

THE WREN SONG

The wren, the wren, the king of all birds,
St. Stephen's Day was caught in the forest;
Although he was little, his honour was great,
Jump up, me lads, and give us a treat.

We followed the wren three miles or more,
Three miles or more, three miles or more,
Through hedges and ditches and heaps of
snow,

At six o'clock in the morning.

Rolley, Rolley, where's your nest?
It's in the bush that I love best,
It's in the bush, the holly tree,
Where all the boys do follow me.

As I went out to hunt and all,
I met a wren upon the wall,
Up with me wattle and gave him a fall,
And brought him here to show you all.

I have a little box under me arm,
A tuppence or penny'll do it no harm,
For we are the boys that came your way
To bring in the wren on St. Stephen's Day!

APPLE TREE WASSAIL

Old apple tree, we'll wassail thee,
And hoping thou wilt bear;
The Lord does know where we shall be
To be merry another year.

To blow well and to bear well,
And so merry let us be;
Let ev'ry man drink up his cup:
Here's health to the old apple tree!

THE TWELVE DAYS OF CHRISTMAS

On the first day of Christmas, my true love
sent to me
A partridge in a pear tree.

On the second day of Christmas, my true
love sent to me
Two turtle doves,
And a partridge in a pear tree.

On the third day of Christmas, my true
love sent to me
Three French hens, . . .

On the fourth day of Christmas, my true
love sent to me
Four calling birds, . . .

On the fifth day of Christmas, my true
love sent to me
Five gold rings, . . .

On the sixth day of Christmas, my true
love sent to me
Six geese a-laying, . . .

On the seventh day of Christmas, my true
love sent to me
Seven swans a-swimming, . . .

On the eighth day of Christmas, my true
love sent to me
Eight maids a-milking, . . .

On the ninth day of Christmas, my true
love sent to me
Nine ladies dancing, . . .

On the tenth day of Christmas, my true
love sent to me
Ten lords a-leaping, . . .

On the eleventh day of Christmas, my true
love sent to me
Eleven pipers piping, . . .

On the twelfth day of Christmas, my true
love sent to me
Twelve drummers drumming, . . .

SUSSEX MUMMER'S CAROL

God bless the master of this house,
With happiness beside,
Where-e'er his body rides or walks,
His God must be his guide,
His God must be his guide.

God bless the mistress of this house,
With gold chain round her breast;
Where-e'er her body sleeps or wakes,
Lord send her soul to rest,
Lord send her soul to rest.

God bless your house, your children too,
Your cattle and your store;
The Lord increase you day by day
And send you more and more,
And send you more and more.

WORDS TO CAROLS

1ST SIDE

WASSAIL CAROL

Wassail, wassail, all over the town,
Our bread it is white and our ale it is brown;
Our bowl it is made of the white maple tree;
With the wassailing bowl we'll drink to thee.

Here's a health to the ox and to his right eye;
Pray God send our master a good Christmas
pie,
A good Christmas pie that may we all see.
With the wassailing bowl we'll drink to thee.

Here's a health to the cow and to her long
tail;
Pray God send our master a good cask of ale;
A good cask of ale that may we all see.
With the wassailing bowl we'll drink to thee.

Come butler, come fill us a bowl of the best,
Then I pray that your soul in heaven may
rest;

But if you do bring us a bowl of the small,
May the devil take butler, bowl and all!

Then here's to the maid in the lily-white
smock,
Who tripped to the door and slipped back
the lock;
Who tripped to the door, and pulled back
the pin,
For to let these jolly wassailers walk in.

Wassail, wassail, all over the town,
Our bread it is white and our ale it is brown;
Our bowl it is made of the white maple tree;
With the wassailing bowl we'll drink to thee.

THE BOAR'S HEAD CAROL

The boar's head in hand bear I,
Bedecked with bays and rosemary;
And I pray you, my masters, be merry,
Quot estis in convivio:

Chorus:
Caput apri defero,
Reddens laudes Domino.

The boar's head, as I understand,
Is the rarest dish in all the land
When thus bedecked with a gay garland,
Let us *servire cantico:*

Chorus:
Our steward hath provided this
In honour of the King of bliss,
Which on this day to be served is,
In Reginensi atrio:

Chorus:

HERE WE COME A-WASSAILING

Here we come a-wassailing
Among the leaves so green,
Here we come a-wand'ring
So fair to be seen;

Chorus:
Love and joy come to you,
And to you your wassail too,
And God bless you and send you a happy
New Year,
And God send you a happy New Year.

We are not daily beggars
That beg from door to door,
We are your neighbor's children
Whom you have seen before.

Chorus:
God bless the master of this house,
Likewise the mistress too,
And all the little children
That round the table go

THERE WAS A PIG WENT OUT TO DIG

There was a pig went out to dig,
Chris-i-mas Day, Chris-i-mas Day,
There was a pig went out to dig
On Chris-i-mas Day in the morning.

There was a cow went out to plow . . .

There was a sparrow went out to harrow . . .

There was a crow went out to sow . . .

There was a sheep went out to reap . . .

There was a drake went out to rake . . .

There was a minnow went out to winnow . . .

THE HOLLY AND THE IVY

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood
The holly tree bears the crown.

Chorus:
The rising of the sun
And the running of the deer,
The playing of the merry organ,
Sweet singing all in the choir.

