead of the wheel-around finish. This variation requires twenty-four beats of music and is a very old form, often called the "Pioneer Do-si-do." The "Pioneer Do-si-do" is danced and established as the customary figure in many parts of the United States, especially among the older dancers.

Another widely used variation of the Do-si-do is that in which the two ladies (only two couples can dance this version, and it requires a Circle Four formation) pass each other by the left shoulder and then take left hands with their Partners and dance the basic Do-si-do, this variation requiring twenty beats of music. This time must be allowed for in the call to insure proper dancing of this variation, which is often called the "Colorado Do-si-do," and may also be given an identifying phrase in the call by saying: "Pass your ladies for a Do-si-do".

Regardless of the figure danced, one important point in the

Do-si-do is that the "visiting couple," the couple leading the figure, *always* "breaks" into the Do-si-do with their backs to the center of the set, with the "visited" or "standing couple" in their home place. Otherwise, the "visiting couple" will not be able to dance to the next couple in the set without having to dance around the "visited couple" with which they just danced the Do-si-do; both couples will be out of place for the next call or movement, and "traffic jams" will ensue. When the Do-si-do is danced by all four couples at once the movement usually occurs when all are at their home place in the set unless otherwise directed by the call, which sometimes directs the dancers to Do-si-do when in the position directly opposite their home place.

The call for the Do-si-do is usually given two beats *ahead* of its execution. It takes that long to say "Do-si-do," and the dancers should not rush the figure and dance it as they hear the call, but should wait until they are in the proper place and position before breaking into the Do-si-do movement, otherwise they will not only be out of position for the next movement called, but will be ahead of the caller and have to wait for the next call. The Do-si-do is practically always prompted ahead of its actual execution.

The Dos-a-dos

(The Eastern Do-si-do)

The Eastern United States has called this figure by its colloquial pronunciation of "Do-si-do" for over three hundred years. In the West we have another movement with the same name and pronunciation. It is only necessary to recognize the fact that there are two different movements in the Square Dance with the same name, and that these two movements may always be recognized by their use and by the way the call is given. There is no confusion if both figures and their use are understood and if the caller uses the proper phrases beforehand.

In the Western Do-si-do, it is not necessary, nor is it customary, to describe in the call with *whom* the Do-si-do is danced. It is always between Partners and Corners, and the call of "Do-si-do" is all that is necessary for the Western version.

The original movement, the Eastern back-to-back Do-si-do, must be qualified by the call telling with whom to Do-si-do, as: "Do-si-do your Partner," or, "Do-si-do your Corner." That alone tells you which movement is desired by the caller. When you hear that call, dance the back-to-back figure. If the call is just "Do-si-do," dance the Western one-hand figure.

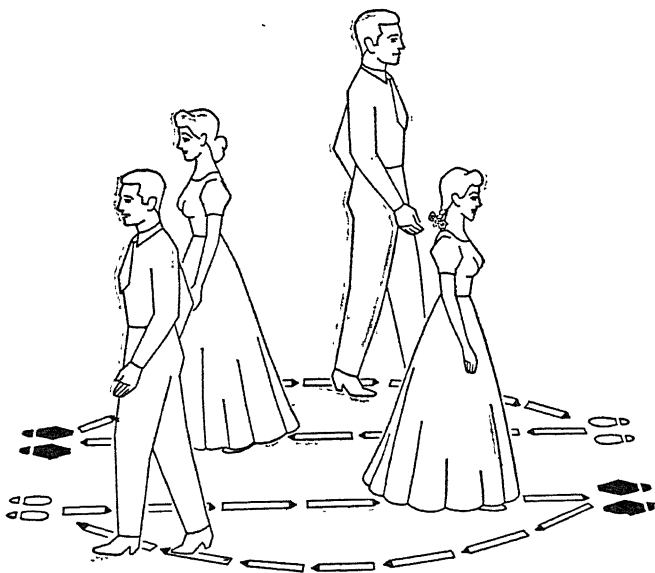
While the Western Do-si-do is danced only between Partners and Corners, the Eastern Do-si-do may be danced between *any* dancers in the set, either ladies or gentlemen, and the call is always qualified by words telling with whom the movement is to be danced. Often in the West, the Eastern movement is called for as a "sashay" or as a "docey," and in such cases describes between whom the movement is to be danced, as: "Sashay 'round your Corner," or, "Docey your Partner."

The Eastern back-to-back Do-si-do is danced between those designated in the call, by the dancers facing each other and dancing past the other person by the right shoulder in three steps. The dancers now move to their own right two steps, back to back, and then dance backward three steps, passing by the left shoulder to place. The movement requires eight beats of music. The dancers simply encircle each other in eight steps, passing by the right shoulder, then back to back, then by the left shoulder to place.

Very often the proper and original pronunciation of "Dos-a-dos" is given this figure. That pronunciation is never used for the Western version, but it is a poor guide to the Eastern figure as there is such a slight difference in the sound of the two terms. It is far better to distinguish the movements by the way in which the call is used.

The "Dos-a-dos" is usually called in a series of two, as: "Dos-a-dos (or, 'Do-si-do') your Partner," "Dos-a-dos (or,

'Do-si-do') your Corner," eight beats being required for each movement, sixteen beats in all, the same timing as required for the Western Do-si-do, but the calls for the two versions are different.



Right and Left Through.

The Right and Left Through

In the "Right and Left Through," when danced by two couples, the two couples face each other and dance directly toward the opposite person, whom they pass by the right shoulder, exchanging positions with the other couple and taking left hands with their Partners as soon as they have passed by the opposite person. As the gentlemen take left hands with their Partners they place their right hands at the ladies' backs and wheel the ladies counterclockwise to again face the other couple, the gentlemen moving backward and the ladies forward as they wheel. This movement of passing through the opposite

couple and wheeling to face them again requires eight beats of music. The figure is usually repeated back to place, giving a total time of sixteen beats for the entire movement.

In the Western dance the Right and Left Through is not repeated back to place unless so directed by the call, for often the dancers are directed to pass by the opposite couple and then dance directly into another movement. In this case, the wheel is omitted (which requires four beats) and Partners do *not* join their left hands after passing through the opposite couple. The formal Quadrille "Right and Left" and the Eastern "Right and Left Through" calls are for the full figure of passing through, wheeling around and passing back and wheeling around to face again, unless the call is "*Half Right and Left*" which is not used in the Western dance. In the West the call of "Right and Left Through" applies to only half of the full figure. If the complete movement is desired the Western form of the call would be: "Right and Left Through *and Right and Left back.*" In all cases where the Right and Left Through is followed by a different movement and the dancers do not wheel around or take left hands with Partners, the call will clearly indicate the movement ahead of its execution, as: "Right and Left Through *and don't turn back,*" "Right and Left Through *with a gee and a haw,*" or "Right and Left Through *and swing the girl behind you,*" to give a few examples.

The term "Right and Left Through" means to pass from the right to the left side, and is *not* a direction to take right and left hands. While many localities and individuals take right hands with their opposites when passing by them in this figure, it is *not* part of the movement. Often it has been introduced as a teaching device. If right hands are taken by the dancers as they pass through, it will be found very awkward to dance directly into any other movement, as well as giving a "reaching" appearance to the figure, which is never desirable in the Square Dance. The only hands taken in the Right and Left Through, whether danced by two, three, or four couples, are Partner's left hands

in the wheel-around, which is the Western style. This turn varies throughout the country. The formal Quadrille style is for the gentleman to place his right hand at the lady's left elbow. In many localities only nearest or "inside" hands are joined as the dancers turn, and often the left hands only are joined, without the gentleman's right hand at the lady's back. All are proper methods of turning, and all versions of this turn are *counter-clockwise*.

Right and Left Eight

This figure is danced by four couples in a double-line formation, with the two leading couples in the center of the set, back to back, facing the other two couples. It is led either by both Head or both Side Couples. The leading couples dance the Right and Left Through with the couples they are facing and wheel around to again face the center of the set. The other two couples pass through the leading couples to the center of the set but do not wheel around. Instead, they pass through the couple they meet and continue across the set to face the opposite leading couple who have just completed their wheel-around movement. The couples facing now dance the Right and Left Through, with the couples on the outside of the set wheeling in place to again face the center of the set. The two couples in the center pass through the couple they meet and continue across the set to face the opposite couple with whom they dance the Right and Left Through. They wheel around as the couples on the inside of the set meet and pass through and continue across the set to pass through the outside couples, and then wheel around at their home place, while the two leading couples, who have passed through to the center, wheel around to their home place in the set, completing the figure. This figure requires twenty-four beats of music to execute.

When the Right and Left Through is danced by three couples in a double-line formation, following the same pattern as the

Right and Left Eight figure, it is called a "Right and Left Six," and requires the same timing of twenty-four beats as does the Right and Left Eight. It is the same movement, except that the couple which is in the center dances directly across the set after passing through the couple they faced, and dances a Right and Left Through with the opposite couple, continuing this movement until all are back at their starting point of the movement.

Two Ladies Chain

This figure is danced by the designated ladies and by the two couples answering the call. The two designated couples face. The two ladies exchange places by taking right hands with each other. The ladies give their left hands to the opposite gentlemen who place their right hands at the ladies' backs and wheel around, counterclockwise, the gentlemen moving backward, the ladies forward, exactly as in the Right and Left Through and the Do-si-do.

This is a half Ladies Chain and is usually followed by a repetition of the movement, with the gentlemen sending the ladies back to their own Partners, though the call of "Half Ladies Chain" is not used in the Western dance. Instead, the call of "Two Ladies Chain," or its equivalent, is given for each half of the full figure, each half of the movement requiring eight beats of music to execute. The usual Western call is "Two Ladies Chain across the floor, Chain those pretty girls back once more." The full figure indicated in this call requires sixteen beats of music to execute. Often only half of the full figure is danced in the West, with the dancers going directly into another movement after the "half" Ladies Chain, as is done in the Western version of the Right and Left Through.

Four Ladies Chain

This figure is also called the "Ladies Grand Chain" and is danced exactly as is the Two Ladies Chain except that all four ladies in the set dance the figure instead of two.

The four ladies join their right hands in the center of the set to form a Right Hand Star and circle clockwise until they reach their Opposite Gentlemen with whom they join left hands. The gentlemen place their right hands at the ladies' backs, wheel the ladies counterclockwise, and send them back to the center of the set, where they again form a Right Hand Star. The ladies then circle clockwise to their own Partners, who receive them by taking the ladies' left hands while placing their right hands at the ladies' back and wheeling them counterclockwise to face the center, ready for the next movement called. In the Western dance the figure of "Four Ladies Chain" is divided into two halves with a separate call for each crossing and exchange of partners, eight beats of music being required for each half of the figure, sixteen measures for the complete figure of "Four Ladies Chain" and "Chain back to place."

The Eastern dance has kept the original meaning of the call to denote the full figure, unless qualified by the word "half" in the call.

Four Gents Chain

Often called the "Gentlemen's Grand Chain." The movement and pattern is exactly the same as "Four Ladies Chain" except that the gentlemen do *not* wheel the ladies around with their right hands at the ladies' backs. Instead, the dancers swing once around with a Left Hand Swing after the four gentlemen "star" across to their Opposite Ladies, and Partners swing once around by the left hand at their home place after the gentlemen "star" back to their Partners. The figure has the same timing

as the "Four Ladies Chain"—eight beats of music for each half of the movement, sixteen beats for the complete figure. In the Western dance, each half of the "Four Gents Chain" figure is given a separate call. In the Eastern dance, the call of "Four Gents Chain," or "Four Gentlemen Grand Chain," denotes the full figure of crossing to the Opposite Ladies and then crossing back in a "star" to Partners.

General Rules of the Square Dance

The usual basic movements and figures of the Square Dance have been described in detail, with the necessary timing for the music and call. All figures in the Square Dance are simply combinations of these basic movements and the timing is the same regardless of the varying styles of calling, music, or dancing which differ in various localities and sections. The following general rules of the Square Dance apply mostly to "traffic" control and "rules of the road."

In the Western dance, the gentleman always Promenades the lady with whom he is dancing to the *gentleman's place* in the set. The Eastern dance differs when the gentlemen "pick up" their Right Hand Ladies in a figure, whom they Promenade to the lady's position in the set. This applies only in the Eastern dance, following an old Quadrille custom which is not used in the Western dance, in which the Promenade is to the gentleman's place in *all* cases.

Whenever four dancers are directed to cross the set at the same time and dance with the opposite person, they do just what the call says and dance directly across the set, but, *allow the person on the left to have the right of way and cross first*. In such a movement do *not* cross in front of the person on your left and there will be no traffic difficulties or collisions. Take a direct path but observe the rule of the road that the person on your left has the right of way. Often the dancers "star" across the set in such a figure instead of dancing independently, but

this should be done on "call" unless the "star" has been established as the local customary manner of four dancers crossing the set at once.

In dancing a Star figure, dance directly into the Star as though you were going straight across the set, but join hands in the center as you cross over, otherwise at least two beats of music will be lost in forming the Star and you will be behind the call or have to rush to make up the lost time. In all Star figures, the gentlemen always join their hands *above* those of the ladies, but keep all hands together. A Four Hand Star requires eight beats of music for one complete revolution, four beats for a half-revolution. A Star of eight dancers requires twelve beats of music for a complete revolution, six beats for a half turn. A "Double Star" in which either the ladies or gentlemen form a Four Hand Star with partners on their outside arms, as in the "Texas Star," requires twelve beats of music for one complete revolution, six beats for a half revolution. In this formation, the timing is for the dancers on the outside of the Star, who have the greater distance to travel, the dancers in the center of the formation gauging their steps to conform to the movement of the dancers on the outside. Otherwise, the outer dancers will be forced to run instead of dancing smoothly and easily, especially when the ladies are on the outside of the formation.

In the back-to-back Do-si-do, or "Dos-a-dos," the dancers *always* pass each other by the right shoulder, regardless of whom they are dancing the movement with—Partners, Corners, Right Hand Ladies, Opposites, or between gentlemen or ladies. This differs from the Sashays in which the gentlemen always pass *behind* the ladies in the initial movement of any Sashay.

All Promenades are *always* counterclockwise. Circles are always clockwise unless otherwise directed by the call. Whenever the gentlemen wheel the ladies around, the "wheel" is always counterclockwise with the gentleman moving *backward* as he wheels, either as a finish to a Do-si-do, Ladies Chain, Right and Left Through, the "Inside arch, outside under," and when

wheeling in a "double star" formation, as is done in the "Texas Star."

Whenever any dancers are directed to dance around the outside of the set, either in a Promenade, or dancing singly, as in the movement of "Cut off six," or, "Split the ring," the standing, inactive dancers step forward toward the center of the set as the active dancers pass behind them in their movement around the outside of the set. The inactive dancers move back to place as soon as the active dancers have passed behind them. This is not only good Square Dance manners and courtesy, but allows the active dancers to complete their movement in the allotted time, which they would not be able to do without rushing if forced to dance around the outside of the set with the inactive couples holding their positions, which will also, on a crowded floor, force the active dancers to crowd the adjoining sets. *All* square dance movements and figures must be executed within the limits of the set.

Whenever a dancer or a couple pass between two dancers of a couple, the standing or inactive couple separate from their Partners to allow the active dancer or dancers to pass between them, moving back to position as soon as the active dancers have passed through.

The most important rules of all to observe are: dance *smoothly*; dance *easily*; make certain by your own dancing that *all* in your set have as much fun as you would like to have; have consideration for all in your set, you are always dancing with one or more other dancers; dance the way the group you are visiting dance—watch the Home Folks and dance their way, not yours—they will dance your way when they visit you. And
—HAVE FUN!

SECTION TWO

for use

On the Dance Floor

INTRODUCTION

THIS section of the book presents the Western Square Dance in a logical, progressive manner, the aim being to develop the parts of the Square Dance as soon as possible. Each dance is chosen to teach movements needed for square dancing rather than to give a large repertoire of figures and calls.

The instructions have been purposely kept to a minimum, so that the dancers may learn the figures and movements in the shortest possible time and *dance*, not drill, their way through them. The best way to learn and enjoy square dancing is by getting on the floor and dancing, adding a little at a time to one's knowledge and repertoire. All movements in the Square Dance are simple if they are taken one at a time. It is the combination of incompletely mastered simple movements which becomes complex and involved. Keep the dance simple and straightforward. If the progression given here is followed, the last dance in the book will be as simple as the first dance, and will be thoroughly understood and appreciated.

The exact timing required for each figure or movement is indicated by the calls in which each line requires four beats of music. Silence or rests on the part of the caller are indicated by a dash (-) for each beat of silence, or this dash may indicate additional time given to the word or syllable preceding the dash. The dashes indicate time value rather than actual silence on the part of the caller.

Each and every movement of the Square Dance has a definite timing which must be observed by the caller. This timing is based upon the normal dance movements executed in time with the music, neither too fast nor too slow. If the dancers are to move in time with the music, the calls must be given in time and

on time. The descriptions of the movements and figures are given in the words to be used by the caller in describing the figures to the dancers. By "walking" the dancers through the figures first one can make certain that all understand what is expected of them and then the dance can be called with the music played at the proper tempo of 128 to 136 beats per minute.

