

TRADITIONAL DANCE IN MISSOURI

VOLUME ONE

SOUTHERN MISSOURI JIG DANCING

Douglas and Wayne Counties, Missouri
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Childgrove Country Dancers

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MISSOURI DANCING IN WAYNE
 AND DOUGLAS COUNTIES
 By Peter Lippincott
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Old time dances in Missouri are an intimate part of the social life of the community. Of course we can "discover" the dance figures, write them up, and dance them some place else. They are pleasant entertainment, but they are changed when the basic community meaning is no longer present. Dancers in a traditional community know what is correct and pleasing to them in their dance. Thus the dancing in each community is special to that community. The subtle differences that make a dance "right" in a community are often hard for an outsider to grasp.

The traditional community dances in two southern missouri counties, Wayne and Douglas, have similar but not identical dance figures and social style. The dancers' carriage and movement are also similar. This booklet records old style dances from one community in each of these counties.

Because the social setting and the dancing style are so important we will briefly describe some of the special qualities of two dances in Ava, Douglas County and one in Greenville, Wayne County. The dances in Ava occur in the Community Building and at Jerry Wagner's warehouse and shop. The dance in Greenville takes place at an open air pavilion on Labor Day weekend.

AVA, DOUGLAS COUNTY

The dances in Ava, organized by Edna Mae Davis, occur every other week in the Community Building, a big empty room with a tile over concrete floor. There is a small door fee which goes to pay for both the hall rental and the fiddler and his guitar accompaniment who make up the band. On any given night the crowd ranges from six to twelve squares. The dancers are so intent upon dancing that the typical pot luck dessert spread is omitted; although, some people do bring their own snacks. Not only do most people come with partners, but whole squares (a set of four couples) generally arrive ready made and dance together most of the night. These squares may even travel together to dances in other communities. Each square is a cohesive group: older people, friends and relations, are in one square; younger people, teens or young adults are in another. A few youngsters may be there. The children seldom dance in a square, but often jig dance (see glossary) on the side. Nevertheless, one of the most memorable dancers, one who never misses a tip (set of dances), is Edna Mae's pre-teen daughter.

The dancers are dressed casually, jeans or pants suits for the women, jeans and cowboy or dress shirts for the men. The men often wear taps on their boots or shoes. The women, who typically wear flats or low heels, are less likely to wear taps than the men. One or two women even wear tennis shoes, perhaps to cushion the effect of dancing on concrete.

Those who come to this dance love to square dance. They all dance as much as they can within the limits of their energy. One or two waltzes are played by the fiddler but only a few couples dance. Clearly the squares are the reason the people attend. Furthermore, no polkas or schottiches are danced, a great difference from the dances in St. Louis County and the mid-state area. The dances are lengthy and the music fast paced. The squares in Ava are danced "tight," close together, so the dancers do not move broadly over the floor. Instead they are vigorously, rhythmically jiggling almost in place, covering very little ground at each step.

The dances are most often called from the set with minimal cues. To satisfy their desire to dance until exhausted, the tips (see glossary) last twenty minutes or more. Each group of dancers may have time to dance one, two or three whole squares (a set of figures) in a tip. Another approach is to have each couple lead out a different figure when it comes their turn. An individual dancer may dance the same set of figures often in one night. Two weeks later they all come back and dance the same dances again. Though the community may "know" many dances, endless variety is never sought. They gain great satisfaction from the repetition of favorite dances.

Typically the caller is one of the dancers in the set (see glossary). In Ava if someone calls who is not dancing in the set, he calls to one set only, not a whole room. Each square in the hall is most likely doing a different dance. The caller often keeps time with a stamp-clap to keep the dancers enthused. In Ava there is no time in which all the dancers are dancing together doing a big circle dance, a mixer, or a grand march. As a result there is no opportunity to greet everyone in a dance.

The figures are well known to the local dancers so no formal teaching takes place. The dancers are friendly and are open to invited guests joining in the dance. The knowledgeable dancers will guide a novice as best they can using gestures or friendly shoves. The "Missouri Chorus" (see glossary) is the cornerstone. It is always there in every dance. The figures of the dances are easy enough to do once they are familiar. However, the figures tumble at the novice at a rapid pace so it is easy to get lost.