The holly bears a blossom
As white as the lily flower,
And Mary bore sweet Jesus Christ
To be our sweet Saviour.

Chorus:
The holly bears a berry
As red as any blood,
And Mary bore sweet Jesus Christ
To do poor sinners good.

Chorus:
The holly bears a prickle
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.

Chorus:
The holly and the ivy,
Now they are both full grown,
Of all the trees that are in the wood
The holly tree bears the crown.

Chorus:

LORD OF THE DANCE

"I danced in the morning when the world was
begun,
And I danced in the moon and the stars and
the sun,
And I came down from heaven and I danced
on the earth,
At Bethlehem I had my birth.

Chorus:
"Dance, then, wherever you may be,
I am the Lord of the Dance," said he,
"And I'll lead you all, wherever you may be,
And I'll lead you all in the dance," said he.

"I danced for the scribe and the pharisee,
But they would not dance and they wouldn't
follow me.
I danced for the fishermen, for James and
John,
They came with me and the dance went on.

Chorus:
"I danced on the Sabbath and I cured the
lame;
The holy people said it was a shame.
They whipped and they stripped and they
hung me on high;
They left me there on a Cross to die.

Chorus:
"I danced on a Friday when the sky turned
black;
It's hard to dance with the devil on your
back;
They buried my body and they thought I'd
gone;
But I am the dance and I still go on.

Chorus:
"They cut me down and I leapt up high;
I am the life that'll never, never die.
I'll live in you if you'll live in me;
I am the Lord of the Dance," said he.

Chorus:

2ND SIDE

MASTERS IN THIS HALL

Masters in this hall,
Hear ye news today,
Brought from over sea,
And ever I you pray.

Refrain:
Nowell, nowell, nowell,
Nowell sing we clear!
Holpen are all folk on earth,
Born is God's son so dear.
Nowell, nowell, nowell,
Nowell sing we loud!
God today hath poor folk raised
And cast a-down the proud.

Going o'er the hills,
Through the milk-white snow,
Heard I ewes bleat
While the wind did blow.

Refrain:

Then to Bethlem town
We went two and two,
And in a sorry place
Heard the oxen low.

Refrain:

Therein did we see
A sweet and goodly may,
And a fair old man;
Upon the straw she lay.

Refrain:

This is Christ the Lord,
Masters be ye glad!
Christmas is come in,
And no folk should be sad.

Refrain:

NOVA, NOVA!

Burden:
Nova, nova! AVE fit ex EVA.

Gabriel of high degree,
He came down from Trinity,
From Nazareth to Galilee:
Nova, nova!
Burden:

I met a maiden in a place;
I kneeled down afore her face
And said: Hail Mary. full of grace;
Nova, nova!
Burden:

When the maiden heard tell of this,
She was full sore abashed y-wis,
And weened that she had done amiss;
Nova, nova!
Burden:

Then said the angel: Dread not thou,
For ye be conceived with great virtue
Whose name shall be called Jesu;
Nova, nova!
Burden:

Then said the maiden: Verily,
I am your servant right truly;
Ecce, ancilla Domini;
Nova, nova!
Burden:

ALLE PSALLITE CUM LUYA

Alle, alle psallite cum luya,
Alle, alle concrepando psallite cum luya,
Alleluya!
Alle corde voto Deo toto psallite cum luya,
Alleluya!

THE MOON SHINES BRIGHT

The moon shines bright, the stars give a light
A little before it is day.
Our heav'n'y Father he called on us,
And bids us to wake and pray.

Awake, o awake, good people all,
Awake, and you shall hear:
Our Lord, our God was born on this day
For us whom he loved so dear.

Cowboy Dances
- Lloyd Shaw

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More
Squares

The Docey-Doe

IT WAS the customary order at a Western dance to get the sets out on the floor and do two square dances, then do a round dance, then two more squares, and so on through the evening. But gradually the round dances became more and more the modern one-step, fox trot, etc., and the program, following the modern tendency, became mostly round dances with perhaps only two squares called during the whole evening. If you are reviving the old Western dance, keep your round dances in the background and build your programs two to one of squares.

If this is your first dance and you have just tried the Rye Waltz or some simple round dance, call your sets out on the floor for another dance. It is customary to call "*Form your sets for another square*" or "*Form your sets for a quadrille.*" And then the caller walks around the floor helping each set to form. If he finds a set lacking a couple he calls "one more 'two' here" until he fills out the set. And after all the sets are filled, one lone couple may come out on the floor looking for a set, and the caller will help them by calling out, "Three more 'twos' here, let's form another set. That's the stuff, thank you. Now two more 'twos!' Ah, here comes a couple. Now one more 'two,' please. Come, folks, come, let's get this dance started. One more couple, please." And he goes out and commandeers a couple from the side lines if he has to, and his floor is ready.

Ordinarily he would start the music and swing into a call without letting anyone but his fiddler know what was coming. But this is a first dance, and he will have to pause for a good deal of instruction. Perhaps right now he should teach the *docey-doe*.

This maneuver, usually spelled *do-si-do*, recurs over and over in most of the squares. Whenever a couple executes a figure with another couple they usually finish with a little subchorus *circle four and docey-doe*. Then, when they have gone around and done the same with all three couples and are back home, they usually all unite in a general chorus which is the *Allemande left* and *Grand right and left*. This subchorus, executed by fours, is so common that it must be mastered soon.

