

STAGE

— AND —

Fancy • Dancing,

— BY —

F. C. NOTT.

... 1896 ...

Published by J. M. WRIGHT, 15th and Elm Sts.,
Cincinnati, Ohio.

— PRICE, \$5.00.

COPYRIGHTED, 1896.

☀ STAGE ☀

AND

═══════
FANCY DANCING
═══════

—BY—

15
250
✓
F. C. NOTT,

1896.

2093 B31

PUBLISHED BY J. M. WRIGHT, 15TH AND ELM STS.
CINCINNATI, OHIO.

—:—

Price, \$5.00.

COPYRIGHTED, 1896.

GLOSSARY

Index of Instructions, Steps, Abbreviations, Etc.

INDEX.

No.		PAGE.
1.	The Five Positions,	3
2.	Assem. —Close sometimes used.	4
3.	Leap,	4
4.	Hop, and Leap Hop,	4
5.	Jump,	5
6.	Wing Jump,	5
7.	Point,	5
8.	Pirouettes, (3)	5
9.	Jete,	5
10.	Jete—Double,	6
11.	Boure, Slow,.. .. .	6
12.	Boure, Quick.	6
13.	Coupe,	6
14.	Pas de Basque,	6
15.	Hop, Dash Slide,	6
16.	Travise,	7
17.	Pas Marche,	7
18.	Tap Step,	7
19.	Rock,—Plain and Jumping,	7
20.	Paddle Step,	7
21.	* Turn,	7
22.	2-4, 3-4, 4-4,	7
23.	Coupe Battements,	8
24.	Ronde de Jambe,	8
25.	Glide and Glissade,	8
26.	1st, 2nd, 3rd, 4th, 5th,	4
27.	‡	4
28.	R. L.	4
29.	(1,) (2,) (3,) (4,)	4
30.	Pas' Minuet,	8
31.	Court Bow and Courtesy,	8
32.	The Ballet Positions,	3-4

GLOSSARY.

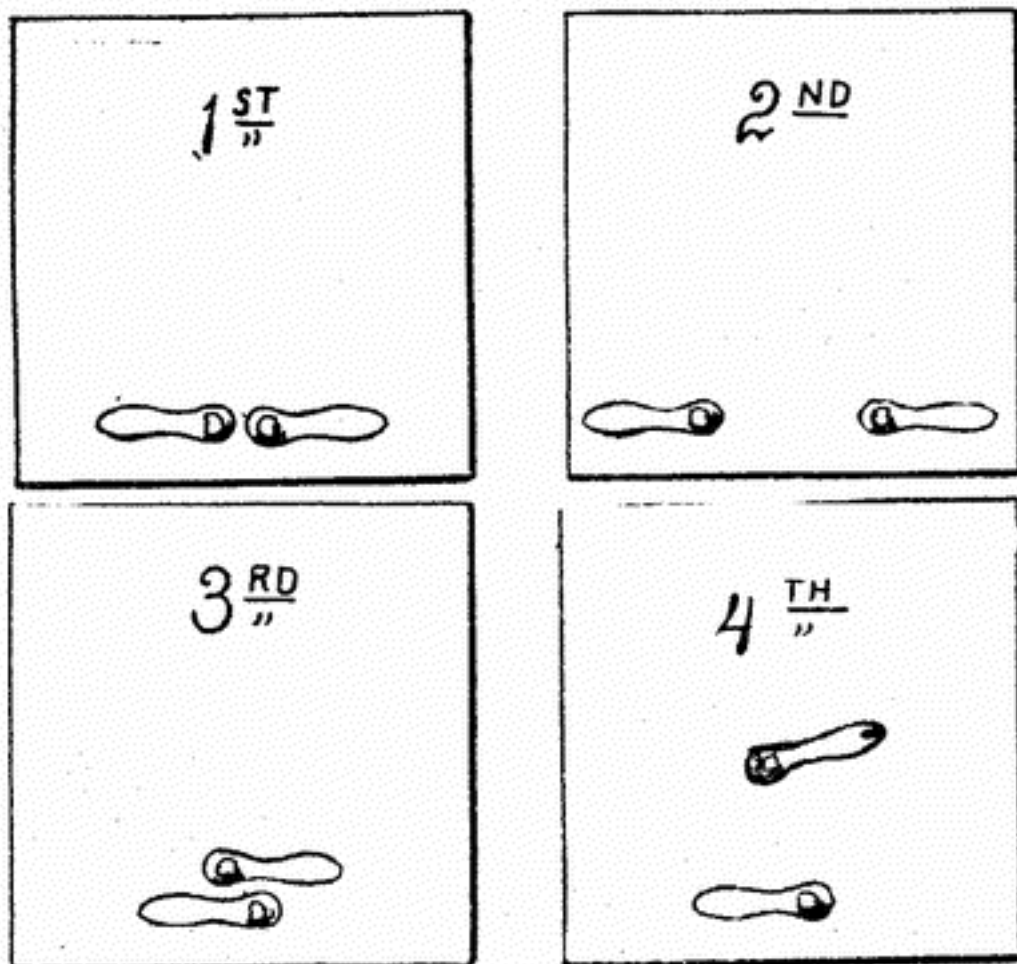
THE FIVE POSITIONS.

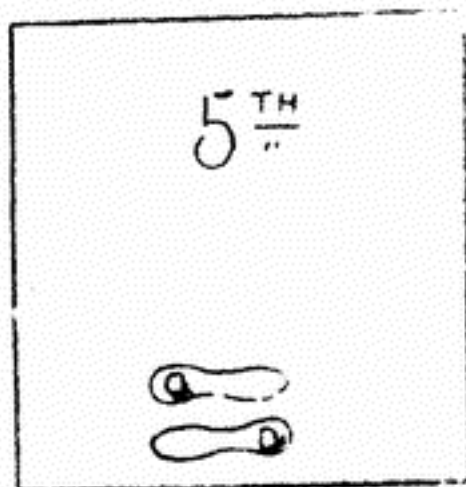
The most wonderful five motions within the knowledge of men.

They are the Alphabet with which we spell every combination known as Steps in dancing. The Foundation movements of all that is beautiful in the Art Divine.

If the use of the positions has another object, viz: the turning out of the toes, without which neither graceful or artistic movements can be acquired, the Ballet positions, as given below must be used to effectually accomplish anything. By using the Ballet positions all muscular extension, development and strength desired is obtained. Other movements, and exercises necessary for skill, agility, etc. will be found in steps of dances herein, viz: Leaps, Hops, Jumps, Getes, Leap Pirouette, Jumping Rock, Coupe Battements, Side Leaps, etc.

DIAGRAM OF BALLET POSITIONS.





The Ballet Positions are necessary to be used in executing steps herein described.

1st, 2d, 3d, 4th, 5th, mean the position to be taken.

‡ This sign means Repeat.

R. Means right foot, arm, or line of direction.

L. " left " " " " "

(&.) Means an uncounted motion, or one for which there is no beat in the bar or measure of music. The & motion occupies the same position in dancing that a grace note does in music, or a catch step in marching.

(1,) (2,) (3,) (4,) etc. Means the count of the steps in unison with the beats to the measure of the music of the dance.

ASSEM.

Assembling of the feet, bringing them together. A closed position, viz: 1st, 3rd and 5th Pos.

LEAP.

A springing movement, changing weight from one foot to the other, once or repeatedly.

HOP.

Standing on R. with L. raised, sink, bending the R. knee, spring up, realighting on R. with L. still up, would be a hop on R., same from standing on L. would be a hop on L.

LEAP-HOP.

Standing on R. with L. up, leap on L. raise R. holding R. up. Hop on L. is leap-hop L. Leap on R. raise L. Hop on R. is leap-hop R.

The leap-hop is frequently used in these dances.

5.

JUMP.

Standing on both, sink, spring up from the floor, realighting on both, in either closed position. This is not done in dancing from a flat position, but from ball, or on toes.

WING-JUMP.

Standing in 3d or 5th, sink, spring up, changing feet from front to rear, as many times as possible before realighting in Pos. started from. Doing twenty wing-jumps in succession is fine practice.

POINT.

Whenever the foot is raised from the slightest to the highest position, the toe must be pointed, (bent down) as much as possible. Whenever the heel raises the toe points.

PLAIN PIROUETTE.

Standing in closed position, step R. to 2d (1,) cross L. to 2d over R. (2,) raise on both toes and twist to complete the turn, weighting rear foot, leaving front in 4th pointed, (3.) This would be R. Pirouette one bar, 3-4 Tempo. Same to L. would be L. Pirouette. Same movements are also made for Pirouette in 4-4 Tempo, holding the third count, one more count, (4.)

FLAT PIROUETTE.

Same as Plain Pirouette, only on third count quickly raise front foot up to a high 5th. Mostly used for a "Come On" movement.

LEAP PIROUETTE.

Step R. to 2d, (1,) Coupe leap high L. to 2nd over R. turning half, (2,) Coupe R. to 4th or 5th, rear, twist to finish turn, (3,) 1 bar, 3-4 Tempo. For 4-4 Tempo. the twist counts (3-4,) no more motions but one more count Same to L. when required, begin with L.

JETE.

Standing closed Po. Leap on R. at same time cut L. to 5th up, either front or rear is Gete. The cut to 5th is the Gete. Two, three or four successive Getes are sometimes required. Leap from R. to L. any number of times desired, cutting up foot to front or rear, as the case may be, is Getes.

JETE-DOUBLE.

Take the leap-hop movement, above described, making front and rear cuts with the up, or unweighted foot, gives Jete-Doubled, and it is doubled in the Skip Rope Dance.

BOURE-SLOW.

Step R. to 2d, (1,) Assem. L. to 3d or 5th, rear, (2,) R. to 2d and L. to 3d, (3,) 1 bar. 3-4 Tempo. For 4-4 Tempo, R. to 2d, (1,) Assem. L. to 5th, rear, (2,) R. to 2d L. to 5th, (3,) and 2d 5th again, (4,) 1 bar, changing 5th rear and front alternately. Same to L. can also be used.

BOURE-QUICK,

R. to 2d, close L. to 5th, rear, (1,) † 2, 1 bar, 2-4. Same, three counts, 3-4. Same, four counts, 4-4. Same to L.

COUPE.

A circling movement, viz: From 3d, 5th or 4th front to same Pos. rear, with toe resting on the floor, or up to any height, is a Coupe, or vice-a-versa, rear to front R. from 2d, R. to 2d, over L., down or up is Coupe. Coupe means circle.

PAS DE BASQUE.

Side Ballance, forward or backward. Coupe R. to 2d over L, (1,) Glide or step L. to 2d, and Assem. R. to 3d or 5th, front. (2,) 1 bar. 2-4 Tempo. † Begin with L. over, etc.

ANOTHER.—Coupe R. to 3d rear, and glide L. to 4th over, (1,) Assem. R. to 3d or 5th rear, (2,) 1 bar. 2-4. Same, counting each step, (1, 2, 3,) 1 bar, 3-4. All these steps can be made as high as required. The P. de B. movement is susceptible of almost untold changes and variations. P. de B. can be made to every Tempo. The moment you double it, it becomes Boure.

HOP, DASH SLIDE.

Forward, back, or to the R. or L. as desired. From open or closed position. viz: Raise L., hop on R. at same time, Gete L. to front or side as desired, dash slide L. to 4th or 2d, (1,) close R. to 5th rear (2,) hop on R. and again Gete L. up, (3,) 1 bar, 3-4 Tempo. To R. vice-a-versa. This is Old, Mazurka, and first bar Polka Maz., also Polka Redowa. Still very much used in Russia, Austria, Poland, and Hungary.

TRAVISE.

Used in the last bar of a combination step is Pose. Used in succession, two or more bars, would be Ballance, often termed Spanish Ballance, viz: Step on R. to 2d, (1,) L. to 4th front, or 5th over, (2,) wait (3) 1 bar. 3-4. Same to L. Hold the wait, one more count, (4,) would give Travise in 4-4. On R. Travise bend to L. or vice-a-versa.

PAS MARCHE.

Walking, one step to the bar, in 2-4 or 3-4. Two steps to the bar in 4-4. Sometimes in 3-4, one step to the beat is taken.

TAP STEP.

Standing on L. with R. to 4th up, bending to R. tap R. down to 4th and up, (1) ‡ twice would be three taps 1 bar. 3-4, vice-a-versa, standing on L. tap R. down, up (1, 2,) ‡ (3,4,) would be taps in 4-4, two to the bar. The step can be made turning as step 5 Craccovienne.

JUMPING ROCK STEP.

Turning, also sometimes made without turning. Standing on L. with R. in 5th up, leap down on R. raising L. to 5th rear, up, quickly touch L. toe down and up, (1,) leap L. down to 5th rear, R. up and touch, (2,) ‡ ad-lib. Used in any tempo. Keep feet in 5th.

PLAIN ROCK.

Standing in 5th flat, raise R. heel, then as R. goes down. raise L. heel, then R. etc. ad-lib, rocking body to and fro. Don't let heels touch while rocking. A little spring accompanies the rocking.

PADDLE STEP.

Turning, to R. or L., weight on R. leaning forward, touch, or pat L. to 2d and pivot on ball of R. (1,) ‡ ad-lib two for 2-4, four for 4-4. Same, weight on L. paddling R.

* TURN.

Step on R. to 2d. (1,) hop on R. at same time, gete L. to 5th front, up to knee. (2,) hop on R. with gete L. to rear, up, (3,) hop on R. with kick L. to 2d, high, (4,) 1 bar, 4-4, or two bars 2-4.

2-4, 3-4, 4-4. Means the Tempo of the music.

COUPE-BATTEMENTS.

Coupe R. to 2d, over L. (1,) L. to 2d up, hop up from R. striking L. up, realighting on R. (2,) 1 bar, 2-4, † with Coupe L. over. etc. ad-lib. Twice for 1 bar, 4-4. The higher you make this, the better.

RONDE DE JAMBE.

In English, Round the Leg, viz: Standing in 1st, 3d or 5th, R. raise heel, that bends the knee, then the leg is rounded, a la Ronde de Jambe.

GLIDE.

Glide either foot to 2d or 4th front, or rear, would be a glide or a slide.

GLISSADE.

Glide R. to 2d, (1), close L. and glide R., (2), and can continue (3, 4, 5, 6), etc. Same to L.

COURT BOW AND COURTESY.

See foot note, 1, Gavotte Francaise..

PAS MINUETTE.

