

Nine-Pin Quadrille, Old Dan Tucker and Paul Jones

44 descriptions from 39 sources, compiled by Richard Powers

The **Nine-Pin Quadrille** and **Old Dan Tucker** were essentially the same 19th century mixer. It wasn't one standardized pattern, but rather a wide variety of patterns based on one concept.

One of the earliest American descriptions (1867) implies that Nine-Pin Quadrille and Old Dan Tucker are synonymous, but the distinction in 95% of the sources is that if it's done in a **quadrille** formation, it's called a **Nine-Pin Quadrille**, and if it's done in **one large circle**, it's called **Old Dan Tucker**.

In most versions there is an extra person in the center, usually a gent, who is called a Nine-Pin, Dan Tucker or Miss Tucker (if it's a lady). Each version of the dance has a different way for the extra person to get into the outer ring of couples, discarding a new nine-pin into the center. One way was with a Grand Right and Left, with an extra person in the chain. Sometimes the chain ended with a signal (like a whistle) from the leader. The gent who didn't have a lady at that moment was the next Nine-Pin or Dan Tucker. Everyone else had a new partner, making this a **mixer**. A mixer is defined as a dance where everyone changes partners at the same time. The **Paul Jones**, which is the same concept but without the extra gent, begins in 1892, on page 14 of this compilation.

The Nine-Pin Quadrille apparently came to the U.S. and England from Germany. You will see on the next page that Germany may have borrowed the concept from Russia.

The various names for the early version—Nine-Pin Quadrille, Kegelquadrille and Skittle Quadrille—all refer to the game of **bowling**. The various ancient versions of bowling used between 3 and 17 pins, then the number was standardized at 9 pins in the 16th century, played indoors or outdoors. Nine-pin bowling remained the standard for centuries, until American states began banning nine-pin bowling in the 1840s to stop gambling, causing ten-pin bowling to be invented to avoid the ban. However nine-pin bowling was still well known in the mid-19th century, enough to lend the name to the Nine-Pin Quadrille. Perhaps the name had an additional allure in America due to the ban of the game.

Kegel (kögel, kegeln) was a German bowling game that also used nine pins, played in an indoor bowling alley, the Kegelbahn. Skittles (see the Skittle Quadrille on page 7) was the British name for an indoor version of nine-pin bowling, often as a pub game. The bowling pins were called skittles.



A nine-pin (skittles) bowling alley.
You can see that the 9th pin is in the center.

Here is an early version of a nine-pin quadrille from an **1826** German dance manual that I discovered in the rare book room in the Cincinnati Public Library, *Der Instructive Tanzmeister Für Herren Und Damen* by Louis Casorti. In Germany this dance was also known as the König-quadrille (King's Quadrille) or Königin-quadrille (Queen's Quadrille, with a lady ninepin).



Historical German Kegel

Kegel herum Kleine Ronde. Endlich schwenkt der Kegel alle vier Damen aus, und wenn dieses geschehen ist, so folgt die

Chaine.

Die Chaine, eigentlich eine kettenförmige Figur, wird durch das Wechseln der Hände von Seiten der Herrn und Damen gebildet. Der Herr gibt bei dem Anfange, er mag stehen, wo er will, seiner Dame und diese ihm, die rechte Hand. Wohin man nun, wenn man der Dame die rechte Hand gegeben hat, sieht, dahin geht man fort; gibt der darauf folgenden Dame die linke Hand und derjenigen, welche zunächst wieder folgt, die rechte u. s. f. Gewöhnlich wird mit der rechten und linken Hand so lange gewechselt, bis man dahin kommt, wo man die Chaine anfangt; allein bei der Kegelquadrille wird so lange mit der Chaine fortgefahren, bis die Musik von der Quadrille abbricht und zum Walzer übergeht. Sobald dies geschieht, müssen die Herrn die Damen anfassen und einige Mal herum walzen. Wer nun von den Herrn keine Dame zum Walzen bekommen hat, der macht das nächste Mal den Kegel.

Kegelquadrille.

Vier Herren und vier Damen bilden zuerst eine Ronde. In die Mitte dieser Ronde stellt sich ein Herr, welcher den Kegel macht. Alle Herrn und Damen tanzen nun einmal ganz um den Kegel herum. Jetzt schwenkt der Kegel zwei sich einander gegenüberstehende Damen aus. Hierauf tanzen sämtliche Damen Kleine Ronde links um den Kegel herum. Der Kegel schwenkt nun die andern beiden Damen aus. Wenn dieses geschehen ist, so machen sämtliche Herrn rechts um den

Kegelquadrille

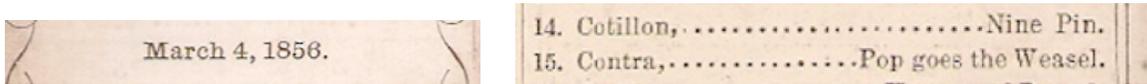
- 4 gents and 4 ladies form a ring (Ronde). One gent, who is the Ninepin, goes into the center of the ring.
- All of the gents and ladies in the ring circle once around the Ninepin, probably traveling to the left.
 - The Ninepin swings one of the ladies (possibly a right-hand turn) then swings her opposite lady (possibly a left-hand turn).
 - All of the ladies circle to the left once around the Ninepin.
 - The Ninepin swings the other two ladies, in the same manner as above.
 - All of the men circle to the right once around the Ninepin.
 - The Ninepin swings all four ladies, in the same manner as above.
 - All do a Grand Right and Left Chain, with the Ninepin joining in (not specified whether the Ninepin joins during the chain or at the moment that the music changes).
 - When the music changes to a waltz, all waltz with the person whom they have met at that moment. The gent without a partner is the new Ninepin.

Where did Germany get it? An 1820 German description said that this was a **Russian** invention:

Eine russische Erfindung.

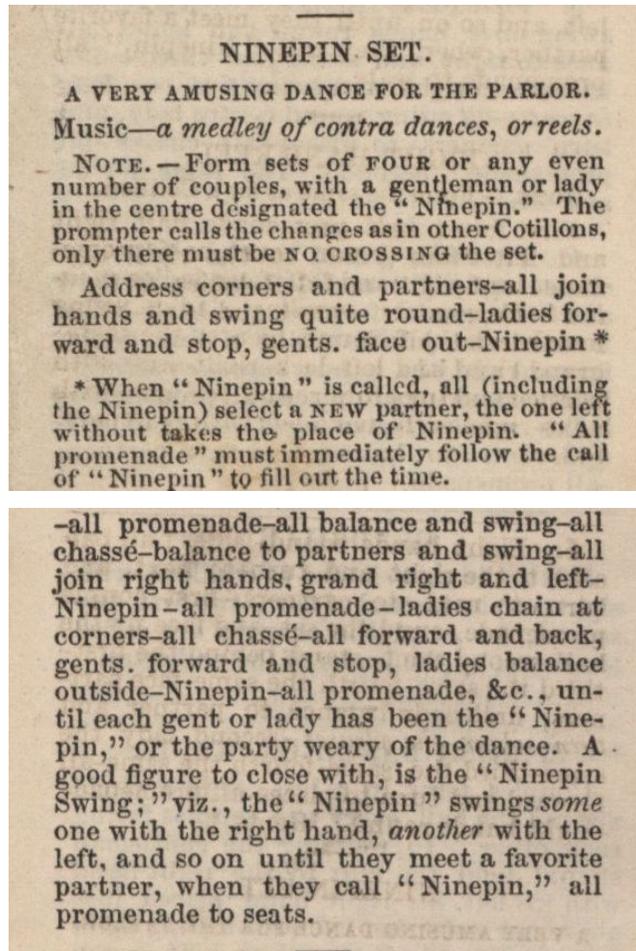
The alternate names König-quadrille (King's Q.) and Königin-quadrille (Queen's Q.) may have come from the original Russian version. Thanks to Dmitry Filimonov for finding that 1820 description by L. Länger.

The earliest **American** Nine Pin that I've found so far was listed on an 1856 ball card, as a Cotillon.



• **1862 H. G. O. Washburn**, Belfast, Maine

Here is the earliest American description of a Nine-Pin that I've found so far, from my copy of Washburn's *THE BALL-ROOM MANUAL OF CONTRA DANCES & SOCIAL COTILLONS*, which is copyrighted 1862. (The online Library of Congress copy lacks a copyright, but their date is from when it was submitted to the LOC, in 1863.)



One interesting aspect of this version is that it can be danced in either a **quadrille** or **circle** formation, therefore either Nine-Pin (quadrille) or what was later called a Dan Tucker (in a circle). It specifies sets of four "or any even number of couples," and when you have more than four couples, you have a circle. Washburn also says that either a gent or a lady may be the Ninepin in the center.

• **1864 Septimus Winner**, Philadelphia

This is sheet music for NINE-PIN SET, PLAIN COTILLIONS, which is five standard quadrille figures, culminating in the following figure.

NINE PIN COTILLION.

Promenade All. Danced by FIVE Gents and FOUR Ladies.

Gents form a ring, odd Gent in the centre. Count ONE, TWO, THREE;

10147-4. disperse and catch partners.

- 8 Head couples forward and back, twice. (There are other possible interpretations of Forward Lead).
- 8 Side couples forward and back, twice. The odd gent goes to the center as they retire.
- slow 4 Gents advance to take hands and circle to the left, with Nine-Pin in the center (music slows down).
On the final count three the gents disperse and attempt to catch a lady.
- 4 4 couples promenade around to the right and square the set, to the ladies' home places.
- 4 4 couples take hands-8 and circle around to the left.

- **1866 Septimus Winner**, Philadelphia The full titles of the sources are on page 30.

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NINE PIN COTILLION. (Fancy.)

Danced by five Gents and four Ladies, odd Gent in the centre.

Hands around. Promenade all.

Forward lead. Forward sides.

SLOW TIME.

Gents form a ring around the odd gent in the centre.

D. C.

Count one-- two-- three. Disperse and catch partners.

This is almost the same as 1864, except it ends with Hands Around and then Promenade All.

- **1866 Charles Brooks**, Philadelphia

This is the earliest appearance of the *name* Dan Tucker, but it wasn't yet the mixer version of Dan Tucker, because everyone didn't change partners at the same time. This Old Dan Tucker was closer to the Cheat Figure in quadrilles.

