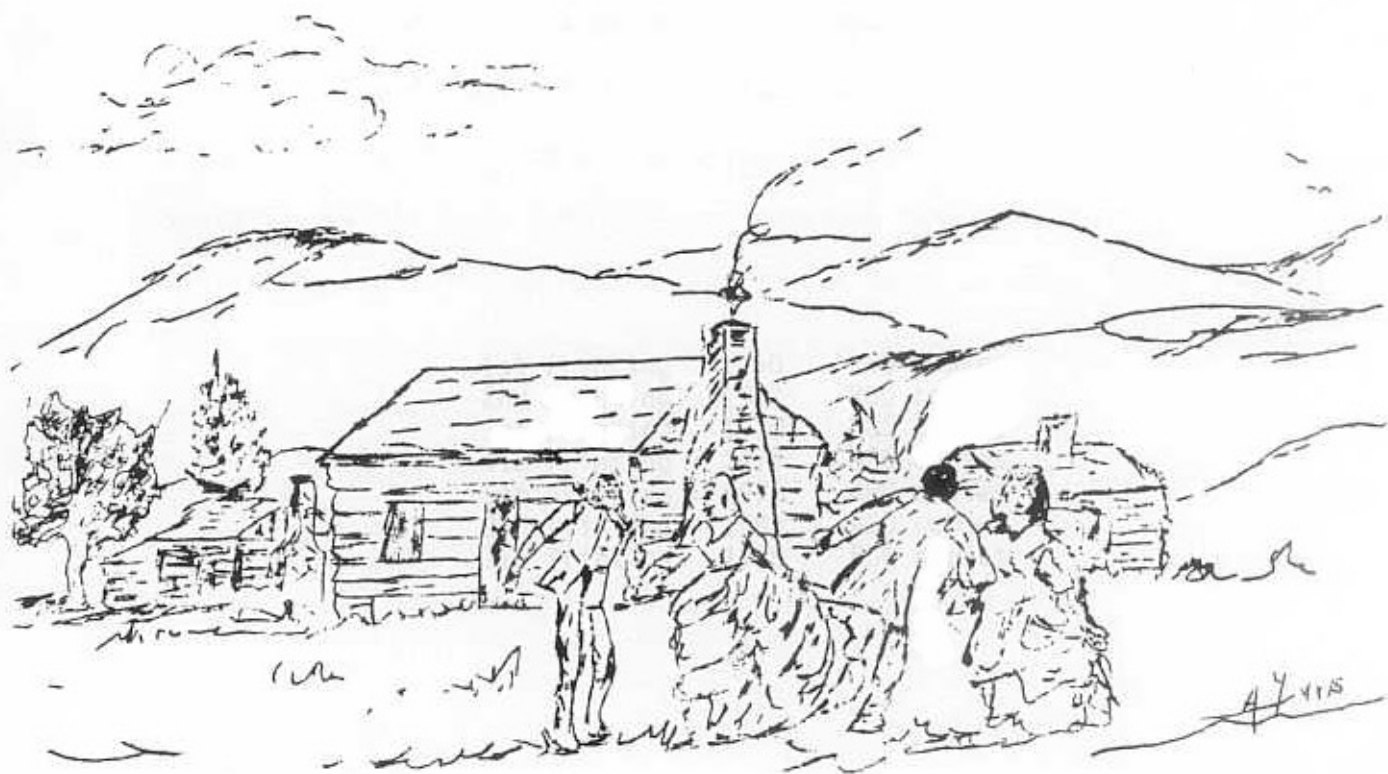


KENTUCKY

MOUNTAIN SQUARE DANCING



BY

PATRICK E. NAPIER

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PATRICK E. NAPIER

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KENTUCKY MOUNTAIN SQUARE DANCING

Preface

The writer has attempted to cover the field of Kentucky Mountain Square Dancing thoroughly enough to give only an introduction to the field.

Most of the figures described are ones which are common throughout the mountains of Eastern Kentucky. It should be remembered that some figures are known by different names in different parts of the state. Where two names for one figure are known, the name most commonly used is given first.

The writer started going to square dances in Perry County, Kentucky when he was very young. When he was old enough to start dancing he did.

Many of the figures and calls were learned several years ago and no attempt is made to set each figure in a certain locale. However, where possible, he has given credit where credit is due. Many of the figures described have been taught by the writer at Berea College, Berea, Kentucky while attending college there and dancing with the Berea College Country Dancers: (Spring, 1943; Fall, 1946-Summer, 1949).

It is hoped that you will find pleasure in dancing these figures. Byron, in Childe Harold said:

"On with the dance! let joy be unconfin'd
No sleep till morn, when Youth and Pleasure meet."

Patrick E. Napier
Berea, Kentucky
1949

KENTUCKY MOUNTAIN SQUARE DANCING

INTRODUCTION

Historical Background

The Kentucky Mountain Square Dance differs from the English Country-dance in many respects. The honours, setting, siding, arming, and the turn-single which are found in the English Country-dance do not occur, as such, in the mountain square dance.

The Promenade movements which bind the figures together in the square dance do not occur in the English Country-dance.

Some of the figures used in the square dances of today may be traced to the English childrens' singing games. The WILD GOOSE CHASE, GRAPEVINE TWIST, WIND UP THE BALL OF YARN, and EIGHT HANDS ACROSS are examples of figures which are found in singing games.

The above figures may be traced to ancient pagan ceremonies, such as well-worship (EIGHT HANDS ACROSS or the CALIFORNIA SHOW BASKET); to the custom of encircling a tree or sacred object to impart life and action into it (WIND UP THE BALL OF YARN or GRAPEVINE TWIST); THE WILD GOOSE CHASE could well represent one of the serpentine movements found in the English Country-dance or Irish traditional dances.

The ring movements around a central dancer as in CAGE THE BIRD or TUCKER might have been taken from Nature-dances such as the Scottish Eightsome Reel or one of the sword dances (where the victim to be sacrificed or executed is placed in the center of the ring).

Many forms of the figure eight may have come directly from the English Country-dance itself. The figure, LADY AROUND THE LADY, GENT AROUND THE GENT, etc., bears close resemblance to some of the movements found in the Country-dance.

The figure RIGHT HANDS ACROSS AND LEFT HANDS BACK is identical with the first part of Bonnets So Blue. The figure OCEAN WAVE is similar to the English Country-dance Nancy's Fancy (with modifications). Other figures of the present square dance may have been taken partly from the English Country-dance. The square dance no doubt gave the English Country-dance some movements also.

Cecil Sharp, the noted English Country-dance authority, made notations on the square dance as it was done in Harlan, Knott, Leslie, and Breathitt Counties in Kentucky in 1917. In his book,¹ on THE KENTUCKY RUNNING SET he says:

"Although, then, we may be unable to ascribe to the Running Set a definite date, we may with some assurance claim: -- that it is the sole survival of a type of Country-dance which, in order of development, preceded the Playford dance (1650); that it flourished in other parts of England and Scotland a long while after it had fallen into desuetude in the South (Note: South meaning the southern part of England - around London); and that sometime in the Eighteenth Century it was brought by emigrants from the Border counties to America where it has since been traditionally preserved."

-
1. SHARP, Cecil J. THE COUNTRY DANCE BOOK, Part V. THE KENTUCKY RUNNING SET (Published in England by the Novello and Company, Ltd.; 1918). p. 13.

Presentday Observations

By whom was square dancing first started? When did square dancing begin in America? How and why did the figures change into their present forms?

Mr. Sharp has attempted to answer the first question. The second question is hard to answer -- I doubt if it can be answered but the dancing has been preserved by our Applachian forefathers.

Each community throughout the mountains where square dancing is done used to have figures that they would dance. Perhaps when one of the dancers moved from this community to another community he would teach his version of the figure and it would have changed a little in transit. Then too, people have used their imagination to make up new figures.

Traditionally the square dance was done in a "set" of four couples. With time this has changed also into the Big Set where any number (divisible by four) may enter the set.

Most of the square dancing has moved from the home to the "beer joints", road "houses", "honky-tonks", or "jenny barns" as they are now called. Good square dancing and beer or "moonshine" do not mix. By allowing these places to take over the square dancing the young people as well as the old have suffered -- so has the dancing. The dancing has become more or less commercialized, and it is not nearly as good now as it was several years ago.

Since I enjoy square dances so much, I have been to a few of them in the "dance halls" by the side of the road. There was no caller.

The music was too loud and everyone was dancing a different figure at the same time -- it was not very enjoyable. There was not much to the dance and what there was proved to be rough.

The last dance that I went to in a private home was in my home town of Hazard, Perry County, Kentucky. It was on New Year's Eve when we welcomed 1940. We danced all night and went home at daylight the next morning.

The Set

The size of the rooms in the mountains is the limiting factor as to the number of couples in a set. Usually there are only four couples in each set. If there are more than four couples who wish to dance, and that is the reason for going to a square dance, the extra couples may join the set. If there are eight couples, make two sets of four couples -- move the furniture out of the next room and have your own caller.

Now, if the room is large enough you can dance the Big Set -- but the smaller set is much more fun.

The Music

Local musicians can be used. Back home we had a fiddle, guitar, and banjo player. Usually only two of them played at a time to give the third a chance to dance. The musicians should never try to drown out the caller. Records can be used, and are preferred for practicing. Any good square dance record can be used. Those records without calls are preferred. Two of the best are Cripple Creek and Soldiers Joy.

Some other excellent square dance tunes are: Hell Amongst the Yearlings, Turkey In the Straw, Little Birdie, Chinese Breakdown, Flop Eared Mule, Hook and Line, Leather Breeches, Boil Them Cabbage Down, Skip To My Lou, Down Yonder, and if you can't dance to Cindy you just can't dance a'tall. Select the tune you like.

