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Nebraska Folklore

NEBRASKA

FOLKLORE

PAMPHLET·TWENTY·TWO

PIONEER

DANCE

CALLS

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FEDERAL WRITERS' PROJECT
NEBRASKA

JUNE, 1939

NEBRASKA FOLKLORE PAMPHLETS
Reproduced from Material Gathered for a Book on the Folklore of the State
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FEDERAL WRITERS' PROJECT IN NEBRASKA

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Instruction

Number Twenty-Two
PIONEER DANCE CALLS
June, 1939

"Chase the possum, chase the coon,
Chase the pretty girl 'round the room."

Lines like these were a part of a once popular form of entertainment in Nebraska, the old-time dance. The dances then in vogue, the quadrille, the polka, the schottische, and others, followed conventional patterns, and the dancers were guided through the steps of these patterns by appropriate calls. Partners and couples swung, turned and bowed in rhythmic unison, taking their cues from the voice of the caller against a background of lively music.

Transportation in those days, limited as it was to buggies, two-wheeled carts and democrat wagons, permitted trips of no great distance. The dirt roads, often no better than trails, sometimes hardly passable in rainy weather, further narrowed the social horizon. The pioneers, thus confined to infrequent contacts with the outer world, as represented by the larger cities of Lincoln and Omaha, created a social life peculiarly their own. Church sociables, Sunday visiting and dances came to be their only forms of organized recreation and entertainment.

Among their dances the quadrille, better known as the square dance, was one of the most popular. The callers employed variations of calls brought to this State by emigrants, and occasionally composed original calls. Many callers could conduct a dance all evening, lasting several hours, without repeating the same call twice.

The calls reproduced in this pamphlet have all been obtained from the dictation of native Nebraskans.

The environment of a Nebraska square dance was usually rustic. For instance, John Hartje, of Lincoln, told a Federal Writers' Project interviewer that in the 1890's he used to conduct dances in a long machine shed on his farm, located 12 miles south of Lincoln. A stream of buggies, carriages, spring wagons and horseback riders would begin arriving at his farmyard as soon as the shadows of early evening had begun to fall. Later, after sundown, shadowy figures, laughing and bantering in the dusk, converged upon the machine shed, whose entrance was lit up by a huge iron lamp.

Inside the building a dozen kerosene lanterns shed a pale glow over the rustic walls and benches. The girls and women wore long checkered gingham dresses with wide skirts and tight waists. Their hair was long, combed into coils and fastened with many pins and side combs. Others had long, thick braids hanging to the waist, tied with colored ribbons. Now and then "topped" shoes were revealed when skirts were daringly whisked aside. The men, old and young, wore every possible kind of dress, from tight fitting pants and high collars to overalls.

A kitchen and barnyard spirit was created at the apron-and-overall dance, so called because all the ladies wore aprons and the men overalls. Another variation was the necktie and apron dance. For this the women made up an apron and necktie from the same piece of cloth. Before going to the dance the lady would put on her apron and place the matching necktie in an envelope. At the dance the men would purchase the envelopes, the money being usually donated for some charitable purpose, and the purchaser being entitled to dance for the rest of the evening with the lady who wore the matching apron.

Mr. Hartje says that after this preliminary sideplay was over W. G. "Scovie" Seidell of Lincoln, one of the State's most popular dance callers, would take his place beside the orchestra, which, in addition to "Scovie's" violin, generally consisted of parlor organ, cello, guitar and mandolin. Here, seated on a raised platform, he would call, "Choose your partners, choose your partners and be ready to go. Choose your partners." With shuffling of feet and ready laughter couple after couple fell into position for the dance, which nearly always began with the Grand March, executed according to the following call:

Fall in by couples and once around the hall,
Then down the center, one by one;
Then around and meet.
Down center in couples,
One couple to right, one to the left,
Around the hall again.
Meet in fours, down center by fours,
First four to the right, second four to the left;
Around by fours and meet in center in eights,
Down center by eights.

The quadrilles, which are sets of four couples, have now been formed. "Scovie" nods to his orchestra and they begin to play a popular tune of the days, such as "Leather Breeches," or "Old Zip Coon," as "Scovie" calls:

Now salute your partner,
Opposite lady too.
Join hands and circle to the left.
Promenade back.

"Scovie's" voice, clear and sharp, rises louder and louder above the music and the shuffle of the dancers' feet as he continues:

First four forward and back,
Forward again and right and left.

Forward and back.
Right and left home.

The dance is on as the caller improvises one dance call after another, in time with the music, while every move of the dancers is gracefully executed in perfect unison.

THE QUADRILLE

(This call was often used by Mr. and Mrs. John Hartje for their own farm dances in the vicinity of Roca.)