Old Dan Tucker.—A gentleman or lady place themselves in the centre of Cotillion, then eight hands round, 8 bars; all balance, 8 bars; then all turn corners, 8 bars; now the person in the centre will take the place of any one of couples, while the person discarded or cheated must go to the centre; the one in the centre must turn in the right time of the music or he is not entitled to place; if one gets to the centre twice before they have all been there the dance ends, except the one who was in the centre first.

Old Dan Tucker 4 couple cotillion (quadrille) with an extra gent or lady in the center.

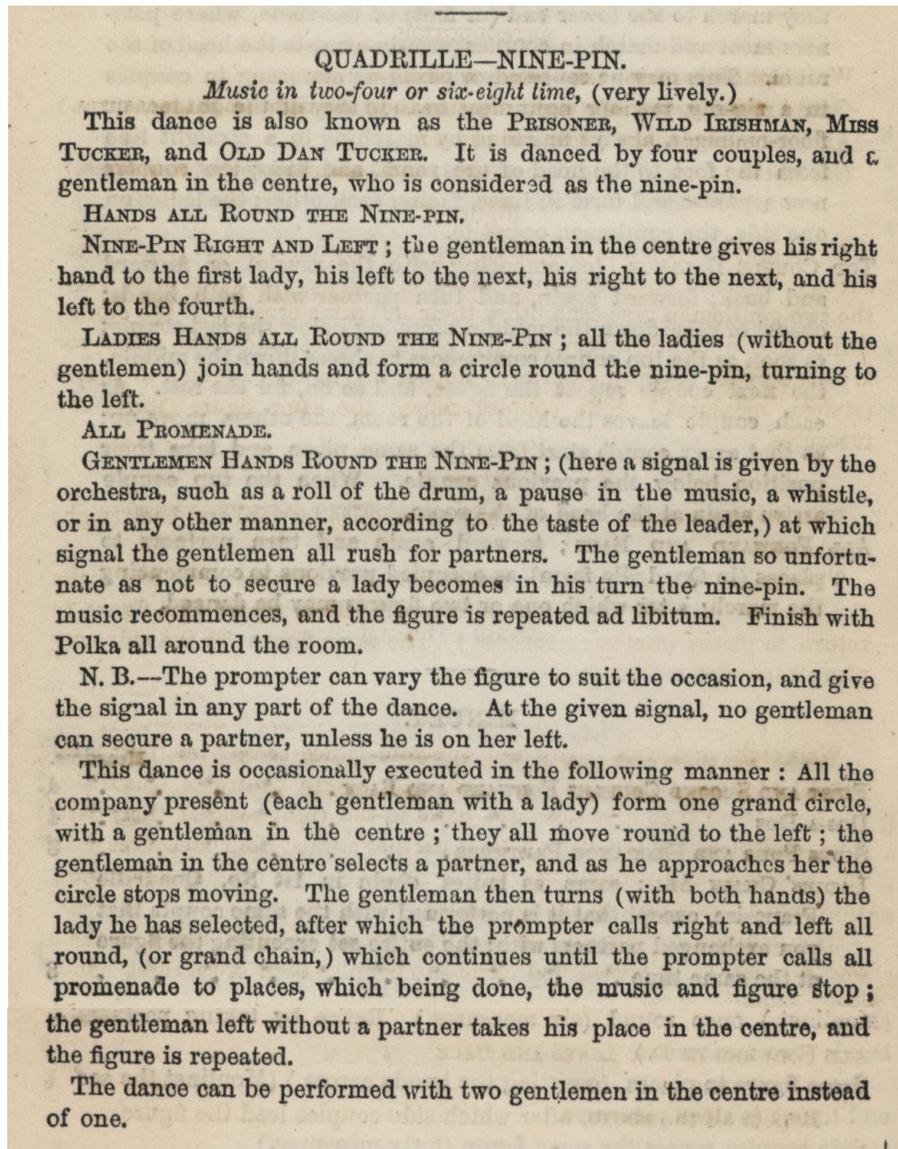
- 8 8 hands round.
- 8 All balance.
- 8 All turn corners.

The center gent goes to a couple, takes that gent's place, and the discarded gent goes to the center. The timing must be just right or the Nine-Pin gent must stay in the center.

This description is open to interpretation. Perhaps the balance is to partners, and during this time the Nine-Pin goes to a lady and tries to get to her *before* her corner gent gets to her, hence the concern for good timing. Some later descriptions say Balance to Tucker, but if that happens, the gents already have their corner lady in his L hand. That might still work if the Nine-Pin walks right up to the lady balancing to him. The dance ends when any gent gets discarded twice.

Note: This is the only example of a quadrille formation being called Old Dan Tucker. All of the later quadrille formations are called Nine-Pin Quadrille, with the name Old Dan Tucker meaning a large circle.

- **1867 Laurence DeGarmo Brookes**, New York



Brookes implied that **Nine-Pin Quadrille and Dan Tucker are synonymous**, and he provided additional alternate names (The Prisoner, Wild Irishman and Miss Tucker, presumably with a lady 9-pin).

Brookes showed **two different formations**: a quadrille of 4 couples and a large circle with everyone.

- **Quadrille** version: 4 couple quadrille with extra gent (Nine-Pin) in center.

8 Hands Round the Nine-Pin.

Nine-Pin gives R to 1st lady, L to next, R to next, L to next.

4 ladies Hands Round the Nine-Pin. Here Brookes clarifies this means circle to the left.

All promenade (original partners?).

4 gents Hands Round the Nine-Pin.

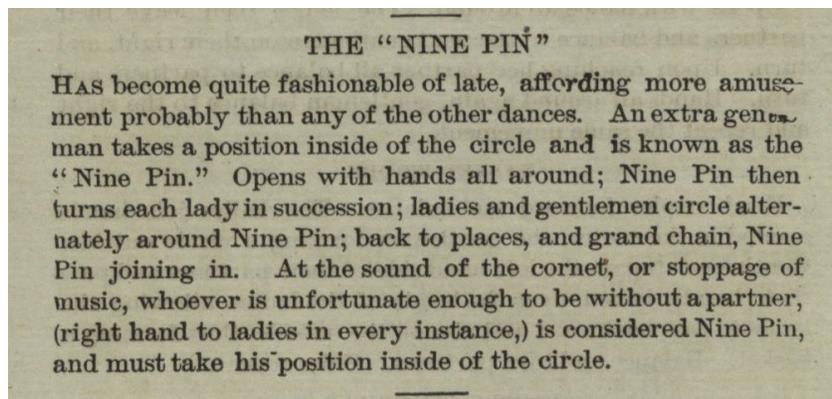
At a signal (whistle, or music stops) all gents rush for a lady. The successful gents must have a lady on their right side.

- **Circle** version, which is starting to be called Old Dan Tucker to distinguish it from a Nine-Pin.
Form a large circle of couples, ladies on the right. 1 or 2 extra gents in center.
8 Hands Round the Nine-Pin (circle to the left).
Nine-Pin advances to select a lady, circle stops moving, he turns her 2-hands.
Prompter calls Grand Right and Left Chain, until prompter calls All Promenade Partners.
All who have partners promenade, with the extra gent going to the center.

DeGarmo's description is an important transition between the early version, with an inner circle of gents quickly dispersing to find a lady, and what then became the mainstream version, with a Grand Right and Left.

Some historians assert that quadrilles that change partners, like the Sociable and Nine-Pin Quadrille, are not considered to be true mixers. I see their point. If so, then this 1867 "big circle" Old Dan Tucker is possibly the **first 19th century mixer**, in 1867.

- **1868 Beadle**, later copied verbatim by • **1878 Frank Tousey**, publ., both from New York.



4 couple quadrille with extra gent (Nine-Pin) in center.

8 Hands Round the Nine-Pin.

Nine-Pin gives R hand to first lady, L to next, R to next, L to next.

4 ladies Hands Round the Nine-Pin, back to places.

4 gents Hands Round the Nine-Pin, back to places, with Nine-Pin joining the ring.

All Grand Right and Left until sound of the cornet or music stops. The gents **with a lady in his R hand** are in; the odd gent out.

This version is **similar to the 1826 Kegelquadrille**.

- **1869 D. Spencer**, Peoria, Illinois

This is identical to the second (large circle) version of 1867 Laurence DeGarmo Brookes.

• **1877 Rudolph Radestock**, London

12.—THE NINE-PINS QUADRILLE.

This is considered the most comical dance on the list, and was introduced from the Germans, who dance it under the name of Kögel (or Skittle) Quadrille. It is danced by nine persons, generally five gentlemen and four ladies. Four couples arrange themselves according to quadrille positions, and No. 1 and No. 2 couples commence to chasseur galop, by counting four, towards each other; whilst retiring, No. 3 and No. 4 couples do the same, No. 3 and No. 4 retiring; at the same time No. 1 and No. 2 galop to opposite sides, No. 3 and No. 4 doing the same; No. 1 and No. 2 repeat the first movement, likewise No. 3 and No. 4; all four couples return to places as before; ladies' chain across, balance and turn partners; whilst doing so, No. 5 gentleman places himself in the centre, and turning Nos. 1, 2, 3, and 4 ladies round, the gentlemen forming a circle round No. 5 gentleman, who, clapping hands, stops the music; all five gentlemen try to obtain a lady partner; the one left without partner takes the place of No. 5 gentleman. Should there be more than one quadrille dancing (say three or four), you must appoint only one out of the number to clap his hands for the music to stop, so as to cause no confusion or dissatisfaction.

This is an especially interesting Nine-Pin Quadrille, different from the other versions. It was introduced to London by Germans as the Kögel Quadrille (see the 1826 Kegelquadrille) or Skittle Quadrille.

The first half of this description is detailed, then the second half is brief sketch, leaving much open to interpretation. The opening Galop is clearly in canon. As a result, side couples are not back in place, facing in, at the beginning of the Ladies Chain. Therefore one interpretation is that the Ladies Chain is also in canon, since the canon was clearly established before Radestock changed to briefly sketching the remainder of the description. (An alternate interpretation might be that only heads do the Ladies Chain.)

4 couple quadrille. The extra gent is standing off to the side, *not* in the center yet.

