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Rural Leaders' Guide
For
Square and Group Dances

Agricultural Extension Service
University of Arizona, Tucson
This circular is designed to assist rural leaders in teaching square and group dancing and in conducting organized recreational dancing activities. It is not intended to serve as individual instruction for square dancing, and is not available in quantities for such purpose.

Ask your County Agricultural Agent or Home Demonstration Agent about records suitable for the dances in this circular, or use your own selections.
Rural Leaders’ Guide
For Square and Group Dances

Assembled by
A. B. Ballantyne
Specialist in Rural Sociology

General Instructions

Time
Square dances are generally played to 6/8, 4/4, or 2/4 time. Most “Reel” records can be used for square dances.

Numbering Couples
1st couple has its back to the music.
3rd couple faces the first couple.
Couples one and three make the first four.
2nd couple is to the right of the first couple.
4th couple faces couple 2.
Couples two and four make the second four, or side four.
Your partner (lady) is on your right.
The lady on your left is your “corner.”
(For the ladies, it is the reverse.)
Definitions

Allemande (allemande left)—gent turns lady on left.
Allemande right—gent turns partner on right.
Address—same as “honor.”
Chain—means to give hands as dancers pass each other.
(“Chain” and “Change” mean the same thing.)
Taw—gent’s partner.
Cheat—playful gesture on part of lady or gent—comes near to swinging, but at moment of swinging turns back.
Sashay—gent and lady face each other and then move around each other without changing direction in which they are facing.
Promenade—couples, hand crossed, march around, lady on outside.
Balance—gent takes lady’s left hand in his right—bows, heels together, left hand over heart.
Ballroom swing—waist swing.
Do-si-do—Partners face each other and join left hands. Swing around partners and back to places facing corners. Then join right hands and swing around each other. End facing partners.
Dos-a-dos (pronounced “do-sa-do”)—Couple face each other and both advance 3 steps, passing each other right shoulder to right shoulder. Each takes one step to the right side, and without turning, moves backward to place.
Home—is the place you started from.

Parts of a Dance

A square dance can have four parts.
Part 1. The introduction.
Part 2. Body of the dance (figure or figures).
Part 3. Trimmings (used by professional callers).
Part 4. Ending.
Part 3 (the trimmings) should be omitted by beginners for they reflect the artistic interpretations of the caller.

The Introduction

“Honor your partner”—gent bows, heels together, hand over heart; lady—simple curtsy.
“Lady on the left”—repeat to lady on left.
“All join hands and circle wide” (to left). (Sometimes interrupted—break and trail back home—ladies in the lead.)

“On the corner with your left hand lady”—swing her with your left hand.

“Right to your partner and a right and left grand”—take your partner by right hand, swing by her to the next lady and alternate around; meet your partner, swing until she is on outside; then

“Promenade all”—counter-clockwise.
You are now ready for the first figure of the dance.

Body of the Dance

Follow the calls.

Trimmings

As the caller may direct.
(Beginners should omit.)

Ending

From “She’ll be Comin’ Round the Mountain.”

“Allemande left, grand right and left,
Meet your own with the elbow swing,
All the way ’round with the elbow swing.
Grand allemande around the ring,
Promenade her you know where,
Take her to the old arm chair.”

OR

Circle all around the hall,
Then grand right and left.
When you meet your partner, promenade all.
You know where and put that gal in an easy chair.

OR

Grab your honey and promenade there;
You know where, and I don’t care.

OR

Promenade all you know where.

(To the “caller”—Do a good job of it. Learn the rhymes and trimmings and call them with enthusiasm.)
Records for Square Dance Music

There are two ways in which dance music records are made.

1. The composer uses a simple tune as “Turkey in the Straw” and repeats this with variations to the end of the record.

2. Other composers use the simple theme or tune until it is done, then add another tune. Sometimes a third tune is used. In this situation the other tunes chosen are of the same type, tempo and rhythm so the record is entirely usable for a square dance.