The Step

The step used will vary with the dancer. Some prefer a fast walk, some a slow running step, some use very few foot movements and change-steps while others use a great variety of foot movements. The fancy foot-work is usually left to the more advanced dancers. The running step will be found to be best suited to the Running Set and a fast walking step should be used for the Big Set.

The Swing

Most people use the social dance position for swinging -- but my father (who is a native of Perry County, and is nowing nearing eighty-five) tells me that back when he was younger they used the two-hand swing. If you are used to the social dance swing just give the other swing a chance. I think you will find that you like the two-hand swing better after you get used to it. When you swing use the two-hand swing and swing one time around. This will keep all the dancers together and make for a much smoother dance.

The smooth swing by all the dancers at the same time is the secret to good square dancing.

The Caller

It is up to the Caller to keep the dance moving along. It depends upon the size of the room, the number of sets being run, or the number of couples on the floor, as to whether or not the caller will call from the floor while dancing or use a public address system. I find that to call from the floor gives you a much better control of the dance. You can keep up with the movements and you yourself can get a better "feeling" of the dance.

My suggestions to the Caller would be: Know your calls, give them clearly and distinctly and in time for the dancers to know what is coming next. When dancing the Big Set where the figures change so rapidly, and due to so many of the figures being similar, it helps to call the name of the figure before giving the call-lines. When dancing with a new group find out what figures they know before starting the dance. It is better to teach a few new figures each night before beginning the dance than it is to stop in the middle of the dance to teach a new figure. Teach slowly and if possible, use people to demonstrate the figures. Work out the figures with a few couples beforehand and your teaching will be simplified. May I repeat, teach slowly and do not attempt to teach all the figures at one time; two or three at a time will be plenty. Practice your calling in private and use a tape recorder if available.

The Dress

Dancers should wear comfortable, low-heeled shoes. High heels make a dancer look like a "cripple cow on crutches in a woodpile".

Girls should wear comfortable print dresses. Boys should also dress to suit the occasion. Slack pants and dress shirts with long sleeves feel mighty comfortable. During an exhibition the dancers should dress alike. It beautifies the dancers -- if not the dance. Leather soled shoes with rubber heels are usually worn. Heel taps and toe taps should not be worn in this type of dancing.

GENERAL INSTRUCTIONS

This general note to all dancers and to those on the sidelines watching the dance: Please remember that the Caller has to keep the dance together. He must remember the calls, what has been called, what figures he wants to do next; he must make the calls heard by the dancers over the music and the shuffling of feet. If you talk and make unnecessary noise while you dance he cannot hope to do a good job. Just dance and enjoy it without stamping your feet and yelling, this makes it easier on all the dancers and especially the caller.

To get a better understanding of the figures I have given the entire call at the top of each page and I have underlined each call-line and given complete descriptions for each call-line. The diagrams will serve to make each call-line clearer.

The "call" is directions for the entire figure, whereas, the call-line" is directions for the different movements within a figure.

There are several other terms which should be understood. These are listed alphabetically and not necessarily in the order in which you will need to learn them.

TERMS AND DEFINITIONS*

1. Allemande Left
2. Call
3. Call-line
4. Circle Four
5. Corner (Opposite)
6. Do-si-do (Dough-see-dough)
7. Figure
8. Grand-Right-and-Left
9. Half-Promenade
10. Opposite (Corner)
11. Partner
12. Patter
13. Promenade
14. Set --
 - Big Set
 - Running Set
15. Swing --
 - Elbow Swing
 - Left Hand Swing
 - Right Hand Swing
 - Social Dance Swing

* When a term is used to describe another term it has been underlined and will appear in this section of definitions.

TERMS AND DEFINITIONS

1. ALLEMANDE LEFT -- Corners face and take left hands. They turn each other counter clockwise. This call-line usually preceeds the call-line for Grand-right-and-left so the call would be:

ALLEMANDE LEFT WITH YOUR LEFT HAND
RIGHT TO YOUR HONEY FOR A RIGHT AND LEFT GRAND

or

LEFT HAND LADY WITH THE LEFT HAND AROUND
RIGHT TO YOUR HONEY FOR A RIGHT AND LEFT GRAND

or, to make it more complicated:

LEFT HAND LADY WITH THE LEFT HAND AROUND
RIGHT HAND LADY WITH THE RIGHT HAND AROUND
LEFT HAND LADY WITH THE LEFT HAND AROUND
RIGHT TO YOUR HONEY WITH THE RIGHT AND LEFT GRAND.

2. CALL -- The call is the words given by the caller and serves to describe the figure. The call does not include the patter. The call is the call-lines taken as a whole, for example:

CAGE THE BIRD, PRETTY LITTLE BIRD
BIRD HOP OUT, OWL HOP IN
FOUR HANDS UP AND GONE AGAIN.

3. CALL-LINE -- Each individual action described in the call is a call-line. The call ---

- a. CAGE THE BIRD, PRETTY LITTLE BIRD
- b. BIRD HOP OUT, OWL HOP IN
- c. FOUR HANDS UP AND GONE AGAIN

----- is made up of the three call-lines;
a, b, and c. Consult the description of this figure on page 18.

4. CIRCLE FOUR or COUPLE FOUR -- The two couples that are dancing together or that have danced a figure together join hands in a ring. The gent keeps his partner on his right.
5. CORNER -- For the gent the corner would be the lady to his left. For the lady the corner would be the gent on her right.
6. DO-SI-DO (pronounced -"dough-see-dough") -- There are several types of do-si-do's but the two types which are generally used in mountain square dancing will be described here. The do-si-do is a figure in itself but is used as a break between the other figures. It may or may not be used as a caller directs.

The more simple of the two do-si-do figures used in square dancing is commonly used in the Big Set. It goes like this:

After a figure is danced by two couples the call "do-si-do" is given by the caller. The two couples face. The gent's partner is on his right with her left hand in his right hand. The gent allows the lady to pass in front of him, around behind him and back to her place (both couples do this at the same time). The partners hold hands through part of this figure and drop hands when the lady is passing behind the gent. The gent then swings his corner (opposite) lady with a two-hand swing once around and then swings his own partner once around. The leading couple goes on to the next couple while the other couple (the "second", or "number two", or "even") falls back into their original place in the set.

**The more complicated form of do-si-do is usually reserved for the Running Set but may be done as a figure in the Big Set. To do this would probably cause confusion. This do-si-do is the more intricate of the two figures. It occurs over and over during the dance and is most beautiful when properly executed.

The two couples are facing each other as they conclude the figure and four hands around. Each man takes his own partner by the left hand and turns her three-quarters 'round. The two men are then back-to-back so they can pass each other by moving side-ways with their right arm and shoulder leading. Each man then meets the opposite lady and turns her with his right hand. The men are again in a position to pass each other back-to-back, this time left arm and shoulder leading. Each man meets his own partner with his left hand and the couples repeat the movement.

The second time, at the completion of the movement, each man turns his own partner with his left hand and then takes a skating position. Both couples then describe a small circle counter-clockwise, promenading back to their original positions. (This is sometimes called a Half-Promenade to distinguish it from the regular or Grand-Promenade where all couples promenade around.)

7. FIGURE -- A figure is that part of the dance done to a call. Figures for the Big Set and Running Set are described and listed alphabetically in the following sections.
8. GRAND-RIGHT-AND-LEFT -- Partners face and take right hands. The gents are facing counter-clockwise and the ladies are facing clockwise. Partners walk past each other passing by the right shoulder and extend left hands to the next person, pass that person by the left shoulder and take the next person by the right hand, etc., around the ring until you meet your partner.

** The section on the more complicated form of the do-si-do is taken directly from the Cooperative Recreation Service Kit 47 & 49 (combined) which is published by the Cooperative Recreation Service; Delaware, Ohio. p. 22.

9. HALF-PROMENADE -- This movement follows the more complicated form of the do-si-do and is described under the term "do-si-do"; term #6, page #10.
10. OPPOSITE (CORNER) -- described under term #5, page #9.
11. PARTNER -- The lady or the gent with whom you are dancing. The gentleman usually keeps his partner on his right.
12. PATTER -- The dictionary gives the following definition: "the glib speech used by a faker to praise his wares; rapid speech; mere chatter" -- Patter is a rhythmic fill-in after a call-line. The patter is not necessary and sometimes might cause confusion in a group that is not used to it. However, it does save wear and tear on the vocal cords in that it keeps the vocal cords in a constant state to tension.

Following the call-line "do-si-do" the following patter might be used:

DO-SI-DO AND A LITTLE MORE DO(UGH)
CHICKEN IN THE BREAD PAN PICKIN' UP DOUGH
 DON'T YOU KNOW THAT YOU CAN'T TRACK A RABBIT
 WHEN THERE AIN'T NO SNOW-- (followed by the call-line) --
 ONE MORE SWING AND ON YOU GO ---.

My suggestion to beginning callers would be to leave the patter off for a while. There are other places in figures where patter can be used. Most of this patter can be made up by the Caller.

13. PROMENADE -- Partners take hands in the skating position -- that is, right hands in right over left in left, facing counter-clockwise with the gent on the inside. Walk around to the original positions.
14. SET -- The area enclosed by the dancers; the dancers themselves; or, the dance.

To form a "set" is for the dancers to take hands in a ring (for the Big Set), or for four couples to take positions on the floor in quadrille formation (for the Running Set).

The "set" is made up of the dancers.

To "run a set" used to mean to dance one figure through, each couple, in turn, being the lead couple. Now the term has come to mean dance several figures through, each couple leading a new figure.