Take nothing for granted in calling a Square Dance. Every figure and call has many variations. Be certain before calling any figure that all on the floor know the pattern of the dance and the meaning of the calls and phrases used. Often, especially with experienced dancers, only a verbal explanation is required for the understanding of the movements and routine of the dance. Regardless of the previous experience of the dancers, start with the first dance and follow the progression as given here. Only in this way can the caller be sure that all are "on the same foot" and that all are speaking the same language and understand the calls and figures. The caller must lead his dancers but never run ahead of them. The simplest movement is complex to the beginner. It is perfectly natural that untrained and inexperienced dancers do not know their right hand from their left. Be patient and understanding and—*lead!*

SQUARE YOUR SETS

(Introducing the Square Dance)

FORM your sets of four couples each. Gentlemen, place your Partner on your right. The lady on your right is *always* your Partner.

Join your hands in a circle at easy arm's length and move your circle either right or left until all couples are square with the walls of the room. Drop your hands; ladies, step up alongside your Partners and you have a square of the proper size.

The place where you are now standing is your home place. Unless otherwise directed, always come back to this position in the set after a figure has been danced.

The couple with their backs to the music and the caller, is Couple One. The couple at the right of Couple One is Couple Two. The couple facing the music and the caller is Couple Three and the couple at their right is Couple Four.

Square dancing is done to calls and music. Listen to, and follow, both. Be quiet when instructions or calls are being given.

No particular step is used in the Western Square Dance. Simply move in time with the music, keeping *your shoulders level, your feet on the floor, and dance!* That is all. The music and the call will tell you what to do and when.

INTRODUCTORY CALL ONE *, DESCRIPTION

ALL face your Partners. Gentlemen, bow to your Partners while the ladies curtsy, and "Honor your Partners."

Turn away from your Partner and you will be facing your Corner, the person on the other side of you who is not your Partner. Gentlemen, the lady on your left is always your Corner. "Honor your Corners," gentlemen bow and the ladies curtsy.

All join hands in a ring and circle to the left, clockwise, all the way around until you are back at your home place in the set.

When you get home, drop your hands and dance toward your Partner, taking the social dance or waltz position as you do so, but right side to right side instead of face to face as in a waltz. Gentlemen, hold your lady's right hand in your left, with your right hand at the lady's back, and her left hand on your right shoulder. In this position, shoulders back so as to maintain balance, dance forward in the direction you are facing and

* The call for Introduction One will be found on page 82, combined with the dance "Two Little Sisters." The caller should first "walk" new dancers through the introduction and the dance before calling the combined calls of Introduction One and "Two Little Sisters." While any introduction may be used with any dance, the introductions are employed in this progressive program to introduce the basic movements and figures used in the dance which accompanies each introduction call. Each introduction call is numbered to indicate this progressive presentation. As there are no names or titles given any introductory calls in the Square Dance, only numbers are used to designate such calls in this book, not only as a means of identification, but also to indicate their place in the progressive program.

An introduction should not be called except when followed directly by, and combined with, a dance call. Whenever it is necessary to instruct both the introduction and dance movements or figures, such instructions should be combined as a unit, just as the introduction and dance calls are given in the actual Square Dance, and not as separate parts or presentations. Therefore, the arrangement of calls and descriptions as used in this book is designed to achieve a progressive and fluent program.

"Swing your Partners," once around. Gentlemen, release the lady's hand but keep your right hand at her back, which will cause the lady to "roll" to your right side, ready for the next call. That is the "Waltz Swing," usually once around. Always place your lady at your right side after a Waltz Swing.

All right-face. Gentlemen, take one step to the left and then step up alongside your Partners, joining right hands as you do so. Join your left hands over the joined right hands and you are in the "skating position." In this position dance all the way around the set counterclockwise, to the right and "Promenade your Partners" all the way around to your home place.

TWO LITTLE SISTERS, DESCRIPTION

The First Lady dances to the Second Lady. They join both hands and circle once to the left, clockwise, until they are opposite their Partners. The two ladies dance home and all swing* their Partners once around.

The First, Second, and Third Ladies join hands in a ring of three in the center of the set, circle once around until back to their Partners, go home, and "everybody swings," once around.

All four ladies ("Four Little Sisters") form a ring, circle once to the left back to place, then go home; everybody swings once around, and Promenade the Set, counterclockwise until home again.

The call is repeated with the Second Lady leading the figure, then the Third Lady, and finally the Fourth Lady.

* While the Waltz Swing is given here, quite often the Two Hand Swing is used instead. Unless a specific kind of swing is called for, or required by the figure, any swing may be used. It is your dance. The Two Hand Swing is introduced in "Swing Old Adam," along with the One Hand and Elbow Swing, and is described on page 85.

Introductory Call One

— — — — *

Square your sets with a smile on your face,
Everybody dance, right in your place.

— — — —

Honor your Partners — and the
Lady on your left, — —
All join hands and circle left;
Circle left all the way around.
All the way around 'till you come home,
You swing yours, leave mine alone,
Everybody swing, and we'll
Promenade around the ring.
Promenade around the hall,
Promenade the old corral.
Promenade 'till you get home.

— — — —

When calling "Two Little Sisters," substitute the following call for the last four beats of the Introduction instead of the four beats of silence indicated:

"First Lady out to the right and"

* Each dash shown in the calls indicates one musical beat of silence on the part of the caller. These dashes and their meaning must be observed in order to properly phrase the call with the music and to give the proper and necessary timing required to execute the movements of the dance. The dashes indicate time value rather than strict silence, and when used after a word or syllable in the lines of the calls, they denote a lengthening of that word past normal.

Two Little Sisters, Call

Call the following on the last four beats of the Introduction:

“First Lady out to the right and”

Then continue with the call below.

Two little sisters form a ring, then

Home you go and everybody

Swing, - - -

 - - - -

Three little sisters form a ring, then

Home you go and everybody

Swing, - - -

 - - - -

Four little sisters form a ring, then

Home you go and everybody

Swing, - - and we'll

Promenade around the ring.

Chorus

Promenade around the town,

Take your Honey right on around,

Keep that calico off the ground

Second Lady out to the right,

Change this last line to conform to the lady leading the next change.

Repeat the call with the Second, Third, and finally the Fourth Lady leading the figure. Note that the call directing the lady leading the dance on the next change to go “out to the right,” is given on the last four beats, or line, of the chorus call, prompting the initial movement of the next change ahead of time. The Promenade is the chorus, which may be varied as desired.

INTRODUCTORY CALL TWO, DESCRIPTION

THERE is only one variation between Introduction One and Introduction Two. The dancers join hands and circle clockwise just *half* around. On the call of "Break and trail" the dancers release hands and reverse direction, dancing counterclockwise to place in *single file* without hands joined. When the dancers arrive home, the ladies face to their left toward their Partners who are "trailing" behind them and all swing once around with the Waltz Swing and Promenade around the set. This variation is called "Break and Trail." It has many calls, all meaning the same thing, such as: "Back to the right, single file," "Reverse back and form a line," "Back to the right, you're going wrong, lady in the lead, gent comes along," "Break and trail along that line, ladies in the lead, gents behind," "Back to the right, Indian style," and "Break and trail on that old back-track." The call for Introduction Two will be found on page 86, combined with the dance of "Swing Old Adam."

SWING OLD ADAM, DESCRIPTION

Here is a real "old timer" which uses several different types of swings.*

* The Elbow Swing is danced only between gentlemen. When called for between ladies and gentlemen or between ladies, the Forearm Swing is substituted for the Elbow Swing. In the Forearm Swing, the dancers place their right palms against the opposite dancers' right forearm at waist level, elbows bent, with pressure binding the dancers together in a "tension hold." This is a Right Forearm Swing. It is also done with the left forearm. The Forearm Swing, like the Elbow Swing, is danced either one or one-and-a-half times around, usually one-and-a-half times. The One and Two Hand Swings are just

The First Gentleman dances to the Second Gentleman and these two link their right elbows and swing once around, clockwise, with the Elbow Swing. The First Gentleman and the Second Lady now join their left hands, chest high, elbows bent with pressure against the other person's palm, thus taking the place of a "grip" or grasp, and swing once around counter-clockwise with a Left Hand Swing. The First Gentleman and the Second Gentleman again link their right elbows and swing *once and a half* times around clockwise with the Elbow Swing.

The First Gentleman now dances home and takes both hands with his Partner, hands held chest high, elbows held close to the sides, the lady's palms down and the gentleman's palms up with pressure of the palms taking the place of a handclasp. The First Couple swings clockwise with this Two Hand Swing with the gentleman releasing his left hand but holding with his right hand at the completion of the swing so that the lady rolls to his right side, both dancers facing the center of the set.

The First Gentleman now dances across the set and repeats the figure with the Third Couple and then dances back home for a Two Hand Swing with his Partner, after which the First Gentleman dances to his left and repeats the figure with the Fourth Couple and then dances home, and all Promenade their Partners once around the set to home place. The call is repeated with the Second, Third, and Fourth Gentleman in turn leading the dance.

once around; in a few cases they are used for a half around swing. The Two Hand and Waltz Swing are always clockwise. A good rule to follow is that whenever a Once and a Half Swing is called for between gentlemen, always use the Elbow Swing. If called for between ladies and gentlemen or between ladies, always use the Forearm Swing. There is no call for the Forearm Swing; often the Elbow Swing is called for when the Forearm Swing is desired by the caller or the movement requires it, but the usual designation for the Forearm Swing is the call of "Once and a Half."

Introductory Call Two

Pop your whip and jerk that line, let's
 All start dancing and have a good time.
 Honor your Partners - and the
 Lady by your side,* - -
 All hands up and circle wide.
 Circle left half around and
 Break and trail along that line, the
 Ladies in the lead and the gents behind.
 You swing yours and I'll swing mine,
 Everybody swing; - and we'll
 Promenade around the ring,
 Promenade that pretty little thing that's
 Slim around the waist and pretty in the face,
 Promenade your Partners back to place,
 Square your sets with a smile on your face.
 - - - - **

* The phrase "Lady by your side" means the Corner Lady, and the call of "Circle wide" means to circle clockwise, to the left, which is the usual direction of a circle in the Western Square Dance.

** When using this introductory call for "Swing Old Adam," substitute "First Old Gent out to the right, and" for the last four beats of silence indicated on the last line of the above call.

Swing Old Adam, Call

Call the following on the last four beats of the introductory call:

“First Old Gent out to the right, and.”

Then continue with the call below.

Swing Old Adam with all your might.

Now, Miss Eve; - -

Swing Old Adam before you leave.

- - - -

Home you go with a Two Hand Swing, the

Same gent leads across the ring, and

Swing Old Adam, that Elbow Swing.

Now, Miss Eve; - -

Swing Old Adam before you leave.

- - - -

Home you go with a Two Hand Swing, the

Same gent out to the left of the ring, and

Swing Old Adam, that Old Man Swing.

Now, Miss Eve; - -

Swing Old Adam before you leave.

Home you go and Promenade.

Chorus

Promenade around the ring,

Promenade that pretty little thing that's

Slim around the waist and pretty in the face,

The next old gent out to the right, and

Repeat the call for the Second, Third, and Fourth Gentlemen in turn.

LADY 'ROUND THE LADY, GENT SOLO, DESCRIPTION

The First Lady leads to the right, with the First Gentleman trailing behind her, in single file. The First Lady, followed by her Partner, dances between the Second Lady and Gentleman to the outside of the set, and then turns to her left and dances behind the Second Lady and around her, to the center of the set, with the First Gentleman trailing close behind.

The First Lady again dances between the Second Couple to the outside of the set, but turns to her right this time, and dances behind and around the Second Gentleman. As the First Lady dances around the Second Gentleman, the First Gentleman stands fast, facing the Second Lady, and does *not* follow behind his Partner as he did in the preceding movement.

As the First Lady completes her encirclement of the Second Gentleman, the First and Second Couples form a ring of four and circle once clockwise. Both couples now swing Partners once around with a Waltz Swing, after which the First Couple repeats the figure with the Third Couple, and then with the Fourth Couple. This last dancing of the figure is completed by all couples swinging their Partners once around with a Waltz Swing, and then Promenading with Partners around the set to home place. All couples now swing Partners once around with a Waltz Swing, and then "Balance" their Partners with a slight bow, and "Square your sets," ready for the next change.

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Lady 'Round the Lady, Gent Solo, Call

First Couple right, lady in the lead,
 Lady 'round the lady, gent solo,
 Lady 'round the gent, but the gent don't go.

- - - -

Ring up four as you come around,
 Circle four with your feet on the ground.
 Break and swing that pretty little thing, and
 On you go to the next in the ring.
 On to the next, lady in the lead,
 Lady 'round the lady, gent solo,
 Lady 'round the gent, but the gent don't go.

- - - -

Ring up four as you come around,
 Circle four with your feet on the ground.
 Break and swing that pretty little thing, and
 On you go to the next in the ring.
 On to the next, lady in the lead,
 Lady 'round the lady, gent solo,
 Lady 'round the gent, but the gent don't go.

- - - -

Ring up four in a pretty little ring,
 Once around and everybody
 Swing, - - -
 And we'll Promenade around the ring.

Chorus

Promenade your Partners 'round,
 Make that big foot jar the ground,
 Take those pretty girls right on around,
 When you get home just settle down, and
 Swing your Partners one and all,
 Swing them all around the hall.
 Balance to your Partners all,
 Square your sets, and listen to the call.

Repeat the call for the Second, Third, and Fourth Couples in turn.

STAR BY THE RIGHT, DESCRIPTION

The figure of this dance is often used as a sub-chorus in other dances and is so used in this book in "Bird in a Cage."

The First Couple leads to the Second Couple, with whom they form a ring of four which circles once around clockwise. All release hands and join right hands to form a Right Hand Star, the gentlemen joining their hands *over* those of the ladies, keeping all hands together to form a "hub." This Right Hand Star revolves clockwise half around. All release right hands and make a right-face turn, at the same time joining their left hands to form a Left Hand Star, which revolves counterclockwise until the Second Couple are in their home place. Break the star, releasing left hands, and the gentlemen *only* make a left-face turn and join right hands with *the lady behind them*, whom they swing once around with a Right Hand Swing. Release right hands and join left hands with Partners who are now swung once around with a Left Hand Swing. The First Couple now leads to the Third Couple and dances the figure with them, after which they dance the figure with the Fourth Couple. The First Couple "Balances Home" while dancing the final Left Hand Swing. All couples now swing once around with a Waltz Swing and then Promenade once around the set to home place where all "Balance" to their Partners with a bow, and then "Square Sets" ready for the next change.

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Star by the Right, Call

First Couple lead out to the right, and
 Circle four with all your might.
 Form a star with a Right Hand Cross, and a
 "How do you do?" - -
 Left hands back, and "How are you?"
 Swing your Corner with your right,
 Then your Partner with your left, and
 On you go, on to the next.
 On to the next couple on the right, and
 Circle four with all your might.
 Form a star with a Right Hand Cross, and a
 "How do you do?" - -
 Left hands back, and "How are you?"
 Swing your Corner with your right,
 Then your Partner with your left, and
 On you go, on to the next.
 On to the next couple on the right, and
 Circle four with all your might.
 Form a star with a Right Hand Cross, and a
 "How do you do?" - -
 Left hands back, and "How are you?"
 Swing your Corner with your right,
 Then your Partner with your left, and
 Balance home, and everybody

Chorus

Swing, - - -
 Then Promenade around the ring.
 Promenade around the town,
 Take your Honey right on around,
 Hold those gals, don't fall down,
 Keep that calico off the ground.
 Balance to your Partners all,
 Square your sets and listen to the call.

Repeat the call for the Second, Third, and Fourth Couples in turn.

RING, RING, DESCRIPTION

So far the dances and calls given have been composed of an introduction, the figure, and a chorus. Short dances are usually lengthened by a "finish call" after the final chorus. All introduction, chorus, and finish calls are interchangeable, and the caller will find an ample supply of these "trimmings" in this book. Such a trimming is this call of "Ring, Ring," often used as either a chorus or finish call.

The dancers join hands in a ring of eight and circle clockwise one quarter of the ring. On the word "Break," in the phrase "Break that ring with a Corner Swing," the dancers release their *Partners'* hands, retaining their holds with *Corners* and all swing *Corners* once around with a Waltz Swing. The gentlemen roll the ladies they are swinging to the gentlemen's right side at the completion of the swing. Then they re-form the ring and again circle one quarter clockwise and then release hands with new *Partners* on the word "Break" and swing new *Corners* once around with a Waltz Swing, the gentlemen placing the ladies just swung on their right and re-forming the circle. This action is repeated twice more, four swings in all, bringing *Partners* together at home place on the final swing, after which all *Promenade Partners* once around the set to place. Note particularly that each circle is just one quarter clockwise and that the dancers break holds with their *Partners* on the call of "Break."

Ring, Ring, Call
A Chorus or Finish Call

Call the following on the last four beats of the preceding call:

“Join your hands and form a ring, and.”

Then continue with the call below.

Circle left in a great big ring,
Break that ring with a Corner swing;

- - - -

Form a ring, a pretty little ring,
Break that ring with a Corner swing.

- - - -

Ring, ring, a pretty little ring,
Break that ring with a Corner swing;

- - - -

Form a ring, a pretty little ring,
Break that ring with a Corner swing;
Promenade your Partners all,
Take a walk around the hall with your
Big foot up and your little foot down,
When you get home just settle down.

- - - -

INTRODUCTORY CALL THREE, DESCRIPTION

IN THIS introduction, the movement of "All around your Left Hand Lady" is introduced, combined with the "Grand Right and Left." This same combination of movements is used as a chorus in the dance, "Take a Peek." After the dancers "Honor" their Partners and Corners, they form a ring of eight which circles clockwise once around the set. The next call is "All around your Left Hand Lady."

