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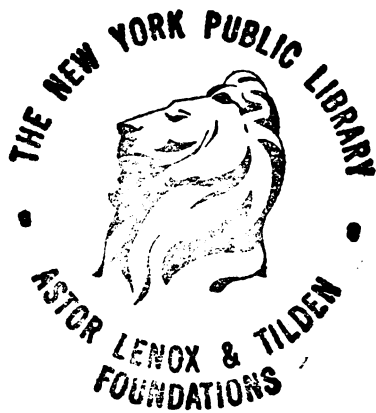
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**Twentieth  
century  
cotillion  
figures**

**H. Layton Walker**



JUL 9 1964



**TWENTIETH CENTURY**

**COTILLION FIGURES**

IN CONJUNCTION WITH  
HOW TO MANAGE A

**FAVOR GERMAN**

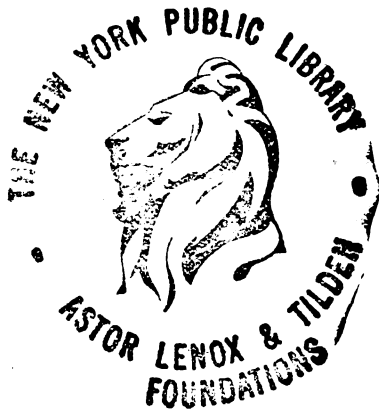


BY

**H. LAYTON WALKER**



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1912



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## PREFACE

Being in closest touch with the great world of Dancing Teachers, and those under the ripest scholarship of modern times, realizing that the spirit of 20th century progress requires a thorough work on Cotillion Figures, meeting the demands of the present time, the publisher of this book expresses his greetings and kind felicitations in the presentation of this work of combined Cotillion Figures.

The Cotillion offers more variety of entertainment and enjoyment, for dancing social functions, than anything heretofore introduced. The Cotillion has its games, the continual changing of partners, many surprises and opportunities, in connection with many interesting and attractive features. Cotillion figures have rapidly gained in popularity and may be termed "A series of popular games on a grand scale." They are to the dancing parties, what the parlor games are to the birthday or surprise parties. A Cotillion may be called a combination of dances and games, introducing novel situations, surprises, etc.

There are the "plain," the "property," the "game" and the "favor" Cotillions. The real success of the Cotillion lies in the leader's ability to carry out his ideas thoroughly. Natural talent, courage and a great deal of wit and humor are important factors in the success of leaders. Practice and perseverance will be followed by proficiency and success. Remember, the guests are the judges of the success of the Cotillion.

It can be arranged to have a program of about six or eight dances precede the Cotillion. Partners are chosen for the Cotillion the same as for any other dance. After six or eight dances have been danced, the Cotillion proper is next on the program. The Cotillion may be begun with a beautiful polonaise or grand march which will brighten the joy and pleasure of the guests, to be followed by a series of Cotillion games and figures, forgetting every care that ever troubled the happy family of the evening. The evening should be one round of pleasure for all present.

The Cotillion properly, should be of about an hour, or an hour and one-half duration. A German may, however, be drawn out a little longer. It is advisable to select such figures or games, for the opening ones, as will enable at least half of the participants to be "up." This will enable the ones not up in the following figures, a little rest and they can thus be interesting spectators during the figure.



After the partners have been secured for the polonaise or grand march, a grand effect can be produced by having for the dancers, suitable hats, caps, parasols, arbors, or other property considered suitable, by the host or leader. The dancers naturally try to act the parts indicated by the character of the hats, caps, parasols, arbors, or other property they wear or carry. Your guests can be arranged around the hall, half of them on each side and for convenience sake number the couples from one upward. Your games and figures should be arranged according to the number of couples present. If you have 48 or 50 couples present the figures should be for 12 or 24 couples, with an occasional six couple figure, that your dancers will be up during the half or nearly half of the games.

Almost all single figures in Cotillions require careful study by the leader. No stamping or loud shuffling of the feet should be allowed in the ball room, but the music should instantly cease the moment it commences, until the nuisance is stopped, as it destroys all the pleasure of dancing to those who attend balls for the purpose of true and social amusement, to be constantly annoyed by this too prevalent species of vulgarity and rowdyism.

The host or hostess selects the gentleman he or she desires as leader. They consult and decide what figures, favors, properties or souvenirs to use. There will be two favor tables, one for the ladies and one for the gentlemen.