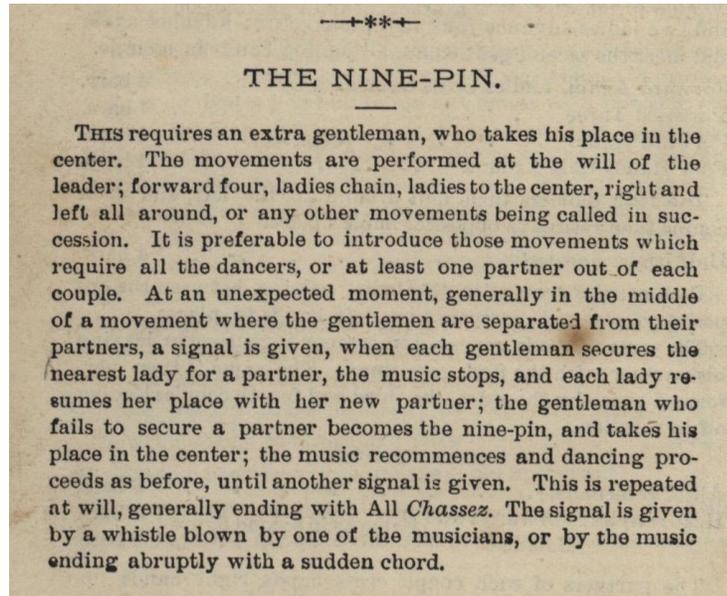
- 2 Head couples 1 & 2 galop chasseur 4 slides to the center. Sides wait for 4 counts.
- 2 Heads galop backing to place, as Sides galop to the center.
- 2 Sides galop back to place, as Heads galop to cross over. Cross over quickly with 4 slides.
- 2 Sides galop to cross over, as Head Couples turn CCW in place with two galop chassé steps.
- 8 Repeat all of this, to original places, with sides beginning by turning CCW in place as a couple.
- 2 Head couples Ladies Chain, walking steps, as Sides turn CCW in place, to face in as a couple.
- 6 Sides begin the Ladies Chain, as everyone continues the full Ladies Chain in canon. Sides don't turn by the L hand at the end. Instead, side ladies approach partners to balance from the center.
- 8 All balance and turn partners by 2 hands as the Nine-Pin gent enters the center of the set.
- 16 Nine-Pin gent turns head ladies 1 & 2, then sides 3 & 4 by two hands, 8 counts for each lady.

Four gents circle hands-4 around Nine-Pin. He claps to stop the music and all 5 gents try to secure a lady. If there are several quadrilles, only one set is assigned to have the gent clap to stop the music.

In the 1880s we have something new—the prompter can **spontaneously call figures at will**.

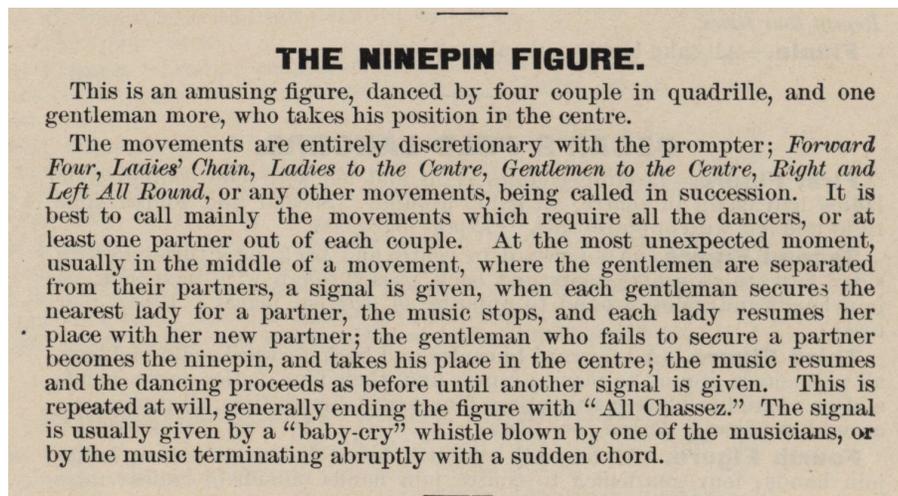
From here on, ● indicates a pre-set pattern. ● indicates calls improvised by the prompter.
2/3 of all versions are pre-set patterns. 1/3 are improvised by the prompter.

● **1881 Wehman Brothers**, New Jersey



and...

● **1882 Lucien O. Carpenter**, Philadelphia (slightly reworded from 1881 Wehman Bros.)



4 couple quadrille with extra gent (Nine-Pin) in center.

The prompter calls figures at will:

- Forward Four (all forward and back).
- Ladies Chain.
- Ladies to the Center.
- Gents to Center (in Carpenter).
- Grand Right and Left.
- or other figures.

The prompter gives a signal "at an unexpected moment" in the middle of a figure, when the gents are separated from their partners, and the gents try to secure the nearest lady as a partner.

The new couples return to the ladies' original places, with the new Nine-Pin in the center.

The signal given is a whistle blown by one of the musicians, or the music suddenly stopping.

- **1882 Elias Howe**, Boston

*No. 11.— Waltz.— Form in circle all the couples, conductor in centre; all grand right and left; at tap of bell all waltz; conductor must secure a partner and give the bell to the gentleman who is without a partner, who, in centre, all form in circle again; all grand right and left; all waltz; centre gentleman tries to secure a partner, etc. Repeat *ad lib.**

Until 1882, this dance has either been a Promiscuous Figure (Fancy Figure) of a quadrille, or a big circle novelty dance. In Elias Howe's HOWE'S NEW AMERICAN DANCING MASTER we find a third category, a German parlor cotillion game.

Earlier German cotillions had myriad ways to find a partner, but here we have a **mixer**, with everyone beginning with a partner then all changing partners at the same time. The concept is the same as the Nine-Pin and Old Dan Tucker, and here the waltz is introduced into the figure.

4 couples form a circle, with the leader in the center.

4 couples Grand Right and Left until the leader rings the bell, at which time the leader rushes to secure a partner.

All waltz with the person you have at that moment. The gent without a partner goes to the center and retrieves the bell from the previous leader.

Howe's figure isn't given a name, but five years later, 1887, Squire calls this same figure Old Dan Tucker.

We are now about thirty years into the evolution of the Nine-Pin/Dan Tucker mixer concept, and for the next thirty years, this new thread will evolve into the **Paul Jones**.

The Paul Jones and Dan Tucker are so similar that they will morph together into the Pawtucket (from Paul-Tucker) in a later edition of *J. W. Pepper's Universal Dancing Master*.

• **1884 George Wilson**, New York

This is similar to 1881 Wehman Brothers and 1882 Lucien O. Carpenter, called at will, with additional possibilities. Note the new phrases, "if the gentleman who was nine pin at the time is smart enough," and, "the object is to keep a person nine pin as long as possible." The "Ladies' Nine Pin" likely corroborates the 1867 term "Miss Tucker."

THE NINE PIN FIGURE.

This is another figure that causes great merriment at social gatherings, although it is not danced much at great public gatherings.

The Nine Pin Quadrille is danced with four couples, who take their places the same as for a plain quadrille; then an odd gentleman takes his place in the centre of the set, he being without a partner; after that they perform any figures that the leader of the orchestra may call out.

The music keeps playing until the leader calls some figure which separates the ladies from the gentlemen, such as LADIES FORWARD, GENTLEMEN FORWARD, LADIES' CHAIN, CROSS RIGHT HANDS IN CENTRE, LADIES TURN GENTLEMEN, etc. At the proper moment, when they are all separated from each other, he stops the music, when all scramble for a partner; if the gentleman who was nine pin at the time is smart enough, he secures a lady for partner; then the gentleman without a partner takes his position as nine pin.

It does not make any difference which lady is secured for a partner; the object is to keep a person nine pin as long as possible.

The LADIES' NINE PIN is the same as the above only that an odd lady acts as nine pin instead of a gentleman.

The following calls make very good figures for the Nine Pin:

FORWARD FOUR.
BALANCE TO PARTNERS.
HEAD LADIES TURN OPPOSITE GENTLEMEN.
SIDE LADIES TURN OPPOSITE GENTLEMEN.
LADIES TO CENTRE (here stop music).

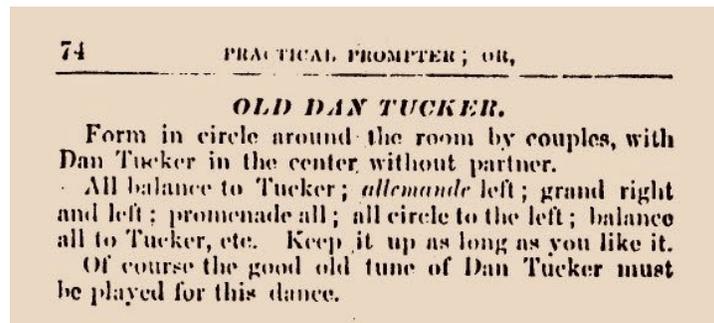
HANDS ALL ROUND.
HANDS ALL ROUND THE OTHER WAY.
NINE PIN TURN LADIES (stop music).

RIGHT AND LEFT.
BALANCE PARTNERS.
NINE PIN TURN GENTLEMEN (stop music).

FORWARD AND BACK.
FORWARD AND TURN OPPOSITE PARTNERS.
LADIES TO THE RIGHT.
GENTLEMEN TO THE LEFT.
LADIES' CHAIN (stop music).

RIGHT AND LEFT ALL ROUND.
DOS A DOS.
BALANCE TO CORNERS.
HEAD COUPLES CROSS OVER AND BACK.
FOUR GENTLEMEN CROSS RIGHT HANDS
IN CENTRE (stop music).

- **1887 Squire**, Cincinnati, describes **two different versions**.