On this call, the gentlemen face to their left and dance *behind* their Corner Ladies, passing back to back until the ladies have been cleared. The gentlemen now face the center and dance in *front* of the ladies, back to place, the gentlemen keeping their backs to the ladies throughout the movement. As the gentlemen dance behind their Corners, *the ladies dance two steps forward*, pause until the gentlemen have cleared them, and then dance two steps backward as the gentlemen complete their encircling movement. The next call is, "Grand Right and Left."

All face Partners and take right hands in a slight "balance" and then dance on to the next person. *Do not turn around!* Take left hands with the person met and pass on to the next person in the set. Take right hands with that person and pass on to the next person, with whom left hands are taken. Pass by this person to meet Partners with whom right hands are taken. The gentlemen continue moving counterclockwise as they meet their Partners while the ladies pivot in a right-face turn as right hands are taken so as to face in the same direction as the gentlemen are moving, and Partners join their left hands over their joined right hands as the lady pivots, so that Partners are now in the skating position. All Promenade with Partners to home place.

There is no grip or handclasp as hands are taken in the Grand

Right and Left. Instead, hands are touched in a gesture of greeting as the dancers pass by each other in this weaving, serpentine movement in which the gentlemen always dance counterclockwise, and the ladies clockwise. Note that there is no pause or break in the action of the movement as Partners meet, and dance into the skating position for the Promenade, the lady simply pivoting on the ball of her "standing" foot as right hands are taken by Partners. The dancers should never "reach" for the person they are dancing toward in this or any other movement of the Square Dance.

The call for this introduction will be found on page 96, combined with "Take a Peek," and should be used with that dance in presenting a progressive program. However, any introduction may be used with any dance as desired by the caller.

TAKE A PEEK, DESCRIPTION

The First Couple leads to the Second Couple and separates so that the First Lady dances to the right of, and just past, the Second Couple, while the First Gentleman dances to the left of, and just past, the Second Couple. The First Couple "peek" at each other behind the backs of the Second Couple who usually "peek" over their shoulders at the First Couple.

The First Couple now dance back to the center of the set and these four dancers swing either their own Partners or their Opposites once around with a Waltz Swing, for the call is "Swing or Cheat," which means "Swing whom you wish," the fun being to wait until the last second to indicate your choice; this is usually the lady's privilege.

The First Couple again separate (the ladies must be sure to be in their proper place, at the right of their own Partners, after the "Swing or Cheat" call), and dance around the Second Couple to "peek" at each other as before, then dance back to face the

Second Couple, with whom they form a ring of four which circles once around clockwise.

Break the ring of four and swing Opposites once around with a Waltz Swing, then swing Partners once around with a Waltz Swing. (This is a *sub-chorus*, and is often varied.)

The First Couple repeats the figure and sub-chorus with the Third Couple, and finally with the Fourth Couple, all dancers swinging their Partners with a Waltz Swing on the Partner Swing movement of the sub-chorus call. Next all dance the chorus of "All around your Left Hand Lady," then take right hands with Partners, with a slight "balance," and dance the Grand Right and Left. Partners meet halfway around the set and Promenade home, where all swing Partners once around with a Waltz Swing, and then "Square your sets," ready for the next change.

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Introductory Call Three

Pick up the tailgate, throw in the sprague,
 Whistle at the nippers and watch us rag.
 Honor your Partners - and the
 Lady on your left, - -
 Join your hands and circle left.
 Circle left all the way around,
 All the way around the hall,
 All four gents listen to the call.
 All around your Left Hand Lady,
 Right hands to your Partners all,
 Grand Right and Left around the hall.
 Meet your Honey and Promenade all.
 Promenade around the town,
 Take those pretty girls right on around,
 When you get home just settle down.

- - - -

Take a Peek, Call

First Couple out to the right, and
Around that couple and take a peek,
Back to the center and swing or cheat.
Swing 'em if you love 'em and cheat 'em if you don't.
Around that couple and peek once more,
Back to the center and ring up four,
Circle four, around you go,
On your heel and on your toe.
Now you swap, now you trade, it's
Your pretty girl for my old maid.
Your girl's pretty, but mine's so fine,
You swing yours and I'll swing mine.
On to the next couple on the right, go
Around that couple and take a peek,
Back to the center and swing or cheat.
Swing 'em if you love 'em, cheat 'em if you dare.
Around that couple and peek once more,
Back to the center and circle four,
Ring up four as you did before,
Circle left in the middle of the floor.
I'll swing your girl, you swing mine,
Oh, Boy, ain't that fine!
I'll give you back yours, you give me back mine,
I'll swing my girl any old time.
On to the next couple on the right, and
Around that couple and take a peek,
Back to the center and swing or cheat.
Swing whom you like, cheat 'em if you can.
Around that couple and peek once more,
Back to the center and ring up four.
Circle four, around you go,
On your heel and on your toe.
Now you swap and now you trade, it's
My pretty girl for your old maid.

You swing yours and I'll swing mine,
 Get your own and everybody

Chorus

Swing, - - -
 Four gents out to the Corner of the ring, and
 All around your Left Hand Lady,
 Right hand to your Partners all,
 Grand Right and Left around the hall.
 Meet your Honey and Promenade eight,
 Promenade home and you'll be straight.
 Take those pretty girls right on around,
 Swing your Partners 'round and 'round, now
 Let 'em go and face the town,
 Square your sets and settle down.

- - - -

Repeat the call for the Second, Third, and Fourth Couples
 in turn.

INTRODUCTORY CALL FOUR, DESCRIPTION

IN THIS introduction the usual movements which follow the call of, "All around your Left Hand Lady" are added to your repertoire. This combination of movements is also used as a chorus in the dance "Bird in a Cage."

Introduction Four starts with the call of "All around your Left Hand Lady." After dancing that figure as described in Introduction Three, the gentlemen repeat the *same movement around their Partners*, which is called "See-saw your pretty little Taw." The gentlemen dance behind their Partners, back to back, then face the center and dance in front of the ladies to place, keeping their backs to the ladies as they encircle them. The ladies dance two steps forward as the gentlemen dance behind them, pause until the gentlemen are clear and then dance two steps backward as the gentlemen complete their encircling movement.

The next call is "On the Corner with your left hand," or "Allemande Left," * both meaning the same thing. All dancers face their Corners, with whom they join left hands, and swing once around counterclockwise with a Left Hand Swing, then dance back to face their Partners, taking right hands in a slight

* The movement of Allemande Left, or, "On the Corner with your Left Hand," as it is often called in the Western Square Dance, is always followed by the "Balance" or "Honor" with Partners after the Left Hand Swing with Corners, which is a distinctive feature of the movement, combined with the fact that the Allemande is always danced in unison by all dancers in the set. These two points constitute the difference between an Allemande and other One-Hand Swing movements.

The call for this introduction will be found on page 101, combined with the dance "Bird in a Cage," which uses the movements just described in this introduction for a chorus in that dance, as a part of the progressive program. Any introduction or chorus may be used with any dance and all chorus and introductory calls are interchangeable, as are any other trimming calls.

balance. Then all dance the Grand Right and Left around the set until Partners meet. Promenade with Partners to home place where all balance to Partners and "Square your Sets," ready for the next call.

BIRD IN A CAGE, DESCRIPTION

The First Couple leads to the Second Couple with whom they form a ring of four which circles once around clockwise.

The First Lady, the "Bird," steps into the center of this ring while the First Gentleman and Second Couple rejoin their hands in a ring of three which continues to circle clockwise around the "Bird," who revolves in place to her own left (the opposite direction of the circle of three).

The First Lady and the First Gentleman, the "Crow," now exchange places, the "Bird" stepping into the place vacated by the "Crow" as he steps into the center of the ring of three which continues to circle clockwise while the "Crow" revolves in place to his own left, counter to the ring of three.

The "Crow" now steps into the ring, between the two ladies, at the same time extending his right hand to the center of the ring. The other three dancers also extend their right hands to the center to form a "Right Hand Star," the gentlemen joining their hands over the hands of the ladies, but keeping all hands together to form a "hub." The Star revolves clockwise, hands held at an easy angle.

Break the Star and all right-face and form a Left Hand Star by joining left hands in the center, the gentlemen joining their hands over those of the ladies. The Star reverses direction and revolves counterclockwise.

Break the Star and the gentlemen only face to the left and take right hands with the ladies behind them, their "Corners," and swing once around clockwise with a Right Hand Swing,

release right hands and join left hands with Partners, and swing once around counterclockwise with a Left Hand Swing.

The First Couple now dances the figure with the Third Couple and then repeats the figure with the Fourth Couple, after which all couples swing once around with a Waltz Swing and then dance the chorus call of "All around your Left Hand Lady," "See-saw your pretty little Taw," "On the Corner with your Left Hand," "Grand Right and Left," and Promenade home with Partners.

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Introductory Call Four

- - - -
- - - -

On your heel and on your toe,
Stomp your feet and here we go.
All around your Left Hand La-
-dy, - - -
See-saw your pretty little Taw.
On the Corner with your left hand,
Allemande Left as pretty as you can,
Right to your Partner, Right and Left Grand.
Grand Right and Left around the ring,
While the roosters crow and the birdies sing.
Promenade that pretty little thing
You call your own, - -
Balance to your Partners all,
Square your sets and listen to the call.

Bird in a Cage, Call

First Couple right and ring up four,
Circle four in the middle of the floor.
Bird in a cage, and a Crow in a tree,
Three hands up, you're gone, you see.
The Bird flies out and the Crow hops in,
Three hands up and you're gone again.
The Crow steps out with a Right Hand Cross, and a
"How do you do?" - -
Left hands back, and "How are you?"
Swing your Corner with your right,
Then your Partner with your left, and
On you go, on to the next.
On to the next and ring up four,
Circle four as you did before.
Bird in a cage, and a Crow in a tree,
Three hands up, you're gone, you see.
The Bird flies out and the Crow hops in,
Three hands up and you're gone again.
The Crow steps out with a Right Hand Cross, and a
"How do you do?" - -
Left hands back, and "How are you?"
Swing your Corner with your right,
Then your Partner with your left, and
On you go, on to the next.
On to the next and ring up four,
Circle four as you did before.
Bird in a cage, and a Crow in a tree,
Three hands up, you're gone, you see.
The Bird flies out and the Crow hops in,
Three hands up and you're gone again.
The Crow steps out with a Right Hand Cross, and a
"How do you do?" - -
Left hands back, and "How are you?"
Swing your Corner with your right,

Then your Partner with your left, and
Balance home, and everybody

Chorus

Swing, - - -
Four gents out to the left of the ring, and
All around your Left Hand La-
-dy, - - -
See-saw your pretty little Taw.
On the Corner with your left hand,
Allemande Left as pretty as you can, a
Right to your Honey, Right and Left Grand.
Grand Right and Left 'till you meet your own,
Promenade your Partners home.
Promenade 'em two by two,
Walk 'em home like you always do.

Repeat the call for the Second, Third, and Fourth Couples in turn.

SPLIT YOUR CORNERS, DESCRIPTION

This dance comes from Arizona where it is a great favorite. The First and Third Couples (the "First Four" or "Head Couples") dance three steps forward and three steps backward and then dance three steps forward again and take "inside" or nearest hands with their Opposites in a slight balance. They then face the nearest Side Couples, with Opposites as partners, and dance side by side through the Side Couples they are facing, passing between the ladies and gentlemen of the Side Couples to the outside of the set, the Side Couples separating from Partners to allow the Head Couples to pass through. The Head Couples release their joined hands and separate, the ladies to the right and the gentlemen to the left, to dance singly around the outside of the set to their home places.

All now dance the movement of "See-saw your pretty little Taw," but to the call of "Sashay 'round your pretty Baby."

All face their Corners and place right palms against the Corner's right forearm, elbows bent, and swing once around clockwise with this Forearm Swing which is used between ladies and gentlemen when an Elbow Swing is called for. Pressure against the dancers' forearms takes the place of a "grip" or grasp, creating a "tension hold."

All join left hands with Partners and swing once around counterclockwise with a Left Hand Swing and then dance toward Corners, with whom they take right hands and pivot into the skating position, joining left hands over the joined rights as they pivot and then Promenade with Corners once around the set to the gentleman's position.

The same Head Gentlemen with *new* Partners repeat the figure three more times, Promenading with Corners on each change, which will bring original Partners together on the final Promenade. The call is then given four times with the Side Couples leading the dance, eight changes in all.

Introductory Call Five

— — — —
 Look at your Honey, bow and smile,
 Join your hands and circle a mile.
 — — — —
 Back to the right, you're going wrong,
 Ladies in the lead, gents come along.
 All around your Left Hand La-
 -dy, — — — —
 See-saw your pretty little Taw.
 On the Corner with your left hand,
 A Left Hand Swing, a Left Allemande,
 Right to your Honey, Right and Left Grand.
 Meet old Sal, meet old Sue,
 Meet that girl with a run-down shoe and
 Promenade like you always do,
 Promenade two by two.

Split Your Corners, Call

First and Third go forward and back,
 And forward again on the same old track.
 Split your Corners and leave your Taw,
 Ladies go gee, and the gents go haw,
 All around your old Grandma.
 Sashay 'round your pretty Ba-
 -by, - - -
 Right Elbow swing your Corner Lady.
 Left hand 'round your pretty mate, and a
 Right to your Corners and Promenade eight.

Chorus

Promenade your Corners all,
 Hold those gals, don't let 'em fall.
 Promenade around the town,
 Take those pretty girls right on around,
 When you get home, just settle down.
 - - - -

Repeat the call three more times for the First and Third Couples, and then four times for the Second and Fourth Couples, eight changes in all, finishing the dance with original Partners.

INTRODUCTORY CALL SIX, DESCRIPTION

ONE of the favorite trimmings in the Western Square Dance is the "Once and a Half," known in the East as a "Grand Allemande." It is always called out of a Grand Right and Left and is simply a continuation of that figure, using a Forearm Swing one-and-a-half times around with each person met instead of the taking of hands used in the Grand Right and Left.

As Partners meet halfway around the set in the Grand Right and Left, they take the Right Forearm hold and swing one-and-a-half times around clockwise, release holds and swing the next person met with a Left Forearm Swing, counterclockwise, one-and-a-half times around. Release holds and swing the next person one-and-a-half times around with a Right Forearm Swing, then dance a Left Forearm Swing one-and-a-half times around with the next person met; take right hands with Partners at home place, pivoting into the skating position, and Promenade once around the set with Partners to place.

In the Once and a Half, the dancers take the forearm hold with the next person as they release holds with the person they have just swung. The action should be continuous. Often the call directs the dancers to use an Elbow Swing, but the Forearm Swing should be substituted in such cases or whenever an Elbow Swing is called for between ladies and gentlemen, or between ladies. Good dancing restricts the Elbow Swing to the gentlemen in the Square Dance. The call for this introduction will be found on page 108.

SALLY GOODEN', DESCRIPTION

In this dance the ladies are named according to their position in the set in relation to the gentleman who is leading the figure on each change.*

The First Gentleman dances to his Right Hand Lady, who is known in this dance as "Sally Gooden'" and swings her once around with a Right Hand Swing, then dances back to his Partner, who is called his "Taw" throughout this dance, and swings her once around with a Left Hand Swing. The First Gentleman now dances across the set to his Opposite Lady, who is known as the "Girl from Arkansaw," and swings her once around with a Right Hand Swing. Next he dances to his Right Hand Lady, "Sally Gooden'," whom he swings once around with a Left Hand Swing and then dances to his Partner, his "Taw," whom he swings once around with a Right Hand Swing. The First Gentleman now dances to his Corner Lady who is known in this dance as "Grandma" and swings her once around with a Left Hand Swing and then dances back to his Partner. All dancers now swing their Partners once around with the Waltz Swing and then Promenade with Partners once around the set.

The figure is led by the Second, Third, and Fourth Gentlemen in turn, after which it is danced by all four gentlemen answering the call together. As the four gentlemen cross the set together to swing their Opposite Lady, or the "Girl from Arkansaw," they must allow the gentleman on the left to have the right of

* The names given the ladies in this dance are often used in the Western Square Dance instead of the names of Partner ("Taw"), Right Hand Lady ("Sally Gooden'"), Opposite Lady ("Girl from Arkansaw"), and Corner Lady ("Grandma"), and are frequently used in the calls of dances other than "Sally Gooden'." This terminology is standard in the Western Square Dance and should not be altered any more than the usual terminology of Partners, Corners, Right Hand Ladies, or Opposites should be changed from their proper form and usage.

way and cross in front of them, each gentleman passing behind the gentleman on his left as they cross the set. This is important in order to avoid traffic difficulties, and applies to any dance in which four dancers cross the set at once.

The pattern of this dance is that of a serpentine movement rather than a series of One Hand Swings. If the dancers will always use the hand nearest the person they are swinging with they will find that they will be using the proper hand for that swing.

Introductory Call Six

— — — —
 Honor your Partners, bow and smile,
 Step right up and swing her awhile.

— — — —
 All around your Left Hand La-
 -dy, — — — —

Sashay 'round your pretty Baby.
 On the Corner with your left hand,
 A Left Hand Swing as pretty as you can,
 Right to your Partner, Right and Left Grand.
 Rope that yearling, brand that calf,
 Meet your Honey with a Once and a Half.
 Once and a Half and a half all around,
 Make that big foot jar the ground.
 Big white horse, little red wagon,
 Hind wheel broke and the axle draggin'.
 I told my Pa when I left town
 "She's a durned good wagon, but about broke down."
 When you meet your own you know what to do,
 Promenade 'em two by two.
 Promenade your Partners 'round,
 Keep that calico off the ground,
 When you get home just settle down.

— — — —

Sally Gooden', Call



Substitute and call the following on the last four beats of whichever introductory call is being used:

“First Old Gent out to the right, and.”