For Gents, step L. to 4th, (1), Assem. R. to 5th, rear, sinking, (2), point R. to 2d, (3), 1 bar. Same with L. † ad-lib as desired. Opposite steps for Lady.

IN CONCLUSION.

ARMS.

The bendings being naturally, always, toward the unweighted foot, the arms would go to opposite direction, viz: When the bend is to the L. the R. arm would be up and curved with L. across front, curved, elbow out, fingers touching breast. In Pirouettes, both arms extended and up, even with shoulders, or holding skirt out to sides. and arms up working skirt from wrist, even or alternate motions up and down. Strictly following the dictates of nature, you cannot move the arms wrong in dancing, it won't work. The thing is, keep them up and moving.

Volumes have been written upon the arm movements illustrated by cuts, etc. Works upon Delsarte, and the so called Physical Culture, (fake) Elocution, etc., are published purporting to teach graceful and harmonious movements, etc. They give their votaries

only half a loaf. The Ballet gives its votaries the whole loaf and a little more. The half they use is taken, borrowed or stolen, whichever you like best, from the Ballet, being there used five hundred years before Physical Culture, (the modern) or Delsarte were born. Elocution has been used and known in Italy, Greece, and Egypt, ever since time immemorial. An Actor, also Statesmen, were trained Elocutionists, using everything in Delsarte.

F. C. NOTT.

Would be glad to receive a personal expression of approval, or disapproval, and criticism, upon this little book from every purchaser, and would gladly receive suggestions, to be used in Second Edition.

FAIRY DANCE.

Solo for a little Miss, but may be used as Duett, or, if wanted, more. The fairy is dressed in white, from shoes up, with wings, crown, and golden wand in hand, the wand may have some ribbon decorations. Tempo di Maz. mod.

COME ON.

From 3d ex. with pirouettes to centre of stage, about 12 feet from foot lights.

STEP ONE. (Forward.)

Hop, dash slide step, (see Glossary) to R. and L. alternately, 8 bars.

STEP TWO. (Backward.)

Step R. to 2nd, (1), Skip L. apast R. to 2d, over, up, (2), Leap down on L. raise R. 5th, rear, (3), 1 bar. Front gete, gaining to rear, 1 bar, 2 bars, † three times, alternating foot, 6 bars. 8 bars.

STEP THREE. (Forward.)

R. pirouette, 1 bar. Leap on R. to 2d, (1), point L. to 4th, (2), pose, lean back (3), 1 bar, 2 bars, † three times, alternating foot, 6 bars. 8 bars.

STEP FOUR. (Backward to R. & L. Oblique.)

Hop on R. at same time Gete L. front and slide L. to 2d, (1), R. to 5th rear, (2), Hop on R. with L. Gete to 5th up, (3.) 1 bar. ‡ same direction, 1 bar. L. leap pirouette, 1 bar. Leap on L. travise, point R. 1 bar, 4 bars ‡ to R. 4 bars, 8 bars, ‡ all, 8 bars. 16 bars.

STEP FIVE. (Forward to R. & L. Ob.)

R. boure, quick, 1 bar. Step R. to 2d, (1), assem. L. to 5th rear, (2), kick L. to 2d, high, (3), 1 bar. To L. pirouette, 1 bar. L. travise, 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars. 16 bars.

STEP SIX. (Backward and Off.)

R. pirouette, 1 bar. Three leaps from R. to L. turning, 1 bar. Gete front, 1 bar. Three walking courtesies, backward, 1 bar. Retard 4th bar, 4 bars. ‡ to L. 4 bars. ‡ to R. 4 bars, 12 bars. Pirouettes off, 4 bars. 16 bars.

SKIP ROPE DANCE.

Tempo di. Schot. 4-4.

Costume, for professionals. soubrette, short skirt or in tights. For amateurs, school girl's dress. Skirt must not come below the knee, and must not be fuller than necessary to allow freedom of leg movements.

The rope describes two revolutions to each bar. The dancer leaves the floor with leap or hop every count in the bar, 164 hops and leaps. The rope goes under the feet on 1st and 3rd counts.

If solo or duette, dance 24 bars and rest 8 bars, making 32 bars for each step. If quartette, or corps of eight, half dance 24 bars, then walk around to place of rear half, at same time rear half advance to place for their step, 8 bars, making 24 bars to dance and 8 to rest. Change groupes, means on the 8 bars rest the dancers change places. All Steps "In Place."

COME ON to places. just plain skipping rope step, and continue right on for step one, 8 bars.

STEP ONE.

Step R. to 2d over L. (1), hop on R. at same time, gete L. to 2d up, (2), step L. to 2d over R. (3), hop on L. at same time, gete L. to 2d up, (4), 1 bar, ‡ 23 bars,
24 bars.

Change groups, 8 bars.

STEP TWO. (Getes.)

Leap on R. over L. with L. up in rear, (1), hop on R. with gete L. front, (2), hop on R. with gete L. rear, (3), hop on R. with gete L. front, (4), 1 bar, ‡ to L., R., L., etc., 23 bars,
24 bars.

Change groups, 8 bars.

STEP THREE. (Toe and Heel.)

Hop on R. at same time touch toe of L. to 5th, (1), hop on R. with L. up, (2), hop on R. with L. heel down to 5th, (3), hop on R. with L. up, (4), 1 bar, ‡ begin on L. 1 bar, etc., from R. to L., 23 bars,
24 bars.

Change groups, 8 bars.

STEP FOUR. (Battements.)

Coupe Battements, (see Glossary,) 24 bars.

Change groups, 8 bars.

STEP FIVE. (Getes.)

Gete-Double, (see Glossary,) 24 bars.

Change groups, 8 bars.

STEP SIX. (Coupes.)

Jump on both toes, (1), hop on R. same time, L. up rear, (2), bringing L. to front, jump on both, (3), hop on L. with R. up in rear, (4), 1 bar, continue first bar
23 bars, 24 bars.

Change groups, 8 bars.

STEP SEVEN.

Do gavotte, leap and hop every step as high as possible, to front, then file R. and L. apast each other across stage and off, 24 bars.

Don't select fat people for this dance, they break down.

SKIRT DANCE.

FAUST TO DATE.

For solo, duette, or quartette. In Tempo di Schottische, Mod. Wait for introduction, four bars.

COME ON.

Bending forward arms out, run on toes six steps, three to the count, (1, 2), $\frac{1}{2}$ bar, Assem. leap to the R. (3), kick L. to a high 2d (4), $\frac{1}{2}$ bar, 1 bar. Do paddle step, work skirt up and down, turning, (see glossary) 1 bar, 2 bars. † to L. to place, centre, front, for Step One, 2 bars, 4 bars.

STEP ONE. (Side Movement.)

Step R. to 2d, bend low to L. (1), draw L. to a high 5th over, (2), jump on both, coupe L. to 5th, rear, (3), kick L. to a high 2d, (4,) 1 bar. Boure, quick, high to L. 1 bar, 2 bars. † beginning with L. 2 bars, 4 bars. † all, 4 bars, 8 bars.

STEP TWO. (Backward.)

Leap on R. to 2d, (1), assem. L. to 5th front, (2), jump on both, changing L. to 5th rear, (3), kick L. to high, 2d, (4), 1 bar. Gete, front cut, working backward 2 bars. † begin on L. 2 bars, 4 bars, † all, 4 bars, 8 bars.

STEP THREE. (Forward.)

Advance R. to 4th, (1), assem. jump on both, bringing L. to 5th front, (2), assem. jump again with L. to 5th, rear, (3), kick L. to 2d, high, (4), 1 bar. † begin with L. 1 bar, † 2 bars, † 4 bars, 8 bars.

STEP FOUR. (Backward.)

To R. in rear oblique, boure, quick, high, 1 bar. Paddle step, turning once around, 1 bar, 2 bars, † to L. 2 bars, 4 bars, † all, 4 bars, 8 bars.

STEP FIVE. (Forward.)

Assem. leap to R., L. to 5th rear, (1), kick L. to 2d, high, (2), † to L. (3, 4), 1 bar. *turn. (see Glossary) 1 bar, 2 bars, † to L. 2 bars, 4 bars, † all 4 bars, 8 bars.

STEP SIX. (In Place.)

Jumping rock step, (see Glossary) turning three times around, 1 bar, assem. leap to R., L. to 5th rear, (1), kick L. to 2d, high. (2), † to L. (3, 4), 1 bar, 2 bars, † turning in opposite direction, 2 bars, 4, bars, † all, 4 bars, 8 bars.

STEP SEVEN.

P. de B., R. over, (1, 2), † L. over, (3, 4), 1 bar, † 1 bar, * turn, 1 bar, rock, 1 bar, 4 bars, † begin with L. 4 bars, † begin with R. 4 bars. P. de B. 1 bar, * turn, 1 bar, R. boure, off, 2 bars, 4 bars, 16 bars.

ARM WORK.

Step 1. Right arm extended to right, with left across front, on counts 1, 2, wing skirt on 3, 4. On boure, 2d bar, extend left arm, and work skirt across front to R. L. Reverse arms on †'s.

Step 2. Both arms in R. on first bar, both ex. wing skirt on second bar.

Step 3. Wing on counts, 1, 2, 3, arms to L. on 4.

Step 4. Extend L. and work skirt across front on first bar, up and down on 2d bar.

Step 5. Arms to R, on 1, 2, to L. on 3, 4, to R. on * turn.

Step 6. Up and down on first bar, to R. on 1, 2, to L. on 3, 4.

Step 7. Work skirt to R. and L. with over foot on first and second bars, up and down on third bar, wing on 4th bar. (Up and down, arms always extended.)

CLOAK DANCE.

Tempo di Mazurka, Mod. Wait in wings for 8 bars
Introduction.

Any pretty dancing costume, with shoes, hose and trunks same color, trunks to come six or eight inches above knee, under and over skirts only full enough to admit of free use of the legs, and just 1 or 2 inches below knee. Cloak, to 10 inches from floor.

In making the kicks to 2d high, draw the foot up to the knee, toe bent down, then kick it straight out. On all side kicks, put hands behind, bringing them back immediately for next movement. Other arm movements same as have been given, except otherwise mentioned.

COME ON. From 2d Ex. L.

Flat Pirouettes, R. 5 bars. Pirouette L. 1 bar. Hold feet in position, sink and rise, 1 bar. L. to 4th pointed, L. side to audience, R. arm ex. up and back, L. across front, pose, 1 bar. Brings dancer to front, centre. 8 bars.

NOTE — On all Pirouettes in this dance, work Cloak same arm movements, as given in 7th bar, step one, Manola, (see Manola.) In sink and up, 7th bar, wing cloak out and in fast.

STEP ONE. (Backward.)

Glide R. to 2d in rear oblique, (1), assem. L. to 5th rear, sinking, (2), (on 2 twist to face front.) kick L. to 2d, high, (3). 1 bar. Glide L. to 2d, in rear ob., pirouette, 1 bar. Rock, 1 bar. Travise, 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP TWO. (Forward.)

As in Step One, Manola, glide. P. de B. forward, 1 bar, ‡ to L. 1 bar, R. pironette. 1 bar, R. travise, 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP THREE. (Backward.)

High Coupe, R. to 2d over L. (1), two hops on R. at same time getes with L. to 4th rear, up, (2, 3), 1 bar, ‡ begin with L. over, 1 bar, ‡ with R. over, 1 bar. Point L. to 4th front, (1), pose, (2, 3), 1 bar, 4 bars, ‡ begin with L. over, 4 bars, 8 bars.

In making R. and L. over, by pivoting on weighted foot a half face to R. and L. alternately is obtained. which with the two hops, carries the dancer backward. Work cloak from R. to L.

STEP FOUR. (Forward in R. oblique.)

Boure quick, R. oblique, 1 bar. ‡ to L. 1 bar, R. pirouette, 1 bar, R. travise, 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP FIVE. (In Place.)

Step R. to 2d, (1), draw L. to 5th over, up high, (2), down. (3), 1 bar. Gete on R. L. R., rear cut, high, 1 bar, 2 bars, † to L. 2 bars, 4 bars, † all, 4 bars, 8 bars.

STEP SIX. (In Place.)

R. pirouette. 1 bar, leap on R. to 2d, (1), with L. to 4th, rear, up, two hops on R. (2, 3), 1 bar, 2 bars. † to L. 2 bars, 4 bars, † all, 4 bars, 8 bars.

NOTE.—In second bar, arms out, leaning well forward.

STEP SEVEN. (In R. and L. oblique to rear "Off.")

To R. in rear oblique, two leap pirouettes, 2 bars. Gete R. L. R., rear cut, 1 bar. L. to 2d, 1, R. to 4th, rear, weighted. L. toe pointed, 2, back bend, 3, 1 bar, 4 bars, † to L. 4 bars, 8 bars, † first, 4 bars, 12 bars, To L. continuous pirouettes, off, 4 bars, 16 bars.

HIGHLAND FLING.

Solo for a boy or girl, or Duette for boy and girl, or Quartette for two boys and two girls, or four girls.

These steps are as they were taught the Author, by his father over forty years ago. It is a good dance, and has never failed to bring an encore. Takes good pupils to do it. Nearly every teacher has a Highland Fling, and of course, all of them are good, but all will like this OLD one. The Author seldom uses this dance by its proper name, preferring to teach it to six or eight girls, good pupils, and call it the "Scotch Lassies Dance.

Wait 8 bars Introduction. 4-4 Tempodi Schottische.

COME ON

From wings, if more than two stand in line, 3d ex. rear, half each side.

Right or left arm up, curved, other arm akimbo, changing †'s bending to foot on counts 1 and 3. Step R. to 2d, (1), L. to 4th rear, (2), two hops on L. (3, 4) On 3d count, gete R. to 5th, rear, up. On fourth count gete R. to 5th, front, up, 1 bar. † same direction 1 bar, † again same direction one bar, * turn, 1 bar, 4 bars.

(Make long stride first step of each bar, and make the hops carry you on to get centre of stage. After this four bars, shorten steps and reduce distance nearly half.

STEP ONE.

‡ to L. 4 bars, 8 bars, ‡ all 8 bars, 16 bars

STEP TWO. (Forward.)

* Turn to R. 1 bar, bring L. down to 5th, front and rock, 1 bar, 2 bars. ‡ to L. 2 bars, 4 bars. ‡ all 4 bars, 8 bars.