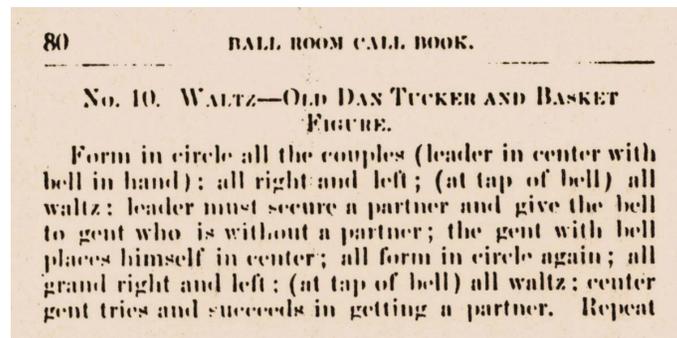
The manner of choosing the discarded gent is not explained here, so it must be surmised (*italics*) from the many previous descriptions.

One large circle of couples around the room, with a Dan Tucker gent alone in the center.

- 4 All Balance to Tucker. Tucker probably balances in return.
 - 4 All Allemande Left.
 - 8± Grand Right and Left *perhaps with Dan Tucker joining in.*
 - 4 or 8 *At a signal, or maybe after 8 bars of music,* all Promenade with partners, extra gent to center.
 - 4 or 8 All Circle to the Left.
- Repeat.

This is the **first appearance** of the simplified pattern that will become the most common version of Old Dan Tucker in the next decade.

- Also in this book is a **waltz cotillion** version, same as 1882 Howe, but now given the name Old Dan Tucker.



One circle of couples around the room, with the leader (Dan Tucker) alone in the center, with a bell.

- All form a circle of couples.
- Grand Right and Left.
- At the bell, All Waltz.

One possibility in both of these versions is that the Dan Tucker joins the Grand Right and Left.

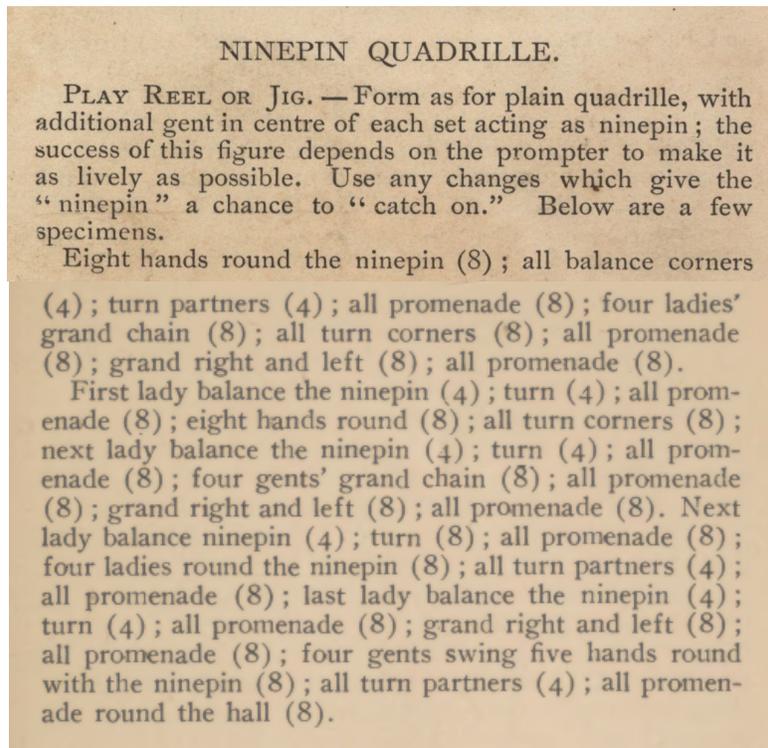
The other possibility is that he waits in the center until he rings the bell, then attempts to secure a partner. In reconstructing this dance, we found that if he rings the bell with his left hand, it's quite possible to dive into the outer ring take a lady's right hand at the same moment.

- **1889 J. H. Harvey** (Wehman), New York

There are two versions of the Nine-Pin, on two different pages in the book.

One is same as the second half of 1884 George Wilson. One is the same as 1882 Carpenter.

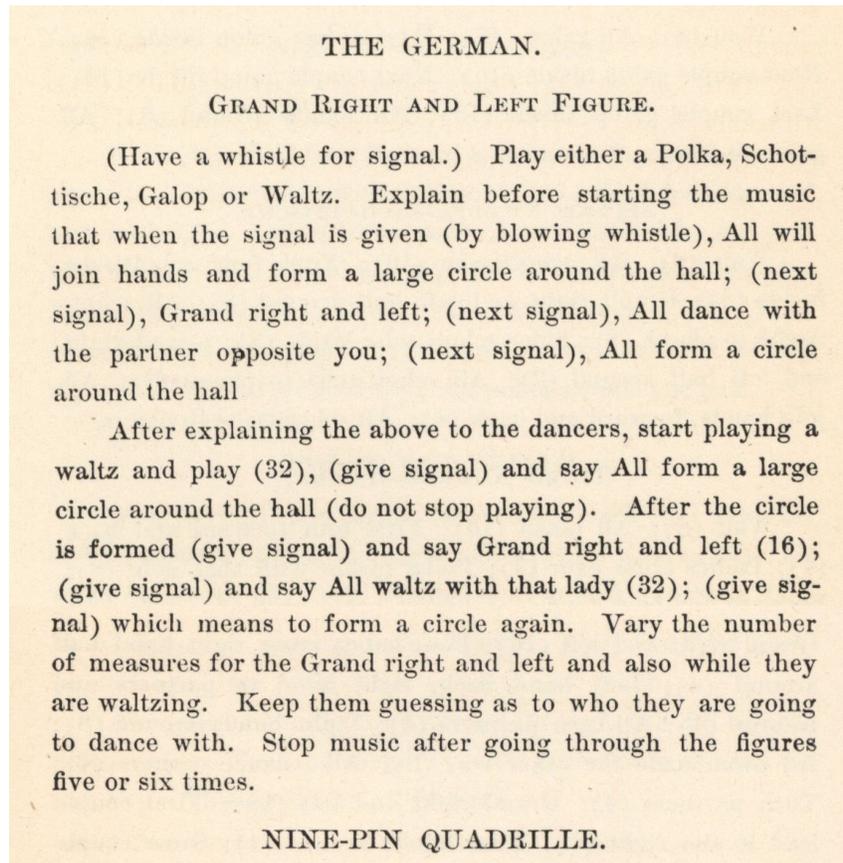
- **1890 John M. Schell**, Boston/N.Y.



This is essentially the same as 1881 Wehman, 1882 Carpenter and 1884 Wilson, this time with three suggested patterns of calls. Reconstruction note: each of the three series of calls is separated by semicolons, and concludes with a period.

- 1) Ten figures, concluding with Grand Right and Left and All Promenade.
- 2) Thirteen figures, concluding with Grand Right and Left and All Promenade.
- 3) Fourteen figures, similar to (2), concluding with All Promenade round the hall.

- 1892 Prof. L. H. Elmwel, Boston/N.Y.



This is an early **Paul Jones** mixer (the name Paul Jones would arrive the following year). It is identical to 1882 Howe and 1887 Squire except the leader doesn't join the set of couples. It's essentially **the Old Dan Tucker dance without Dan Tucker**. This is what makes it a Paul Jones, complete with the whistle.

All form a circle of couples while a waltz is playing.

16 ± At the signal of a whistle, all Grand Right and Left. (16 bars more or less, to make it a surprise.)

32 ± At a signal all waltz with the person you meet.
(The 32 bars of waltzing are also varied, to "keep them guessing.")

At a signal all form a circle of couples.

Repeat five or six times.

The music plays continually without stopping.

Note that this appears in Elmwel's book immediately before the Nine-Pin Quadrille, no doubt because of its similarity.

In 1882 Howe this was German figure #11. In 1887 Squire it was German figure #10. But now it's the *only* example of a German cotillion in Elmwel's book.

Thanks to Nick Enge for finding this one.

- 1892 Prof. L. H. Elmwel, Boston/N.Y.

NINE-PIN QUADRILLE.

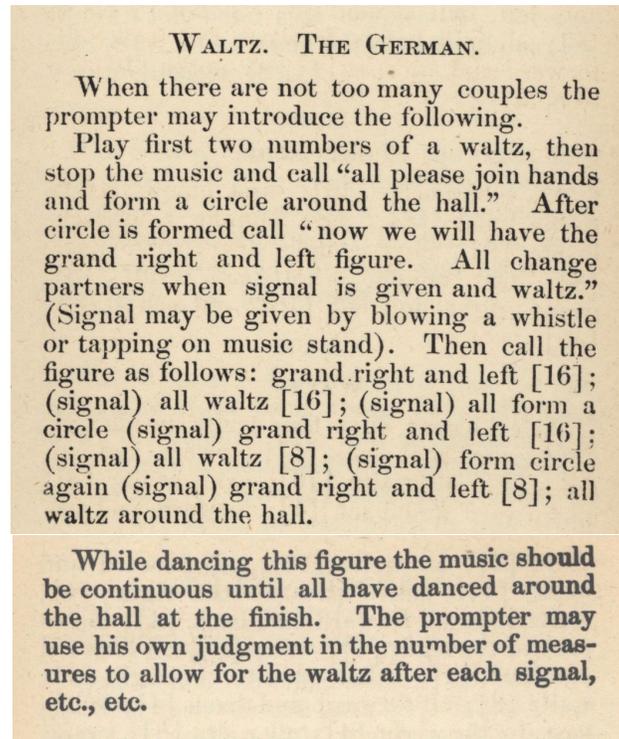
Play a jig or reel. (Form the same as for a Plain Quadrille, and have a gent in each set to act as nine-pin. All the changes can be used; the principal object being to mix them up and make a lot of fun.)

Before playing call All balance to the nine-pin (4); Turn partners quick (4); Promenade with partners (8); All hands around lively (8); Other way (8); Grand right and left half around (8); Promenade to places (8); All balance corners (4); Turn corners (4); Promenade with partners quick (8); All hands around (8); First lady balance to the nine-pin (4); Turn the nine-pin (4); Promenade with the same (8); Next lady balance to the nine-pin (4); Turn the nine-pin (4); Promenade with the same (8); Next lady balance to the nine-pin (4); Turn the nine-pin (4); Promenade with the same (8); Last lady balance to the nine-pin (4); Turn the nine-pin (4); Promenade with the same (8); All promenade around the hall as you are (8).

4 couple quadrille with extra gent (Nine-Pin) in center.