The dancers often tag on a "grapevine twist" (see dances) ending figure. When the dancers have all taken their turn at leading the dance the first gent leads into the grapevine twist. This figure is a signal to the fiddler that one of the sets is about to finish.

A second group of Ava dancers meets occasionally at Jerry Wagner's Butler building, which is used regularly for his wood pallet business. The dances at Wagner's are small, private and free. This group has found a solution to a problem faced by some dancing communities of Missouri, control of who attends. Alcohol and roudiness spurred many fights a generation or more ago.

Dancers today remain anxious about a possible recurrence of that situation. One solution has always been to dance privately. Once, people rolled back the rugs and danced in the living room; now, wall to wall carpet prevents that. The Butler building is a fine alternative.

The dancers at Wagner's are middle aged parents and their children. They too are serious about dancing and have built an eight by sixteen foot plywood platform to reduce the knee and foot injuries that can come from dancing on concrete. The platform is large enough for two tight squares to dance at once. People are sociable and the plywood-on-sauhorses table sags under the weight of the pies and cakes, chips and soda. The fact that only sixteen people can dance at one time is no problem because the others are happy to spend the time talking and eating. In fact, there are times when no one dances or only a few couples waltz or polka.

The music is not a hired band, but might well include one or two legendary area fiddlers and each one's favorite guitar player. The fiddlers will switch off with one another so that neither will play more than he wants. An outsider, even one from Ava, cannot tell where the dance-party is. Except for a few cars, all is dark, but the guest of any invited person is warmly welcomed and included in the festivities.

Dancing skill is highly valued, but personal friendships are of greater importance to the dancers. It may be clearly stated to the interested visitor that one person is a great dancer, but the dancers in a square are most likely to be together because they are married or close friends. Squares are not made up of the recognized "best" dancers. To form a square based on skill alone would seem wrong to all the dancers.

GREENVILLE, WAYNE COUNTY

The dance at the Big Outdoor Labor Day Festival at Greenville, Wayne County, is another cultural event in the Southern Missouri counties. This is the big dance for the area and people may travel a few hundred miles yearly to return to Greenville to dance with the old square from their youth. Greenville, on the edge of a section of Missouri's Plark Twain National Forest, has a population of about four hundred. On this weekend, and one like it on July 4th, the population may triple or quadruple. There is a carnival atmosphere with ferris wheel and dodge 'em cars, bingo and shoot the duck, cotton candy and corn dogs. Central to all this hub-bub is a big pavilion thirty-two by forty-eight feet with a small bandstand and a wooden floor built over concrete which extends far past the sheltering roof.

Squares crowd together when the announcer calls for a tip. The squares, whose members may have traveled from Granite City in Illinois, High Ridge, St. Louis and Licking to get together once again, assemble on the floor. Each couple pays the tip fee of 50 cents, then the caller in each square decides what to dance, sometimes by inspiration, sometimes by consultation with the other dancers. Here too each square has its own caller and a wide range of squares are danced simultaneously.

The musicians, a paid band consisting of a fiddle, rhythm guitar, lead guitar and rhythm machine, start up with the electronic percussion setting the pace. The rhythm machine is soon drowned out by the sound of the dancers' feet and the amplified instruments. The music in a tip lasts up to thirty minutes giving the sets a chance to do two or three dances and a "circle home" at the end. The jig dancing is vigorous, rhythmic and individualistic. Each square has a clear style different from all the others, yet common to the style of southern Missouri. Each tip ends with a great circle dance for all the dancers on the floor. Couples from the audience join in too. It is a simple dance, but a time to greet and swing each person of the opposite sex and to perform for the whole group. For people who may only get together once a year the "Circle Home" itself is an important part of their homecoming.

Little children and teens and college students are there. The small children can jig a little on the floor during the breaks between the tips. There is nearly always music. In between squares various couple or solo dances are played. They might be country songs for a waltz or two step or even the "Arkansas Twist" at the request of a few preteens. Still there are no rock and roll tunes.