Continue with the call below.

Swing Sally Gooden' with all your might, and
 Now, your Taw; - -
 Same gent out across the hall, and
 Swing that Girl from Arkansaw.
 Now swing Sally Gooden', that same old Sal-
 -ly, - - -
 Now, your Taw; - -
 Don't forget your old Grandma, you ain't
 Swung Granny since away last fall.
 Go back home, and everybody
 Swing, - - -
 Promenade around the ring.

Chorus

Promenade around the town,
 Take your Honey right on around,
 When you get home just settle down, and
 The next old gent out to the right, and

Repeat the call for the Second, Third, and Fourth Gentlemen in turn. Then call “All four gents out to the right, and” on the last four beats, or line, of the call above, which is repeated once more with all four gentlemen dancing the figure together.

SASHAY FOUR TO THE RIGHT,* DESCRIPTION

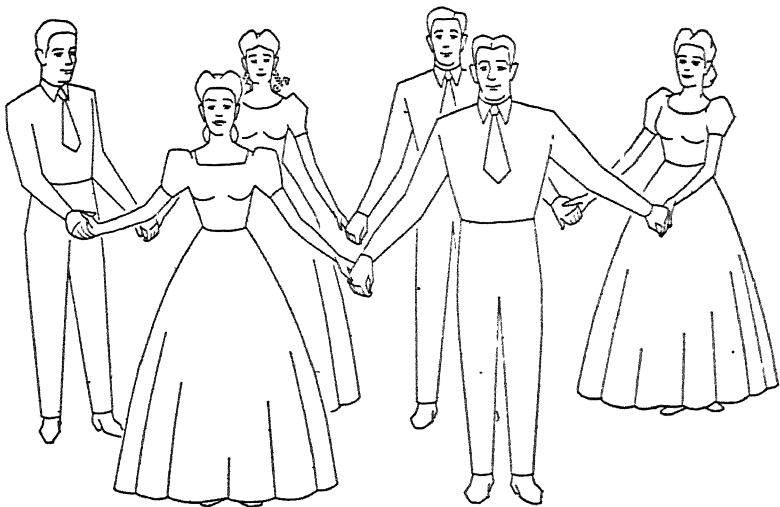
The First Couple bow to Partners and then swing once around with a Waltz Swing, after which they dance across the set and pass side by side through the Third Couple to the outside of the set where the First Lady dances to her right and takes her place by the side of the Third Gentleman while the First Gentleman dances to his left and takes his place by the side of the Third Lady. Thus is formed a line of four facing the center with the Third Couple in the center of the line. All hands in the line are joined.

The line of four dances three steps forward and three steps backward. The First Gentleman leads the line of four (hands joined) to the right, *behind* the Fourth Couple, who join their "inside" hands and reach back with their free hands to take the free hands of the dancers on either end of the line of four, forming a letter "D" with the Fourth Couple in front and the line of four in back, with *all* hands joined.

This "D" formation of six dances three steps forward and three steps backward. The Fourth Couple release their hands from the line of four and the First Gentleman leads the line of four to the right, stopping in the First Couple's position. The line of four dances three steps forward and three steps backward and the First Gentleman leads the line of four to the right behind the Second Couple with whom they form a letter "D" as they did with the Fourth Couple. The "D" dances three steps forward and three steps backward. The Second Couple release their hands from the dancers behind them and the First Gentleman leads the line of four to the right, stopping in the Third Couple's position.

* The term "Sashay" as used in the call for this dance means to dance behind the other couple with the same step that is used for all other movements and figures in the Western Square Dance and should not be interpreted as the Quadrille sideward "Chasse"; the latter is not used in the Western dance, in which all movements and figures are danced with the usual Square Dance step.

The line of four dances forward and forms a ring of four which circles clockwise until the dancers have their backs to their home places. The ring of four breaks and takes *left hands*



Form a "D."

with Partners. The gentlemen draw the ladies toward them and then pass the ladies *behind them by the left hand, at the same time pivoting to face their Corner Ladies in the ring of four.* Left hands are released and *right hands* are taken *with Corners.* The gentlemen draw the ladies toward them and then pass the ladies *behind them by the right hand, at the same time pivoting to face their Partners.* Right hands are released and left hands taken with Partners, the gentlemen placing their right hands at the ladies' backs and wheeling the ladies counterclockwise to home place. This is the Western Do-si-do.

All now Promenade with Partners once around the set. The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Sashay Four to the Right, Call

First Couple bow and then you swing,
 Forward up and split the ring, the
 Lady goes right and the gent goes wrong, and
 Four in line you stand. -
 Forward four to the center and back,
 Fall back four, - -
 Sashay four to the right,
 Form that "Dee" and hold on tight.
 Forward six when you get fixed and
 Fall back six, - -
 Sashay four to the right,
 Hold that line and hold on tight.
 Forward four to the center and back,
 Fall back four, - -
 Sashay four to the right,
 Form that "Dee" like you always do.
 Forward six, dance six to two,
 Fall back six, - -
 Sashay four to the right,
 Hold that line and hold on tight.
 Forward four and ring up four,
 Circle four in the middle of the floor.
 A pretty little ring and make it go,
 When you get right we'll Do-si-do.
 Partners left, Corners right,
 Swing those girls, don't take all night.
 One more change and one more swing, and
 We'll all Promenade around the ring.

Chorus

Promenade around the town,
 Take those pretty girls right on around,
 When you get home just settle down.
 - - - -

Repeat the call for the Second, Third, and Fourth Couples in turn.

INTRODUCTORY CALL SEVEN, DESCRIPTION

THE first line of this call directs the dancers to jump in place and then to swing Partners once around with a Waltz Swing.

The four gentlemen now dance into the center and join right hands in a "Star" which circles clockwise until the gentlemen are back to place, when all dance the Allemande Left and then the Grand Right and Left until Partners meet at the opposite side of the set. As Partners meet, instead of the usual Promenade, they swing *half* around clockwise by the *right forearm hold* and continue the Grand Right and Left in the *reverse* direction until Partners again meet. (This is the "Back Track," sometimes called "Around your own the other way home.")

When Partners meet, they again take the right forearm hold and swing half around clockwise and continue the Grand Right and Left in the usual direction until Partners meet once more, whereupon all Promenade home with Partners.

SHOOT THAT PRETTY GIRL THROUGH TO ME, DESCRIPTION

The First Couple leads to the Second Couple with whom they form a ring of four which circles once around clockwise. The First Gentleman steps backward out of the ring into the center of the set, facing the other three dancers who re-form their ring of three and circle *half* clockwise, until the First Lady is on the outside of the set, facing her Partner in the center. The Second Couple raise their joined hands high in an arch and "pop" the First Lady through into the waiting arms of her Partner in the center of the set.

The First and Second Couples swing their Partners once

around with a Waltz Swing and then form a ring of four which circles once clockwise. The ring of four breaks when the First Couple have their backs to the center of the set and the Second Couple are in their home place, and then dances the Do-si-do: Partners by the left hand, Corners by the right hand, left hand to Partners, and the gentlemen wheeling the ladies counterclockwise.

The First Couple repeats the figure with the Third Couple and then with the Fourth Couple, after which all couples swing once around with a Waltz Swing and then dance the chorus of All around your Left Hand Lady, See-saw your pretty little Taw, Allemande Left, Grand Right and Left, and then Promenade home with Partners.

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Introductory Call Seven

All jump up and when you come down,
 Swing your Honey around and around.
 Gents to the center with a Right Hand Star,
 All the way around the way you are.
 On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Set your brakes and take up the slack,
 Meet your Honey and turn right back with a
 Right Hand Swing on that old back-track.

- - - -

Listen, children, to what I say,
 Meet your own and go the other way.
 Now you're right and you can't go wrong,
 Meet your Honey and Promenade along.
 Promenade around the hall,
 Promenade that old corral.

Shoot That Pretty Girl Through to Me, Call

First Couple right and circle four,
Gent steps back to the center of the floor,
Circle three, - -
Shoot that pretty girl through to me,
Swing, boys, swing, - -
Both couples swing. - -
Form a ring and make it go,
Break that ring with a Do-si-do,
On your heel and on your toe,
Hurry up, Cowboy, don't be slow.
Now you're right and now you're wrong,
Take your Partner and travel on.
On to the next and ring up four,
Gent steps out as he did before,
Circle three, - -
Shoot that pretty girl through to me,
Swing, boys, swing, - -
Both couples swing. - -
Ring up four, don't be slow,
Bow and smile and Do-si-do,
Partners left, gents, you know,
Corner right, around you go,
Swing 'em high and swing 'em low,
Get your own and next you go.
On to the next and circle four,
Gent backs out to the middle of the floor,
Ring up three, - -
Shoot that pretty girl through to me,
Swing, boys, swing, - -
Both couples swing. - -
Ring up four, around you go,
Break right out with a Do-si-do, you'll
Never get around if you go too slow,
Pat your heel and save your toe,

“Granny, will your dog bite? No, child, no!”
 Balance home and everybody

Chorus

Swing, - - -
 All four gents to the Corner of the ring.
 All around your Left Hand La-
 -dy, - - -
 See-saw your pretty little Taw.
 On the Corner with your left hand,
 Allemande Left as pretty as you can, a
 Right to your Honey, Right and Left Grand.
 Bite his ear and twist his tail,
 Swing to the saddle and hit the trail.
 Promenade, that’s what I said, if she
 Don’t like biscuits, feed her corn bread.

Repeat the call for the Second, Third, and Fourth Couples
 in turn.

RIP AND SNORT, DESCRIPTION

A "trimming" used as a chorus or finish

All join hands in a ring of eight and circle clockwise halfway around the set. On the call of "Rip and Snort," the First Couple, *with all hands in the ring of eight joined*, dances across the set and through an arch made by the Third Couple who raise their joined hands high. After passing through this arch, the First Couple *only* release their joined hands and separate, the First Lady to the right and the First Gentleman to the left, and lead their lines of dancers around the outside of the set, through the arch made by the Third Couple who stand fast and are forced to turn a "dishrag" under their own joined hands as the last dancers pass through the arch. When the First Lady and the First Gentleman meet, they join their hands, re-forming the ring of eight which circles clockwise *half* around.

The "Rip and Snort" is now led by the Second, Third, and Fourth Couples in turn, the leading couple always passing through an arch made by their Opposite Couple in the set, the leading dancers meeting each other at the place from which they started the figure and re-forming the ring of eight which circles half around before the next couple leads the "Rip and Snort" movement. As the Fourth Couple completes their change of the figure by circling half in the ring of eight, all should be home. All swing their Partners once around with a Waltz Swing and then Promenade once around the set with Partners.

This trimming should only be used with a very short dance.

Rip and Snort, Call

Join your hands and form a ring,
 Circle left while you shout and sing.
 First Old Couple Rip and Snort,
 Down the center and cut 'em short,* the
 Lady goes gee and the gent goes haw,
 Meet your Honey in the hall and
 Circle left, don't you fall.

- - - -
 Second Couple Rip and Snort,
 Down the center and pull 'em short, the
 Lady goes gee and the gent goes haw,
 Join hands with your pretty little Taw,
 Circle left around the hall.

- - - -
 Third Old Couple Rip and Snort,
 Down the center and cut 'em short, the
 Lady goes right and the gent goes wrong,
 Meet your Honey as she comes along,
 Circle left and sing a little song.

- - - -
 Fourth Old Couple Rip and Snort,
 Down the center and cut 'em short, the
 Lady goes right and the gent goes wrong,
 Meet your Honey as she comes along and
 Circle left 'till you get home,
 Everybody swing your own.
 Swing your Partners one and all, now
 Take a walk around the hall and
 Promenade that pretty little thing you
 Call your own, - -
 Take your ladies right on home.

* It is important that the dancers heed the call of "Cut 'em short," as they lead the lines around the outside of the set, staying as close as possible to the circle of dancers without spreading out past the limits of their set. All Square Dance figures and movements must stay within the space occupied by the set formation, otherwise all timing of the movements will be lost.

BIRD IN THE CENTER, SEVEN HANDS 'ROUND with
Birds in the Center, Crows Go Around finish, DESCRIPTION

The First Lady dances to the right and swings the Second Gentleman by the right hand, then dances back to her Partner and swings him by the left hand. The First Lady now dances across the set and swings her Opposite (Third Gentleman) by the right hand and then dances back to her Partner whom she swings by the left hand. Then she dances to her left-hand gentleman (the Fourth Gentleman), swings him by the right hand, and dances back home; she swings her Partner by the left hand, finishing this swing by taking her place in the center of the set while the other seven dancers form a ring around her and circle clockwise half around the set while the First Lady turns counterclockwise, to her own left. The First Gentleman and the First Lady now exchange places and the ring of seven continues to circle clockwise while the First Gentleman turns counterclockwise, to his own left. As the dancers reach their home place, all swing their Partners once around with a Waltz Swing and then dance the Allemande Left, Grand Right and Left half around, and Promenade Partners to place.

The call is repeated with the Second, Third, and Fourth Ladies in turn leading the dance, after which the finish is called with all four ladies dancing the figure at once. As the four ladies cross the set together, they must allow the lady on their left to have the right of way and cross in front of them. After the final One Hand Swing with Partners, the four ladies step to the center and form a ring with their arms around each other's shoulders while the four gentlemen form a ring around the ladies. The ladies' ring circles *counterclockwise*, to the right, while the gentlemen circle *clockwise*, to the left, around the

ladies.* When the dancers reach their home places, the ladies and gentlemen exchange places and formations, the four gentlemen circling *counterclockwise* in the center with their arms around each other's shoulders, while the four ladies circle *clockwise* around the gentlemen until all are at their home place again. All swing their Partners once around with a Waltz Swing, then Allemande Left, Grand Right and Left half around, and Promenade Partners home.

* Skilled dancers will often circle twice around in the center formation of the finish figure, while the outer circle of four make one revolution in this movement. This is made possible by the dancers in the center, who have their arms over each other's shoulders, placing their *left* foot in the center of their ring and pushing with their *right* foot, which will cause the ring to revolve counterclockwise at a high rate of speed with a "pivot step," the dancers leaning well back as they circle with this pivot. The farther back they lean, the faster they go. This elaboration is a lot of fun, but should not be attempted by new dancers until they have mastered the simple version of the "basket" figure.

The calls in this dance are directed to the ladies and it is one of the few dances in which the ladies lead and swing the gentlemen instead of the gentlemen swinging the ladies. The lady leading each change takes the initiative in the One Hand Swings in this dance.

Bird in the Center, Seven Hands 'Round, Call

Substitute and call the following on the last four beats of whichever introductory call is being used:

“First Lady to the right and swing her.”

Continue with the call below.

Right hand gent with a right hand 'round,
 Partner by the left as you come down,
 Your Opposite Gent with a right hand a-
 -round; - - -
 Partner by the left as you come down,
 Your left hand gent with a right hand a-
 -round, - - -
 Partner by the left as you come down,
 Bird in the center and seven hands a-
 -round. - -
 Bird flies out and the Crow hops in, it's
 Seven hands up and you're gone again.
 Break and swing your Partners all,
 Let 'em go and listen to the call.

Chorus

On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Grand Right and Left around the hall, and
 Promenade your pretty little Taw.
 Take her back to place in the ring, and
 Now the next pretty lady swings her

Repeat the call for the Second, Third, and Fourth Ladies in turn, then call the finish for all four ladies to dance the figure together, calling “All four ladies swing their” on the last four beats of the chorus call.

Birds in the Center, Crows Go Around

A finish call

Right hand gents with a right hand 'round,
 Partners by the left as you come down,
 Your Opposite Gents with a right hand a-
 -round; - - -
 Partners by the left as you come down,
 Your left hand gents with a right hand a-
 -round, - - -
 Partners by the left as you come down, the
 Birds in the center and the Crows go a-
 -round. - - -
 Circle once 'till you get home, the
 Birds fly out and the Crows hop in,
 Turn those rings around again,
 When you get home, you break and swing.
 Swing your Partners one and all,
 Turn 'em loose and face the hall, and

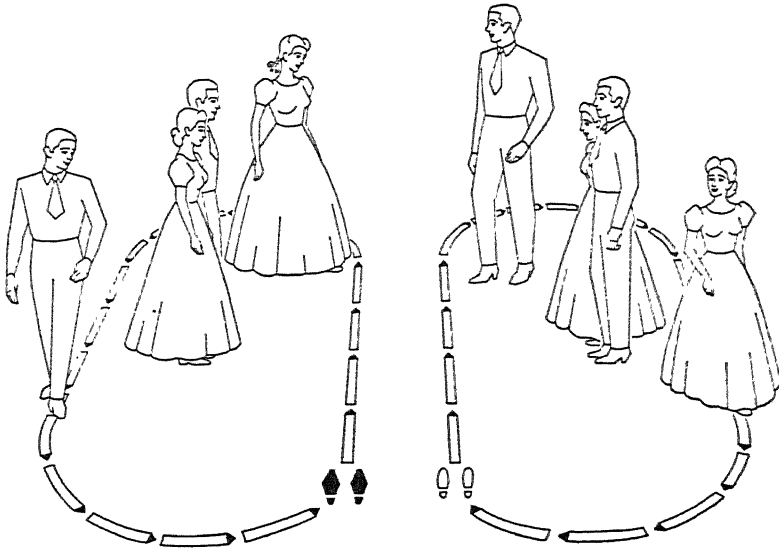
Chorus

On the Corner with your left hand, a
 Right to your Honey, Right and Left Grand.
 Grand Right and Left 'till you meet your own,
 Promenade your Partners home;
 Take those pretty girls right on around,
 When you get home just settle down.