- 4 All balance to the Nine-Pin.
- 4 All turn partners.
- 8 Promenade with partners.
- 8 All hands around (circle left).
- 8 Other way (circle right).
- 8± Grand Right and Left half around.
- 8? Promenade to places.
- 4 Balance corners.
- 4 Turn corners.
- 8 Promenade with partners.
- 8 All hands around (circle left).
- 4 First lady balance to Nine-Pin.
- 4 and turn the Nine-Pin.
- 8 Promenade with the same.
- 4 Next lady balance to Nine-Pin.
- 4 and turn the Nine-Pin.
- 8 Promenade with the same.
- 4 Next lady balance to Nine-Pin.
- 4 and turn the Nine-Pin.
- 8 Promenade with the same.
- 4 Last lady balance to Nine-Pin.
- 4 and turn the Nine-Pin.
- 8 Promenade with the same.
- 8 All promenade around the hall as you are (i.e., Nine-Pin keeps last lady).

- 1893 J. A. French, Philadelphia



I see that my notes from 30 years ago, in my copy of this book, say, "This is a **Paul Jones**."

This version continually modifies the number of measures, and specifies the signal as a whistle, or the conductor tapping on the music stand.

All form a circle of couples.

16 ± All Grand Right and Left. (The prompter uses his judgment in the number of measures.)

16 ± At a signal all waltz with the person you meet.

16 ± At a signal all form a circle of couples; at a signal all Grand Right and Left.

8 ± At a signal all waltz with the person you meet.

8 ± At a signal all form a circle of couples; at a signal all Grand Right and Left.

All waltz around the hall.

The decreasing number of measures may possibly indicate that as the prompter spontaneously changes the number of measures, the time for each figure decreases.

As with 1892 Elmwel, this is the only German cotillion figure given in this dance manual.

• **1893 Charles Link**, Rochester N.Y.

OLD DAN TUCKER.	
Join hands & circle to the left.	4
Circle to the right.	4
All balance.	4
Swing.	4
Tucker balance.	4
Swing.	4
Grand right and left.	8
Promenade all.	8

The formation isn't specified, but contemporaneous Dan Tuckers were one large circle with Tucker in the center.

- 4 Join hands and circle left.
- 4 Circle right.
- 4 All balance partners (assumed).
- 4 All swing partners, which in 1893 was most likely a R-hand turn.
- 4 Tucker balance to one of the ladies (assumed), and swing.
- 8 ± Grand right and left.
- 8 All promenade.

New partners might simply be found by when the music changes to Promenade all.

• **1893 Charles Link**, Rochester N.Y.

There are two different editions of Link's UNIQUE DANCING CALL BOOK, both with the same title, and both dated 1893. My copy is different from the one scanned by the Library of Congress, above, and contains the **earliest description of a Paul Jones** by that name. (The LOC's copy does not include the Paul Jones.) This is the last dance in the book, as the newest addition.

PAUL JONES	
Join Hands and circle to the left	4
Circle to the right	4
All ballance	4
Swing	4
Paul Jones balance	4
Swing	4
Grand right and left	8
All two step	8

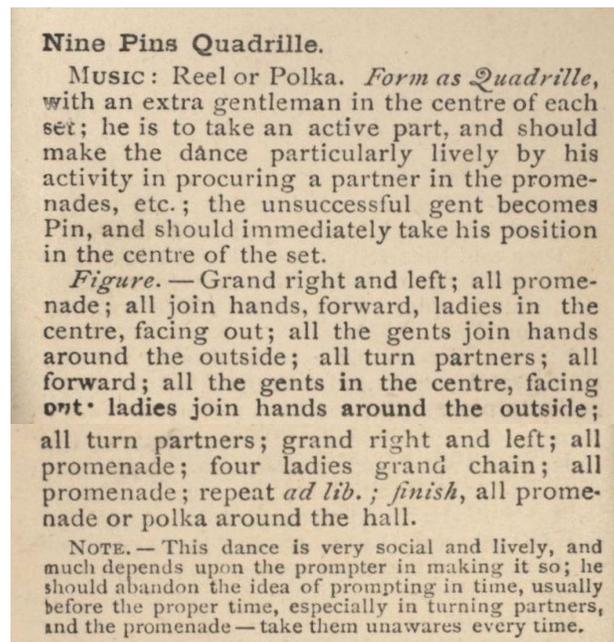
OLD DAN TUCKER	
Join hands and circle to the left	4
Circle to the right	4
All balance	4
Swing	4
Tucker balance	4
Swing	4
Grand right and left	8
Promenade all	8

About that Swing: Edward Scott first mentioned today's buzz-step swing in 1887, in *Dancing As It Should Be*, then he clearly described it on pp.144-145 of his *Dancing, As an Art and Pastime*, 1892.

This Paul Jones is almost identical to the Old Dan Tucker described in the same book, except it ends with "All two step" instead of "Promenade all." We don't know why the name of the odd person out was changed from Dan Tucker to Paul Jones, but the name Paul Jones had occasionally been used as a name for cotillions, quadrilles and waltzes during the 18th and 19th centuries. Note that **despite the name Paul Jones, this is essentially an Old Dan Tucker**. The name Paul Jones would soon provide a way to differentiate between the mixer done with or without an odd person in the center.

We can thus date the Paul Jones to 1892-93. The 20th century Paul Jones **concept** was introduced in 1892, but as a German, then the Paul Jones **name** arrived in 1893, but as an Old Dan Tucker variation. These two names would soon disambiguate.

• **1894 Elias Howe, Boston**



4 couple quadrille with extra gent (Nine-Pin) in center.

This version is significantly different from the others. The description is vague and open to interpretation. For instance, Howe doesn't mention at what point the Pin procures a partner, but the phrase "in the promenades, etc." suggests that there are several opportunities, not just during the Grand Right and Left.

One possible reconstruction is:

Grand right and left. Perhaps the Pin can join the chain here.

All promenade. The extra gent would then go to the center.

All join hands and forward to the center.

Ladies stay in the center and turn around as the gents retire, joining hands with each other and circling to the left, a full turn.*

All turn partners CW by 2 hands, ending facing in.

All join hands and forward to the center.

Gents stay in the center and turn around as the ladies retire, joining hands with each other.

The Pin joins the 4 gents in the center and the ladies circle to the left.

When the prompter calls "All turn partners," turn the closest partner by 2 hands.

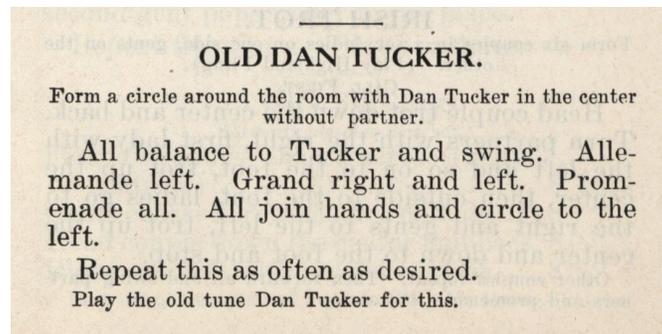
Grand right and left. Perhaps the Pin can join the chain.

All promenade, continuing the pattern.

* The instructions to the prompter say that he should call the figures, "before the proper time, especially in turning partners and the promenade — take them unawares every time." We already know that the call to promenade interrupts the Grand right and left, so therefore the call to turn partners must interrupt the "join hands." This suggests that "join hands" means circling, probably to the left.

- **1895** edition of **Dick's Quadrille Call Book** is a verbatim copy of 1882 Lucien O. Carpenter.

- **1896 E. T. Root**, Chicago

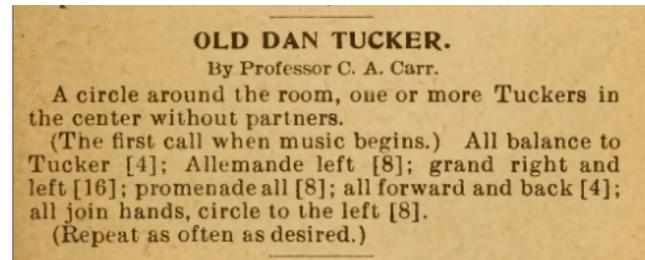
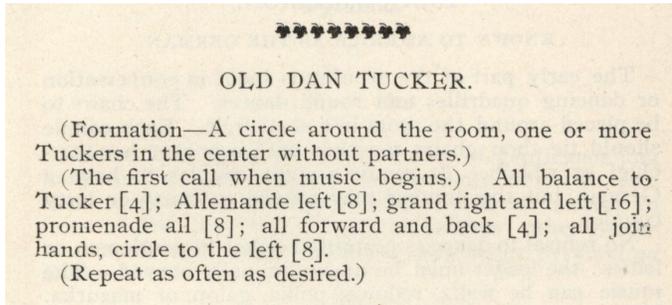


One circle of couples around the room, with Dan Tucker alone in the center.

- 4 All balance to Tucker. (The timings of 4 or 8 bars here are surmised.)
- 4 All swing partners (right hand turn).
- 4 Allemande left corners.
- 8± Grand right and left, assumed with Tucker joining the ring.
- 8 All promenade.
- 4 All join hands and circle left, odd gent into the center.

This works musically if you honor partners for 4 bars then start the dance with the remaining 4 bars.

- **1896 E. H. Kopp**, Cincinnati, and • **1899 F. Leslie Clendenen**, Chicago

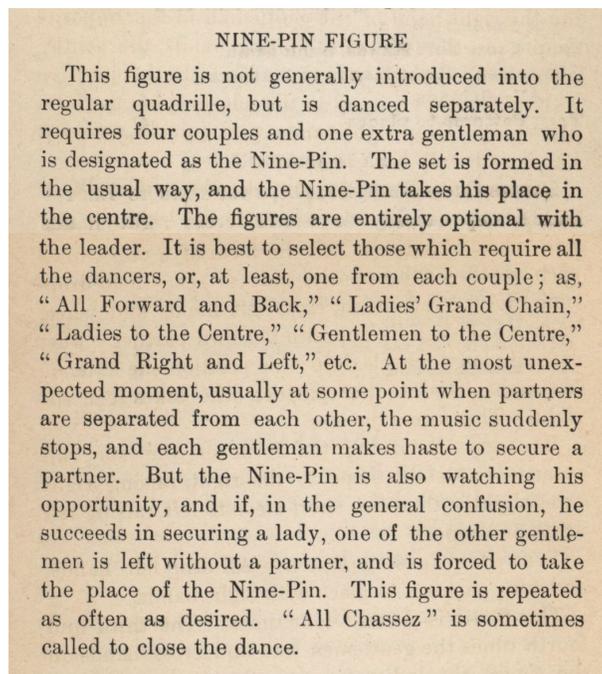


One circle of couples around the room, with one **or more** Dan Tuckers in the center.