This is a family affair for some, a date for others, or a reunion , but for all the dancers it is serious fun, exhilarating, and exhausting. The traditional dance is clearly something to be done well according to the established standards of beauty and correctness of the community, the square and the individual. Each dance and dancer presents a union of these three aesthetics.

DANCE FIDDLING IN MISSOURI
 Charlie Walden
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It is nearly impossible to discuss old time dancing without referring to old time fiddling at some point. In Missouri, the development, maintenance and preservation of traditional fiddling is dependent upon dancing and vice versa.

Old time fiddlers, dancers and callers when displaying their talents, all exhibit variations in style. Since their art is traditional (ie. learned principally by imitation from sources within their own community) the style will in some way be representative of the region in which they live. In addition, the tunes, dances, and calls will bear the mark of the individual's personal interpretation and perception of the "right way" to perform. liftiat is played and danced then is, to some extent, the sum of individual aesthetic.

One aspect of dancing which reflects local tradition or style is repertoire. For a fiddler, the various tunes which he or she can play comprise that individual's repertoire. Likewise, for dancers, it is the dances they can execute which make up their repertoire. The community or regional repertoire is represented by those tunes and dances which are common to all, or most of, the players and dancers in the area.

Missouri fiddlers play many types of tunes. Most kinds of tunes, if played at the proper tempo, will put sets or couples in motion on the floor at a dance anywhere in the state. Some possible exceptions are the more modern songs, certain "trick tunes," and some of the fancier renditions of old fiddle tunes suitable only for play at fiddling contests.

In most instances the tune types correspond directly to one dance or another. The most common and probably most numerous type of tune is the breakdown (also known as a hoedown, reel or hornpipe). The breakdown is played for square dancing or for solo jig dancing. Commonly heard examples are "Turkey in the Straw," "Sally Goodin," and "Marmaduke's Hornpipe" ("Cricket on the Hearth").

Anecdotal evidence suggests that in years past a night of dancing in most regions of the state would have consisted almost entirely of square dances. Couple dancing , if done at all, was merely to allow the fiddler and the dancers a momentary respite from the exertions of the squares. However, at many dances today the reverse is true. Couple dances are the main bill of fare at many gatherings, with a square dance done only once or twice in the course of the evening.

To play for such a dance the fiddler needs to know quite a variety of tunes. The waltz is danced frequently. Most any song or tune in 3/4 time will suffice. "Over the Waves" and "Peekaboo" are perennial favorites.

Also important are the variety of tunes which permit dancing any of a number of variations of the two-step. Referred to by one veteran dancer as "belly rubbin' music," much of the music used for such dances has popular origin (ie. it was composed or distributed at some time as a commercial enterprise), Its origin has become obscured by a generation or more of oral transmission, "Golden Slippers" and "Down Yonder" are examples. Or the tunes may be of more recent vintage as in the case of "San Antonio Rose" and "Pick We up On Your Way Down."

The schottische is called for from time to time at many dances around the state. For this purpose, most fiddlers will play some variation of what appears as the "Hi-Lo Schottische" in E. F. Adam's, Old Time Fiddler's Favorite Barn Dance Tunes , (St. Louis, 1927).

Playing tunes such as "Jenny Find Polka" and "Heel and Toe" at many old time dances will elicit sundry versions of a dance which is executed by two or more people standing abreast and involves a variety of stepping forward and back, heel and toe, side to side. Called generally "heel and toe," other specific varieties have been referred to as the "eight-step" and the "Texas ten-step," Ford cites a specific dance for "heel and toe polka" in his Traditional Music of America (New York, 1940) which seems unrelated.

Finally, there are what could be called "specialty tunes." These are specific melodies which are only for some specific dance. Examples are the "Rye Waltz" and "Put Your Little Foot" (Varsouvianna).

If a frequency distribution were developed for each type of tune played at several dances around the state, considerable differences would be noted. Allowing for the possible presence of some itinerant fiddler or group of dancers, many of these variations could be viewed as direct evidence of regional styles in dance and fiddle repertoire.