To beginners, however, the repeating of the theme makes it simpler to learn the dance and adds enthusiasm as the original theme is repeated. It’s like coming back to familiar ground.

Records With and Without Calls

Dancers just learning find it difficult to follow the calls from a phonograph record because if they miss one change they are unable to catch up. For this reason most learning groups prefer to have a “caller” who can adapt his calls to the situation.

Another advantage of having a “caller” is that his voice booms out above the music and is easily heard and understood.

Operating the Phonograph

Get a machine having a speed control device. Many records as made need to be “slowed down.” This is especially true for learners. Play the records slowly for beginners.

Suggestions for Teaching Square Dances

The caller and teacher must know the dance and calls well. To refresh his memory, let him put a record on the phonograph and as it is played, practice the calls of the dance.

Better still, get a group of 4 couples and go over and over the dance with them until the caller is sure of himself. Then at the dance go over the complete figure slowly without the music, making corrections as the calls are made, until the dancers are familiar with the movement. Then proceed with the music and the dance.
Socializers for Square Dance Parties

Where square or folk dances will be the chief features, there are some other things which can be done to give it a fine send off and to wind up the party.

A "Paul Jones" at the beginning, and possibly done 1 or 2 times more during the dance, gets everyone out dancing. In large parties it gives each dancer an opportunity to dance with many more than where long couple dances only are programmed.

It's good where people are not well acquainted and where there are extras.

Paul Jones

Couples begin dancing as in any round dance. Since repeated changing of partners is the purpose of the dance, the skill of the caller is shown by the variable ways in which the changes are made.

The simplest signal for change is the blowing of a whistle or calling "Paul Jones"—the signal having been explained at the beginning of the dance.

Other ways of changing partners—

Circle All

Dance with your left hand lady,
Dance with your right hand lady,
Grand right and left—Paul Jones.

Form 2 Rings

Ladies on inside looking out,
Ladies circle left, gents to their left,
Paul Jones.

Ladies on the East, Gents on the West

Then forward up to center, don't touch
Back and forward again
And—Paul Jones.

Forward to Center

Pass, then
Back up and when you bump—Paul Jones.

Ladies Circle Inside

Gents circle outside
Weave the basket
Everybody circle right—dance with the lady on your right.
Form a Ring and Twine the Old Grape Vine

Some designated gent drops his partner's hand and cuts back through the line weaving in and out until—Paul Jones. End dance with your original partner.

Soldier's Joy

This is another mixer. Music—Soldier's Joy. Formation—around the room in sets of two couples facing each other.

<table>
<thead>
<tr>
<th>Calls</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Forward and back.</td>
<td>1. Each couple (with inside hands joined) goes forward and back with the opposite couple by taking 4 steps forward and 4 steps back.</td>
</tr>
<tr>
<td>2. Swing the opposite.</td>
<td>2. Each man takes the opposite lady in a waltz position and swings her around with 8 steps.</td>
</tr>
<tr>
<td>3. Swing partner.</td>
<td>3. Each man takes his own partner in a waltz position and swings her twice around (16 steps or counts).</td>
</tr>
<tr>
<td>4. Ladies chain. And chain back.</td>
<td>4. Ladies give their right hands to each other and trade places; they give left hands to opposite men, and men turn ladies around. Ladies give their right hands to each other again and return to their original position, giving their left hands to their own partners, and these men turn their ladies once around.</td>
</tr>
<tr>
<td>5. Forward and back.</td>
<td>5. Each couple goes forward and back with the opposite couples.</td>
</tr>
<tr>
<td>6. Forward and pass through.</td>
<td>6. Each couple advances and passes through the opposite couple; in this way each couple progresses to a new couple with whom the dance is repeated. The couple should always keep to the left when passing through.</td>
</tr>
</tbody>
</table>
**Broom Dance**

This does the same thing as a Paul Jones. The extras make possible the fun in the dance. Any round dance will do. A waltz or two step answers very well. Everyone with a partner begins dancing.

