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Original cotillion figures



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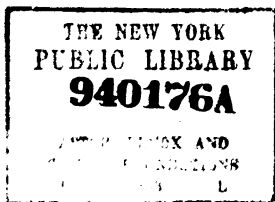
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Original Cotillion Figures

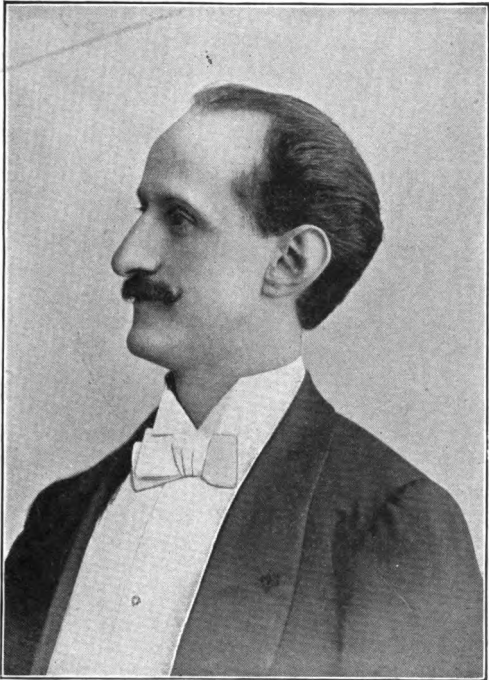
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RBJ



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By Jacob Mahler,
St. Louis, Mo.



JACOB MAHLER.

Respectfully dedicated to
MR. HENRY K. LACKLAND.
ST. LOUIS, MO.

MR. JACOB MAHLER cannot let the occasion pass without thanking those who were so generous as to assist him with "Original Cotillion Figures," and feels, that without their valuable aid, this little book could not have been published.

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To Lead a Cotillion.



TO lead a Cotillion is no easy task; the trials and tribulations preparing for a Cotillion are many times more than leading one. The hostess selects the gentleman she desires as leader; they consult and decide how many participants to have, then what figures and favors to use. The leader racks his brain for something new, "to make a hit."

After these matters are settled, he meets Mrs. Society and together they march from store to store for oddities and trinkets; home the favors are sent, and there is more work tying ribbons upon them, and assorting them, these for the ladies, those for the gentlemen. Sometimes the favors are sent for, there being several firms who make a business of inventing and making novel favors. Often jewelry plays an important part upon the favor table.

The hostess next selects the ladies who will have charge of the favor tables, one table for the ladies and one for the gentlemen. Care must be exercised to select ladies who are popular, good natured, witty,

and above all, who will not be partial in the distribution of the favors.

The leader must be a man thoroughly popular, and of even temper; many things occur during a Cotillion to ruffle him; there are always plenty of participants who "know it all," "don't care to dance this figure," in fact will do things to annoy the leader; but the leader, if he is diplomatic, can, in a dignified way, put a quietus upon those disturbers.

As for the room, I like an almost square room for a successful Cotillion. Certainly long and narrow rooms hinder many a pretty figure being a success.



Stars and Stripes.

WALTER L. CURTIS, Utica, N. Y.

Music—Stars and Stripes, Two-Step, Sousa.

Properties—American flags.

The Figure.

Eight couples two-step. Select partners and after dancing together, form four couple in each corner, in twos facing the center of the room. Then one couple at a time from each corner, march toward the center; when meeting in the center, gentlemen turn to the left and ladies turn to the right and march straight out to side of hall and dance two-step with partner.



American Flag Figure.

HENRY J. KRAMER, Los Angeles, Cal.

Waltz—Two-Step.

Property or favor.

One-half of number of couples up and waltz; each receives two flags; favor with one and keep one. At signal march, twos, fours, eights, fours, twos; separate. One-fourth of the ladies form in cross in center of room, balance of ladies form circle around and gentlemen form circle around the outside, and all move in opposite directions. Signal, all two-step.

The Fraternal.

MRS. CARRIE A. SPINK, Providence, R. I.

Music—Any pretty Two-Step.

The Figure.

Any number of couples two-step; four deep on sides of room, standing well back. Advance to center. Ladies turn to the right, gentlemen to the left taking hands and move diagonally to each corner of the room. Separate, the ladies turning to the right, gentlemen to the left, forming lines on the four sides of room. There will be four ladies and four gentlemen in each line; forward and backward in lines and retaining hands while the ladies stand still; the four gentlemen swing around and dance with the lady in front of him.



Virginia Reel.

T. A. HOLLAND, Springfield, Mass.

Four couples waltz; choose new partners; waltz; signal, form as for the Virginia Reel; music two-step; do four figures of the dance, and all face up towards orchestra. March, ladies to right, gentlemen to the left; meet; all right and left until the ends meet; all dance.

Cross and Circles.

HENRY J. CRAMER, Los Angeles, Cal.

Waltz—Two-Step.

The Figure.

Eight couples up, waltz. Favor. At signal march twos, fours, eights; form cross, at signal reverse and circle by eights; form in four circles. Signal, all two-step.



Golf Figure.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step.

Properties—Twenty golf balls, twenty golf sticks, and two golf boards, made round, four feet in diameter, one inch thick, a hole in the center of each board for the golf ball; the board should be beveled at the edge so the ball will roll from the floor upon the board easily. The boards are placed, one at each end of the room.

The Figure.

The leader calls up five couples to dance; at signal they select new partners; this brings ten couples up. While they are dancing, the leader selects two gentlemen (usually gentlemen who do not dance), and has them act as referees; a card is given them, one keeps account of the ladies' strokes, the other the

gentlemen's strokes. The leader signals to the dancers to take their places, the ladies at one end of the room, the gentlemen at the other; the leader gives signal, and each in his turn strikes the ball for the hole, the object being, to see who can strike their ball into the hole, with the least number of strokes. A prize is usually given to the lady and gentleman who are successful. The rest of the players dance with each other as soon as the winners are declared. In playing, the ladies are at the top of the room, and play for the golf board at the bottom of the room, while the gentlemen are placed at the bottom of the ball room and play for the golf board at the top of the room.