First four forward and back,
Forward again and right and left,
Forward and back.
Ladies change,
Change right back.
Half promenade.
Balance all and swing.
All the men left,
Grand right and left
Till you meet your partner.

(Side four repeat once more.)

Second
Change

Balance all and swing your partner.
First couple round the outside,
In the center and six hands around.
To your place and swing your partner.

(Repeat to 4th couple)

Third
Couple

Balance all and swing.
First couple face out.
Sashay right, sashay left.
Ladies to the right,
Gents to the left.
Forward and back,
Forward again,
And swing your partner to your place.

Second couple)
Third couple) Repeat as above.
Fourth couple)

THE LANCERS

(Mr. Hartje says that this beautiful dance was popular over the entire State, in both rural communities and towns.)

First four forward and back,
Forward again, turn opposite partner,

Back to your place.
Swing on the corner,
And back to your place,
And swing your own partner.

(Repeat 3 more times.)

First four forward and back,
Forward again and salute.
Back to your place.
Ladies change,
Change right back.

(Repeat 3 times.)

Head couple lead to the right
and salute.
Lead to the left and salute.
Back to your place,
and all salute.

(Repeat 3 times.)

Right hand to your partner,
And grand right and left.
First couple face out,
Sashay forward, sashay back.
Lady to the right,
Gent to the left,
Forward and back.
Swing your partner to your place.

(Repeat 3 times.)

These quadrilles were obtained from Mrs. Charles Huyck, who learned them from her father, W. G. "Scovie" Seidell, the State's most famous dance caller. Short in stature, but energetic and always smiling, he brought into his calls a great deal of enthusiasm which was quickly transferred to the dancers. He came to Nebraska as a dugout pioneer and farmer, but his chief interest, during 56 years of calling, was always in the dance.

This call was used by "Scovie" for the beginning of many quadrilles:

Balance and swing.
All the men left,
Grand right and left.
Meet your partner and promenade.

(Then came the quadrille proper, which was danced to the tune of "Buffalo Gals:")

First lady swing with a right hand gent.
The right hand around,
The right hand around;

Partner left with a left hand around.
Swing to the center,
and seven hands around.

(Then)

Second lady swing, etc.

(through the call)

Third lady swing, etc.

(same call)

Fourth lady swing, etc.

(same call)

First couple lead to the right.

Four hands half around.

Right and left six,

Right and left back.

Lead to the next couple,

and four hands half around.

Right and left through to

the next couple.

Four hands half around.

Right and left six,

Then home.

First couple promenade

Around the outside.

Promenade to the center,

and six hands around.

(then second couple, third couple and

fourth couple do the same, always starting with (B) balance and swing, etc.)

First four lead to the right.

Four hands half around,

and swing to a line.

All forward and back.

Forward again and right and left.

Forward and back,

and right and left back.

Four ladies change,

Change right back.

Half promenade.

Right and left back.

(then (B) call and side couples lead

to the right, etc., same as above.)

Promenade home.

QUADRILLE CALL

This call was another favorite of "Scovie's."

Honor your partner,

Opposite lady too.

Join hands and circle to the left.

Promenade back.
 First four forward and back,
 Forward again and right and left.
 Forward and back,
 Right and left home.
 Ladies change (hold hands).
 Change right back.
 Half promenade.
 Right and left back.
 Balance all.
 Swing your partner.
 All the men left.
 Grand right and left.
 All promenade.
 (Repeat)

Side four forward and back,
 Forward again and right and left,
 Right and left back.
 Balance all and swing your partner.
 All the men left,
 Grand right and left.
 Meet your partner and promenade.
 All four ladies lead to the right and swing,
 And on to the next and swing.
 Home and swing your partner.
 All the men left, grand right and left.
 All the four gents lead to the right and swing.
 (Repeat until all the couples come "home.")

THE GIRL I LEFT BEHIND ME

(Mr. Dellet, who died in Lincoln in September, 1938, about one week after giving a Federal Writers' Project interviewer these calls, was a Nebraska old timer who had played and sung calls in Seward, Custer and Buffalo counties. He loved the dance, and his reminiscences were constantly interwoven with references to his community's indulgence in this folk pastime. He often said, "I could play all night and never play the same piece twice.")

First two couples lead up to the right,
 Pass right through,
 Balance two,
 And swing with the girl behind you.
 (Four times around)
 And promenade eight.
 (This was repeated 4 times for each two couples)

POP GOES THE WEASEL

First gent lead up to the right,
 Three hands around and pass right through.