A broom is furnished to one of the extras. The broom dancer then pounds on the floor and drops the broom. This is the signal for everyone to change partners. In the mix-up the extras get partners. The one left has to dance with the broom.

This broom dancer in turn pounds the floor, drops the broom, gets a partner, and so the dance goes on.

**Grand March**

**Formation:** Ladies stand in single file on one side (director’s left), facing toward the foot of the hall. Men stand on the opposite side in same formation.

**Music:** Any good lively march.

**Action:** 1. The two lines move forward away from the director, meet, join hands in couples, and march up the center of the hall toward the director.

2. Partners remain together as they march. As they reach the director, the first couple goes to the right, the second to the left, the third to the right following the first line of march, the fourth to the left following the second line of march, and so on, meeting again at the foot of the hall.

3. The two couples join hands 4 abreast and march up the center.

4. At the upper end of the hall, the 4's alternate (as did the couples in Action 2) right and left, and continue around, meeting again at the foot of the hall, join hands, and come down the center by 8's. (Continue around again if 16's are desired.)

**Variations of the Grand March**

**Arches:** As couples meet at the foot of the hall (as described in Action 2 above) they continue on around the outside of the hall. They do not march down the center. The couples coming from the right lift their joined hands high in the air making a line of arches. The couples coming from the left pass through the arches. Neither line stops marching.
When the lines meet at the upper end of the hall, those who first passed under make arches through which the others march.

Snake dance (into circle): Begin this figure after Action 4 of the grand march. Have your group join hands, 8 persons in a line (with plenty of space between lines), and march down the center of the hall. All halt. The person on the right end of the first row of 8 leads his line in front of the second row, then in front of the third row and so on, weaving in and out between rows. The end person (left end) in Row 1 catches the hand of the person of the right end of Row 2 in passing. The left end person of Row 3 catches the right end of Row 4, and so on till the entire group is in one long line.

Spiral: This dance may follow the snake dance and may be used to lead the group into circle formation for floor games. The leader makes the spiral by leading the dancers in a large circle, then circling them around a center which he gradually approaches. The spiral grows smaller and smaller. Then the leader reverses his line of march and unwinds the spiral. The final formation is a large circle completely around the hall, all hands joined.

If the group is large, it may be best to form two smaller circles by breaking the line in half.

Square Dance Calls

To avoid repetition, an “Introduction” is presented at the beginning which is to be used before beginning on the “body” of the dances.

Introduction

Honor your partners, lady on the side,
All join hands and circle wide,
Break, and trail back home, lady in the lead.
Now you swing yours and I’ll swing mine,
All around your left hand lady.
See saw your pretty little taw,
Swing on your corner like swinging on a gate,
Swing your partner and right and left eight,
Meet your partner and all promenade.
Right and Left Through

(Note: this is one of the simplest of the quadrilles.)

(Use Introduction)

First couple out to the couple on the right,
Right and left through,
Right and left back.
Two ladies change,
And change right back.
Half promenade and on to the next.
Second couple out.
Third couple out.
Fourth couple out.
Promenade all, you know where.

Sally Goodin

(Use Introduction)

First couple, right hand swing, half way round,
Left hand back, half way round, now two hands swing all the way round;
Break—gent swing Sally Goodin, now your taw,
Then the gal from Arkansas, then Sally Goodin,
Then your taw, and don't forget your old grandma.
Home you go and everybody swing.
Second couple repeat.
Third couple repeat.
Fourth couple repeat.
Everybody promenade you know where.

Note: For each gent, the next lady to his right is Sally Goodin; then, “Gal from Arkansas.” Lady to his left is “Your Old Grandma.”

Swings Sally Goodin with right hand the first time; then back to his taw with his left; the gal from Arkansas with his right; Sally Goodin with his left; his taw with his right; old grandma with left; and back to his partner with a two hand swing.

