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DANCE
FIGURES

OF THE WEST & SOUTHWEST

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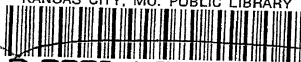
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ADVANCED SQUARE DANCE FIGURES

of the West and Southwest

By
LEE OWENS

and
VIOLA RUTH

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Palo Alto, California

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PREFACE

The experienced and advanced square dancers of America asked for a book giving the elaborations developed by the top callers and dancers of the country. While the dances may seem to be complex, they all follow the rule and logic of "doing what comes naturally."

The music was selected from Viola Ruth's ("Mom" to all her friends) collection of hundreds of old quadrille and fiddle tunes collected by her in half a century of playing for Square Dances in the West. These tunes not only fit the dances and calls, but are the ones "Mom" has found most liked by the dancers, callers, and musicians—real Western music for real Western dances—the best of the lot.

The authors are particularly grateful to all of the fine callers and dancers who are really the ones who developed and perfected these advanced Western Square Dance figures. Credit has been given them wherever the authors were reasonably certain of the originator of these dances and calls. As any true quadrille is simply a combination of quadrille movements and figures, and any call must use traditional and established terms and phrases, it is quite usual to find that callers in widely separated parts of the country will originate and develop dances and calls which are practically identical in form and pattern, each without knowledge of the other callers' work. The Square Dance is as big and as old as our nation. We are bound to leave out someone who well deserved credit.

We sincerely thank those who made this book possible—the American square dancer and caller.

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INTRODUCTION

These advanced Western Square Dance figures require a high degree of co-operation on the part of the dancers, precise timing, and strict attention to all of the small details and fine points of the quadrille.

The place for these varied and interesting advanced figures is in the "closed meetings" of groups under instruction, the exhibition rehearsals and presentations, and the "work-shop groups." They are not suitable for use with a general floor.

A prerequisite for these figures is a thorough knowledge of and experience in the Western and Southwestern Square Dance, which may be gained from a study of *American Square Dances of the West and Southwest* by Lee Owens. All movements and figures used in these advanced dances are fully described in the work just referred to, with instructions to the caller and the musicians.

All of the basic Western Square Dance movements which are not ordinarily used in other parts of the country are described in the following pages for ready reference. The usual standard movements of the Square Dance are not described here, for this is written for the advanced dancer—those who are familiar with and have mastered the basic principles, movements, and figures of the American Square Dance.

WESTERN SQUARE DANCE MOVEMENTS

The Waltz Swing

All Waltz Swings in the Western Square Dance are just once around, clockwise, with the dancers "rolling" out of the swing so that the lady finishes the movement at the gentleman's right side, with both facing center. Dance into the swing and roll out of it, using eight beats of music for the movement.

The One-Hand Swing

All One-Hand Swings are once around, with the hands joined at chest height, forearms vertical, elbows bent and held close to the body, with pressure against the other dancer's hand taking the place of a grip or grasp. To achieve this "tension hold," *both* dancers must bear against their partner's hand as they swing. If at any time in a dance the hands are gripped or the fingers are tensed, the entire body will automatically tense. It is physically impossible to tense the body when the fingers are loose and relaxed. This physical law is known and practiced by professional dancers and is well worth observing. It is a "must" in the Square Dance. *Never grip or grasp if you would dance well!* One-Hand Swings require six beats of music, four beats if danced only halfway around.

The Elbow Swing

The Elbow Swing should be danced only between gentlemen. It is either once or one-and-a-half times around, usually the latter. Once around requires six beats of music; once-and-a-

half around requires eight beats. Whenever an Elbow Swing is called for between gentlemen and ladies, or between ladies, the Forearm Swing is substituted. The Elbow Swing is often called for when the Forearm Swing is desired. The Forearm Swing has no call or designation of its own except that of "Once and a Half," which is the usual manner of calling the Forearm Swing in the Western Square Dance.

The Forearm Swing

In the Forearm Swing, the dancers place their palms against the other dancer's forearm at waist level, elbows bent and held close to the body, with pressure against the forearm creating a tension hold. The Forearm Swing is danced either once or once-and-a-half times around, usually the latter. Once around requires six beats of music, once-and-a-half times requires eight beats. Occasionally the Forearm Swing is danced only half around, which requires four beats of music to execute.

The Two-Hand Swing

The Two-Hand Swing is danced either half or once around, never more than once, and is always clockwise. The hands are joined at chest level, forearms vertical, elbows bent and held close to the body. The lady's palms are always *down*, the gentleman's palms are always *up*, both dancers bearing against partner's palms to create a tension hold as they swing. As in the Waltz Swing, the gentleman always rolls the lady to his right side at the completion of a Two-Hand Swing, releasing his left hand while retaining his hold with his right hand, which will cause the lady to roll to his right side, both facing center. The Two-Hand Swing requires eight counts for once around, four counts if danced only halfway around.

The Sashays

The gentlemen always dance behind the lady they are "sashaying" in the Western Square Dance, the ladies moving in a counter direction to that of the gentlemen. The sliding "Chasse" step of the formal Quadrille is not used in the Western dance. The Western Sashay is danced with the same step used for all other movements—the Square Dance walking step. "Re-sashay" calls for the dancers to retrace their steps after a Sashay, the gentlemen dancing to place by passing behind the ladies who dance in front of the gentlemen to place. The Sashay requires four beats of music, as does Re-sashay.

"All Around Your Left Hand Lady" is a Sashay movement danced between Corners in which only the gentlemen encircle the ladies, who dance two steps forward as the gentlemen dance behind them, and then dance two steps backward as the gentlemen dance in front of the ladies to complete their encircling movement. The gentlemen keep their backs to the ladies throughout the movement, while the ladies face center throughout the figure, which requires eight beats of music to execute. This movement is sometimes called "Do-si the Corners of the Hall."

"See-saw your Pretty Little Taw" is the same movement as "All Around Your Left Hand Lady," but is danced between Partners. The two movements are usually combined to form a figure-of-eight pattern, but are often called separately. The movement of "See-saw your Pretty Little Taw" is often called "Sashay 'round your Pretty Baby," and requires eight beats of music to execute.

The Western Do-si-do

The Western Do-si-do is danced only between Partners and Corners. While it is a one-hand movement, it is *not* a One-

Hand Swing. Partners join left hands at waist level, the gentlemen draw the ladies toward them and then pass the ladies behind them by the left hand, at the same time the gentlemen pivot counterclockwise so as to face their Corners. Release left hands with Partners, join right hands with Corners, the gentlemen drawing their Corner Ladies toward them and then pass the ladies behind them by the right hand, at the same time pivoting clockwise so as to face their Partners. Right hands are released with Corners and left hands are joined with Partners, the gentlemen placing their right hands at their Partners backs and then wheel the ladies around counterclockwise to face again the center of the set. This is the basic Western Do-si-do, and requires sixteen beats of music to execute; six beats for each one-hand movement and four beats for the final wheel-around. All calls and dances in this book are timed and phrased for the Basic Do-si-do with the exception of "Swing Sally Gooden" with a Do-si-do," and "The Merry-Go-'Round," both of which employ the pioneer Do-si-do.

The "Pioneer Do-si-do" differs from the basic in that right hands are *first* taken with Corners, the gentlemen drawing the ladies in front of them and then passing the ladies behind their backs by the right hand, pivoting to face Partners as they do so. The basic Do-si-do is now danced, finishing the movement with a Left-Hand Swing with Partners *instead* of the wheel-around used in the basic Do-si-do. The Pioneer Do-si-do requires twenty-four beats of music to execute. It is the established form of the Do-si-do in many localities, particularly among the older dancers and groups.

An important point to observe in the Western Do-si-do is that when the figure is danced from a circle of either four or six dancers, the dancers break into the Do-si-do when the leading couple have their backs to the center of the set. If the Do-si-do is danced from a circle of eight dancers, they break into the figure either when the dancers are in the positions *opposite* their home place or when *at* their home place. It requires

two beats of music for the caller to say "Do-si-do," and the call is always that far ahead of the actual execution of the movement. If dancers follow their natural inclination and break into the Do-si-do on the first syllable of the call, they will be out of position for the next call, as well as being ahead of the caller and off the music.

Whenever dancers Promenade directly out of a Do-si-do, the figure is finished with a Left-Hand Swing instead of the usual wheel-around movement with the gentleman's right hand at the lady's back, the dancers taking the Skating Position as they dance this final Left-Hand Swing. It is very awkward to dance the usual wheel-around and then dance into the Skating Position, therefore the rule given above, which substitutes a Left-Hand Swing for the wheel-around in this particular case *only*.

The Western Do-si-do has many variations throughout the country, all of which are simply additions to the basic figure, requiring additional time to execute.

The Right and Left Throughs

In the Western Square Dance, the call of "Right and Left Through" applies *only* to the movement of passing Opposites by the right shoulder until in exchanged positions, and does *not* call for the wheel-around *unless* the call of "Right and Left Back" follows the call of "Right and Left Through." Right hands are *not* taken with Opposites as they pass by each other in the Western figure, and left hands are taken *only* with Partners if the call of "Right and Left Back" is given. "Right and Left Through" means to pass from the right to the left side of the formation, or vice-versa, and is *not* a direction to take right and left hands. Very often, in the Western dance, the call will direct the dancers to dance directly into another movement after passing their Opposites with a "Right and Left Through," which is difficult to do if hands are taken.

In the movements of "Right and Left Eight" and "Right

and Left Six," left hands are taken with Partners *only* as the couples reach the outside of the formation and wheel around to face the center. Right hands are *never* taken in these movements, the dancers simply passing each other by the right shoulder.

The Ladies' Chain

The Western call of "Ladies Chain" applies *only* to *one* exchange of the ladies, the gentlemen receiving their Opposites by the left hand and wheeling the ladies counterclockwise to face again the other couple, the movement requiring eight beats of music to execute. If the call is repeated, or if the call of "Chain Right Back" is given, the ladies repeat the movement back to their Partners. Often the Western Square Dance call will direct the ladies to chain to their Opposites and then dance into another movement with Opposites as Partners.

The same rule applies in the Western dance to the call of "Four Ladies Chain," which applies *only* to the movement of the four ladies crossing the set to their Opposites who wheel the ladies around. The ladies are *not* chained back unless the call so directs.

The Gentlemen's Chain

The "Four Gents Chain" differs from the "Four Ladies Chain" in that Opposites are met with a Left-Hand Swing instead of the wheel-around used in a "Four Ladies Chain." Both figures require the same timing, eight beats of music for the crossing and turn-around movement.

The Square Dance Step

While the Western dance uses no particular step, the dancers start *all* figures and movements with the *left foot*, stepping

from the hip, keeping the feet on the floor and the shoulders *level*. The Western Square Dance step is always very smooth, in time and rhythm with the music, with no up-and-down motion, hopping, skipping, or rough movements. The rules are: keep the feet on the floor, the shoulders level, step from the hip, keep absolute time and rhythm, *never* rush, run, or get ahead of the call. While the Western Square Dance has the appearance of being fast, it is actually slower than other forms of the Square Dance. It is the constant change of pattern, reversals of direction, use of the One and Two-Hand Swings, with the brief, fast Waltz Swings which give the Western dance the illusion of speed.

THE MUSIC

Each dance in this book is accompanied by music which best fits each call and dance. In the event that the tune given is not written in the proper key for the caller's voice range, tunes in other keys which are suitable for the call and dance should be used. These old folk tunes should not be transposed from their original key, for they are fiddle tunes which play best in the keys they are written in.

Folk dance tunes vary as do the dances and calls, each with its own distinctive quality, style, and "feel." Every Square Dance call has certain tunes or types of tunes which fit it best. Some calls and dances are better in 6/8 rhythm than in 2/4. Some calls require a distinct melody line while others require a flatter melodic line. Some calls are of the chanting type in which the caller sings along with the melody, while others are rapid-fire, continuous patter-type calls which are delivered in more of a monotone than when chanting. Other calls are a combination of both chant and patter-type calls.

No Square Dance caller should call out of his natural voice range. It is entirely unnecessary to do so, with the large selection of tunes in the keys of "C," "D," "G," and "A" (the fiddle tune keys) which are available for these dances.

If the music given for the calls are not right for the caller, find a tune which is right and fits both the dance, the call, and the caller's voice range.

THE DANCES AND CALLS

As this book is designed for the advanced and experienced dancer, the descriptions of the dances are kept as brief as possible, without detail as to the execution of the established and standard Square Dance movements and figures. Detailed instruction of all movements used here will be found in *American Square Dances of the West and Southwest* by Lee Owens, with calls and instructions for the introductions and chorus figures and routines. No introductory calls are given in this book, and chorus calls are not always included in the dances, being used here only when certain chorus calls are required to balance and phrase the dance with the music.

As far as it is possible, the dances are presented in a progressive program, with the simplest dances first and the more intricate and involved patterns last.

All calls and dances have many versions and variations throughout the country. All movements and figures of the Square Dance are very old, older than our nation, stemming from the Quadrilles of France, Italy, and Spain; the English Country and Sword Dances; the Mexican and New Mexican Quadrilles; the circle dances and so-called "Running Sets" of the Southern Highlands; the Longways or "Contrys" of New England; the English, Irish and Scotch Reels; the dances of Europe, of Latin America, and the play-party and singing games of our early settlers and pioneers. There is nothing new in the Square Dance. These figures, movements, and dance are folk dances, of and by the people themselves.

BACHELOR MILL

This dance and call was arranged by Jimmy Clossin of El Paso, Texas, from an original dance by George Waudby of Tucson, Arizona.

Description

The First and Third Couples lead to the right and form two rings of four with the Side Couples, with whom they circle once clockwise.

The two Head Gentlemen retire to their home place, leaving their Partners with the Side Couples who form two lines of three, facing.

The lines of three dance three steps forward and retire, with the two Head or "End" Gentlemen dancing three steps forward as the Side Six retire.

The two End Gentlemen retire as the Side Six now dance three steps forward.

The two Side Gentlemen step *backward* into their home place, leaving the four ladies in the center in two lines of two, facing each other.

The two End Gentlemen swing their own Partners once around with a Right-Hand Swing, then swing their Left-Hand Ladies with a Left-Hand Swing. The two End Gentlemen now swing their Right-Hand Ladies with a Right-Hand Swing, and then swing their Opposite Ladies with a Left-Hand Swing.

The two End Gentlemen now dance to the center of the formation where they swing once around with a Right Elbow Swing, after which they swing their Opposite Ladies with a Left-Hand Swing, then their Right-Hand Ladies with a Right-Hand Swing, followed by a Left-Hand Swing with their Left-Hand Ladies, and then swing own Partners with a Right-Hand Swing, thus completing the "mill" figure in which the active gentlemen swing

the ladies indicated in the call according to the designation and names of the ladies in the original set formation.

All "Balance Home," and then dance an Allemande Left with Corners, after which the four ladies form a Right-Hand Star in the center, which circles once clockwise.

Break the Star and all Promenade with Partners one-quarter around the set, where couples wheel half-around counterclockwise, and Promenade to home place (moving clockwise) where couples again wheel half-around counterclockwise and then Promenade around the set in the usual counterclockwise direction.

The call is repeated with the two Side Couples leading the figure.

Chinese Breakdown

132-134 ♩ M.M.

A musical score for a piece titled "Chinese Breakdown". The score is written on ten staves of music, each containing a single melodic line. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "132-134" with a quarter note symbol, and the meter is "M.M." (Maiden's March). The score begins with a treble clef and a key signature of one flat. The first staff starts with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and sixteenth notes. The second staff continues the melody with eighth and sixteenth notes, including a G4 note. The third staff features a C4 note and a triplet of eighth notes (G4, A4, B4). The fourth staff includes an F4 note. The fifth staff has a G4 note and a C4 note. The sixth staff begins with a repeat sign and contains eighth and sixteenth notes. The seventh staff starts with an F4 note and a G4 note. The eighth staff has a C4 note and an F4 note. The ninth staff includes a G4 note. The tenth staff ends with a C4 note. The score is characterized by its fast tempo and intricate melodic patterns, typical of a breakdown in a dance or musical performance.