It is so important that it may be well to interpolate a discussion of it and its possible origin at this point. One of the common figures in the New England Quadrille, brought over from France, is the *Dos-a-dos* or *back to back*. This is executed by a lady and a gentleman advancing toward each other (as the opposite corners in the Virginia Reel), passing around each other back to back without touching in any way, and each walking backward to their original place. Of course, the French pronunciation was "*done-ah-doe*"; and in London, or in Boston, where French was still current, it would be correctly pronounced. But in the Lowlands of Scotland or carried by those Lowlanders to the Appalachian Mountains of America there might be a corruption such as "*do-si-do*," and the figure could be and probably was developed into a more complicated and more joyous maneuver. The common Briton has a genius for mispronunciation. Note his "*cross of the dear Queen*," the "*chère reine*" corrupted into "*Charing Cross*," "*Bethlehem*" changed to "*bedlam*," the "*contra dance*" with its line against line called a "*country dance*." So *do-si-do* seems quite inevitable to me in an oral tradition. Years later when someone wished to write it down he mistakenly suspected it of a relationship with the old musical notation, the "*so, la, si, do*" of the upper scale, and called it *do-si-do*. As it moved west it sounded more and more like two words, "*docey-doe*." When a literary friend who heard me call one night wrote me a note headed by a little drawing of a deer coming over a mountain and labeled "*docey-doe*" this impression of mine was confirmed; hence I deliberately depart from convention and spell the Western variant *docey-doe*.

Now in the Kentucky Running Set we find one of the first forms, a *circle four* with the four holding hands but with the men back to back or *dos-a-dos* while the women are face to face in the circling four. When they broke it was

If the men will remember to face each other always and the ladies will remember to begin with a left turn—to do a figure eight beginning with the left turn—it will all go as smoothly as clockwork.

Now that the elements of this figure are mastered, let's slick it up a little. It is always preceded by a *circle four*; that is, the two couples, holding hands in a circle, circle around to the left until the call of *docey-doe*. It is often called *Four hands up and here we go, 'round and around and a docey-doe*. I expect it means four pairs of hands up and clasped, just as *Eight Hands 'round* means eight pairs or eight dancers circling to the left. The dancers will find that it is just as easy to break into a *docey-doe* from the moving circle. But now it becomes instinctive and altogether correct for the men to move forward to seize the ladies' hands and to move backward as they swing them behind. They always more or less face each other, but weave back and forth with the ladies in a free-stepping and instinctive grace as they do so.

In fact, as the couples get expert, they will put in all sorts of flourishes. The commonest of these flourishes is for the men to swing past each other back to back as they swing their partners around with their left hands, and then, letting go, to continue a full pivot in order to take the opposite lady with the right hand. Then they pass the opposite gentleman again, back to back, as they swing the opposite lady with the right hand and do another full pivot in order to catch their partners with their left hands. This is the old form of the *docey-doe* described from the mountains of Kentucky.

I have seen some of our oldest Western pioneers precede the *docey-doe* with the call *ladies doe*, and the two ladies did a regular New England *dos-a-dos*, or *back to back*. They then called *and gents you know* and the two gentlemen did a *dos-a-dos* across their four. Then *circle four and docey-doe*, and they finished with the regular *docey-doe* described above. In fact, this *ladies doe and gents you know* has become just a bit of patter used by the caller while the four is executing the regular *docey-doe*. And beginners must never be worried by this patter, the caller is just amusing himself, sort of talking to himself in his sleep, and he has dozens of variants of this *docey-doe* call. Once you hear *docey-doe* swing into the figure and let the caller rave on as he pleases. One of the commonest bits of patter you will hear, if you can distinguish the words, will be something like this:

*Four hands up and here we go
Around and around and a docey-doe.
A doe and a doe and a little more dough,
Chicken in a bread tray pickin' up the dough
And one more change and on we go.*

And you will find it is timed so perfectly to the figure that as he says *on you go*, you have finished it all and are presenting yourself and your partner to the next couple for the next figure in the dance.

In some parts of the Western country I find what I consider to be a corruption or simplification of the *docey-doe*. It consists simply of the women doing a pair of figure eights around the men. It would follow the simple call:

*Swing your opposite with your right,
Now your partner with your left,
Now your opposite with your right,
Now your partner with your left.*

With no passing between and no turning left at the start it is easier for beginners to do. And I am convinced that that is how it happened—the original form was too difficult and was lost. And it is natural that these simpler variants should appear. The only difficulty is that each group thinks his variant is right. They will ask you quite innocently, "Do you do it the right way or the wrong way?" meaning "Do you do it my way or your way?" They seldom know anything of the history of the figure; they only feel that the way they first learned it, even if it were only last week, is the "old way" and any variation they learn this week, regardless of how ancient or authentic it may be is, of course, to them the "new way." It is truly inspiring to see the autonomous pride with which each group feels certain that it alone is authentic and the rest of the world is out of step.