Variation—call the girls out to swing Johnny Goodin, the Boy from Arkansas, and Your Old Grandpa.
Round a Couple and Take a Peek

(Use Introduction)
First couple out to the couple on the right,
Round that couple and take a peek,
Back to the center and swing (or cheat)
Round that couple and peek once more
Back to the center and circle four,
Right and left through to the next couple.

(Or use this trimming)
Now we'll swap and now we'll trade
Your pretty gal for my old maid.
Your gal is pretty, but so is mine,
So you swing yours, and I'll swing mine.
Lead to the next couple.
So on around to couple 3, and then couple 4.
Then 2nd couple out.
Then 3rd couple out.
And fourth couple.
Promenade all you know where.

Note: Couple leads to couple on right, divide and peek at each other—then “back to center,” etc.

Lady Round Lady

(Use introduction before each set)
First couple out to the couple on the right,
Lady round lady and the gent solo.
Lady round gent and gent don't go.
Swing your opposite, all in all,
Now your own, circle four and do-si-do.
Half promenade and on to the next.
Repeat to the third couple.
Repeat to the fourth couple.
Second couple out.
Third couple out.
Fourth couple out.
Promenade all you know where.

Note: Couple 1 leads to couple 2, lady leading, divides it, goes around lady; gent stops (solo) when in front of second lady, while his lady divides the couple again coming round in front of the gent ready at the call, “swing your opposite, all in all,” etc.
Lady Round Two and Gent Cuts Through

(Use Introduction)

First couple out to the couple on the right,
Lady 'round two, the gent cuts through;
The gent 'round two, the lady cuts through.

(Trimming)
Now we'll swap and now we'll trade
Your pretty gal for my old maid;
Yours is pretty, but so is mine;
You swing yours and I'll swing mine.
Form a ring and do-si-do.
Lead to the next couple.
Second couple out.
Third couple out.
Fourth couple out.
Promenade you know where.

Note: First couple leads to second couple, lady in the lead; she goes all around, but the gent cuts through, then leads the lady 'round, but she cuts through, etc.

Down the Center and Split the Ring

(Use Introduction)

First couple balance and swing,
Down the center and split the ring.
Lady goes gee, the gent goes haw,
Meet your partner in the hall,
Sashay by your partners all,
Dos-a-dos your corner, now your taw,
Promenade your corners all.
(Then repeat)
Same old gent, balance and swing,
Down the center and split the ring,
etc. until the first gent has taken every lady in the square down the center.
Second couple.
Third couple.
Fourth couple.

Ending
Promenade your partners all.
Promenade the Outside Ring

(Use Introduction)

First couple promenade the outside ring
While the roosters crow and the birdies sing;
Right and left through with the couple you meet;
And side four right and left through
Right and left back on the same old track.
Two ladies chain and chain right back.
Form two rings and around we go;
Then four little ladies do-si-do;
One more change and home we go.
Second couple promenade.
Third couple promenade.
Fourth couple promenade.

Ending

“One more change and promenade home.”

Note: After the first couple promenades around, they go right and left through with the second couple. The third and fourth couples go right and left through at the same time. At the call, “two ladies chain,” etc., ladies change and change back; form two rings and do-si-do.

Waltz Quadrille

(Danced to tune—Peek-a-Boo Waltz)

Introduction

Now you waltz down the center,
And there you divide;
The lady goes right;
The gent the other side.
Honor your partner,
And don’t be afraid
To waltz with your corner
In a waltz promenade (around the ring).
First gent takes each lady in turn down the center, etc.
Second gent out.
Third gent out.
Fourth gent out.

Ending

Waltz promenade all, you know where.
This is about the same as the square “Down the Center and Split the Ring,” done to waltz music. It is quite long if completed.
**Swing Your Opposite**

*(Use Introduction)*

First gent out, swing your opposite by the right,
Your corner left, your partner right,
Swing your opposite with a two hand swing,
Treat your corner just the same,
Home you go and everybody swing.
Then two gents out and repeat above.
Then three gents out and repeat above.
Then four gents out and repeat above.
Then second gent out.
Then third gent out.
Then fourth gent out.