Call for "Bachelor Mill"

First and Third out to the right,
Ring up four with all your might.
Leave your lady where she be, and
Travel home alone. —
Six to the center, and then go back;
End Gents go forward and back.
Six to the center, gents step back.
End Gents go through the mill;
Swing your Partner with a Right Hand 'Round; your
Left-Hand Lady with a Left Hand 'Round; your
Right-Hand Lady with a Right Hand 'Round; your
Opposite Lady with a Left-Hand Swing;
Gents to the center with an Elbow Swing. Go
Once around and don't fall down; your
Opposite Lady with a Left Hand 'Round; your
Right-Hand Lady with a Right Hand 'Round.
Corner Lady with a Left-Hand Swing;
Meet your own with a Right-Hand Swing;
Balance home to your place in the ring.
Allemande Left and there you are,
Ladies to the center with a Right-Hand Star.
All the way around, 'til you meet your own,
Grab your Partner and Promenade home.

— — — —
Gents swing out, ladies swing in;
Now, you're heading against the wind.
Ladies swing out, gents swing in;
Now, you're heading home again.
Stir up the dust and sweep out the sand,
Plant your 'taters in a sandy land.
Promenade your Partners 'round,
Square your sets and settle down.

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

STAR IN THE CENTER, SIDES DIVIDE

Description

The First and Third Couples form a Right-Hand Star which circles halfway around. Meanwhile, the Second and Fourth Couples separate from their Partners, dancing to the nearest "corner" of the "square."

All pass their Opposites by the right shoulder to exchanged positions in a Right and Left Through.

As soon as the Head Couples have passed by their Opposites, they separate from their Partners to dance toward the nearest "corner" of the "square" where all will meet their Corners with a Left-Hand Swing, after which all dance to their Partners for a Two-Hand Swing. The Head Couples will meet at their home place, while the Side Couples will meet at their Opposites positions for the Two-Hand Swing.

The Head Couple again form a Right-Hand Star, which circles halfway around, while the Side Couples again separate from their Partners to the nearest "corner" of the "square."

All Right and Left Through, with the Head Couples separating from their Partners as soon as they have passed by their Opposites, dancing to the nearest "corner" of the "square" where the gentlemen will meet their Right-Hand Ladies with a Left-Hand Swing.

All Promenade with the person just swung to the gentleman's position in the set. The gentlemen will be Promenading with their Right-Hand Ladies, whom they keep as new Partners for the next change.

The dance is repeated three more times with the Head Couples forming the Star, while the Side Couples separate from their Partners; after which the dance is repeated four times with the Side Couples forming the Star while the Head Couples separate, eight changes in all.

Blacksmith's Quadrille

132-134 J. M.M. D



Call for Star in the Center, Sides Divide

Head Couples Star while the Sides divide;
 Right and Left Through the center and sides.
 Left-Hand Swing the Corners of the ring,
 Swing your own with a Two-Hand Swing,
 Swing and whirl that pretty little thing.
 Head Couples Star while the Sides divide;
 Right and Left Through the center and sides.
 Left-Hand Swing the Corners of the ring, and
 Promenade that pretty little thing that's
 Slim around the waist and pretty in the face,
 Take your Honey back to place, and
 Square your sets with a smile on your face.

Repeat the call three times more with the Head Couples forming the Star while the Side Couples separate; then four times with the Side Couples forming the Star while the Head Couples separate, changing the wording of the call to conform. Eight changes in all.

SUZY Q

This dance and call was originated by Jim York of Los Angeles, California.

Description

The First and Third Ladies and Gentlemen bow to Partners and then swing with a Waltz Swing.

The First and Third Couples now lead to the couples on the right with whom they form two rings of four, which circle *halfway* around clockwise.

The First and Third Gentlemen break with their Corners and lead the dancers in their circles into two lines of four which face each other in the Side positions.

All pass Opposites by the right shoulder in a Right and Left Through to exchanged positions where the gentlemen take left hands with Partners; place their right hands at the ladies' backs, and wheel counterclockwise to face the opposite line of four.

The call now directs the dancers to dance a "Suzy Q," which is done as follows: All swing Opposites with a Right-Hand Swing, and then swing Partners with a Left-Hand Swing. All again swing Opposites with a Right-Hand Swing, and then take left hands with Partners, the gentlemen placing their right hands at the ladies' backs.

The *two Head Gentlemen* (the Leading Gentlemen) wheel their Partners *just one-quarter* counterclockwise, while the *two Side Gentlemen* (the Standing Gentlemen) wheel their Partners *three-quarters* counterclockwise, thereby forming new lines of four which will be facing at right angles to the preceding line formation. Each couple will be standing in line with the couple who was opposite them in the first change.

All dance a Right and Left Through with Opposites; wheel counterclockwise to face again the opposite line, and then dance the "Suzy Q," finishing in new lines and a new facing.

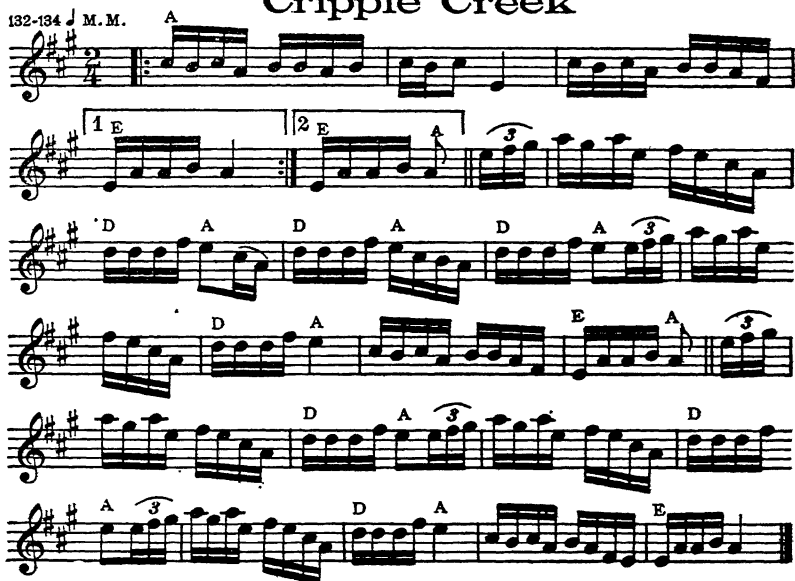
Repeat the "Right and Left Through" and "Suzy Q" twice more, bringing dancers back to their home places.

All Swing Partners with a Waltz Swing and then Promenade around the set.

The dance is repeated with the Second and Fourth Couples leading the figure.

Cripple Creek

132-134 J. M. M.



Call for "Suzy Q"

First and Third bow and Swing,
 Lead to the right and form two rings.
 Circle half and break to a line,
 Four in line you stand. -
 Right and Left Through two by two,
 Come right back with a "Suzy Q."
 Opposites with a Right Hand 'Round,
 Partner by the left as she comes down.
 Opposites with a Right Hand 'Round,
 Left to your own and wheel around,
 Form new lines and settle down.

- - - -
 Right and Left Through two by two,
 Come right back with a "Suzy Q."
 Opposites with a Right Hand 'Round,
 Partner by the left as she comes down.
 Opposites with a Right Hand 'Round,
 Partners by the left and wheel around,
 Form new lines and settle down.

- - - -
 Right and Left Through two by two,
 Come right back with a "Suzy Q."
 Opposites with a Right Hand 'Round,
 Partner by the left as she comes down.
 Opposites with a Right Hand 'Round,
 Partner by the left and wheel around,
 Form new lines and settle down.

- - - -
 Right and Left Through two by two,
 Come right back with a "Suzy Q."
 Opposites with a Right Hand 'Round,
 Partner by the left as she comes down.
 Opposites with a Right Hand 'Round,
 Partner by the left and Balance home.

Swing your Honey with a Biscuit Swing,
Promenade around the ring.
Promenade around the town,
Take those pretty girls right on around,
Keep that calico off the ground, when
You get home, just settle down.

Repeat the dance with the Second and Fourth Couples leading.

CHASE THE BIRDS TO THE TOP OF THE TREES

*A Trimming or Chorus Figure**

Lloyd Shaw of Colorado Springs, Colorado, gave the title to and popularized this trimming, which is also known as "The Sugar Bowl," and as "The California Show Basket."

Description

The ladies form a ring of four in the center of the set by placing their hands upon the shoulders of the ladies on either side of them, while the gentlemen join their hands to form an outer ring of four around the ladies' reduced ring in the center.

The ladies circle clockwise, while the gentlemen circle counterclockwise to home place, where the gentlemen release their joined hands, and drop so that each gentleman may place his arms around the knees of the ladies on either side of him.

* This figure can *not* be performed at less than full speed, and should *not* be "walked" through, but must be explained orally.

The four gentlemen now stand erect *in unison*, lifting the ladies on the "seat" formed by the gentlemen's arms, while the ladies retain their holds upon their neighbors' shoulders; leaning well back, and locking their feet in the center to form a brace, thus holding the formation together.

The gentlemen now circle once clockwise with the ladies sitting on the arms of the gentlemen who do *not* re-join their hands in this "basket" formation.

When at home place, the gentlemen lower the ladies to their feet, and all couples swing with a Waltz Swing, after which they dance an Allemande Left; Grand Right and Left until Partners meet, and Promenade Partners to home place.

Call for "Chase the Birds to the Top of the Trees"

Ladies to the center, and ring to the left;
Gents on the outside, ring to the right.
Around you go, and split the breeze;
Gents drop down to the level of the knees,
Chase those Birds to the top of the trees!

— — — —

Circle left, go 'round and 'round, when
You get home, just set 'em down.
Swing your Honey with a Biscuit Swing
All four gents to the Corner of the ring.
Allemande Left with your left hand,
Right to your Partner, Right and Left Grand.
Grand Right and Left around the hall,
When you meet your pretty little Taw,
Promenade your Partners all;
Hold those gals, don't you let 'em fall.

THREE-HAND STAR

This dance is based upon one originated by Ralph Page of Keene, New Hampshire.

Description

The First Lady and Gentleman bow to each other and then Swing with a Waltz Swing, breaking from the Swing to face center, and then separate from Partners, the lady dancing to the right and the gentleman to the left around the outside of the set, passing each other by the right shoulder at the opposite side of the set and continuing around the outside of the set to home place where the First Lady and Gentleman again pass each other by the right shoulder and each dances to the nearest Side Couple with whom they form two rings of three (the First Lady will be dancing with the Second Couple while the First Gentleman will be dancing with the Fourth Couple).

The two rings of three circle once clockwise, and then break to two Right-Hand Stars which circle once clockwise, and then reverse to form two Left-Hand Stars which circle once counter-clockwise.

Break the Left-Hand Stars, and the First Lady and Gentleman meet in the center of the set and swing with a Waltz Swing, and then dance to the Third Couple with whom they form a Right-Hand Star which circles once clockwise.

Break the Right-Hand Star, and all dance to their Corners with whom they Allemande Left, followed by a Grand Right and Left.

Partners meet halfway around the set and Promenade to home place.

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

Canyon Quadrille

132-134 ♩ M. M.

Chord progression: C, F, G, G7, C, F, G, G7, C, G7, G7, C, F, G, G7, C.

The musical score consists of eight staves of music in 2/4 time. The melody is written in treble clef. The key signature has one sharp (F#). The tempo is marked 'M. M.' (Moderato). The score includes various musical notations such as eighth notes, quarter notes, and beamed sixteenth notes. Chord symbols (C, F, G, G7) are placed above the staff to indicate the harmonic structure. The piece concludes with a double bar line on the eighth staff.

Call for "Three-Hand Star"

First Couple bow, then you Swing;
Separate—go 'round the ring.
Meet your Honey and pass right along,
Head for home and pass her again.
Keep on going and form two rings with the
Sides you meet and ring up three, go
Once around the way you be.
Cross right hands the way you are,
Form two three-hand Right-Hand Stars.
Left hand back, First Couple break,
Swing in the center like swingin' on a gate.
Lead to that couple across the set,
Cross right hands with the ones you met.
Break that Star as you come around,
Head for your Corners with a Left Allemande,
Right to your Partners, Right and Left Grand.
Grand Right and Left around the hall un-
-til you meet your pretty little Taw,
Promenade your Partners all,
Hold those gals, don't let 'em fall.

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

FOUR-LEAF CLOVER *

This dance was originated by Jerry Lang, of Boise, Idaho

Description

The four gentlemen form a Right-Hand Star which circles three-quarters clockwise until each gentleman is opposite the position of his Right-Hand Lady whom he swings by the left hand.

The gentlemen re-form their Right-Hand Star, and circle clockwise to the position of their Opposite Ladies whom they swing one-and-a-half times around by the left forearm.

The four ladies now form a Right-Hand Star in the center; and circle clockwise halfway around the set in a "Four Ladies Chain," the gentlemen receiving the ladies by the left hand with their right hands at the ladies' backs, wheeling the ladies counter-clockwise, then sending the ladies back to the center where the four ladies Star by the right hand back to their positions. Here the gentlemen swing them one-and-a-half times around by the left forearm as they return to place, *instead* of the usual wheel-around finish of a "Four Ladies Chain."

The four gentlemen now Star by the right hand to the position of their Left-Hand Ladies whom they swing by the left hand, pivoting into the Skating Position as they swing, and then Promenade their Left-Hand or Corner Ladies around the set to the gentleman's home place.

The call is repeated three more times.

* In this dance the gentlemen answer the call by dancing to the *positions* of their "Right-Hand," "Opposite," or "Left-Hand" Ladies as the call directs, and *not* to the ladies who were so designated and named in the original formation of the set, for the gentlemen will find a *different* lady occupying these positions on each change of the dance.

Durang's Hornpipe

132-134 J M. M.



Call for "Four-Leaf Clover"

Four gents Star with a Right-Hand Whirl,
Swing by the left with your Right-Hand Girl.
Back to the center with a Right-Hand Whirl,
Swing Once and a Half with your Opposite Girl.
Once and a Half and a half all around,
Four Ladies Chain across the town with
Right hands crossed in the center of the floor;
Chain those pretty girls back once more.
Chain those ladies across the set, swing
Once and a Half with the ones you met.
Four gents Star in a center whirl with
Right hands crossed to your Left-Hand Girl.
Swing by the left with your Corner Maid,
Take that lady and all Promenade.
Promenade your Corners all,
Hold those gals, don't you let 'em fall.
Take those pretty girls right on around,
Keep that calico off the ground,
When you get home, just settle down.

- - - -

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

WAVE THE OCEAN

Description

The First Lady and Gentleman bow to each other, and then swing with a Waltz Swing, breaking from the swing to dance to the Second Couple who raise their joined inside hands high in an arch.

The First Couple dance under this arch to the outside of the set, where they separate from Partners, lady to the right, gentleman to the left, dancing singly around the Second Couple to the center of the set, where the First Lady and Gentleman meet with a Waltz Swing.

As the First Couple dances through the arch, the Second Couple "wave" their raised arms forward and back over the First Couple.

The "Ocean Wave" figure just described is now repeated, with the First Couple breaking from their Waltz Swing in the center to lead to the Third Couple with whom they repeat the identical routine just danced with the Second Couple.

As the First Couple break their swing to lead to the Third Couple, the Second Couple swing with a Waltz Swing, and then *follow the First Couple* through the arch formed by the Third Couple, dancing the same routine of "Wave the Ocean" as the First Couple does, staying four beats of music behind the leading First Couple.

The First Couple break from their last Waltz Swing of the "Ocean Wave" figure they are dancing with the Third Couple, and lead to the Fourth Couple with whom they dance the identical routine of "Wave the Ocean" they just finished dancing with the Third Couple.

As the First Couple break their swing to lead to the Fourth Couple, the Third Couple swing with a Waltz Swing, and then *follow the Second Couple* in the "Ocean Wave" figure, dancing

eight beats of music behind the Second Couple, who are following four beats behind the First Couple in the "Ocean Wave" figure.

As the First Couple complete the "Ocean Wave" figure, they Balance home, being certain that they dance toward the Second Couple's position *before* balancing to place, in order to clear the Second Couple who are just returning to the center to complete their final dancing of the "Ocean Wave."

The Second Couple break their swing to Balance home, as does the Third Couple as they complete their dancing of the "Ocean Wave."

As the Third Couple balance to place, the Fourth Couple swing in place with a Waltz Swing.

The chorus of Allemande Left is now danced; then Grand Right and Left until Partners meet and Promenade home.

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

Old Kentucky

132-134 J M.M.