For Favors—Pretty little golf sticks, little golf bags, golf caps, etc.



The Mix Up.

JOSEPH T. MARTIN, Brooklyn, N. Y.

All up and join hands in a circle. The leader then makes a break anywhere and keeps breaking the circle into three couple each, and they promenade around and then down the center of the room. First three gentlemen advance, join hands and promenade to the left. Their partners to the right. When they meet they commence grand chain with opposite till the first gentleman of each line meets the first lady of the opposite line. All will then have changed partners. Dance.

Battle Confetti.

JACOB MAHLER, St. Louis, Mo.

Music—A lively Two-Step.

Properties—Two to three bags of Confetti to each dancer, three to five serpentines to each dancer.

The Figure.

At signal from leader, "all up" and dance two-step; form large circle; grand right and left once around; ladies form circle, gentlemen also form circle (outside of ladies); ladies circle to left, gentlemen to right (once around); all face partners; at signal from leader, battle begins, viz.: all first throw serpentines over strings (which must, of course, be strung across room twelve feet from the floor); when serpentines are all thrown, open bags, and fire Confetti at partner first, and then at anyone else; the leader will notice that as soon as the Confetti is exhausted, signal is given and all select a partner and dance two-step.



The Slide.

JOSEPH T. MARTIN, Brooklyn, N. Y.

All up. Form couples in line for march. March and counter march till four couple are in line. Then the first four gentlemen advance and join hands, their partner the same behind them and all the rest form in the same manner and make the circuit of the room and then down the center of the room until all are in

the center of the room. Gentlemen still retaining hands; all slide to the left and the ladies do the same to the right. Disengage hands, in same position face the center of the room and when the lines meet, they grand chain to meet their partners.



Dice Figure.

JACOB MAHLER, St. Louis, Mo.

Music—Waltz.

Properties—A dice made of wood, size one cubic foot, painted in imitation of regular dice.

The Figure.

The leader calls up six couples who waltz until signal is given to stop. He then arranges the six ladies in a line in the center of the room, and confidentially tells each lady her number. There being six ladies, each one must be given a number to correspond with the six numbers upon the die.

The six gentlemen are arranged opposite the ladies, the die is handed to one of the gentlemen who tosses it in the air, catches it, as it falls, and whatever number is turned toward him, he calls out, and the lady who has been given that number, steps forward, and dances with the gentleman who called her number; the next gentleman takes the die and repeats the throw; and continue until all have danced. The leader calls up the next six couple.

Favors —Small dice tied with baby ribbon.

Jack in the Box.

JACOB MAHLER, St. Louis, Mo.

Music—Waltz.

Properties—A box six feet high and three feet square, placed upon rollers, so as to be easily drawn around the room. The box is open at the back and top, and is held together at the top by hooks and eyes, the bottom half of the box is screwed together. Three sides of the box are hinged, so that when the hooks are loosened the top half falls, and exposes the person in the box. The box may be nicely papered or decorated.

This is a very pretty figure for a small Cotillion.

The Figure.

The leader sends all the gentlemen to another room, the ladies remaining in the hall. The box is in the gentlemen's room; the leader closes the box placing a gentleman inside, (sometimes three gentlemen may be put in the box). The leader or his valet will draw the box to the center of the room; the leader selects a lady, who steps forward, taps upon the box, when down drops the top exposing the gentleman, with whom she then dances. The leader then goes back for another gentleman, and repeats figure until all have partners. The surprise is agreeable to the lady, for she is wondering who is in the box.

For Favors—Little jack-in-the-boxes are appropriate.

Wash Day.

JACOB MAHLER, St. Louis, Mo.

Music—Waltz.

Properties—Six wash tubs, six low chairs—without arms or backs—to put the tubs upon, six washerwoman hats, six aprons, clothes-pins, and a wash line strung across the room.

The Figure.

The leader selects six gentlemen and puts the hats and aprons on them; each gentleman takes his place behind a tub ready for work. The leader then gathers from twenty to twenty-five ladies' handkerchiefs, (it would add to the figure if the handkerchiefs were marked) and divides the handkerchiefs among the six "washermen." At a signal the "washermen" wash the handkerchiefs, (of course there is no water); at the next signal they hang the handkerchiefs upon the clothesline; while the handkerchiefs are being hung up, the leader selects as many gentlemen as there are handkerchiefs, and places the gentlemen in a line at the opposite end of the ball room; at the signal these gentlemen rush forward, take handkerchief off the line, find the lady who owns it and dance with her. Six charitable ladies (selected by the leader) dance with the washermen.

For Favors—Miniature wash tubs, or silver clothespins.

Who is Your Partner?

JACOB MAHLER, St. Louis, Mo.

Music—Waltz.

Properties—A number of black masks, like those used in lodges, viz.: those that have no eyes, in order to completely blindfold the wearer.

The Figure.

The gentlemen are called to the center of the room, and made to join hands in a circle. They are given the masks which they put on; they then join hands again and circle to the right; at signal from the leader, they let go hands, hunt for a lady, (the ladies are in their regular seats) dance with her. He is not to remove his mask until he calls the name of the lady with whom he is dancing. The figure may be changed by having the ladies put the masks on (they remain in their seats). The gentlemen are called to the center of the room, and at signal from the leader they find a partner, and dance with her, she of course not being allowed to remove her mask until she calls the name of the gentleman with whom she is dancing.

NOTE - To make the figure jolly, those not wearing the masks, should disguise their dancing, for sometimes it is easy to recognize the partner by their manner of dancing.

Darkening the room is also effective during this figure.

St. Clair March.

JAMES P. BROOKS, Pittsburg, Pa.

Music—Two-Step.

The Figure.