*Note:* The lady stands in position, the gent goes clear across.
When two, three and four gents go out, confusion can be avoided if the gents remember to follow the gent on their left in a small circle inside the square.

**Cage the Bird**

*(Use Introduction)*

First couple out, balance and swing,
Lead to the right, and form a ring,
Cage the bird with three hands round,
Bird hops out and the crow hops in.
Three hands up and you're gone again,
Crow hops out with right hand cross.
Back with the left and don't get lost.
Swing your opposite, now your own.
Form a ring and around you go.
Break that ring with a do-si-do,
One more change and on you go.
Lead to the next couple.
Second couple out.
Third couple out.
Fourth couple out.

**Ending**

One more change and promenade all.

*Note:* The lady of couple 1 becomes the bird; the man of couple 1 becomes the crow. When the crow hops out with right hand cross, gives his right hand to the other gent across the hands of the ladies who join right hands. All move to left. All change hands and move to the right.
**Texas Star**

**Introduction**
Honor your partners, lady on the side;  
All join hands and circle wide.  
Break and trail back home, lady in the lead.

**Body**
Ladies to the center and back to the bar;  
Gents to the center with a right hand star  
Right hands around and how do you do;  
Left hand back and the same to you.  
Meet your honey, pass her by;  
Pick up the next one on the fly.  
Gents swing out, the ladies swing in,  
And make that Texas star again.  
Swing your new girl once, and promenade the town.  
Ladies to the center and back to the bar, etc. until ladies are all back to own partners.

**Varsouvienne with Variations**

**Original step.**
(Semi-open position, facing sideways, holding hands over the shoulder.)
Raise the L. foot (R. for girl) with toe pointed to floor,  
and at the same time raise heel of opposite foot off floor. This is a start count “and.” Slide L. foot forward (count 1). Close R. foot to L. (count 2), raise L. foot as before (count 3).  
Repeat ................................................................. 1 meas.

Turn ½ way round to left, with three steps ................................ 1 meas.

Point R. toe forward and slightly bend body forward .......... 1 meas.

Repeat all of above starting with R. foot, turn ½ R. at finish ................................................................. 4 meas.

Turn ½ way round to L. with 3 steps................................. 1 meas.

Point R. toe forward.................................................. 1 meas.

Turn ½ way round to R. with 3 steps................................. 1 meas.

Point L. toe forward.................................................. 1 meas.

Repeat all of above 4 measures except on last ½ turn to R. the girl turns under boy’s L. arm and comes into standard position with her back toward line of direction ................................................................. 4 meas.

----

16 meas. in all
Variation No. 1

Begin with L. foot, trot (step, step, step—counted 1 “and” 2). Tap R. foot to side (count 3).......................... 1 meas.
Repeat beginning with R. foot........................................ 1 meas.
Repeat beginning with L. foot........................................ 1 meas.
Point R. toe to side (count 1), kick R. foot through (count 2), hold (count 3).......................... 1 meas.
Swing the foot back and repeat all beginning with R. foot.................................................. 4 meas.
Swing the foot back to place—coming into semi-open position, facing center, walk toward center 3 steps... 1 meas.
Step forward on R. foot (count 1), brush L. foot forward (count 2), hold (count 3).......................... 1 meas.
Walk backward—beginning with L. foot—3 steps........... 1 meas.
Swing the R. foot back and come into a deep kneeling position ......................................................... 1 meas.
Walk toward center again beginning on R. foot 3 steps... 1 meas.
Step forward on L. foot (count 1), brush R. foot forward (count 2, hold (count 3).......................... 1 meas.
Walk backwards 1 step, turn girl under arm and come into open position, both facing line of direction (boy has L. hand of partner extended to his L. side and her right hand in his R. on her R. hip) (count 2-3).... 1 meas.
Point L. foot forward (girl R.) (count 2), hold (count 3)...... 1 meas.