Call for "Wave the Ocean"

First Couple bow, then you Swing,
Lead out to the right of the ring.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Swing when you meet in the center of the floor,
Wave the ocean from shore to shore,
Wave this time, and then no more.
Swing when you meet, and on you go,
Next Couple Swing, and follow slow.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Swing when you meet in the center of the floor,
Wave the ocean from shore to shore,
Wave this time, and then no more.
Swing when you meet, and on you go,
Next Couple Swing, and follow slow.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Swing when you meet in the center of the floor,
Wave the ocean from shore to shore,
Wave this time, and then no more.
Swing when you meet, and Balance home,
Next Couple Swing when you meet your own.
Next Couple Swing, and Balance home,
Last Couple Swing, and Swing in your place,
Square your sets with a smile on your face.
On the Corner with your left hand,
Right to your Partner, Right and Left Grand.
Grand Right and Left around the hall,
When you meet your pretty little Taw;
Promenade your Partners all,
Hold those gals, don't you let 'em fall.

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

THE RIGHT AND LEFT EIGHT EXIT

A Trimming Figure

This trimming is used as an exit, taking the dancers off the floor.

The Second and Fourth (Side Couples) lead to the couples on their right with whom two rings of four are formed which circle once clockwise, and then break to a double-line formation of couples facing couples with the Side Couples back-to-back in the center.

A Right and Left Eight is now danced, passing Opposites by the right shoulder, each couple wheeling counterclockwise as they reach either end of the formation, and continue the Right and Left Eight movement, *with the exception of the Third Couple.*

As the Third Couple reaches the First Couple's position, they do *not* wheel,* but continue off the floor in a Promenade, all other couples following in turn as *they reach the First Couple's position* in the Right and Left Eight movement, which will place the Promenading couples in the following order as they dance off the floor: Third Couple; Second Couple; First Couple; Fourth Couple.

**The Fourth Couple is the only couple who wheel around in the First Couple's position in this exit figure. All other couples Promenade as they reach the First Couple's position.*

Call for "The Right and Left Eight Exit"

Second and Fourth out to the right,
Ring up four with all your might.
Circle four, two by two,
Square your sets for a Right and Left Through.
Right and Left Eight, right down the middle,
Keep your feet in time to the fiddle.
Third Couple lead 'em off the floor, that's
All there is, there ain't no more!
Promenade, now ain't that grand?
Big fat lady and a little bitty man.
Little piece of cornbread laying on a shelf, if
You want any more, just call it yourself.
Promenade, away you go,
On your heel and on your toe,
Set 'em down and let 'em blow!

- - - -

TEXAS WHIRLWIND

The ladies dance three steps forward, curtsy, and retire.

The gentlemen dance forward as the ladies retire, and form a Right-Hand Star which circles halfway around the set, and then reverses to a Left-Hand Star.

The gentlemen dance past their Partners, break their Left Hand Star, and swing their Right Hand Ladies *half* around with a Right-Hand Swing, after which they swing the *same ladies* one-and-a-half times around with a Left Forearm Swing. *All are now dancing with their new Partners.*

The gentlemen now dance a Right-Hand Swing with the ladies on their left (who will be their original Partners), and then swing their *new* Partners (whom they swung by the right hand on the initial swing of the change) one-and-a-half times around by the left forearm.

The gentlemen now dance a Right-Hand Swing with their *new* Right-Hand Ladies (the ladies at the right of their *new* Partners), and then swing *new* Partners with a Left-Hand Swing. This completes the first change.

All dancers now have new Partners, and the gentlemen have advanced one position counterclockwise in the set.

The figure is repeated twice more, *omitting the movement of the ladies dancing to the center and back.* Each change is started by the gentlemen forming a Right-Hand Star, which circles half around and then reverses to a Left-Hand Star. This star is broken as each gentleman reaches his *new* Right-Hand Lady, who then becomes his *new* Partner for the change under way, each gentleman taking the position of his new Partner as his *new* home place.

After the third change, the gentlemen balance home to their original positions and Partners.

Arkansas Traveler

Rolling
134-136 ♪ M.M.*Call for "Texas Whirlwind"*

Ladies to the center and back to the bar,
 Gents to the center and form a Star with
 Right hands crossed in the center of the hall,
 Back with the left, pass your Taw.
 Swing the next girl by the right hand
 Halfway around; - -
 Left hand back, go all the way a-
 round. - Swing your
 Left-Hand Lady with a Right-Hand Swing,
 Your new Partner with a Forearm Swing, go
 Once and a Half with that pretty little girl,
 Swing by the right with your Right-Hand Girl.
 Your new Partner with a Left-Hand Swing,
 Four gents Star in the center of the ring with
 Right hands crossed in a "How Do You Do?"

Left hands back, pass Partners Two.
 Swing the next girl by the right hand
 Halfway around; - -
 Back with the left, go all the way a-
 round. - Swing your
 Left-Hand Lady with a Right-Hand Swing,
 Your new Partner with a Forearm Swing, go
 Once and a Half with that pretty little girl,
 Swing by the right with your Right-Hand Girl.
 Your new Partner with a Left-Hand Swing,
 Four gents Star in the center of the ring with
 Right hands crossed as pretty as can be,
 Left hands back, pass Partners Three.
 Swing the next girl by the right hand
 Halfway around; - -
 Back with the left, go all the way a-
 round. - Swing your
 Left-Hand Lady with a Right-Hand Swing,
 Your new Partner with a Forearm Swing, go
 Once and a Half with that pretty girl,
 Swing by the right with your Right-Hand Girl.
 Your new Partner with a Left-Hand Swing,
 Balance home to your place in the ring,
 Swing, - everybody
 Swing. - - -
 On the Corner with your left hand,
 Right to your Partner, Right and Left Grand.
 Grand Right and Left around the hall un-
 til you meet your pretty little Taw,
 Promenade around the town,
 Take those pretty girls right on around,
 Square your sets and settle down.

- - - -

Repeat the call as desired, though the dance is complete after dancing the above call once. The "Texas Whirlwind" is very effective when used in combination with another brief dance as a trimming rather than as a separate dance and call.

HOWDY PARD

This dance and call was originated by Frank Wilkey, of Tolleson, Arizona.

Description

All swing Partners with a Waltz Swing.

Partners now separate, the ladies dancing to the right, the gentlemen to the left, singly around the set, thus forming two single files of dancers with the ladies' file circling on the inside of the set, counterclockwise, while the gentlemen move in single file on the outside of the set, clockwise.

Partners meet at their Opposites' positions, halfway around the set, with a bow, and then swing Partners with a Waltz Swing.

The four gentlemen now dance a Left-Hand Swing with their Corners, and then form a Right-Hand Star, which circles once around clockwise until Partners are met.

The gentlemen hold their Right-Hand Star and "pick-up" their Partners by offering their left arms to the ladies who link their right arms with the gentlemen's left arms, thus forming a Double Star, which circles clockwise to the gentleman's home place.

All swing Partners with a Waltz Swing; Allemande Left, and then dance a Right-Hand Swing with Partners.

All now dance a Left-Hand Swing with Corners, pivoting into the Skating Position as they do so, and Promenade with Corners to the position of each gentleman's Right-Hand Lady, where couples wheel counterclockwise halfway around, and Promenade in the opposite direction to the gentleman's home place where couples again wheel halfway around counterclockwise, and then Promenade around the set to the gentleman's home place.

The call is repeated three more times, four changes in all.

Bony Smith's Quadrille

132-134 ♪ M. M.

132-134 J M. M. C G7



1 2 C



1 2 C

Call for "Howdy Pard"

Swing your Partners, one and all,
Separate and leave your Taw.
Meet your Honey with a great big smile, say
"Howdy Pard," and Swing her awhile.
Break to your Corner with a Left-Hand Swing,
Four gents Star in the center of the ring with
Right hands crossed, don't be shy,
Pick up your Partner on the fly.
Turn that Star until you're home,
Everybody Swing your own.
Swing your Honey to the rhythm of the band, now
On the Corner with your left hand, a
Right-Hand Swing with your Old Man.
Back to your Corner with a Left-Hand Whirl,
Promenade your Corner Girl.

- - - -

Promenade around the ring, the
Gents swing out and the ladies swing in,
Now you're going against the wind.
Ladies swing out and the gents swing in,
Now you're heading home again.
Promenade around the hall,
Hold those gals, don't let 'em fall,
Promenade that old corral.

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

AROUND JUST ONE

This dance was originated by Herbert Greggerson, Jr., of El Paso, Texas.

Description

The First and Third Couples dance three steps forward and then retire to place.

The First and Third Couples now dance forward, and pass Opposites by the right shoulder in a Right and Left Through to exchanged positions where they separate from Partners, ladies to the right, gentlemen to the left, each dancing singly around the outside of the set, meeting Opposites behind the nearest Side Couple.

Head Couples (with Opposites as Partners) dance between the Side Ladies and Gentlemen to the center of the set where the Head Couples dance a Right and Left Through, and continue across the set to pass between the Side Ladies and Gentlemen they are facing, to the outside of the set.

Head Ladies and Gentlemen separate, ladies to the right, gentlemen to the left, each dancing singly around the outside of the set to the nearest Head Couple's positions where each one will meet original Partners at the position opposite their home places.

Head Couples dance a Right and Left Through to their home places.

All swing Partners at home place with a Waltz Swing, Allemande Left with Corners, take right hands with Partners, and then pass by Partners to the next person in the set (each gentleman's Right-Hand Lady).

All dance a Left Forearm Swing one-and-a-half times around with those met, and then "square the set" with those just swung as *new* Partners.

Each gentleman will have advanced one position counter-clockwise in the set.

The entire figure is repeated three times more, four changes in all, bringing all dancers back to original positions and Partners on the fourth change.

The entire dance is repeated with the Second and Fourth Couples leading the figure for four changes, the entire routine requiring eight changes in all.

Sally Johnson

134-136 J M.M.

3 G V

D7 V G

D7 G

G Emi V G

Emi V G Emi V

G D7 G V Rocking bow

Rocking bow D

G Rocking bow V D7

Emi V G

D7 V G Emi

D7 V G

Call for "Around Just One"

First and Third go forward and back,
Forward again on the same old track with a
Right and Left Through, and a gee and a haw
Around just one; - now, it's
Down the center, and we'll have some fun with a
Right and Left Through, and split the ring,
Leave your Honey and gone again.

- - -

Right and Left Through, and head for home,
Everybody Swing your own.
Swing your Honey to the rhythm of the band,
On the Corner with your left hand, a
Right to your Partner, pass her by,
Swing the next girl on the fly with a
Once and a Half, and a half all around,
Square your sets, and settle down.
Same two gents and a different Jane, go
Forward up and back again.
Forward again with a Right and Left Through, and a
Gee and a haw around just one; now, it's
Down the center, and we'll have some fun with a
Right and Left Through, and split the ring,
Leave your Honey and gone again.

- - -

Right and Left Through, and head for home,
Everybody Swing your own.
Big fat lady and a little bitty man,
On the Corner with your left hand, a
Right to your Partner, pass her by,
Swing the next girl on the fly with a
Once and a Half, and a half all around,
Square your sets, and settle down.
Same two gents and a brand new date, go
Forward again and back to the plate.

Forward again with a Right and Left Through, and a
 Gee and a haw around just one; now, it's
 Down the center, and we'll have some fun with a
 Right and Left Through, and split the ring,
 Leave your Honey and gone again.

- - - -

Right and Left Through, and head for home,
 Everybody Swing your own.
 Swing your Honey, and don't fall down,
 Break to your Corner with a left hand 'round. A
 Right to your Partner, pass her by,
 Swing the next girl on the fly with a
 Once and a Half, and a half all around,
 Square your sets, and settle down.
 Same two gents and a brand new skirt, go
 Forward and back and kick up the dirt.
 Forward again with a Right and Left Through, and a
 Gee and a haw around just one; now, it's
 Down the center, and we'll have some fun with a
 Right and Left Through, and split the ring,
 Leave your Honey and gone again.

- - - -

Right and Left Through, and head for home,
 Everybody Swing your own.
 Swing your Honey with a Biscuit Swing,
 Swing your Corner with a Left-Hand Swing. A
 Right to your Partner, pass her by,
 Swing the next girl on the fly with a
 Once and a Half, and a half all around,
 Square your sets, and settle down.

Repeat the entire call with the Second and Fourth Couples
 leading the figure.

EIGHT-HAND KENTUCKY STAR

A Trimming or Chorus Figure

Allemande Left and then dance a Right-Hand Swing with Partners, breaking from the Right-Hand Swing to Promenade in single file counterclockwise halfway around the set.

When in Opposites' positions, all step toward the center and form a Left-Hand Kentucky Star by grasping with the left hand the left wrist of the person ahead of each in the formation, which continues to circle counterclockwise until all are at home place, where the dancers reverse the Star, grasping with the right hand the right wrist of the person ahead of them in the formation which now circles clockwise.

As the gentlemen reach the position in the set of their Corner Ladies (after dancing one-quarter around in the Right-Hand Star) they reach over their right shoulders with their left hands, taking the left hand of their Partner, retaining the Right-Hand Kentucky Star formation until all are opposite their home place, where the star is broken with a Do-si-do, finishing the Do-si-do with a Left-Hand Swing instead of the usual wheel-around, pivoting into the Skating Position, and Promenade Partners home.

Call for "Eight-Hand Kentucky Star"

Allemande Left and a right to your Pard,
Swing your Honey to your own front yard.
Promenade, single file,
Ladies in the lead, gents run wild.
Into the center with a Kentucky Star,
Left hands crossed, don't go too far.
Turn right back, you're going wrong,
Gents in the lead, ladies come along.
Gents, reach back with your left hand,
Do-si-do as pretty as you can.
Now you're right, and now you're wrong,
Get your Honey and take her right along.
Promenade around the town,
Take those pretty girls right on around,
When you get home, just settle down.

- - - -

SWING SALLY GOODEN' WITH A DO-SI-DO

Bob Sumrall, of Abilene, Texas, is generally credited with popularizing this old figure and call.

This dance is simply a progressive "Pioneer Do-si-do" which is danced first by two couples, then three, and finally by all four couples dancing the old Pioneer Do-si-do in which Corners swing by the right hand before dancing the basic Do-si-do, finishing with a Left-Hand Swing instead of the usual wheel-around movement.

Description

The First Couple leads to the Second Couple, and Opposites swing by the right hand to the call of "Swing Sally Gooden'," after which the First and Second Couple continue with the basic Do-si-do, finishing it by swinging Partners once around with a Left-Hand Swing.

The Third Couple * now joins the formation by stepping in between the First Gentleman and the Second Lady, giving a formation of six dancers who each swing their Corners in the formation by the right hand, and then dance a six-hand basic Do-si-do, finishing it with a Left-Hand Swing once around with Partners.

The Fourth Couple now joins the figure by stepping into the formation between the First Gentleman and the Third Lady. All swing Corners by the right hand and then continue with the

* Note that the Third Couple is picked-up on the call of "Swing that Girl from Arkansaw," and the Fourth Couple is picked-up on the call of "Don't forget your old Grandma," these calls being simply cues to add the next couple.

basic Do-si-do, which is finished by a Left-Hand Swing with Partners.

Balance home, and all swing Partners with a Waltz Swing, then Promenade with Partners.

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

Fall of Paris

132-134 ♩ M. M.



Call for "Swing Sally Gooden' With A Do-si-do"

First Couple out to the right and
Swing Sally Gooden' with a Do-si-do;
Left to your Partner, gents, you know,
Walk right around on your heel and toe,
All night long on that Do-si-do.
Now, your Taw; - -
Swing that Girl from Arkansaw,
Do-si-do half around the ring while the
Roosters crow and the birdies sing.
Your Corner by the right hand, -
Now, your Taw; - -
Don't forget your old Grandma, you
Ain't swung her since away last fall.
Do-si-do all around the hall with a
Little bit of heel and a little bit of toe,
Swing that old time Do-si-do.
Now, your Taw, and Balance home,
Swing, - everybody
Swing; - then we'll
Promenade around the ring.
Promenade that pretty little thing
You call your own; - -
On your heel and on your toe,
Square your sets and here we go.

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

EL PASO STAR

Description

The four gentlemen dance three steps into the center, and retire to place, with the four ladies dancing to the center *as the gentlemen retire*, the ladies forming a Right-Hand Star, which circles clockwise *one-and-a-half times around*.

As the ladies circle in their star, the four gentlemen Promenade in single file counterclockwise once around the set.

Opposites meet at the gentleman's home place where they swing with a Left-Hand Swing.

Once more the four ladies form a Right-Hand Star, and circle *one-and-a-half times around*, while the four gentlemen again Promenade in single file around the set, meeting *Partners* at home place with a Left *Forearm* Swing *one-and-a-half times around*.