Pop goes the weasel.
 (Repeat to 4 times)

Ladies do-se-do Balliente,
 First two lead to the couple on the right.
 Half way round.
 Do-se-do Balliente.
 Break and swing,
 Half right and pass right through.
 Do-se-do Balliente.
 (Four times around)

Some of the tunes that Elmer Dellett played on his fiddle to accompany his dance calls were:

- | | |
|---------------------|---------------------------|
| Missouri Mash Ice | Old Dan Tucker |
| Fisher's Horn Pipe | The Girl I Left Behind Me |
| Kiss McCloeds Reel | Leather Breeches |
| Irish Washer Woman | Old Zip Coon |
| Rye Waltz | Pop Goes the Weasel |
| Turkey in the Straw | Haste with the Wedding |
| Grandfather's Days | |

OLD DAN TUCKER

("The Tucker" is not only a good ice breaker but also a variation to relieve the monotony of dancing in a straight set formation and affords an opportunity for the crowd to mix thoroughly. Since the dancers are changing partners with the ever-present possibility that Old Dan Tucker will steal theirs, the element of chance adds zest to the occasion.

George Nye, of Lincoln, who is a big, good-natured, two-hundred-pound engineer, tells us this Tucker call:)

Old Dan Tucker,
 He's in town.
 Swingin' the ladies
 All around.

First to the right,
 And then to the left,
 And then to the one
 You love the best.

(Fillmore Greenfield, Lincoln, dance caller and player, tells us more about it:)

THE POSITION AND CALL TO START A TUCKER

Form a circle,
 Tucker in the center.

Grand right and left.
Everybody dance.

"Old Dan Tucker" is the odd man who stands in the center of the circle, which is made up of at least four couples and as many more as the hall will accommodate. When the caller says, "Everybody dance," then, if possible, "Tucker" will try to get a partner and thus some other man will become the odd one in the pon. If the crowd happens to be large, there may be four or five or more "Tuckers."

As the dancers are executing the grand right and left, and the call "Everybody dance" is given then, each man takes as a partner whatever lady he is handing or meeting at that moment. The exchange creates a great deal of fun and pep up the crowd.

Fillmore Greenfield, of Lincoln, Nebraska, is an ardent devotee of the dance, and, particularly the old quadrilles, which he plays and calls, having learned them from his father, Albert Greenfield, who was associated with Nebraska dances for fifty years.

Fillmore, like his father, sometimes plays with a pie tin, which gives a novel tambourine effect to the music. The following dances and calls were given by him and are set down exactly as he told them.

(The terms "Grand right and left" and "Right hand your partner and around you go" in this call have the same meaning, and merely furnish a variety of terms for the same maneuver, which is meeting each lady first by right hand, then by left, and so on around the circle.)

This call can also be given with the following variations:

Original First couple lead out to the right,
And balance and swing.

2d Term Lady round the lady,
And the gent so-lo.
The lady round the lady,
And the gent don't go.

3d Version First couple lead out to the right.
Chase the rabbit, chase the squirrel,
Chase the pretty girl around the world.

ALL THE MEN LEFT

All the men left
With the old left hand.
Why in the world don't you right
And left grand?
Mind what I say;
Don't go away.
The old man's gone,
And we'll all chaw hay.

ROUND SQUARE DANCE

(The name "Round Square Dance" seems odd, but that's just what it is):

Join hands and circle to the left,
Break, swing and promenade a ring.
First couple balance and swing,
Promenade outside ring.
Right and left through
To the couple you meet.

Side four the same.
Two ladies change.
Change away back.
Half promenade.
Right and left home.
Balance home,
And swing all through.
All the men left,
Meet your partner and promenade.
(Repeat three more times.)

DOLLAR DANCE

(This is one of Mr. Greenfield's novelty calls):

First couple balance and swing,
Lead out to the right of the ring,
Change and swing your twenty-five cents.
Now your fifty cents.
Now your seventy-five cents.
Now the big round dollar.

(25¢ means "Swing the lady in front of you."
50¢ means "Change and swing own partner."
75¢ means "Swing opposite partner."
\$1.00 means "Change and swing own partner.")

and then:—

Four hands half,
Right and left thru.
Right and left back.
On to the next.
(Repeat three more times.)

QUADRILLE

(The following call, recently called a square dance in Lincoln, is one which very few know or use today, although many of the old time dancers used it.)

First couple balance and swing
 Round the outside couple, half way.
 Balance the four in a line.
 Opposite two forward and back,
 Forward again and right and left,
 Forward again and right and left.

HOME

Two ladies change in front of the rest.
 Change your way back.
 Half promenade.
 Then right and left home.
 Four hands half.
 Do-se-do,
 Balance home and swing.
 (Repeat three more times.)

SQUARE DANCE CALL

(Mr. Spellmeyer, of Sumner, Nebraska, has called for barn and country dances for twenty years in Nebraska.)

All four gents to center and back to the bar.
 All four ladies to center and form a star.
 With right hands cross left hands back and don't get lost;
 Pass your partner one and swing.

All four gents to center and back to the bar.
 All four ladies to center and form a star.
 With right hands cross left hands back and don't get lost;
 Pass your partner two and swing.