The Lady Round the Lady and the Gent So Low

This is one of the simplest, the commonest, and the most popular of the dances that uses the *docey-doe*. And so, as soon as your sets have all mastered the *docey-doe*, it is a good call to begin with. Some fours may still be having trouble with their *docey-doe*. But if those who know how

Finish Phrases

At the end of the first "tip," when the first dance is finished and the dancers remain in their sets ready for the second tip, you may hear such phrases as the following:

- 1) *Swing your honey,
And there you stand.*
- 2) *There you stand!*
- 3) *That's it!*
- 4) *You're done!*

When the second "tip" is finished and the dancers are to return to their seats the following finish phrases may be heard:

- 1) *Keno! Promenade to your seats!*
- 2) *Promenade! You know where and I don't care,
Take your honey to a nice soft chair!*
- 3) *Lead her out and give her air!*
- 4) *Meet your partner and promenade there.
Take your honey to a rocking chair!*
- 5) *Hurry up girls and don't be slow,
Kiss that caller before you go!*

Docey-Doe Calls

All *docey-does* are essentially the same in execution, but a great variety of calls can be used, especially in the way of nonsensical patter, which fills in while the figure is being executed. In the following variants no notes will be given if the execution is standard.

- (1) *Circle four and docey-doe.*

(Explanation: Two couples join hands in a circle of four with each lady on the right side of her partner and opposite the other lady. The four circle to the left or clockwise. Each gentleman then passes his lady's left hand from his right hand to his left, in such a way that at the moment of break she passes beyond the opposite lady or

between the opposite couple. She now makes a left turn, taking his left hand with her left hand. And the two gentlemen remain facing each other, while each passes his lady behind him (letting go her hand as soon as necessary) and reaches out with his right hand and takes the opposite lady, who is coming around from behind the opposite man, by her right hand, and without turning away from facing the opposite man, passes her around behind him. He now reaches out with his left hand and takes his partner, who has just passed around the opposite gentleman, by her left hand. Still holding her left hand in his left, he puts his right hand behind her waist and turns her to whatever new position the dance calls for. For a complete discussion of the *docey-doe* see page 108.)

- (2) *Four hands up and here we go,
Around and around and a docey-doe.*

(Explanation for this and the following variations of the call is the same as No. 1.)

- (3) *Docey-doe with the gent you know,
Ladies go C and the gents go doe!*
- (4) *Four hands round, and round you go.
The ladies go C and the gents go doe!*
- (5) *Four hands round,
Gents patter down,
Ladies step out,
And go to town.*
- (6) *Four hands up and around you go,
Docey ladies and gents solo.*
- (7) *Four hands up and around we go,
Ladies docey—docey-doe!*
- (8) *Break and circle four in a ring,
With a docey-doe and a docey-ding!*

(9)

*Four hands up and here we go
Around and around and a docey-doe.
Doe and a dough and a little more dough,
Chicken in a bread-tray pickin' up the dough,
One more change and on we go.*

(10)

*Circle four—ladies doe and the gents say "no."
Chicken in a bread-tray pickin' up the dough,
Some use a shovel and some grab a hoe,
One more change and on we go.*

(11)

*Four hands up and here we go,
Around and around and a docey-doe.
Hurry up boys and don't be slow,
You'll never get to heaven if you don't do so.
One more change and on you go.*

(or the last two lines are sometimes heard)

*You'll never kiss your uncle if you don't do so.
One more change and home you go.*

(12)

*Circle four in the middle of the floor,
Half way round as you did before.
Ladies doe and the gents you know,
Hurry up boys and roll your dough!*

(13)

*Docey lady and docey gent,
Docey lady and on you went,
Docey lady and a docey-doe,
Docey lady and on you go!*

(14)

*The ladies doe and the gents you know,
By gosh! You ought to know,
With a million doses of docey-doe.
One more change and on you go!*

(15)

*Up the river and around the bend,
Four hands half and goin' again.
Ladies doe and the gents you know.
One more change and home you go!*

(Though I have often heard this call, the first line of its patter seems contradictory to the figure. And I have an uncorroborated feeling that *up the river and around the bend* was a southern phrase for the *allemande left*.)

(16)

*Ladies doe and the gents you know,
Four hands up and around you go!
Around and around and a docey-doe.*

(In older groups when a *docey-doe* call begins this way, the two ladies do a *dos-a-dos* or back to back, each lady advancing to the opposite, passing right shoulders, stepping sideways back to back, and still facing the same direction walk backward to place (passing left shoulders in going back). The two men then do a *dos-a-dos*. And then they all *circle four* and do the standard *docey-doe* described above.)

(17)

*Circle four
And swing your opposite with your right,
Now your partner with the left,
And on to the next.*

(This simpler call is sometimes substituted for the *docey-doe* with a group of beginners. You will note that it is actually the last half of the *docey-doe* and does not begin by the gentlemen passing the partner from right to left hand and around behind, then to the left, but takes up the figure from that point. Incidentally some groups do this twice, in place of a *docey-doe*. See page 117.)

(18)

*Four hands half,
A right and left thru,
And on to the next.*

(This is sometimes heard as a substitute for the *docey-doe*. The two couples join hands and circle left halfway around. The two couples then pass between each other, with the ladies passing between the opposite couple, and the gentlemen on the outside. Each gentleman should give his right hand to the opposite lady as he passes through, then take his partner's left hand in his left and with his right hand around her waist lead her to the next position.)