Any even number of couples dance, choose other partners from those seated and dance again. At signal all form in column and march around the room and up the center; at the head of the room the first couple turns to the right, the second to the left, etc., and march around to the sides of the room, all face the center in two lines. At signal the four corner couples will march forward to meet the opposite couple, both couples wheel into line so as to face the couples at the other end of the room. Four couples march to the center of the room, take opposite partners and dance. Signal for the next four corner couples to do the same. Repeat until all have exchanged partners. Signal seats.



Military Figure.

WALTER L. CURTIS, Utica, N. Y.

Couples start two-step. Select partners. Form for march, double file, thus: March forward, first couple to left, next to right, and so on. When on sides of room all face about and forward in platoons and dance with opposite.

People of Note.

M. B. GILBERT, BOSTON, MASS.

Music—Waltz or Two-Step.

Properties—Prepare small cards (no two alike) with name of some lady of note written thereon. These cards to be distributed among the ladies. Prepare small cards (no two alike) with the name of some man of note thereon, these cards to be distributed among the gentlemen. Prepare large cards 18x24 inches, upon which are printed in bold letters the name of a man of note and one lady of note which have been written upon the small cards.

The Figure.

The leader or attendant holds a large card to view, and those holding small cards corresponding to the names thereon dance with each other.

Favors—Diminutive books.



Blue and Gray.

P. B. CARPENTER, JR. Providence, R. I.

Music—Two-step—"The Blue and the Gray."

Any even number of couple; signal, new partners, form two lines in couples facing each other, number each couple commencing at left of each line. All face diagonally to the right, forward and back, all

turn partners. Couples with odd numbers chase to the right, couples with even numbers chase to the left, passing each other in line, forward and back all in lines; all chase in opposite direction regaining place; all forward in lines, salute opposite, backward to place and signal dance with partner.



The Two Circles.

OSKAR DUENWEG, Terre Haute, Ind.

Eight couples up and dance waltz. Signal to find new partners (favor) and dance waltz. Signal for eight couple to assemble at each end of the floor. Music now changes to march. Join hands in a circle and revolve around to left, halt. The gentlemen forward and back, music to play very piano. The ladies forward and join hands. Music to play forte. Revolve in opposite direction, stop. Gentlemen raise hands and ladies courtesy in under forming basket, all circle half around to left. Now break the basket circles and face back in basket lines across the room; signal for men to raise their hands and release the ladies, who two-step to center of room from each end, facing opposite line when meeting in the center, the line of ladies from the head of room now right face, the ladies from the end of room left face; this brings them in columns of twos; signal for men to two-step forward to within four feet of partner. Then the ladies countermarch on the outside of the men and when the first ladies meet the end men, the men face about and dance with opposite partners all around room.

Forward and Back Square.

WALTER L. CURTIS, Utica, N. Y.

Four couple two-step. Select partners. Form as follows: Those at the head march eight steps backward, turn and march down side and dance with viz-a-viz. At same time those on side forward and ladies half double chain and all dance with new partner.



The Long Scarfs.

M. B. GILBERT, Boston, Mass.

Music—Waltz.

Properties—Twelve tarlatan scarfs of different colors, four yards in length, made by half the width of the tarlatan.

The Figure.

Seven couple up; at signal, each one selects a scarf and a partner and form in two lines facing partner, holding scarf in right hand. At signal, ladies raise left hand above head, and waltz toward partner, winding the scarf about her waist; when reaching partner, all waltz, making a tour of the room. At signal, gentlemen, still holding scarf in right hand, the ladies waltzing away from partner, unwinding scarf; gentlemen conduct partner to seat, and return scarfs to favor table.

Jolly Circle.

P. B. CARPENTER, JR. Providence, R. I.

Music—Two-step.

Any even number of couple; signal, new partners join hands in circle. All forward and back; all turn partners, leaving lady in center facing gentleman; (this will form two circles, ladies in center facing out, and gentlemen outside facing center.

All make three slides to right passing one partner and halt facing next partner, turn with that partner. Repeat the movement until half around the circle, when own partner will be met, salute each other and dance. A pleasant change is to dance at signal from director with partner you happen to be facing.



Large Circle.

THOS. A. HOLLAND, Springfield, Mass.

Music—Waltz.

Eight couple waltz; signal choose new partners, all form in one circle, ladies at right of gentlemen. Two-step music. All forward and back; ladies at center; all face partners; salute; join right hands with partner's left hand to next. All balance; gentleman step back, lady step forward which will swell the circle out and in; continue (8 bars); grand R & L (8 bars); all two-step at end of strain of music with the one you meet.

Camping.

ADOLPH NEWBERGER, New York City, N. Y.

Eight couple dance to the merry strains of a two-step. Each participant selects a new partner, and the sixteen couple arrange themselves around tent. All now dance toward tents, constructed of thin paper and erected for the purpose in the four corners of the room, the gentlemen concealing themselves within, as the ladies dance once around the tents. Four masculine hands are thrust through the paper walls; at a given signal each lady seizes one of the protruding hands, and proceeds to draw its owner through the tent, making him captive for the dance.



The Eclipse.

T. A. HOLLAND, Springfield, Mass.

Six or eight couples waltz, select new partners, waltz. Signal, two-step music; march, one couple to the left, next to the right, other couples follow down center of hall; meet in center of hall, two couples abreast. One to the left next to the right; meet in the center of the hall; one couple go up, next down, one leave march and form circle. Gentlemen to the left, ladies to the right. Signal, all slide (4 bars) gentlemen to the left, ladies to the right side and form. Gentlemen in front with backs to ladies. Gentlemen turn about, dance with lady behind.

Comic Figure—Boarding House.

WM. PITT RIVERS.

Preparation—Arrange screens to represent dining-room. Provide a long portable table with openings sufficiently large to allow four, six or eight heads to pass through (as may be desired), also provide an equal number of chairs, and covers for the heads, and stools to sit upon. Each cover should be marked to indicate some meat or vegetable. Aprons and caps should be worn by the ladies representing waitresses, and a white headgear and long apron for the gentleman taking the part of chef. Wig (fancy) or false moustache for the clerk. A large high collar for the head waiter and a cap for the hall boy (the coat tails may be fastened up inside giving a fair imitation of a hall boy's coat).