All four gents to center and back to the bar.
 All four ladies to center and form a star.
 With right hands cross left hands back and don't get lost;
 Pass your partner three and swing.

All four gents to center and back to the bar.
 All four ladies to center and form a star.
 With right hands cross left hands back and don't get lost;
 Swing your partner.
 All the men left, right and left,
 Meet your partner and promenade.

All four ladies to center and back to the bar.
 All four gents to center and form a star.
 With right hands cross left hands back and don't get lost;
 Pass your partner one and swing.

All four ladies to center and back to the bar.
 All four gents to center and form a star.
 With right hands cross left hands back and don't get lost;
 Pass your partner two and swing.

All four ladies to center and back to the bar.
 All four gents to center and form a star.
 With right hands cross left hands back and don't get lost;
 Pass your partner three and swing.

All four ladies to center and back to the bar.
 All four gents to center and form a star.
 With right hands cross left hands back and don't get lost;
 Meet your partner and swing.
 All the men left, right and left.
 Meet your partner and promenade.

SWING THE GIRL BEHIND YOU

(This is another favorite call used by Mr. Spellmeyer):

All join hands and circle to the left,
 All the men left around and whirl with a grand right and left.
 First couple balance and swing out to the right of the ring.
 Balance two, pass right through and swing that girl behind you.
 Pass right back in the same old track and swing that girl behind you.
 Four hands half, right and left through and on to the next.
 Balance two and pass right through and swing that girl behind you.
 Pass right back in the same old track and swing that girl behind you.
 Four hands half, right and left through and on to the next.
 Balance two, pass right through and swing the girl behind you.
 Four hands half right and left through.
 And swing all eight and around the world with a grand right and left.

Second couple balance and swing out to the right of the ring.
 Balance two, and pass right through and swing the girl behind you.
 Four hands half right and left through and on to the next.
 And balance two and pass right through and swing the girl behind you.
 Pass right back in the same old track and swing the girl behind you.
 Four hands half, right and left through and on to the next.
 Balance two and pass right through and swing that girl behind you.
 Pass right back in the same old track and swing that girl behind you.
 Four hands half, right and left through home you go.
 Swing all eight, all the men left around the world.
 With a grand right and left meet your partner,
 And all promenade.

Third couple balance and swing out to the right of the ring.
 Balance two and pass right through and swing that girl behind you.
 Pass right back in the same old track and swing that girl behind you.
 Four hands half right and left through and on to the next.
 And balance two, pass right through and swing that girl behind you.

Pass right back in the same old track and swing that girl behind you.
 Four hands half right and left through and home you go.
 And swing all eight, all the men left around the world.
 With a grand right and left, meet your partner,
 And promenade.

Fourth couple balance and swing out to the right of the ring.
 Balance two and pass right through and swing the girl behind you.
 Pass right back in the same old track and swing the girl behind you.
 Four hands half right and left through and on to the next.
 Balance two, pass right through and swing the girl behind you.
 Pass right back in the same old track and swing that girl behind you.
 Four hands half right and left through,
 Home you go and swing all eight,
 Now on the corner if you are not too late,
 Like an old hen swinging on a barn door gate.
 Hand a man Joe, if they don't like biscuits feed 'em on dough,
 Meet your partner and all promenade,
 You know where and I don't care.

Mr. Charles Weaver, who managed and called dances in and around Friend and Hastings, gives us the following calls, many of which were devised and used by his grandfather, then passed on to his father and himself.

He says, "Calling square dances has not only been a tradition of three generations' standing in our family, but has served as a more or less side-line vocation. Many is the happy hour which has been passed dedicating a new house or barn with a good old hoe-down. Everything was in order from quadrilles and reels to circle two-steps." Mr. Weaver studied for the Presbyterian ministry, but this did not cause him to give up dance calling. He says that his most difficult task, during all his years of dance work, was to make himself heard calling to 28 sets, who were dancing in an open air pavilion at Seward, Nebraska.

Mr. Weaver thinks that modern dance forms, such as the Jitterbug, Big Apple, and Lambeth Walk, are throw-backs to the Apache and semi-barbarous dances of savages and underworld characters, and, though they furnish a means of releasing pent up emotions and energy, there is little of the art and beauty of the quadrilles, waltzes and minuets to be found in them.

QUADRILLES

(Called by Charles Weaver, of Hastings, Nebraska)

All the men left with the left hand partner with a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Everybody swing.
 First couple out to the right,
 And three hands round.
 Lady promenades, open the door and circle four.

Ladies do and the gents so-lo.
 Then on to the next and then to the third,
 Right on home and a grand promenade.