BIG SET -- refers to a square dance where more than four couples dance together and where the couples number off around the ring; one, two, one, two, etc. The Big Set can be danced by any even number of couples. The figures described for the Big Set can also be used in the Running Set.

RUNNING SET -- A set made up of four couples. Each couple leads the same or a new figure. Only two couples dance together at one time. The first couple dances a figure with the second couple, then third couple, then fourth couple. The second couple then leads out, dancing with the third, fourth, and then first couple in turn. The third couple then dances with the fourth, second, and then first couple in turn. The fourth couple dances with the first, second, and then third couple in turn.

Between each figure there is a filler. For a list of and descriptions of fillers consult the last section of this paper.

Running Set is the term used by Cecil Sharp to describe what he observed in Kentucky in 1917. It is my opinion that the term refers to the step used and not necessarily to the figures described by him. The term "Running Set" has come into general use to describe the true Kentucky Mountain Square Dance and hence I use it here.

15. SWING -- To turn your partner or opposite once around, clockwise (c.w.), taking both hands. When the term "swing" is used in the descriptions it means the two-hand-swing once around. Other types of swings used are:

ELBOW SWING -- Link arms and turn once around. If you link right arms you turn clockwise (c.w). If you link left arms you turn counter-clockwise (c.c.w.). The elbow swing call-line will include directions from the caller as to whom to swing, i.e. --

TWO GENTS SWING WITH AN ELBOW SWING
NOW YOUR PARTNER WITH AN ELBOW SWING, etc.

or

MEET YOUR HONEY WITH AN ELBOW SWING
AND KEEP ON SWINGING AROUND THE RING.

LEFT-HAND-SWING -- Take left hands and turn once around c.c.w.

RIGHT-HAND-SWING -- Take right hands and turn once around c.w.

SOCIAL-DANCE-SWING -- The gent takes his partners' right hand in his left. His right arm goes around her waist. Her left hand goes on his right shoulder. This swing is seldom used in Kentucky Mountain Square Dancing now; it has been moved farther West and a few twirls have been added. The social dance swing does not give as smooth a dance as the two-hand swing. With the social dance swing position there is usually time for swinging twice around.

The BUZZ SWING -- is not described here because it is not used in Kentucky Mountain Square Dancing. If you must use the social dance position then walk around and do not use the buzz (pivot) swing or step.

THE BIG SET

(10-000-01)

(Date)

(10-000-01)

(10-000-01)

(10-000-01)

(10-000-01)

(10-000-01)

BIG SET FIGURES

These figures are listed alphabetically and not necessarily in the order that they should be learned.

Page

17. Arkansas Girl -- (Swing Your Ma)
18. Cage the Bird (I)
19. Couple Couples Swing
20. Double Bow Knot
21. Eight Hands 'Cross (California Show Basket)
22. Elbow Swing
23. Figure Eight (Lady Around the Lady, Gent Around the Gent)
24. Four-Leaf Clover
25. Lady 'Round the Lady (Gent Also)
26. Mountaineer Loop (Cowboy or Buffalo Loop)
27. Ocean Wave (Garden Gate)
28. Old Arkansas (Swing Your Pa)
29. Old Side Door (Little Side Door or Two around Two)
30. Right Hands 'Cross (Right Hand Star)
31. Swing At The Wall
32. Swing When You Meet
33. Take a Little Peek
34. Wild Goose Chase (I) (Grapevine Twist)

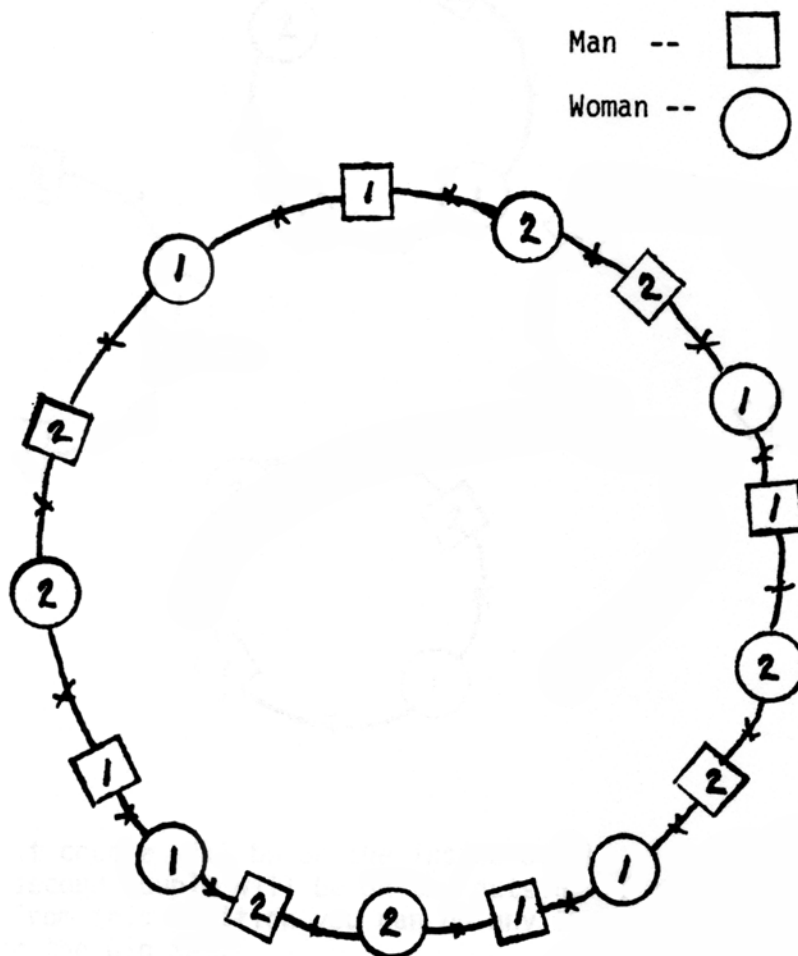
ENDINGS

35. Big Basket
36. Open Tunnel
37. Wagonwheel (Tennessee Wagonwheel)

THE BIG SET

GENERAL INFORMATION FOR THE BIG SET

All the dancers take hands in a large ring and number off around to the right like this:



The Call:

ALL HANDS UP AND CIRCLE LEFT

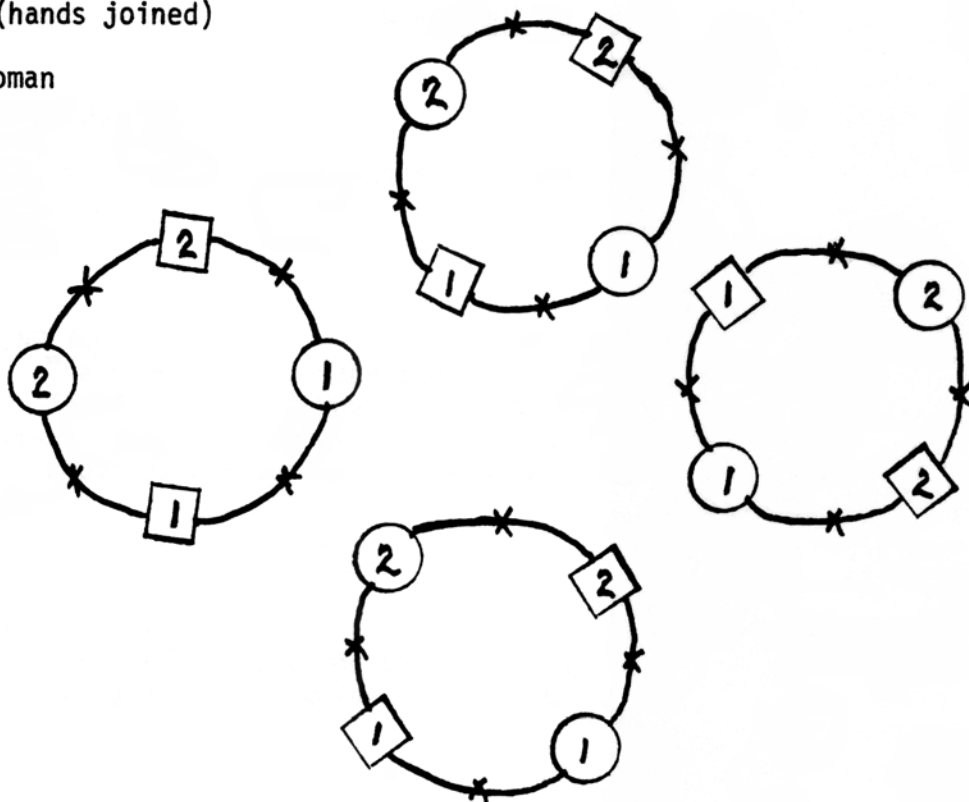
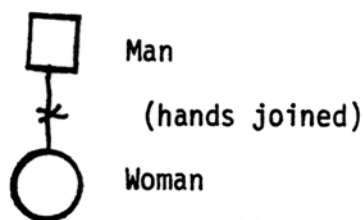
The dancers all join hands and move around to the left.

HALF WAY AND BACK

The dancers change direction and move back to the right.

ODDS TO THE EVENS AND CIRCLE FOUR

The #1 couples move out to the right and join hands with the #2 couple on their right. The set will then look like this:



The first couple will be on the inside of the ring facing out and the second couple will be on the outside of the ring facing in. From this position you can do any figure that I have described for the Big Set.

Keep the small sets of four close together so the distance to be traveled after each figure will be less. To go on to the next couple the Second Couple remains in their places while the First Couple moves on to the left to the next number two couple.

Dance, and enjoy it!