Explanation of Figure for Eight Couple.

Four couple lead off with a waltz; on reaching the head of the room they will each be presented with a parcel, they will immediately proceed to attire themselves with the contents of the parcel received; after they have done so, they take their places as follows: Clerk at desk. Head waiter at entrance to dining-room. Hall boy at side of desk (in front). Chef in rear of dining-room as if looking in from kitchen. The four ladies will stand, each at the back of a chair. The picture is not exposed however until the next four couple appear on the scene. They follow the first four in a similar manner. The four gentlemen take their places under the table with their heads project-

ing, the four waitresses will place the covers over their heads. Then the four ladies (their partners) are admitted, they enter the office each throwing a parcel at the hall boy, who catches them as best he can; then they register and are shown into the dining-room by the head waiter. They choose their own seats and accept the gentleman for a partner who happens to represent the meat or vegetable they choose. They then dance together. The remaining four gentlemen select a partner (the waitresses). They all dance in costume as described above.

Note—The table may be made simply as follows: Take two boards and saw out half a circle (as far apart as may be desired) on one side of each board, fasten four legs, one at the corner of each board, the table is separated in center and shoved together when the men have taken their seats upon the stools; when the table is put into proper position, the gentlemen's heads will appear above the boards.



Grapevine Figure.

EDWARD O'REILLY, Cohoes, N. Y.

Music—Two-step.

FIRST—Have couples arranged around the hall as in the Cicilian circle, only all facing in the same direction.

SECOND—Have couples stand about four feet apart as the dancing couple are to dance around the standing couples.

THIRD—At signal the leading couple take waltz position and dance two-step around the standing couples.

FOURTH—The second couple follow in order after the first couple, going in same direction and the third and the fourth and so on until all have danced as the first couple did, each starting after an interval of about ten seconds.

FIFTH—The couple continue dancing until end of line is reached and then standing as before, because, the other couples are to dance around them.

SIXTH—After all have danced, the leading couple dance the two-step in open position, and other couple following making a complete circle of the hall, then come down the center of the hall; when end of hall is reached then separate, as, gentlemen form circle, ladies form circle, ladies and gentlemen face inside of their circle.

SEVENTH—Ladies' side of circle nearest that of gentlemen's, two ladies hold up their arms making an arch, still retaining hold of ladies' hand and go under arch of gentlemen formed the same as ladies and formed at the same time. Now this will find ladies facing out and gentlemen facing in, or in other words one facing the other.

EIGHTH—This time we have another gentleman enter the gentlemen's circle. Then address them by saying that they are all to circle to the right in the

position that they are in and at a signal the gentlemen are to disengage hands and grasp for a partner for the two-step, and of course one of them will be disappointed, as they have a majority of one.

Favors - I used small spoons for the ladies, and ink erasers of rubber for the gentlemen, the last time I had this. Spoons to represent spooning, the rubber to represent inquisitive.

Balloon Figure.

JACOB MAHLER, St. Louis, Mo.

Music—"Up in a balloon," in Waltz time.

Properties—Small gas balloons, with fine thread attached, at the end of the thread is a little card upon which the lady to whom the balloon is given writes her name. The thread should be long enough, that when she lets go, the balloon will go to the ceiling, and her card will hang seven feet from the floor.

The Figure.

The leader calls up as many couple as can dance comfortably; at signal the gentlemen stand around the edge of room facing the outer wall. The ladies are given the balloons, and marched around the room in a circle; at signal they let go, the balloons go up, the gentlemen turn around, "catch a balloon," read the card, and dance with its owner.

Favors—The balloons are the favors.

Baby Mine.

M. B. GILBERT, Boston, Mass.

Music—Waltz.

Properties—A rocking chair and large doll seated therein.

The Figure.

A rocking chair is placed in the center of the room, and in it is placed a large doll dressed in a long dress. Perform some figure (of say ten couple) where one gentleman will be left out. That gentleman should rock the baby, while the others dance, returning to his seat at the finish.

Favors—Miniature baby rattles, whistles, rubber rings etc.



The Cross and Square.

JAMES P. BROOKS, Pittsburg, Pa.

Music—Two-step.

Any even number of couple dance, choose other partners from those seated and dance again. Signal to form in four columns of couples, facing the center of the room. March to center, take corner partners, and march out to the corners of the room. Separate at corners; the ladies turn to the right, the gentlemen turn to the left and march to form lines on the head,

foot and sides of the room; all face the center. The lines at the head and foot of the room forward to center, take opposite partner and dance. The side lines forward and take opposite partners to dance. Signal seats.



Telephone Figure.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step, Song, "Hello! Ma Baby."

Properties—Six or twelve toy telephones (as many as are needed), with connecting strings attached, and mouth-piece, string should be long enough to reach from the center of ballroom to an ante-room.

The Figure.

Leader calls up six couple who dance regular Two-Step; while they are dancing, he selects six more couple and sends them to the ante-room; he signals the dancers to stop, and stand in the center of the room. The mouth-piece is handed to each one; the same is done with those in the ante-room. The leader must of course see that a lady and gentleman are upon one wire, at signal they say Hello, and talk to one-another, disguising their voices; the object is to see who can recognize the voice, and call the name of its owner. They then dance; this is continued until all have secured partners.

Favors—Miniature telephone boxes.

The Merry-Go-Round.

JOSEPH T. MARTIN, Brooklyn, N. Y.

Any number up. Dance with partner. Then the gentlemen select another gentleman with whom they dance and the ladies the same with the ladies. Then they form in lines, two gentlemen facing two ladies, all the others falling into line, gentlemen behind the first two gentlemen and ladies behind the first two ladies. First four, forward and back. Join hands in circle and move to the left. Two gentlemen raise their joined hands and the two ladies pass under to the next two gentlemen. The first two gentlemen meeting the second couple of ladies. Continue till there are no more couples to dance with and then the gentleman on the left turns to left and meets the lady who was on the right of the first couple of ladies. While the gentleman on the right meets the lady who was on the left. As each comes to the end of the line and have no couple opposite to dance with they move to the right and left and dance with the one they meet.