For instance, it would not be at all surprising to find an Ozark square dance where not a single couple dance was done all night. This does not mean that the fiddlers present cannot play waltzes and other couple dance tunes. It means simply that the dancers prefer the squares to all else. Conversely, dancers in north Missouri, such as those attending the weekly gathering in the community hall at Tina, Missouri, may do only one or two squares per night. Dances in Missouri's several German communities may have no squares at all.

Even between communities which do considerable square dancing, the requirements placed on the fiddler as to tempo can be quite different. In Ava, Douglas County, in southwest Missouri, the dancing and consequently, the fiddling, is done at what many would consider "breakneck" speed. At a dance which occurs on an occasional basis in an abandoned one-room school house outside Clarence, Shelby County, in north central Missouri, the music is lively yet played at a more moderate speed. Dancers in Ava would no doubt feel the fiddling in Clarence is just too slow.

The diversity evident in old time fiddle playing and dancing today is a reflection of community and individual aesthetic decisions over the course of several generations. Unfortunately, the influence of media, advertising, and high pressure fads, now threaten this rich cultural legacy. Although no statistics can be cited, the mean age of people in attendance at old time dances must be quite high. In addition, while there are many young people becoming interested in learning to play the fiddle, few of them have ever played at a dance. Most have emphasized in their playing the less traditional contest fiddling styles, most of which are unsuitable for old time dancing.

While change and evolution is inherent in any form of traditional cultural expression, direct and intentional action must be taken to temper the influence of fads and transient trends or a generations-old legacy of old time dancing and fiddling will be lost forever. The traditional form of each cannot continue to exist without the other.

GLOSSARY

ALLEMANDE LEFT. A left hand turn, usually with CORNER, hand shake grip at waist level. This is a full turn which leaves you back where you started the turn.

BACK TO BACK. Dance around someone without turning your own body. Pass right shoulders with partner, pass left shoulders with corner. This is usually called a do-si-do in modern terms, but not in Greenville or Ava. We are using "back to back" in the directions to avoid confusion.

CORNER. The person next to you in the square who is not your partner.

DANCE TO PARTNER. The "dance to partner" is a jigging step with all the individual variation that that implies. The length of time is based somewhere between personal desire and community approval.

AVA - Hold partner's right hand in yours, jig step to each other 4 to 8 beats Hold partner's left hand in yours, jig step to each other 6 to 8 beats Swing partner, ballroom position, with jigging

GREENVILLE - Same basic pattern except that the dancing is more free form. They take much longer; they may or may not hold hands. When the man makes a move that takes him more into the middle of the set it is a signal that they will swing (side by side) and move into the figures. The swing is generally only once or twice around.

DO-SI (AVA). see Katy Walk the Corner. Same as BACK TO BACK. see Form a Star. Same as DO-SI-DO YOUR PARTNER.

We called Jerry Wagner and he talked to Edna Mae Davis regarding the names for these figures and called us back. Based on what we heard at dances and what they assert is the proper call, we are still unable to produce a one to one correspondence between call and figure. We suspect that the context of the dance is the most significant determiner of what figure to do. Hopefully with further questioning and observation a more definitive answer can be reached.

DO-SI-DO YOUR PARTNER (Ava) and DO-SI-DO, (Greenville) This figure is done from a ring of four, six, or eight. Left hand turn with partner, right hand turn with corner (or opposite in a two couple ring), left hand turn with partner back to original positions in ring.

GRAND RIGHT AND LEFT. Often follows ALLEMANDE LEFT. Extend right hand to partner, pull by, extend left hand to next, pull by, etc. Repeat to partner.

LEFT HAND LADY (GENT). The person of the opposite sex in the couple to your left. For the man it is his CORNER.

MAN. Variously called: gent, hobo, boy, possum, coon, hairy old baboon, fox

MISSOURI CHORUS. The chorus listed on these dances is so nearly universal that we have dubbed it the "Missouri Chorus"

OPPOSITE. In a two couple ring it is the other person of the opposite sex. In a full square of four couples it is the couple or person of the opposite sex in the couple directly across the set from you.

PARTNER. The person you are currently dancing with, not necessarily the one you started the dance with.

PROMENADE. The couple dances side by side both facing counterclockwise around the ring with the man on the inside.