NOTE.—On last count of eighth bar, "Step Two," hop on R, turning to face to the right, at same time coupe L. to 4th, up front, in position to begin "Step Three."

STEP THREE. (Backward.)

Step L. down to 4th, (1), hop on L. with R. in rear, up (2), step R. down to 4th, rear, (3), hop on R. turning to face to L. with L. to 4th, front, up, (4), 1 bar, step L. down to 4th, front, (1), hop on L. pass R. to 4th front, up (2), step R. down to 4th, front, (3), hop on R. with L. in rear, up (4), 1 bar, 2 bars. Step L. down to 4th, rear (1), hop on L. turning half to the right with R. in 4th, front. up (2), step down on R. to 4th, front, (3), hop on R., at same time pass L. to 4th, front, up, (4), 1 bar. 3 bars. ‡ begin with L. same as 1st bar, 3 bars. 6 bars. Continue the movement two bars more, 2 bars, 8 bars.

STEP FOUR. (Forward.)

Hop on R. touch L. toe to 2d (1), hop on R. draw L. toe, 5th front, up to knee (2), ‡ (3, 4), 1 bar, * turn, 1 bar. 2 bars. ‡ hopping on L. 2 bars. 4 bars. ‡ all 4 bars, 8 bars.

STEP FIVE. (Backward.)

Hop on R. touch left to 2d, (1), hop on R. raising L. to knee (2), hop on L. touch R. to 2d (3), hop on L. raising R. to knee (4). 1 bar. ‡ 2 bars more. 3 bars. * Turn 1 bar. 4 bars. ‡ all 4 bars, 8 bars.

STEP SIX. (To R. and L.)

Jump on both feet with L. toe to 2d (1), hop on R. with L. up to 2d high kick (2), L. down to 5th, rear, (3), assem. leap to R. with L. to 3d, front (4). 1 bar. ‡ same direction 2 bars, * turn 1 bar. 4 bars. ‡ to left 4 bars. 8 bars. ‡ all 8 bars, 15 bars.

STEP SEVEN. (Forward R. & L. Ob.)

Bending forward, run three steps to the R. oblique, (1, 2, 3), hop on R. with L. to 2d. high (4), 1 bar. L. down to 5th, front (1), rock, (2, 3, 4), 1 bar, 2 bars. † to L. Ob. Begin with L 2 bars, 4 bars. † all, 4 bars, 8 bars,

STEP EIGHT. (Backward.)

Front gete, 3 bars, *turn, 1 bar, 4 bars. † 4 bars. 8 bars.

STEP NINE.

Step on R. to 2d, (1), hop on R. seven times, (2, 3, 4, 5, 6, 7, 8), turning twice around with L. as high as knee, gete L. front and rear, changing with each count, 2 bars. † to L. 2 bars, 4 bars. Then do Step Six straight out wings, off. 4 bars, 8 bars.

Arm up opposite unweighted foot, other hand on side, goes all the way through. Girls can use arms up part of the time and handle skirts part time. If put on for a "Lassies' Dance," use skirts all the time.

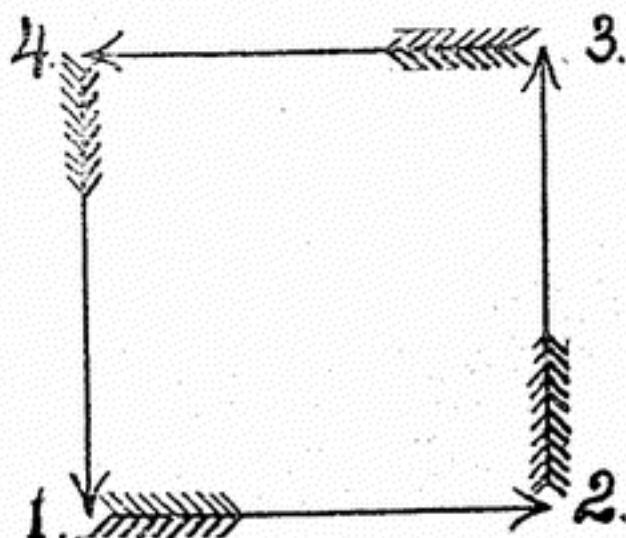
CRACCOVIENNE.

SOLO, DUETTE OR QUARTETTE.

2-4 or Tempo. di Polka, Mod.

One of Fanny Eslers, favorites exactly as danced by her everywhere she appeared on her triumphal tour of America in 1844.

STEP ONE. (Around the Square.)



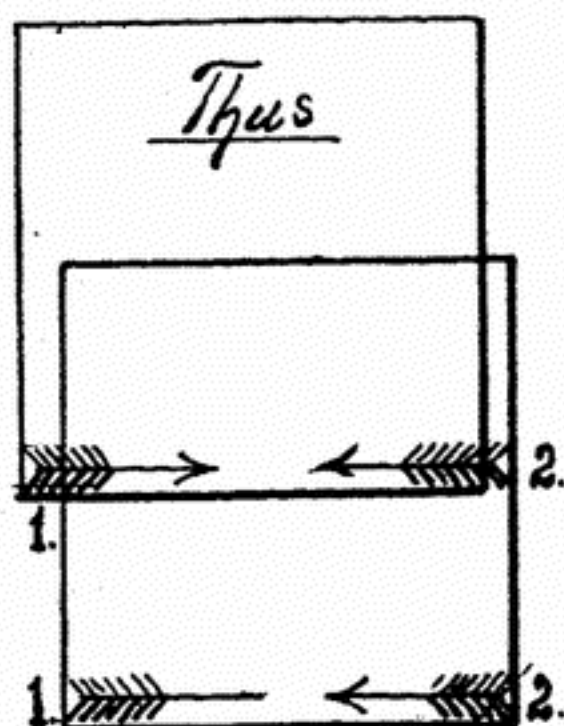
If danced by one begin at corner No. 1. If two, one begins at No. 1, the other at No. 2.

Facing each other, No. 2 going to the L., No. 1 to the R. There should be brass knockers on the heels, a garter of small silver bells around each leg, just below the knee.

The dress should be full enough for the dancer to "work the skirt" like in skirt dances.

For No. 1 this description of steps is written, beginning every step with R. foot. Where there is a No. 2 they begin every step with L. If danced by four make two squares.

No. 1 and No. 2 come on from opposite sides of the stage.



COME ON.

To introduction of 8 bars, come on with flat pirouettes 6 bars, reverse on 7th bar and pose on 8th, skirts working.

STEP ONE. (Around the Square.)

Standing in pose form, "Come On." Make two hops on L. at same time gete R. front, (1 &), step R. down to 4th front, (2), 1 bar, † with L. 1 bar, † with R. 1 bar, stepping R. to 4th on last count of 3d bar. Assem. L. to R. in 1st, raise on both toes and knock heels together 3 times, 1 bar, 4 bars, † to next corner, beginning with R. foot, 4 bars, † to next corner, 4 bars, † to beginning corner making once around the square, 4 bars, 16 bars.

NOTE.—In Step One hold dress in both hands, arms up, and working skirt from R. to L. and keep body swaying and bending in natural unison and harmony with movements of the feet, the bendings are always naturally toward the disengaged or up foot.

STEP TWO. (Sideways to R. and L.)

Two hops on L. at same time gete R. to side, (1 &), step R. down to 2d, turning on ball or toe, half face, (2), 1 bar, ‡ in same line of direction, hopping on R., 1 bar, turning half face, back, then ‡ hopping on L., 1 bar, 3 bars. Step R. to 2d, assem. L. to 1st, raising on both toes, knock heels together 3 times, 1 bar, 4 bars, ‡ back to L. 4 bars, 8 bars, ‡ all, 16 bars.

In doing the first three bars, work skirt same as in Step 1 on 4th bar, holding skirt, extend arms straight out, a little higher than the shoulder.

STEP THREE. (Same Line of Direction as No. 2.)

Step on R. to 2d, (1), cross L over R. (2), twist, full turn, R. (pirouette), (3), assem. leap on R. to 2d, (4), 2 bars. Hop on R. at same time kick L. to 2d high, (1 &), assem. jump on both, (2), 1 bar, ‡ same, 1 bar, 4 bars, ‡ back to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP FOUR. (In Place.)

R. to 4th front, bending well forward, (1), hop on R. with L in 4th rear, up high, (2), 1 bar. Step L. down to 4th rear, (1), hop on L. at same time high coupe, R. to 4th rear, up, (2), 1 bar, Jump, rock, making full turn, 2 bars, 4 bars. ‡ beginning with L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

NOTE.—For description of "Jumping Rock Step" see Glossary.

During first two bars, work skirt vigorously, on third and fourth bars, hold arms straight out, working hands alternately, up and down from wrist, gives skirt good effect.

STEP FIVE. (In Place.)

Extend R. toe to ‡2d, bending well to R., tap R. (1), pivot on ball of L. until in R. to 4th front, (&) ‡ ½ bar, (2) 1 bar. ‡ 3 bars, ‡ 4 bars, (8 taps, turning) assem. leap on R. to 2d, sinking, (1, 2,) 1 bar, ‡ to L. 1 bar, R. pirouette, 1 bar, R. travise. 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

OFF.

If danced as solo, hop, dash slide. (1), close L. to rear, (&) glide R. to 4th, (2), 1 bar, † with L. etc., alternately until off. Work skirt from L. to R. keeping head poised toward audience, 8 bars.

The music must be in Tempo Moderato. If danced by two, or four, 1 and 2 face and pass each other, filing to rear, and repassing go straight out wings.

EL BOLERO.

A SPANISH CASTINETTE DANCE.

Tempo di Waltz. moderato.

Introduction wait 8 bars.

Can be danced as a solo. but best and most appropriate as a duette for boy and girl, 12 to 14 years old, but can be put on with four, eight or sixteen. all girls, or half boys and half girls, or all girls, half in boys' costume. Keep Castinettes constantly going in time with the music.

COME ON.—From Wings.

Girl from R, boy from L, 2d ex. to footlights, viz.: Advance, girl R. boy, L. foot to 4th, at same time bending forward, striking castinettes on floor (1), up, (2, 3), 1 bar. Advance Pas Mar. on toes, arms front in rounded position, 6 steps. (1, 2, 3, 4, 5, 6), 2 bars, † first bar 4 bars. Girl R., boy L. pirouette, 1 bar, 5 bars, † first bar, 6 bars, † all, beginning with reverse foot, 6 bars, retreat on toes, 3 bars, † first bar 4 bars, 16 bars.

STEP TWO. (Around Circle.)

This is for girl, boy the reverse. Step R. to 4th, front, (1), hop on R., at same time pass L. to 4th, over, and up, (2, 3), 1 bar, † 5 bars, 6 bars, travise R., 1 bar, travise L. 1 bar, 8 bars. In making the two travises turn to face back to repeat back to places, 8 bars, 16 bars.

(Girl beginning every step with R., boy with L.)

STEP THREE. (Sideway from each other.)

Girl. Step R. to 2d, (1), touch L. toe to 5th, over, (2), raise L. and immediately leap down on L. raising R. in 5th, rear. up, toe pointed down, (3), 1 bar, ‡ in same direction, 5 bars, R. pirouette, 1 bar, R. travise, 1 bar, 8 bars, ‡ back, 8 bars, ‡ all 16 bars, 32 bars.

In first six bars. bend low toward following foot or the foot that makes 2d and 3d counts. Boy begins with L.

STEP FOUR. (Forward.)

Girl. Tap R. to 4th, (1), skip L. to 4th, up, turning half face to R., (2, 3), 1 bar, tap L. down to 4th, (1), raise L. to 4th, up, toe pointed, (2, 3), 1 bar, 2 bars, ‡ beginning with L. turning half face back, 2 bars, ‡ beginning with R. turning half face back, 2 bars, L. pirouette, 1 bar, R. travise, 1 bar, 8 bars, ‡ first six bars, beginning with L. pirouette on 7th bar. (The girl kneels on eighth bar. The boy pirouettes on seventh and R. travises on eighth bars.) 8 bars, 16 bars.

NOTE.—In making the 6 bars, tap steps, bend well toward the tapping foot, arms up from or opposite tapping foot, viz., if you tap R. bending to R. the L. arm would be in circle over head, and the R. arm in circle across front. Boy begins with L., etc.

STEP FIVE. (Around each other.)

NOTE.—While the boy is going around the girl she wreathes the body in circle, bending low, forward to L., back to R., forward, etc., making two complete circles with body from hips up, circling arms over head. To do this well the pupil should practice a great deal. While the girl is kneeling, the boy makes the circle step around her' viz.,

Boy. Same step as described in Step No. 3, 6 bars, travise, 1 bar, kneel, 1 bar, 8 bars. The girl springs up on seventh bar and ‡'s the circle step around the boy, 7 bars, and travise on the eighth bar, 8 bars. On eighth bar the boy springs up and both are ready for Step Six. Look out the bending toward foot making counts 2 and 3 on circle, 16 bars.

STEP SIX. (In Place.)

Girl. Step R forward to 4th, (1), hop on R., at same time skip L. to 4th, up, toe bent down, (2, 3), step L. down to 4th, (1), hop on L., bending well forward, at same time, R. to 4th, rear, up, (2, 3). 1 bar, step R. down to 4th, rear, (1), bending to L. draw L. to 5th, over, (2, 3), 1 bar, † third bar, 1 bar, 4 bars, † beginning with L. 4 bars, 8 bars, † all 8 bars, 16 bars.

Boy begins with L.

STEP SEVEN. (Off.)

Pass and repass each other.

Girl. Coupe R. over L., (1), make two hops on R. at same time two getes with L. to 4th, rear, up, (2, 3), 1 bar, three leaps, turning, on L., (1), on R., (2), on L. (3), 1 bar, R. travise, 1 bar, L. travise, 1 bar, 4 bars, † beginning with L. over, 4 bars, † beginning with R. 4 bars, † beginning with L., omit the two travises and continue the turning leaps out wings off.

Boy begins with L. coupe over. In making the two hops in first bar, bend well over the weighted foot. In the travises bend toward the released foot, or foot in 5th, over.

"Girl" means the one or those on the R. "Boy," or "Boys," on L.

TAMBOURINE DANCE

No. ONE.

Int. 8 bars, wait in wings. · Tempo di Mazurka Slow.

When tambourines are not otherwise in use, keep them high, and constantly shaking.

COME ON.—From Wings.