Sixteen to One.

W. GILBERT NEWELL, Bridgeport, Conn.

Sixteen ladies one gentleman. One gentleman selected who stands in center of room or hall, and sings, "Just one girl." When nearly through with

chorus, a lady goes to him, he bows and just as he attempts to take the waltz position three other ladies appear, he is requested by them to sing another tune which he does, and at the finish of the chorus twelve more ladies appear making sixteen ladies total, each lady trying to have him for a partner. He in despair, hurriedly persuades fifteen other gentlemen to help him out, which they do and waltz until signal for seats.

Favors—For the gentlemen, imitation silver dollars made of silver card board, with short ribbons attached to each. For the ladies, small silver purses.



Triangle Figure.

THOS. A. HOLLAND, Springfield, Mass.

Music – Waltz.

The Figure.

Two couple start, each lady choose two gentlemen, each gentleman chooses two ladies (two-step music), all four trios forward, two center ones join hands circle to left, side slide around to places at same time; corner ones join hands, slide out to corner place, two face station, give right hand to opposite person, cross over, salute. Those who circle in center will be back to places but the others will be on the opposite side of the center ones, (8 bars) Trio 1st and 2nd forward and back, lead to right, salute and two-step with opposite person.

Grab Bag.

HENRY J. KRAMER, Los Angeles, Cal.

Music — Two-Step — “Get Your Money’s Worth.”

Properties—All favors left over from the different cotillions of the season, wrapped in paper, a la grab bag.

The Figure.

Signal, half the number up and dance; at signal, the ladies go to grab bag at upper left corner of room, the gentlemen go to grab bag at lower right corner of room; at signal take a package from the bag and stand around, at signal all rush and present favor to those seated and dance.



Platoon Figure.

W. L. CURTIS, Utica, N. Y.

Music—Any popular Two-Step.

No Properties.

Signal, any number of couple up and dance; select new partners and dance; at signal form in double file, facing head of room, march forward; alternate couple lead to right and left, making two lines of march, marching down each side of room, at signal all form two platoons, facing opposite side of room and dance with opposite.

Gentlemen Kneeling.

WALTER L. CURTIS, Utica, N. Y.

Six couple waltz. Select partners. Form in one large circle, with lady at right of partner. Then take partner's right hand in right hand and gentlemen kneel, ladies waltz once around partner and pass on to the next and repeat; so on until signal is given, when all rise and waltz.



The Curtis.

W. L. CURTIS, Utica, N. Y.

Music—Stars and Stripes—Two-Step.

Properties—All carry American Flags.

First four couple two-step, select new partners and dance two-step, two couple form, four abreast, on either side of the room, facing the center, standing near the outer wall. Two couple form at top and bottom of room facing each other, two abreast. Top and bottom couple march back toward corner, eight steps, then face down side of room and dance with vis-a-vis; at the same time, side couple forward to center and half double chain (same as in Saratoga Lancers), and dance with new partners.

Note—All must move at signal in order to bring out the beauty of the figure.

A Floral Tale of Love.

HORACE W. BEEK, Chicago, Ill.

Properties—Have the following flowers made of paper, very large size and with long stems formed about a light round stick, about two feet long, so that the flower may be held well up, and in plain view.

1. Black-Eyed Susan,
2. Johnquil,
3. Bleeding Heart,
4. Heartsease,
5. Blush Rose,
6. Poppy,
7. Marigold,
8. Dandelion,
9. Marguerite,
10. Johnny Jump Up,
11. Jack in the Pulpit,
12. Lady Slipper.

Have twelve cat tails one for each gentleman.

The Figure.

Six couple up and dance; signal change. Signal, promenade. Distribute to each lady a flower and to each gentleman a cat tail. The effect of this march is pretty and can be extended at will of leader. Finally the ladies will form in line in center of hall, the gentlemen in line opposite them, about ten feet away. On each cat tail a card will be tied, with a question, and on each flower, a card bearing name of flower, which in itself will be the answer to the question. The leader will in a loud, distinct tone, ask

question No. 1, and the gentleman bearing the question will step forward. The leader will then read the answer on flower No. 1, and the lady bearing the flower will step forward and promenade with the gentleman to one side.

These questions and answers constitute a Tale of Love:

No. 1. What was the name of the maiden, and what was the color of her eyes? A. Black-Eyed Susan.

No. 2. What was her lover's name, and with what did he write his love letters? A. Johnquil.

No. 3. What ghastly trophy did he lay at her feet? A. A Bleeding Heart.

4. What flower did she give him in accepting his proposal? A. Heartease.

No. 5. In her confusion what came to her cheek? A. A Blush Rose.

No. 6. When he proposed, to whom did she refer him? A. Poppy.

No. 7. What mercenary advice did her father give her? A. To Marigold.

No. 8. When he attended the Cotillions and got all the favors, what did his jealous rivals with slangy favor declare him to be, and what was he on these occasions? A. Dandelion.

No. 9. What was her bridesmaid's name, famous in legion and song? A. Marguerite.

No. 10. When he knelt before her, what did she say? A. Johnny Jump Up.

No. 11. Who married them? A. Jack in the Pulpit.

No. 12. What was thrown after the carriage?
A. Lady Slippers.

The reading of questions and answers, causes much amusement and after all have partners, a tray with twenty-four flowers as souvenirs is passed and the properties taken up, and all dance with partners.



X-Ray Figure.

JACOB MAHLER, St. Louis, Mo.

Music—Waltz.

Properties—Ordinary sheet stretched across a door opening, a candle or a lamp placed on a low table, six to eight feet from the sheet.

The Figure.