RIGHT HAND LADY (GENT). The person of the opposite sex in the couple to your right. The woman's corner.

SASHAY. (Greenville) Same as BACK TO BACK

SET. The square of eight dancers as in "Does everyone have a full set?" A dance or TIP as in, "Will you dance this set with me?"

SI-DO (AVA). A left shoulder back to back with corner, see Katy Walk the Corner.

SQUARE. A set of four couples. The calls or figures that make up a dance. A type of dance usually done by four couples arranged in a circle.

STAR. All four dancers have the same hand in the middle holding on. The star turns in the direction the dancers are facing.

SIDE BY SIDE SWING. see SWING.

SWING. Ava - Ballroom position, woman's right in man's left extended at shoulder height; man's right around woman's waist, woman's left on man's right shoulder. Not much eye contact.

Greenville - either ballroom swing or side by side swing facing same direction with inside arm around each other's waist. Man moves forward, woman backs up.

TIP. One piece of fiddle music with dancing, often 15 to 20 minutes.

TURN BY THE RIGHT (LEFT). Turns are done in both Greenville and Ava with a handshake grip at waist level. The grip is firm, but the dancers do not "give weight" as much as in a place where jig dancing is not done.

WOMAN. Variouslly called: lady, girl, rabbit, squirrel

BASIC SQUARE DANCE INFORMATION:

A square usually consists of four couples* each containing a man and a woman. The man is on the left of the couple, the woman on the right. The couples arrange themselves in a circle and face center. Standard convention is that couple #1 has their backs to the music. In Ava and Greenville the #1 couple is to the right of the caller (couple #4). In either case the remaining couples are numbered counterclockwise from #1 as indicated above.

*In Ava occasionally five or six couples mere in one square.

WAVE THE OCEAN (Ava)

CHORUS: Missouri Chorus
 All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 Swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 "Out by the right, back by the left,
 give a two hand whirl"
 Couple #1 & #3 dance to the center passing each other with the 1's on the inside
 "wave the ocean, wave the sea" They dance backwards to place
 "Wave my pretty girl back to me" Repeat with couple #3 on the inside
 "The outside in and the inside out
 Wave old ocean, wave about" All swing
 "Home ya are
 All eight swing, all eight whirl" Promenade corner about half way
 "All run away with the corner girl" Same men with new partners repeat until they have their first partner back
 "Same old boy and a brand new girl
 Out by the right, back by the left
 Give a two hand whirl."

CHORUS

Couple #2 leads out, etc.

KATY WALK THE CORNER (Ava)

CHORUS: Missouri Chorus
 All eight join hands and circle left
 Circle back to the right with hands still joined

Allemande left with corner, grand right and left to partner
 Swing each woman once around in same direction of travel as G-R&L
 When you meet partner, promenade home

FIGURE:

First couple dance to partner, swing
 "Out by the right, back by the left
 Give a two hand whirl" Couple #1 dance forward side by side between
 couple #3
 "Couple up and divide the world" Gent goes left, lady goes right around
 outside of set to home positions
 ALL Back to back with partner
 "Back home and do-si partner" Back to back with corner
 "Si-do corner" Swing partner
 "Swing partner, two hand whirl" Promenade corner
 "All run away with the corner girl" Same man repeats with new partner,
 etc.
 "Same old boy and a brand new girl
 Out by the right, back by the left..."

REMARKS:

The do-si is with right shoulder, the si-do is with left. This dance
 follows the familiar pattern. Chorus, gent #1 dances with all the women,
 chorus, gent #2, chorus, etc.

AROUND AND THROUGH (Ava)

CHORUS: Missouri Chorus
 All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 Swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 "Out by the right, back by the left, two hand whirl" Couple #1 out to
 right, bow to couple #2
 1's swing, separate and go outside of couple #2, meet and return to
 center between second couple Both couples swing
 Couple #1 goes between couple #2, separate and return to center Both
 couples swing Join hands in a ring and do-si-do First couple on to
 couple #3, etc.

REMARKS:

After couple #1 completes its turn the chorus is danced. Then couple #2
 leads out. This dance was described by an inactive caller. We never saw it
 danced on our visits so no accurate calls can be included yet.