### THE GERMAN.

The figures of a German are very numerous and continually growing. The German is recognized both socially and technically and is still increasing in popularity. When formal invitations are issued, it is, of course, necessary to prepare the invitation list. Consider the number you can accommodate, as it is better to give two parties than one uncomfortable large one. Ascertain, as near as possible, the number you can depend upon, to accept, and have an equal number of ladies and gentlemen. If necessary to have an uneven number, the gentlemen should be in excess. The invitations should be sent out not less than one week in advance, mentioning the time dancing will commence and it is an advantage to specify the closing time. Do not neglect the arrangement of the dance room or hall, removing all unnecessary furniture and other projections that would interfere with the dancing and enjoyment of the evening. If you have flowers, do not have them in places

where they might cause embarrassment to unfortunate and innocent guests. The floor, if uncarpeted, should be improved by using good floor polish. If carpeted, it can be covered with unbleached muslin, making an excellent surface. If a velvet or Turkey carpet, or a rug, remove if convenient.

If surface is too soft, place heavy paper between the carpet and the muslin. Canvass can be used, if more convenient, instead of muslin. Very often bare floors, if not specially made for dancing, require a covering. There should be only one row of chairs, unless absolutely necessary to have more, placed next to the wall. If only two pieces of music, the violin and piano are preferred. For a third, the cornet. In case of a larger number, say over four, leave the selection to the orchestra leader. It is often advisable to communicate with some expert musician and leave the question of music with him.

Remember, you can become a leader. Have energy and a good command of yourself. If refreshments are desired, you can have lemonade, or some other cooling drink, and whatever else is desired, that can be served with propriety.

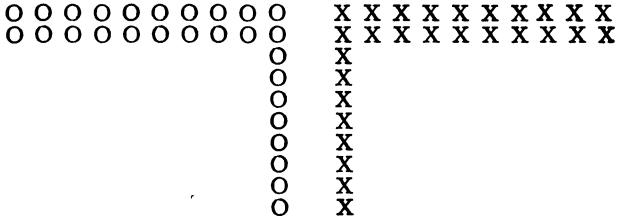
It is unnecessary to dwell upon the importance of good discipline. Good manners are the combined essence of the virtues, of education, and of certain ceremonious civilities recognized by custom. In general, dancing, and the German is no exception, imparts to the body a perfection of style analagous to that training of the mind, which comes from mental application of proper ideals, and consists of important elements in the structure of social life. Gentlemen seeking a partner should request the lady "for the honor," or "for the pleasure" of any particular dance, when under certain conditions an acceptance is required on the part of the lady.

Avoid the undignified appearance of undue haste. An engagement for a dance, or for the attendance at a German, should be inviolate, unless absolutely necessary to remain away, in which case, regrets with an explanation, should be sent at the very earliest opportunity.

### APRIL SHOWERS.

For either 16 or 32 couples; as described here 32 couples.  
 O—ladies; X—gents. R. U. E.—right upper entrance. L. U. E.  
 —left upper entrance.

Ladies enter from R. U. E.; gentlemen from L. U. E., with  
 parasols raised marching to centre of stage; down centre by  
 couples.



Cast off by couples to the right and left, which will form  
 two double circles around the stage as per figure two.

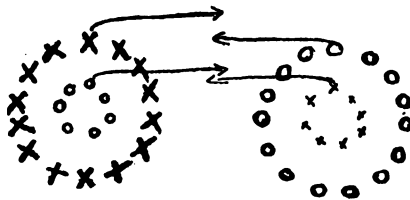


Figure Two.

When the leading couple arrive at the upper end of the  
 stage, then march across, separating, passing between each  
 other, starting from the finish of Figure No. 2, which will bring  
 them into Figure No. 3.