The four gentlemen now form a Right-Hand Star, and circle *three-quarters* around the set to the position of their Right-Hand Ladies, whom they swing by the left hand, and then Promenade with Right-Hand Ladies to the gentleman's home place.

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

Blackberry Quadrille

132-134 ♪ M.M.G

132-134 ♩ M.M. D7

G

D7

1 G 2 G G

D7

G

D7 1 G 2 G

Call for "El Paso Star"

Gents to the center and back to the bar,
Ladies to the center with a Right-Hand Star.
Gents Promenade the outside track,
Single file 'til you get back.
Meet your Opposite with a Left-Hand Swing,
Four ladies Star in the center of the ring.
Gents gallopade as you did before,
All the way around 'til you're home once more.
Partner by the left as she comes down with a
Once and a Half, and a half all around.
Four gents Star with a Right-Hand Whirl,
Swing by the left with your Right-Hand Girl.
Keep that lady for your own,
Promenade your Honey home.
Take those pretty girls right on around,
When you get home, just settle down.

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

THE DIAMOND HITCH

Description

The First Lady and Gentleman Balance, and then swing with a Waltz Swing, after which they separate, the lady to the right, gentleman to the left, and dance behind their Corners.

The First Lady and Gentleman dance between the Side Ladies and Gentlemen to the center of the set, and then dance between the Side and Third Couples to the outside of the set, then dance to the position behind the Third Couple, where the First Couple swing with a Waltz Swing.

The First Couple dance side by side between the Third Lady and Gentleman down the center of the set to home place, where they wheel around to face center. All Balance to Partners.

All Sashay Partners halfway around, the gentlemen dancing three steps to the right behind Partners, while the ladies dance three steps to the left in front of their Partners.

All Re-sashay, retracing their steps to place, and then continue in the direction they are moving to completely encircle their Partners to the call of "Go all the way around."

All take hands with Corners and swing *past* Corners by the right hand in a half-circle; take left hands with Opposites and swing *past* Opposites by the left hand in a half-circle; take right hands with each gentleman's Right-Hand Ladies and swing *past* each other in a half-circle; Partners meet in their Opposites' positions with a Left *Forearm* Swing one-and-a-half times around, and continue the Right and Left Swing (called the "Diamond Hitch") * by taking right hands with

* The "Diamond Hitch" is simply a Right and Left Swing danced in the reverse direction, the gentlemen moving clockwise, while the ladies move counterclockwise. It differs from the Grand Right and Left further in that the dancers swing *past* each other in a half-circle as they take hands, instead of following a circular path around the set, which gives a weaving, zig-zag pattern to the movement as the dancers swing first to the outside of the formation, and then swing to the center of the set, giving the name of the

Corners, and swinging past them in a half-circle, take left hands with Opposites and swing past them to take right hands with each gentleman's Right-Hand Lady; swing past them, take the Left Forearm Grasp with Partners at home place and swing one-and-a-half times around. Square sets.

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

"Diamond Hitch" to the figure. The "Right and Left Swing," danced in the usual direction as in a Grand Right and Left, is used in the old singing game of "Shoot the Buffalo."

Mississippi Sawyer

132-134 J M.M.



Call for "The Diamond Hitch"

First Couple Balance, and Swing with pride,
Zig-zag through the three on a side.
Out, and in, and out to the rear,
Meet your Honey and Swing your Dear.
Swing her high and swing her low,
Swing her pretty and let her go.
Through that couple and down the hall,
Balance to your Partners all.
Sashay Partners halfway 'round her,
Re-sashay; go all the way a-
round her. - -
Right hand to your Corners all,
Diamond Hitch all around the hall.
When you meet your pretty little Taw,
Swing Once and a Half, a Left-Hand Swing,
Keep on going around the ring.
Gents go left, ladies go right,
Throw that Hitch and pull it tight with a
Once and a Half when you meet your Taw,
Square your sets, and listen to the call.

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

THE SIDE BET

*A Trimming or Chorus Figure**Description*

The four ladies dance to the center and form a Right-Hand Star which circles three-quarters clockwise until the ladies are opposite the Corner's positions in the set. Meanwhile, the two Head Gentlemen dance to the right and link *left elbows* with the Side Gentlemen, swinging once around counterclockwise.

The Head Gentlemen meet their Partners, who are revolving in the Ladies' Star, and pick up their Partners by linking free elbows, the Head Ladies breaking from the star which continues to revolve as do the gentlemen, the Side Gentlemen picking up their Partners as they meet by linking free elbows, thus forming two lines of four dancers revolving counterclockwise, each couple facing opposite to the other couple in their respective lines.

The two lines make one revolution until the two Head Ladies meet in the center.

Break the lines, and the couples who are dancing together form two rings of four which circle once clockwise, and then dance the Do-si-do. Balance home.

Call for "The Side Bet"

Four ladies Star in the center of the set,
Head Gents right in a little side bet.
Pick up your own, you're not through yet,
Turn those lines around the set.
Break your lines and form two rings,
Ring up four and make them go,
Bow and smile and Do-si-do,
On your heel and on your toe,
Big pig rootin' up a little 'tater row,
"Granny, will your dog bite? No, child, no!"
Take your Honey and home you go,
Balance to the one you know.

THE SPINNING WHEEL *

This dance was originated by Jerry Lang, of Boise, Idaho

Description

The First and Third Couples lead to the couples on their right with whom they form two rings of four, which circle *halfway* around, clockwise.

Break the rings, and the Second and Fourth Couples (who have their backs to the center of the set) raise their joined inside hands high to form two arches, and dance over the Head Couples to place, while the First and Third Couples dance under the arches to the center of the set, where they pass their Opposites by the right shoulder in a Right and Left Through to exchanged positions, and then wheel counterclockwise to face each other in the center of the set.

The Head Ladies dance a Two Ladies Chain to their Opposite Gentlemen, who wheel the ladies counterclockwise *halfway* around to face the nearest Side Couples, with whom another Two Ladies Chain is danced, leaving each gentleman with his Right-Hand Lady, whom he turns to home place.

All Promenade in single file, halfway around the set, with the ladies dancing ahead of their *new* Partners.

When the gentlemen reach the position which is opposite their home place, all dancers step into the center to form an Eight-Hand Kentucky Star by each dancer grasping the left *wrist* of the person ahead of him with his left hand.

The Kentucky Star thus formed circles counterclockwise until the gentlemen are at their home places, where the dancers break, and reverse to a Right-Hand Kentucky Star, which circles clockwise.

* The "Spinning Wheel" figure in this dance is the same as that used in the trimming of "Eight-Hand Kentucky Star."

On the call directing them to do so, the gentlemen reach over their right shoulders with their left hands, taking the left hands of the ladies *behind* them, and then break at the gentlemen's *opposite* positions into a Western Do-si-do, finishing the Do-si-do with a Left-Hand Swing with *new* Partners (the lady *behind* them in the Right-Hand Kentucky Star formation) instead of the usual wheel-around, taking the skating position with *new* Partners whom they now Promenade to the gentleman's home place.

The dance is repeated three times more for the First and Third Couples, then four times for the Second and Fourth Couples, eight changes in all.

Bill Vance

132 J. M. M.

The musical score for "Bill Vance" is written in 6/8 time and the key of G major (one sharp). It consists of five staves of music. The first staff begins with a G chord and features a triplet of eighth notes. The second staff continues with G and C chords. The third staff includes a D chord, a first ending bracket over a G chord, and a second ending bracket over a G chord. The fourth staff features C, D, and G chords. The fifth staff concludes with C, D, and G chords, also including first and second ending brackets over G chords.

Call for "The Spinning Wheel"

First and Third lead out to the right,
Circle half, and don't you blunder,
Inside arch, and outside under.
Right and Left Through, and then turn back,
Head Ladies Chain across the floor,
Turn and Chain with the Outside Four.
Balance home, and Promenade
Single file, Indian style,
Ladies in the lead, gents run wild.
Form a Star with your left hand for a
Spinning Wheel 'til you get home.
Turn right back, you're going wrong,
Gents in the lead, ladies come along.
Gents, reach back with your left hand,
Do-si-do as pretty as you can,
Plant your 'taters in a sandy land.
Spin that silk, spin that cotton,
One more swing, and on you're trottin'.
You got Sue, and Sue's got you,
Walk 'em home like you always do.

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

FOUR IN LINE

Description

The First Lady and Gentleman Balance, and then swing with a Waltz Swing.

The First Couple now Promenades *halfway* around the outside of the set where they form a line of four with the Third Couple by the First Lady joining her outside hand with that of the Third Gentleman.

The line of four thus formed dances three steps forward and then retires. The line of four again dances three steps forward to the center where they "stand pat."

While the line of four dances forward and back, and forward again; the two Side Couples swing Partners with a Waltz Swing, breaking their swing to face center as the line of four dances forward to "stand pat" in the center.

The Side Couples dance a Right and Left Through to the opposite side of the set where Partners meet, wheel around, and Right and Left Through back to place, the line of four standing in the center while the Side Couples dance on either side of them.

As the Side Couples wheel around at home place with Partners after their Right and Left Through back to place, the two Head Couples break their line by the First Couple wheeling to face the Second Couple, while the Third Couple wheels to face the Fourth Couple.

Couples facing dance a Two Ladies Chain with the Side Gentlemen wheeling the ladies they receive *all the way around*, while the two Head Gentlemen wheel the ladies they receive just *halfway around* so as to face the other Head Couple in the center with whom a Two Ladies Chain is danced, the Head Gentlemen wheeling just *halfway around* with the ladies they receive, so as to face the Side Couples who have just completed their full wheel-around movement.

This "Four Ladies Chain in Line" is continued until each lady has chained *entirely* through the formation and *back* to her own Partner and the starting point of the "Four Ladies Chain" figure.

Side Couples swing Partners with a Left-Hand Swing as they complete the "Four Ladies Chain in Line," while the two Head Couples form a ring of four in the center, circle clockwise once around, and dance the Do-si-do when the Head Couples have their backs to their home place.

Balance home and all swing Partners once around with a Waltz Swing, 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 figure.

Bake Them Hoe-Cakes Brown

132-134 M.M.

A

D

A

E

A

D

E

A

A Rocking bow

D

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A

Call for "Four in Line"

First Couple Balance, then you Swing,
 Promenade the outside ring,
 Halfway 'round the outside track,
 Four in Line to the center and back,
 Side Couples Swing right where you're at.
 Head Couples forward, and the Outside Four
 Right and Left along that four.
 Turn 'em around and back once more,
 Right and Left home as you were before,
 Center Couples face the Outside Four.
 Four Ladies Chain along that line,
 Hop 'em up like ninety-nine,
 Up the river and around the bend,
 Keep on swinging around again.
 Stir up the dust and sweep out the sand,
 Plant your 'taters in a sandy land.
 Meet your Honey with a Left-Hand Swing,
 Center Four, form a ring.
 Ring up four, around you go,
 When you get right, we'll Do-si-do with a
 Deedle-eye, deedle-eye, deedle-eye doe,
 Plow the middle and hoe the row, you'll
 Never get around if you go too slow,
 Get your Honey, home you go, and
 Swing, - everybody
 Swing. - - -
 On the Corner with your left hand,
 Right to your Partner, Right and Left Grand.
 Grand Right and Left around the ring,
 Promenade that pretty little thing that's
 Slim around the waist and pretty in the face,
 Promenade your Honey back to place.

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

SALLY'S FAVORITE

This dance and call was originated by Tom Mullen of Houston, Texas.

Description

All dance a Half-Sashay past Partners (gentlemen passing behind the ladies, who pass in front of the gentlemen to exchanged positions).

Keeping *new* positions, all dance three steps forward, and then retire, after which all dance forward again, forming a Left-Hand Kentucky Star by each grasping the left wrist of the person on his left in the formation by the left hand.

The Left-Hand Kentucky Star circles half-around counter-clockwise, and then reverses to a Right-Hand Kentucky Star, which circles clockwise to home place.

Break the Star, and form a ring of eight, which circles clockwise half-around the set.

All swing Corners (original Partners) with a Walt Swing, then Promenade Partners (those swung) to home place.

Couples One and Three lead to the right, facing the Side Couples so that two *diagonal* lines of four are formed, these lines extending from a position between the home places of the First and Second Couples to a position between the home places of the Third and Fourth Couples.

Couples facing form Left-Hand Stars, which circle once, and then reverse to Right-Hand Stars, which circle once.

Break the Stars, Head Couples raise their joined inside hands high to form arches, and dance forward over the Side Couples, who dance under these arches to exchanged positions.

All face Partners, and dance a back-to-back Eastern Do-si-do *exactly* three-quarters around Partners, after which all face center, thereby forming *new* diagonal lines of fours, which will

be at *right angles* to the previous line formation. These new lines of fours should extend from a position between the home places of the Second and Third Couples to a position between the home places of the First and Fourth Couples.

The routine of dancing Left-Hand Stars with Opposites, reversing to Right-Hand Stars, breaking the Stars with the Head Couples forming arches and dancing over the Side Couples to exchanged positions, and then dancing a three-quarters back-to-back Do-si-do around Partners, then facing center to form new lines at right angles to the previous formation is repeated three times more, bringing all dancers back to their home places on the fourth dancing of the figure.

All swing Partners at home place with a Waltz Swing, dance "All Around Your Left-Hand Lady," "See-saw Your Pretty Little Taw," Allemande Left, Grand Right and Left, meeting Partners with a "Back-track," continuing the Grand Right and Left in the Opposite direction until Partners again meet with a Right Forearm Swing half-around, and continue the Grand Right and Left in the usual counterclockwise direction until Partners again meet, and Promenade home.

Waggoner

132-134 J. M. M.

The musical score for 'Waggoner' is written in 2/4 time and consists of five staves. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various chords and repeat signs.

- Staff 1:** Starts with a C chord, followed by a series of eighth and sixteenth notes. Ends with a G7 chord.
- Staff 2:** Continues the melodic line with eighth and sixteenth notes. Ends with a C chord.
- Staff 3:** Features a G7 chord, followed by a repeat sign with first and second endings. The first ending is marked with a C chord, and the second ending is marked with a C chord.
- Staff 4:** Continues the melodic line with eighth and sixteenth notes. Ends with a G7 chord.
- Staff 5:** Starts with a C chord, followed by a series of eighth and sixteenth notes. Ends with a G7 chord. Above the staff, the text 'Use inversions (Piano)' is written, followed by a repeat sign with first and second endings. The first ending is marked with a C chord, and the second ending is marked with a C chord.

Call for "Sally's Favorite"

All four couples Half-Sashay,
 Up to the center and back away.
 Up to the center with a Left-Hand Star,
 Kentucky-style the way you are.
 Back with the right in that same old Star,
 Kentucky way, don't go too far.
 Break that Star and form a ring,
 Circle left while you shout and sing,
 Break that ring with a Corner Swing,
 Promenade that pretty little thing.
 Promenade home like you were before,
 One face Two, and Three face Four.
 Star by the left with the Opposite Two,
 Back with the right like you always do.
 Odd Couples arch, Even Couples under,
 Sashay 'round and go like thunder.
 Star by the left with the Opposite Two,
 Back with the right like you always do; it's
 High and low, and away we go,
 Sashay 'round and don't be slow.
 Star by the left with the Opposite Two,
 Back with the right like you always do.
 Odd Couples arch, Even Couples under,
 Sashay 'round and go like thunder.
 Star by the left with the Opposite Two,
 Back with the right like you always do; it's
 High and low, and away we go,
 Sashay 'round and home you go,
 Everybody 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,

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; when you
Meet your Honey, go the other way.
Now you're right, and can't go wrong,
Meet your little lady and Promenade along.
Promenade around the town,
Take those pretty girls right on around,
Square your sets and settle down.

- - - -

Repeat the call as desired. It is not advisable, nor is it customary, to change the call when it is repeated. The First and Third Couples always lead out to the right, and the Odd Couples always arch, while the Even Couples always go under the arches formed by the Odd Couples, to avoid the complexities which arise if the call is altered on these points.

THE BIG WHEEL

*A Trimming or Chorus Figure ***Description*

The ladies dance three steps to the center, curtsy, then retire to place.

The ladies now dance forward to form a Right-Hand Kentucky Star by each grasping the right wrist of the lady ahead of her by the right hand. The Star thus formed circles *twice* clockwise, *while the gentlemen* Promenade in single file counter-clockwise to meet their Partners at home place as the ladies complete the second revolution of their Star.