ARKANSAS GIRL

or

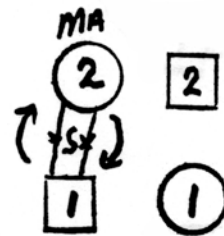
SWING YOUR MA

SWING YOUR MA
 SWING YOUR PA
 SWING THAT GIRL FROM ARKANSAS
 COUPLE FOUR.

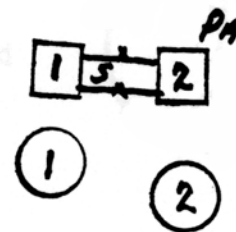
SWING YOUR MA

The first couple face the second couple.

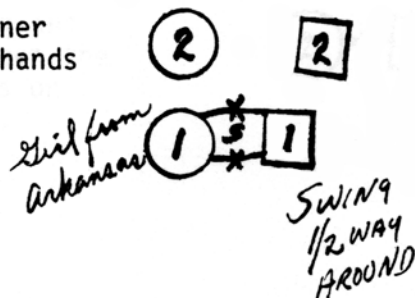
The first gent turns the second lady half-way around (clockwise) using both hands. She completes her turn while he goes on to the next.

SWING YOUR PA

The first gent turns the second gent half-way around (clockwise) using both hands.

SWING THAT GIRL FROM ARKANSAS

The first gent then turns his partner half-way around (clockwise) using both hands and leaves her on his right.



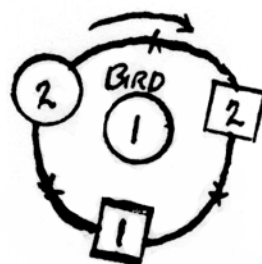
COUPLE FOUR, etc.

CAGE THE BIRD (I)

CAGE THE BIRD, PRETTY LITTLE BIRD
BIRD HOP OUT AND THE OWL HOP IN
FOUR HANDS UP AND GONE AGAIN.

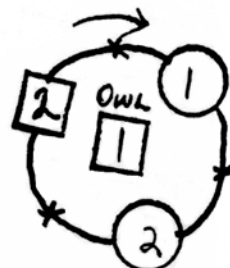
CAGE THE BIRD, PRETTY LITTLE BIRD

The first gent and second couple make a ring with the first lady inside. The ring moves to the left. The "bird" should turn 'round and 'round acting like a "live bird" and not a "dead duck."



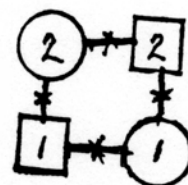
BIRD HOP OUT AND OWL HOP IN

The first lady goes out of the ring and joins hands with the second couple while the first gent gets into the ring. The ring still moves to the left. (The remark about the "live bird" and "dead duck" holds for him also.)



FOUR HANDS UP AND GONE AGAIN

The first gent goes out of the ring and joins hands with the other dancers between the first and second ladies. His partner is on his right. All circle four to the left.



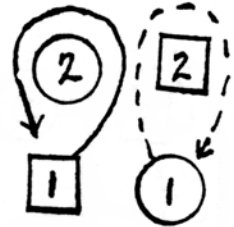
Note: "Owl" is sometimes called "Crow" -- if so, Caw! Caw!
If "Owl" is Scottish he may "Hoot!"

COUPLE COUPLES SWING

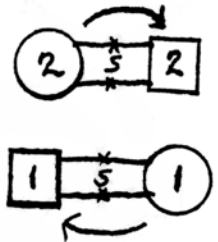
COUPLE THROUGH A COUPLE
 COUPLE AROUND A COUPLE
 COUPLE COUPLES SWING,
 COUPLE FOUR

COUPLE THROUGH A COUPLE,
COUPLE AROUND A COUPLE

The first couple passes between the second couple. The first gent goes to the left around the second lady; while, the first lady goes to the right around the second gent, to places.

COUPLE COUPLES SWING

The first and second gents swing partners.

COUPLE FOUR

The first and second couples join hands four in a ring and circle left.

Note: Sometimes this figure is danced to this call:

COUPLE AROUND A COUPLE
 COUPLE THROUGH A COUPLE
 COUPLE COUPLES SWING --
 COUPLE FOUR.

DOUBLE BOW KNOT

or

Ocean Wave

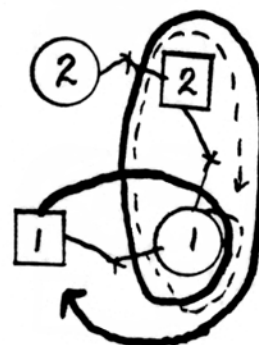
CIRCLE LEFT -- (FIRST COUPLE) DOUBLE BOW KNOT --
 CIRCLE LEFT -- (SECOND COUPLE) DOUBLE BOW KNOT --
 CIRCLE LEFT ---

CIRCLE LEFT --

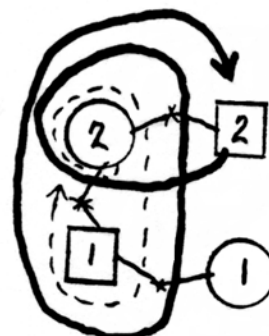
The first and second couples join hands and circle around to the left.

FIRST COUPLE -- DOUBLE BOW KNOT --

The first gent and second lady drop hands. The first gent goes under an arch made by the first lady and second gent. The first lady turns under her right arm and follows the first gent. The first gent then goes under an arch made by the second couple. He is followed by the first lady (still holding hands). The second gent then turns under his right arm and then the two couples --

CIRCLE LEFT --SECOND COUPLE -- DOUBLE BOW KNOT

The second gent goes under an arch made by the second lady and the first gent. The second lady turns under her right arm and follows the second gent. The second gent then goes under an arch made by the first couple. The first gent turns under his right arm and the two couples take hands four for the --

CIRCLE LEFT.

Note: The action for both couples in the above figure is the same.

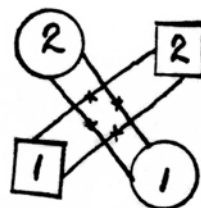
EIGHT HANDS 'CROSSEIGHT HANDS 'CROSSLADIES BOW

GENTS BOW UNDER (Hug 'em up tight and
Squeeze like thunder)

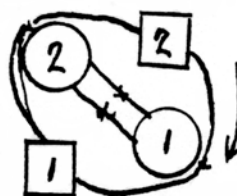
BREAK AND SWING THE CORNER LADY
NOW YOUR OWN

EIGHT HANDS 'CROSS

The first and second gents join both hands.
The first and second ladies join both hands under
the gents hands. The four move to the left.

LADIES BOW

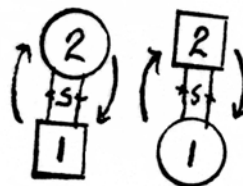
The gents raise their joined arms over the
heads of the ladies -- the ladies bowing --
and bring their arms down behind the ladies.

GENTS BOW UNDER

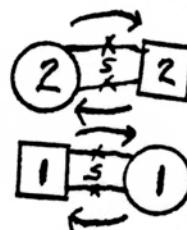
The ladies raise their joined arms over the
heads of the gents -- the gents bowing under --
and bring their arms down behind the gents. (This
forms what is sometimes called the CALIFORNIA
SHOW BASKET. The same walking step is used
throughout this figure. Some folks tend to
use the pivot swing (buzz step) but, please,
no buzz swinging in Mountain Square Dancing.)

BREAK AND SWING THE CORNER LADY

All drop hands. The first gent swings the
second lady once around while the second gent
swings the first lady once around with a two-
hand swing.

NOW SWING YOUR OWN

Partners swing with a two-hand swing once
around. Then CIRCLE FOUR.



=====

Another call for this figure is:

EIGHT HANDS 'CROSS -- LADIES BOW --

GENTS BOW-WOW (If that ain't hugging I don't know how).

CORNER SWING -- PARTNER SWING

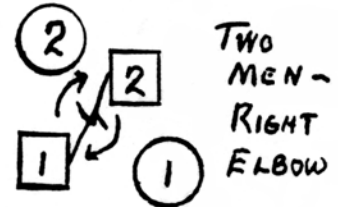
JOIN HANDS FOUR IN A RING.

ELBOW SWING

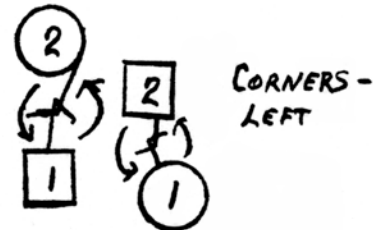
TWO GENTS SWING WITH AN ELBOW SWING
 NOW YOUR OPPOSITE WITH AN ELBOW SWING
 NOW THE TWO GENTS WITH THE SAME OLE THING
 NOW YOUR PARTNER WITH A TURKEY WING.
 CIRCLE FOUR

TWO GENTS SWING WITH AN ELBOW SWING

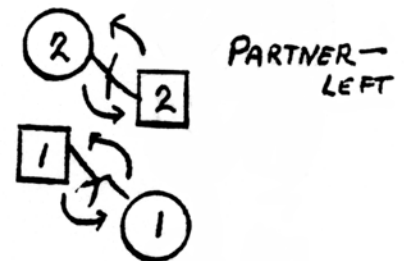
The first and second gents link right elbows and swing twice around.

NOW YOUR OPPOSITE WITH AN ELBOW SWING

The first gent and the second lady link left elbows and swing twice around; while, the first lady and the second gent link left elbows and swing twice around.

NOW THE TWO GENTS WITH THE SAME OLE THING
(Same as first call-line).NOW YOUR PARTNER WITH A TURKEY WING

Partners link left elbows and swing twice around. The man leaving his partner on his right.