(This is repeated until all four couples have followed suit of the first)

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Everybody swing.
 First couple out to right and left through.
 Swing in the center and outside.
 And a right and left back.
 Four hands round.
 Ladies do and the gents so-lo.
 All the men left.
 (Repeat as before)

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Everybody swing.
 First lady out to couple on the right,
 Right hand gent with a right hand round,
 Now your partner with a left hand round,
 The opposite gent with a right hand round,
 Now your partner with a left hand round,
 Left hand gent with a right hand round,
 Then your partner with a left hand round,
 Birdie in the center and seven hands round,
 Birdie hops out and crow hops in.
 Join your hands and do it again. (Repeat, ending with):
 All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade,
 You know where and I don't care.

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Everybody swing.
 All four ladies to center and back to the bar.
 All four gents to center and form a star.
 Give the right hand across, left hand back, and don't get lost.
 Pass your partner first and swing.
 Then swing your partner.
 (Repeat with gents to the center)

All join hands and circle to the left.
 A right and left and grand promenade.
 First couple balance and swing.
 Promenade around the outside ring.

Right and left through the couple you meet.
 Side four the same.
 Right and left back and the two ladies change.
 Change right back and a half promenade.
 Right and left home and swing your partner.
 (Repeat)

POLKA DOT QUADRILLE

(Called by Charles Weaver)

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Balance and swing.
 First couple out to the right,
 And four hands round,
 Ladies do and gents so-lo.
 It's lady on to the next and three hands round.
 Open up the door and circle five.
 That's three in the kitchen and five in the hall.
 And the way you go with a polka dot all.
 Balance home and swing your partner.
 (Repeat)

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Everybody swing.
 First couple balance and swing,
 Down the center and divide the ring,
 Lady go right, the gent go left,
 Swing at the head and swing at the foot.
 Down the center and cast off four,
 Swing the same as you did before.
 Down the center and cast off two.
 Now everybody swing your partner.
 (Repeat)

All join hands and left around the ring.
 Balance and swing.
 First lady opposite gent give right hand across,
 Left hand back and don't get lost.
 Forward up four in line,
 Break in center and swing half round,
 Cut a figure eight with lady in the lead.
 Break in center and swing half round,
 Cut figure eight with gent in the lead.
 Center four and four hands round.
 Ladies do and gents so-lo.
 (Repeat)

Honor your partner right and left.
 Join your patties and circle left.
 First couple break and circle to right with a post auger twist.
 Break and swing.
 All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Now on to the next.
 (Repeat)

Join hands and circle left.
 Everybody swing.
 First couple out to the right,
 Four hands around.
 Leave that lady and on to the next with a three hands round,
 Take that lady and on to the next with four hands round,
 Leave that couple and balance home.
 Forward up six and fall back six,
 Forward up six and cross over.
 Two gents do-se-do.
 Two gents to the right and four hands round.
 Ladies do and gents so-lo.
 Balance home.
 (Repeat)

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Everybody swing.
 First couple out to the right,
 Lady round the lady and gents so-lo.
 Lady round the gent and the gent don't go.
 Four hands up and around you go,
 Ladies do and gents so-lo.
 (Repeat)

Left hand circle and a right and left around the ring.
 Meet your partner and promenade.
 First couple out to couple on the right,
 Four hands round.
 Peek-a-boo four.
 Peek-a-boo six.
 On to the next and four hands round,
 Do-se lady and so-lo gent.
 Then on to next and four hands round.
 Peek-a-boo four.
 Peek-a-boo six.
 Balance home and swing your partner.
 (Repeat)

SWING 'EM BY THE HEELS

(This call has been barred in the State of Nebraska because, due

ALL THE MEN VARIATION

(Tune: "The Cake Walk")

(This call was also obtained from Charles Weaver, of Hastings.)

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Everybody swing.
 Three couples form arches and first couple play croquet.
 Swing your partner.
 All the men left, grand right and left.
 Promenade eight until you get straight.
 (Repeat)

All join hands and circle left.
 It's a right and left and promenade all.
 When you get straight swing your partner.
 All join hands and circle to the left.
 Promenade back single file.
 Lady in the lead Indian style.
 Then swing that girl behind you.
 Repeat four times until you come to your own partner.
 All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 (Repeat)

Balance and swing all the men left,
 Grand right and left,
 Promenade eight until you get straight.
 First couple out to the couple on the right,
 Two gents whirl with the elbow whirl,
 Now whirl your opposite partner,
 Now four hands round,
 The ladies do and the gents so-lo.
 On to the next.
 Two gents whirl with elbow whirl,
 And then whirl your opposite partner,
 Four hands round,
 Ladies do and gents so-lo.
 (Repeat with 3d and 4th couple)

Balance your weight and swing.
 All the men left and grand right and left.
 Promenade eight till you get straight.
 First couple out to right,
 Four hands round,
 Two ladies whirl, two gents whirl, all four whirl,
 Ladies do and gents so-lo.
 (3d and 4th couple same)

to its vigorous swings, there is the possibility of some one being injured.
 It is still used in some remote communities when the dance is sponsored by
 a lodge or organization that can be held for liability in case of an acci-
 dent; but all well known callers over the entire State have been notified
 by the State Department of its illegality.)