HALF-WAY UP AND HALF-WAY BACK (Ava)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with, grand right and left to partner
 swing each woman once around in same direction of travel as G-R&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner

"Out by the right, back by the left" Couple #1 swing or butterfly whirl
 "two way swing"

Couple #1 dances forward and back to the center of the square standing side by side, inside arm around each other's waist

"half-way up and half-way back"

ALL

Back to back with partner, right shoulder Back to back with corner,
 left shoulder Swing partner Promenade corner

The #1 and 2 gents with their new partners repeat, etc.

REMARKS:

This was danced by adding a new couple each time so that there are progressively more people doing it each time. This dance can be done with four, five or more couples. This is done until each man has led the figure... a long time. The chorus is danced before each new couple leads out the dance.

BIRD IN THE CAGE (Ava)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 Swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner holding first right and then left hand
 "Out by the right, back by the left" Couple #1 siuing by right elbow
 "Swing"
 Lady #1 turns gent #2 by left elbow She returns home to turn partner right elbow She turns gents #3, partner, gent #4, partner. The first lady jig dances in the center of the circle while the other seven join hands and circle left around her
 "Bird in the cage"
 The first lady rejoins the circle which now circles right and her partner solo dances in the center of the ring
 "Bird hop out and the crow hop in" The first gent rejoins the circle next to his partner
 "Crow hop out" Allemande left, grand right and left to partner
 "On the left and by the right"
 Starting with partner, elbow turn each lady one full turn in same direction of travel When you reach your partner, swing her
 "Everybody swing, everybody whirl" Promenade corner
 "All run away with the corner girl" First gent repeat with all four ladies CHORUS Second couple leads out, etc.

REMARKS:

This is another long dance if done all the way through. Most often the second couple would lead a different figure. The "jig dance" and the "solo dance" above mean the same thing.

TWO LITTLE HOBOS (Ava)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Dance to partner holding first right hand, then left, swing

"Out by the right, back by the left, two hand whirl" Couple #1 circle 4 with couple #2

"Circle four" or just "Four" Gent #1 leaves his partner with couple #2 in a line

of three, lady #1 closest to her home spot Gent #1 goes on alone to couple #3, circle three

"Circle three" or just "Three"

Gent #1 takes lady #3 in his right hand on to couple #4 Circle with couple #4

"Circle four" or just "Four"

Gent #1 heads for home alone leaving lady #3 with couple #4 Gents # 1 and 3 start counterclockwise around outside. They will go about 1/4 of the way around. The side lines of three dance forward and back

"Side up and side back"

(In the "forward and back" the lines rotate about 1/4 turn clockwise and each slips a bit sideways to the left as they come back) Gents #1 and 3 cut through the alley between the lines from the opposite side back through "home"

"Across the hall" Gents #1 and 3 start around the outside again, CCW

"Two little hobos scale the wall" Side lines of three go forward and back again in the same way

"Side up and side back" Gents #1 and 3 cut through again heading for their corner lady

"Across the hall" All promenade corner part way (not home)

"Grab your corner, promenade all" or just "Promenade" Gent #1 repeats this all with the #4 lady who is now his partner, etc.

CHORUS

Gent #2 lead out, etc.

REMARKS:

The circling to establish the "sides and hobos" is always once around only. This dance is extremely long. We have never seen it danced all the way through. Often the dancers stop after gents #1 and 2 have led and either "Wind up the Grapevine" or do a shorter figure for gents #3 and 4.

The movement of the "lines and hobos" in this dance is a delight of fluid motion to see, but it is difficult to convey accurately in words. We hope this description will work for you. Jerry Wagner, a caller, often just yells "heeah" as if driving cattle to indicate the next figure. The dancers know what to do.

The "dance to partner" is a jigging step with all the individual variation that that implies. The length of time is based somewhere between personal desire and community approval.