The ladies extend their Star by *changing from a wrist grasp* with the lady ahead to an *elbow grasp with the same lady*, the ladies taking one step outward to form this extended Star.

At the same time, the gentlemen place their left hands upon the shoulders of their Corner Ladies, and each takes his Partner's left hand with the right hand; Partners' joined hands rest upon the *ladies' left shoulders*, thus forming a "wheel" with the ladies acting as "spokes," and the gentlemen facing center to form the "rim" of the wheel, which now circles clockwise once around.

Upon reaching home place, the ladies break their Star and step backward, while the gentlemen release holds with Corners, *retaining holds with Partners*, and form an *extended* Left-Hand Kentucky Star by grasping the *left elbow of the gentleman ahead of them by the left hand*.

Meanwhile, the ladies have placed their right hands upon the right shoulders of their Corner Gentlemen, while retaining hand

* While the description and call given are for a set of four couples, this trimming is unusually effective when danced by a double set of eight couples.

holds with their Partners, thus reversing the formation, which now circles counterclockwise once around.

Upon reaching home place, the gentlemen break their Star, and release hands with Partners to dance an Allemande Left with Corners, and then a Grand Right and Left until Partners meet, and Promenade Partners home.

Call for "The Big Wheel"

Ladies to the center and back to the bar,
Do it again and form a Star.
Gents Promenade around the hall,
Turn that Star and pass them all.
Gents step in, spread out the set, form
One big wheel with the girls you met. It's a
Wagonwheel like the one on the farm,
Turn that big wheel 'round and around.
When you're back to your place again,
Ladies swing out and the gents swing in,
Reverse that wheel and make it spin,
Gents in the middle, ladies the rim.
The faster you go, the better you feel, when
You get home, break that wheel.
Left-Hand Swing your Corners all,
Grand Right and Left around the hall.
Grand Right and Left 'til you meet your own,
Promenade your Honey home.
Promenade the winding lane,
Now we're ready to dance again.

THE DOUBLE STAR

This dance was contributed by Sam Justin, famous boot manufacturer, of Fort Worth, Texas.

Description

The First and Third Couples dance three steps forward, and retire; the Head Gentlemen twirl their Partners from their right to their left sides as they dance backward.

With Partners in exchanged positions, the two Head Couples form a ring of four in the center, which circles clockwise half-way around, and then breaks to a Right-Hand Star, which circles clockwise until the First Lady is opposite the Fourth Couple, and the Third Lady is opposite the Second Couple.

Break the Right-Hand Star, and the Head Couples form two Left-Hand Stars with the Side Couples they are facing. These Left-Hand Stars revolve counterclockwise once around.

Break the Left-Hand Stars, and the Head Couples form a Right-Hand Star which circles halfway around clockwise until the Head Ladies reach the opposite Side Couples.

Break the Right-Hand Star, and the Head Couples form two Left-Hand Stars with the new Side Couples they are facing. These Left-Hand Stars circle counterclockwise once around until the Head Couples are in the center of the set.

Break the Left-Hand Stars, and the Head Couples form a Right-Hand Star which circles clockwise until the Head Couples are facing their home place.

Break the Right-Hand Star, and the Head Couples form a ring of four, which circles halfway around clockwise until the Head Couples are at their home place.

Break the ring of four, and the Head Gentlemen swing the

lady on their left with a Waltz Swing * (these will be their original Partners), while the Side Couples also swing Partners once around with a Waltz Swing.

All Promenade Partners once around the set.

The call is repeated with the Side Couples leading the figure.

* The call for the final Waltz Swing with Partners is "Break that ring with a Corner Swing, and everybody Swing," which each dancer answers by swinging his own original Partner. The lady dancing at the left side of the gentleman is *always* his Corner Lady, while the lady dancing at his right side, no matter how briefly, is *always* his Partner.

Galloping Horses

132-134 J M.M.



Call for "The Double Star"

Head Four up to the center and back,
Head Gents put your ladies on your left.
Up to the center and ring up four,
Halfway 'round in the middle of the floor.
Break in the center to a Right-Hand Cross,
Lead to the left with a Left-Hand Cross.
Back to the center and don't get lost.
Halfway 'round the ring you go,
Off to the left with a Left-Hand Star,
Once around the way you are.
Back to the center with your right hand, a
Right-Hand Cross as pretty as you can.
Ring up four in the center of the floor,
Break that ring with a Corner Swing,
Everybody Swing, -
Promenade around the ring.
Promenade around the town,
Take your Honey right on around,
Keep that calico off the ground,
When you get home, just settle down.

Repeat the call with the Side Couples leading the figure.

MEET YOUR OPPOSITES

Description

PART ONE

The First and Third Couples dance three steps forward, and retire, then dance forward again to pass their Opposites by the right shoulder in a Right and Left Through.

When Head Couples have passed by their Opposites, they separate from Partners, ladies to the right and the gentlemen to the left, dancing between the vacant Head Couples' positions and that of the Side Couples to the outside of the set, where each turns back toward their home place, meeting Opposites behind the Side Couples with a Waltz Swing.

The Head Couples, with Opposites as Partners, dance side by side between the Side Ladies and Gentlemen to the center of the set, where the Head Ladies dance a Two Ladies Chain, being received by their original Partners, who wheel the ladies just *halfway* around to face the Side Couples, with whom a Four Ladies Chain in Line is danced until each lady has chained entirely through the formation and back to the starting point of the Four Ladies Chain in Line figure, in which the gentlemen on either end of the formation wheel each lady they receive *all the way* around, while the two gentlemen in the center of the formation wheel each lady they receive just *halfway* around, turning constantly counterclockwise as they chain the ladies.

All Balance home, and then dance the Chorus of "All Around Your Left-Hand Lady," "See-saw Your Pretty Little Taw," "Allemande Left," "Grand Right and Left," "Back-Track" and "Promenade" home.

Part Two is now called for the Side Couples.

PART TWO

The Second and Fourth Couples dance three steps forward and back, then Right and Left Through, separating from Partners after passing Opposites, ladies to the right, and gentlemen to the left, to pass between the vacant Side Couples' positions and the standing Head Couples.

Opposites meet with a Waltz Swing behind the Head Couples, and then dance side by side between the Head Ladies and Gentlemen to the center of the set, where the two Side Ladies Chain to their original Partners, who wheel the ladies *halfway* around, counterclockwise, to face the Head or "outside" Couples.

The Third and Fourth Couples raise their joined (inside) hands high in an arch, and dance *over* the First and Second Couples, who dance *under* these arches.

The couples on either end of the formation wheel counterclockwise with inside hands *only* joined, while the two couples in the center alternate the "arch" and "under" movement to dance across the set so as to face the outside couples, the couple who arched *over* on the first movement dancing under the arch formed by those who danced *under* in the initial movement of the figure.

This alternate "arch" and "under" routine is continued until all couples have danced entirely through the formation and back to the starting point.*

Balance home, Partners swing with the Waltz Swing, and then dance the same Chorus as was used for Part One of the dance.

* The "Arch and Under" or "Duck and Dive" figure for four couples in line requires the same timing as does the "Right and Left Eight" figure: twenty-four beats of music.

Flop-Eared Mule

132-134 J M.M.

The musical score for 'Flop-Eared Mule' is written for guitar in 2/4 time with a key signature of one sharp (F#). It consists of five staves of music. The notation includes various chords (G, D7, G, D7, G), slurs, and specific guitar techniques such as 'Sul E' (sul ponticello) and 'gliss.' (glissando). The score is marked with measure numbers 132, 133, and 134. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain rests or specific fingering instructions like '2.' and '2'.

Call for "Meet Your Opposites"

PART ONE

First and Third go forward and back,
 Forward again with a Right and Left Through.
 Ladies go gee, gents go haw,
 Meet your Opposite, swing at the wall
 Once around, that will be all;
 Through that couple, Head Ladies Chain,
 When you get your own again,
 Face the Sides and Four Ladies Chain.
 Chain those ladies, four in line,
 Keep on chaining, you're doing fine.
 Chain them one, chain them all,
 Chain those ladies across the hall.
 Hurry up, boys, you're almost done,
 Chain those girls 'til you meet the one you
 Call your own, and Balance home.

- - - -

CHORUS

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.
 Sold my jennie, but kept my jack,
 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 Honey, go the other way.
 Now you're right, and you can't go wrong,
 Meet your little lady and Promenade along.
 Promenade 'em two by two,
 Walk 'em home like you always do.

PART TWO

Second and Fourth go forward and back,
Forward again with a Right and Left Through.
Ladies go gee, gents go haw,
Meet your Opposite, swing at the wall,
Once around, that will be all;
Through that couple, Side Ladies Chain,
When you get your own again,
Face the Heads, don't you blunder,
This way arch and that way under,
Duck and dive and go like thunder.
First you're high, and then you're low,
Come on, boys, don't be slow.
Duck and dive across the ring,
Balance home, Partners Swing,
Swing them all around the hall,
Square your sets and listen to the call.

CHORUS

All around your Left Hand La-
dy; - - -
Sashay 'round your pretty Baby.
Swing on the Corner with your left hand,
Allemande Left as pretty as you can, a
Right to your Partner, Right and Left Grand.
Set your brakes, 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 Honey, go the other way.
Now you're right and you can't go wrong,
Meet your little lady and Promenade along.
Promenade 'em two by two,
Walk 'em home like you always do.

THE MERRY-GO-ROUND

This dance was originated by Charles Endress, of Houston, Texas.

Description

Couples One and Three bow to Partners, and then swing with a Waltz Swing, after which the two Head Couples Promenade three-quarters around the outside of the set, stopping behind each Head Gentleman's Corner Couple.

The Head Ladies and Gentlemen pass side by side with Partners between the Side Ladies and Gentlemen they Promenaded to, and form a Right-Hand Star in the center of the set, which circles once clockwise.

All dance a Left Forearm Swing *one-and-a-half* times around with Corners. The Side Ladies and Gentlemen now form a Right-Hand Star in the center of the set, circling once while the Head Ladies and Gentlemen "balance" to their home places.

All dance a Left Forearm Swing *one-and-a-half* times around with Corners. The Head Ladies and Gentlemen now form a Right-Hand Star in the center of the set, circling once, then reverse to a Left-Hand Star which circles once.

All dance a Pioneer Do-si-do by turning Corners by the right hand, then Partners by the left hand, Corners again by the right hand, then back to Partners with a Left-Hand Swing.

All Balance home and dance the Chorus call of "All Around Your Left Hand Lady," "See-saw Your Pretty Little Taw," Allemande Left, Grand Right and Left until Partners meet, and Promenade home.

The call is repeated with the Second and Fourth Couples leading the figure.

Half Way

132-134 J.M.M. C

Up bow

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. It consists of five staves of music. The first staff begins with a 'v' (accendo) and 'Up bow' instruction. Chord symbols are placed above the staff: 'C' at the beginning, 'F' above the second measure, 'G' above the third measure, 'G7' above the fourth measure, and 'C' above the fifth measure. The second staff continues the melody with 'F' above the first measure, 'G' above the second measure, and 'C' above the third measure. The third staff features 'F' above the first measure, 'G' above the second measure, and a first ending bracket labeled '1 C' above the third measure. The fourth staff has 'C' above the first measure, 'G' above the second measure, and 'G7' above the third measure. The fifth staff includes 'C' above the first measure, 'G' above the second measure, 'G7' above the third measure, and first and second ending brackets labeled '1 C' and '2 C' above the fourth and fifth measures respectively. The piece concludes with a double bar line.

Call for "The Merry-Go-Round"

First and Third, bow and Swing,
 Promenade the outside ring
 Three-quarters 'round, don't go too far,
 Split your Corners to a Right-Hand Star. A
 Right-Hand Cross all the way around,
 Corners by the left as you come down with a
 Once and a Half, and a half all around,
 Give 'em a ride on the Merry-Go-Round. A
 Right-Hand Cross in the center of the ring,
 Meet your Corner with a Left-Hand Swing
 Once and a Half, and a half all around,
 Keep that calico off the ground.
 Shoot 'em to the center for a Right-Hand Cross
 Halfway 'round, don't get lost.
 Left hand back in the center of the ring,
 Meet your Corner with a Right-Hand Swing.
 Partner by the left as she comes down,
 Do-si-do with your feet on the ground.
 All night long you swing and sway,
 Do-si-do that old time way.
 Now you're right, and now you're wrong,
 Get your Honey, Balance home. It's
 All around your Left Hand La-
 dy; - - -
 Sashay 'round your pretty Baby.
 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 'til you meet your own,
 Promenade your Partners home.
 On your heel and on your toe,
 Square your sets and here we go.

Repeat the call with the Second and Fourth Couples leading.

VENUS AND MARS

*A Trimming Used as a Chorus or Ending**Description*

All dance to the center and form a Right-Hand "Kentucky Star" by each grasping the right wrist of the person on his left with the right hand.

The Star thus formed circles halfway around, and then reverses to a Left-Hand "Kentucky Star" which circles until all reach their home place, where the First Lady *only* breaks from the eight-hand Star (which continues to revolve), and describes a clockwise circle around her home place with her right hand extended to form the hub of an imaginary Right-Hand Star.*

As each lady in turn reaches the First Couple's position in the set, they break from the eight-hand Star, and step into the Right-Hand Star which was instituted by the First Lady, taking their places *behind the same lady who was ahead of them in the Kentucky Left-Hand Star*.

As the First Lady and First Gentleman meet in their respective Stars, they break from these Stars, and exchange places with each other, with *the gentlemen passing behind the lady* as they cross from Star to Star. Each couple follows in turn as they meet, both Stars continuing to revolve at a constant rate of turn.

As the First Lady and Gentleman meet again after one revolution in their new Stars, they again exchange places, each couple following in turn with the *gentlemen passing in front of the ladies on this second exchange of Stars*.

When the First Lady and Gentleman meet again after one revolution of the Stars, they break to a Promenade, each couple following in turn.

* The First Lady must be certain that her rate of turn as she institutes and leads the Right-Hand Star of the ladies is the same as the rate of turn of the Kentucky Star; *both formations must revolve at the same speed*.

Call for "Venus and Mars"

Eight to the center and cross right hands,
Kentucky style, as pretty as you can.
Turn right back to a Left-Hand Cross,
Kentucky way, don't get lost.
First Lady out and form two Stars,
One like Venus, one like Mars.
Ladies lead in, gents lead out,
Change those Stars around about.
Ladies lead out, gents lead in,
Change those Stars around again.
Find your sweetheart, find your mate,
Take that girl and Promenade eight.
Promenade your Partners all,
Take 'em right around the hall.
Promenade around the town,
When you get home, just settle down.

DOUBLE THE DOSE

This dance was originated by Pat Pattison, of Santa Fe, New Mexico.

Description

The First Lady and Gentleman bow to each other, and then swing with a Waltz Swing, breaking from the swing with a slight Balance to Partners, after which the First Couple again swing with a Waltz Swing.

The First Lady and Gentleman now dance a Left-Hand Swing with Corners, after which they swing one-and-a-half times around in the center with a Right Forearm Swing.

The First Lady and Gentleman now dance a Left-Hand Swing with the dancers who are *opposite* their Corners in the set, after which they swing one-and-a-half times around in the center with a Right Forearm Swing.

The First Couple dance to the Third Couple with whom they form a ring of four, which circles *one-and-a-half* times clockwise.

On the call directing them to do so, the Second and Fourth Couples dance a Right and Left Through to exchanged positions, where they wheel to face the center of the set.

As the Head Couples complete their one-and-a-half circle, the Third Couple raise their joined, inside, hands high to form an arch under which the First Couple dances to the center of the set.

The First Lady and Gentleman dance a Left-Hand Swing with their *original* Corners (who will be the nearest dancers in the Side Couples' positions), after which they swing one-and-a-half times around in the center with a Right Forearm Swing, moving to their home places as they do so.

The two Side Couples (Second and Fourth) dance three steps forward, and retire, after which the two Side Ladies swing one-and-a-half times around with a Right Forearm Swing.

The two Side Ladies now dance a Left-Hand Swing with Opposites, after which they swing one-and-a-half times around with a Right Forearm Swing.

The two Side Ladies dance a Left-Hand Swing with their Partners, and all "square the set."

The Side Couples dance a Right and Left Through to their home place, where they wheel around to face center, completing the change.

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

Jumping Cactus

132-134-138 ♩ M. M.