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 And everybody swing.
 First couple out to the right,
 And four hands across.
 The ladies bow-wow.
 And the gents yow-yow.
 Pick 'em up and swing like thunder.
 Then on to the next.
 (Repeat)

All the men left with the left hand partner to a left hand round.
 Right hand to your partner and right and left around the ring.
 Meet your partner and grand promenade.
 Everybody swing.
 First couple out to the right,
 Lady round the lady,
 Gent around the gent,
 Lady round the gent and
 Gent around the lady,
 Four hands up and round you go,
 Ladies do and gents so-lo.
 On to the next till you get home.
 Then balance and swing your partner.
 (Repeat)

BALANCE HOME

(Mr. Weaver says that this call has to be altered according to the
 size of the hall, since in some halls eight sets can dance at one time,
 while in others many more may participate.)

The dancers form a straight line down the hall one couple wide,
 First and third couple out to right and four hands round.
 A right and left four and a right and left eight,
 Across the hall.
 Balance home and swing your partner.

Second and fourth repeat but not across the hall,
 Balance home and swing your partner.
 First and third couple out to right and four hands round,
 Right and left four and right and left eight and across the hall,
 Balance you home and swing your partner.

Balance and swing, all the men left,
 Grand right and left.
 Promenade eight till you get straight.
 First couple out to the couple on the right,
 Four hands round,
 Swing with the butterfly swing,
 Join your hands and go it again,
 Ladies do and gents so-lo.
 On to the next.
 (Repeat)

Mr. Weaver further adds that, "Of all old-time dances the recognized ice breaker in any community is called a Circle Two-Step. This gives all of the participants a chance to find out who is a good dancer and who is not. It also livens up the dance at the beginning, for the caller may call any number of different ways to mix the dancers. There are no set rules for this dance.

"The gentlemen choose their partners and the dance is opened with a two-step. At any time the caller may call out, 'All join hands and circle left. Now a right and left.' When he sees that they are sufficiently mixed he calls, 'Everybody two-step' and you dance with the partner with whom you are then changing hands."

A variation of this dance is: "The ladies on the inside and the gents on the out (or vice versa); circle left and everybody two-step with the partner in front of them."

Still another variation is to have the dancers circle Indian file, with the ladies in the lead. At the call the gent makes a half circle and dances with the lady behind him.

QUADRILLE

(George Nye, who is an engineer in Lincoln, has turned back the hand of time and literally pioneered in Nebraska in the twentieth century by building a log house and settling on a wild, untamed island in the Platte River. Mr. Nye has played and called Nebraska square dances for thirty years and still plays the violin for dances in Lincoln and vicinity. Below are given Mr. Nye's favorite calls as he sang them to a Federal Writers' Project interviewer.)

Salute your partner,
 Then lady on your left.
 Grand right and left.
 Half right and left.
 Balance.
 Promenade.
 Ladies choice.
 Grand promenade.

BALANCE FOUR

(Tune: "Joy of the Dance")

First four right and left.
 Balance four.
 Turn partners, ladies change.
 Half promenade, right left back.
 Sides the same.
 (Repeat 4 times)

CROSS OVER FOUR

(Tune: "Silver Slipper Horn Pipe")

First four forward and back,
 Cross over four.
 Chase to the right and left.
 Promenade and turn.
 Cross back and partners separate.
 All forward and back, turn partners to place.
 (Repeat this 4 times)

CROSS OVER

(Tune: "New Century")

First four forward,
 Ladies cross over.
 Sides forward and ladies
 Cross over.
 Grand right and left.
 Quarter round,
 Meet partners,
 Promenade to place.
 (Repeat 4 times)

HONEY SUCKLE VINE HORN PIPE

First couple lead to the right,
 Balance four.
 Gents take two ladies,
 Balance to the next,
 Turn five hands around.
 Take three ladies,
 Balance to the next,
 Turn six hands around.
 All join hands.
 Circle to the right.
 (Repeat each couple)

HONEY COMB REEL

Grand right and left. (Tune)
 Forward all.
 Chase by couples across.
 Half right and left to places.
 Balance all, turn partner.
 First four forward and back.
 First couple cross over inside,
 Back on outside. (Repeat 2 times)
 Salute corner and turn.
 Sides separate—join hands
 With first four.
 Forward eight. (Repeat 2 times)
 Forward, turn opposite lady to place,
 Turn partner, all forward. (Tune)
 Salute and return to place.

CHICKEN IN THE BREAD PAN

(Tune: "Skip to Maloo My Darling.")