Beginning with R. glide, P. de B. forward. sinking low, on the glide or second count, and striking Tam. on second count, 2 bars, R. pirouette, 1 bar, Tam. in L. step R. to 4th, (1), assem. L. 5th rear, sinking, (2), kick tam. with L. to 2d, as high as possible, (3), 1 bar, 4 bars, † in reverse, 4 bars, † first four bars, 4 bars. Retreat to position for next step, about 16 feet from front of stage, 3 bars, strike tam's on floor, (1), R. to 4th and pose, arms up, (2, 3), 1 bar, 4 bars, 16 bars.

STEP TWO. (Forward.)

R. pirouette, 1 bar, leap on R. to 2d in right oblique (1), Hop on R. at same time extend L. to 4th in rear, up, (2), bending well forward, hold second count, (3), 1 bar, 2 bars, † to L. R. L. 6 bars, 8 bars, † all, 8 bars, 16 bars.

STEP THREE. (Backward.)

R. and L. to 2d in oblique backward on all counts of 1. Glide R. to 2d rear, bending to R. arms high, striking tam. on second count, (1), hop on R. at same time gete L. to rear, (2), hop again on R. at same time gete L. to front, up to knee, (3), 1 bar, † to L. 1 bar, 2 bars, † all, 6 bars, 8 bars.

STEP FOUR. (Forward.)

Advance R. to 4th, (1). assem. L. to 5th rear, sinking, (2), (raise tam. in L.) kick tam. with L., (3), and immediately change tam. to R. hand, 1 bar, † beginning with L. 1 bar, † all, 6 bars, 8 bars.

STEP FIVE. (In Place, at foot lights.)

Nos. 1. kneels, while Nos. 2 make the following step around Nos. 2, Step L. to 5th rear, (1), R. to 2d, (2), hop on R. at same time kick tam. with L. to 4th rear, up, (3), 1 bar, † 6 bars, 7 bars, Nos. 2 kneel on 8th bar, 8 bars, Nos. 1 † beginning with R. 8 bars, 16 bars.

STEP SIX. (Backward.)

Assem. R. to 5th rear, sink low, (1, 2), tam. in R., rise, kick tam, with R. to 2d, high, (3), 1 bar, turning leap on R. (1), on L. (2), on R. (3), 1 bar, 2 bars, † beginning with L. 2 bars, † all, 6 bars, 8 bars.

80 bars, Mazurka. Make prolonged chord, and change music, to slow Schottische for following three steps. Those on L. begin assem. L.

STEP SEVEN. (Forward.)

Advance R. to 4th, (1), * turn, (2, 3, 4), kick tam. in L. on 4th count, 1 bar, † beginning with L. and R. alternately, 7 bars, 8 bars. With tam. in L. on first bar change from hand to hand on each bar, making the changes with hands as high as the eye and grasp the tam. very firmly or it will be kicked out of the hand.

STEP EIGHT. (In Place at front.)

Same as No. 7,

8 bars.

STEP NINE. (Off.)

Those on the R. and those on the L. face in, and with the following step, file past each other filing toward wings, file past each other again, and straight out wings, off.

STEP.—Leap high on R. to 4th, (1), leap on L. to displace R. (2), leap on R. to 4th, (3), hop on R. pass L. to (4) up, 1 bar. † beginning with L. 1 bar, ‡ beginning with alternate foot, until off, 8 bars.

24 bars Schottische.

On Step No. 9 hold tam. high over head and strike it on every 2d and 4th beat.

TAMBOURINE DANCE

No. TWO.

Solo, duette or quartette. 4-4 Tempo Moderato.

Come on from 2d ex. L. if solo or duette. If quartette, two from 2d ex. R. and L. and two from 3d ex. R. and L. and dance in column, or two in front and two behind them, or can bring them on in line. Those coming on from R. begin with L. foot, those from L. with R. foot.

COME ON.

R. boure, quick, a little in forward oblique, leaping high, (1, 2, 3, 4), 1 bar. † in same direction, 1 bar. L. pirouette, 1 bar, L. travise, 1 bar, 4 bars.

Hold tambourine high in R. and work skirt with L.

STEP TWO. (In Place.)

Tam. in L., up, leap on R. to 2d, (1), assem. L. to 5th, front, (2), assem. leap to R. with L. to 5th, rear, (3), kick tam. with L. to 2d, high, (4), 1 bar, change tam. to R. and † to L. 1 bar, tap step, turning twice around, 2 bars, 4 bars, † to L. 4 bars, 8 bars, † all 8 bars, 16 bars.

NOTE.—For description of "Tap" step turning, see first two bars Step No. 5, "Craccoviennne." Doing taps bend well to tap foot, tam. high in opposite hand, shaking. Hold dress a little up in front with other hand.

STEP THREE. (In Place.)

Tam. in R. high, R. boure, quick, 1 bar, assem. leap on R. to 2d. (1), hop on R., at same time kick tam. with L. to 4th, rear, up, (2). (Swing tam. down to meet L. on 4th, rear, up, and change tam. to L. hand). Assem. leap on L. to 2d, R. to 5th, rear, (3), hop on L., at same time kick tam. with R. to 4th, rear, up, (4). 1 bar, 2 bars, jumping rock step turning twice around, 2 bars, 4 bars, † beginning with L., 4 bars, 8 bars, † all, 8 bars, 16 bars.

Description of jumping rock step, see Glossary.

STEP THREE. (Backward in R. and L. Oblique.)

Tam. in R. up, glide R. to 2nd, in rear oblique, (1), assem. L. to 5th, rear, (2), boure, quick, to R. (3, 4), 1 bar, (change tam. to L.), assem. leap to R. with L. to 5th, rear, sinking, (1). kick tam. with L. to 2d, high, (2), (with both hands high), two front cut getes, (3, 4), 1 bar, 2 bars, † beginning with L. 2 bars, 4 bars, † all, 4 bars, 8 bars.

STEP FOUR. (Forward in R. & L. Oblique.)

Tam. in R. high, begin with L. foot, run, leaping on toes, 4 steps, (1, 2, 3, 4), 1 bar, assem. leap on R. (5), kick with L. (6), $\frac{1}{2}$ bar, assem. leap to L. (7), kick tam. with R. high, (8) $\frac{1}{2}$ bar, 2 bars, paddle step, R. turning twice around, 2 bars, 4 bars, † beginning with R. 4 bars, 8 bars, † all 8 bars, 16 bars.

For description of paddle step, see Glossary.

STEP FIVE. (In Place.)

Tam. in L. high, step R. toe down to 2d, toe turned in, heel up, and turned to front, (1), assem. L. to 5th, rear, at same time turn R. heel down, (2), boure to R. (3, 4), 1 bar, change tam. to R. and † beginning with L. 1 bar. R. pirouette, 1 bar, step R. to 4th, rear, (1), assem. L. to 5th, rear, (2), step on R. to 4th, front, (3), assem. L. to 5th, rear, heel raised, arms up, bend back, (4). 1 bar, 4 bars, † beginning with L. 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP SIX. (Backward in R. and L. Oblique.)

Tam. in L. up, beginning with L. to 5th, rear, (1), R. boure in rear oblique, (2, 3, 4), 1 bar, gete, front cut, 1 bar, R. pirouette, 1 bar, assem. leap to R. (1), kick tam. with L. to 2d, high, (2), (change tam. to R.), assem. leap to L. (3), kick tam. with R. to 2d, high, (4), 1 bar, 4 bars, † beginning with R. 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP SEVEN. (Forward R and L. Oblique.)

Tam. in L., step R. forward to 4th, (1), *turn, (2, 3, 4), 1 bar. (For description of *turn, see Glossary) kick tam. with L. to 2d, high on fourth count, first bar, bring L. down to 5th, over, (1), rock, (2, 3, 4), 1 bar, 2 bars, ‡ beginning with L., 2 bars, 4 bars, ‡ all 4 bars, 8 bars.

Change tam. from L. to R. etc., on each repeat.

STEP EIGHT. (In Place and Off.)

Tam in L., sink with L. to 5th, rear, (1), rising kick tam. with L. (2), to L. boure, high. (3, 4), 1 bar, to L *turn, 1 bar, ‡ (change tam. to R.), beginning R. 2 bars, (change tam. to L.), ‡ beginning with L., 2 bars, 6 bars, boure off, 2 bars, 8 bars.

FOOT NOTE.—The most suitable music for Tambourine Dance No. 2 is "Tambourine Dance" by C Ormsbee-Gregory, in "Our Monthly Musical Gem" for September, 1895. Published by National Music Pub. Co., Chicago and New York.

LA MANOLA.

A Spanish Skirt Dance.

3-4 Tempo, slow.

This dance was composed by the author as a special solo for his daughter for his exhibition given at the Gate City Guards' Armory, Atlanta, Ga., May 18, 1891. The music used was "Landers' Manola Waltz."

The costume for this dance. Shoes, hose, trunks, one silk under waist, all same color, dress skirt, silk, for girl 14 years old, or over, 60 feet around the bottom, Empire waist, widths cut in umbrella-shaped pieces, puts the goods at the bottom, where it is wanted, and only requires half the material to get the 60 feet at bottom that it would in any other kind of skirt. The under skirt should be not less than 30 feet.

Wait in wings for introduction, 8 bars.

COME ON.

Beginning with L.

(From Rear Ex.)

Holding skirt in both hands, arms extended to sides, hands a little higher than shoulders, leaning forward. Trip out on toes, six steps, two to the beat, or double time, 1 bar, (bending low forward), three taps with R. to 4th, 1 bar, R. pirouette, (working skirt up and down, alternately, viz., when one hand goes up the other goes down, double time, 1 bar, sink low, (1), rise, point R. to 4th, (2), (during these two counts work skirt, double time, forward and back, like wings,) pose, leaning back, arms extended, (3), 1 bar, 4 bars, † four bars, 8 bars, † all 8 bars, 16 bars.

Weight the R. and raise L. in 5th, rear, up, on count & ready for Step One.

Cross and recross stage, advancing to gain position far enough back from footlights to give room for the first step, about 10 feet back.

Never let the arms down. Keep them up and working. Only in the poses do the arms cease to work.

STEP ONE. (Around the Circle.)

Step L. down to 5th, rear, (1), step R. to 2d. (2) glide L. to 4th, sinking, and turning half face to R., at same raise R. in rear, (3). 1 bar. (On the glide L. to 4th, hold skirt high in R., arm extended. Cross L. arm in front, bending to L.) Step down on R. in rear, (1), step L. to 2d, (2), glide R. to 4th, turning half face to L. 1 bar, (extend L. and R. arm across front), 2 bars, † to R. and L., alternately, four bars more, 6 bars. These 6 bars should take the dancer half around the circle.) R. pirouette, 1 bar, (on pirouette work skirt up and down alternately, double time, arms extended. This up and down is done from the wrists; don't let elbows work.) Holding feet in position, sink, (1), up, (2), (wing skirt on (1 & 2), with L. in 4th pose, arms extended. (3), 1 bar, 8 bars, (count & immediately weight R., raise L. in rear to repeat to finish circle to place), 8 bars. 16 bars.

The above is for solo. If duette the other dancer comes on from opposite side and begins Step One with R. down in rear on count 1. This dance is not good for more than a duette. In all side movements, if duette, the dancers pass and repass.

STEP TWO. (Side Movement.)

Step on R. to 2d, turning $\frac{1}{2}$ face, (1), hop on R., at same time pass L. to 2d over, up, (2, 3), 1 bar, return L. to 2d, down, (1), hop on L., at same time pass R. to 2d, over, high kick. (2, 3), 1 bar, leap on R., (1), leap on L., (2), turning on the two leaps to finish turn) assem. R. to 5th, rear, (3), 1 bar. sink, (1), up, (2), (wing skirt on the sink and up), point L. to 4th, arms extended. pose, (3), 1 bar, 4 bars, $\frac{1}{2}$ beginning with L. 4 bars, 8 bars, $\frac{1}{2}$ all 8 bars, 16 bars.

NOTE.—On first, second and third bars, keep the arms up and working, and they will handle the skirt correctly. Never let arms down during the dance except on sink, up, then they are doing wing work.

STEP THREE. (In Place.)

Step forward on R., (1), hop on R., at same time kick L. to 4th, high, (2, 3), 1 bar, step L. down to 4th, (1), at same time, R. to 4th, rear, high, (2, 3), 1 bar, step down on R. to 4th, rear, (1), draw L. to 5th, over, (2, 3), 1 bar, $\frac{1}{2}$ 3d bar, 1 bar, 4 bars, $\frac{1}{2}$ beginning with L. 4 bars, 8 bars, $\frac{1}{2}$ all 8 bars, 16 bars.

On forward hop kick first, bar, arms extended. On 2d bar bend forward and wing skirt. Same on 3d and 4th bars.

STEP FOUR. (Backward.)

High coupe R. to 2d, over L. (1), hop on R., at same time kick L. to 2d, high, (2, 3), 1 bar, coupe L. to 2d, over R. (1), hop on L., at same time kick R. to 2d, high, (2, 3), 1 bar, 2 bars, $\frac{1}{2}$ four bars more. (4 bars), 6 bars, R. pirouette, 1 bar, sink, (1), up, (2), pose, (3), 1 bar, 8 bars, $\frac{1}{2}$ beginning with L. 8 bars, 16 bars.

In making the coupes, the body turns slightly to L. and R.

Wing skirt common time on first six bars, double quick on the sink and up. Arms extended on pose.

STEP FIVE. (Forward.)

Glide P. de B., R. 1 bar, do. L. 1 bar, R. pirouette, 1 bar, R. travise, pose, 1 bar, 4 bars, $\frac{1}{2}$ beginning with L. 4 bars, 8 bars, $\frac{1}{2}$ all 8 bars, 16 bars.

Work skirt on first two bars same as in Step One.

On ALL pirouettes the alternate up and down wrist motion works skirt correctly. On all poses arms extended.

STEP SIX. (In Place.)

Step forward on R. to 4th. bending well forward, (1) make two hops on R. with L. to 4th, rear, up, (2, 3), 1 bar, step L. down to 4th, rear, (1), two hops on L., at same time high coupe R. to 4th, rear, up, (2, 3); 1 bar, step R. down to 4th, rear, (1), draw L. to 5th, over and up, toe as high as R. knee, (2), kick L. straight out to 4th. high, (3), 1 bar, step down on L. to 4th, front, (1), assem. R. to 5th, rear. heel up, (2). pose, (3), 1 bar, 4 bars, † beginning with L. 4 bars, 8 bars, † all 8 bars, 16 bars.