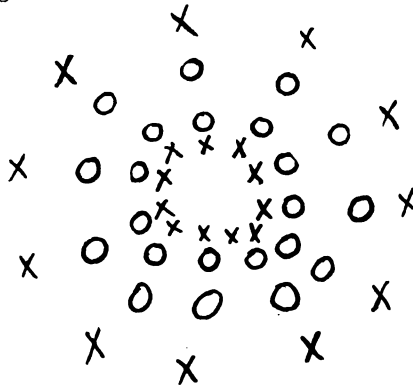
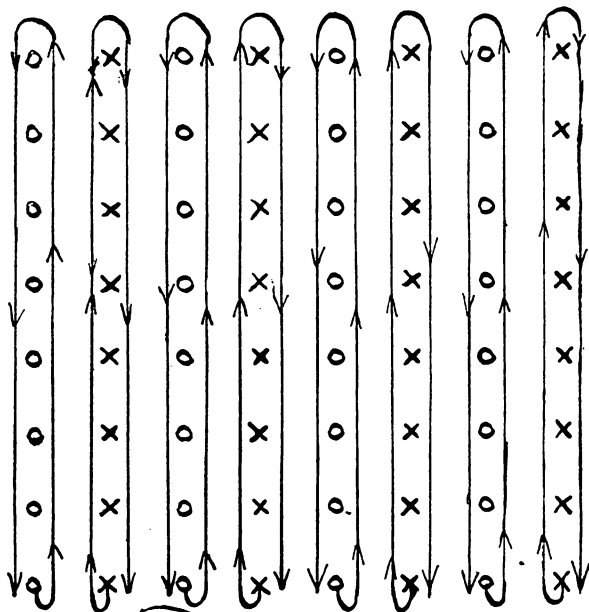


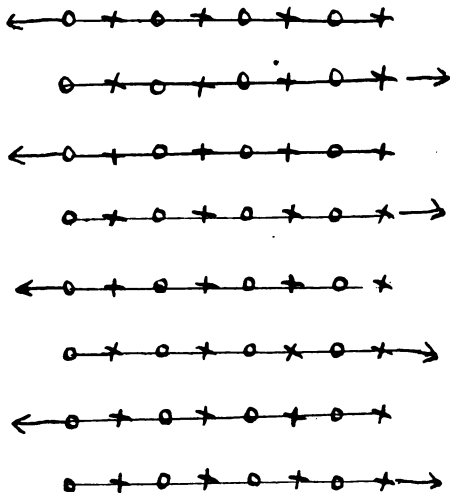
Figure Three.

March once around in the circles as per directions in Figure 3. Head couples having again arrived at the upper end of stage, they will lead down the center by couples to right and left, around and up coming down the center in fours; halt. March around partners to the right, turn, march around partners to the left; face front, separate from partners, march up and down stage, as per Figure No. 5.



*Fig 5.*

Face Out as Per Figure No. 6.



*Fig 4. and 6.*

March to side of stage; lead down to the front and off to the right and left by couples.

#### ALLEE.

Three or more couples begin; after selection of other partners a promenade round the room is formed, terminating in the middle of the room, where the dancers separate into two lines, the ladies facing the gentlemen; all forward and back, when all change sides, by giving right hands to those opposite, bringing the two lines to the opposite sides; the gentleman now on the right of the line of gentlemen, with his lady waltzes down between the two lines, continuing up again on the outside of the line of gentlemen, and a second time down between the lines, stopping at the lower end, the lady on the gentlemen's side, the gentleman on the ladies. Each couple follows in succession until the first is again at the head, when all take partners and waltz.

#### ALLEY WAY.

All waltz. Form as above, with gentlemen inside instead of ladies; the first couple waltz in the space formed by the two circles, going entirely round the circle; upon reaching their original place they stop; each couple in turn follows the first until all the couples have made the circle; a general waltz follows.

## ALL UP

And dance. Signal to form general circle. Leader will then tell one or two couples to enter the circle and dance, the circle meanwhile closing up. Signal for those dancing to choose other partners and dance. Signal for dancers again to choose partners and dance, and so continue the circle always closing up, until the space is too crowded and then at signal all balance. Signal seats. No favors.

## AMATEUR PHOTOGRAPH FIGURE.

This figure requires an apparatus and 12 pictures. The leader places the apparatus on a table and six couples in position to have their pictures taken; he then goes through the performance of photographing and produces instantaneous pictures which he distributes. Those finding the greatest similarity in their pictures are partners for the dance.

## AM'ORCE.

After waltzing once round the room, the gentleman leaves his partner in the middle of the room, giving her a string, to the end of which is attached a sugar plum; five or six gentlemen are then placed in a line in front of the lady, on their knees with hands behind them; the lady throws the sugar plum towards the gentlemen who endeavor to catch it in their mouths; the successful one dances with the lady. When the lady is expert in throwing the line this is a very amusing figure. If the floor is waxed it is well to provide a rug for the gentlemen to kneel upon.