CIRCLE FOUR --

Note: "Turkey" wing, "chicken" wing, "buzzard" wing ...
 Doesn't matter what's called -- just swing.

FIGURE EIGHTFIGURE EIGHT

LADY AROUND THE LADY, GENT AROUND THE GENT

SWING RIGHT HANDS

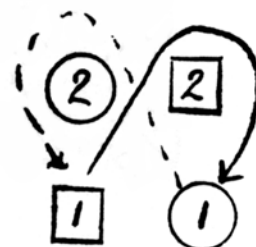
LADY AROUND THE GENT, GENT AROUND THE LADY

SWING LEFT HANDS

CIRCLE FOUR.

LADY AROUND THE LADY, GENT AROUND THE GENT

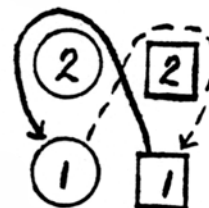
The first lady passes in front of the first gent and goes between the second couple. The goes to the left (counter-clockwise) around then second lady, while the first gent goes between the second couple and around the second gent to his right (clockwise). The first couple then meet in front of the second couple.

SWING RIGHT HANDS

The first couple take right hands and turn once around (clockwise). This gives the first man a chance to "send off" the first lady on the next call-line. The second couple does not swing.

LADY AROUND THE GENT, GENT AROUND THE LADY

The first lady passes between the second couple, goes to her right (clockwise) around the second gent; while, the first gent passes between the second couple, around to his left (counter-clockwise) behind the second lady. The first couple then meet in front of the second couple for

SWING LEFT HANDS

The first couple take left hands and turn around once (counter-clockwise). The first gent then gives his partner his right hand.

CIRCLE FOUR. --

This figure is sometimes done leaving out the SWING RIGHT HANDS and SWING LEFT HANDS. The call lines for this would be:

LADY AROUND THE LADY, GENT AROUND THE GENT

LADY AROUND THE GENT, GENT AROUND THE LADY

CIRCLE FOUR.---

FOUR-LEAF CLOVER

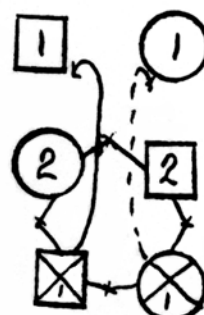
ODD COUPLE MAKE A FOUR-LEAF CLOVER
BREAK IT EVEN

ODD COUPLE MAKE A FOUR-LEAF CLOVER

(The two couples circle to the left and, if directed, back to the right).

The second couple makes an arch. The first couple, still holding hands with the second couple passes under the arch. The first gent turns counter-clockwise while the first lady turns clockwise (all still holding hands).

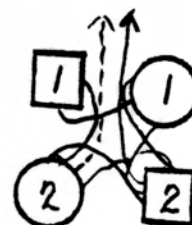
This makes the four-leaf clover.



BREAK IT EVEN

The odd (first) couple makes an arch for the even (second) couple to pass through. The second gent and the second lady turn away from each other and all are back in a circle of four.

(The entire figure is done without breaking the ring).



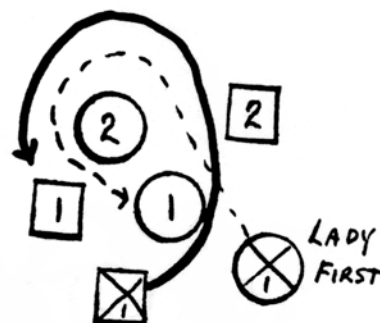
Note: This figure may be doubled by having the even couple make the Four-Leaf Clover and letting the odd couple break it.

LADY 'ROUND THE LADY

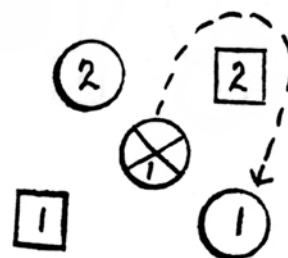
LADY 'ROUND THE LADY, GENT ALSO
 LADY 'ROUND THE GENT, GENT DON'T GO --
 COUPLE FOUR

LADY 'ROUND THE LADY, GENT ALSO

The first lady, followed by the first gent, leads between the second couple, and to the left around the second lady.

LADY 'ROUND THE GENT, GENT DON'T GO

The first lady, this time alone, leads between the second couple and goes to the right around the second gent. The first gent dances in place.



COUPLE FOUR --

This figure is sometimes called as follows:

LADY 'ROUND THE LADY, GENT SOLO
 LADY 'ROUND THE GENT, GENT DON'T GO

The first lady leads between the second couple and to the left around the second lady; while, the first gent dances in place.

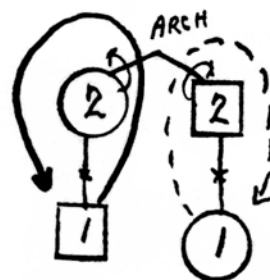
Then the first lady leads between the second couple and to the right around the second gent; while, the first gent dances in place as in the second part of the figure above. (If the figure is danced this way the first gent doesn't do much dancing. All the first lady does is a figure eight around the second couple.)

MOUNTAINEER LOOPorCowboy or Buffalo Loop

CIRCLE FOUR -- FIRST COUPLE - MOUNTAINEER LOOP
 CIRCLE LEFT -- SECOND COUPLE - MOUNTAINEER LOOP
 CIRCLE LEFT

CIRCLE FOUR
FIRST COUPLE - MOUNTAINEER LOOP

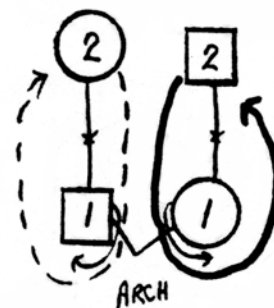
The two couples take hands four and circle left once around. The second couple raise their inside hands to make an arch. The first couple goes under the arch, drop hands (only the first couple drop hands), the first gent goes to his left around the second lady while the first lady goes to her right around the second gent. The second gent turns clockwise under his right arm while the second lady turns counter-clockwise under her left arm.

CIRCLE LEFT

The first and second couples take hands four and circle around to the left.

SECOND COUPLE - MOUNTAINEER LOOP

The action above is reversed. The first couple makes an arch for the second couple to go under. The second couple goes under the arch, drop hands, the second gent goes to the left around the first lady while the second lady goes to the right around the first gent. The first gent turns clockwise under his right arm while the first lady turns counter-clockwise under her left arm.

CIRCLE LEFT or CIRCLE FOUR or COUPLE FOUR

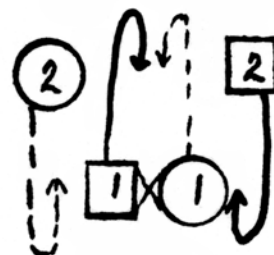
OCEAN WAVE *orGARDEN GATE

OCEAY UP (Pronounced "Oh She")
 OCEAY BACK
 OCEAY AROUND THAT OUTSIDE TRACK
 CIRCLE FOUR

OCEAN WAVE --

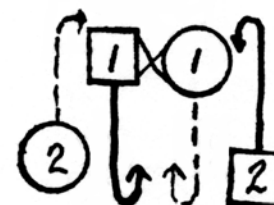
OCEAY UP

The first couple take hands in the promenade position (right in right over left in left) and move four steps forward between the second couple. The second couple move forward four steps on the outside of the first couple.



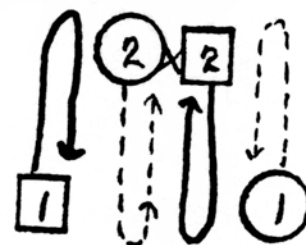
OCEAY BACK

The first couple turns in place, still holding hands, and move four steps forward between the second couple, to their original places. The second lady and second gent turn and move back to their original places.



OCEAY AROUND THAT OUTSIDE TRACK

This call-line is the same as OCEAY UP and OCEAY BACK and means that the second couple will take hands in the promenade position and move between the first couple, turn and come back to place; while the first gent and first lady goes on the outside "track". (The two couples reverse action).

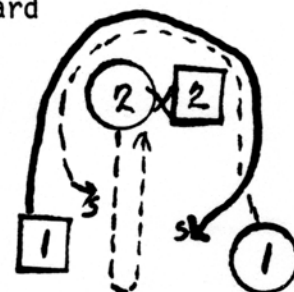


CIRCLE FOUR --

* * * * *

Note: OCEAY AROUND THAT OUTSIDE TRACK can be danced like this: While the second couple is moving forward and back as above, the first couple moves forward and continues around the second couple, the first lady and first gent passing right shoulder behind the second couple. Two hand turn when they meet.

This figure is sometimes called "Butterfly."



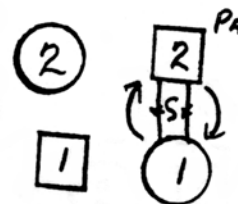
* See: THE COUNTRY DANCER Vol. 5 #4
 Autumn 1949. p. 3.

OLD ARKANSASorSWING YOUR PA

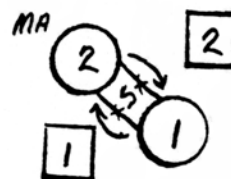
SWING YOUR PA
 SWING YOUR MA
 DON'T FORGET OLD ARKANSAS
 COUPLE FOUR --

SWING YOUR PA

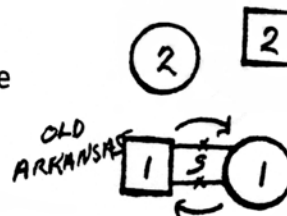
The first couple face the second couple.
 The first lady turns the second gent with both hands once around clockwise.

SWING YOUR MA

The first lady turns the second lady with both hands once around clockwise.