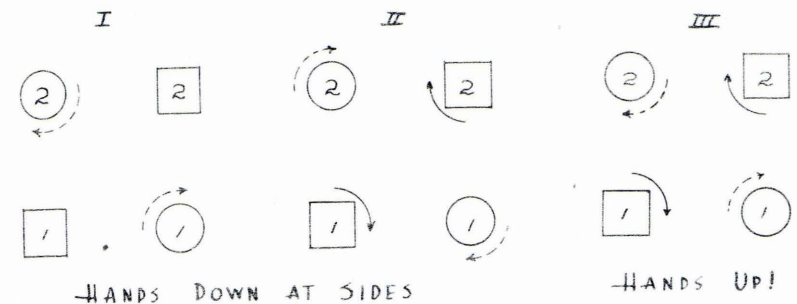
3. *And everybody swing.**Now allemande left with your left hand.**Right hand to partner and right and left grand.**Meet your partner and promenade.*

Repeat 2 and 3 for second, third, and fourth couples.

THE EXPLANATION:

1. See page 151 for directions or substitute any other introduction given there.
2. a) First couple advances to second couple.
b) First and second gentlemen each take the opposite lady and swing her half around, that is, each exchanges places with her. (The swing can either be in dance position or a two-handed swing.)
c) Each gentleman takes his own partner and swings once full around with her, each returning to his own position.
d) Each gentleman again takes the opposite lady and swings with her once and a half around, again changing positions with her.
e) Each gentleman takes his partner again and swings twice around with her, and putting her down to his right, they all join hands in a circle of four. The gentleman always returns to his own place when swinging his partners. He always changes places with the opposite, since it is a one half swing and a once and a half swing.)
f) See page 160 for directions or for a longer call.
g) First couple advances and repeats with the third couple, then with fourth, and returns to their home position.
3. See page 152 for directions, or substitute any other ending given there.

The Butterfly Whirl



THE CALL:

1. *All jump up and never come down.*
Swing your honey around and around,
'Til the hollow of your foot makes a hole in the ground,
And promenade, oh, promenade!
2. a) *First couple out to the right*
And circle four.
b) *The two ladies whirl;*
c) *The two gents whirl;*
d) *And don't forget the Butterfly whirl.*
e) *Four hands up and around we go,*
The ladies go si and the gents go do.

*And don't forget the Butterfly whirl.*

f) *And on to the next.*

Repeat 2 beginning with (b).

Repeat again changing last line to:

Balance home.

3. *And swing 'em all night,
Allemande left, go left and right,
Hand over hand around the ring.
Hand over hand with the dear little thing,
Promenade eight when you come straight.*

Repeat 2 and 3 for second, third, and fourth couples.

This is sometimes called simply:

*Four hands up in a great big ring,
Don't forget the Butterfly Swing.*

THE EXPLANATION:

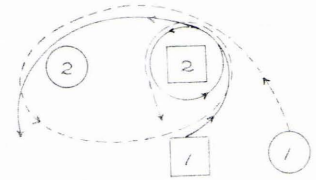
1. See page 149 for directions or substitute any other introduction given there.
2. a) First couple advances to second couple and joins hands with them and all circle to the left.
b) All drop hands and the two ladies, with their hands at their sides, whirl in position once around to the right.
c) The two gentlemen in the same manner whirl to the right while the ladies continue whirling.
d) All four lift their hands above their heads, ostensibly like butterfly wings, and whirl twice more around to the right.
e) All join hands again and circle to the left. For directions for the *docey-doe* see page 160.
f) First couple repeats with the third couple, then the fourth couple, and returns to place.
3. See page 154 for directions, or substitute any other ending given there.

This dance is usually introduced for a laugh. There is nothing to the dance, but it is silly enough to set everyone laughing.

The Lady Round Two

THE CALL:

1. *Honors right and left,
All circle left—
Couples swing and promenade to place.*
2. a) *First couple balance-swing
And lead right out to the right
of the ring.*
b) *The lady round two*
c) *And the gent fall through,*
d) *The gent around two,*
e) *And the lady fall through.*
f) *Four hands up and here we go
Around and around and a docey-doe.*
g) *And on to the next.*
Repeat 2 beginning with (b).
Repeat again changing last line to:
And now go home.



The lady round two and the gent fall through.

3. *And swing 'em all day.**Allemande left in the same old way.**Now right and left grand around the ring,**Hand over hand with the dear little thing.**Meet your partner and promenade.**Repeat 2 and 3 entire for second, third, and fourth couples.*

* * *

Another form of the call for this figure is:

*First couple out to the couple on the right,
 Around that couple with the lady in the lead,
 The gent fall through and take the lead;
 The lady fall through and circle four.
 Docey-doe, etc.*

THE EXPLANATION:

1. See page 148 for directions or substitute any introduction found there.
2. a) First couple separates four steps, each from the other, then they step together and swing. They then advance to the second couple with the lady slightly in the lead.
 - b) The lady walks to the right of the second couple and circles around them to her left, and the first gentleman follows her.
 - c) As the gentleman passes behind (or outside of) the second couple, he passes between them, cutting corners as it were, and is now in advance of his lady.
 - d) He continues circling to the left and walks once more around the second couple.
 - e) But as the first lady passes behind them she now drops between them, which puts her between the two gentlemen ready for the *docey-doe*.
 - f) See page 160 for directions or for an alternate call.
 - g) The first couple advance to the third couple, then the fourth couple, repeating 2 with each of them in turn, and then return to their place in the square.
3. See page 154 for directions or substitute any other ending given there.