## ANNUNCIATOR.

A stand is prepared having twelve numbers concealed about it, and so arranged that by pulling any one of the twelve ribbons one of the numbers will be exposed to view, twelve tambourines each having a number to correspond with one of the stand numbers, are distributed to twelve gentlemen; twelve ladies pull the ribbons and expose the numbers; the gentlemen having the tambourines present themselves to dance with the ladies, each dancing with the one who has exposed a number corresponding with that on his tambourine.

## ANNIVERSARY.

Any number of couples. Two-Step. Form march, up the centre forming two circles. Ladies to the right, gentlemen to the left. (Leaders will each have a wand about three and one-half feet long covered with tissue paper and paper flowers.) Leader goes over to the centre of ladies circle while his partner to the gentlemen's circle, as they slowly circle to the left. Signal the different partners out you wish to dance together by dropping the wand at the same time. Continue until all are dancing. Leaders dance with last two left.

### APRONS.

Two gentlemen seat their partners face to face, and give each two aprons, rolled separately; the gentlemen then present two other gentlemen to each lady; to each of these she gives one of the aprons; the one who is first to tie the apron on the lady takes her as a partner; the two unsuccessful gentlemen waltz together.

### APPOLO.

Place a long curtain across the corner of the ball room. Then the entire assemblage up and dance. Upon signal the ladies are seated and the gentlemen are asked to step out. I will return and address the ladies by saying the gentlemen are unavoidably called away, but had engaged a lot of handsome substitutes to take their places. Gentlemen meantime are donning masks and presently stick their heads only above the curtain. Ladies then come forward and choose new partners from among the masked party hid and their identity unknown.

### APRON AND NECKTIE PARTY.

Aprons of various colors are given to the ladies, and the neckties of various colors are given out to the gentlemen. Those with corresponding colors are partners for the dance.

Note—The aprons and neckties may be made out of all shades and colors of crepe paper.

### ARCHWAY.

Any number. Each lady selects a gentleman, and each gentleman a lady. Form couples one behind the other, all facing the same way. First couples turn and pass beneath joined hands of couple next in order, then separate and pass outside of third couple, rejoin and pass under hands of fourth couple and alternate in same way with all the couples. Each couple repeat in turn, then form two lines forward, and dance with partners.

### ARBOR.

—couples up and dance. Signal to choose partners, favor and dance. Signal to form two circles containing equal numbers. Leader breaks one circle and, taking the hand of the end lady, he leads the line after him under the arch (formed by one lady and gentleman in the other circle raising their hands) and round the inside of the other circle, so that the dancers in the two circles revolve in opposite directions. Signal to halt, when each gentleman in the outer circle gives his right hand to one gentleman in the inner circle, and his left hand to another. Gentlemen will then raise their hands and form arches. The ladies join hands underneath and circle round. Signal for gentlemen to drop their hands and each secure a lady by chance, with whom he dances. Signal seats. Favors for both.

### ARCH.

Twenty couples up, signal select. Forty couples up. Properties forty scarfs of various colors, each three yards long. Signal, form in line of march. Halt, face partners, men

take two steps back. Hand each a scarf; he will hold one end and his partner the other end. All raise hands, forming an arch of scarfs. Start bottom couple dancing under each arch, next couple as soon as the first couple is out of the way, and so on to the end as couples emerge from arch, continue dancing around hall.

### ARROW FIGURE.

Properties—Bows and Arrows.

Small bows on each arrow; each lady to have bow of corresponding color. Ladies at one end of the hall, gentlemen at the other. March towards each other, ladies to shoot arrow at gentlemen; gentlemen secure arrow and dance with lady wearing bow of the corresponding color.

### ARMS ENTWINED.

Three couples (or four) lead off together in a redowa or galop. A general round is formed; all advance and retreat together on four bars. They advance together once more, and when near each other, the gentlemen join hands above and the ladies underneath. When the arms are thus enlaced the whole turn to the left; the gentleman leader drops the hand of the gentleman on his left; all extend in a single line without dropping hands. When the line on the right is properly formed, the gentlemen simultaneously hold up their hands without letting go; the ladies lead by dancing, and the gentlemen dart after them in pursuit. At a given signal all the ladies turn around and dance with their partners, who must take care to be behind them.

### ARCHES AND CIRCLES.

Several couples waltz. At a given signal they separate and select new partners from the circle, then form in couples, the ladies at one end of the room and gentlemen at the other. The center four join hands and make a complete circle, turning once around they then separate the two ladies passing under the arms of the two gentlemen, and join hands with the next two gentlemen while the two gentlemen join hands with next two ladies. This is continued to the end of the column, when all waltz. Repeated by other couples.