Call for "Double the Dose"

First Couple bow, then you Swing;
Step right back, and Swing her again,
Swing on the Corners, make them laugh,
Right to your own for a Once-and-a-Half.
Once-and-a-Half, don't fall down;
Opposite Corners with a Left Hand 'Round.
Meet your Honey in the center of the ring with a
Once-and-a-Half, a Right-Hand Swing.
Break to the couple across the set,
Ring up four with the ones you met.
Circle once-and-a-half, two by two,
Side Couples dance a Right and Left Through.
Inside arch, outside under;
Left to the Sides and don't you blunder.
Right to your Honey as she comes down,
Once-and-a-Half and a half all around.
Left to your Corners, a Left-Hand Swing,
Right to your own in the center of the ring.
Balance to your places all;
Square your sets, and listen to the call.
Side Couples forward, and then return,
Side Ladies center and watch them churn with a
Once-and-a-Half, a Right-Hand Swing,
Side Ladies break across the ring;
Left to your Opposites, hang on close,
Back to the center and Double the Dose, with a
Once-and-a-Half, and a half all around,
Meet your Honey with a Left-Hand 'Round.
Swing by the left, don't be late;
Right and Left Through to your own home state.
Balance to your places all,
Square your sets, and listen to the call.

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

HOUSTON STAR

This dance and call was originated by Tom Mullen of Houston, Texas.

Description

All dance into the center and retire to place. The four ladies now form a Right-Hand Star which circles once.

When at home place, all Sashay by Partners (the gentlemen passing *behind* their Partners), so that the ladies will be at their home places while the gentlemen are in the center of the set, where they form a Left-Hand Star which circles once.

When Partners meet, the gentlemen hold their Left-Hand Star and take their Partners' left hands with their free right hands to form a Double Star, with Partners' joined hands held high to form arches (the formation thus created being known as a "Houston Star").

The Houston Star circles one quarter counterclockwise, whereupon the First Gentleman breaks from the Star, the First Lady and Gentleman releasing their joined hands, and turning *inward*, toward each other, so as to face in the *opposite* direction, rejoin *new* inside hands.

The First Couple dances *under* the arches formed by the other three couples, who continue to revolve in the Star counterclockwise, while the First Couple moves clockwise under the three arches until they reach their position in the Star formation.*

The First Couple now stands upright while turning inward, toward Partners, and rejoin the Houston Star which continues to revolve one quarter counterclockwise.

* Note that the couple who dance under the arches will rejoin the Houston Star at *that couple's home place*, and that each couple will break from the Houston Star to dance under the arches when they are at the position of the *next couple at the right of their home place*.

The gentlemen break their Star and dance backward while the ladies dance forward to form a new Houston Star, the ladies joining their right hands in the center with the gentlemen on the outside of the formation, Partner's joined hands held high.

The new Houston Star thus formed circles one quarter counterclockwise.

The Second Gentleman breaks from the Star, the Second Lady and Gentleman release their joined hands and turn inward, toward each other, so as to face in the opposite direction.

The Second Couple dances under the arches formed by the other three couples who continue to circle counterclockwise, while the Second Couple moves clockwise under the arches until they reach their place in the Star formation, where the Second Couple stands upright while turning inward, toward Partners, rejoining the Houston Star which continues to revolve counterclockwise for another quarter-turn.

The ladies break their Right-Hand Star and swing out to take the Promenade position with Partners. All Promenade around the set to home place.

The entire call is repeated with the Third and Fourth Couples in turn leading the movement of dancing under the three arches of the other dancers in the set.

Ruth's Quadrille

132-134 J. M. M.



Call for "Houston Star"

All eight to the center and back to the bar,
 Ladies to the center with a Right-Hand Star.
 Right on around, go all the way, when you
 Meet your Honey, you all Sashay.
 Gents to the center with a Left-Hand Star, go
 All the way around for a Houston Star.
 Arch with your right and your Partner's left,
 Pick her up and travel your best with your
 Hands up high; Couple Number One,
 Turn right back and duck right under with
 Three arches over and go like thunder.

Turn right around and join the Star;
Make it smooth and up to par.
Gents turn out, ladies turn in,
Form that Houston Star again,
Turn that Star around the ring.
Couple Number Two, turn right under with
Three arches over and go like thunder.
Turn right around and join the Star,
Make it smooth and up to par.
Ladies turn out and all Promenade, oh,
Promenade that pretty little maid.
Promenade home like you were before, we'll
Do it again for the other Four.
All eight to the center and back to the bar,
Ladies to the center with a Right-Hand Star.
Right on around, go all the way, when you
Meet your Honey, you all Sashay.
Gents to the center with a Left-Hand Star, go
All the way around for a Houston Star.
Arch with your right and your Partner's left,
Pick her up and travel you best with your
Hands up high; Couple Number Three,
Turn right back and duck right under with
Three arches over and go like thunder.
Turn right around and join the Star,
Make it smooth and up to par.
Gents turn out, ladies turn in,
Form that Houston Star again,
Turn that Star around the ring.
Couple Number Four, turn right under with
Three arches over and go like thunder.
Turn right around and join the Star,
Make it smooth and up to par.
Ladies turn out and all Promenade, oh,
Promenade that pretty little maid.
Promenade Two, Promenade Four,
Promenade home like you were before.

FLAP LIKE THUNDER

While this is a very simple figure, it should be danced *only by experienced dancers*, and then *only* where there is plenty of space between sets.

This dance is very dangerous in the hands of inexperienced, or, improperly instructed dancers. Not only the dancers, but spectators as well can be seriously injured in this dance, which is perfectly safe *if* the dancers know *what* to do, and *how* to do it, and, *observe these points to the letter*, particularly as to the floor space required for the dance.

Except for the active couples, all other dancers on the floor should drop to a low, or kneeling position until they become active, thus preventing any accidents from the flying heels of the active ladies as they "flap."

Description

The First Couple leads to the Second Couple where the First and Second Ladies join both hands, while the First and Second Gentlemen join both hands *over* those of the ladies, to the call of "Eight Hands Over."

This formation circles clockwise until the call of "Ladies bow, Gents bow under," when the gentlemen raise their joined hands high.

The ladies step forward under the raised arms of the gentlemen and then raise their joined hands high with the gentlemen stepping forward under the raised arms of the ladies.

The ladies retain their hand holds, and encircle the necks of the gentlemen on either side of them with their arms, while the gentlemen break their holds to grasp the lady on either side of them by the muscle just under the lady's armpit, bearing against this muscle with pressure of the hand rather than a grip.

The holds just described are very important for the execu-

tion of this dance, and should be thoroughly understood by all on the floor before proceeding farther with the instructions which follow.

The basket formation circles clockwise with the gentlemen taking a pivot step by keeping the right foot to the center, while stepping sideward with the left foot, at the same time bending and straightening the knees, which causes the ladies (who keep their feet raised from the floor) to "flap." *

On the call directing them to do so, the gentlemen set the ladies down by breaking their pivot, and Partners swing with a Waltz Swing.

The First Couple repeats the figure with the Third and Fourth Couples in turn, after which the chorus of Allemande Left, Grand Right and Left until Partners meet, and Promenade home, are danced.

The dance is then led by the Second, Third, and Fourth Couples in turn.

* If the ladies will arch their backs, while throwing the head well back, they will find their heels touching over their heads as the gentlemen "flap" them.

The gentlemen must step deliberately, and carefully, as they pivot, for a trip or a tangled foot will pile up the formation in a heap.

This figure is executed easily, without strain or "lift" on the part of the gentlemen, through the use of leverage obtained by the hand holds used in the formation.

Run, Johnny, Run

132-134 ♩ M.M.

The musical score for "Run, Johnny, Run" is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "M.M." (Moderato). The score consists of five staves of music. The first staff begins with a G chord and a triplet of eighth notes, followed by the instruction "Simile". The second staff continues with eighth notes and a G chord. The third staff features a D7 chord, a first ending bracket labeled "1 G", and a second ending bracket labeled "2 G". The fourth staff includes a C chord and a D7 chord. The fifth staff concludes with a G chord, a D7 chord, and first and second ending brackets labeled "1 G" and "2 G" respectively. The piece ends with a double bar line.

Call for "Flap Like Thunder"

First Couple out to the couple on the right with

Eight hands over. - -

Ladies bow, gents bow under,

Hold your holds, and flap like thunder!

- - - -

- - - -

Set 'em down, and Partners Swing,

- - - -

Lead on to the next in the ring with

Eight hands over. - -

Ladies bow, gents bow under,

Hug 'em up tight, and flap like thunder!

- - - -

- - - -

Set 'em down, and Partners Swing,

- - - -

Lead on to the next in the ring with

Eight hands over. - -

Ladies bow, gents bow under,

Flap 'em, boys, and go like thunder!

- - - -

- - - -

Set 'em down, and everybody

Swing; - - -

All four gents to the Corner of the ring.

Allemande Left with your left hand,

Right to your Honey, Right and Left Grand.

Grand Right and Left around the hall,

When you meet your pretty little Taw,

Promenade your Partners all,

Promenade that old corral.

- - - -

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

TWO STARS

*An exit figure**Description*

All dance an Allemande Left and then a Grand Right and Left. As Partners meet, they dance *past* each other by the *right shoulder without taking hands, with the exception of the First Couple*.

Instead of passing by each other, the First Lady turns *outward*, to her left, to describe a counterclockwise circle *behind* the Third Couple's position in the set with her left hand extended to the center of the imaginary circle she is following.

At the same time, the First Gentleman turns *inward*, to his left, to describe a counterclockwise circle in the *center* of the set with his left hand extended to the center of the imaginary circle he is following.

All other dancers continue in their respective circles, single file, ladies moving clockwise, in an outer circle, while the gentlemen move counterclockwise in an inner circle.

As each dancer reaches the Third Couple's position in the set, they join their respective Left-Hand Stars with the ladies in the outer star, and the gentlemen in the inner star, stepping into place *behind* the same person who was *ahead* of each in the Grand Right and Left and single-file circle formations.*

The gentlemen reverse to a Right-Hand Star, while the ladies *continue* with their Left-Hand Star for another revolution.

As the first Lady and Gentleman meet, they break from their stars, and join the other star by *dancing diagonally forward*,

* The First Lady and Gentleman must time their rate of turn in the Left-Hand Stars they instituted so that they make one complete revolution in the Stars they are leading in *eight beats of music*, which will bring the First Couple together in the center of the formation as the two stars are completed.

passing by the right shoulder as they cross to take each other's places in the stars. Each couple follows in turn as they meet their Partners.

As the First Lady and Gentleman meet again after one revolution of the stars in exchanged positions, they break from their respective stars to take the Skating Position, and Promenade counterclockwise, each couple following in turn as they meet their Partners.

Call for "Two Stars"

On the Corner with your left hand,
Right to your Partner, Right and Left Grand.
Grand Right and Left 'til you meet again,
Ladies trail out, and the gents trail in;
Form two Stars and let them spin, with
Left hands crossed, gents turn in with a
Right-Hand Star 'til you meet your Taw,
Swap those Stars across the hall.
Through the center and pass your own,
When you meet again, just head for home, and
Promenade right off the floor, that's
All there is, there ain't no more.
First Couple lead, the rest all follow,
Thank the fiddler and kiss the caller.
Find your lady a nice soft chair,
Set her down and give her air!

THE DO-SI-DO SHUFFLE

Description

The First and Third Couples bow to Partners, and then swing with a Waltz Swing, breaking out of their swing to Promenade *halfway* around the outside of the set.

When in Opposites' positions, the two Head Couples dance a Right and Left Through to their home place where they wheel around to face the center.

The Four Ladies Chain to their Opposite Gentlemen who wheel the ladies around, and send them back in a Four Ladies Chain to their Partners.

The First and Third Couples lead to the couples on their right with whom they form two rings of four which circle *halfway* around, clockwise.

The Head Gentlemen break with their Corners in the rings, all other hand holds retained, and the two Head Gentlemen lead the three dancers they circled with into two lines of four each, facing the opposite line in the Side Couples' positions.

The two lines exchange places with a Right and Left Through, couples wheel around in exchanged places, and Right and Left, back to the original line formation and positions.

The four ladies dance a Two Ladies Chain with the lady opposite them in the line formation, the gentlemen wheeling the ladies *one-and-a-quarter* times around so as to face the other couple in their respective lines with whom another Two Ladies Chain is now danced.

The gentlemen receive the ladies and wheel them just *three-quarters* around so as to face the opposite line.

The four ladies dance a Two Ladies Chain with the lady opposite them in the line formation, the gentlemen wheeling the ladies they receive *one-and-a-quarter* times around so as to face the other couple in their respective lines with whom another Two Ladies Chain is now danced, which brings the ladies back to their original Partners.

All Balance home as Partners wheel around to finish this final Two Ladies Chain, and then join hands in a ring of eight which circles clockwise halfway around the set.

When in Opposites positions, all dance a Do-si-do, which is finished with a Left-Hand Swing with Partners instead of the usual wheel-around, and then Promenade home with Partners.

The call is repeated with the two Side Couples, Second and Fourth, leading the dance.

Golden Slippers

132-134 ♩ M. M.



Call for "The Do-si-do Shuffle"

First and Third bow and Swing,
Promenade the outside ring.
Halfway 'round and then no more,
Lead right down the middle of the floor.
Right and Left Through, two by two,
Square your sets like you always do.
Four Ladies Chain across the track,
Turn 'em around and Chain right back.
Chain those pretty girls 'cross the floor,
Head Couples to the right and ring up four.
Circle half, break to a line,
Four in line you stand.
Forward all, Right and Left Through,
Right and Left back like you always do,
Forward all and pass on through.
Four Ladies Chain across the set to the
Other side, you're not through yet;
Turn and Chain right down the line,
Chain those ladies, you're right on time,
Chain across, you're doing fine.
Come on girls, you're almost home,
Chain down the line and get your own.
Balance home and form a ring,
Ring up eight while you shout and sing.
All hands up, around you go,
Bow and smile and Do-si-do,
You'll never get to Heaven if you carry on so!
Plow the middle and hoe the row,
"Granny, will your dog bite? No, child, no!"
Take your Honey, home you go.
Promenade around the town,
Take those pretty girls right on around.

Repeat the call with the Second and Fourth (Side Couples)
leading the dance.

SIX TO TWO

Description

The First Lady and Gentleman bow to each other and then swing with a Waltz Swing, breaking their swing to dance side by side across the set to pass between the Third Lady and Gentleman to the outside of the set, where they separate from Partners, the First Lady dancing to her right to take her place alongside the Third Gentleman, while the First Gentleman dances to his left to stand alongside the Third Lady, thus forming a line of four.

The line of four dances three steps forward, then retires.

The First Gentleman now leads the line of four (hands joined in line) to his right into position behind the Fourth Couple, who join their inside hands, and reach back with their free outside hands to take the free outside hands of the First Lady and Gentleman, thus forming a "Dee" of six dancers with all hands joined.

This "Dee" formation dances three steps forward, and then retires, *with the Second Couple dancing forward as the "Dee" dances backward.*

The Second Couple now retires to place while the "Dee" dances three steps forward, and then retires, the *Second Couple standing fast at their home place.*

The First Lady and Gentleman release their hand holds with the Fourth Couple, all other holds retained, and the First Gentleman leads the line of four to his right, into the vacant First Couple's position.

The line of four dances three steps forward to the center where they stand fast, while the two Side Couples dance a Right and Left Through to exchanged positions, and then dance a Right and Left Through back to place.

As the Side Couples wheel in their home positions, the First

and Third Couples separate, moving toward the Side Couples so as to create an opening in the center of their line of four.

The two Side Ladies now dance a Two Ladies Chain by passing *through* this opening in the center line of four dancers, and then repeat the Two Ladies Chain back to Partners.

As the Side Couples wheel at home place, the First and Third Couples re-form their line of four and retire to the First Couple's position.

The First Gentleman leads the line of four to his right around the outside of the set to form a "Dee" with the Second Couple.

The "Dee" formation dances three steps forward, then retires with the Fourth Couple following them. The Fourth Couple now retires to place while the "Dee" dances forward. The Fourth Couple stands fast at home place while the "Dee" retires.

The First Lady and Gentleman break their holds with the Second Couple, and the First Gentleman leads the line of four to his right into the vacant Third Couple's position.

The line of four dances forward to the center of the set where they form a ring of four which circles once clockwise, and then breaks to include the two Side Couples in a ring of eight, which circles halfway around the set clockwise.