In first bar, arms extended. In second bar, arm across front. In third and fourth bars, wing skirt. In pose arms extended.

STEP SEVEN. (Off.)

Step L. to 5th, rear, (1). two hops on L., at same time two kicks with R. to 2d, up, (2, 3), 1 bar, leap on R, on L. on R. (turning half turn on first two leaps, halt on R. to 2d on 3d leap), 1 bar, L. to 5th, rear, (1), R. to 2d, (2), L. to 4th, weighted, with R. to 5th, rear, heel raised, pose, (3), 1 bar, 4 bars, † beginning with R. down to 5th, rear, 4 bars, 8 bars, † all 8 bars, 16 bars.

On sixteenth bar omit the pose, etc., substituting high boure, off.

On first bar. arms extended; second bar, alternate motion; third bar, wing skirt; fourth bar, arms extended.

LA ZINGARA.

A SPANISH DANCE IN 3-4 TEMPO—SLOW.

Skirt and costume made same as costume for Manola, selecting Spanish national colors. This was composed for special solo dance for a very competent Miss, but could be used for duette or quartette.

Wait in wings for 8 bars introduction.

COME ON.—From 3rd ex. L.

Advancing in R. and L. oblique, towards front. To R. boure, quick, 2 bars, do this a la "Petite Boure," just a slight spring, step on R. to 2d, (1), turning † face to R. kick L. to 4th, high, (2), step down on L. 4th (3), 1 bar, gete, high, front cut, 1 bar, 4 bars, † 4 bars, 8 bars, † all 8 bars, 16 bars.

In first two bars hold L. arm extended, right across front, face turned and body inclined slightly to R. On third bar wing skirt. On fourth bar work arms up and down.

STEP TWO. (In Place.)

Bend low toward R. in 4th, L. arm extended. R. across front. Tap R. to 4th three times, 1 bar, hop, dash, slide, (see Glossary). 1 bar, step on R. to 2d, (1), L. to 5th, front, (2), sink, (3), 1 bar, rising, step L. to 4th, front, (1), leave R. to 4th, rear, pointed, (2). pose, (3), 1 bar, 4 bars (&), weight R. to ‡ beginning with L. 4 bars, 8 bars, ‡ all 8 bars, 16 bars.

On second bar arms retain position of first bar. On third and fourth bars, wing skirt.

STEP THREE. (In Place.)

Travise to R. 1 bar, do. to L. 1 bar, R. pirouette, 1 bar, travise R. 1 bar, 4 bars. (In travises bend low to unweighted foot, opposite arm extended, other across front) ‡ beginning with travise to L. 4 bars, 8 bars, ‡ all 8 bars, 16 bars,

STEP FOUR. (In Place.)

Two R. pirouettes (flat) 2 bars, R. to 2d, (1), assem. L. to 5th, rear, (2), kick L. to a high 2d, (3), 1 bar, bring L. down to 5th, front, (1), sink, (2), up, (3). 1 bar, 4 bars, ‡ beginning with L. 4 bars, 8 bars, ‡ all 8 bars, 16 bars.

Work skirts on all pirouettes same as given in Manola. Same in all poses on 3d bar of Step 4, R. arm extended, L. across front. On 4th bar, wing skirt fast.

STEP FIVE. (Backward in R. and L. Oblique.)

To R. two high leap pirouettes (see Glossary) to R. in oblique to rear, 2 bars, leap on R. to 2d and assem. L. toe to 5th, rear, (1), do. to L, (2), do. to R. (3), 1 bar, sink, (1), up, (2), pose, (3), 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all 8 bars, 16 bars.

On third bar swing skirt from R. to L. across front. Other skirt work has been given.

STEP SIX. (Forward.)

L. pointed to 4th, L. side toward front, bending to L., R. arm extended, L. arm across front. Two taps with L. (1, 2), leap down on L. to 4th and glide R. to 4th. (3), 1 bar, (change arms, bend low to R.) ‡ with R. 1 bar, forward L. pirouette. 1 bar, L. travise. 1 bar, 4 bars, ‡ 4 bars, 8 bars, ‡ all 8 bars, 16 bars.

All skirt work for Step Six has been given above.

STEP SEVEN. (Off.)

Two hops on R., at same time coupe L. high to 4th, rear, up, (1, 2), step L. down to 4th, rear, (3), 1 bar, two hops on L., coupe R. high to 4th, rear, up, (1, 2), step R. down to 4th, rear, (3), 1 bar, hop on R., at same time gete L. to 5th, over, front, toe as high as R. knee, (1), hop again on R., gete L. to rear. up, (2), (Get a full turn on the 2 hops). kick L. to 2d. high, (3), 1 bar, assem. leap on L. to 2d, (1), point R. to 4th, front, (2), pose, (3). 1 bar, 4 bars, ‡ hopping on L. etc., 4 bars, 8 bars, ‡ all 8 bars, 16 bars.

Pirouettes off, working skirt high, 8 bars.

WITCHES' DANCE.

SPANISH SOLO DANCE.

3-4 Tempo.

Moderato Mazurka.

If used upon same occasion the "Old Madrid Gavotte," introduce it as a solo. See farther, "Old Madrid Gavotte."

Full skirts, but not umbrella.

STEP ONE. (To come on.)

Glide R. to 4th, sinking, (1), assem. L. to 5th, rear, (2), leap on R. to 2d, and assem. L. to 5th, front, (3), 1 bar, ‡ to L. 1 bar, R. leap pirouette. 1 bar, leap on R. to 2d, (1), assem. L. to 5th, rear, (2), R. to 2d and L. to 5th, front, (3), 1 bar, 4 bars, ‡ beginning with L. 4 bars, 8 bars, ‡ all 8 bars, 16 bars.

Skirt work, arms, bendings and poses, same in this dance as in "Manola" and "Zingara." Repetition would be superfluous,

STEP TWO. (In Place.)

Step R. to 2d, (1), skip L. past R. to 2d over, up, (2), leap down on L. in 2d over, at same time raise R. to 5th, rear, up, (3), 1 bar, leaping on R. to 2d front gete, 1 bar, 2 bars, † to L. 2 bars, 4 bars, † all 4 bars, 8 bars.

In first bar. bend to L. on getes. Work skirt to R. and L.

STEP THREE. (In Place.)

To R. pirouette, 1 bar, to R. travise, 1 bar, to L. boure, quick 1 bar, 3 wing jumps, (see Glossary), 1 bar, 4 bars, † to L. 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP FOUR. (Backward in R. and L. Oblique.)

Hop, dash, slide step to L. 1 bar, do. same direction, 1 bar, L. pirouette, 1 bar, L. travise, 1 bar, 4 bars, † to R. 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP FIVE. (To R. and L. Oblique Forward.)

Step on L to 4th oblique, (1), hop on L. at same time kick R. to 4th, up, (2, 3), 1 bar, † beginning with R. 1 bar, L. pirouette, 1 bar, gete leap on L. R. L. 1 bar, 4 bars, † beginning with L. 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP SIX. (In Place.)

To R. boure, quick, 1 bar, to R. assem. (1), kick L. to 2d, high, (2, 3), 1 bar, to L. pirouette, 1 bar, L. travise, with R. to 4th in rear, not weighted, 1 bar, 4 bars, † to R. 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP SEVEN. (To Rear R. and L. Ob. Off)

To R. pirouette, 1 bar, three leaps, turning once around, viz., on R. on L. on R. 1 bar, front gete, 1 bar, three †walking courtesies backward, waving adieus to audience with R. and L. hand alternately, 1 bar, 4 bars, † 4 bars, 8 bars, which finishes the dance if done as a solo in "Old Madrid Gavotte." If not done in connection with any other dance, after finishing above 8 bars, pirouette off.

In making boure to R. extend L. arm, R. across ont. To L., arms vice-versa.

TARANTULA.

SPIDER DANCE.

A dance peculiar to India, Africa, Spain and other tropical countries. As here presented use Spanish costume and put on as solo only.

2-4 Tempo. Mod.

Wait in wings 8 bars, Introduction.

COME ON.—From 3d ex L.

Coupe leap on L. to 2d, over, turning $\frac{1}{2}$, (1), R. down to 4th, rear. twist to finish turn, (2), 1 bar, † same 2 bars more, 2 bars, two getes, first to R. then to L. 1 bar, 4 bars, † begin with R. leap to 2d, over, etc., 4 bars, 8 bars.

STEP ONE. (In Place.)

R. boure, quick, 2 bars, two wing jumps, 2 bars, viz., on sink spring up, (1), winging feet and alighting, (2), † 4 bars, † to L. 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP TWO. (In Place.)

R. paddle turn, 2 bars, assem. leap to R. (1), kick L. to 2d, high, (2) 1 bar, † to L. 1 bar, 4 bars, † 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP THREE. (In Place.)

R. over, leap pirouette, 1 bar, to L. boure, quick, 2 bars, gete, rear cut, 1 bar, 4 bars, † 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP FOUR. (Forward.)

To. R. pirouette, 1 bar, assem. leap to R. (1), kick L. to 2d, high, (2), 1 bar. coupe R. to 2d, over L., P. de B., balance, 2 bars. 4 bars, † to L. 4 bars, 8 bars, † all, 8 bars, 16 bars.

STEP FIVE. (In Place.)

Step R. to 5th. rear, (1), assem. leap to L., R. to 5th, front, (2), 1 bar, † step L. to 5th, rear, etc., 1 bar, gete, double, 2 bars, (see Glossary), 4 bars, † beginning with L. 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP SIX. In Place.

Coupe battements to L then R. 2 bars, R. pirouette, 1 bar, R. assem leap, (1), kick to 2d, high, (2), 1 bar, 4 bars, † beginning with L. over, 4 bars, 8 bars, † all 8 bars, 16 bars.

STEP SEVEN. (Off.)

Two leap pirouettes to R. (one pirouette to 2 bars),
 4 bars, gete, front cut, 2 bars, four assem. jumps in
 place, changing feet from 5th, front. to 5th, rear, 2
 bars, 8 bars, † first six bars and high bou e off last
 two bars, 8 bars, 16 bars.

Do every jump, coupe, leap, jete, etc., as big has,
 possible. Keep the arms in motion to R and L. in
 harmony with movements of legs and bendings,
 sometimes working skirt with both hands, sometimes
 one hand, etc.

CACHUCHA.

A Spanish Dance, with Castinette accompaniment,
 in 3-3 Tempo. Spanish Waltz in Moderato.

Suitable for solo, duette, quartette or corps de bal-
 let of eight or sixteen dancers.

COME ON.—From Wings, Advancing to Front.

Step R. to 4th, front, (1), hop on R, at same time
 kick L. to 4th, front, up, high, (2, 3), 1 bar, L. down to
 4th, and Pas Mar. on toes three steps, 1 bar, R. pirou-
 ette, 1 bar, R. travise, 1 bar, 4 bars, † beginning with
 L. 4 bars, 8 bars, † all, 8 bars, 16 bars.

STEP ONE. (In Place.)

R. travise, † to L. 2 bars, step on R. to 2d, leap pir-
 ouette, full turn, 1 bar, assem. leap to R. L. to 4th
 rear, (1), sink, (2), up, (3), (On "down" strike cas-
 tinettes on floor, on "up" both arms up, 1 bar, 4 bars,
 † beginning with L. 4 bars, 8 bars, † all 8 bars,
 16 bars.

STEP TWO. (To Rear in R. and L. Oblique.)

Step L. to 5th, rear, (1), two hops on L. at same
 time two circlets with R. in 2d, high, (2, 3), 1 bar, on
 L. hop, dash slide step, (see Glossary), 1 bar, gete
 front, 1 bar, L. travise, down, up, (see fourth bar
 Step One.) 1 bar) 4 bars, † beginning with R. 4
 bars, 8 bars, † all 8 bars, (Weight L. on 4th travise.)
 16 bars.

STEP THREE. (Forward)

With R. 3 taps, bending to R., weighting R. on 3d count, (1. 2. 3), 1 bar, pass L. to 4th, front, up, and ‡ with L, 1 bar, gete, rear cut, 1 bar, assem. leap to L. R to 5th, rear, sinking, (1), raise, weighting L., slip R to 4th. (2). wait, (3), 1 bar, 4 bars, ‡ beginning with L. 4 bars, 8 bars, ‡ all 8 bars, 16 bars.

STEP FOUR. (Backward R. and L. Oblique.)

Hop on R. gete L. dash L. to 2d, (1), close R. to 5th, rear, (2), leap on L and close R. to 5th, front, (3), 1 bar, L. gete, front cut. 1 bar, R. pirouette, 1 bar, leap on R. (1), hop on R. with L. to 4th, rear, up, (2). wait. (3), 1 bar, 4 bars, hop on L. to ‡ 4 bars, 8 bars, ‡ all 8 bars, (Weight L. foot on last beat), 16 bars.

STEP FIVE. (Forward in R. and L. Oblique.)

R. to 2d, in oblique forward, (1). draw L. to 5th, over. up, high, (2, 3), 1 bar, ‡ to L. 1 bar, R. pirouette, sinking, 1 bar gete, rear cut, 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP SIX. (Off.)

Step on R. to 2d, (1),, skip L. apast R. to 5th, over, up. (2), leap down on L., at same time raise R. in 5th, rear, up, (3), 1 bar, ‡ in same direction, 1 bar, R. pirouette, 1 bar. hold feet in position, sink (1). up. L. to 4th, wait (3), 4 bars, ‡ to L. 4 bars, ‡ to R. 4 bars, 12 bars, continuous pirouette off, 4 bars, 16 bars.

In this dance, use arms, bendings and swayings as given in previous dances. For teachers, further suggestions seem unnecessary. The castinettes are worn on the thumb and clicked on 2d and 3d beats. With castinettes on thumb, very artistic rolls can be made by striking castinette with first three fingers rapidly. The roll cannot be made with the castinettes on second finger where amateurs usually put them.

EL FANDANGO.

A dance characteristic of Spain and Mexico. in 2-4 Tempo. Moderato. If solo, duette, or quartette, all use castinettes. If corps of eight, or sixteen half castinettes and half tambourines.

If solo, the dancer comes on from L. 2d ex.. If for more, half come on from each side of stage. If more than a duette form in column of 2s down center of the stage.

Wait 4 bars Introduction.

Step to COME ON To foot lights.

L. over, three leaping pirouettes, 3 bars, L. travise,
1 bar, 4 bars.

STEP ONE. (In Place..)