### AUTOMOBILE FIGURE.

Provide your guests with auto hats and auto horns for the "Honk," "Honk." The names of the various popular automobiles are used on the bands on the hats. Those driving the same machine are partners.

### ATHLETICS.

— couples up and dance. Signal for ladies to choose gentlemen to compete against their partners. Signal for any little athletic contest to take place, to be named by the lady, such as "standing jump," "high jump," "back jump," "hop," "back hop," etc. The victor she favors and dances with, the other takes his seat. Favors to gentlemen.



### AUCTION FIGURE.

For this Figure six rosettes with numbers are to be given to the ladies. The auctioneer requires six bonbonnières, numbered, filled with candies and a gavel. Six ladies with their number attached to their corsage, choose twelve gentlemen, and the auction begins. The bonbonnières are placed on the stand, the auctioneer selling one after another to the highest bidder. No gentleman is permitted to buy more than one bonbonnière. After the six bonbonnières are sold they are presented to the ladies whose numbers correspond. The gentlemen not having purchased are to withdraw while the rest conclude the figure with a dance.

### AUGMENTED WINDMILL.

Four Couples.—Retaining their partners hands the ladies cross right hands, all move round slowly; the gentlemen in turn call up another lady, these ladies call up other gentlemen; then the four ladies in the centre disengage hands each arm of the star (four persons) moving out, forming a large circle going round to the left once, after which each gentleman dances with the lady on his right.

### BAT.

A gentleman takes a small cushion, a lady a harlequin's bat, or ordinary folding fan; the two present themselves to a gentleman, who places his hand upon the cushion; the lady attempts to strike his hand with the bat; if the gentleman succeeds in escaping the blow, by withdrawing his hand, he dances with the lady; if not another gentleman is tried.

### BANDEAU.

All the ladies form a line; all the gentlemen except one form a line opposite; the ends of the lines join hands, forming a grand round going to the left; the single gentleman, whose eyes are blindfolded, stands in the middle of the circle; while the circle is in motion he touches one of the persons in the circle, and whether it is a gentleman or lady he dances with that person; while the circle continues in motion another gentleman is blindfolded and the figure is repeated; after repeating the figure a number of times the ladies and gentlemen separate, forming two lines, when all advance, and each dances with the one opposite.

### BASKET FORMATION.

The leading couple perform a tour de valse. Signal for other couples to select partners and waltz; ladies join hands and form a circle, gentlemen form an outer circle around them; gentlemen raise their arms, ladies step back under them forming a "basket." All move around leading couple, separate, forming a straight line; gentlemen raise their arms, the ladies released advance to the other side of the room, pursued by the gentlemen, who select a lady and all dance to places. Favors.

### **BASKET AND BOUQUET.**

The first couple advances, the gentleman holding in his hand a basket containing a bouquet. After dancing around he gives the basket to his lady and escorts her around. She presents the bouquet to a gentleman and the basket to another, the one who has the bouquet is to dance with the lady, and the other is to follow holding the basket. The leading gentleman retires to his seat. When they have danced round the room several times they resume their seats, and the next couple in rotation repeat the same.

### **BASKETS' GRAND CHAIN.**

— couples up and dance. Signal to choose partners, favor and dance. Signal for half the couples to collect at each end of the floor. Each half forms the "basket." After they have straightened into basket-lines, one party is conducted opposite the other. Signal for gentlemen to release ladies, who advance and face toward the empty end of the room. Then march two abreast, turning quite round, so as to face the gentlemen, who then also forward, face the ladies, march to them and grand chain until each reaches his partner; then dance. Favors for both.

### **BASKET RING AND FLOWER.**

First couple perform a tour de valse. The leader presents the lady with a basket ring and flower. She gives the ring to a gentleman which signifies that he shall select a lady to dance with; she gives the basket to another gentleman who is obliged to dance around alone, carrying the basket; the flower she presents to the gentleman she prefers to dance with herself; they waltz. All the couples go through the Figure in turn.

### **BALLOON.**

One couple. The lady is given a rubber balloon attached to a long string; her partner then selects two gentlemen, and the three try to step on the balloon; the lady tries to prevent them by pulling the balloon about the room; the gentleman who succeeds in stepping on and bursting the balloon, dances with the lady, the other gentlemen retiring.