- - - -
 - - - -

This finish call is often used as a trimming for other dances.

CUT OFF SIX, DESCRIPTION



Cut Off Six.

The First Couple bow to Partners and then swing once around with a Waltz Swing, *moving across the set as they swing, passing through the Third Couple to the outside of the set where they separate, the First Lady dancing to her right and the First Gentleman to his left, around the outside of the set to their home place, "Cutting off Six."* When the First Couple reach their home place, all couples swing once around with a Waltz Swing, then dance a Left Hand Swing with Corners, and again swing Partners once around with a Waltz Swing, the First Couple moving across the set as they swing, while the other three couples swing in place.

When the First Couple reaches the Third Couple, they separate, the lady to her right and the gentleman to his left, *passing between the Third Couple and the couples on either*

side of them, to the outside of the set, then dance around the outside of the formation to their home place, "Cutting off Four." When the First Couple reach their home place, all couples swing once around with a Waltz Swing, then dance a Left Hand Swing with Corners, and again swing Partners once around with a Waltz Swing, the First Couple moving to the center of the set as they swing, while the other three couples swing in place.

When the First Couple reaches the center of the set, they separate, the lady to her right and the gentleman to his left, and dance *through the Side Couples*, who separate from their Partners to allow the active dancers to pass between them to the outside of the set, the active dancers continuing around the outside of the formation to their home place, "Cutting off Two." When the First Couple reach their home place, all couples swing once around with a Waltz Swing, after which they Allemande Left and then Grand Right and Left half around the set to meet their Partners and Promenade home.

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

The terms of "Cut off six ('four' or 'two')" refer to the total number of dancers which the leading or active couple dances around in these movements, each active dancer passing around three dancers to "cut off six"; two dancers to "cut off four"; and one dancer to "cut off two."



Cut Off Six, Call

First Couple bow, First Couple swing,
Go down the center and split the ring, the
Lady goes right and the gent goes wrong, now
Cut off six as you come along.

Swing when you meet and everybody
Swing. - - -

Left Hand Swing your Corner Girl and
Swing your own with a pretty little whirl.
The same old couple, as you did before,
Go down the center and cut off four.

Around the outside to your home and
Everybody swing your own. Now,
Left Hand Swing your Corner Girl and
Swing your own with a pretty little whirl.
The same old couple, as you always do,
Go down the center and cut off two.

Around your Corners to your home and
Everybody swing your own. Now,
On the Corner with your left hand, a
Right to your Partner, Right and Left Grand.
Meet old Sal, meet old Sue,
Meet that girl with a run-down shoe and
Promenade 'em two by two,
Walk 'em home like you always do.

Repeat the call for the Second, Third, and Fourth Couples in turn, calling "Next couple bow, next couple swing," on the first four beats of the call.

SASHAY PARTNERS HALF-WAY 'ROUND, DESCRIPTION

Three more of the Southwestern "Sashay" movements are introduced in this dance, as well as the progressive "pick-up" type of figure in which one couple at a time is added to the formation until all eight dancers in the set are dancing the figure at once.

The First Couple dances to the Second Couple, and forms a ring of four which circles clockwise *half* around. The circle breaks and the two gentlemen dance to the right *behind* their Partners so as to exchange places with the ladies, while the ladies dance to the left in *front* of their Partners to the gentlemen's position. That is "Sashay Partners half-way 'round."

The dancers now retrace their steps over the same path back to place. This is "Re-sashay." The call now directs the dancers to "Go all the way around," which they answer by *continuing* the Re-sashay movement in the direction they are moving, encircling their Partners, the gentlemen passing in front of their Partners and then dancing behind the ladies to place, while the ladies move counter, dancing to the left behind the gentlemen, then dancing to the right in front of the gentlemen to place.

The First and Second Couples now form a ring of four which circles clockwise half around. When the First Couple have their backs to the center of the set and the Second Couple is in their home place, they dance the Do-si-do,* Partners by the left hand, Corners by the right, left hands to Partners, and the gentlemen

* If the dancers break into the Do-si-do before they are in the proper position they will not be at their home place for the final Do-si-do and chorus of this dance. It requires two beats of music for the caller to say "Do-si-do" and the call is that much ahead of the actual execution of the movement. Dancers have a natural tendency to execute the Do-si-do when they hear the first syllable of the term "Do-si-do" and all new dancers should be cautioned against following this natural reaction in this particular movement.

wheel the ladies counter-clockwise and form a ring of four which circles clockwise *once* around.

As the ring of four complete their circle, the First Gentleman releases his Corner's hand and picks up the Third Couple who join the ring of four *between* the First Gentleman and the Second Lady, forming a ring of six which circles clockwise *half* around until the First Couple is in the Third Couple's position. The six dancers now "Sashay Partners half-way 'round" and "Re-sashay" and "Go all the way around." The ring of six is re-formed and circles clockwise *half* around until the First Couple have their backs to the center of the set. The six dancers now dance the Do-si-do exactly as when danced by four dancers, Partners by the left, Corners by the right, left hands to Partners. The gentlemen wheel the ladies counterclockwise and again form a ring of six which circles *once* around clockwise.

The First Gentleman releases the hand of the Third Lady and picks up the Fourth Couple between himself and the Third Lady, forming a ring of eight which circles clockwise *half* around until the dancers are opposite their home place in the set, whereupon all eight dancers "Sashay Partners half-way 'round" and "Re-sashay" and "Go all the way around." The ring of eight re-forms and circles clockwise *half* around until the dancers are at their home place. Then all eight dancers dance the Do-si-do, Partners by the left hand, Corners by the right, and left hands to Partners; the gentlemen wheel the ladies to home place and all swing Partners once around with a Waltz Swing, then Allemande Left and Grand Right and Left until Partners meet and Promenade home.

The call is repeated with the Second, Third. and Fourth Couples in turn leading the dance.

Sashay Partners Half-Way 'Round, Call

First Couple right and circle four,
 Half-way 'round and then no more.
 Sashay Partners half-way 'round, and
 Re-sashay, go all the way a-
 -round. - - -
 Form a ring and make it go,
 When you get right we'll Do-si-do.
 On your heel and on your toe, you'll
 Never get around if you go too slow.
 One more change, one more swing,
 Get your own and form a ring, the
 Same old four 'till you get fixed, now
 Pick up two and make it six.
 Circle six in the middle of the floor,
 Half-way 'round as you did before.
 Sashay Partners half-way 'round, and
 Re-sashay, go all the way a-
 -round. - - -
 Form a ring and make it go,
 Half-way 'round and don't be slow,
 Bow and smile and Do-si-do.
 Swing 'em high and swing 'em low,
 Pat your heel and save your toe.
 Do-si-do like picking up sticks, now
 Get your own and ring up six.
 Circle six 'till you get straight,
 When you get right we'll drop the gate, and
 Pick up two and make it eight.
 Circle half around the hall,
 Hold your Honey, don't let her fall.
 Sashay Partners half-way 'round her,
 Re-sashay, go all the way a-
 -round her. - - -
 Form a ring and make it go,

When you get home, you ought to know,
 We'll break that ring with a Do-si-do.
 Partners by the left, Corners right,
 Swing those girls if it takes all night.
 Now you're right and now you're wrong,
 Get your Honey, take her home, and

Chorus

Swing, - everybody,
 Swing. - - -
 On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Grand Right and Left 'till you meet your own,
 Promenade your Partners home.
 You got Sue and Sue's got you,
 Take her home like you always do.

Repeat the call for the Second, Third, and Fourth Couples in turn, calling "Next Couple right and circle four" on the first four beats of the call.

SASHAY BY YOUR PARTNERS TWO, DESCRIPTION

The First Couple leads to the Second Couple, with whom they form a ring of four and circle clockwise *half* around and then break the ring. The gentlemen dance to the right behind their Partners while the ladies dance to the left in front of their Partners to exchange places, the same action as in "Sashay Partners half-way 'round," but to the call of "Sashay by your Partners two." The dancers now "Re-sashay," retracing their steps to place.

The two couples now dance toward each other and pass the opposite person by the *right shoulder* to a back-to-back position. Each dancer makes a right-about-face pivot to face the person behind him, and swings his Opposite *half* around with a Waltz

Swing. The gentlemen roll the ladies to their right side to face the other couple as they complete the half swing.

With exchanged partners, the First and Second Couples repeat the movements of "Sashay by your Partners two" and "Re-sashay," and then dance the "Right and Left Through" movement. This consists of passing the person opposite them by the right shoulder until back-to-back with that person, pivoting in a right-about-face turn to swing their own Partners half around with a Waltz Swing. The gentlemen roll the ladies to their right side to face the other couple with whom they now form a ring of four which circles *half* around clockwise, until the First Couple have their backs to the center of the set and the Second Couple are in their home place.

The two couples now break their ring and dance the Do-si-do, after which the First Couple repeats the figure with the Third Couple and then with the Fourth Couple, "balancing home" as they wheel out of the Do-si-do.

The chorus is now danced. All swing Partners once around with a Waltz Swing, Allemande Left and Grand Right and Left, Partners meeting with a Right Hand Swing *half* around and continue the Grand Right and Left in the *reverse* direction (the "Back Track"). When Partners again meet, they swing half around by the right hand and resume the Grand Right and Left in the usual direction, meeting Partners half around the set and Promenade home. The call is repeated with the Second, Third, and Fourth Couples leading the dance in turn.

The "Right and Left Through" movement used in this dance omits the usual "wheel-around" finish, due to the dancers executing another movement (swinging the person behind them) before repeating the "Right and Left Through" movement to place.

Sashay by Your Partners Two, Call

First Couple right and circle four,
Half-way 'round in the middle of the floor.
Sashay by your Partners two, and
Re-sashay and Right and Left Through,
Swing that girl behind you.

— — — —
Sashay by your Partners two, and
Re-sashay and Right and Left Through,
Swing your own behind you.
Swing her once and form a ring,
Circle half, around you go,
Break that ring with a Do-si-do.
Walk right around on your heel and toe,
Hurry up, boys, and don't be slow.
Chicken in the bread pan scratchin' out gravel,
One more change and on you travel.
On to the next and circle four,
Half-way 'round as you did before.
Sashay by your Partners two, and
Re-sashay and Right and Left Through,
Swing that girl behind you.

— — — —
Sashay by your Partners two, and
Re-sashay and Right and Left Through,
Swing your own behind you.
Swing her once and form a ring,
Half-way 'round you make it go,
Bow and smile and Do-si-do, with a
Little bit of heel and a little bit of toe,
"Granny, will your dog bite? No, child, no!"
Now you're right and now you're wrong,
Take your Honey and travel on.
On to the next and circle four,
Half-way 'round with your feet on the floor.

Sashay by your Partners two, and
 Re-sashay and Right and Left Through,
 Swing that girl behind you.

Sashay by your Partners two, and
 Re-sashay and Right and Left Through,
 Swing your own behind you.
 Swing her once and form a ring,
 Circle half and make it go,
 Break right out with a Do-si-do, you'll
 Never get to Heaven if you carry on so.
 Now you're right but half wrong, too,
 When you get the one who belongs to you,
 Balance home like you always do, and

Chorus

Swing, - everybody
 Swing. - - -
 On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Sold my jennie, but kept my jack,
 Meet your Honey and turn right back,
 With a Right Hand Swing on the old back-track.

Listen, children, to what I say,
 Meet your Honey and go the other way.
 Now you're right and you can't go wrong,
 Meet your Honey and Promenade along.
 Promenade your Partners 'round,
 When you get home, just settle down.
 Balance to your Partners all,
 Square your sets and listen to the call.

Repeat the call for the Second, Third, and Fourth Couples
 in turn.

RIGHT HAND PASS, DESCRIPTION

The Head Couples (First and Third) dance to face the couples on their right and then separate from their Partners, ladies to the right and gentlemen to the left, and dance *around* the Side Couples they faced. Partners meet behind the Side Couples with a "Right Hand Pass" which is simply the action of taking right hands with partners and passing by each other to continue the encircling movement around the Side Couples. The Head Couples meet their Partners in the center of the set with a Right Forearm Swing one-and-a-half times around, after which the Head Couples face the Side Couples they encircled.

All now dance a "Right and Left Eight" movement. The Head Couples dance a Right and Left Through with the Side Couples they are facing, taking left hands with Partners as soon as they have passed by their opposites and wheel around counter-clockwise to face the center of the set. The gentlemen place their right hands at the ladies' backs in the wheel, exactly as in a Do-si-do finish. The two Side Couples pass through the Head Couples to the center of the set but do *not* wheel around. Instead, they pass through the couple they meet with a Right and Left Through and continue across the set to face the Head Couples who have just completed their wheel-around movement. The couples facing now dance the Right and Left Through, the Side Couples wheeling to face the center while the Head Couples pass through each other with a Right and Left Through and continue across the set to face the Side Couples who have just completed their wheel-around. The couples facing dance a Right and Left Through. The Head Couples wheel around in the Side positions while the Side Couple Right and Left Through in the center, continuing across the set to their home places where they dance a Right and Left Through with the Head Couples. The Head Couples in turn pass through each

other in the center with a Right and Left Through to face the Side Couples who have just wheeled around in their home places.

The First and Second Couples, and the Third and Fourth Couples, are now facing each other. They form two rings of four which circle clockwise once around. Both rings break and dance the Do-si-do. The Head Couples "balance home" as they wheel out of the Do-si-do. All now dance the Allemande Left and Grand Right and Left half around, meeting Partners with a Right Forearm Swing and continuing around the set with the "Once and a Half" to home place where Partners meet and all Promenade once around the set.

The call is repeated with the Side Couples leading the dance. Short dances such as the "Right Hand Pass" are usually lengthened by the use of one of the finish calls.

Right Hand Pass, Call

First and Third out to the right,
Around that couple with a Right Hand Pass,
Back to the center with a Once and a Half.
Once and a Half and face the Sides,
Right and Left Through across the floor,
To the other side and back once more.
Right and Left Eight across the track,
Turn around and come right back.
Right and Left Eight 'till you're back to place,
Heads and Sides stand face to face, and
Form two rings and make them go,
Bow and smile and Do-si-do.
Swing 'em high and swing 'em low,
Swing them all with that Do-si-do.
One more change, one more swing,
Balance back to your place in the ring.

Chorus

On the Corner with your left hand, a
Right to your Partner, Right and Left Grand.
Meet your Honey down the pike with a
Once and a Half, and treat 'em all alike.
Once and a Half and don't fall down,
Swing those pretty girls 'round and around
With the oak-post crook and the elbow hook,
The more you swing, the better you look.
Right to the buggy and left to the wheel,
Swing them all on the ball of your heel.
When you meet your own, you know what to do,
Promenade 'em two by two, and
Walk 'em home like you always do.
Promenade around the town,
When you get home just settle down.

- - - -

Repeat the call with the Side Couples leading the dance.

FOURS TO THE RIGHT, DESCRIPTION

This dance introduces the "Two Ladies Chain" and the "Four Ladies Chain." The First and Third Couples lead to the right and all dance the Right and Left Through with the couples they are facing, all couples wheeling around to face the same couples in exchanged positions, and repeat the Right and Left Through, wheeling around to again face the same couples.

The two ladies in each set of four dancers now cross to the opposite gentlemen, taking right hands with each other as they cross and giving left hands to the opposite gentlemen, who place their right hands at the ladies' backs and wheel them to again face the opposite couple. The ladies now cross back to their own Partners, taking right hands with the opposite lady and

giving left hands to their Partners, who place their right hands at the ladies' backs and wheel them around to again face the opposite couple. This is a full "Two Ladies Chain," with a separate call for each half of the movement, which is the rule in the Western Square Dance.

The couples facing each other now form two rings of four and circle once clockwise until the Head Couples have their backs to the center and the Side Couples are in their home place; all dance the Do-si-do, then "balance home" and all swing Partners once around with a Waltz Swing.

The next call is "Four Ladies Chain." The four ladies join right hands in the center of the set and circle clockwise to their Opposite Gentlemen with whom they join left hands. The gentlemen receive the ladies by placing their right hands at the ladies' backs and wheeling them around counterclockwise. Then they send the ladies back to the center, where they join right hands and circle clockwise to their own Partners, joining left hands with the gentlemen, who wheel the ladies around as before. The Four Ladies Chain is the same action as a Two Ladies Chain except that four ladies dance instead of two.

The chorus is now danced, after which the call is repeated with Side Couples leading the dance. A long introduction should be called for this short figure, such as Introductory Call Eight, which requires sixty-four measures of music.

Introductory Call Eight

- - - -
 Square your sets with a smile on your face,
 Everybody dance, right in your place.
 - - - -
 Honor your Partners - and the
 Lady on your left, - -
 All hands up and circle left.
 Circle left half-way 'round, now
 Back to the right, you're going wrong, the
 Ladies in the lead and the gents come along.
 Swing your Partners in the hall,
 All four gents listen to the call.
 All around your Left Hand La-
 -dy, - - -
 See-saw your pretty little Taw, and
 Swing on the Corner with your left hand, a
 Left Hand Swing, a Left Allemande,
 Right to your Partner, Right and Left Grand.
 Meet your Partner around the ring with a
 Once and a Half and the Elbow Swing.
 Once and a Half and don't be ashamed,
 Treat 'em all alike, boys, treat 'em all the same,
 With a Once and a Half, swing them all,
 Slim ones, fat ones, short ones, tall.
 Swing the next one on the fly with a
 Once and a Half, now don't be shy,
 Chicken on a fence post, 'possum on a rail,
 Meet your Honey and everybody sail.
 Promenade your Partners all,
 Promenade that old corral, the
 Long way around is the shortest way home,
 Square your sets when you get home.