When in Opposites positions, the ring of eight breaks into a Do-si-do which is finished with a Left-Hand Swing with Partners instead of the wheel-around.

All Promenade with Partners to home place.

The dance is now led by the Second, Third, and Fourth Couples in turn.

Sally, There's A Bug On Me

132-134 J. M. M.

*Call for "Six to Two"*

First Couple bow, then you Swing,
Forward up and split the ring.
Lady goes right, gent goes wrong,
Four in line you stand. -
Forward up, you four in line,
Fall back four, you're doing fine.

Sashay four to the right,
Form that Dee, hold on tight.
Forward six and pick up two,
Fall back eight, dance six to two.
Forward eight and drop off two,
Fall back six and leave those two.
Sashay right, you line of four,
Forward up, and the Outside Four
Right and Left along that line to the
Opposite side and back again.
Right and Left back as you were before,
Open up in the center four,
Two Ladies Chain right through that door to the
Opposite Gent and back once more.
Chain those ladies across the track,
Close up four, and four fall back.
Sashay four to the right,
Form a Dee and hold on tight.
Forward six and pick up two,
Fall back eight, dance six to two.
Forward eight and drop off two,
Fall back six and leave those two.
Sashay right, you line of four,
Forward up and ring up four.
Circle four 'til you get straight,
Break it up, and ring up eight.
Circle eight, around you go;
When you get right, we'll Do-si-do.
Partners left, and Corners right,
Swing those girls, don't take all night.
Do-si-do 'til you come around,
Get your Honey and head for town.
Promenade your Partners all,
Walk 'em home around the hall.

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

ARIZONA DOUBLE STAR

This dance was originated by Jerry Lang of Boise, Idaho.

Description

The First and Third Gentlemen take left hands with Partners, and change the ladies from the right to the gentleman's left side; the Head Ladies and Gentlemen hereafter dancing in these exchanged positions.

The Head Couples dance three steps forward and retire, after which they form a Right-Hand Star in the center, and circle one-and-a-quarter times to the position of each gentleman's Corner Lady in the set.

Break the Star, and the Head Couples form two Left-Hand Stars with the couples they met (First Couple with the Fourth, Third Couple with the Second).

The two Left-Hand Stars circle once, after which the Head Ladies dance a Two Ladies Chain to their Opposite Gentlemen who wheel them counterclockwise, and then face the other Head Couple with Opposites as Partners.

The Head Couples form a ring of four which circles *halfway* around clockwise.*

Head Couples break the ring to dance a Right and Left Through, passing the opposite dancers by the right shoulder, and *continuing* in the direction they are moving to pass between the Side Ladies and Gentlemen to the outside of the set, where the Head Ladies and Gentlemen separate to dance singly around the outside of the set to each dancer's home place.

* It makes a very pretty pattern if the Side Ladies and Gentlemen separate as the Head Couples circle *halfway* around in the center, and then dance two steps forward as the Head Couples Right and Left Through, then dance two steps backward; thus they form two lines of four as the Head Couples dance to the outside of the set, the Side Ladies and Gentlemen returning to home place as the Head Ladies and Gentlemen dance singly around the outside of the set.

All swing Partners with a Left-Hand Swing, after which the gentlemen dance to their Corner Ladies with whom they take the skating position, and Promenade Corners around the set to the gentleman's home place.

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

Haste To The Wedding

132-134 J M.M.



Call for "Arizona Double Star"

Head Gents put your ladies on your left,
Up to the center, and back to the set.
Forward again, and form a Star with
Right hands crossed the way you are.
Lead to the left, and form two Stars with
Left hands crossed; don't go too far.
Break those Stars, Head Ladies Chain to the
Opposite Gents, and form a ring;
Circle four in the middle of the floor,
Halfway 'round; the Center Four
Right and Left Through; don't turn back;
Split your Corners to the outside track.
Ladies go gee, gents go haw; a
Left-Hand Swing with your pretty little Taw;
All run away with the Corners of the ring,
Promenade that pretty little thing that's
Slim around the waist, and pretty in the face,
Promenade your ladies back to place.
Stir up the dust, and sweep out the sand,
Plant your 'taters in a sandy land.

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

THE PINWHEELS

*An exit figure**Description*

The First and Third Couples lead to the right, forming two rings of four with the Side Couples; they circle once clockwise, and then break to two Right-Hand Stars, which revolve once.

The two Head Gentlemen break from the Right-Hand Stars to join their left hands, and circle counterclockwise, while the other dancers *continue* to circle clockwise with right hands joined.

As the two Side Gentlemen reach the center of the formation, they break from the Right-Hand Stars to form a Left-Hand Star* with the two Head Gentlemen, while the ladies *continue* to circle clockwise with right hands joined.

All formations must regulate their movements so that they revolve at a uniform rate in this figure.

As the First and Third Gentlemen meet their Partners in their respective formations, they "pick-up" the ladies by linking their outside arms with the outside arms of the ladies, the Side Couples doing the same as they meet their Partners. The Double Star thus formed circles counterclockwise until the *First Lady reaches the Second Couple's position in the set.*

The First Lady breaks from the Double Star to describe a clockwise circle with her right hand extended to the center of the imaginary Right-Hand Star she is instituting.

As each lady in turn reaches the Second Couple's position,

* The gentlemen make *four* revolutions in their Left-Hand Star formation: one revolution to form the Left-Hand Star in the center of the set; the second revolution as they pick up their Partners to form the Double Star; the third revolution as the ladies break from the Double Star to form their Right-Hand Star at the Second Couple's position; and the fourth revolution as the two Stars mesh once around in the "cogwheel" formation.

they break from the Double Star to join the Right-Hand Star which the First Lady instituted, stepping into the formation *behind* the same lady who was ahead of her in the Double Star.

The two stars thus formed make one complete revolution with the two stars meshing as gears by the ladies meshing *behind their Partners* as they meet in this "cogwheel" movement, which is prevented from drifting by the First Lady and Gentleman acting as anchors in their respective stars. The First Lady and Gentleman also regulate the rate of turn of the stars so that they will mesh properly and turn at a uniform speed. The entire figure depends upon the guidance of the First Couple in these points of acting as anchors and setting the pace.

As the First Lady and Gentleman meet after *one complete revolution of the "cogwheel" formation*, they break from their stars to take the skating position, and Promenade off the floor, each couple in turn following as Partners meet in the cogwheel movement.

Call for "The Pinwheels"

First and Third out to the right,
Ring up four with all your might.
Cross right hands and form two wheels,
Head Gents meet in a center wheel.
Side Gents follow as you come around,
Pick up your ladies on your arm,
Hold those gals, don't fall down,
Keep that calico off the ground.
First Lady break to a Right-Hand Cross,
Ladies follow, don't get lost.
Hold those Stars, don't let 'em slide,
Two Stars turning side by side.
Mesh those gears and make 'em spin,
Promenade when you meet again.
First Couple lead, the rest all follow,
Thank the fiddler and kiss the caller.

SWING IN THE CENTER, LEAVE YOUR TAW

Description

The First and Third Couples dance forward and swing Opposites *three-quarters* around with a Two-Hand Swing, rolling out of the swing to face the nearest Side Couples, with Opposites as Partners.

Couples facing dance a Right and Left Through.

The Head Ladies and Gentlemen separate to dance singly around the outside of the set to their home places, while the two Side Couples swing their Opposites *three-quarters* around with a Two-Hand Swing, rolling out of the swing to face the nearest Head Couple's position.


Side Couples, with Opposites as Partners, now dance side by side *between the Head Ladies and Gentlemen* to the outside of the set, where the Side Ladies and Gentlemen separate to dance singly around the outside of the set to their home places.

As the Side Ladies and Gentlemen separate, the two Head Couples dance forward on a *right diagonal* toward the Side Couple's positions, where they meet the Side Couples on their return to their home places, forming two rings of four with the couples they meet.

The two rings circle once clockwise, and then break to a Do-si-do, after which all dance a Left-Hand Swing with Corners, pivoting into the skating position as they swing, and all Promenade once around the set with Corners to the gentleman's home place. All Balance to *new* Partners and square the set.

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

Chadham County Breakdown

132-134  M. M.



Call for "Swing in the Center, Leave Your Taw"

Head Couples forward, Opposites Swing with
Two hands 'round, face the outside ring.
Right and Left Through, with a gee and a haw,
Swing in the center, leave your Taw.
Split your Corners to the outside track,
Head Couples right while the Sides go back.
Form two rings, don't be slow,
Break right out with a Do-si-do.
Four little ladies come and go while the
Gents come around on the heel and toe.
One more change, one more swing,
All four gents to the Corner of the ring,
Left-Hand Swing your Corner Maid,
Take that lady and all Promenade.
Promenade your Corners all,
Take those pretty girls 'round the hall
On your heel and on your toe,
Not too fast and not too slow.
Balance in your places all,
Square your sets and listen to the call.

Repeat the call three more times for the Head Couples, then four times for the Side Couples, transposing the term of "Heads" and "Sides" when the Side Couples are leading the dance. Eight changes in all, finishing the dance with original Partners.

COWBOY LOOP

Description

The First Lady and Gentleman bow to each other, and then swing with a Waltz Swing.

The First Gentleman now leads his Partner (single file) to the Second Couple's position, while the Second Couple raise their joined inside hands high in an arch and dance *over* the advancing First Couple to their position in the set, where the Second Couple wheels *counterclockwise with inside hands joined* to face their home place.

Meanwhile, the First Gentleman turns clockwise in the Second Couple's position, inside hands joined with his Partner, to face his home place.

The First Gentleman now leads his Partner (single file) under an arch formed by the Second Couple who dance to their home place.

As the First Lady passes through this arch, the Second Gentleman takes her free outside hand with his free outside hand, forming a line of four dancers.

As the First Gentleman reaches his home place, he turns back clockwise, still with inside hands joined with his Partner, and dances *between* the Second Lady and Gentleman, continuing in the direction he is moving to describe a clockwise circle until he meets the Second Lady, with whom he joins hands to form a ring of four, which circles once clockwise.

As the First Gentleman dances through the arch of the arms of the Second Lady and Gentleman to "tie the knot," the Second Gentleman will be turning a "dishrag" under his own left arm. This "dishrag" turn is entirely automatic and is the result of the Second Gentleman taking the First Lady's free hand as she passes through the arch of the Second Couple.

The action of "tying the knot" will cause the Second Gentleman to turn another involuntary "dishrag." *

The same identical routine is now repeated with the Third Couple, except that now there are four dancers in the line instead of two; they finish the movement with six dancers in the active formation, which circles six once around, after which the routine is repeated with the Fourth Couple making the arch and dancing over the line of six dancers, finishing with all eight dancers forming a ring of eight, which circles halfway around clockwise, and then breaks to a Do-si-do; this is finished by a Left-Hand Swing with Partners instead of the usual wheel-around, after which all Promenade with Partners to home place.

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

* The "knot" is always tied by the Leading Gentleman dancing between the *last couple in the line*, those who arched over the line of dancers in the "cow-boy loop" movement in the initial part of the routine.

Old Missouri

132-134 ♩ M. M.



Call for "Cowboy Loop"

First Couple bow, then you Swing,
Gent leads his lady to the right of the ring.
Two hold up, and two trail through,
Loop right back between those two,
Tie that knot like the cowboys do.
Ring up four as you come around,
Circle four with your feet on the ground.
Break to the next, you buckaroo,
Two hold up and four trail through,
Loop right back between those two,
Tie that knot like the cowboys do.
Tie that knot, and don't get mixed,
Join your hands, and ring up six.
Circle six as you come around,
Six in a ring with your feet on the ground.
Break to the next, you buckaroo,
Two hold up, and six trail through,
Loop right back between those two,
Tie that knot like the cowboys do.
Tie that knot, and don't be late,
Join your hands, and ring up eight.
Circle eight, and don't be slow, when
You get right, you ought to know, we'll
Break right out with a Do-si-do.
Partners left and Corners right,
Swing those girls, don't take all night.
Now you're right, now you're wrong,
Take your Honey and Promenade along.
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.

DOUBLE SASHAY OUT AND SASHAY IN

This dance and call was originated by Jimmy Clossin, of El Paso, Texas.

Description

The First and Third Couples dance three steps forward and retire, then dance forward again and swing Opposites *three-quarters* around with a Two-Hand Swing, rolling out of the swing so as to face the nearest Side Couples with inside hands joined, and Opposites as Partners.

The Head Ladies and Gentlemen now dance between the Side Ladies and Gentlemen they are facing, to the outside of the set, where they separate, the Head Ladies to the right, and the Head Gentlemen to the left, dancing around the Side Ladies and Gentlemen to the center of the set, where the Head Gentlemen swing their Opposites (with whom they are dancing) *one-quarter* around with a Two-Hand Swing, rolling out of this swing to face the other Head Couple (their original Partners) in the center of the set.

The Head Couples now dance a Right and Left Through with those they are facing.

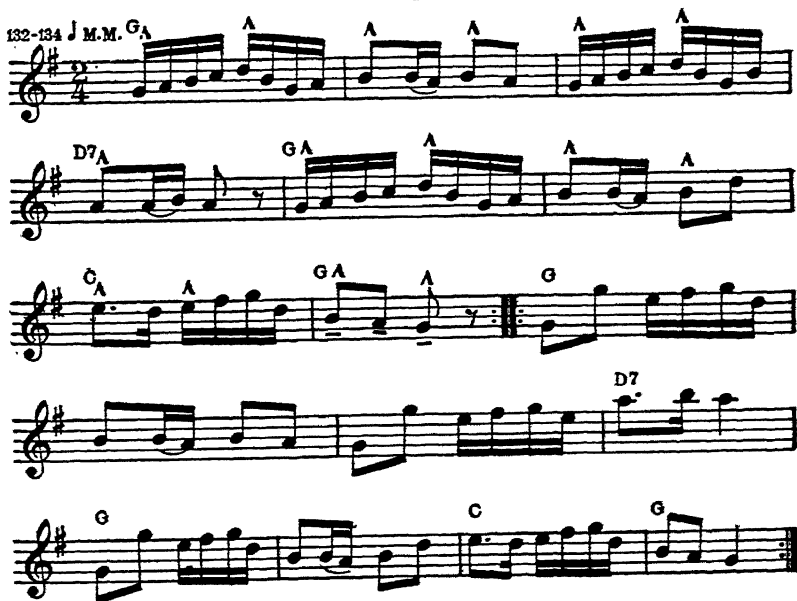
When in a back-to-back position with those they passed by the right shoulder, the Head Ladies and Gentlemen *separate* to dance *back-to-back* around the Side Ladies and Gentlemen each faces, the Head Ladies and Gentlemen meeting behind those Side Couples, where they join inside hands while facing *outward*, and dance *backward* between the Side Ladies and Gentlemen to the center of the set, where the Head Couples swing *halfway* around with a Two-Hand Swing, rolling out of this swing to face the other Head Couple in the center of the set with whom a Right and Left Through is now danced.

When the Head Ladies and Gentlemen are in a back-to-

back position with those they passed by the right shoulder, *each makes a right-about-face turn*, and the Head Ladies and Gentlemen dance a Two-Hand Swing *once* around with the persons they passed in the Right and Left Through (their *original Partners*), rolling out of this swing to form a ring of four with the other Head Couple; circle once clockwise and then dance the Do-si-do, and Balance home with Partners.

Any chorus or trimming desired may now be danced, after which the figure is repeated with the Side Couples leading the dance. As this is a very short routine, a Long Introduction and Chorus call should be used, finishing the dance with any other trimming desired.

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



Call for "Double Sashay Out and Sashay In"

First and Third go forward and back,
Forward again, Opposites Swing,
Split your Corners to the outside track.
Sashay out and Sashay in,
Meet in the center and Swing again.
Right and Left Through, two by two,
Sashay out and Sashay in, back
Into the center, and Swing again.
Right and Left Through, two by two,
Swing that girl behind you.
Ring up four, around you go,
Bow and smile and Do-si-do.
Hurry up, cowboy, don't be slow,
Plow the middle and hoe the row.
One more change, one more swing,
Balance home to your place in the ring.

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

PROGRESSIVE PROMENADE TO A LINE

*A Trimming or Chorus Figure**Description*

The First Lady and Gentleman Balance to each other, and then swing with a Waltz Swing, breaking their swing to Promenade *outside* of the set.

As the First Couple breaks to a Promenade, the Second Lady and Gentleman Balance to each other, and then Promenade behind the First Couple.