At signal leader calls up six couple who waltz awhile; at signal the six gentlemen step behind screen, while the six ladies stand in front of screen a la audience, ball room is now darkened. Each gentleman in turn stands, dances or cuts a caper between screen and the light, casting his shadow upon screen; the lady first calling the name of the gentleman whose shadow appears, dances with him. This is continued until the partners are all selected.

Where space is limited, silhouettes only may cast upon the screen. Gentlemen should use means of disguise, false noses, caps, turning up coat collars and other devices.

Favors—Little jumping jacks.

Lock-Step Figure.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step.

No properties, except a toy gun for the lady.

This figure is a good one to use between other figures to liven up the Cotillion. There may be times when a Cotillion gets slow, and figures of this kind are simply to put new life in the dancers.

The Figure.

The leader calls up as many gentlemen as he wishes and places them close together, all facing down the room, one behind the other as close as he can make them stand; each one has his right hand upon the right shoulder of the gentleman in front of him, his left hand on the left hip of the gentleman in front, the first gentleman folds his arms. This line should be formed near one side of the hall. The leader now calls up some popular lady, hands her the gun, places her upon the opposite side of the hall from the men. Music starts. Men walk forward with lock-step, in time with the music. Lady stands still as guard; whenever she is ready, she fires a shot which is the signal for the men to break away, and see who can secure the lady for his partner. It is very amusing to see how the men will hold each other to keep the other from getting away from the line.

A prize favor should be given to the gentleman securing the lady.

Diamond Square.

WALTER L. CURTIS, Utica, N. Y.

Music—Two-Step.

The Figure.

Four couple two-step. Select partners and after dancing together form (two couple in a line) at ends and sides of the room, facing center of the room. Then all forward toward center and when meeting in center the two couple on each corner march diagonally backward toward the corners of the room. When back in corners those on the sides of room march down side and dance with Vis-a-Vis; and those at ends of room march forward and also dance with Vis-a-Vis.



Lotto.

JACOB MAHLER, St. Louis, Mo.

Music—Waltz.

Properties—As many cards should be prepared as there are participants in the Cotillion.

The Figure.

Two sets should be made, one for the ladies, and one for the gentlemen, the numbers must correspond. For instance, if you have twenty-five couple, the set for the ladies (25 cards) must be numbered from one

to twenty-five inclusive, also a duplicate set for the gentlemen, only one number upon a card.

The leader then takes the "Lotto bag" in which are numbered checks from one to twenty-five inclusive, draws out a check, calls its number, the lady and gentleman holding the number called by the leader dance with each other. The leader repeats calling until all have partners. The calling should be done rapidly to give life to the figure.

No favors.



A String to My Beaux.

JACOB MAHLER, St. Louis, Mo.

Music—Waltz.

Properties—Twelve ribbons one-yard long, one-inch wide, with finger-loops at both ends. It would be well to have three colors.

The Figure.

The leader calls up six couples to waltz, at signal, each dancer selects a new partner. While the twelve couple are dancing the leader holds the ribbons in his right hand, grasping them in the center so the ends hang evenly. The dancers form a march and march down center of room (where the leader stands), separate so as to pass the leader, this brings the ladies on one side, the gentlemen on the other; each takes hold of an end of a ribbon; they waltz around in circle, the leader releases his hold. The ribbons now indicate partners. All waltz.

Geography Figure.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step—“From Schenectady to Troy,” from “Gay New York.”

Properties—Two sets of cards, upon one set is written the names of States. Upon the other set, the names of the Capitals of the States.

The Figure.

One set is placed upon the ladies' favor table, the other set upon the gentlemen's favor table. The leader then calls up all the dancers; they go to the favor tables and select a card. Partners are mated by the Capital and State dancing with each other.

Favors—Small slates and pencils.



Military Figure.

A. E. BOURNIQUE, Chicago, Ill.

Music—Two-step.

The Figure.

Even number of couples up and dance according to the size of room. Signal to choose partners, favor and dance. Signal to all, march by couples around the room. Signal for half of the number of couples to march from both ends of the room, meeting in the center in opposite directions, exchange partners and march to the right and left sides of the room. All

turn to the left around the room, reaching opposite sides and march again across the room, meeting partners and exchange, as fast as partners are found each couple dances.



The Highest Bidder.

JACOB MAHLER, St. Louis, Mo.

Music — Two-Step — “If you aint got no money you needn’t come around.”

Properties—A picture frame, the opening two feet square, placed at such a height as to allow the lady’s head to fit in frame, when standing behind it. A sheet is attached to the lower part of the frame to hide the dress. Various sums of (stage) money is distributed among the gentlemen. The leader previously arranges the money in envelopes, taking care that no two gentlemen have the same amounts, and only one piece of money in each envelope.

The Figure.

The leader selects one of the most popular ladies, stations her behind the frame. He then announces the terms of sale and proceeds to auction off the lady. The highest bidder secures her for his partner. This is repeated until all the ladies have been sold. It will be seen that, by the gentlemen having different sums given them they can only bid the amount they possess.

Favors—Small pallettes, brushes or miniatures

Instead of money, ordinary bank checks properly filled may be used.

Maltese Cross.

H. K. LACKLAND, St. Louis, Mo.

Music—Waltz.

Seven couple up; dance; at signal form in center of room facing down; first line one couple, second line two couple, third line four couple. Signal, seven more couple up and dance; at signal, form as above, facing up the room, directly opposite the seven couple just formed. Third seven couple up and dance; at signal form in center, facing side of room, in same order as above. Signal, fourth seven couple up, dance and form in center, completing the Maltese Cross. At signal, the four center couple join hands and circle to right. Next eight couple join hands and circle to left. Next sixteen couple join hands and circle to right. At signal, all select partners and dance.

Favors—Maltese Crosses.



Tag.

ADOLPH NEWBERGER, New York City.

Music—Lively Two-Step.

The Figure.

At signal, all up and dance; at signal, all join hands in one large circle around the room, ladies standing to the right of her partner. Leader walks around outside of circle rapidly (he walking to the right); he taps a gentleman upon the shoulder, who

immediately runs around the outside of circle to the left, this makes leader and "Tag Man" run in opposite directions, the one who reaches "Tag Man's" place first dances with lady at the right. The figure is repeated until all have partners; of course one gentleman will be left.