16 meas. in all

Variation No. 2

Same as original two measures done in open position starting with L. foot.................................................. 2 meas.
Girl crosses over with 3 steps coming onto L. side of boy (boy steps 3 times in place).......................... 1 meas.
Point—both with R. foot forward........................................ 1 meas.
Repeat first two measures beginning on R. foot................. 2 meas.
Girl crosses over to R. side of boy (boy steps 3 times in place).................................................. 1 meas.
Point—both with L. foot........................................ 1 meas.
Raise foot and walk a ½ turn round to L. with 3 steps........ 1 meas.
Point R. foot........................................ 1 meas.
Raise foot and walk a ½ turn back to R. with 3 steps........ 1 meas.
Point L. foot........................................ 1 meas.
Repeat ½ turn to L........................................ 1 meas.

--17--
Repeat point ........................................ 1 meas.
Continue on around in a circle, girl walking a L. turn
under boy’s arm, coming into open position ............... 1 meas.
Point L. foot forward (both are facing forward) ........ 1 meas.

16 meas. in all

Variation No. 3
In open position trot 3 steps and hop (counted 1 and 2-3) .. 1 meas.
Repeat twice starting with R. foot, then L. foot............. 2 meas.
Girl crosses over with complete L. turn (3 steps). Boy
steps 3 times in place........................................ 1 meas.
Repeat first three measures................................. 3 meas.
Girl turns under boy’s arm L. coming into standard posi-
tion with back in line of direction.......................... 1 meas.
Pivot ¼ turn L..................................................... 1 meas.
Hesitate (boy steps back on R. foot).......................... 1 meas.
Repeat pivot and hesitation twice............................ 4 meas.
Repeat pivot coming into semi-open position for hesitation 2 meas.

16 meas. in all

Repeat—Original .............................................. 16 meas.
Repeat—Variation No. 1, except on last measure girls
curtsy deeply, boys bow........................................ 16 meas.

Hungarian Varsovienne
(As Danced at Dearborn)

“Raise” in following description means to raise free foot back, toe
pointed to floor, and at same time raise and lower heel of foot you are
standing on. Practice this movement by itself and it will be clear.

Open Waltz Position
(Starting with left foot raised, move to the left.) Slide,
close, and raise; slide, close, and raise; and slide, close, step,
and point (with right foot to right side)....................... 4 bars
(Repeat all, raising right foot each time and moving to right)
Slide, close, and raise; slide, close, and raise; and slide, close,
step, and point (with left foot to left side).................... 4 bars
(Left raised) Slide, close, step, and point (with right foot)..... 2 bars
(Right raised) Slide, close, step, and point (with left foot)...... 2 bars
(Left raised) Slide, close, step, and point (with right foot)..... 2 bars
(Right raised) Slide, close, step, and point (with left foot)...... 2 bars
Repeat all from beginning

—18—
Standard Club Quadrille No. 1

Figure I

Address partners, address corners........................................ 8 bars
Head couples right and left.................................................. 8 bars
(The first two couples cross to opposite side of set, ladies inside. When in opposite couple's place, join left hands with partner and turn half around. Repeat back to place.)
Side couples right and left.................................................. 8 bars
Head couples balance four.................................................... 8 bars
(Cross both hands with partner, slide seven steps to opposite side of set, stop, and then slide seven steps back, all without turning.)
Side couples balance four.................................................... 8 bars
Head couples ladies chain.................................................... 8 bars
(Ladies cross to opposite side, giving right hands as they pass each other. Give left hands to opposite gentlemen, and turn half around. Give right hands back, left hands to partners, and turn to place.)
Side couples ladies chain.................................................... 8 bars
Head couples half promenade, half right and left....................... 8 bars
(The first two couples cross hands with partners and walk to opposite side of set, turn; then right and left back to place.)
Side couples half promenade, half right and left....................... 8 bars
All join hands, forward and back.......................................... 4 bars
(Join hands in a circle and move to the center of the set and back)
Swing partners............................................................... 4 bars
All promenade............................................................... 8 bars
(Link arms and promenade in a circle)