Assem. leap to R. 1 bar, R. boure, 1 bar, raise high on toes and knock heels together three times (1 & 2). 1 bar, ‡ knock heels. 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

When knocking heels, hold skirt out to sides and bend forward looking down at your own feet. The heels always knock three times and is counted (1&2). Use castinettes all the time when not knocking heels.

STEP TWO. (In Place.)

Coupe R. to 2d over L. (1), hop on R., gete L. to 2d up, (2), 1 bar. Coupe L. to 2d over R. (1), assem. leap to R. (2), 1 bar. Rise on toes and knock heels, 2 bars, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP THREE. (In Place.)

Coupe R. to 5th rear, (1). glide L. to 4th (&), wait, (2), 1 bar. ‡ to L. 1 bar, gete front, 1 bar, knock heels 1 bar, 4 bars, ‡ begin with L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP FOUR. (Backward in R. and L. Oblique.)

Hop on L. and dash slide R. to 2d in L. oblique back (1), close R. to 5th rear, (2), 1 bar. R. boure to rear, 1 bar. Gete front. 1 bar. knock heels, 1 bar, 4 bars, ‡ to L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP FIVE. (Forward in R. & L. Oblique.)

Step R. to 2d, (1), bending to L. Draw L. to 5th, over, (&), L. to 5th rear, (2), 1 bar. ‡ same foot and direction, 1 bar. Stamp L. swing arms to R., turning body and face to L. (1), stamp R. arms and face vice-versa. (2), 1 bar, knock heels, 1 bar, 4 bars, ‡ begin with L. 4 bars, 8 bars, ‡ all, 8 bars, 16 bars.

STEP SIX. (In Place.)

R. leap pirouette, viz: Step R. to 2d, (1), cross L. over R. (2), 1 bar. Twist on toes (1, 2). 1 bar, to R. boure, 1 bar, knock heels, 1 bar, 4 bars, † to L. 4 bars, 8 bars, † all, 8 bars, 16 bars.

STEP SEVEN. (Off.)

1 leap pirouette to R. 2 bars, leap to R. touch L. toe to 5th rear. (1). † to L. (2). 1 bar, knock heels, 1 bar, 4 bars, † to L. 4 bars, † to R. 4 bars, boure, high. off, 4 bars, 16 bars.

The correct brass heel plates can be ordered from the author, per pair, 50 cts sizes for adults or children.

Dance of the Spanish Maidens.

For 16 girls (can be doubled to 32).

In 3-4 Tempo—slow.

If danced by sixteen, wait in wings for 4 bars int'd. then

COME ON.

four from 2d ex. on each side and four from 3d ex. each side, forming two lines across stage, designated, front line and rear line, with flat pirouettes (see Glossary) 3 bars, travise, 1 bar, 4 bars, (keep 3 feet apart, 16 bars,

STEP TWO. (In Place.)

All begin with R. foot. Travise, R. 1 bar, travise L. 1 bar, (passing through, front line to rear, rear line to front). two R. pirouettes, 2 bars, 4 bars, † 4 bars, 8 bars, † all, 8 bars, 16 bars.

STEP THREE. (In Place.)

Front line begin with R. rear line with L. Step L. to 5th rear, (1), R. boure, (2, 3), 1 bar. † to L. 1 bar, L. pirouette, 1 bar, leap to 2d on L. (1). hop on L. with R. to 4th rear, up, pose, (2, 3), 1 bar, 4 bars, † beginning with R. 4 bars, 8 bars, (4 on L. and 4 on R. of front line, file R. and L. passing around to places of rear line, rear line forward to places of front line) glide P. de B. 8 bars, † 16 bars, 32 bars.

STEP FOUR.

Hop on L. and dash slide R. to 2d, (1), close L. 5th, rear, (2), coupe R. to 5th rear, and assem. L. to 5th, over, (3), 1 bar. † to L. 1 bar, 2 bars, † 4 bars, (then pass through, front line to rear, rear line to front), hop, dash slide, with alternate foot each bar, 4 bars, 8 bars, † 8 bars, 16 bars.

Each hop, dash slide in step No. 4 requires a full bar. (See Glassary.)

STEP FIVE.

Front line face to L. rear line face to R. thus: forward to wings, front line down side, rear line up, forming two lines facing each other. Glide P. de B. arms up, swaying and bending to R. & L. (all facing front,) 8 bars.

STEP SIX. (Forward.)

Do Step No. Two of Manola, 16 bars.

R. line begin. Step on R. to 2d, L. line with L. If stage is too narrow let the lines pass through and re-pass.

STEP SEVEN.

R line begin with L, L. line with R. hop, dash slide, lines passing through you must take some distance on the hops, and make long slides, sinking, and gete up foot) 3 bars, (keep the lines straight) gete rear, 1 bar, 4 bars, † back, 4 bars, 8 bars, † all, 8 bars, 16 bars.

STEP EIGHT.

Lines facing each other, Nos. 1, 3, 5 & 7, from each side, forward on R. to 4th, (1), hop on R. at same time kick L. to 4th, high, (2, 3), 1 bar. Forward on L. to 4th, (1). hop on L. at same time kick R. to 4th, high, (2, 3), 1 bar. Two R. flat pirouettes, back to line, 2 bars, 4 bars, Nos. 2, 4, 6 & 8 from each line † 4 bars, 8 bars, † all, 8 bars, 16 bars.

STEP NINE.

Lines cross over passing through. Do first bar of Step Three "Sphynx" 6 bars, R. pirouette 1 bar, gete rear, 1 bar, 8 bars, † back, 8 bars, 16 bars.

If desired introduce "Manola" after Step Nine as a solo or duette. If Manola is brought in here, the Spanish Maidens keep in constant motion down the sides, viz; Two travises, 2 bars, pirouette 1 bar, pose 1 bar, † 3 times, 16 bars. Then face alternate, down lines, and do Grand Chain. (without touching hands) through and back to places. Glide P. de B. step, arms up, 32 bars, 48 bars. Then all facing front, travise bal. 6 bars, pirouette 1 bar, pose 1 bar. 8 bars. † 8 bars 16 bars, 64 bars. By 2s face and join R. hands, high, and Pas Mar. around each other, one step to the measure, 6 bars, release hands and all courtesy, 2 bars. 8 bars, L. hands to † back, 8 bars, 16 bars, 80 bars. Do Grand Chain again down and back, waltz step, 40 bars 120 bars.

Manola coming on here, get on with 8 bars, come on step, and no introduction, Manola Off. Resume span, Maid, with Step No. Ten. If Manola is encored come on, 8 bars, and repeat all over, 120 bars.

STEP TEN.

All face front and do glide P. de B. forward to reform original two lines across stage. 6 bars, pirouette 1 bar, pose 1 bar, 8 bars.

STEP ELEVEN.

All step R. to 2d over L. (1), two hops on R. with two getes with L. to 2d, (3, 4), 1 bar, † L. over R. 1 bar, R. pirouette 1 bar, pose 1 bar, 4 bars. (beginning with L. over, 4 bars, 8 bars. † first four bars, 4 bars, 12 bars, all pirouette off same as they came on, 4 bars, 16 bars.

OLD MADRID GAVOTTE.

SPANISH.

For eight couples, or eight girls in male costume, and eight ladies, (16 people). Come on in couples, four from each side.

Wait in wings for eight bars introduction.

Tempo Gavotte, Mod. All begin with R. Lad^d's L. hand in gentleman's R. distance. hands high.

COME ON.

From 4th ex. rear. Four couples from R. and four from L. File R and L up sides to front. When head couple is up to front, all gentlemen wheel, the ladies forward and around into the lines. Ladies on R. of gents.

Step.—All begin with R. foot. Pas Mar. (Be particular to put toe down first, 4th position, two steps to the bar.) 2 bars, gavotte, 2 bars, (viz., R. to 4th, (1), assem. L. to 5th, rear, (2), R. to 4th, (3), pass L. to 4th, front, up with a little gete, (4), 1 bar, † with L. down to 4th, etc., 1 bar.) In making the gavotte movements throughout the dance, where a turn is not required, be sure to oblique it to R. and L. and bend to R. and L. giving the movement style and grace. † 24 bars, † four bars more, wheeling the ladies forward to all form two lines down sides, 4 bars,
32 bars.

STEP TWO.

Hands joined, high as gent's shoulder. All balance, viz, all step R. to 2d, (1, 2), bending to L., point L. to 4th, (3, 4), 1 bar, † to L. 1 bar, gavotte forward, 2 bars, † bars, † turning half, back to back, on gavotte, 4 bars, 8 bars, † all, back to lines on sides, 8 bars,
16 bars.

STEP THREE.

All forward to centre, forming column of fours. Step.—Pas Mar. 1 bar, gavotte, 1 bar. 2 bars, † 30 bars, viz., fours forward, 2 bars, then by couples file R. and L. across front, file R. and L. again, and down sides to rear, file R. and L. again and wheel into column of fours,
32 bars.

STEP FOUR.

Hands joined, up, distance, fours forward up centre. Step.—Gete R. (1, 2), gete L. (3, 4), 1 bar, gavotte, forward, 1 bar, 2 bars, † 14 bars, wheeling on 16th bar to 2 lines, back to back,
16 bars.

STEP FIVE.

Take Step No. 2, 8 bars to two lines down sides,
8 bars.

Between Step 5 and 6, the "Witches' Dance" can be brought on. The Witch wears a long black cloak,

with cowl over her head, gray wig, spec's, and staff. Under this disguise she wears a beautiful Spanish costume. She may be brought on from wings with "Come On" step, or as may be suggested by the following clipping from a leading daily, where the author once put on an amateur entertainment:

"Old Madrid Gavotte, a charming dance, by 16 young ladies and gentlemen. This is a most attractive feature and always captured the most enthusiastic admiration of its audience. It is a "picnic" scene. While the young people are dancing, a witch comes down the mountain, and among the dancers she tells some of their fortunes. The young ladies entreat her to dance. She reluctantly consents and does the great "Witch Dance," then wends her way back up the mountain. In the meantime the Beaux have hid themselves. The young ladies discovering their absence, begin a search for them, introducing some very pretty *delsarte* movements. The absconding Beaux are found, drawn out of their hiding places, and required to finish their dance

STEP SIX.

Forward to centre and back, hand released. Tap step—in doing taps observe the bendings. Ladies hold their dresses to either side. Gents, one arm up, other across front. Two taps with R. 1 bar, gavotte forward, 1 bar, 2 bars, † 6 bars, 8 bars, beginning each time with alternate foot, turning half on 8th bar to † back, 8 bars, 16 bars.

STEP SEVEN.

All cross over, hands joined. Observe distance. Release hands to pass through and immediately re-join them. Pas Mar. 1 bar, gavotte, 1 bar, 2 bars, † six times, 14 bars, making a pirouette on 15th bar, and all salute (or bow and courtesy on sixteenth bar), 16 bars, † back, 16 bars, 32 bars.

STEP EIGHT.

Forward to centre, about, and straight out exits. Step.—Traverse R. 1 bar, † to L. 1 bar, Pas Mar. 1 bar, gavotte, 1 bar, 4 bars, † turning on 8th bar, 4 bars, 8 bars, † first four bars, 12 bars, † four bars omitting the gavotte and continuing Pas Mar. off.

THE SPHYNX.

DANCE OF THE NILE.

EGYPTIAN.—For sixteen young ladies, or misses, not under 14, all same height, black hair, and dark complexions. Can be doubled to 32, but 16 is best, very few stages are large enough for more than 16,—four corps. If it can be had use Egyptian scenery, if not, woodland, or court. Music for this dance, the "Maria Mazourka" by Francis J. Navaro, (pub. by National Music Pub. Co., New York and Chicago,) will be found perfect in accentuation.

In this dance, the body, head, and arms, must sway and swing constantly, in unison with music, and movements of feet. In posing, lean well back. In leap poses, bend forward.

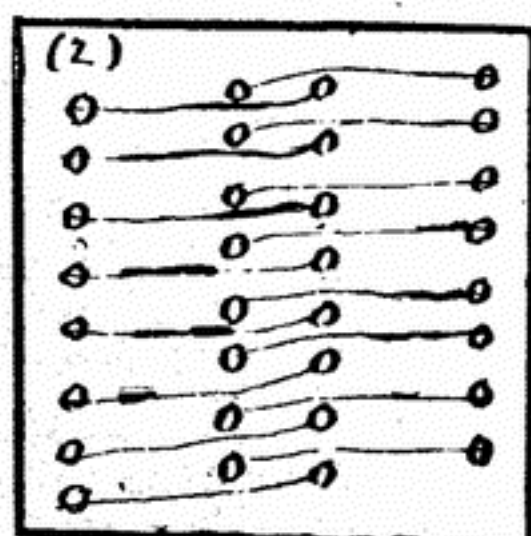
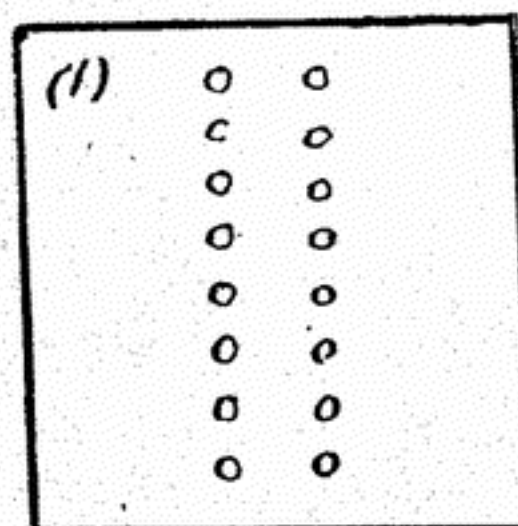
Four use Castinettes, four Cymbals, four Tambourines, four Triangles.

The following description is for R. line. L. line begin with opposite foot, unless otherwise designated.

Each square represents the full size of stage.

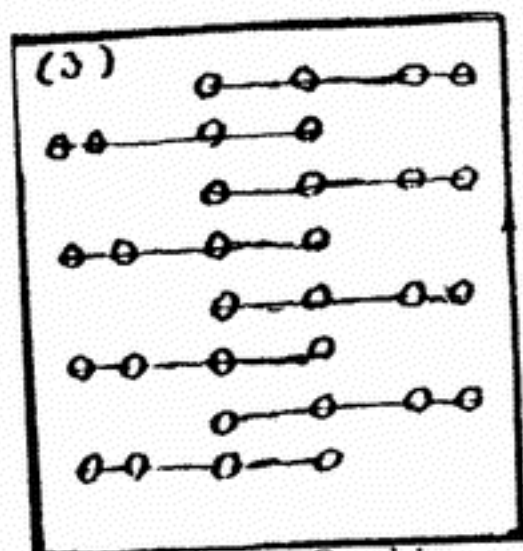
Top of page represents rear of stage.