- 4 All balance to Tucker.
- 8? Allemande left, probably to corners. (4 bars works better.)
- 16? Grand right and left, assumed with Tucker joining the ring. (8 bars is more musical.)
- 8 All promenade, assumed with odd gent(s) to the center.
- 4 All forward and back.
- 8? All join hands and circle left. (4 bars is more musical.)

The modified number of bars in parentheses add up to 16+16 bars. This fits the Old Dan Tucker song and most dance music. Exactly as specified adds up to 28+20 bars, which seems wrong because it doesn't fit traditional dance music.

- **1899 Marguerite Wilson**, Philadelphia



This is similar to 1881 Wehman Brothers, and 1882 Lucien O. Carpenter, with improvised prompting.

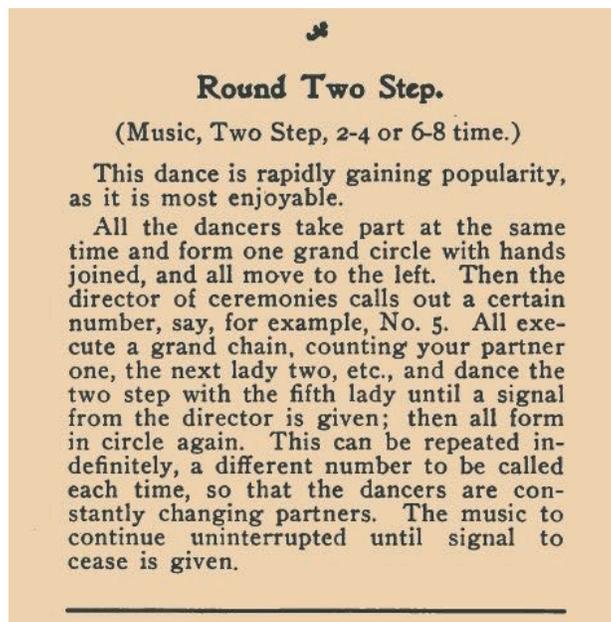
The 20th century

Descriptions of Old Dan Tucker and Nine-Pin can be found throughout the 20th century, continuing to evolve until some versions no longer resembled the original 19th century versions, except for the concept of an extra dancer cutting into a formation of couples. Some versions are still done today, and videos can be found on YouTube.

The Paul Jones

The simplified grand chain waltz mixer without the extra Nine-Pin also continued to evolve into the 20th century.

- **1903 Albert Newman**, Philadelphia



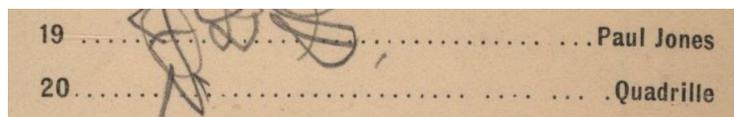
This is the same as Link's 1893 Paul Jones but without the balance and swing, which thus eliminates the odd person out in the center. It's also similar to Elmwell's 1892 German, but substituting a two-step for the concluding waltz. The other innovation here is prompting in advance a changing number of passes of the Grand Chain to take before finding a partner.

This description is clear enough to dance without a reconstruction.

Thanks for Susan de Guardiola for finding this one.

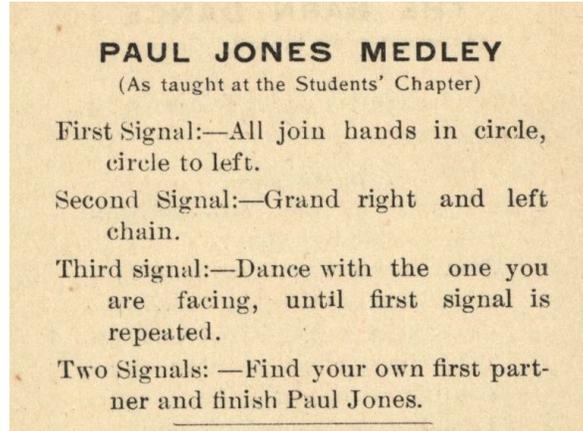
- **1903 ball card**, Johnsonburg, PA

Here is the earliest Paul Jones I've seen listed on a ball programme, at a Pennsylvania fireman's ball on February 9th, 1903.



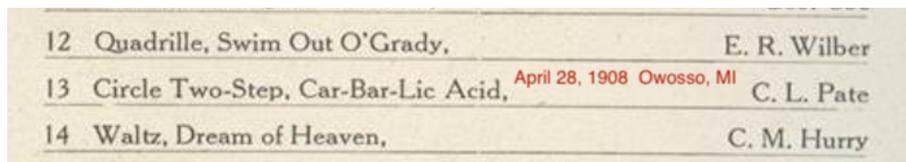
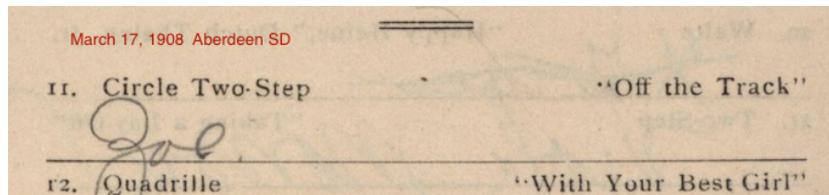
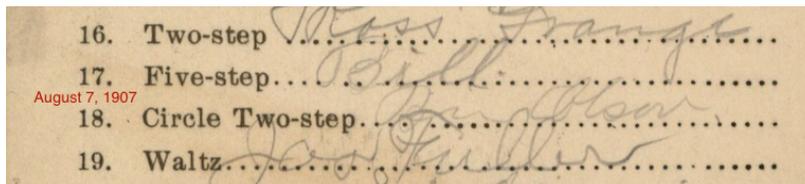
1907 Emilie Winkler, Philadelphia

This is the earliest description I have of a true Paul Jones called by that name, in *The Student's Chapter Hand-Book On Dancing*. This scan's description is self-explanatory.



● **1907-1908 Circle Two-Step on ball cards**

I have not found any examples of Albert Newman's Round Two Step by that name listed on my ball cards, but there are several **Circle Two-Steps** in that decade. They are differentiated from normal two-steps on the programs. These are probably the same as the Round Two Step, as the Circle Two-Step was soon described by Vivian Dewey (next page), and was the same as Newman's Round Two Step.



- **1918 Vivian Persis Dewey**, Kenosha, WI

Skipping ahead to 1918 for thematic continuity, here is Dewey's description.

THE CIRCLE TWO-STEP

The object of introducing circle two-steps and other cotillion figures into our present day dancing parties, is to "mix the crowd," to make all of the dancers acquainted and to break up the ever present cliques.

When told to join hands in a circle, the man should have his partner at his right side, if he stands on the wrong side he may ruin the entire figure. When asked to join hands in a circle, the men present their hands palms up and the ladies palms down. Join hands and then move back slightly so as to stretch out the circle and make it round.

When the command is given, "Grand Right and Left," always face your partner, joint right hands, walk forward (without turning), pass your partner, join left hands with the next person, then right with the next, etc. When the command, "Halt and Dance with the Partner Opposite," is given, stop right where you are and dance with the opposite partner; do not walk on and take another person with whom you would rather dance. Set aside your personal preferences, and do not deliberately hurt the feelings of another.

Lloyd Shaw later clarified that this the same as the Paul Jones.

Circle Two-Step (or Paul Jones)

This favorite of all the circle mixers tends to be called, forthrightly, the "circle two-step" in many parts of the West. In other parts of the country it is called "Paul Jones."

- **1910 Grace Livingstone Hegger**, New York

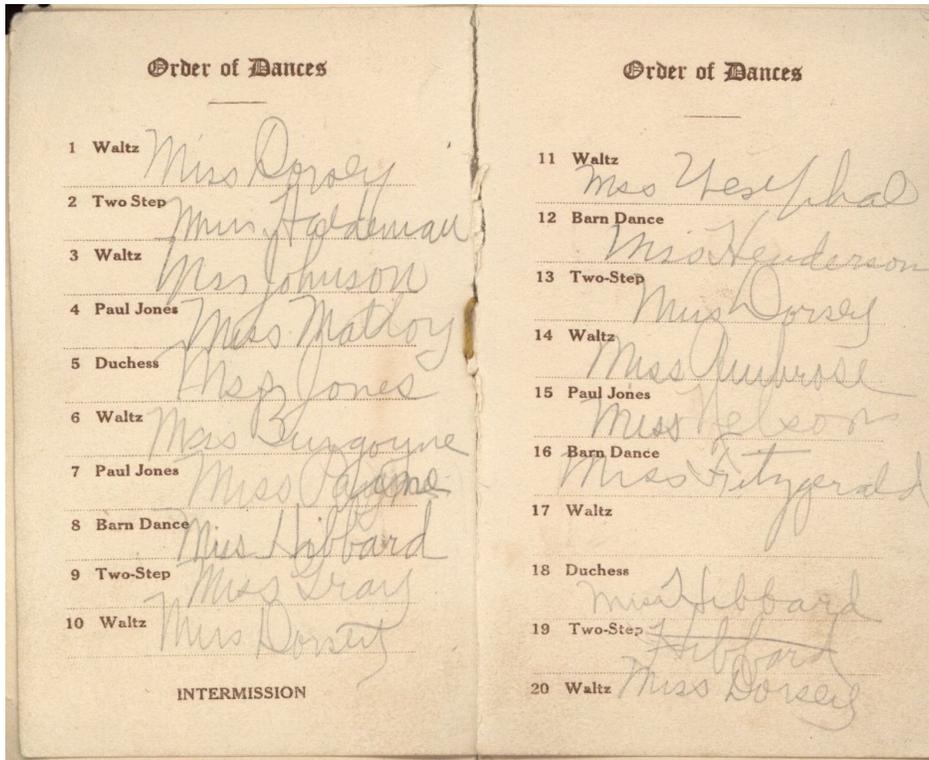
The November 1910 issue of *Woman's Home Companion* contained an article on cotillion games, "Winter Dances and Cotillions." It included the Grand Right and Left Figure, exactly as described by Elmwel in 1892, but now it's called **Paul Jones or Nantucket**. I consider this a transition version, still danced in an evening of German cotillions, but now called Paul Jones.