As the First Couple passes the Third Couple, the Third Lady and Gentleman Balance to each other, and then swing with a Waltz Swing, breaking their Swing to join in the Promenade *behind the Fourth Couple*.

As the First Couple passes the Fourth Couple, the Fourth Lady and Gentleman Balance to each other, and then join the Promenade behind the *Second Couple*, with the *Third Couple Promenading behind them*.

As the First Couple arrive at their home place, they Promenade *down the center of the set* to the Third Couple's position, where they face Partners and dance two steps backward. Each couple in turn follows as they arrive at the First Couple's home place, thus forming two lines of four dancers each, the gentlemen facing the ladies in their respective lines.

All now exchange places with a *left-face whirl*, passing Partners by the *right* shoulder as the lines of four cross over in four steps and they whirl across the set.

The two lines now return to place with a *right-face whirl* in four steps, passing Partners by the *left* shoulder on this return movement.

The two Side Couples (who are in the center of the formation) now face the Head Couples (who are at either end of the formation), Side Couples facing outward, Head Couples facing inward.

As this formation of four couples in line is formed, the *First and Fourth Couples exchange places with their Partners* by the gentlemen dancing behind their Partners, while the ladies dance in front of their Partners to exchanged positions.

All now dance a Right and Left Eight movement in the following manner: All pass Opposites by the right shoulder. The Side Couples wheel in the end positions while the Head Couples pass Opposites in the center by the right shoulder to face the Side Couples as they complete their wheel in the end positions. All pass Opposites by the right shoulder. The Head Couples wheel *twice* around in the end positions (their home places), while the Side Couples (in the center) pass Opposites by the right shoulder, and then take the skating position with Partners, dancing directly to their *left*, Promenading to their home places, where they wheel to face the center of the set, as the Head Couples complete their double wheel-around movement.

Call for "Progressive Promenade to a Line"

First Couple Balance, then you Swing,
Promenade the outside ring;
Second Couple bow and smile,
Promenade the set in style.
Third Couple Balance, then you Swing,
Fourth Couple bow, and all Promenade
Right down the middle and form two lines,
First Couple lead and the Third behind.
Face your own and fall back two,
Forward up and whirl right through.
Whirl right back to your place again,
Sides face out, the Heads face in.
Right and Left Eight, watch 'em close,
Head Couples wheel with a double dose.
Sides Promenade back to place,
Square your sets with a smile on your face.

THE WAGONWHEEL *

Description

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

The First Gentleman now dances to the Third Couple, with whom he forms a ring of three which circles once clockwise, leaving the First Lady with the Second Gentleman, who links his left arm with her right arm, and his right arm with the Second Lady's left arm to face the center in a line of three with elbows linked.

The First Gentleman, after circling with the Third Couple, *takes the Third Lady with him* to the Fourth Couple, changing the Third Lady to his right side as he leaves the Third Couple.

The First Gentleman and the Third Lady form a ring of four with the Fourth Couple which circles once clockwise, after which the First Gentleman dances *alone* to his home place, leaving the Third Lady with the Fourth Gentleman, who links his left arm with her right arm and his right arm with the Fourth Lady's left arm, to face the center in a line of three with elbows linked.

The two lines of three each are hereafter referred to in the call and description as the "Side Six," while the two gentlemen standing alone are referred to as the "End Gents," regardless of which dancers are in these positions or formations in the set.

The "Side Six" dance three steps forward and retire; the two "End Gents" dancing three steps forward as the Side Six retire.

* In this particular dance, the designations of "Right-Hand Lady" and "Opposite Lady" apply *only* to the *ladies* who are so named and designated in the *original* set formation, *instead* of those *positions* in the set as in other dances.

The End Gents retire while the Side Six again dance forward, and the two "Side" Gentlemen hook their fingers together so as to form a pivot around which the Side Six wheel clockwise until in exchanged positions, halfway around, when the "Side" Gentlemen release their joined fingers and the Side Six retire, releasing their linked elbows and *spreading out to full arms' length* with hands joined as they dance backward to exchanged positions in the formation, where hand holds are released.

As the Side Six retire, the two End Gents exchange places, passing each other by the right shoulder.

The two Side Gentlemen now dance across the set toward each Side Gentleman's *Right-Hand Lady*, with whom he joins right hands at *overhead* height, and passes his Right-Hand Lady entirely around him clockwise.

The Side Gentlemen now join left hands at overhead height with their Opposite Ladies (the *other* lady in the line of three each Side Gentleman crossed over to), and pass the ladies completely around them counterclockwise.

The Side Gentlemen now take the skating position with their Opposite Ladies, and Promenade once around the set to the position which is opposite the gentleman's home place, where he breaks from the skating position to link his right arm with that of the lady he is Promenading, and at the same time, "picks-up" his Right-Hand Lady by linking his left arm with her right arm to re-form the two lines of three's.

As the Side Couple Promenade, the two Head Couples dance to the center to form a Right-Hand Star which circles once clockwise, after which the Head Ladies dance to the Side positions each to link her right arm with the left arm of the Side Gentleman who passed her around himself by the right hand in the preceding figure, thus re-forming the lines of three's, while the two Head Gentlemen dance back to the position from which they danced into the Right-Hand Star.

The Side Six dance three steps forward and retire, the End Gents dancing three steps forward as the Side Six retire.

The End Gents retire while the Side Six dance forward with the Side Gentlemen hooking their fingers to form a pivot around which the Side Six revolve clockwise halfway to exchanged positions, where the Side Gentlemen release their hooked fingers and the Side Six retire to their new positions, releasing their linked arms and spreading out to full arms' length with hands joined as they dance backward to place where hand-holds are released.

The End Gents dance across the set to their home places, while the ladies dance to their home places.

The Side Gentlemen now dance across the set to their home places.

All dance "All Around Your Left-Hand Ladies," "See-saw Your Pretty Little Taw," and then swing Corners once around with a Two-Hand Swing, after which all Balance to Partners.

The Second, Third, and Fourth Couples lead the dance in turn.

Walking Up Town

132-134 J. M.M.

Chords and musical notation for measures 132-134:

- Staff 1: C, V, F, V, F, V
- Staff 2: C, V, F, D7, F
- Staff 3: G, C, F, V
- Staff 4: C, A7, D7, C
- Staff 5: F, C, V
- Staff 6: D7, G
- Staff 7: C, F, C, V
- Staff 8: A7, D7, G, C

Call for "The Wagonwheel"

First Couple out to the right,
 Ring up four with all your might.
 Leave that lady where she be,
 On to the next and ring up three.
 Steal that lady like honey from a bee,
 On to the next and ring up four.
 Circle four once around,
 Gent goes home to his stamping ground.
 Six to the center and back to the bar,
 End Gents forward and back.
 Side Six forward and wagonwheel over,
 Spread out pretty like a three-leaf clover.
 End Gents go across the town,
 Side Gents follow and dance around your
 Right-Hand Lady with your right hand high;
 Opposite Lady like a butterfly,
 Promenade your Opposite Girl,
 Head Couples Star in a center whirl with
 Right hands crossed 'til you come around;
 Form new three's and settle down.
 Six to the center and back to the bar,
 End Gents forward and back.
 Side Six forward and wagonwheel over,
 Spread out wide like a three-leaf clover.
 End Gents cross while the girls go home,
 Side Gents follow and find your own.
 All around your Left-Hand La-
 -dy; - - -
 See-saw your pretty little Taw.
 Swing your Corner with a Two-Hand Swing,
 Balance back to your place in the ring.
 - - - -

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

DENVER WAGONWHEEL

Description

The First and Third Couples bow to Partners, and then swing with a Waltz Swing, after which they lead to the couples at their right with whom they form two rings of four which circle once clockwise.

The First and Third Gentlemen break from the rings and retire to their home places, leaving their Partners with the Side Gentlemen, thus forming two lines of three's facing each other, each Side Gentleman standing between his Partner and the lady left with him by the Head Gentleman with whom he circled.

The two lines of three's dance three steps forward and then retire, with the two Head ("End") Gentlemen dancing three steps forward as the "Side Six" retire.

The two End Gentlemen now retire while the Side Six dance forward to the center, where the Side Gentlemen release holds with their Left-Hand Ladies while retaining hand-holds with their Partners (the ladies on their right); they raise these joined hands high in an arch while the two Side Gentlemen link their left elbows, thus forming a line of four.

The Left-Hand Ladies who were released by the Side Gentlemen dance in a clockwise circle around the line of four, *passing under the arches formed in the center, three times*: first under the arch formed by the opposite gentleman, then under the arch formed by their own line, and again under the arch formed by the gentleman of the opposite line.

The encircling ladies now dance each to the position of the lady in the couple which was directly opposite her home place in the initial set formation. The First Lady will dance to the Third Lady's position, while the Third Lady will dance to the First Lady's position in the set.

Meanwhile, the line of four in the center has *wheeled once around counterclockwise* as the encircling ladies dance under the three arches, after which the Side Gentlemen release their linked elbows and Balance to their home places, *at the same time* releasing hands with Partners.

The Side Ladies (who formed the arches) dance directly to the side of the End Gentlemen who *are on their right*, thus forming new lines of three's with the Head Gentlemen now standing between two ladies while the Side Gentlemen stand alone at their home places, becoming the two *new* End Gentlemen.

The ladies who were "left-hand ladies" in the previous change are now "right-hand ladies," while the former "right-hand ladies" in the lines of three's are now "left-hand ladies."

The *new* lines of three's (Side Six) dance three steps forward and retire, with the *new* End Gentlemen dancing forward as the Side Six retire.

The End Gents retire while the Side Six dance forward, the new "Side Gentlemen" releasing the ladies on their left, and linking left elbows with the opposite gentleman while raising right hands high to form arches at each end of the line of four, which circles once counterclockwise, while the released "left-hand ladies" encircle the line of four clockwise to dance under three arches and then take their places at the *right* side of the nearest End Gentlemen," while the "Side Gentlemen" release hands with the ladies who formed the arches, and these "right-hand ladies" take their place at the *left side* of the nearest "End Gentlemen," thus forming new lines of three's.

The above figure is repeated twice more, four changes in all, bringing all dancers back to their original Partners and positions. All Swing Partners with a Waltz Swing, then dance "All Around Your Left-Hand Lady"; "See-saw Your Pretty Little Taw"; "Allemande Left"; "Grand Right and Left" until Partners meet, and Promenade to home place.

The dance is repeated with the Second and Fourth Couples leading the figure.

Ragtime Annie

132-134 ♩ M. M.

The musical score for 'Ragtime Annie' is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 2/4 time. The tempo is marked 'M. M.' (Moderato). The score consists of six staves of music. Above the first staff, the measures are labeled with chords: D, D7, D, D7, D, D7, D. Above the second staff, the measures are labeled: D, D7, D, D7, A. Above the third staff, the first measure is labeled '1 D' and the second measure is labeled '2 D'. Above the fourth staff, the measures are labeled: D, G, A. Above the fifth staff, the measures are labeled: A7, D. Above the sixth staff, the measures are labeled: G, D, 1, 1, A, D. The score includes various musical notations such as eighth notes, sixteenth notes, triplets (indicated by a '3' over a group of notes), and rests. The piece concludes with a double bar line and the word 'Fine'.

Call for "Denver Wagonwheel"

First and Third bow and Swing,
 Lead to the right and form two rings.
 Circle four once around,
 Head Gents home to their stamping ground.
 Six to the center and back to the bar,
 End Gents forward and back.
 Six to the center with a left elbow and your
 Right hand high; - -
 Watch those pretty girls go on by.
 Duck and dive through arches three,
 Shoot those pretty girls through to me,
 Square your sets and form new three's.

Six to the center and back to the bar,
End Gents forward and back.
Six to the center with a left elbow and your
Right hand high; - -
Watch those pretty girls go on by.
Duck and dive through arches three,
Shoot those pretty girls through to me,
Square your sets and form new three's.
Six to the center and back to the bar,
End Gents forward and back.
Six to the center with a left elbow and your
Right hand high; - -
Watch those pretty girls go on by.
Duck and dive through arches three,
Shoot those pretty girls through to me,
Square your sets and form new three's.
Six to the center and back to the bar,
End Gents forward and back.
Six to the center with a left elbow and your
Right hand high; - -
Watch those pretty girls go on by.
Duck and dive through arches three,
Shoot those pretty girls through to me.
Swing, - everybody
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,
Right to your Honey, Right and Left Grand.
Grand Right and Left around the hall,
When you meet your pretty little Taw,
Promenade your Partners all,
Walk 'em home around the hall.

Repeat the dance with the Second and Fourth Couples leading.

“TEACUP CHAIN”

*A Trimming Figure **

An original dance by Mrs. Pat Morrison Lewkowicz, which was developed and perfected by the “Lone Star” Square Dance Club of Austin, Texas.

Description

The Head Gentlemen stand fast while the two Head Ladies turn three-quarters by the right hand in the center of the set to their Corner Gentlemen. Meanwhile, the Side Gentlemen swing their Partners by the left hand, and then send the Side Ladies each to the next gentleman on the right (their Corner Gentlemen).†

The Head Gentlemen swing their Corner Ladies by the right hand, and then send the ladies to the center of the set. Meanwhile, the Side Gentlemen receive their Corner Ladies from the center, swing them by the left hand, and then send the ladies each to the next gentleman on the right (their Opposite Gentlemen).

The Side Ladies turn one-and-a-quarter times in the center by the left hand to their Opposite Gentlemen.

The Side Gentlemen stand fast, while the two Head Gentlemen swing their Opposite Ladies (who were sent to them by the

* This is strictly an exhibition type of dance, done to a well-rehearsed routine in which there are four different parts being executed at the same time, the Head Ladies part; Side Ladies part; Head Gentlemen's part; and the Side Gentlemen's part; all of which differ, and are performed simultaneously. The call for this dance is an accompaniment instead of being descriptive of the movements, and describes only part of the action under way.

† Note that the Head Ladies start with the right hand, and then alternate the hands used, while the Side Ladies start with the left hand and alternate the hands used. The gentlemen vary in the use of their hands.

Side Gentlemen) by the right hand, and then send the ladies to the center of the set.

The Side Gentlemen receive their Opposite Ladies from the center, and swing them by the right hand, and then send them to the next gentleman on the right (their Left-Hand Gentlemen). Meanwhile, the Head Ladies turn one-and-a-quarter times in the center by the left hand to their Left-Hand Gentlemen, while the Head Gentlemen stand fast.

The Head Gentlemen swing their Right-Hand Ladies by the *left* hand, while the Side Gentlemen swing their Right Hand Ladies by the *right* hand, after which the Head Gentlemen send their ladies to the center of the set, while the Side Gentlemen send their ladies to the next gentleman on the right (their own Partners).

Head Couples swing Partners by the right hand, and square the set, while the Side Ladies turn three-quarters in the center by the right hand to their own Partners, with whom they swing by the left hand to complete the "Teacup Chain" figure.

The "Teacup Chain" is preceded by a Four Ladies Chain, which is repeated to home place, and is followed by a chorus routine of "All around your Left-Hand Lady," "See-saw your pretty little Taw," Allemande Left, Grand Right and Left until Partners meet with a Once-and-a-Half to home place, and Promenade with Partners around the set.

Call for "Teacup Chain"

Four Ladies Chain across the floor,
Chain those pretty girls back once more;
When you're back to your place again,
Head Ladies center for a Teacup Chain.
Side Couples Swing with a Left-Hand Whirl,
Gents all Swing your Corner Girls.
Side Ladies center; Head Couples Swing;
Head Ladies center; Side Couples Swing.
Gents all Swing your Right-Hand Girls;
Side Ladies center; Head Couples whirl.
Side Couples Swing when you come around,
Square your sets, and settle down.
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.
Rope that yearlin', 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.
Here we come in that little red wagon,
Hind wheel broke, and the axle draggin'.
Told my Pa when I left town, "She's a
Durned good wagon, but about broke down!"
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 cornbread.
Stir up the dust, and sweep out the sand,
Plant your 'taters in a sandy land.

HOME, SWEET HOME

Breaking into "Home, Sweet Home" is the traditional manner of saying "Good night—it was so good having you, and come back, often" at the end of a Square Dance party. The authors take the same opportunity of saying this here as they would at the close of a party.

We hope to see you back with us often. Not only in these Advanced Figures, but in the gay times and good fellowship of the *American Square Dances of the West and Southwest*, also published by Pacific Books, of Palo Alto, California.

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