### **BABY MINE.**

A rocking chair is placed in the centre of the room, and in it is placed a large doll dressed with a long dress. Perform some figure where one boy is left out. That boy should rock the baby while the others dance, returning to his seat at finish. This Figure is very amusing and is always well received in children's classes.

### **BAD MUSIC.**

All up and two-step. The leader makes a signal for the musicians to stop playing and going up to them asks if they cannot furnish better music. "We are doing our best," must be the reply. Then the leader should say, "If you can't play

better than that, you'd better go home," whereupon the members of the orchestra proceed to leave their places and retire to a room nearby, making believe they have gone home. Then the leader or host brings out a quantity of musical instruments, horns, drums, fifes, cymbals, etc., and supplies the guests with them, telling them to furnish their own music. Thus there will be all sorts of music with a great amount of discord. The reappearance of the orchestra will soon tell that the whole matter has been a joke.

### BABY DANCE.

This should be danced at a family party.

Each child starts down the room, passing the leader, who is stationed at a table filled with flowers. Each child gets a flower as he passes. Around the room they dance again receiving other nosegays from other tables. Finally they have as many as they can carry. When all the flowers are distributed the children dance with them to a corner where they drop them in a great pile until a flowery heap lies higher than their heads upon the floor.

### BAD WEATHER.

Leader and partner waltz around. Leader's partner takes an umbrella hands it (open) to any gentleman in the circle, and returns to seat. The gentleman with the umbrella will hold it up and walk around the circle until some lady takes him out of the bad weather by arising, taking the umbrella handing it to another gentleman in the circle who in turn walks around until relieved. The lady relieving the gentleman waltzes once around with him and returns to place..

Note—This figure can be made very amusing if gent will imitate walking in the mud, jumping over pools of water, roll up his pants, etc., while the ladies must not allow one gentleman to remain out in the rain too long.

### BALLS.

A number of rubber balls painted in pairs, with a band of color are needed, each pair a different color. A circle is formed and each lady presented with a ball. The leader proceeds to bounce those retained, and the gentlemen to catch them. Each dances with the lady whose ball has the same color as his own.

### BASKET OF TWELVE.

Two couples. Each lady selects two ladies, and each gent selects two gents; the six gentlemen join hands, forming a circle facing outwards; the six ladies form a circle surrounding and facing the gentlemen; the gentlemen dance to the right, and ladies to the left. At a signal, the ladies raise their arms allowing the gentlemen to pass under, still retaining hold of hands, and form a basket. In this position they dance in a ring once around; then all let go of hands, and execute a grand chain once round, and waltz to places.

## BALL AND BATON.

A large ball is placed upon the floor; two gentlemen blindfolded, each armed with a baton of straw endeavors to strike the ball from above and below; blows from the side not being allowed; the successful one dances with any lady he may choose.

## BASKET TUNNEL.

Perform the basket figure in the manner explained, to the point where the ladies cross the room and are pursued by the gentlemen. Then, instead of dancing, they join right hands and form the "tunnel" with their partners. The ends pass under the tunnel, divide at the middle, and move up to the ends, thus giving space for the dancers in the middle as fast as they come down. After all have thus danced signal seats. Favours for both.

## BERCEAU.

Four couples begin; form a circle with joined hands; turn backs to partners without letting go hands. Four more couples form a circle around these. The gentlemen all join hands above, and the ladies beneath. Gentlemen raise their arms high enough for the ladies to pass around under them. Ladies pass around to the left. At the signal gentlemen lower their arms and waltz each with the lady next to his right arm.

## BELL FIGURE.

Two couples. Select other partners; two tables are provided; on each table are placed four covers, somewhat like dice-boxes; under three covers on each table are placed small bells, one under each cover, having colored ribbons attached; each bell should have a ribbon corresponding in color to that on the other; ladies go to one table, gentlemen to the other; each select one of the covers, and those securing corresponding colors dance together, keeping the bells; those choosing the empty covers also dance together.

## BASKET BALL FIGURE.

Baskets that are used for game of basketball are hung at each end of room, or common hoops will do for same purpose, just as well. All up and march, separate by couples which will equally divide your crowd. Choose (5) representatives from each side and let the others sit. Draw two lines across the floor equally dividing it into three parts. The men are placed one from each side in the centre between lines. Two from each side under each basket, and men are not to cross the lines into the other's territory. Ball to be thrown from centre of room by referee. The one getting ball through basket first their side to dance, and one making basket to get a favor or each of the five on the winning side to get a prize.