FORM A STAR (Ava)

CHORUS: Missouri Chorus

fill eight dancers join hands and circle left

Circle back to the right still holding hands

Allemande left with corner, grand right and left to partner

Swing each woman once around in same direction of travel as GR&L

When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner holding right hand, then left

"Out by the right, back by the left" Couple #1 swing

"two hand whirl" Couple #1 join hands with couple #2, circle four to the left

"Circle" Drop hands, form a right hand star moving in the same direction

"Form a star" Left star back

"Star back"

Turn partner (1s and 2s) by left hand 1 full turn, turn opposite by the right hand one full turn, turn partner by the left hand 1 full turn, swing opposite once around, swing partner once around

"Dosi"

Couple #1 leads on to couple #3, etc. The chorus is repeated after the first couple has completed its turn, etc.

REMARKS:

In the star the men hold hands at shoulder height, the women lay their hand on their partner's hand.

The turns in the "do-si" are hand shake grip, waist level

WIND UP THE GRAPEVINE (Ava)

FIGURE:

All eight dancers join hands and circle left
 The first gent drops the fourth lady's hand
 He ducks through an arch formed by the fourth couple
 All follow including the fourth gent who turns under his own right arm letting it come comfortably to rest over his left shoulder. No one lets go.
 The #1 gent comes back around in the same direction of travel and ducks under the arch formed between the third and fourth couples
 The third lady turns under her own right arm letting it come to rest on her left shoulder.
 Gent #1 continues ducking under each arch until the whole circle is wound up.
 He turns under his own right arm and takes the right hand of the fourth lady which she has laid over her left shoulder.
 Circling left in this tight circle, the dancers lean in a bit, then out.
 They raise their hands simultaneously over their heads
 Break and swing partner
 Allemande left, grand right and left to partner
 Swing each lady once around
 Promenade home...off the floor

CIRCLE HOME (ENDING FIGURE) (Greenville)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right still holding hands
 Allemande left with corner, grand right and left to partner
 swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade off the floor

FIGURE:

This is a mass chorus for everyone in the hall in one or two concentric rings. This is danced after every tip (fifteen to twenty minutes) by all who want to, even those who have been watching the dancing from the sidelines.

FIGURE EIGHT - FIGURE 0 (Ava)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 Lead out to the right gent in the lead, split couple #2
 He leads his partner around the lady back to the center, turn a loop
 clockwise as if circling left on the inside of the set
 Lead back through couple #2 and around the gent
 Circle four
 Do-si-do your partner
 Both couples swing partner
 Circle four and lead gent takes all four through couple #3, etc.

FIGURE EIGHT - FIGURE 0 (Greenville)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 Couple #1 out to the right couple #2, circle four
 Swing opposite (twice round), swing your own (twice round)
 Circle four again
 Pick up couple #3, circle six
 Do-si-do OR Missouri Chorus for six
 Circle six
 Figure eight: lead gent drops third lady's hand and leads all between
 couple #4 around the lady, back to the center, turn a loop clockwise as
 if circling left on the inside of the set
 Lead back through couple #4 and around the gent back to the center

CHORUS

Each couple leads the dance in turn

ACROSS THE HALL (Ava)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 First and third gents turn opposite lady by the right (handshake grip)
 Return to partner, left hand turn
 Swing opposite (regular swing)
 Swing partner, all eight swing
 Promenade the corner (about half way around)
 Repeat with new partners until returning to original partners
 CHORUS
 Second couple dance to partner, etc.

REMARKS:

This can be stopped after the first two couples have led or continued until all four have led. It can also be cumulative where the first and second gents lead out the second time through, etc.

ACROSS THE HALL (Greenville)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 swing each woman once around in same direction of travel as GR&L
 lilhen you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 First and third gents turn opposite woman by the right
 Return to partner, left hand turn
 Swing opposite (side by side both facing same direction)
 Swing your own (side by side)
 Couples 1 & 3 back to back (as a couple)
 First and third women cross to opposite gent and back to back (left shoulder)
 Home and all suing partner
 Promenade corner (about half way)
 Repeated with new partners until original partner is met
 CHORUS

REMARKS:

The left and right hand turns can be best described as: man dances around the woman holding her hand. She does not turn so he must bring her arm over her head to get around.
 The second and fourth gents could lead the dance, but we never saw it that way. They did not feel cheated by the chance to rest. Early in the evening they jiggled the whole time anyway; later they clapped and waved handkerchiefs at the active dancers to cheer them on.