Dive for the Oyster

THE CALL:

1. *All jump up and never come down,
 Swing your honey around and
 around*

*'Til the hollow of your foot makes
 a hole in the ground.*

And promenade, boys, promenade.

2. a) *First couple out to the couple
 on the right,*

b) *And dive for the oyster,*

c) *Dive for the clam,*

d) *Dive for the sardine,
 And take a full can.*

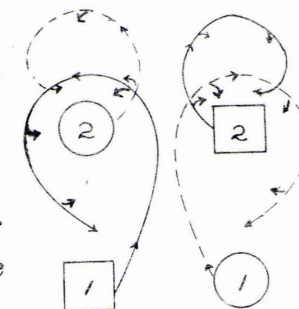
e) *Four hands up and here we go,
 'Round and around and a
 docey-doe.*

f) *And on to the next.*

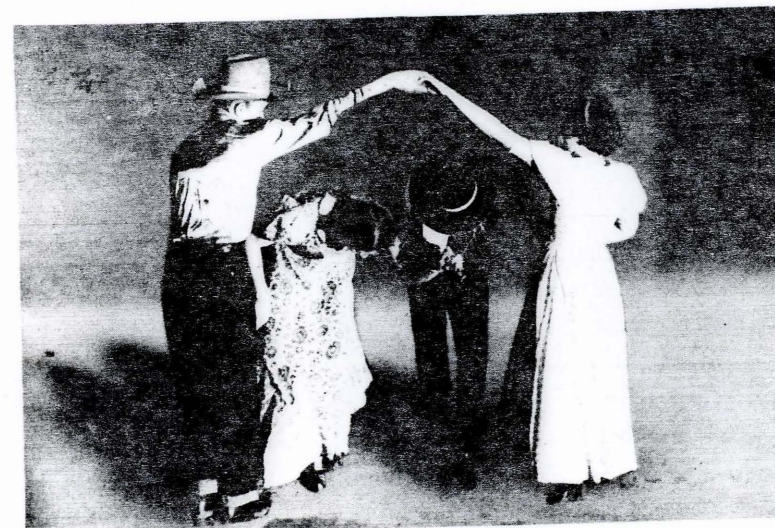
Repeat 2 beginning with (b).

Repeat again changing last line to:

Balance home.



One's go first and drag two's after them. Arrows indicate direction each dancer faces.



Dive for the oyster.

3. *And everybody swing.**Now allemande left with your left hand,**Right hand to partner and right and left grand,**Promenade eight when you come straight.**Repeat 2 and 3 entire for second, third, and fourth couples.*

I am told there is a slight variation of this call which is heard on Cape Cod and goes:

*Dig for the oyster,
Delve for the clam,
Take them all home,
In an old tin can.*

This is logical enough in a clam-digging country. But the call as I first heard it came from Arizona, where they have to dig through the canned goods in the commissary and take sardines perforce.

THE EXPLANATION:

1. See page 149 for directions or substitute any other introduction given there.
2. a) First couple advances to the second couple, joins hands with them, and the four circle to the left.
- b) The first couple dives in under the raised arms of the second couple, and then steps back to place, all four still holding hands.
- d) The second couple dives in under the arms of the first couple and back to place, all four still holding hands.
- d) The first couple dives again under the arms of the second couple, this time passing through to the other side, all still holding hands. The first couple now raise their leading and joined hands and pass under this self-made arch in the old childhood figure, of "wringing the dishrag." In passing under their own joined hands, each turns to the outside or away from his partner (the gentleman pivoting left and the lady pivoting right). They now pull the second couple through after them under their still raised hands. The

second couple finds their outside and still join hands under which the first couple passes now above their other arms which have been pulled through and under. This pulls them face to face; then as the pulling arms continues it brings them shoulder to shoulder (the shoulders of the pulled arms, of course) then back to back. By this time they have been pulled through, and marvelous! they too have "wrung a dishrag" and are back in the original circle of four.

- e) See page 160 for directions or substitute a longer call.
 - f) First couple advances to third couple and repeats with them. Then to fourth couple and finally back to place.
3. See page 152 for directions or substitute any other ending given there.

VARIATION:

LITTLE BROWN JUG

This figure can be complicated by substituting the following call; for b), c), d), and e):

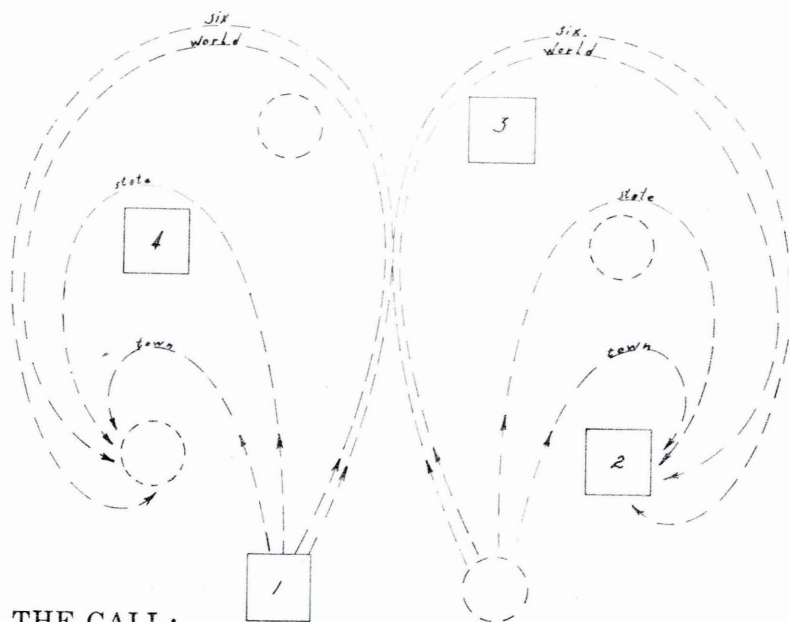
*Roll that jug along the floor,
Keep on rolling and roll some more.
Now roll it back, till your back gets sore,
Keep on rolling, and couple up four.
Now docey-doe with the gent you know,
The lady goes see and the gent goes doe.*