For the first figure we always had the "Nantucket" or "Paul Jones." In this, partners stand around the room forming a large circle; the whistle blows, and giving your partner your right hand, you continue as in the "grand chain" in the lancers; the whistle blows again and you must dance with whichever man you happen to be facing. We had, of course, no favors for this, as it served simply to bring us all together again after supper.

That same year, the Paul Jones was also being done as its own dance on a ball program, not in an evening of German cotillion games, but danced at a ball among waltzes, two-steps and schottisches.

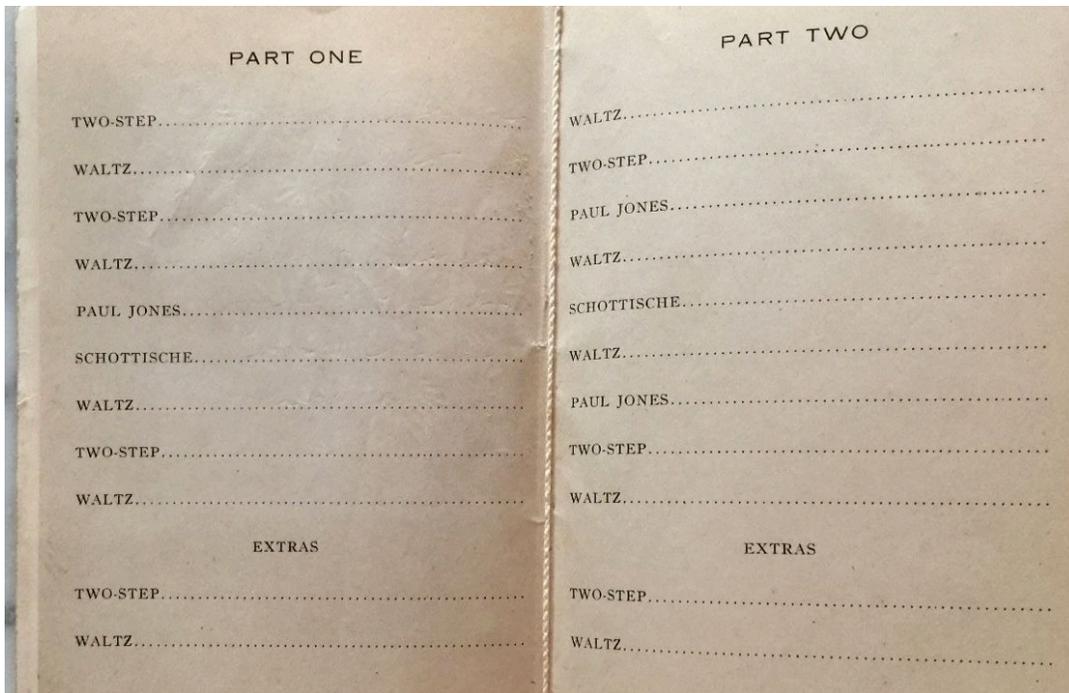
The Paul Jones became a hit around 1910. I have several 1910 dance cards listing a Paul Jones, and here it's danced three times:

1910



And also listed three times on this 1913 ball card:

1913



• Circa 1913 Lucien O. Carpenter, Philadelphia

This revised edition of J. W. PEPPER'S UNIVERSAL DANCING MASTER, PROMPTER'S CALL BOOK AND VIOLINIST'S GUIDE has two versions of the Paul Jones. Here is the more traditional version of the mixer, but with an unusual name. Carpenter combined Paul and Tucker into "Pawtucket" then wrote, "also known as Paul Jones and Dan Tucker," implying that the two were the same dance. This is not typical however—all other descriptions clearly distinguished between the two dances.

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THE PAWTUCKET
ALSO KNOWN AS PAUL JONES AND DAN TUCKER

Take partners, two-step until signal (whistle), then form a circle, all hands around until signal (whistle) is given, give partner right hand and grand chain; at the signal (whistle) two-step with the partner in front of you until signal (whistle) is blown. Repeat at will. The whistle is blown by either the master of ceremonies or leader of the orchestra at will.

This Dance is published for Orchestras, 15 Parts, including Piano (1st Violin, 2d Violin, Bass, Violoncello, Flute, Piccolo, Clarinet, 1st Cornet, 2d Cornet, Trombone, Bass Clarinet, Trumpet, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet, 5th Trumpet, 6th Trumpet, 7th Trumpet, 8th Trumpet, 9th Trumpet, 10th Trumpet, 11th Trumpet, 12th Trumpet, 13th Trumpet, 14th Trumpet, 15th Trumpet), 35 Cents.
1st and 2d Violin, Bass, Clarinet, Cornet and Piano, 25 Cents. Violin, Cornet and Piano, 20 Cents.
Duplicate Parts, except Piano, 5 Cents. Piano Accompaniment, 10 Cents. Band, 24 Parts, 50 Cents. Duplicate Parts, 5 Cents Each.

203

THE PAWTUCKET
(THE OLYMPIAN)
Paul Jones or Dan Tucker

1st VIOLIN

Also Published for Band

NICK BROWN
Arr. by Mackie-Beyer

ff

do

Bass

ff

Trio

p-last time ff e marc.

Bass

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THE PAWTUCKET
ALSO KNOWN AS PAUL JONES AND DAN TUCKER

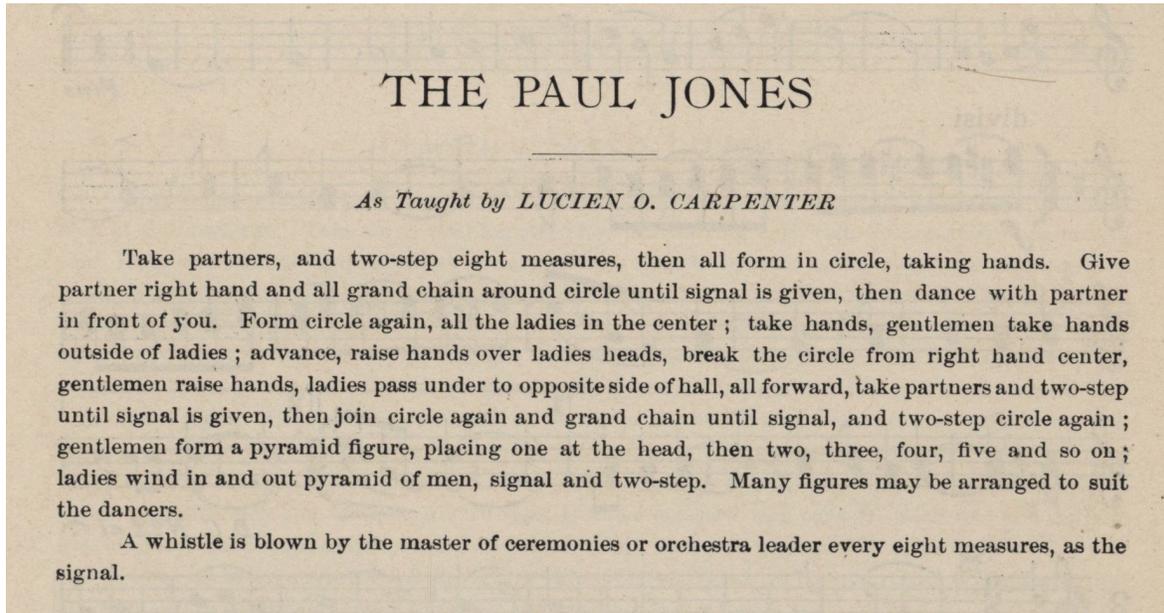
Take partners, two-step until signal (whistle), then form a circle, all hands around until signal (whistle) is given, give partner right hand and grand chain; at the signal (whistle) two-step with the partner in front of you until signal (whistle) is blown. Repeat at will. The whistle is blown by either the master of ceremonies or leader of the orchestra at will.

This is the primary version of Paul Jones for 1913.

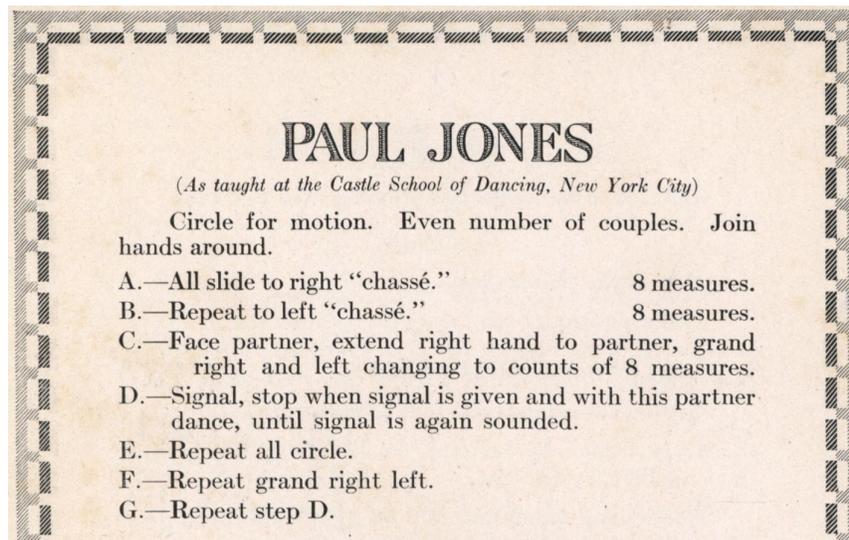
- ± All two-step around the hall.
- ± When a whistle is blown, take hands to form a circle and circle to the left. *
- ± When a whistle is blown, give partner right hand and grand right and left chain.
- ± When a whistle is blown, two-step with the partner found at that moment.