(Mr. Nye says, "Every community has a different style of dancing.
 The term 'All the men Left' was sometimes used for 'Grand Right and Left.'")

Chicken in the bread pan, pickin' up dough,
 Chicken in the bread pan, pickin' up dough,
 Chicken in the bread pan, pickin' up dough,
 Skip to Maloo my darling.
 Little more dough and on you go,
 (Repeat twice more)
 Skip to Maloo, my darling.
 Ma hit Dad with her old shoe,
 (Repeat twice more)
 Skip to Maloo my darling.
 Skip a little further, this will never do,
 (Repeat twice more)
 Skip to Maloo my darling.

HONEY SUCKLE VINE BORN PIPE

THE MILLER

There was a little miller
 Lived by the mill.
 The wheel turned around
 With a right good will.
 One hand in the hopper,
 And the other in the sack.
 Ladies step forward and gents
 fall back!
 (Repeat)

QUADRILLE

(Charles Cole, of Doniphan, has called dances for many years in
 Nebraska. He says that calls vary in the different localities of the State,
 each caller improvising his own wording. Below are some of Mr. Cole's
 favorite calls:)

All the men left and a grand parade right and left,
 Promenade till you meet your own.
 First couple down center and cast off six,
 Swing at the head and swing at the foot,
 Down center and cast off four,
 Lady to the right and the gent to the left.
 Swing her once more,
 Down the center and cast off two,
 Lady to the right and gent go thru,
 Everybody swing,
 All the men left.
 (Repeat until each couple has followed suit)

WALTZ QUADRILLE

All join hands and circle left.
 All the men right and left,
 Promenade eight till you get straight.
 First couple down center and there you divide,
 Lady to the right and gent to the side,
 Don't be bashful and don't be afraid,
 Swing on the corner in a waltz promenade.
 (Repeat as before)

QUADRILLE

All the men right and left and a grand promenade
 Until you meet your own.
 All four gents out to right of the ring,
 When they get there they balance and swing.
 Always remember the call,
 A right and a left and promenade all.
 (First 4 men and then 4 ladies)

First couple out to the right,
 Birdie in the cage and three hands round,
 Birdie in the cage and five hands round,
 Birdie in the cage and seven hands round,
 Birdie fall out and crow fall in.
 All join hands and circle again.
 Swing 'em on the corner like you would on a gate.
 Now your own.
 All the men left.
 (Repeat)

SINGING CALL

All the men left and right and promenade all.
 First lady out to the right,
 Swing that guy with the great big feet,
 Now the one that looks so neat,
 Now the one with the little mustache,
 Now go home and swing your hash.
 All the men left.

(Repeat)

First couple out to the right,
 Ladies bow and gents go under,
 Hold 'em tight and swing like thunder.
 All the men left and back home.

(Repeat)

First couple out to right,
 Form a star with a right hand round.
 With the left hand back you swing your opposite then your own.

(Repeat)

First couple round the outside ring,
 A right and left to the couple you meet.
 Side four the same.
 Half promenade.
 Promenade right back.
 Two ladies change.
 Change right back.
 All the men left and grand parade.
 Promenade eight till you get straight.

(Repeat)

Balance and swing.
 First lady out to the right to swing the Indian,
 Then the squaw,
 Then the little papoose from Arkansas.
 All the men left.

(Repeat)

All the men left.
 First couple out to the right of the ring,
 Lady round gent and gent don't go.
 Four hands half-two ladies change.
 Change right back.
 Swing your opposite then your own.
 All the men left.

(Repeat)

THE OCEAN WAVE

(Tune of the same name.)

(G. C. Carter, of Lincoln, possesses an unusual sense of rhythm and split-second timing in his dance calls. A native of Nebraska, where he has called dances for many years, he has had opportunities to observe the dance customs and practices of various communities. Mr. Carter's calls always imbue the crowd with a vibrant interest in the dance because so much of his personality is expressed in his phrasing.)

All four ladies to the center
 And pass right through.
 Swing your opposite partner
 As you had ought to do.
 Honor your corner partner,
 Your partner the same.
 Swing corner partner,
 And all promenade.
 (Repeat three more times.)

(The second part is the same as the above with the exception that it is called for the gents instead of the ladies.)

This is an old call, often used by Mr. Carter and very popular today, particularly with the older dancers. While it may have originated in Nebraska, it was probably brought to the State by emigrants along with many other calls.

LITTLE BROWN JUG

(Who, young or old, has not heard of the immortal "Little Brown Jug?" Mr. Carter says that the call having this name was very popular in the early days.)

First and second on the floor,
 Swing your partner
 And balance four;
 On the corner, all alone,
 Now return and swing your own.

(Then first and third couples repeat the above, then first and fourth:

Second and third.
 Second and fourth.
 Second and first,
 Third and fourth.
 Third and first.
 Third and second.