This is a long sixty-four-measure introductory call. It should be used in dances which have a very short figure.

Fours to the Right, Call

First and Third out to the right with a
 Right and Left Through, - and a
 Right and Left back; - - now the
 Two Ladies Chain across the track,
 Turn 'em around and you chain right back

- - - -
 When you're back to your place again,
 Join your hands and form two rings.
 Ring up four and make them go,
 When you get right we'll Do-si-do.
 Partners left and Corners right,
 Swing those girls, don't take all night;
 One more change and one more swing,
 Balance home and everybody
 Swing. - - -

- - - -
 Four Ladies Chain across the floor, and
 Chain those pretty girls back once more.
 Meet your Honey in the hall,
 All you folks listen to the call.

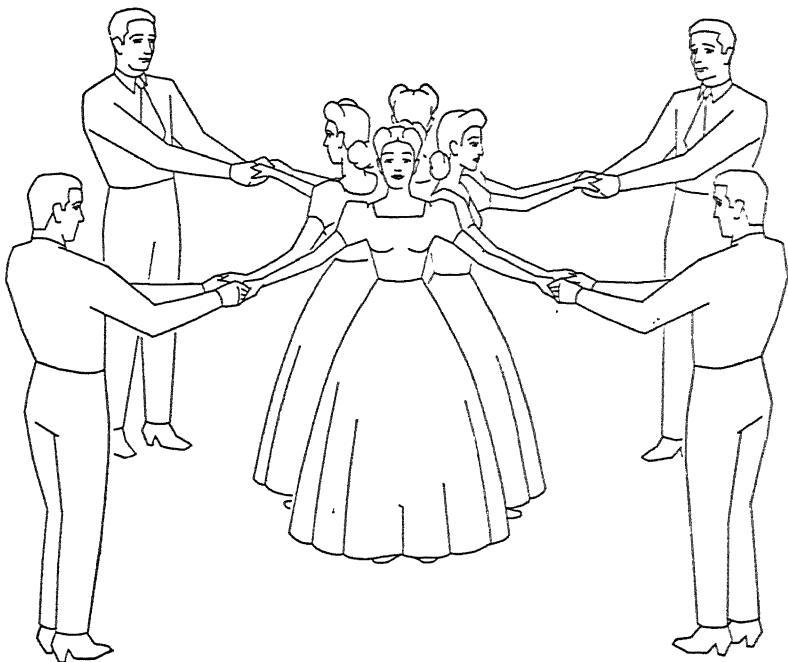
Chorus

On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Corn in the crib and wheat in the sack,
 Meet your Honey and turn right back with a
 Right Hand Swing on that old back-track.

- - - -
 Grand Right and Left 'till you meet again,
 Turn right back with a Right Hand Swing.
 Keep on going 'till you meet your own, and
 Promenade your Honey home.
 Promenade around the town, and
 Keep that calico off the ground.

Repeat the call with the Second and Fourth Couples leading the dance.

BLUEBONNET STAR, DESCRIPTION



Bluebonnet Star.

An old Mexican Quadrille figure which is used as a chorus or finish call, this trimming has many variations from that given here. Herb Greggerson's "Bluebonnet" dancers of El Paso, Texas, popularized this trimming, giving it the name of "Bluebonnet Star."

All Allemande Left, take right hands with Partners and swing half around, finishing the Right Hand Swing with the four ladies back to back in the center of the set, right hands held by their Partners. The ladies extend their left hands to their respective Corner Gentleman who then holds the extended hands of both his Partner and his Corner Lady in his two joined hands, facing the ladies in the center.

The extended star thus formed circles clockwise, half around the set. Keeping all hands joined, the ladies dance outward to form a large circle, ladies facing out, gentlemen facing in. The ladies curtsey and then dance back to the center, re-forming the star, then again dance outward, releasing left hands with Corners but holding right hands with Partners. The gentlemen and ladies now exchange positions in the star, with the gentlemen in the center back to back and the ladies on the outside. As the gentlemen take their back-to-back position in the center, they extend their left hands to grasp the extended right hands of the gentlemen on their left. The ladies face clockwise in the star instead of facing center as the gentlemen did, with their right hands held by their Partners and their left hands holding their skirts.

The star circles clockwise to the dancers' home place where all swing Partners by the right hand once around and then Grand Right and Left until Partners meet, and Promenade home.

Bluebonnet Star, Call

Allemande Left and a right to your Taw,
 Bunch those gals and balance all.
 That Bluebonnet Star goes around and a-
 round; - - -
 The ladies step out and face the town, and
 Right back in; - -
 Ladies swing out and we'll bunch the men, and
 Turn that star around again.
 When you reach your place in the ring,
 Break that star with a Right Hand Swing, and a
 Grand Right and Left around the ring.

- - - -
 Grand Right and Left 'till you meet your Taw,
 Promenade your Partners all.
 Take your Honey back to place,
 Square your sets with a smile on your face.

INTRODUCTORY CALL NINE, DESCRIPTION

THIS introduction and call is from Jimmy Clossin, of El Paso, Texas.

All eight dancers circle left half around and then break the ring to Promenade in single file, counterclockwise, to home place. The ladies *continue* in the direction they are dancing, while the gentlemen *reverse* their direction with a *right-face turn*, dancing single file clockwise. The ladies meanwhile dance single file counterclockwise. Thus two rings are formed, with the ladies in the inner circle and the gentlemen in the outer circle, the two rings moving counter to each other. When Partners meet at the opposite side of the set, they swing *half* around with a Right Hand Swing to face in the usual direction for a Grand Right and Left, which they now dance to home place where Partners meet and all Promenade around the set.

GRAPE VINE TWIST, DESCRIPTION

The First Gentleman takes his Partner's left wrist with his right hand and leads her through the Second Couple, and then behind the Second Lady to the center of the set, where he describes a counterclockwise circle and then leads his Partner through the Second Couple again, this time dancing behind the Second Gentleman to the center of the set. The First and Second Couples now form a ring of four and circle once clockwise, until the First Couple have their backs to the center of the set.*

* Whenever a Western Do-si-do is followed by a Promenade, the dancers pivot into the skating position on the final movement of the Do-si-do, instead of wheeling with Partners; joining right hands with Partners under the

The First Gentleman *only* releases his Partner's hand and leads the line of four dancers through the Third Couple, then behind the Third Lady to the center of the set to describe a counterclockwise circle, and then leads the line of four through the Third Couple again, and around the Second Gentleman, continuing this clockwise movement until he meets the Third Lady. The First, Second, and Third Couples now form a ring of six which circles once clockwise until the First Gentleman is opposite the Fourth Couple.

The First Gentleman *only* releases the Third Lady's hand and leads the line of six dancers through the Fourth Couple and behind the Fourth Lady to the center of the set to describe a counterclockwise circle, and then leads the line of six dancers through the Fourth Couple again, and around the Fourth Gentleman, continuing this clockwise movement until he meets the Fourth Lady with whom he joins hands to form a ring of eight.

The ring of eight circles clockwise until all are opposite their home place. Break the ring and all dance the Do-si-do, finishing the movement by pivoting into the skating position instead of the usual wheel-around, and all Promenade with Partners to home place.

The call is repeated with the Second, Third, and Fourth Couples leading the dance in turn.

joined left hands as the dancers pivot counterclockwise on the final "Left hands to Partners" movement of the Do-si-do.

Dancers should literally "Take the ladies by the wrist" in this dance. Otherwise, the hands will be tightly gripped in order to hold the line of dancers as they do the "Grape Vine Twist," in which quite a bit of "whip" is generated by the pattern of the figure.

The gentleman who will lead the dance is designated on the last four beats of the preceding "Promenade" call, prompting the next leading gentleman ahead of the change.

Introductory Call Nine

- - - -
 Honor your Partners - and the
 Lady by your side, - -
 All join hands and circle wide.
 Circle left half-way 'round, and
 Break and trail along that line,
 Ladies in the lead and the gents behind.
 Gents turn back on the outside track, and
 Meet your Partner with your right hand,
 All turn back with a Right and Left Grand.
 Grand Right and Left 'till you meet your own,
 Promenade your Partners home.
 Promenade around the town,
 Take your Honey right on around.
 Promenade with your feet on the ground.

Grape Vine Twist, Call

“Prompt” the following on the last four beats of the introductory call:

“And now, the First Gentleman,”

and continue with the call below:

Take your lady by the wrist, and
 Around the next with a Grape Vine Twist.
 Back to the right with a “whoa-haw-gee,”
 And around that gent you didn't see.
 Pop that whip as you come down,
 Join your hands and circle around.
 Circle four and don't be late,
 Break to the next for a figure-eight.

Hold on tight and around that la-
 dy, - - -
 Back to the right 'round Mama's Ba-
 by. - - -
 Pop that whip as you come down,
 Join your hands and circle around.
 Circle six, six in a ring, and
 Break to the next, same old thing.
 Hold your ladies by the wrist, and
 Around that lady with a Grape Vine Twist.
 Hold on tight and hold that line,
 Back to the right, you're doing fine,
 Around that gent and don't fall down,
 Pop that whip as you come down,
 Six in line with your feet on the ground,
 Join your hands and circle around.
 Ring up eight and don't be slow,
 Half-way 'round and we'll Do-si-do.
 On your heel and on your toe,
 Oh, my gosh, and oh, my Joe, you'll
 Never get around if you go too slow,
 Take your Honey and home you go.
 Stir up the dust and sweep out the sand,
 And now that Second Gentleman,

Repeat the call with the Second, Third, and Fourth Gentle-
 men leading the dance in turn, "prompting" the gentleman who
 will lead the next change on the last four beats of the preceding
 Promenade call.

DIVE FOR THE OYSTER, DESCRIPTION

The First Couple dances to the right and forms a ring of four with the Second Couple, which circles once clockwise. The Second Couple raise their joined hands to form an arch. The First Couple, *all hands joined*, dance two steps forward under this arch, and two steps backward. This is "Dive for the Oyster."

The First Couple now raise their joined hands to form an arch, and the Second Couple dance two steps forward and two steps backward under this arch, *with all hands joined*. This is "Dive for the Clam."

The Second Couple again raise their joined hands to form an arch, and the First Couple dance two steps forward under this arch, *but do not retire*. Instead, they raise their joined hands overhead and turn *outward, away from their Partners, under their own joined hands until they are facing the center of the set, and then dance over the Second Couple, with all hands joined, thus pulling the Second Couple through this arch in a "disbrag" turn under their own joined hands*, so that the ring of four will be re-formed in the original facing. This is "Dive for the Sardine."

The ring of four is now broken for the *first time since it was formed*, and the Do-si-do is danced.

The First Couple repeats the figure with the Third Couple, and then with the Fourth Couple, after which all dance the chorus.

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Dive for the Oyster, Call

First Couple right and ring up four,
 Circle left in the middle of the floor, and
 Dive for the oyster, - -
 Dive for the clam, - -
 - - - -

Dive for the sardine and take a full can.
 Pull 'em through and don't be slow,
 When you get right, we'll Do-si-do,
 On your heel and on your toe, you'll
 Never get around if you go too slow.
 Now you're right, and now you're wrong,
 Take your Honey and travel on.
 On to the next and ring up four,
 Circle left as you did before, and
 Dive for the oyster, - -
 Dive for the clam, - -
 - - - -

Dive for the sardine and take a full can.
 Pull 'em through and don't be slow,
 When you get straight, we'll Do-si-do.
 Chicken in the bread pan kickin' out dough,
 Big pig a'rootin' up a sweet potato row,
 "Granny, will your dog bite? No, child, no!"
 One more change and next you go.
 On to the next and ring up four,
 Circle four in the middle of the floor, and
 Dive for the oyster, - -
 Dive for the clam, - -
 - - - -

Dive for the sardine and take a full can.
 Pull 'em through and don't be slow,
 Break right out with a Do-si-do.
 Walk right around on your heel and toe,
 Swing 'em all with that Do-si-do.

Plow the middle and hoe the row,
Get your Partner, home you go, and

Chorus

Swing, - everybody
Swing. - - -
All around your Left Hand La-
dy, - - -
See-saw your pretty little Taw.
On the Corner with your left hand,
Allemande Left as pretty as you can, a
Right to your Partner, Right and Left Grand.
Hi, Maw; Hi, Paw,
Meet your Partner and Promenade all.
Promenade around the town,
Take your Honey right on around.

Repeat the call for the Second, Third, and Fourth Couples in turn.

SPLIT THE RING, DESCRIPTION

This version of "Split the Ring" comes from North Texas, and is a real "old timer."

The First and Third Couples dance three steps forward and three steps backward. They now dance forward and Right and Left Through, but do *not* turn around. As soon as the Head Couples have passed by their Opposites, they separate from Partners, the ladies dancing to their right and the gentlemen to their left, to pass between the vacant Head positions and the standing Side Couples, to the outside of the set, and then dance behind the Side Couples to home place.

All couples now "See-saw your pretty little Taw," and then dance "All around your Left Hand Lady," but to the call of "Do-si the Corner of the hall," which is just another term for this movement.

All now dance a Two Hand Swing with Partners and then dance toward their Corners with whom they take the skating position and all Promenade with Corners once around the set to the gentleman's home place.

The call is repeated three more times for the Head Couples, and then four times for the Side Couples, making eight changes in all, and finishing the dance with original Partners.

Split the Ring, Call

First and Third go forward and back, and
 Forward again on the same old track, with a
 Right and Left Through, - - -
 Ladies go gee and the gents go haw,
 Around Sally Gooden' and around Grandma,
 See-saw your pretty little Taw,
 Do-si the Corner of the hall.
 All around that pretty little thing, and
 Meet your Honey with a Two Hand Swing.
 All run away with the Corner of the ring, and

Chorus

Promenade your Corners all,
 Hold those gals, don't let 'em fall.
 Promenade around the town,
 Take those pretty girls right on around,
 When you get home just settle down.

Repeat the call three more times for the Head Couples, and then four times for the Side Couples, eight changes in all.

INTRODUCTORY CALL TEN, DESCRIPTION

THIS introductory figure and call is from Jimmy Clossin of El Paso, Texas, and is a variation of Introductory Call Nine.

The dancers form a ring of eight which circles half around clockwise. The dancers then reverse their direction and dance home counterclockwise, in single file.

Upon reaching home place, the gentlemen continue their counterclockwise Promenade in single file, while the ladies *reverse their direction with a right-face turn*, and dance clockwise around the outside of the set, while the gentlemen dance counterclockwise on the inside of the set. This produces a pattern of two circles moving counter to each other, each circle in single file.

When Partners meet on the opposite side of the set, they take right hands in a slight balance and continue with a Grand Right and Left movement to home place, where Partners meet and Promenade around the set.

ARKANSAW TRAVELER, DESCRIPTION

While this is a very old dance, Ray Smith of Dallas, Texas, has made the call famous.

The First and Third Couples dance three steps forward and three steps backward, then dance forward and swing their Opposites by the right hand until Partners meet. Partners swing by the left hand until facing toward their Corners whom they dance to and swing by the right hand until facing their home place. All now swing Partners by the left hand, and then dance toward

their Corners, with whom they take the skating position and Promenade with Corners once around the set to the gentleman's home place.

The call is repeated three more times for the Head Couples and then four times with the Side Couples leading the dance.

The pattern of this dance is that of a weaving serpentine rather than a series of One Hand Swings. The Corner Ladies are picked up "on the fly," as they dance toward the gentlemen for the Promenade; the gentlemen pivot in a left-about-face turn as they take right hands with the approaching ladies, joining left hands over the right hands to take the skating position without halting the counterclockwise movement of the ladies.

Introductory Call Ten



- - - -
Honor your Partners, bow and smile,
Join your hands and circle a mile.

- - - -
Back to the right, you're going wrong,
Ladies in the lead and the gents come along.
Ladies turn back on the outside track,
Gents keep going on the inside track,
Meet your Partner with your right hand,
Go right on with a Right and Left Grand.
Grand Right and Left 'till you meet your own,
Promenade your Partners home,
Promenade with a smile on your face,
Take your Honey back to place.
Balance to your Partners all,
Square your sets and listen to the call.

Arkansaw Traveler

First and Third go forward and back,
Forward again and swing your
Opposite by the right and the right hand 'round,
Partner by the left and the left hand 'round.
Corners right and the right hand around,
Partners by the left and the left all around,
Promenade your Corner as she comes down, and
Take that pretty girl right on around.

Chorus

Promenade your Corners all,
Take 'em right around the hall,
On your heel and on your toe,
Square your sets and here we go.

Repeat the call three more times for the Head Couples, then four times with the Side Couples leading the dance.

FOUR LITTLE SISTERS WITH A DO-SI-DO, DESCRIPTION

This dance is an elaboration of "Two Little Sisters," the first dance in this book.

The First Lady dances to the Second Lady, with whom she joins both hands, and these two ladies swing once around clockwise. The First Lady dances back home and all couples swing once around with a Waltz Swing. The First, Second, and Third Ladies now form a ring of three and circle once clockwise, dance home, and all couples swing once around with a Waltz Swing. All four ladies form a ring of four and circle once clockwise, then dance home with a Do-si-do, taking left hands with Partners and then right hands with Corners, give left hands to Partners, and the gentlemen wheel the ladies counterclockwise. All couples now swing once around with a Waltz Swing and then Allemande Left, Grand Right and Left, until Partners meet and continue around the set to home place with the "Once and a Half" movement, and Promenade with Partners around the set.

The call is repeated with the Second, Third, and Fourth Ladies leading the dance in turn.