DON'T FORGET OLD ARKANSAS

The first lady turns the first gent (her partner) with both hands once around clockwise and stays to his right.

COUPLE FOUR --

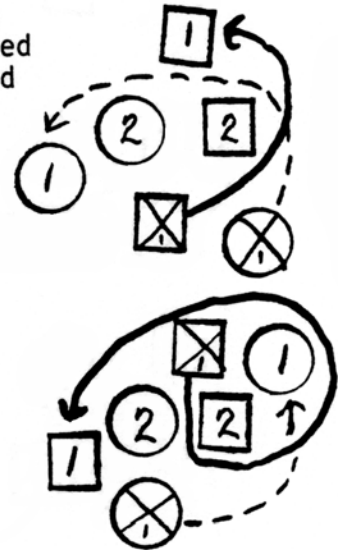
Note: This figure is similar to GIRL FROM ARKANSAS on page #17.

OLD SIDE DOORorLITTLE SIDE DOOR

AROUND THIS COUPLE LADY IN THE LEAD
 GENT FALL THROUGH AND HE TAKES THE LEAD
 LADY FALLS THROUGH THE OLD SIDE DOOR
 SIDE COUPLE SWING -- AND COUPLE FOUR

OLD SIDE DOORAROUND THIS COUPLE LADY IN THE LEAD

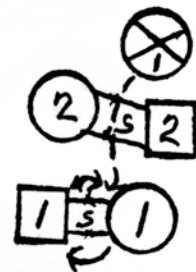
The second couple drop hands and stand facing the inside of the ring while the first lady followed by the first gent, moves to the right of the second couple and goes behind the second couple.

GENT FALLS THROUGH AND HE TAKES THE LEAD

The first gent comes between the second couple from behind while the first lady goes on around the second couple. The first gent is now in the lead. He goes to the right behind the second couple while the first lady follows behind him.

LADY FALLS THROUGH THE OLD (LITTLE) SIDE DOOR
SIDE COUPLE SWING

The first lady passes between the second couple from behind and is swung by the first gent who has gone on around the second couple. The second couple swings once around in place.

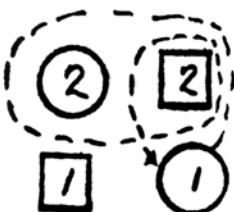
AND COUPLE FOUR

The first and second couples join hands in a ring and circle to the left.

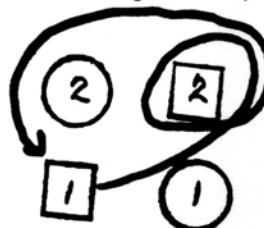
The "X" in the above diagrams mark the starting point of the dancer for that particular call-line.

The following diagrams should help to clear-up the path made by the dancer.

A. First lady's path.



B. First gent's path.

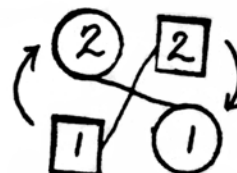


RIGHT HANDS 'CROSS

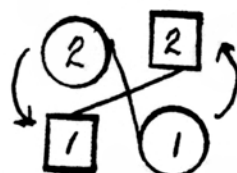
RIGHT HANDS 'CROSS (AND HOW ARE YOU)
 LEFT HANDS BACK (I'M FINE, THANK YOU)
 LADIES CHANGE
 GENTS THE SAME
 CIRCLE FOUR

RIGHT HANDS 'CROSS (AND HOW ARE YOU)

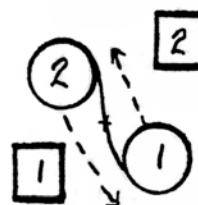
The first and second couples take right hands across and move around to the left.

LEFT HANDS BACK (I'M FINE, THANK YOU)

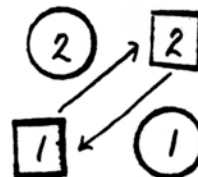
Take left hands across and move around to the right.

LADIES CHANGE*

The two gents drop left hands. The two ladies still holding left hands, exchange places and then drop hands. The ladies pass left shoulders.

GENTS THE SAME

Without taking hands, the two gents exchange places passing by the right shoulder.

CIRCLE FOUR --

* The call-line LADIES CHANGE is sometimes confused with ladies chain. If there is confusion, call LADIES CROSS OVER and GENTS CROSS OVER.

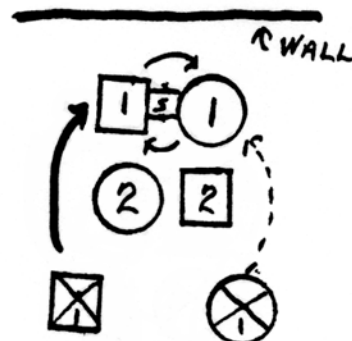
Note: The call "Fall back gents while the ladies keep turning" is a nice change for this figure.

SWING AT THE WALL

AROUND THIS COUPLE AND SWING AT THE WALL
 BACK TO THE CENTER AND SWING IN THE HALL
 CIRCLE FOUR

AROUND THIS COUPLE AND SWING AT THE WALL

The first gent goes to the left around the second lady, while the first lady goes to the right around the second gent. The first couple swings once around behind the second couple ("swing at the wall").

BACK TO THE CENTER AND SWING IN THE HALL

The first gent goes to the right around the second lady (on the same side as he went before), while the first lady goes back to the left around the second gent. Here the first couple swings again. (For variation the second couple can sometimes sneak in a swing).

COUPLE FOUR --

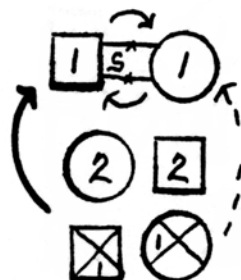
"Take a little
 second couple.
 page 31).

SWING WHEN YOU MEET

AROUND THIS COUPLE SWING WHEN YOU MEET
 BACK TO THE CENTER AND SWING YOUR SWEET
 AROUND THIS COUPLE, SWING ONCE MORE
 BACK TO THE CENTER AND SWING ALL FOUR
 CIRCLE FOUR --

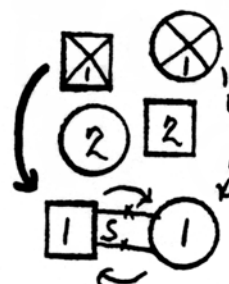
AROUND THIS COUPLE SWING WHEN YOU MEET

The second couple stand in place while the first couple, (the first gent moving to his left, the first lady to the right), move around behind the second couple and swing once around with a two-hand swing.



BACK TO THE CENTER AND SWING YOUR SWEET

The first couple go back to their places in front of the second couple (going back on the same side they went) and swing once around with a two-hand swing. (The second couple does not swing.)

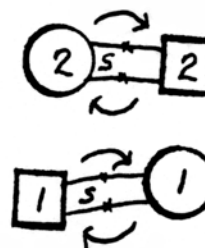


AROUND THIS COUPLE, SWING ONCE MORE (Same as first call-line.)

BACK TO THE CENTER AND SWING ALL FOUR

The first couple go back to their own places in front of the second couple and swing once around with a two-hand swing; while the second couple swings once around with the two-hand swing.

(Leave your partner on your right, gents.)



CIRCLE FOUR --

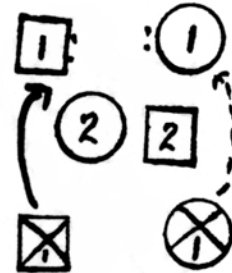
Note: This figure is practically the same as "Take a Little Peek" except that a swing is added behind the second couple. See page #33. See also, "Swing at the Wall", page #31.

TAKE A LITTLE PEEK (PEEP)

AROUND THIS COUPLE TAKE A LITTLE PEEK
 BACK TO THE CENTER AND SWING YOUR SWEET
 AROUND THIS COUPLE PEEK ONCE MORE
 BACK TO THE CENTER AND SWING ALL FOUR
 COUPLE FOUR --

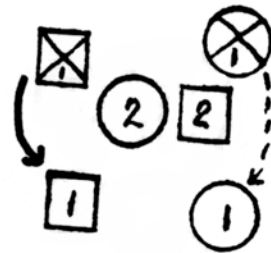
AROUND THIS COUPLE TAKE A LITTLE PEEK

The second couple stand still while the first couple, (first gent moving to the left, first lady to the right), advance forward to where they can see each other behind the second couple. TAKE A LITTLE PEEK.



BACK TO THE CENTER AND SWING YOUR SWEET

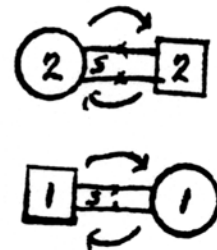
The first couple moves back to their places and swing once around using a two-hand swing. Second couple does not swing.



AROUND THIS COUPLE AND PEEK ONCE MORE (As in first call-line.)

BACK TO THE CENTER AND SWING ALL FOUR

The first couple moves back to their places and both couples swing in place -- gents, leave your partner on your right.



COUPLE FOUR --

Sometimes this figure is called as follows: (No swings.)

AROUND THIS COUPLE TAKE A LITTLE PEEK
 BACK TO THE CENTER AND SHAKE YOUR FEET.
 AROUND THIS COUPLE AND PEEK ONCE MORE
 BACK TO THE CENTER AND COUPLE FOUR.

WILD GOOSE CHASE - (I)

WILD GOOSE CHASE

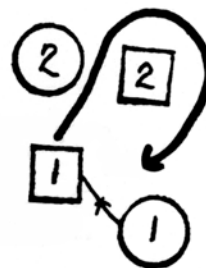
BREAK TO THE LEFT AND AROUND THIS LADY
 BACK TO THE RIGHT AND AROUND OLD CRAZY
 CIRCLE FOUR

BREAK TO THE LEFT AND AROUND THIS LADY

The first gent takes his partner's left hand in his right and leads her between the second couple around behind the second lady (counter-clockwise). The first couple continues with a small loop clockwise in the center of the floor. This makes half of a figure eight.