* At this time "all hands around" usually meant take hands and circle to the left.

Carpenter also included a second, more complex version, which was accompanied by 1911 music:



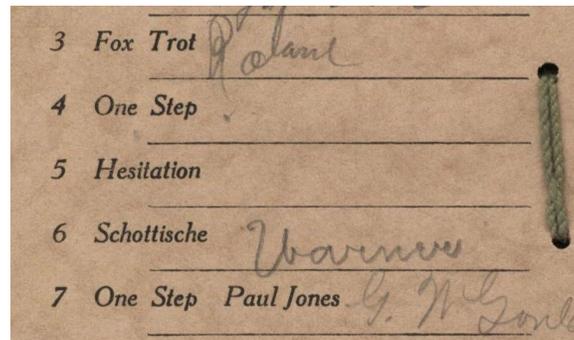
• **1915 Victor Records for Dancing**, endorsed by Vernon and Irene Castle, "As taught at the Castle School of Dancing, New York City."



A sliding chassé to the right then to the left replaced the circle left. Circling to the right was not typical—most versions of the Paul Jones, before and after this one, circled to the left first. And 8 bars (16 sliding side steps) is a very long chassé!

Then upon the signal during the grand right and left, the description said "dance" but didn't explain what kind of dance. Two-step or waltz would have been the older tradition, and the one-step was the newer dance in 1915. This incomplete description doesn't indicate which.

• **1915 One-Step specified for a Paul Jones on a ball card** Providence, RI



• **1919 Prof. Charles J. Coll**

This Paul Jones is the identical pattern as the c.1913 "Pawtucket" version, except Coll specified dancing a **One-Step** upon finding a new partner in the chain. This is the primary late-teens version of the Paul Jones.

Everyone take hands in a circle with the M.C. in the center. If crowded, make concentric circles.

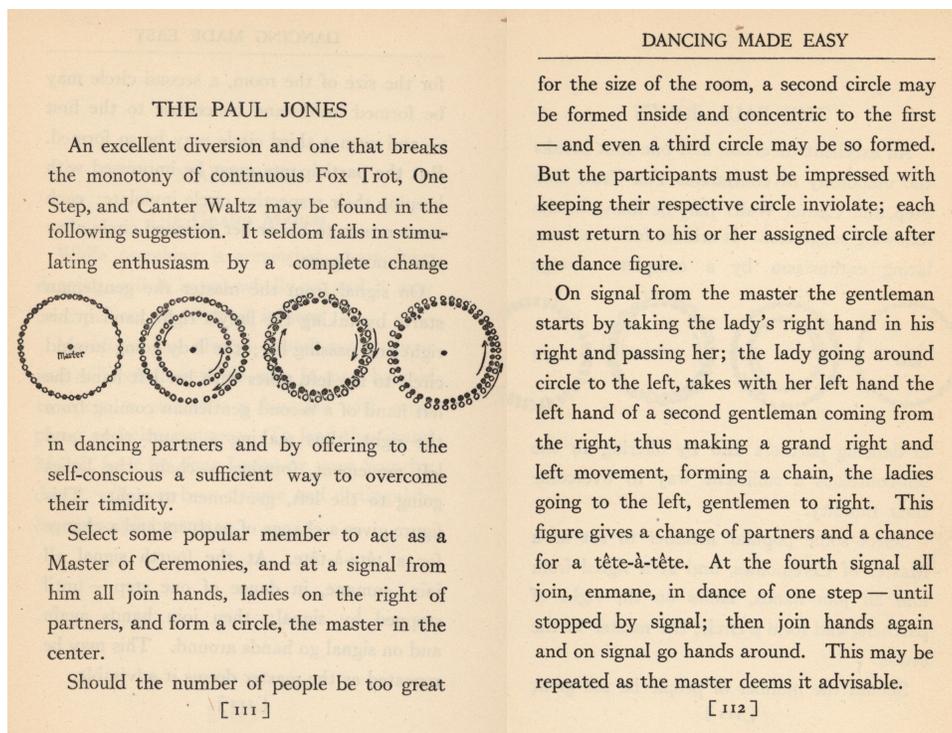
When the M.C. signals, everyone circle to the left. *

± When the M.C. signals, everyone faces partner, gives right hand and commences a Grand Right and Left Chain, passing hands R and L with succeeding dancers, until...

± When the M.C. signals, all One-Step with the person you meet at that moment. If dancing in concentric circles, be sure to dance within your own ring.

At this time a whistle was the most common signal used by the prompter.

* At the beginning of the description Coll simply says "form a circle," but later he clarifies this as "go hands around." Going means traveling, probably to the left, instead of standing in place.



- **1926 Betty Lee** was more widely published than 1919 Coll, with many later editions, but it was an exact copy of 1919 Coll, by the same publisher. Since most of the "Betty Lee" editions were verbatim copies of 1919 Charles Coll, using the same printing plates, we don't know if Betty Lee was a real person or a fictional name created by the publisher Edward J. Clode, in the same way that a food corporation had created the fictional name Betty Crocker five years earlier, in 1921.

- **Maxwell Stewart, circa 1927**, proposed a **rotation of dances** to do upon finding a new partner—march, foxtrot, one-step then waltz. (The book is undated but mention's Stewart's 1926 championship.)

- **Lloyd Shaw's 1948** version of the Paul Jones re-introduced the concept of the caller improvising figures, possibly borrowing that idea from the improvised versions of the Nine-Pin Quadrille.

Shaw also included a description of Old Dan Tucker, immediately before describing the Paul Jones. By now, pairing these two dances adjacent to each other was common in dance manuals.

- **Living Tradition** I'm not listing another dozen 20th century Paul Jones descriptions in this compilation, but the Paul Jones was still alive and well at a community dance that I attended in Tennessee in 1987. I was happy to see that they were still doing the One-Step.

- ± All One-Step **anywhere in the hall**, as opposed to staying in your circle as in 1919 Coll. The style of One-Step I saw was wild and rambunctious.
- ± When the caller blows a whistle, everyone takes hands in one large circle, with women on the right, and all circle left.
- ± When the caller blows his whistle, everyone circles right.
- ± When the caller blows his whistle, everyone faces partner, gives right hand and commences a Grand Right and Left Chain, passing hands R and L with succeeding dancers, until...
- ± When the caller blows his whistle, everyone dances the One-Step with the person they happen to be facing at that time, going anywhere in the room.
Those who cannot find a partner may look for someone in the center of the circle.
Repeat at will.

- One 20th century description of **Old Dan Tucker** deserves inclusion in this compilation because it's a more detailed explanation of the pattern described by Root, Kopp and Clendenen in the 1890s. **Elizabeth Burchenal, 1922**, was a collection of living tradition dances from old-timers who had been calling for the previous fifty years. She clarified several unanswered questions about 1890s formations and timing.

One circle of couples around the room, with one or more Dan Tuckers in the center.

- 2 All balance to Dan Tucker. Step R and swing L over; step L and swing R over.
- 6 All turn corners once around by the L hand.
- 8± R hand to partner and Grand Right and Left, in which Dan Tucker joins, until leader calls:
- 8 Promenade All, traveling LOD (CCW), with odd man into the center.
- 4 All couples join hands and forward (4 steps) and back (4 steps).
- 4 With hands still joined, all circle left.

OLD DAN TUCKER

(From the Middle Western States)

THE STEPS

The usual country-dance step, and galop steps.

FORMATION

Any number of couples join hands in a circle, with one odd man (Dan Tucker) in the centre, as indicated in Diagram 1.

(○ = woman, □ = man.)

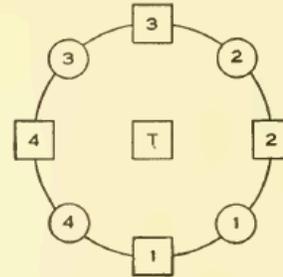


Diagram 1

THE DANCE

“Balance All”

A. (Meas. 1-2.) The dancers constituting the circle all “balance” to Dan Tucker.

Note: The “balance” is done in either of the two following ways:

- (1) Take a step forward with the right foot, and swing the left foot slightly forward; then step backward with the left foot, and swing the right foot slightly forward;

or

- (2) Beginning with the right foot, take two walking steps forward and two back.

“Allemande Left”

(Meas. 3-8.) Each man with his left hand takes the left hand of the woman on his left and turns her once around.

“Right Hand to Partner, and Grand Right and Left”

B. (Meas. 9-16.) All give right hands to partners and dance “Grand Right and Left,” or “Grand Chain,” in which “Dan Tucker” joins. They continue the chain until the leader calls “Promenade all!” (See description of “Grand Right and Left” in Uncle Steve’s Quadrille.)

“Promenade All”

A. (Meas. 1-8.) Each man quickly secures the woman nearest him as a partner (as the man who is left without a partner will be the next “Dan Tucker”), and joining crossed hands, all couples “promenade” with the usual country-dance step (or as described in Uncle Steve’s Quadrille) around the circle in the direction opposite to the hands of the clock, while the new Dan Tucker takes his place in the centre.

“Forward and Back”

B. (Meas. 9-12.) All couples join hands in a circle, and “forward and back” (four steps toward the centre and four back).

“All Hands Around”

(Meas. 13-16.) With hands still joined, they go around the circle in the direction of the hands of the clock, with the usual country-dance step (or galop step).

Sometimes, when a large number are dancing, or when there are more men than women present, the dance may be done with several Dan Tuckers in the centre.

When the dance has been continued as long as desired, it is brought to a finish with “Balance and Swing Partners,” and “Promenade around the Hall.”

In the old days, it was customary to sing during the dance. The words given here, which are associated with the tune, undoubtedly originated in this way.

“Old Dan Tucker he got drunk,
He fell in the fire and kicked out a chunk,
A red hot coal got in his shoe,
And oh! dear Massey, how the ashes flew!”

“Old Dan Tucker was a fine old man,
He stuck his foot in the frying-pan,
He combed his hair with a wagon wheel,
And died of the toothache in his heel!”

Chorus:

“Then clear the way for old Dan Tucker,
Out of the way for old Dan Tucker,
Clear the way for old Dan Tucker,
Came too late for to get your supper.”

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