Four Little Sisters with a Do-si-do, Call

Call the following on the last four beats of the introductory call:

"First Lady leads out to the right, and."

Continue with the call below.

Two little sisters form a ring, then
Home you go and everybody
Swing; - - -
 - - - -

Three little sisters form a ring, then
 Home you go and everybody
 Swing; - - -
 - - - -

Four little sisters form a ring, then
 Home you go with a Left Hand Swing, and
 Do-si-do all around the hall,
 Swing those gals, don't let 'em fall.
 Now you're right and now you're wrong,
 Get your own and balance home, and
 Swing, boys, swing; -
 Everybody swing. -

Chorus

On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Rope that heifer and tie that calf,
 Meet your Honey with a Once and a Half;
 Once and a Half and a half once more,
 Swing 'em all around the floor with an
 Elbow crook and a railroad hook, the
 More you swing, the better you look.
 Stir up the dust and sweep out the sand,
 Plant your 'taters in a sandy land.
 Bite his ear and twist his tail,
 Swing to the saddle and hit the trail, and
 Promenade your Partners 'round,
 Take a walk around the town.
 Hurry up boys, don't take all night;
 The next pretty lady leads to the right, and

Repeat the call for the Second, Third, and Fourth Ladies in
 turn.

INSIDE ARCH, OUTSIDE UNDER, DESCRIPTION

The First Couple bow to each other and then swing once around with a Waltz Swing, after which they dance to the Second Couple with whom they form a ring of four which circles *half* around. Hands of the opposite couple are released; holds with Partners are retained. The Second Couple raise their joined hands high in an arch and dance *over* the First Couple to the outside of the set where they wheel around counterclockwise with *inside hands* joined. *At the same time, the First Couple dances under the arch formed by the Second Couple*, and across the set to face the Fourth Couple, raise their joined hands high in an arch and dance *over the Fourth Couple*, who at the same time dance *under the arch formed by the First Couple*. The First Couple wheel counterclockwise with inside hands joined, while the Fourth Couple dance across the set and *arch over the Second Couple*. The Second Couple dance *under* this arch and continue across the set to the Fourth Couple's position, while the Fourth Couple wheel around counterclockwise, inside hands joined, in the Second Couple's position. The Second Couple arch over the couple they meet, the First Couple (who are in the Fourth Couple's position), while the First Couple dance under this arch to the center of the set where they swing once around with a Waltz Swing, while the Second Couple wheel in the Fourth position.

The First Couple now dance to the Third Couple with whom they form a ring of four which circles clockwise once around. The First Lady, the "Bird," steps into the center of this ring which now circles three hands clockwise, while the "Bird" turns counter, to her own left. The First Gentleman, the "Crow," and the First Lady exchange places, the First Lady joining the ring of three which continues to circle clockwise around the "Crow," who turns counter, to his own left. The First Gentle-

man now steps back into the ring *between the two ladies*, and both couples swing once around with a Waltz Swing.

The First Couple now leads to the Fourth Couple's position which is occupied by the Second Couple. These two couples form a ring of four which circles clockwise *half* around. The "Inside arch, outside under" routine is repeated until the Second and Fourth Couples are back in their home place. The First Couple then "Balances home" and all swing their Partners once around with a Waltz Swing, then, Allemande Left, Grand Right and Left, until Partners meet and Promenade home.

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Inside Arch, Outside Under, Call

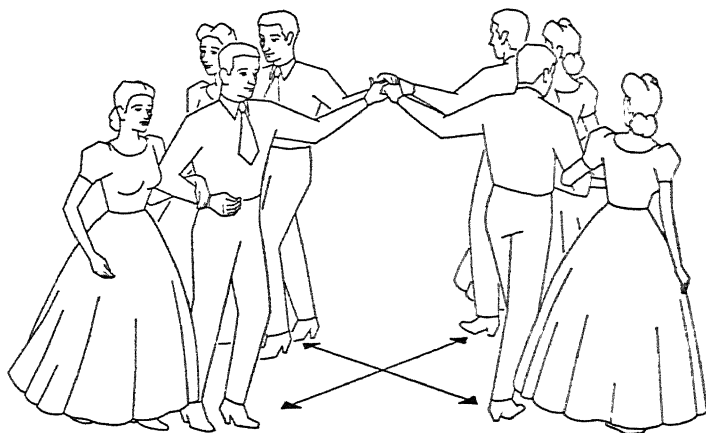
First Couple bow, then you swing,
 Lead out to the right of the ring,
 Circle four half-way 'round, the
 Inside Couple arch. -
 Inside arch, outside under,
 Inside arch, outside under,
 Inside arch, outside under,
 Inside arch, outside under.
 Out in the center, give her a swing,
 Lead on to the next in the ring.
 Join your hands and ring up four,
 Circle four in the middle of the floor.
 Bird in the cage and close the door,
 Flop your wings and sing no more.
 Bird flies out and the Crow hops in,
 Three hands up and goin' again.
 Crow steps out and Partners swing, and
 On you go to the next in the ring and
 Circle four half-way 'round, the
 Inside Couple arch. -
 Inside arch and outside under,
 Inside arch and outside under,
 Inside arch and outside under,
 Inside arch and outside under.

Chorus

Everybody swing, and you
 Swing back to your place in the ring.
 On the Corner with your left hand, a
 Right to your Honey, Right and Left Grand.
 Grand Right and Left 'till you meet your own,
 Promenade your Partners home.
 Take those pretty girls right on around,
 Square your sets and settle down.

Repeat the call for the Second, Third, and Fourth Couples in turn.

TEXAS STAR, DESCRIPTION



Texas Star.

The "Texas Star" is one of the most beautiful patterns of the Square Dance. Here is the top version of it, the way it is danced in Austin, Texas, and as it is called by Lillie Lee Baker of that city.*

The ladies dance to the center with a curtsy and return to place. *As the ladies dance to place*, the gentlemen dance forward and form a Right Hand Star which circles clockwise half around. The gentlemen reverse the star by breaking with a right-face turn and forming a Left Hand Star which circles counter-clockwise. The gentlemen pass by their Partners with a slight bow (the ladies curtsy), and offer their right arms to the next

* When instructing this dance, it is well to have the dancers stop in place at the completion of each movement, explaining the next movement before the dancers walk through it. The dancers must understand that the person who is picked up to form the Double Star is their Partner for the balance of that change, and is the person with whom they Promenade in the chorus. In the Western Square Dance, the Promenade is always to the gentleman's position in the set. The Eastern custom is to Promenade to the lady's position when dancing with Right Hand Ladies only.

lady, who link their left arms with the proffered arms of the gentlemen.

The Double Star thus formed circles counterclockwise half around, to the *gentlemen's Corner position in the set*. The gentlemen break their star and wheel *one-and-a-half times around counterclockwise with the ladies on their arms*, which brings the ladies to the center of the formation where they form a Right Hand Star, with the gentlemen on the outside of the formation, *arms still linked with those of the ladies*. The Double Star circles clockwise until the *ladies reach their home place*. Linked arms are released and the gentlemen take the free hand of the lady they are dancing with in a right-hand hold, and "spread out wide" as that call is given, to an extended formation which circles clockwise until the *gentlemen reach their home place*.

The ladies now break their star and all take *left hands with the person they are dancing with*, and then dance the Do-si-do; *new Partners by the left hand, new Corners by the right hand, left hands to new Partners with whom a Left Hand Swing is danced*, instead of the usual wheel-around finish of the Do-si-do movement. The dancers join right hands in the skating position as they complete this Left Hand Swing and all Promenade with new Partners around the set to the gentleman's position.

The call is repeated three more times, four changes in all, finishing the dance with original Partners.

Texas Star, Call

Ladies to the center and back to the bar,
 Gents to the center and form a star, with
 Right hands crossed and a "How do you do?"
 Back with the left and "How are you?"
 Meet that pretty girl, pass her by, and
 Pick up the next girl on the fly, now
 Half-way 'round the ring you go, the
 Gents swing out, all the way around, the
 Ladies swing in, - -
 Form that pretty little star again,
 Turn that star around the ring, now
 Spread out wide,* - -
 Do-si-do on all four sides.
 Partners left and your Corners right,
 Swing those girls if it takes all night, and
 Promenade around the town,

Chorus

Take those pretty girls right on around.
 Promenade back to your place,
 Square your sets with a smile on your face.
 - - - -

Repeat the call three more times, four changes in all.

* Omit the call of "Spread out wide" on a crowded floor, substituting four beats of music only, or suitable patter. If the Double Star is to move at a normal rate of speed, the dancers forming the star in the center must gauge their movements by those on the outside of the formation.

THE COGWHEEL, DESCRIPTION



Cogwheel.

This trimming comes from the Mexican Quadrille. There are several methods of leading into this figure and it has many variations and versions.*

The ladies dance into the center, curtsy, and dance back to place. As the ladies retire, the gentlemen dance forward to form a Right Hand Star which circles clockwise half around. The gentlemen now reverse to a Left Hand Star which circles until the gentlemen are at their home place where they pick up their Partners by linking their right arms with the ladies' left arms, forming a Double Star, which continues counterclockwise. When the dancers reach their Opposites' positions in the set, the

* If this trimming is used with the "Texas Star," it should be called after the *fourth change* of that dance, with all in their home places. Often the "Cogwheel" is used as a fourth change in the "Texas Star," but this particular version should be used only *after* the dance, as a trimming, and not as a fourth change. This combination of calls is particularly effective, as the two blend well.

This version of the "Cogwheel" is always led by the *First Lady*, who starts the ladies' star at the Third Couple's position in the set.

First Lady releases her Partner's arm and revolves clockwise "on the spot" in the Third Couple's position, with her right hand extended in an imaginary Right Hand Star. As each lady in turn reaches the Right Hand Star started by the First Lady, they break from the Double Star and step into the ladies' star, *behind the lady who was ahead of them in the Double Star*. The gentlemen hold their star.

As the First Couple meet after one circle of their respective stars, they exchange places, the lady stepping in *front* of the gentleman, who crosses *behind* her, from star to star. Each couple follows in turn as they meet their Partners. When the First Couple again meet, the *First Gentleman* breaks from his star and links his left arm with his Partner's right arm, each gentleman following in turn as he meets his Partner, until all are in the Double Star formation which continues counter-clockwise, until all are opposite their home place. There the gentlemen release their arms from those of the ladies and take the ladies' right hands in their left hands, going out to full arms' length with their Partners, who hold the Left Hand Star in the center. This extended Left Hand Star circles until all are at their home place, where they break the formation and dance a Do-si-do, as in the "Texas Star," finishing the Do-si-do with a Left Hand Swing instead of the usual wheel-around. Promenade with Partners around the set to home place where all Balance to Partners.

The Cogwheel, Call

Ladies to the center and back to the bar,
 Gents to the center and form a star with your
 Right hands crossed in the center of the hall,
 Back with your left, pick up your Taw, and
 Star half-way around the hall, the
 First Lady out and form two wheels,
 Wind that cog and wind it tight, now
 Cross on over from left to right, and
 Turn those stars the way you are; the
 Gents hook on to the ladies' star.
 One big star, side by side, let's
 Dance it pretty, now you spread out wide.

- - - -
 - - - -

Do-si-do on all four sides, your
 Partners left and your Corners right;
 Swing those girls, don't take all night.
 Now Promenade your Partners all,
 Hold those gals, don't let 'em fall,
 Take your Honey around the hall.
 Keep that calico off the ground, when
 You get home just settle down, and
 Balance to your Partners all,
 Square your sets and listen to the call.

INTRODUCTORY CALL ELEVEN, DESCRIPTION

THIS introductory figure and call is from Jimmy Clossin of El Paso, Texas.

The ladies dance to the center, curtsey, and dance back to place. As the ladies return to their places, the gentlemen form a Right Hand Star, and circle half around clockwise, then reverse to a Left Hand Star and circle to their Partners whom they swing by the right hand. Then they Allemande Left, Grand Right and Left half around, and Promenade Partners home.

CATCH ALL EIGHT, DESCRIPTION

The title of this dance comes from a phrase often used in calling it, "Catch all eight," meaning for all dancers to swing their Partners by the right hand as they meet, or to "Catch all eight by the right hand." There are many versions of this dance.

The First and Third Couples dance three steps forward and three steps backward; then they dance a Right and Left Through. As soon as the dancers have passed by their Opposites, they separate from their Partners, ladies to the right and gentlemen to the left, and "cut away four," passing behind the Side Couples to place. The dancers pass their Opposites by the *left shoulder* as they meet behind the Side Couples on their way to home place, the gentlemen passing on the outside, ladies on the inside.

When the Head Couples meet at home place, *all dancers* join right hands with Partners and swing *half around*; then they take the left forearm grasp with Partners and swing *one-and-a-half times around*. The gentlemen now swing their Corner Ladies with a Two Hand Swing until the gentlemen have *their*

backs to the center of the set, release hands with Corners and swing their Partners with a Two Hand Swing until the gentlemen again have *their backs to the center of the set*. The gentlemen dance to their Right Hand Ladies and swing them once around with a Waltz Swing, then *Promenade their Right Hand Ladies* around the set to the gentlemen's home place.

The call is repeated three more times with the Head Couples leading the dance and then four times with the Side Couples leading, eight changes in all. Note that four different types of swings are used in this dance: The Right Hand Swing (half around), the Left Forearm Swing (one-and-a-half times around), the Two Hand Swing, and the Waltz Swing, and that the gentlemen Promenade with their Right Hand Ladies on each change.

Introductory Call Eleven

- - - -
- - - -

Honor your Partners and Corners all,
 Square your sets and listen to the call.
 Ladies to the center and back to the bar,
 Gents to the center and form a star, with a
 Right Hand Cross and a "How do you do?"
 Left hands back and "How are you?"
 Swing your Partner with your right hand,
 Then your Corner with your left,
 Back to your Partner with your right hand,
 Grand Right and Left and a Right and Left Grand.
 Meet old Sal, meet old Sue,
 Meet that girl with a run-down shoe, and
 Promenade two by two,
 Walk 'em home like you always do.

Catch All Eight, Call

First and Third go forward and back, then
Forward again on the same old track, and
Right and Left Through with a gee and a haw,
When you meet your Honey in the hall, you
Swing by the right hand half-way 'round, and
Back with the left all the way around, and
Swing your Corner with a Two Hand Swing,
Swing her back to place in the ring, and
Treat your Partner to the same old thing, a
Two Hand Swing and pass her by,
Swing the next girl on the fly.
Keep that lady for your own, and

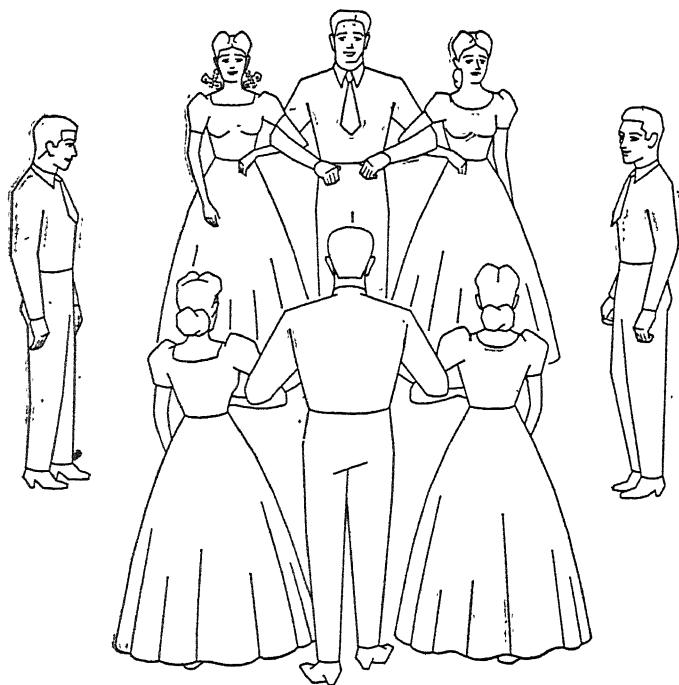
Chorus

Promenade her right on home, with
Your big foot up and little foot down,
When you get home just settle down.

- - - -

Repeat the call three more times for the Head Couples and four times for the Side Couples, eight changes in all.

SIX TO THE CENTER, DESCRIPTION



Six to the Center.

The First Couple dance to the Second Couple, with whom they form a ring of four which circles clockwise once around. The First Gentleman leaves his Partner with the Second Couple and dances to the Third Couple, with whom he forms a ring of three which circles clockwise once around. The First Gentleman then takes the Third Lady with him, placing her at his right side, and these two dance to the Fourth Couple, with whom they form a ring of four which circles clockwise once around, after which the First Gentleman dances home alone.

The set is now in a formation of two lines of three each in the Side positions, and a single gentleman in each Head Couple's position. The two lines of three (the "side six"), link their elbows and dance three steps forward and three steps backward. As they dance backward, the two gentlemen in the Head positions (the "end gents"), dance three steps forward and three steps backward. As the "end gents" dance backward, the "side six" dance forward, and the two gentlemen in the center of the lines hook their fingers to form a pivot around which the "side six" turn clockwise, half around, so that the lines have exchanged positions. The "side six" now dance three steps backward, while the "end gents" dance across the set to exchange places with each other, passing in the center by the right shoulder. *As the "side six" dance backward to place*, they release their linked elbows and spread out to full arms' length in their lines. On the call of "Right hand high, left hand low," the two Side Gentlemen raise their right hands high, holding the ladies' hands, and *pass the lady on their left through this arch, to the gentleman's right side, at the same time passing the lady on their right side over to their left side*. All hand holds are retained as the ladies are crossed over in front of the gentlemen. The gentlemen now release the ladies' hands, and the ladies *dance in the direction they were passed* to take their places at either side of the two "end gents," with whom the ladies link elbows to form two new lines of three's. These are called the "side six" throughout the dance, regardless of the positions in which the lines of three's are located. The two Side Gentlemen are now standing alone in the Side Couple's positions, and become the new "end gents," this term being applied to the two single gentlemen throughout the dance, regardless of which gentlemen are standing alone.