BACK TO THE RIGHT AND AROUND OLD CRAZY

The first gent, still holding his partner's left hand in his right, then leads her between the second couple, around to his right (clockwise) behind the second gent and back to the first couple's original place. This completes the figure eight.



Optional call:

BREAK TO THE LEFT AND AROUND THIS LADY
 BACK TO THE RIGHT AND AROUND THE GENT
 (WATCH OLD BALD HEAD, SEE WHERE HE WENT)
 CIRCLE FOUR IN THE MIDDLE OF THE FLOOR
 ROUND, AND ROUND, AND ROUND YOU GO --
 BREAK THAT RING AND ON YOU GO --
 or
 BREAK THAT RING WITH A DO-SI-DO.

Note: This figure is sometimes called GRAPEVINE TWIST. For the GRAPEVINE TWIST see page #42.

BIG BASKET

This is a final figure for the Big Set. If the dancers happen to lose their numbers getting back into the Grand Old Circle (big ring) it doesn't make very much difference because they will not need their numbers any more for this part of the dance.

The Call-lines and Descriptions:

CIRCLE LEFT

All join hands and circle left

HALF-WAY AND BACK

Go back to the right -- still holding hands

GENTS TO THE CENTER AND BACK

All the gents move four steps into the ring and back out to their places

LADIES TO THE CENTER AND CIRCLE LEFT

GENTS OUTSIDE AND CIRCLE RIGHT

The ladies move left and toward the center where they join hands in a circle -- moving to the left. The gents, moving to their right, join hands in an outer circle around the ladies -- circling to their right.

HALF-WAY BACK

Both circles reverse directions -- still holding hands in their respective circles.

STOP TO THE LEFT OF YOUR PARTNER -- MAKE THE BASKET

The first part of the call-line is directed to the gents. They, still holding hands in their circle, stop to the left of their ladies. The ladies drop hands and put their hands on the inside shoulders of the gents. The ladies are to the right of their partners.

CIRCLE LEFT

Holding the basket formation, the circle moves left

CORNER SWING

All drop hands and gents swing the lady on their left

PARTNER SWING

Partners swing once around and

PROMENADE

Partners join hands -- right in right over left in left -- walk around the circle counter-clockwise (men on the inside).

OPEN TUNNEL

This is another Big Set figure that can be danced when the other figures of the Big Set are finished.

The figure is started when the dancers are in the Promenade position. On the call OPEN TUNNEL the leading couple reverses directions and goes under the arches made by all the other couples. As each couple reaches the leading end they reverse directions and go under the arches.

When the leading couple reaches the end of the TUNNEL they join inside hands and make an arch for the other couples to go under. When all couples have returned to the promenade position they promenade around the hall until all the other couples have completed the arches.

The Call:

OPEN TUNNEL -- (and with patter)

WATCH YOUR HEADS AND WATCH THEM CLOSE
IF YOU DON'T WATCH OUT WE'LL DOUBLE THE DOSE.

* * * * *

Note: If from the promenade position the leading couple makes an arch first and reversed the above figure, it is called LONDON BRIDGE.

WAGONWHEEL

CIRCLE LEFT
 BACK TO THE RIGHT
 WAGONWHEEL -- GENTS TO THE CENTER -- AND BACK
 LADIES TO THE CENTER AND CIRCLE LEFT
 HALF-WAY AND BACK
 GENTS MOVE IN AND PICK UP YOUR PARTNER
 SWING HER OUT WITH A DOUBLE SWING
 AND PROMENADE AROUND THE RING.

Description:CIRCLE LEFT

All join hands and circle to the left

BACK TO THE RIGHT

All circle back to the right -- still holding hands

WAGONWHEEL -- GENTS TO THE CENTER -- AND BACK

The call-line WAGONWHEEL lets the dancers know what to expect. The gents move four steps into the center and back to their places.

LADIES TO THE CENTER AND CIRCLE LEFT

The ladies move to their left and toward the center of the floor where they place their right hand on the right shoulder of the lady in front of her. The circle moves to the left. The gents stand-by -- let the girls dance.

HALF-WAY AND BACK

The ladies reverse directions and place their left hand on the left shoulder of the lady in front.

GENTS MOVE IN AND PICK UP YOUR PARTNER

The gents take their partners' right hand in their right hand and place their left hand on the right shoulder of their partner. The ladies stay in the circle with their left hand on the left shoulder of the lady in front. This makes the set resemble somewhat of a wagonwheel.

SWING HER OUT WITH A DOUBLE SWING

Partners swing twice around with a two-hand swing and move out from the center of the set making a large circle for the promenade.

AND PROMENADE AROUND THE RING

Partners join hands -- right in right over left in left -- and dance around the circle counter-clockwise (men on the inside).

* * * * *

This figure can be varied by calling it:

CIRCLE LEFT -- BACK TO THE RIGHT
 LADIES TO THE CENTER AND BACK
 GENTS TO THE CENTER AND CIRCLE LEFT
 NOW ALL GO BACK THE OTHER WAY
 LADIES MOVE IN AND TAKE YOUR PARTNERS
 SWING OUT WITH A DOUBLE SWING
 AND PROMENADE AROUND THE RING

THE RUNNING SET

RUNNING SET FIGURES

for

Four Couples

These figures, unlike the Big Set figures, are not interchangeable between the Sets. Where a Roman numeral II appears after the name of a figure it is to show that there is a Big Set figure by the same name.

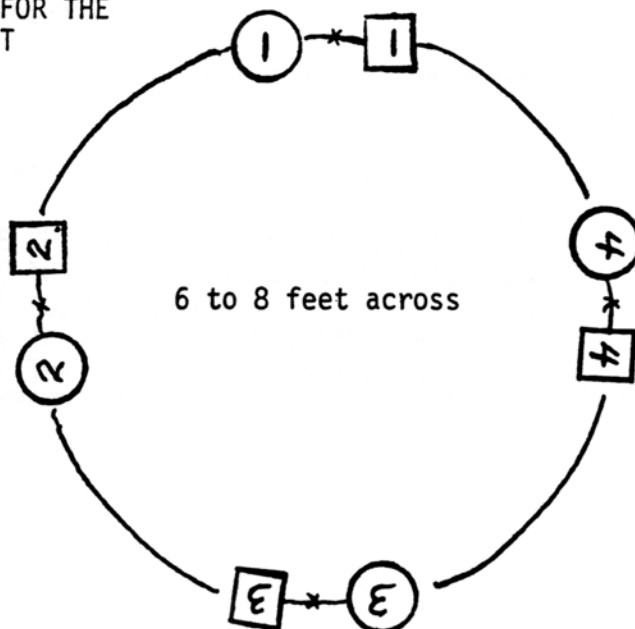
The Running Set figures are listed alphabetically. No diagrams appear with these figures because by the time the dancers are ready to learn these figures, and dance them with any degree of grace, they should be able to follow the directions without the aid of extensive diagrams.

Page

- 40. AROUND THE WORLD
- 41. CAGE THE BIRD (II)
- 42. GRAPEVINE TWIST (II)
- 43. SHOOT THE OWL
- 44. UP TOWN AND BACK (or Waltz the Hall), (or Going Down Town).
- 45. WILD GOOSE CHASE (II)

* * * * *

FORMATION FOR THE
RUNNING SET



AROUND THE WORLD

CHASE THE RABBIT, CHASE THE SQUIRREL
 CHASE THAT PRETTY GIRL AROUND THE WORLD
 EVERYBODY SWING
 CHASE THE RABBIT, CHASE THE FOX
 CHASE THAT HOBO OUT OF HIS SOCKS
 EVERYBODY SWING

Description:

CHASE THE RABBIT, CHASE THE SQUIRREL
CHASE THAT PRETTY GIRL AROUND THE WORLD

The first lady leads around to the right of the set behind couples number two, three, and four. She is followed by the first gent. The call-line is distributed throughout the movement. When the first lady returns to her home position she turns to face the first gent.

EVERYBODY SWING

Partners turn each other once around clockwise with the two-hand swing.

CHASE THE RABBIT, CHASE THE FOX
CHASE THAT HOBO OUT OF HIS SOCKS

As in the first call-line except that the first gent leads around the set and is followed by the first lady.

EVERYBODY SWING

Partners swing.

* * * * *

Optional call:

CHASE THE RABBIT, CHASE THE COON
 CHASE THAT PRETTY GIRL AROUND THE MOON
 FIRST COUPLE SWING
 CHASE THE RABBIT, CHASE THE FOX
 CHASE THAT HOBO OUT OF HIS SOCKS
 EVERYBODY SWING

CAGE THE BIRD (II)

BIRDIE IN THE CAGE AND THREE HANDS AROUND
 BIRDIE IN THE CAGE AND FIVE HANDS AROUND
 BIRDIE IN THE CAGE AND SEVEN HANDS AROUND
 BIRDIE HOPS OUT AND THE OWL HOPS IN
 ALL HANDS UP AND GONE AGAIN

Description:

BIRDIE IN THE CAGE AND THREE HANDS AROUND

The first gent and the second couple make a ring with the first lady inside. They circle around to the left.

BIRDIE IN THE CAGE AND FIVE HANDS AROUND

The first gent and the second lady drop hands and pick up the third couple between them. Now there are five people in the circle with the first lady still inside the ring. The first lady should keep in the center of the ring. The circle moves left.