Corresponding Colors.

M. B. GILBERT, Boston, Mass.

Music—Waltz.

Properties—Two round sticks, one inch thick and three feet long, gilded or wrapped in ribbon. Attached to one end of each stick are twelve ribbons, each of a different color, each ribbon two yards long and one inch wide. The colors of the ribbons on one stick must correspond with the ribbons on the other stick.

The Figure.

Six couple up, at signal, a lady and gentleman who are NOT UP, each take one of the sticks and stand at opposite ends of the room. The six ladies up each select another lady. The six gentlemen up each select another gentleman. All gentlemen gather around the lady, one holding the stick, and each take a ribbon. The ladies all gather around the gentleman holding the stick, and each takes a ribbon, the two groups waltz to center of the room; at signal, those holding same color of ribbon dance together; stick holders dance with each other.

Telegrams.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step—"I guess I'll have to telegraph my baby."

Properties—Enough telegrams previously prepared for each dancer.

The Figure.

The success of this figure depends much upon the leader being a good actor. He is hurriedly called out by a messenger boy (previously understood), and comes back all excitement, with a bunch of telegrams, properly addressed to the gentlemen, their name in full, he hands each gentleman his telegram, which of course he opens, and finds it is from one of the ladies present, with some comical message to him; he seeks the writer of the telegram and dances with her.

The leader and the hostess should write these telegrams before the Cotillion, putting poetry in some, comical sayings in others.

The natural curiosity arises in each one to see what telegram the others receive, and much amusement is afforded, providing the leader and hostess are original and witty.

No favors.



La Contre Danse.

W. GILBERT NEWELL, Bridgeport, Conn.

Sixteen or even number of couple up and dance the two-step. Signal, form in line by couple; march

on side of hall to center, down center; separate to right and left by couples; at signal two lines face the center, forward and halt, at eight feet from opposite line, form same as Contre Danse, each couple having a Vis-a-Vis.

First two couples, "one from each line" lock arms and step forward down through the lines; while doing this, all clap their hands in time with the music. The two couple upon arriving at the foot, separate by couple to the right and left and continue until the next four are down to the foot; they then take their places at the foot of the line. After the fours pass down the center all forward and back in lines, forward again and circle four hands around, balance partners and turn, ladies' chain with opposite, all forward and back, forward again and salute; the next four lock arms, and down the center, clapping of hands, etc., repeat until the original first four are back to the top, then all forward and back, forward again and salute the opposite and take that person for their partner and dance the two-step until signal for seats.

Favors — Hoes, rakes, or other toy garden implements.

The Bells go Ringing for Sarah.

M. B. GILBERT, Boston, Mass.

Music—Waltz.

Properties—The bells used in this figure may be tea bells, bells with handles, old fashioned pattern, not the bells that are to be struck but those which are to be swung to and fro.

If six bells are to be used, place six chairs in a circle in the center of the room facing the center.

The Figure.

Six couple up; signal, the ladies seat the gentlemen in the chairs, each gentleman taking a bell which should be placed, one in each chair. The ladies select new partners and dance while the gentlemen ring the bells for the ladies to come to them as partners. When a lady sees fit to relieve a gentleman of his unpleasant position she can do so. Should any gentleman fail to be thus favored, he should continue to ring the bell until the end of the figure.



Follow the Man from Cookes.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step, “Follow the man from Cookes,” from the “Runaway Girl.”

The Figure.

The leader starts on a brisk walk around ball room; he calls up a lady who follows him; she in turn calls up a gentleman who also follows her; he calls up a lady; this is continued until every one is called up. When all are up, the leader signals, and each gentleman dances with the lady he called up. To make the figure effective, the calling up must be done rapidly, for, if there is a delay the figure loses interest.

The leader should march in every direction, and take a variety of steps, (cake walk, hop on one foot, in fact anything comical), all who are following *him* must do just as he does.

No favors.



Quoits.

JACOB MAHLER, St. Louis, Mo.

Music—Waltz.

Properties—Two round boards, each one inch thick, three feet in diameter with twelve quoit pegs, three inches high and one-half inch thick, evenly placed upon each board. Twenty-four rubber quoits (amonia washers are just the thing and may be purchased at any rubber store). Each peg is numbered from one to twelve.

The Figure.

The leader calls up twelve couple (of course a less number can be called up.) All dance; at signal the ladies form a circle around one quoit board at one end of the room, the gentlemen form a circle around the other quoit board at the other end of the room; the leader hands each one a quoit; at signal they all in turn throw, and whatever number peg each throws his quoit on they dance with the one who threw the corresponding number at the other quoit board. If you miss a peg at the first throw, await your turn and try it again until all have "rung a peg."

Birth of the Doves.

W. L. CURTIS, Utica, N. Y.

Music—Waltz—“Doves’ Return,” by Baker.

Properties — Twenty-four live doves, each dove’s neck tied with red ribbon three-fourths of an inch wide, hanging about five inches after the bow is made. Canvas covered egg, large enough to comfortably hold all the doves (at least four and one-half feet high and three feet in diameter) egg must be made to fall apart at blow of hand or hammer, at the bottom of the egg, imitation of strawberry favors; these favors covered by a thin white piece of cambric, upon which the doves are placed, as soon as egg is opened, the cambric is quickly withdrawn by leader. This figure should be the last upon the program. The spectacular effect is beautiful.

The Figure.

At signal, one half the number of dancers up and dance; egg is brought in while dancing is going on; signal, select new partners and dance; signal, all form in one grand circle around room, ladies standing to right of partners. Leader strikes egg, which opens, doves fly about room; gentlemen rush forward, select a strawberry favor, which they present to any lady and dance. The effect of the doves flying about, while the guests are dancing is a beautiful effect.

This figure should not be given where gas is used.

The Restaurant.

JACOB MAHLER, St. Louis, Mo.