The above call is repeated twelve times, once with each couple's position as indicated.)

PROMENADE

(The lilting cadence of this call causes it to seem shorter and more effortless than it is.)

Circle four in the middle of the floor,
Ladies do and the gents you know,
Break by the left,
And then by the right,
And on you go.

First couple balance and swing,
Down the center
and around the ring,
Lady goes gee and gent goes haw.
 Corner balance.
 Corner whirl.
Promenade that corner girl.

The same little guy with another little girl,
Down the center and around the world.
Lady goes gee and the gent goes haw.
 Corner balance.
 Corner whirl.
Promenade that corner girl.

(Repeat two more times to and including the fourth girl. Then the second couple goes through repeating the call four times, one for each lady; then the third and then the fourth couples, the call being repeated sixteen times.)

SASHAY THROUGH

(Called by G. C. Carter)

First couple balance and swing,
Promenade the outside ring,
Sashay through with the couple you meet.
 Side four the same.
 Sashay back.
Two ladies change.
Change right back
 With a half promenade.
Four hands half.
Ladies do and the gents you know,
Right and left through
and home you go.
Turn 'em all eight.
All the men left.
All promenade.

(Repeat above call three more times.)

THE SINGING CALL

(Til McGowan, of Lincoln, a dance caller for many years, gives us the following call. He thinks singing calls adds zest and life to every square dance because the dull, awkward intervals are thus eliminated.)

Teet 'em up and down.
Turn 'em all around.
All the men left as you come around,
Right to your pard'
And right on around.
Hand over hand,
right and left grand.
Walk along John with your
Leather breeches on.
If you ever get 'em off,
You'll never get 'em on.
Meet your parnter and promenade.
Promenade home.

First couple balance and swing,
Lead right out to the right of the ring,
Round that couple with the lady in the lead,
Gent fall through and take the lead.
Lead her off to Arkansas
To eat corn bread and 'possum jaw.
Lady fall through and four hands round,
Four hands up and round you go.
Ladies do-se-do and gents you know,
Two little boys, rollin' the dough,
One more change and on you go.

Second couple out and two around,
Two gents fall through.
Chase the possum, chase the coon,
Chase the pretty girl round the room.
Ladies fall through and four hands half,
Ladies do-se-do and 'round,
Pat 'em on the head.
If you can't get biscuits get corn bread.
Meet your pard with the elbow hook.
I see you and you see me.
Elbow hook and you I see.
Keep hookin' on.
Kill the cow and skin the calf.
Keep hookin' on for an hour and a half.
Meet your partner and promenade home.
Your half done.

THE WALTZ QUADRILLE

(Mr. McGowan says this waltz quadrille is still very popular among the older folks. It is a combination of square and round dancing. The fiddler,

INDIAN FILE DANCE

(Mr. Bauer says this is a comparatively new call, being about 45 years old.)

or orchestra, plays a waltz for this set.)

First couple down center
And there you divide,
Ladies to the left,
Gents around the outside.
Bow to your partner,
Don't be afraid.
Swing on the corner
And waltz promenade.

CHASE THE SQUIRREL

(John Albert Bauer was born near Murdock, in Cass County, eighty-two years ago. He started calling square dances in the old Metz Hall in Omaha in 1878. Below are four calls he sang to a Federal Writers' Project interviewer.

Mr. Bauer says this Nebraska call is at least 75 years old.)

Honor your partner,
The lady on the left,
Join hands and circle to the left.
Break and swing.
All the men left.
Grand right and left.
Meet your partners
And promenade back.

(Most callers started out the quadrilles with these movements although some did not use all of it.)

Then.—

First couple out to the right,
Four hands right.
Right and left.
Right and left back.
Two ladies change,
Change right back.
(Repeat three more times.)

GIRL I LEFT BEHIND ME

First couple out,
To the couple on the right,
Balance two and pass right through.
Swing that lady
You left behind you.
Balance two and pass right through.
Swing that lady you left behind.
(Repeat three more times.)

All the men left.
Right hand your partner.
Grand right and left.
Meet your partner.
Promenade back.
First couple out to the couple on the right,
Four hands half,
Join the opposite couple,
Six hands around,
Six to two and eight hands around.--
Break and swing,
Promenade single file--
Indian style.
Stop and swing them
Every little while.

CUT-A-FIGURE-EIGHT

(Mr. Bauer says this call is at least 75 years old, having been identified with Nebraska square dances in "Poor Man's Heller," Cass County, in the early seventies.)

First lady and opposite gent,
Give right hands across.
Join your partners--
Balance four in line;
Break in the center,
Swing half around,
Cut a figure eight,
With a lady in the lead.
Break in the center,
Swing half around,
Cut a figure eight,
With a gent in the lead.
(Repeat three more times.)