Figure II

Head couple, lead to right and circle four hand around............... 8 bars
Lead to the next couple, right and left................................... 8 bars
(The couple standing opposite.)
Lead to the next couple, ladies chain...................................... 8 bars
(Couple to the left.)
Dos-a-dos with corner...................................................... 4 bars
(Face corner and both advance three steps, passing each other right shoulder to right shoulder. Take one step to the right side, and without turning, move backward to place.)
Dos-a-dos with partner ........................................... 4 bars  
(Same as with corner.)
Allemande left ......................................................... 8 bars  
(Each gentleman turns corner lady with left hand, then  
turns partner with right.)
All join hands, forward and back, swing partners.................. 8 bars
All promenade ................................................................ 8 bars
Continue until each couple has completed movement.

Figure III
Circle eight hands around .................................................. 8 bars
Four ladies grand chain ..................................................... 8 bars  
(Same as ladies chain, with all four ladies taking part.)
Grand right and left ..........................................................16 bars  
(Partners face each other, salute, give right hands, and  
move in opposite directions. Give left to next, right to next,  
and left to next; meet partner, salute, give right hands, and  
continue as before. Salute again when you arrive at original  
place.)
Circle eight hands around .................................................. 8 bars
Four gentlemen grand chain ................................................ 8 bars  
(The four gentlemen cross right hands, move to the op-  
posite side of the set, and each turns that lady with the left  
hand. Cross right hands again and return. Each gives left  
to partner and stands beside her.)
Grand right and left ..........................................................16 bars
All join hands, forward and back, swing partners.................. 8 bars
All promenade to seats ...................................................... 8 bars

Virginia Reel  
(American 20th Century)
Formation: Any number of sets of six or eight couples, girls and  
boys in opposite parallel lines, partners facing each other. First couple  
or head couple nearest music.

Figures

1. “Forward and Bow.” All forward four steps, bow, move back-  
ward four steps to place. Repeat.

2. “Right Hand Round.” All forward, partners join right hands,  
swing once around and back to place (8 counts).

3. “Left Hand Round.” All forward, partners join left hands, swing  
once around, back to place.
4: “Both Hands Round.” All forward, partners clasp both hands, swing once around, and back to place.

5. “Right Elbow.” All forward, partners hook right elbows, swing once around and return to place.

6. “Left Elbow.” All forward, partners hook left elbows, swing once around and return to place.

7. “Both Elbows.” All forward, partners hook right elbows, swing half-way around, release elbows, each turns in place, partners hook left elbows, complete swing, and back to place.

8. “Dos-a-dos”. All forward, partners passing each other, right shoulders touching. After passing each partner takes one step to right, partners thus passing back to back (dos-a-dos) and each returns to place walking backward (8 counts).

9. “First Couple Right Elbow to Partner and Reel.”
   a. The first couple (head woman and head man) join right elbows and swing once and a half around.
   b. The head woman swings the second man once around, with the left elbow (while the head man does the same with the second woman.)
   c. The head woman and head man swing each other once around with right elbows.
   d. The head woman now swings the third man once around with the left elbow (while the head man does the same with the third woman.)
   e. The head woman and man swing each other once around with right elbows, as before.

   The head couple continues the “Reel” in this manner, swinging each couple in turn, until they reach the foot of the set, where they swing each other half around with right hands, so that the woman finishes on the women’s side and the man on the men’s side.

10. “Up the Centre.” The head couple face each other, join both hands, and with 8 gallop steps dance up to the head of the set where they release hands.

11. “Cast Off Single.” All turn, facing toward the top of the set. The first couple leads, turning out and down the outside of their respective lines to the foot of the set, the others following. When the first couple meet, they join hands, making an arch under which the others pass, returning to original places. The first couple remains at the foot of the set, the second couple now becoming the top couple.

   Continue the dance until each couple in turn has been head couple.
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