DIAGRAM OF THE TEN MOVEMENTS.

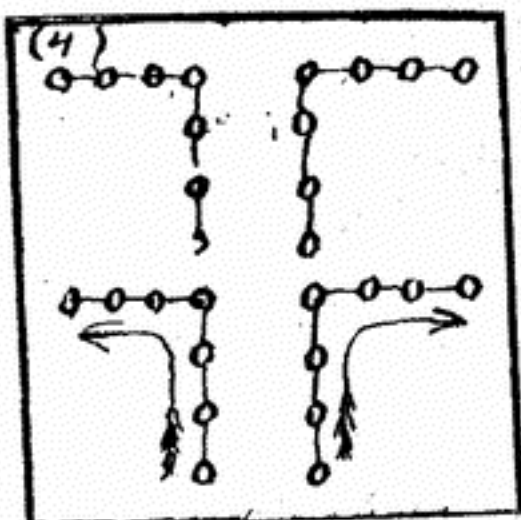


Int. brings dancers on formed thus: for Step 1.

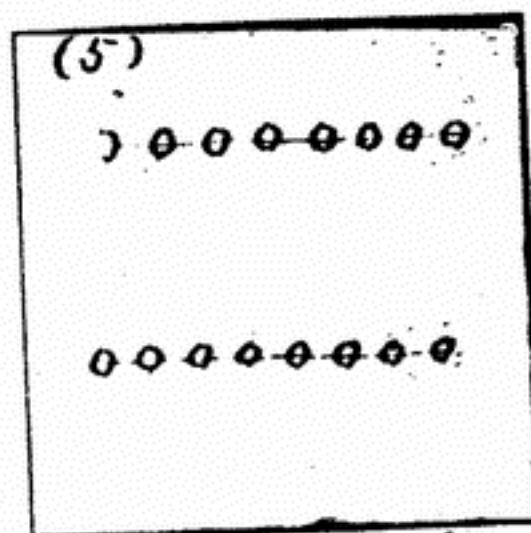
Schassez, Single.



Schassez, Double.

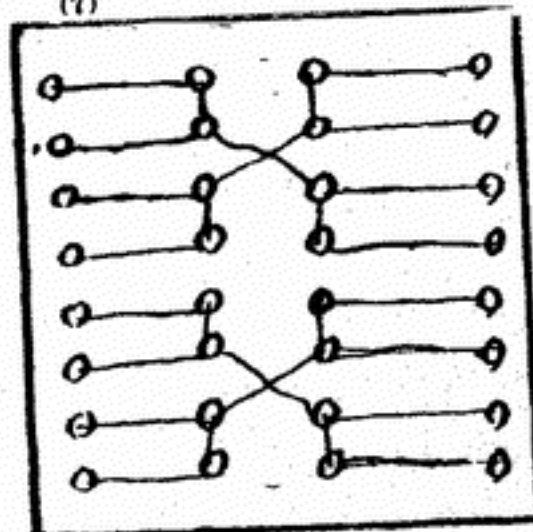


Face rear and by sections file R. and L. Form 2 lines across stage for Dia. 5.

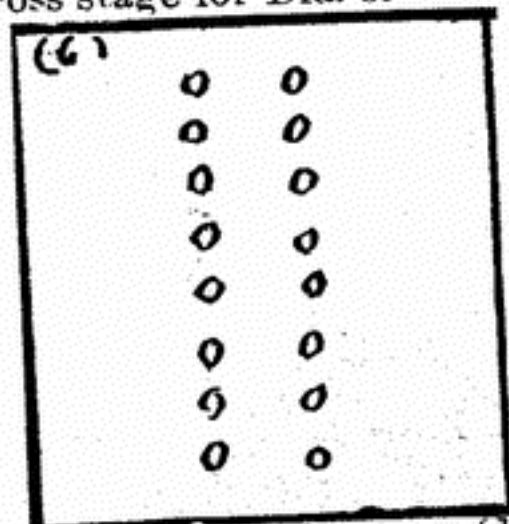


In these two lines forward and back. Then do Step 4 back to column for Step 6.

(7)

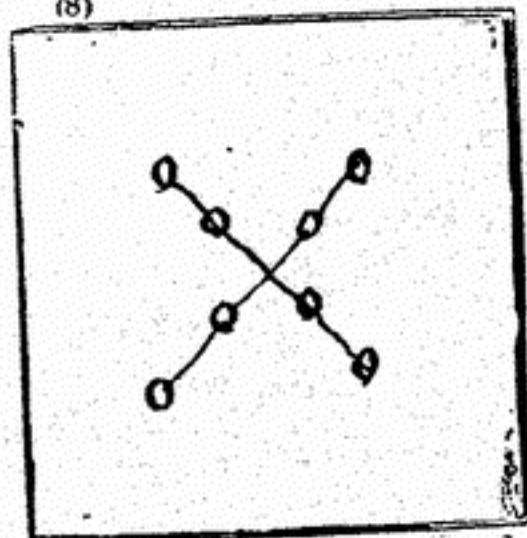


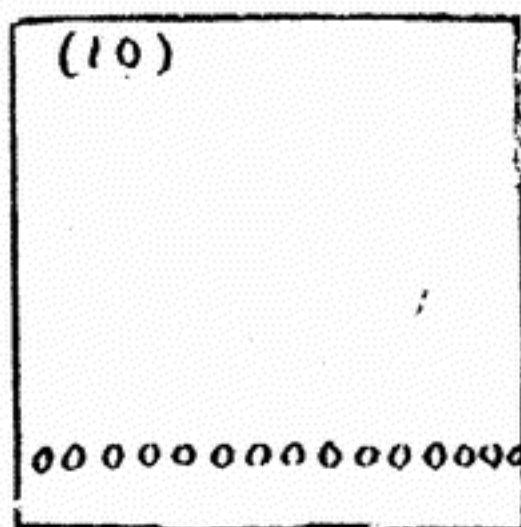
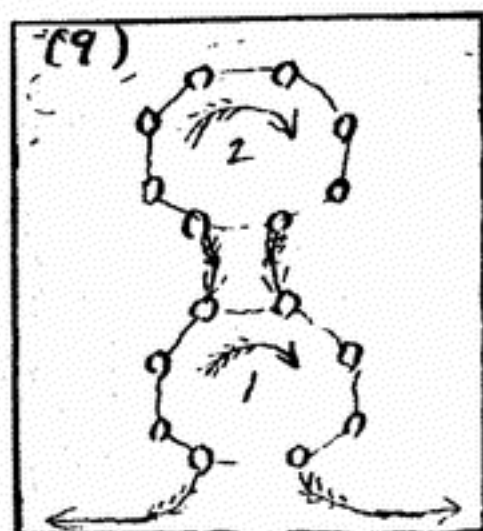
Forming 2 double crosses. Double crosses once around.



This form is resumed by doing No. 4 back ready for No. 7.

(8)





Standing in wings, eight on each side, two in each exit.

COME ON.

Flat pirouettes, 3 bars, (R. line begin with L., L. line with R.) travise, 1 bar, 4 bars.

STEP ONE.

Sinking, glide R. to 2d. (1), hop on R. with L. to 4th, rear, up, (2), L. down to 5th, rear, (3), 1 bar, leap on R. to 2d, (1), point L. to 4th, front, (2), lean back, pose. (3). 1 bar, 2 bars, † to L. 2 bars, 4 bars, † all, 4 bars, (on first bar lean to right, arms to R. up) 8 bars.

STEP TWO.

Schassez across, single, pass through.

R. line to L., L. line to R., R. line step R. to 5th, rear, (1), two hops on R. with two L. getes, (2, 3), 1 bar. Hop, dash, slide, 1 bar. Step L. to 2d, (1), lean forward with R. to 4th, rear, up, two hops on L. turning, full, (2, 3), 1 bar. Leap on R. to 2d, (1), point L. to 4th, (2), pose, (3), 1 bar, 4 bars, † back, begin with L. 4 bars, 8 bars, † all, 8 bars, 16 bars.

L. line begins with L. to 5th, rear. Arms up from released foot. On the third bar, turning lean forward both arms up, but curved, never straight arms, save in skirt dances where the skirt is spread, curved arms always.

STEP THREE. (Schassez' Double.)

Odd couples, viz:—1st, 3, 5, and 7, begin with R., 2, 4, 6, and 8, begin with L. R. line bend to L. arms up R. L. line opp. R. line. Step R. to 2d, (1), skip L. to 2d over, and up, (2), leap on L. to 2d, at same time R. to 5th, rear, up, (3), 1 bar, † same direction, 5 bars, gete, rear, 1 bar, leap on L. to 2d, (1), R. 5th, rear, weighted, (2), raise L. heel. pose, (3), 1 bar, 8 bars, † back, 8 bars, 16 bars, † all, 16 bars, 32 bars.

STEP FOUR. (See Diagram for direction.)

All face to rear. and 4s file R. and L. to form two lines across stage. Step, gliding P. de B., arms up, swaying body from side to side on each bar, 16 bars.

STEP FIVE. (Forward and Back.)

All step on R. to 4th, bending forward, (1), with L. extended to 4th, rear, up, two hops on R. (2, 3), 1 bar, † to L. 1 bar, R. to 2d, oblique, (1), two hops on R. with L. to 4th, rear, up, turning full, (2, 3), 1 bar, step L. to 4th, (1). R. pointed to 4th rear, arms up, (2). wait, (3), 1 bar, 4 bars, † only turning half, to face rear on third bar of repeat, 4 bars, 8 bars, † all, back, 8 bars, last turn, half to face front, 16 bars.

STEP SIX.

Reverse "Step Four" to regain column, 16 bars.

STEP SEVEN. (Toward wings, see Diag.)

To R. two leap pirouettes, 2 bars, R. to 2d, (1), L. to 5th rear, (2), sink, (3), 1 bar, R. travise, pose, 1 bar, 4 bars, † to L. 4 bars, 8 bars, † all, 8 bars, last two bars omit, substitute Pas Mar. to form two Crosees, one in rear of the other. The two crosses are formed by joining hands as shown in diagram No. 7. The crosses go once around.

STEP EIGHT. (The Crosses.)

All begin with R. Glide P. de B. 16 bars.

On 15th and 16th bars, the inside fours pass in behind the ones on their L. forming the two circles for Step Nine.

STEP NINE. (Around the Circle, Hands Released.)

All with R. continue *Glide P. de B.* 3 bars, step on R. (1), L. to 5th rear, (2), arms up, wait, (3), 1 bar, 4 bars, † beginning with L. 4 bars, 8 bars, † all, 8 bars, taking the circles once around, with leaders in front,
16 bars.

STEP TEN. (Follow leaders into line.)

The two leaders of front circle, advance to front line, then file to R. and L. as designated by arrows in *Diag. No. 9.* The leaders of rear 8 follow 4s of front 8, until all are in line across stage at foot lights. *Step, -Hop, Dash, Slide,* (see *Glossary*),
24 bars.

Those getting into line first, keep up the step, but reduced until all are in, and see that they come up and get in, with the 24 bars.

STEP ELEVEN. (In Line.)

All to R., *travise.* 1 bar, † L. 1 bar, R. to 2d, (1), two hops on R. turning, full, L. to 4th, rear, up, (2, 3,) 1 bar, L. to 2d, (1), R. to 5th, rear, heel up, (2), wait, (3), 1 bar, 4 bars, † to L. 4 bars, 8 bars, † all, 8 bars,
16 bars.

Hold last position, in line, until curtain touches the floor, music continues until curtain is down.

GAVOTTE. Francaise.

PERIOD XVI CENTURY.

4-4 Tempo. For eight couples, gentlemen & ladies, in court costume of Period.

COME ON. (Introduction wait 8 bars.)

In couples from rear Ex. half form R. and half form L. *Pas Mar* on to form two lines down sides of stage, 12 bars. All salute partners, 2 bars, all salute opposite lines, 2 bars,
16 bars.

STEP ONE. (Forward and Back.)

All beginning with R. bending to R. (arms as see note 2.) 4 taps, 1 bar, *gavotte*, 1 bar, 2 bars, † 2 bars, 4 bars, † 2 bars more, 2 bars, 6 bars. *Pirouette*, 1 bar, all salute, 1 bar, (on last count of 8th bar, twist on toes to face wings) 8 bars, † back, 8 bars,
16 bars.

STEP TWO. (Cross over and back.)

Pas Mar. two steps, 1 bar, gavotte, 1 bar, 2 bars, † four bars more, 4 bars, 6 bars, † pirouette, 1 bar, salute, 1 bar, 8 bars, † to cross back, 8 bars, 16 bars.

NOTE.—In cross back (Step 2) shorten steps, so as to be in column, just far enough apart to touch hands. On finishing salutations, all face front for "Step 3."

STEP THREE. (Schassez et de Schassez.)

Gents with R. ladies L., boure, viz: Step to 2d, (1), assem. to 5th rear, (2), take 2d and 5th quick, (3), again 2d and 5th quick, (4), 1 bar, † 2d and 5th quick four times, 1 bar, (slightly leap on 2d's, sink slightly on 5th's) pirouette, facing partners, 1 bar, all salute, 1 bar, † bars, † back, with changed foot, 4 bars, 8 bars.

STEP FOUR. (Counter Mar. & Promenade.)

Gents file L., ladies file R., counter march. Upon meeting at rear, present hands, coming up center in column, All begin with R. Step R. to 4th, (1), close L. to 5th, rear and R. to 4th, (2), again L. to 5th rear and R. to 4th, (3), pass L. to 4th, up, (4), 1 bar, † 1 bar 2 bars, Pas Mar. two steps, 1 bar, gavotte 1 bar, 4 bars, † these four bars until Mar. and Prom. brings all back to places in column, 28 bars, 32 bars.

STEP FIVE. (Down Center.)

Couples 1 and 5, facing partners, R. hands joined, high, boure sideways, as first bar Step Four, 1 bar, then glide, (1), glissade, (2), glissade again, (3), close, (4), 1 bar, 2 bars, † same direction, 2 bars, 4 bars, † reverse foot back to places in lines, 4 bars, 8 bars.