The figure is repeated three more times, with a complete change of partners on each repetition of the figure, the dancers finishing the change with original Partners at home place, after which the chorus is danced. All swing Partners once around with a Waltz Swing, Allemande Left, Grand Right and Left half

around, and Promenade Partners home. The figure ends with a Balance to Partners and "Square your sets."

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

Six to the Center, Call

First Old Couple out to the right, and
 Circle four with all your might; now
 Leave that lady where she be, go on
 To the next and ring up three.
 Steal that lady like honey from a bee, and
 On to the next and ring up four;
 Circle four once around, the
 Gent goes home to his stamping ground.
 Six to the center and back to the bar, the
 End gents forward up and back; the
 Side six forward and wagon-wheel over, and
 Spread 'em out wide like a three-leaf clover, the
 End gents cross right on to Dover; your
 Right hand high and your left hand low,
 Cross those girls and don't be slow,
 Form new three's and here we go.
 Six to the center and back to the bar, the
 End gents forward up and back; the
 Side six forward and wagon-wheel over, and
 Spread 'em out wide like a three-leaf clover, the
 End gents cross right on to Dover; your
 Right hand high and your left hand low,
 Cross those girls and don't be slow,
 Form new three's and here we go.
 Six to the center and back to the bar, the
 End gents forward up and back; the
 Side six forward and wagon-wheel over, and
 Spread 'em out wide like a three-leaf clover, the
 End gents cross right on to Dover; your
 Right hand high and your left hand low,

Cross those girls and don't be slow,
 Form new three's and here we go.
 Six to the center and back to the bar, the
 End gents forward up and back; the
 Side six forward and wagon-wheel over, and
 Spread 'em out wide like a three-leaf clover, the
 End gents cross right on to Dover, and
 Cross those girls to place in the ring, and
 Swing, - everybody
 Swing. - - -

Chorus

On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Grand Right and Left 'till you meet Taw,
 Promenade that old corral, with that
 Pretty little girl you call your own;
 Promenade your Partners home.
 Balance in your places all,
 Square your sets and listen to the call.

Repeat the call for the Second, Third, and Fourth Couples in turn.

SIDES DIVIDE, DESCRIPTION

In this dance half of the call is directed to the Head Couples and half to the Side Couples. The best method of instruction is to first walk the Head Couples through their part of the dance, then walk the Side Couples through their part, and then combine the two before calling the dance. In this particular dance the term "sides" is interpreted as meaning the "outside" couples and does not carry its usual definition of the Second and Fourth Couples. The leading couples are designated in the first line of the call and the "sides" are the two other couples. All couples should be walked through *both* parts of the call before dancing the figure, as it is led four times by the Head Couples and then four times by the Side Couples.

Head Couples Part

The First and Third Couples dance three steps forward and three steps backward, dance forward and swing their Opposites once around with a Two Hand Swing, then swing their Partners once around with a Two Hand Swing. The Head Couples now form a ring of four and circle once around clockwise, and dance the Do-si-do, after which they dance to their Corners and Promenade with Corners once around the set to the gentlemen's position.

Side Couples Part

As the Head Couples swing their Opposites in the center, the Side Couples swing their Partners once around with a Two Hand Swing, the gentlemen roll the ladies to their right side, facing center and separate from Partners, the ladies to the right, gentlemen to the left, each dancing to the next position in the set. There they meet their Opposites and swing once around with a Two Hand Swing, and again separate, dancing to the next position in the set. They meet their Partners and swing once around with a Two Hand Swing, separate as before, and dance to the next position, where they meet their Opposites, swing once around with a Two Hand Swing, separate as before, and dance to their home place. Partners meet at home place, swing once more with a Two Hand Swing, and then separate and dance toward their Corners and Promenade with Corners once around the set to the gentlemen's position.

The call is repeated three more times with the Head Couples leading, and then four times with the Side Couples leading the dance, eight changes in all.

It is very important in this dance that the gentlemen roll the ladies to their right side, facing the center, after each Two Hand Swing (the gentlemen release their left hands but hold

with the right hand as they complete the swing), otherwise the dancers will not be in the proper position to separate and dance to the next position in the set.

Sides Divide, Call

First and Third go forward and back, and
Forward again on the same old track.
Swing at the center and swing at the sides,
Swing your own and the sides divide.
Swing when you meet and the center four,
Ring up four in the middle of the floor,
Sides divide and swing some more, and
Do-si-do in the middle of the floor.
Sides divide and swing some more,
Up the river and around the bend,
Sides divide and swing again and
Promenade your Corners all,

Chorus

Hold those gals, don't let 'em fall,
Promenade that old corral,
Promenade around the town,
'Take your Honey right on around.

Repeat the call three more times for the First and Third Couples and then four times for the Second and Fourth Couples, changing only the first line of the call so as to indicate the leading couples on each change.

HOOK UP, BOYS, DESCRIPTION

This is an old pioneer Quadrille figure, as called by "Uncle Wood" Dillingham of Austin, Texas.

The First and Third Couples lead to the right and form two rings of four with the Side Couples, and circle clockwise once around. They break the rings and the ladies make a left about-face turn and stand beside their Partners, *facing in the opposite direction from the gentlemen*, and all join right hands with Partners (*joined hands held high*). The Head Couples now dance forward on a *right diagonal* toward the Side Couples who, at the same time, move two steps sideways to their right. The two gentlemen in the center of each line of four thus formed join their left hands (held high). The formation is now that of two lines of four dancers with hands joined high, each person in the lines facing opposite to his neighbor.

The two lines dance three steps toward the center and three steps back to place. The gentlemen release their left hands and swing their Partners with a Right Hand Swing until the gentlemen meet, whereupon the gentlemen swing *once and a half* by the left elbow. The gentlemen now swing their Corner Ladies in each line with a Right Hand Swing until the gentlemen meet each other. The gentlemen again swing *once and a half* by the left elbow, and then swing their Partners *half* around with a brief Two Hand Swing.

The First and Third Couples now lead across the set and dance the figure with the opposite Side Couples. The Head Couples "Balance home" and the chorus is danced, after which the call is repeated with the Second and Fourth Couples leading the dance.

Hook Up, Boys, Call

Head Couples right and ring up four,
 Circle four in the middle of the floor,
 Right to your Partners and form two lines.

- - - -

Three steps forward and three steps back, and
 Swing your Partner with a right hand 'round, your
 Right hand up and your left hand down, now
 Hook up, boys, as you come around, and
 Swing your Corner like a'ridin' on a hack, and
 Hook up, boys, as you come back, now
 Swing your Honey with a Two Hand Swing,
 Head Couples lead across the ring.
 Across the hall and ring up four,
 Circle four as you did before,
 Right to your Partners and form two lines.

- - - -

Three steps forward and three steps back, and
 Swing your Partner with a right hand 'round, your
 Right hand up and your left hand down, now
 Hook up, boys, as you come around, and
 Swing your Corner like a'ridin' on a hack, and
 Hook up, boys, as you come back, now
 Swing your Honey with a Two Hand Swing, and
 Balance to your place in the ring.

Chorus

On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Grand Right and Left 'till you meet your own,
 Promenade your Partners home, with a
 Big foot up and a little foot down,
 Take your Honey right on around.
 Balance to your Partners all,
 Square your sets and listen to the call.

Repeat the call for the Side Couples. Note that the Two Hand Swings are very brief, just half around, the gentlemen rolling the ladies to their right side as they complete these half swings. The dancers should take the time allowed in the call to square their lines of four before dancing to the center and back, and they should not hurry this forward and backward movement of the two lines.

PEEK-A-BOO WALTZ QUADRILLE, DESCRIPTION

No Square Dance program would be complete without a Waltz Quadrille and in the West this is THE Waltz Quadrille, the old "Peek-a-Boo Waltz," the call sung to the tune of the same name in moderately fast $3/4$ waltz rhythm. In a Waltz Quadrille the number of measures of music required to execute any movement is the same as that which is required to execute the same movements in $2/4$ or $6/8$ rhythm. All movements in a Waltz Quadrille are danced with a waltz step.

The First Couple take the waltz position and dance across the set and pass through the Third Couple. They now separate from their Partners and dance singly around the outside of the set to home place, the lady dancing to her right and the gentleman to his left.

All honor their Partners with a deep bow and then dance to their Corners, join right hands, and turn Corners once around; then honor Corners with a bow, take the waltz position with Corners, and waltz Corners once around the set to the gentleman's home place.

The First Gentleman with his *new* Partner repeats the figure. The Second Gentleman now leads the figure twice, followed by the Third and Fourth Gentlemen in turn leading the figure twice each, eight changes in all.

The couple who are leading each change dance directly out

of the Waltz Promenade movement to waltz across the set without pause, simply continuing the Waltz Promenade movement, which is only eight measures long. The inactive couples Balance to Partners as the leading couple dances down center.

Peek-a-Boo Waltz Quadrille, Call

Allow two measures of music for each line of the call, and play the eight-measure chorus music with no calls as an introduction to the dance. Play the verse of the music for the figure of the dance and the refrain of the music for the chorus of the dance.

First Couple down center and
 There you divide, the
 Lady to the right and the
 Gent the other side, now you
 Honor your Partners, and
 Then make a trade, - -
 Swing on the Corner to a
 Waltz Promenade. - -

Chorus

Then you waltz and waltz, the
 Same old waltz, - -
 Waltz back home - a-
 -gain. - - -

Repeat the call once more for the First Couple and then twice each for the Second, Third, and Fourth Couples in turn.

VIRGINIA REEL, DESCRIPTION

Southwestern Version, Four Couples to a Set

This dance uses a contra formation of two facing lines of dancers, with the lines four steps (eight feet) apart. All gentlemen are in the line at the caller's right, and all ladies are in the line at the caller's left. The best method of forming these lines from a square or quadrille formation is for the caller to direct the First Couple to Promenade inside the set and face outward at home place. The Second Couple now steps behind the First Couple, facing the caller, and the Fourth Couple steps in place behind the Second Couple and faces the caller. All now face their Partners and fall back two steps, which will give the contra formation.

The Head Lady (nearest the caller) and the Foot Gentleman (farthest from the caller) are the "First Two" in the Virginia Reel, while the Head Gentleman (nearest the caller) and the Foot Lady (farthest from the caller) are the "Second Two," and are so designated in the call. In the first part of the dance, the First Two dance a movement in the center. The same movement is then repeated by the Second Two. This pattern is continued throughout the first part of the dance, the second part being led by the Head Couple (those dancers nearest the caller).

First Part

The First Two dance three steps forward and bow, and then retire, with the Second Two following up as the First Two retire. As the Second Two retire, the First Two dance a Right Hand Swing and retire; the Second Two follow up; the First Two dance a Left Hand Swing; the Second Two follow up; the First Two dance a Two Hand Swing; the Second Two

follow up; the First Two dance a back-to-back Do-si-do, or "sashay" around partners; the Second Two follow up with a back-to-back "sashay" or Do-si-do and retire, completing the first part of the dance.

Second Part

The Head Couple (the couple nearest the caller) join both hands and dance down the center of the set to the foot, and then dance back to the head of the line, to home place. The Head Couple now swing one-and-a-half times around by the right forearm and then separate, the lady to the gentlemen's line and the gentleman to the ladies' line. They swing the first person in the line each danced to with a Left Hand Swing, and then the Head Couple swing in the center with a Right Hand Swing. The Head Lady and Gentlemen repeat this routine of alternately swinging the next dancers in their opposite lines by the left hand, and then swinging their Partners in the center of the formation by the right hand, thus progressing to the foot of the set. After swinging the Foot Lady and Gentleman by the left hand, the Head Couple swing just *half around* by the right hand. They now join both hands, each facing their opposite line, and dance up the center to home place, where they separate to each dancer's own line and *all face the caller*.

The Head Gentleman now turns directly to his left and around the outside of the formation to the foot of the set, with the other three gentlemen following in single file. The Head Lady, at the same time, turns directly to her right and dances around the outside of the formation to the foot of the set, with the other three ladies following in single file. When the Head Couple meet, they join both hands to form an arch under which the other couples dance as they meet their Partners at the foot of the set, joining inside hands and passing under the arch of the Head Couple's arms side by side. The first couple to pass under the arch continues up the center until they reach the Head posi-

tion and now become the *new* Head Couple. The former head couple are now the *new* Foot Couple; the former first two are the Second Two; and the former second two are now the First Two. They answer the calls for the next change in these new roles.

The call is repeated three more times, a total of four changes, finishing the fourth change with all dancers in their original positions. The finish is now called, which is danced by all eight dancers in unison.

Finish

The two lines dance forward and back, then forward again, and Partners swing by the right hand and retire. Partners now swing by the left hand and retire, then dance a Two Hand Swing and retire. All dance a back-to-back Do-si-do or "sashay" around Partners, and retire, and then all swing Partners with a Waltz Swing and dance off the floor, breaking up the set and finishing the dance.

*Virginia Reel, Call**Southwestern Version, Four Couples to a Set*

The traditional music for this dance is "Irish Washerwoman" played in 6/8 Quadrille rhythm, moderate fast tempo.

The First Two forward up and bow,
The Second Two up and show them how.
The First Two forward with a Right Hand Swing,
The Second Two follow with the same old thing, and
Swing by the right in the center of the ring,
The First Two forward with a Left Hand Swing.
The Second Two follow and don't be late, you
Swing in the center like a'swingin' on a gate.
The First Two forward with a Two Hand Whirl, and
The Second Two follow and swing your girl with a
Two Hand Swing on the same old track, now
The First Two Sashay, back to back.
The Second Two follow and don't be slow,
The Head Couple, down you go, and
Plow the middle and hoe the row to the
End of the line and then come back,
Sashay home on that old back-track, and
Swing by the right at the head of the hall with a
Once and a Half, now swing them all, with a
Left Hand Swing to the next in line, a
Right to your Honey, you're right on time, a
Left to the buggy and a right to the wheel, the
Faster you go, the better you feel, now
Swing the next and don't be shy,
Grab your Honey on the fly, and
Sashay home, don't be slow, all
Face the caller and here we go, the
Ladies go gee and the gents go haw,
Make your arch at the end of the hall.

Bow down low and pass on through,
 Square your sets like you always do.

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Repeat the call three more times, four changes in all, and then call the finish.

Finish

All eight forward up and back, and
 Forward again on the same old track.
 Swing your Honey with a right hand 'round, now
 Back to your place and don't fall down.
 Forward again with your left hand, a
 Left Hand Swing as pretty as you can.
 Forward again with a Two Hand Whirl,
 Swing and whirl that pretty little girl.
 Forward up with that old Sashay, go
 Back to back and all get gay, now
 Swing your Partners one and all, and
 Dance those ladies 'round the hall.
 Break up your sets with a two-step whirl, a-
 round the hall with that pretty girl, and
 Dance your ladies off the floor, that's
 All there is, there ain't no more.

“HOME, SWEET HOME”

That is the traditional ending of a Square Dance party, the “Home, Sweet Home” Waltz.

It has been wonderful having you with us this far. We have danced all of the patterns and the movements of the Western Square Dance, which should by now be an old, well-loved friend, whom we will meet and enjoy often.

Our friend, the Square Dance, has some boon companions who complement, augment, and add a great deal to any Square Dance party. They should always be there; they are so good to know, so much fun, and they add so much to the Square Dance which is not complete without them.

These great friends, which are so much a part of our native folk dance, are the Round and Group Dances; the Waltzes, Polkas, Schottisches, Varsouvianas and Two-steps; the gay “mixer” dances, progressive Circle dances, and Circle Quadrilles; and the Play Party Games such as “Shoot the Buffalo” and “Brown Eyed Mary,” the “Portland Fancy” and the “Spanish Circle,” and the gay “Grand March” which should always start off a Square Dance party. There are also the “Singing” calls to the old familiar folk songs and tunes of our country, which give variety and change of pace and style to the Square Dance party; they are very much a part of our American Square Dance.

If you wish to meet, know, enjoy and love these dances, which complete and round out the Square Dance party and program and add so much to your dancing fun and pleasure, you will find them presented progressively in the companion books to this one: “American Round and Group Dances of the West and Southwest,” and “American Square Dance Singing Calls,” by Lee Owens and Viola Ruth (who arranged the music for each dance in these books), which are now in preparation.

All of these volumes present the same progressive type of

program as is given in this book, starting from the bottom and adding a little at a time. All three may be used together in the presentation of a complete program of the American Round and Square Dance from the "Grand March" to "Home Sweet Home."

For the advanced dancer, the exhibition teams, the "workshop groups," and those who desire advanced and intricate routines and dances for contests, or for their own pleasure in "closed" groups under instruction, the same authors are preparing "Advanced Western Square Dance Figures" with music especially arranged and selected by Viola Ruth for each dance. This book will contain the top advanced dances and routines. They require precision of execution, a high degree of cooperation, and a sound knowledge of the basic Western and Southwestern Square Dance. These dances are not for general use on the floor. They are designed for and fill a special need—that of the advanced and exhibition Square Dancer.

And, as we would say to you at the end of a Square Dance Party, "Good-night and thank you for being with us."

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