BIRDIE IN THE CAGE AND SEVEN HANDS AROUND

The first gent and the third lady drop hands and pick up the fourth couple between them. Now there are seven people in the circle with the first lady still inside the ring. The first lady should keep in the center of the ring and be dancing -- not just standing still.

BIRDIE HOPS OUT AND THE OWL HOPS IN

The first lady changes places with the first gent. The ring continues to circle to the left with the first gent in the center.

ALL HANDS UP AND GONE AGAIN

The first gent joins the circle between the fourth and first ladies. His partner is now on his right. The ring continues to circle to the left awaiting a filler call.

GRAPEVINE TWIST

This is a very favorite figure but it does not require any calls. When the caller calls for the GRAPEVINE TWIST the figure is danced.

The call for the GRAPEVINE TWIST will be given when the dancers are in a ring circling left. The first man and the fourth lady drop hands. The fourth couple make an arch. The first man followed by the first lady and second and third couples go under the arch and around to the right clock-wise. After the third couple has gone under the arch the fourth man turns in place and extends his right arm over his left shoulder. (Just lower it in place.)

The first man leads the dancers through an arch made by the fourth man and third lady. The third lady extends her right arm over her left shoulder.

The first gent leads the dancers through the arches until all the dancers have their right arms over their left shoulders. The fourth lady puts her right arm over her left shoulder and the first gent takes her right hand in his left. This completes the GRAPEVINE TWIST.

The circle moves around to the left. It can be unwound as it was wound up, or the following call may be given.

MOVE IN, MAKE THE BREAK
BACK OUT AND CIRCLE EIGHT.

If this call is given, the dancers move in to make the set smaller. All the dancers lift their right arms over their head

* * * * *

Note: When we got all wound up in the Grapevine Twist, my Daddy, who played the banjo, would yell "Kiss right and left!" Some more patter which might be used for this figure is:

WATCH US TWIST, WATCH US TWIRL
ROUND AND ROUND THIS PRETTY LITTLE GIRL
WATCH US DUCK, WATCH US DIVE
COME ON BOYS LOOK ALIVE
WATCH US TWIST, WATCH US WIND
WE'VE ALMOST GOT THAT OLD GRAPEVINE.

The patter, if it is used, should be distributed throughout the movement.

SHOOT THE OWL

Like the Grapevine Twist, this figure does not require a call. The movements are so fast that the caller would not have time to describe the figure while it is being danced.

The first couple moves out into the center of the set and turn each other with the left hand. The first lady stays in the center of the ring while the first gent takes hands-three with the second couple. The three move half-way around and the second couple then "shoots" the first man under an arch made by them -- as in "Pop Goes The Weasel".

The first gent goes into the center of the ring and turns his partner once around with the left hand. The first gent then takes hands-three with the third couple while the first lady takes hands-three with the second couple. Both sets of three move half-way-round and the second couple "shoots" the first lady under the arch while the third couple "shoots" the first gent under the arch. The first couple meet in the center for a left-hand-swing.

The first gent moves on to the fourth couple while the first lady goes on to the third couple. The same movement is repeated. At the completion of the left-hand swing by the first couple, the first and fourth couples take hands-four and circle around to the left.

The more complicated form of the do-si-do is then executed (danced -- not murdered) by the first and fourth couples. (This form of the do-si-do is described under the term do-si-do in the section of terms and definitions on page #10.)

After the do-si-do and half-promenade (see definition on page #10) is danced, the dancers return to their original positions in the set.

UPTOWN AND BACKorGoing Down Town

The first couple, facing the third couple, moves forward four steps.

The first and third couples then move towards the first couple's position (the first couple moving backwards and the third couple moving forwards). Both couples move towards the original position of the third couple (the third couple moving backwards and the first couple moving forwards as in the first part).

The first couple passes between the third couple.

The first man dances to his left behind the fourth couple and on to his home place while the first lady dances to her right and on to her home place.

All the men turn their partners half-way round, turn to their corner lady and swing her once around. Keeping this corner lady, promenade her around the set counter-clockwise, to the original position of the men.

The first man, with a new partner, then repeats the above movements three times, each time with a new partner.

* * * * *

Although this figure does not require calls, the following will be helpful:

FIRST COUPLE GO DOWN TOWN (or Up Town)
BRING THAT OTHER COUPLE DOWN
LADY GO RIGHT, GENT GO WRONG
PARTNER SWING
CORNER SWING
CORNERS PROMENADE AROUND THE RING.

or:

WALTZ THE HALL AND BOUNCE RIGHT BACK
RIGHT ON BACK THE SAME OLE TRACK
LADY RIGHT AND GENT LEFT
MEET IN THE CENTER -- EVERYBODY SWING
PROMENADE THE GIRL BEHIND YOU

SAME OLD BOY -- BRAND NEW GIRL
MEET IN THE CENTER AND BOW TO THE WORLD
RIGHT ON BACK THE SAME OLE TRACK
LADY RIGHT--Gent left--etc.----

WILD GOOSE CHASE (II)

The first part of this figure is identical with the WILD GOOSE CHASE (I) as described for the Big Set on page #34.

After the first couple completes the movement with the second couple, the two couples circle four once around to the left. The first man and the second lady drop hands. The first man followed by the first lady and the second couple (all holding hands in a line) repeats the movement with the third couple. Pick up the third couple to make a ring of six and circle around once to the left.

The same movement is then repeated with the fourth couple and the dancers take hands in a ring and circle eight around to the left.

Note: There are several variations of this figure but they all begin the same way. One has the fourth man follow the third lady around on the call-line BACK TO THE RIGHT AND AROUND OLD CRAZY. The fourth man follows the third lady around but instead of passing in front of his partner the way the line is moving, he passes behind his partner and takes her left hand in his right. The fourth couple then joins the ring.

* * * * *

A call which can be used is:

BREAK TO THE LEFT AND AROUND THIS LADY
 BACK TO THE RIGHT AND AROUND OLD CRAZY
 PICK UP FOUR
 BREAK TO THE LEFT AND AROUND THIS LADY
 BACK TO THE RIGHT AND AROUND OLD CRAZY
 PICK UP SIX
 BREAK TO THE LEFT AND AROUND THIS LADY
 BACK TO THE RIGHT AND AROUND OLD CRAZY
 PICK UP EIGHT

FILLERS AND CLOSING CALLS

FILLERS

These fillers serve to open the Big Set or the Running Set and to separate the figures in the Running Set.

Filler #1

ALL HANDS UP AND CIRCLE LEFT

Take hands in a ring and circle left

HALF-WAY AND BACK

Reverse directions and go to the right

SWING YOUR PARTNER

Swing your partner once around clockwise

CORNER TOO

Swing your corner once around clockwise

SWING YOUR OWN LIKE YOU USED TO DO

Swing your partner once around clockwise

PROMENADE

Right hand in right over left in left with partner
dance around the set (counter-clockwise, men on the
inside) until the next call

Filler #2

CIRCLE EIGHT -- (or, to the LEFT)

BACK TO THE RIGHT AND GET THEM STRAIGHT

PARTNER SWING

CORNER SWING

PROMENADE YOUR PARTNER AROUND THE RING

Filler #3

SWING YOUR PARTNER

OPPOSITE TOO

NOW SWING THAT PRETTY GAL IN BLUE

AND PROMENADE

Filler #4

CORNER SWING

PROMENADE YOUR PARTNER AROUND THE RING

Filler #5

CIRCLE LEFT

BACK TO THE RIGHT IN A SINGLE LINE

LADIES IN FRONT, GENTS BEHIND

(All drop hands and circle back to the right; the man's
partner in front of him.)

YOU SWING YOURS, AND I'LL SWING MINE

DON'T FORGET THAT GAL BEHIND

PROMENADE YOUR OWN

Filler #6

PARTNER SWING
 CORNER SWING
 GRAND RIGHT AND LEFT AROUND THE RING
 MEET YOUR HONEY WITH AN ELBOW SWING
 AND KEEP ON SWINGING AROUND THAT RING
 MEET YOUR HONEY AND PROMENADE

This filler is a little more showy and makes a good one for the Running Set. It would take too long to dance it in the Big Set if there are many couples.

Other fillers may be added by the Caller as desired. I like:

Filler #7

ALLEMANDE LEFT WITH YOUR LEFT HAND
 RIGHT TO YOUR HONEY WITH A RIGHT AND LEFT GRAND

or:

Filler #8

LEFT HAND LADY WITH THE LEFT HAND AROUND
 (Gents turn your corner with the left hand)
 RIGHT HAND LADY WITH THE RIGHT HAND AROUND
 (Gents walk in front of your partner to the girl
 on her right and turn her with the right hand)
 LEFT HAND LADY WITH THE LEFT HAND AROUND
 RIGHT TO YOUR HONEY WITH A RIGHT AND LEFT GRAND.

CLOSING CALLS

After a filler has been called and the Square Dance is just about over, one of the following calls may be used to clear the floor.

Closing Call #1

PROMENADE

YOU KNOW WHERE AND I DON'T CARE
TAKE YOUR HONEY TO A ROCKING CHAIR

Closing Call #2

PROMENADE

YOU KNOW WHERE AND I DON'T CARE
TAKE YOUR HONEY TO A NICE SOFT CHAIR

Closing Call #3

PROMENADE HOME

Closing Call #4

PROMENADE

LADIES LEAD OFF, GENTS FOLLOW
THANK THE FIDDLER AND KISS THE CALLER

Closing Call #5

PROMENADE

LEAD YOUR PARTNER OFF THE FLOOR
CAUSE THAT'S ALL, THERE AIN'T NO MORE

That's all, there ain't no more.