Properties—A previously prepared Menu, with tassel and pencil attached, with as many different items written upon it as there are men in the Cotillion. Little cards one by two inches each upon which is printed one of the items upon the Menu. No two cards should be alike.

The Figure.

Leader signals for all dancers to dance, (or if it is a large Cotillion, leader calls up as many as in his judgment can dance comfortably). After dancing, leader signals for dancing to cease; those "up" form two lines, ladies upon one side of the ball room, gentlemen upon the other. The leader now distributes the cards to the gentlemen, next, the Menu is handed to the first lady, who orders one item from the Menu, which the leader calls out; the gentleman holding that card comes forward and dances with the lady ordering. The leader marking the order on the Menu "out." This is continued until all have partners.

Favors—Imitation fruit, candies, vegetables, etc.

This would be a good figure to have as the last. After all have ordered the Menu should be handed to the hostess, who orders "supper for all;" then the refreshments could be served.

The Muff.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step.

Properties—A muff made of card board covered with any color silk, two feet long and three feet wide, the muff must be made to open; when closed the leader holds it together.

The Figure.

The leader calls up six couple who dance the Two-Step, until signaled to stop: they then form in marching order in the center of the ball room, the ladies facing "up" the room, the gentlemen facing "down" the room. The leader closes the muff, and instructs the ladies and gentlemen to put their right hand in the muff, and take hold of a hand, hold it until the leader opens the muff, they then dance with the one whose hand they are holding. The leader then calls up the next six couple and continue figure until all have danced.

Favors—Little muffs tied with baby ribbon.



Fortune Telling.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step, from the opera "Fortune Teller."

Properties Small box, five inches long, three inches wide, two inches deep, with envelopes enclosing cards to fit box.

Verses relating to fortune telling, in which the names of the guests are incorporated should be previously prepared. Two sets may be provided, with fortunes for the ladies in one, and a set for the gentlemen.

The Figure.

All Two-Step; at signal form in marching order. March once around room, then down the center of room; cast off, the ladies passing to the "fortune box" and each drawing an envelope therefrom, the gentleman's name appearing upon her card, designates her partner, with whom she dances.

The figure is repeated so as to allow the gentlemen the same opportunity of drawing an envelope.

It would add to the amusement if each guest would write a fortune upon a card and signing his or her name.

Favors—Buckeyes, Rabbit foot, Amulets.



Yale and Harvard Contest.

H. K. LACKLAND, St. Louis, Mo.

Music—Two-step – College Songs.

Properties—One large Yale flag, one large Harvard flag, eight champagne bottles.

The Figure.

The leader selects two captains to represent Yale and Harvard. The leader divides the guests into two equal sides, Yale gentlemen at upper right corner of

room, Harvard gentlemen at upper left corner of room, with their captains in front. The Yale ladies are at the lower right hand corner of room. The Harvard ladies at the lower left hand corner of room. Four bottles are now placed in front of each captain, these bottles are about ten feet apart, and are in a straight line from each captain. At signal the two captains rush forward and get bottle number one and bring it back to the crew, he then runs for bottle number two and brings it back to his crew, and so on until the one who succeeds in bringing home all the bottles first wins; the winning side have first choice of ladies for partners for two-step. The losers taking the remaining partners.

Favors—Small Yale and Harvard flags.



Sweet-Meats.

M. B. GILBERT, Boston, Mass.

Music—Waltz.

Properties—Procure a sufficient amount of candy of various kinds which is prepared in pieces sufficiently small to be admitted easily into one's mouth. If six couple are to begin the figure, six candy tongs should be placed, one in each chair, six chairs having been arranged in a line, along the head of the room at a distance of about four feet apart. Two cushions should be placed in front of each chair.

The Figure.

Six couple up; signal, gentlemen seat ladies in chairs and the leader passes to each lady a tray containing the candy, each taking one piece therefrom in the candy tongs. The gentlemen each select two other gentlemen and lead them in front of their partners; the gentlemen thus selected should kneel on the cushions and close their eyes and open their mouths, the lady places the sweet-meat in the mouth of one and dances with the other. The partners of the ladies may select new partners from the circle; those who have received the sweet-meat may do the same.



Heart Figure.

JACOB MAHLER, St. Louis, Mo.

Music—Waltz—“Just One Girl.”

Properties—White card board hearts about three inches wide and four inches long, tied with baby ribbon four inches long. These hearts are handed to the ladies; they write their names upon the heart (upon one side only), the leader hangs these hearts upon a curtain at one end of the room, The written side turned to the curtain.

The Figure.

The leader calls up as many couple as he has hearts upon the curtain, at signal they all gather in

front of curtain, at signal the gentlemen rush forward select a heart, and dance with the lady whose name is written upon the heart.

Favors—Silver hearts, cupid arrow pins, links.

This figure may be made more effective by giving the gentlemen toy guns, with small arrows to shoot at the hearts, and whatever heart he strikes would be his partner. While the figure is more exciting, I am somewhat afraid of the danger attached to the use of the gun.



Roulette.

JACOB MAHLER, St. Louis, Mo.

Music—Two-Step—"The Man that Broke the Bank at Monte Carlo."

Properties—An imitation Roulette Wheel of about eighteen inches in diameter resting upon a pivot, so that it will revolve easily, in this wheel a china ball to fit in the thirty-six numbers, also one set of thirty-six small cards numbered from 1 to 36.

The Figure.

Signal, nine couple up and dance; signal for new partners, dance, signal again, select new partners, this brings up thirty-six couple; signal, all join hands in circle; leader then distributes the set of thirty-six cards to the gentlemen. Any one of the ladies up then turns roulette wheel, and whatever number the

ball fills, the gentleman holding the number called, dances with the lady playing the wheel, the ladies continue to play roulette until all have partners.

Note—The numbers must be called quickly, in order that the dancers will not be made to wait too long.

Favors—Miniature sets of games, viz: Dice, deck of cards, jack straws, dominoes, checkers, etc.



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