In this case there is no preliminary diving under the arms and back, but the first couple go directly under the arched arms of the second couple and with a *dishrag* continue straight on until they have pulled the second couple through under their arms. The second couple now go back under the first couple's arms and with a *dishrag* continue until they have pulled the first back through to their original position. Then the four join hands, circle left, and do a *docey-doe*.

- f) The first lady and the first gentleman advance to each other in the center of the set and the third couple joins them. The four take hands and circle to the left and do a *docey-doe* (see page 160).
- g) All return to positions, and all four couples swing.
3. See page 156 for explanation or substitute any other ending given there.

Divide the Ring and Waltz Corners

Must be danced to very fast waltz time.



THE CALL:

1. Honors right and honors left,
All join hands and circle to the left,
Break and swing and promenade back.
2. a) First couple balance and swing three licks,
Down the center and cut away six,
Lady go right and the gent go left.
b) Swing on the corner with a waltz promenade.

- c) Same old gent with a brand new girl,
Down the center and go round the world,
Lady go right and the gent go wrong.
- b1) Swing on the corner with a waltz promenade.
- d) Same old gent if he ain't too late,
Down the center and go round the state,
Lady go east and the gent go west.
- b2) Swing on the corner with a waltz promenade.
- e) Same old gent, he's a doin' it brown!
Down the center and go round the town,
The lady go gee and the gent go haw.
- b3) Swing on the corner with a waltz promenade.
3. Now you're home.
All eight balance, all eight swing,
A left allemande and a right hand grand,
Promenade eight when you come straight.
- Repeat 2 and 3 for second, third, and fourth couples.



In calling the last line of (d), call the two points of the compass that square with hall and sets.



Swing on the corner with a waltz promenade.

THE EXPLANATION:

1. See page 148 or substitute any introduction given there.
2. a) First couple separate four steps, reunite and swing three times around. They then waltz down center and through the third couples, the lady turning back around outside to the right and the gentleman to the left.
- b) As they meet the corners (the second gentleman and the fourth lady), all take dance position with their corners and waltz once around the set.
- c) When the gentleman gets back to place with his new partner (the fourth lady) he goes down center with her and passes between the third couple again. (b1) They all swing on the corner and repeat the waltz.
- d) With his new partner (the third lady) he does the same except that this time he passes through the space between third and fourth couples and turns left, while the lady passes through the space between the second and third couples to the right. (b2) They all waltz corners again.
- e) With his new partner (the second lady) he goes to the center and while she turns right between the second couple he turns left between the fourth. (b3) They all waltz corners, this time getting their original partners back, with whom they waltz to their home positions.
3. See page 152 or substitute any other ending given there.



At the beginning of the dance they "cut off six," on the first repetition, "the world," they again cut six. For "the state" they cut four, and for the "town" they cut two.

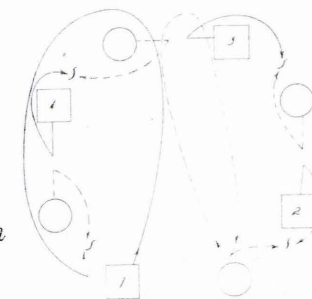
Both the introduction and the ending, as well as the dance, are waltzed throughout. This gives a quaint and delightful charm to familiar figures.

Waltz Quadrille

(A great favorite. Can be sung to the old tune "Sweet Evelina" or see special music. In some communities all four couples waltz once around the set as soon as music commences and without a call. Then when each returns to place the caller sings.)

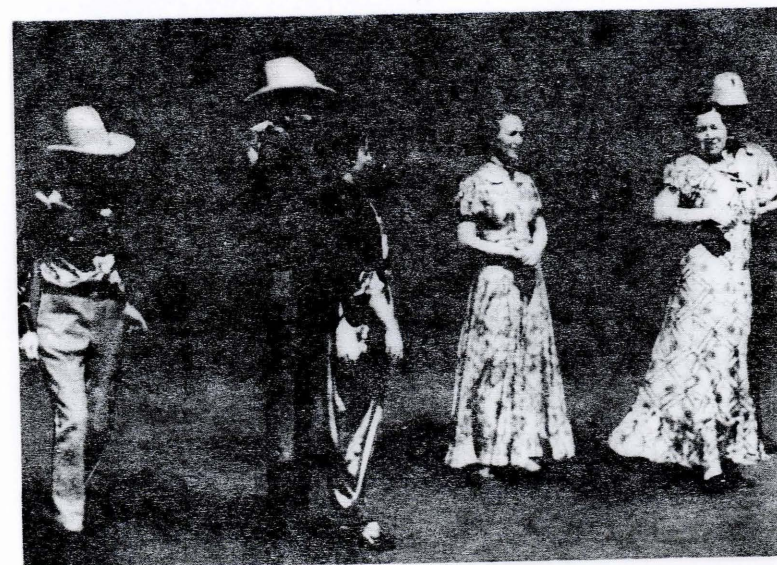
THE CALL:

- a) *First couple down center
And there they divide*
- b) *The lady back center
And the gent stay outside.*
- c) *Now honor your partners*
- d) *And don't be afraid,*
- e) *And swing on the corners with
a waltz promenade.*
- a1) *Same couple down center*



(And it is all repeated three more times until each gentleman gets his own lady again and waltzes her back to place.)

Repeat entire for second, third, and fourth couples.



The lady back center and the gent stay outside.

Bygones

Ma Agee

155- hand-times dance, people in gummy sack costumes

possible use: a ranchman, married (?), appears at the dance dressed as a woman, perhaps the costume inc. a hat and muff; his pose/appearance as he comes in silences everyone, makes them uneasy about the success of his transvestism.

- use in Montanians, as recollection by Jack?

THE AVERAGE MONTANAN

The stranger in Montana notices the general informality of manners and dress of the average Montanan as compared to customs in the more thickly populated centers of the East and Middle-West. In Montana most of the people dress to suit themselves and pay little attention to what other people think and do. There are comparatively few private, formal entertainments given anywhere in the state. Most entertainments are public and very informal. Montanans attend public dances in overalls, sports clothes, cowboy boots, dungarees, English riding boots, flannel shirts as well as ordinary business suits. It is not at all unusual to see a lady dressed in a formal dancing frock dancing with a man in blue denim trousers and a blue shirt.

Subject :
Name :
Date :
Topic :

WPA *Country Song*
Grazing History
William Buchanan, Jr.
January 30, 1941
Original Information
Range Songs
Typed-February 5, 1941

336 words

These are the words of a very popular old time square dance. These dances were very popular with the early day ranchers and stockmen:

Join your hands and circle to the left, circle right back; Swing your pard and lady on left; right to pard and grand right and left. Meet your pard and promenade away.

First gent swing the lady so fair, Now the one right over there,
Now the one with the curly hair, Now the belle of the ballroom.
Swing. Promenade all

Second gent swing the lady so sweet, Now the one with the great big feet,
Now the one who looks so neat, Now the belle of the ballroom.

Third gent swing the lady in blue, Now the one that swear's she'll be true,
Now the lady whose name is Lou, Now the belle of the ballroom.

1st - 2nd
Fourth gent swing the girl from Hellgate, Now the one that's always late,
Now the one you choose for your mate, Now the belle of the ballroom.

→ First lady swing the gent with sore toes, Now the one with the great big nose,
Now the one who wears store clothes, Now the dude of the ballroom.
Swing. Promenade all.

Second lady swing the gent so green, Now the one that ~~are~~ are the beans,
Now the one that wears the jeans, Now the dude of the ballroom.

→ Third lady swing the gent so raw, Now the one from Arkansas,
Now the one that yells, "Haw, Haw", Now the dude of the ballroom.

→ Fourth lady swing the gent so blue, Now the one that ate the glue,
Now the one that's stuck on you, Now the dude of the ballroom.

Join your hand and circle to the left, Afore the fiddler starts to swear,
Swings your partners, promenade all, You know where and I don't care.

(Words to this square dance were given to me by Ed. Silverthorne, who used to call square dances, around the country.)

Subject :
Name :
Date :
Topic :

Grazing History
William Buchanan, Jr.
January 30, 1941
Original Information
Range Songs
Typed-February 5, 1941

270 words These are the words to another popular, old-time square dance:

Get your little sage hens ready, Trot them out upon the floor,
Line up there, you cusses, ready, Lively now, one couple more.

Shorty, shed your old sombrero, Bronco ain't you ready yet ?
Stop that cussin, Cassimero, Afore the ladies. Now all set.

Salute your ladies all together, Ladies opposite the same,
Hit the lumber with your leathers, Balance all and swing your dame.

Bunch the heifers to the middle, Circle stags and do-se-do,
Pay attention to the fiddle, Swing her round and off you go.

First four forward, back to your places, Second follow, shuffle back,
Now you've got it down to cases, Swing them till your trotters crack.

Gents all right, a-heel and a-toeing, Swing them, kiss them, if you can,
On to the next and keep agoing, Till you hit your pards, again.

Gents to the center, ladies round them, Form a circle, balance all,
Whirl your girls to where you found them, Promenade around the hall.

Balance to your pards and trot them, Round the circle, double quick,
Grab and kiss them while you got them, Hold them to it, if they kick.

Ladies, left hand to your sonnies, Alamain, grand right and left,
Balance all and swing your honeys, Pick them up and feel their heft.

Promenade, like sarry cattle, Balance all and swing your sweets,
Shake your spurs and make them rattle, Kine, Promenade to seats.

(This is another dance which Mr. Silverthorne learned from his
father, while still a boy, and used to call it every dance night.)