STEP SIX. (Cross over and Back.)

Same as "Step Two" only gents all join hands in line high enough for the ladies to pass under, retaining hands joined until pirouette, after salutations re-join hands to cross back, 16 bars.

See Note at foot of "Step Two."

STEP SEVEN. (The X X X X's.)

All join R. hands, forming the crosses, and all begin with R. foot. Two taps, 1 bar, gavotte, 1 bar, † 4 bars, pirouette, 1 bar, salute 1 bar, 8 bars, join L. hands and † back, 8 bars, 16 bars.

STEP EIGHT. (Promenade to Rear and Back.)

Gentlemen presenting the L. hand, lady R. forms a column facing rear of stage. R. travise, 1 bar, L. travise, 1 bar, Pas Mar., 1 bar, gavotte, 1 bar, 4 bars, † three times in same direction, turning half on 16th bar and change hands, 16 bars, † back to front, 16 bars, 32 bars.

OFF.

By couples file R. and L. out front exits, Pas Mar.

NOTE.—1. Salutations, Courtesy and Bow, but not our modern C. & B. The bow is made with a 2d, (1), then a 5th over, (2), (the fifth over bends the knee, making a rounded leg, a Ronde de Jambe) with arm of weighted foot up high, and curved, and opposite arm curved across front, ends of fingers touching breast, bow, (3, 4), 1 bar. The ladies put one hand up same as gents, but with the other hand, hold skirt out to side, arm rounded, or skirt across front as the master chooses to instruct.

NOTE.—2. In Taps, Travises, etc. the arms are used as in above, C. & B.

“MINUET.” English.

As danced by Queen Victoria, and Court, at a reception given in honor of her Majesty's return to Windsor Castle, for her annual visit, in 1844.

Tempo di Minuet.—3-4. Be careful, not too fast.

Every movement and gesture must be done with slow and stately elegance. Costume of the Period must be worn.

COME ON.

From arch, rear center of stage, with Pas Mar. up center, forming column from front down center. When in position, all pirouette, 1 bar, salute, 1 bar.

The exact number of bars required for this cannot be given for distance from rear to front of stages vary so the master will have to be governed accordingly, but 24 bars will usually be sufficient, 24 bars.

Finish first Salutations, by twisting half turn, (back to back) for

STEP ONE. (Lines forward toward Wings.)

Pas Min. 6 bars, pirouette 1 bar, salute 1 bar, 8 bars.

STEP TWO.

Same as "Step One" back to center, 8 bars.

STEP THREE.

As cross right hands, and boure slow, (see Glossary)
5 bars, boure quick, 1 bar. release hands, pirouette, 1
bar, salute, 1 bar, 8 bars.

Turn back to back for Step Four.

STEP FOUR. (Toward Wings.)

All begin with R. foot. Travise R. 1 bar, do L. 1
bar, Pas Mar. 1 bar, Pas Min. 1 bar, 4 bars, then 2 tra-
vises, 2 bars, $\frac{1}{2}$ pirouette, 1 bar, salute 1 bar, 8 bars.

STEP FIVE. (Toward Center.)

Pas Mar. 1 bar, travise, 2 bars, 3 bars, $\frac{1}{2}$ 3 bars. pir-
ouette, 1 bar, all salute partners, 1 bar, 8 bars.

STEP SIX.

Same as "Step Three," only L. hand across, 8 bars.

STEP SEVEN. (Toward Wings.)

Same as "Step Four," 8 bars.

STEP EIGHT. (Toward Center.)

All with R. to 4th, three taps, 1 bar, $\frac{1}{2}$ with L. 1 bar
2 bars, Pas Mar. 1 bar, Pas Min. 1 bar, 4 bars, $\frac{1}{2}$ first
three bars, 7 bars, pirouette, 1 bar, 8 bars.

STEP NINE. (Toward Wings.)

Pas Min. 6. bars, pirouette, half, 1 bar, salute, 1 bar,
turn faces toward front looking back over shoulder
toward partner, 8 bars.

STEP TEN. (Toward Center.)

All face front. gents with R. ladies with L. boure,
slow, 5 bars, boure, quick. 1 bar, pirouette, 1 bar, and
all salute partners, 1 bar, 8 bars.

STEP ELEVEN. (Off.)

Join hands and Pas Mar. forward, file R. and L. by
alternate couples, out front exits, 16 bars.

MOVEMENTS.

This dance consists of the following movements, viz:

Pas Mar.—Walking (4th pos.) one step to the bar.

Pas Min.—Step R. to 4th, (1), assem. L. to 5th, rear, heel raised, slight sink, (2), point L. to 2d, (3), 1 bar, or to L. vice-a-versa, repeat as many bars as desired, in either direction.

Travise.—R. or L. one to the bar.

Pas Boure.—Quick or slow, (see Glossary).

Pas Taps.—

Pas Pirouette.—(see Glossary).

Salutations.—See "Gavotte, Francaise," foot note 1, keep hands high and observe gestures, as has been given in Gavotte, etc.

COURT REDOWA.

A COURT DANCE OF SOCIETY.

In couples, Tempo Minuet,—Slow.

PART ONE. (The Salutations.)

The gent taking the L. hand of the lady in his R. facing each other, hands high as gent's shoulder, distance. Make the Court Bow and Courtesy, (see Gavotte Francaise) to partner, 1 bar, facing line of direction † salutations, 1 bar, 2 bars.

PART SECOND. (Pas Marche.)

Gent L., lady R., Pas Mar. three steps, 1 bar.

PART THIRD. (Pas Minuet.)

Gent R., lady L. to 4th, (1), assem. sink, (2), point, (3), (see Pas Min.. Glossary), 1 bar.

PART FOUR. (Redowa.)

Face partners, giving both hands, arms extended, Redowa, once around, 2 bars.

PART FIVE. (The Pose.)

Gent L. and lady R. to 2d, (1), assem. sink, (2), point, (3), Minuet, 1 bar. Gent release R. hand of lady, and without moving the feet, twist to face line of direction, weight rear foot, point front, (1), lady holds out dress with R. hand, gent's L. hand curved

over shoulder, lean back, look at partner, pose, (2, 3), 1 bar, 8 bars. Like other Society Dances † ad lib.

The Author, in presenting this composition, wishes to say that he hopes it will find its merited favor with all teachers. The Author has used it several years in his classes, pupils all like it. It is a splendid way to get pupils to practise the movements in its composition, which means the cultivation of grace, elegance and style.

MINUET DE LA COUR.

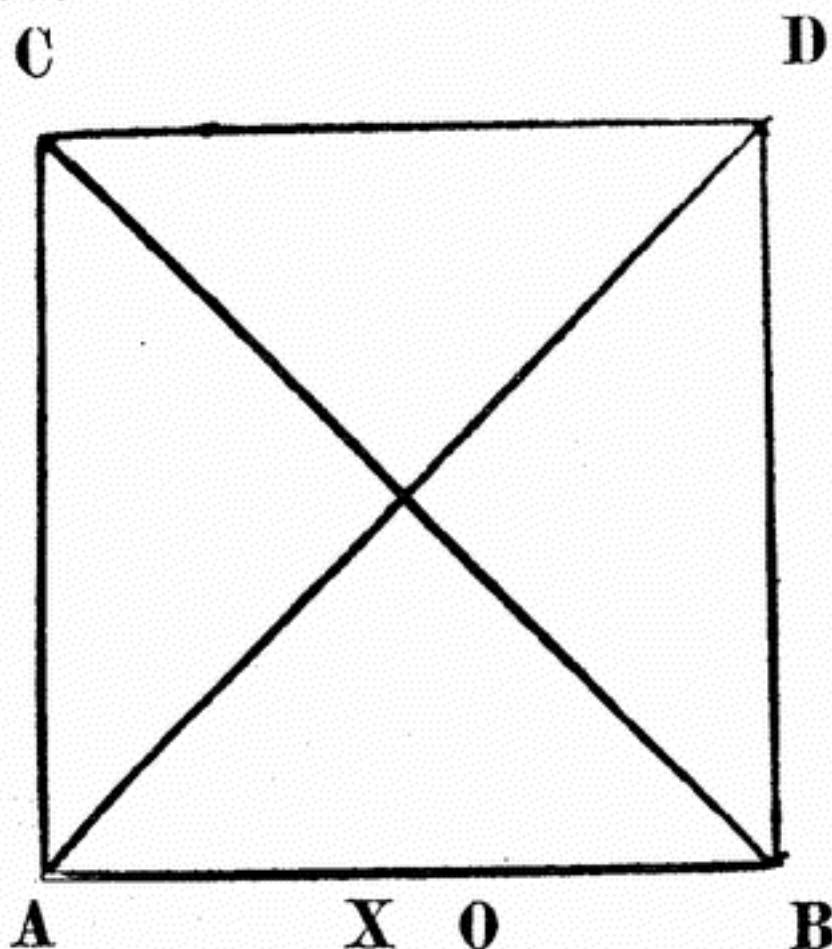
As first danced by Louis XIV, at Poiteau France, in 1653. This dance is given as taught to the Author, first by his father, afterwards by Mons. Jean Baptiste Hortez, of St. Louis, Mo. Mr. Hortez, if now living, would be almost a Centenarian. Mr. Hortez learned it in Paris when a boy, studying and preparing for his chosen profession.

Coming from two such reliable sources, confidence is felt in giving it for as near the original dance as can perhaps now be secured. Several "Minuet de la Cours" have been seen by the author in different publications. Given as interpreted by their authors, the descriptions therein given were so vague and difficult that few could make them out.

It is hoped the following description will be sufficiently plain, and so comprehensible that all may find all difficulties removed. This dance is strictly and only for one couple, two or more couples will spoil it all. This couple must be handsomely dressed in court costume of the above date, though for private entertainments it looks very well in modern full evening dress.

If danced at a private entertainment the lady should be seated, the gent some distance away. At beginning of the music the gent advances to the lady with Pas Mar. three steps to the bar. The lady remaining seated, both bow, gent offers R hand, the lady rising, places her L hand in gent's R., arms extended, high as gent's shoulder, proceed with Pas Mar. to position, as marked X gent, O lady. If on stage, Pas Mar. on to position from wings, as "Come On."

The dance is done on the following Diagram, which should not be less than twenty feet square.



When teaching the dance, draw a diagram on the floor.

When hands are joined, they should always be up, a little higher than the gent's shoulder, keeping almost arms length apart, elbows a little curved.

The dancers should look pleasantly at each other throughout the dance.

Everything in the beauty and elegance of this most stately old dance, depends upon the style and manner of the dancers. The grave and dignified movements, steps neatly done, graceful presentation of the hands. These, with the costumes, music, and other surroundings, are requisite accompaniments to make this beautiful dance perfect.

COME ON (to X O.)

Starting from where the lady is seated, Pas Mar. fifteen steps, three to the bar, 5 bars, (assem. on 15th step,) gent L., lady R., pirouette, 1 bar, salutations to partner, 1 bar, salutations to front or audience, 1 bar, join hands, 8 bars.

STEP ONE. (To Center.)

Gent begins with L. foot, lady with R., Pas Min., 6 bars, gent L. lady R. pirouette, 1 bar, salutations, 1 bar, 8 bars. On finishing salutations, twist on both toes, gent facing A, the lady facing D, for

STEP TWO. (To A and D.)

Gent L., lady R. travise, 1 bar, change foot and again travise, 1 bar, Pas Mar. 1 bar, Pas Min. 1 bar, 4 bars, † first three bars, 3 bars, ½ pirouette and salutations to partner, 1 bar, 8 bars.

STEP THREE. (To Center..)

Gent L., lady R. foot, Pas Mar. 1 bar, travise, 2 bars 3 bars, † 3 bars, ½ pirouette, 1 bar, salutations, 1 bar, 8 bars.

STEP FOUR. (Around Each Other.)

R. hands high, both begin with L., Pas Boure, slow, 5 bars, quick, 1 bar, release hands and pirouette, 1 bar, salutations, 1 bar, 8 bars.

Immediately after salutations twist on toes for Step Five. Gent's L. side to C, lady's R. side to B, go towards these letters.

STEP FIVE. (To B and C.)

Gent begin with L. foot, lady with R., Pas Boure, slow, 5 bars, boure, quick, 1 bar, pirouette, 1 bar, salutations, 1 bar, 8 bars.

STEP SIX. (To Center.)

Gent L., lady R. Point to 4th, (1), wait, (2), assem. to 1st, (3), 1 bar, † with changed foot, 1 bar, Pas Mar. 1 bar, Pas Min. 1 bar, 4 bars, † three first bars. 3 bars, and salutations on last bar, 1 bar, 4 bars, 8 bars.

In the first bar, bend, etc, as for travises.

STEP SEVEN. (Around Each Other.)

Join L. hands, high, Pas Min. forward around each other, full round, 6 bars, pirouette, 1 bar, salutations, 1 bar, 8 bars.

STEP EIGHT. (To A and B.)

Gent to A, lady to B, Pas Min. 6 bars, (make these six bars take you to your letter), pirouette, 1 bar, salutations, 1 bar, 8 bars.

STEP NINE. (To X and O.)

Gent begins with R., lady with L. Travise, 2 bars, with sides towards X and O. Pas Boure, slow, 5 bars. boure, quick, 1 bar, (make very small steps in the six bars boure), pirouette, 1 bar, salutations, 1 bar, 8 bars.

Salutations to audience, join hands and Pas Mar. to seat the lady, or "off."



DANCES.



INDEX.

No.		PAGE.
1.	Fairy Dance,	9
2.	Skip Rope Dance,	10
3.	Skirt Dance,	12
4.	Cloak Dance,	13
5.	Highland Fling,	15
6.	Cracovienne,	17
7.	El Bolero,	20
8.	Tambourine Dance, (One),	22
9.	Tambourine Dance, (Two),	24
10.	La Manola,	26
11.	La Zingara,	29
12.	Witches Dance,	31
13.	Tarantula,	33
14.	Cachucha,	34
15.	El Fandango,	35
16.	Dance of the Spanish Maidens,	37
17.	Old Madrid Gavotte,	39
18.	The Sphynx, (Dance of Egypt,)	42
19.	Gavotte, (Francaise,)	46
20.	Minuet, (English,)	48
21.	Court Redowa,	50
22.	Minuet de la Cour,	51