CUT AWAY SIX (Greenville)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right still holding hands
 Allemande left with corner, grand right and left to partner
 Swing each woman once around in same direction of travel as G-RSL
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing (side by side)
 Couple #1 dance up to 3, bring them back
 Dance forward again, cut away six (split couple #3)
 Gent turn left, lady right around outside to home
 Sides go forward and back and swing once while 1's pass behind them.
 Couple #1 dance up to 3, bring them back
 Dance forward again, cut away four (between couple three and the side couples)
 Couples 2,3,4 swing
 Couple #1 dance up to 3, bring them back
 Dance forward again, cut away two (split the sides)
 Couples 2,3,4 swing
 When they get home 1's join the swinging
 Promenade corner
 Repeat, gent #1 with new partner, etc.

Remarks:

When first gent gets back to partner, repeat chorus. The dancers usually go on to a new figure for gent #2 to lead, but each couple could lead this out. In this case it would be a very long dance.

TWO GENTS RIGHT ELBOW (Greenville)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 First and third gents turn 1-1/2 by the right elbow in the center
 They turn the opposite lady once by the left elbow
 Gents turn once and a half in center again
 All swing partner
 Promenade corner about half way
 Repeat with new ladies until you get your original partner
 CHORUS
 Couple #2 dance to partner, swing
 Second and fourth gents, etc.

REMARKS:

All four couples can lead this dance in turn, but more often the #3 couple would do a different figure.

CIRCLE EIGHT (Greenville)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 Swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Circle left in a ring of eight
 Lead gent drops fourth lady's hand and ducks under any arch turning the circle inside out.
 Circle same way facing out
 Lead gent backs under any arch and returns the circle to normal
 CHORUS

VARIATION: Lead gent ducks under arch and then backs under his own arm to make the whole transition in one move.

RIGHT HAND LADY (Greenville)

CHORUS: Missouri Chorus

All eight dancers join hands and circle left
 Circle back to the right still holding hands
 Allemande left with corner, grand right and left to partner
 Swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing

Gent #1 turn right hand lady with a right hand
 Turn partner by the left hand
 Left hand lady with the right hand around
 Turn partner by the left hand
 Swing opposite lady
 Swing partner
 CHORUS
 First and second gents dance to partner, etc.
 Add couples until all are active.

REMARKS:

Each couple can lead this dance in turn, but more often the next lead couple would do a different figure. Right and left hand turns can be best described as "man dances around the woman holding her hand. She does not turn so he must bring her arm over her head to get around."

TEXAS STAR (Greenville)

CHORUS: Missouri Chorus
 All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 Swing each woman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 Ladies to the center and back (very quick, 4 beats)
 Gents head toward the center with right hands raised as if to make a right hand star.
 Hand is withdrawn and the left is put in for a left hand star
 Immediately pick up right hand lady around the waist
 Maintain star, turn it half way
 Break the star, wheel around as a couple with new partner halfway (CCW)
 Wheel around as a couple clockwise into allemande left with corner,
 continue with chorus figures
 Repeat with new partner each time until back to original partner.

REMARKS:

Remember to get back to your new partner each time. It is difficult to remember who new partner is. Ladies must assist gents. Counting five hands in the grand right and left is helpful.

TWO LITTLE SISTERS (Greenville)

CHORUS: Missouri Chorus
 All eight dancers join hands and circle left
 Circle back to the right with hands still joined
 Allemande left with corner, grand right and left to partner
 swing each uioman once around in same direction of travel as GR&L
 When you meet partner, promenade home

FIGURE:

Couple #1 dance to partner, swing
 Ladies #1 and 2 circle in center once around
 "Two little sisters" The ladies go home, everybody swing partner
 "Home swing" "Allemande left, grand right and left to partner
 "On the left all around the ring" swing each uoman in turn, promenade partner home

"swing...promenade" Ladies #1, 2 and 3 circle once around
 "Three little sisters" Ladies go home, everybody swing partner, etc.

CHORUS

Couple #2 lead out

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Country Dance and Song Society Missouri Cultural Heritage Center

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