Baskets to be given sides by referee to save delay.

## BALLET.

Three couples up, signal, select, six couples up. Properties, six ballet skirts (paper), each of a different color; six hats, colors to match skirts. At signal men retire to ante-room and put on ballet skirts. Place six chairs at head of hall and seat the six ladies, giving to each a hat. At signal men enter and dance a skirt dance before the ladies in their full ballet costumes. At signal men stop dancing and those having same colored ballet skirts as the ladies' hats are partners.

## BEAUTY SHOW.

### Music Two-Step.

Six couples up and signal. Select twelve up, fawns, butterflies and birds, properties. A large screen made of thick paper, with twelve round holes cut out, with slides to open, on each slide the name of some professional beauty. The screen to be held by a gentleman at each end, after a short waltz signal to ladies to retire behind screen. The leader then invites the gentlemen to patronize his beauty show. When gentlemen have all selected their beauty all raise slides discovering their new partners, lower or break screens and waltz off.

## BEAUTY AND THE BEAST.

Leader dances around the room with his partner, seats her on chair in centre of hall; leader brings two gents who are wearing the animal heads that were given out in the march; lady chooses one of these beasts for partner, remaining beast takes seat; two ladies presented; beast dances with one of the ladies; other lady takes the seat; repeated until all have partners.

## BELL RINGERS.

Place twelve chairs in the centre of room. Bells on same. Twelve couples two-step, ladies leading partners on same; gents will ring the bells until relieved by some lady not dancing who will exchange her partner for a bell ringer, etc. The twelve ladies will conduct the final bell ringers to dance. All form circle. Form double circle. Inside circle face out, lady standing in front of gent. Gents join hands, holding them high. Ladies take hands under the gent's hands. Gents stand, ladies circle around. Gents disengage hands and dance with lady in front of him.

## BASKET OF SIX.

After the first couple have danced, the gentleman selects two ladies and stands between them, and his partner chooses two gentlemen and places one on each side of her. The two lines thus formed face each other, each three joining hands. The lines advance four steps, retire, again advance four steps and halt, the lines being then close together. The first gentleman, still holding the hands of the two ladies, raises both arms, and the two gentlemen of the other line, still clasping the first lady's hands, pass under. The first gentleman lowers his arms, and the two gentlemen who have passed through join

their disengaged hands behind him; while the two ladies, who are still holding the first gentleman's hands, join their free hands behind the first lady. Each line of three has thus become a ring, the two rings being linked together. The first gentleman then steps backward, passing his head under the joined hands of the other two gentlemen; and the first lady passes her head in the same way under the raised hands of the two other ladies. The six thus form a double ring or "basket," with intertwined arms, in which position they dance round to the left. Then all disengage their hands and perform a grand chain until the first gentleman and first lady meet, when all waltz or promenade.

### BIBS.

The lady is seated, who is provided with a number of children's bibs and sticks of candy; the leader presents a number of gentlemen; to each one not accepted she gives a bib and a stick of candy; the gentlemen refused place the bibs around their necks, kneel in various parts of the room, and eat the candy, when one is accepted he and the lady waltz among those kneeling until signal is given for rising.

### BEAUX AND BELLES FIGURE.

Leader and lady waltz once or half around the room and stop before the two baskets previously arranged, one filled with little bells to which are attached a colored ribbon, and the other filled with little colored bows corresponding with the ribbons of the bells. The lady takes the basket filled with colored bows, and the gentleman takes that with the bells, the lady presents a bow to each gentleman, and the gentleman gives a bell to each lady. The beaux and belles then find partners and waltz with their corresponding colors.

### BILLETS-DOUX.

Prepare as many pairs of dainty little notes as there are couples present, each pair to contain a different sentiment from the others. Have half of the notes bordered with red and half with blue. — couples up and dance. Signal for ladies to form in line at one end of the room and gentlemen at the other. The leader then takes as many pairs of notes as there are couples up and distributes them, blue ones to the ladies and red ones to the gentlemen. Signal for gentlemen to advance and "compare notes" with the ladies; those having the same sentiment exchange and dance together. Signal seats. No favors.

### BOXING GLOVE.

Provide boxing gloves. As many couples as there are boxing gloves, and dance. Ladies to be given boxing gloves. Each gentleman choosing two other gentlemen who kneel before her, each presenting a hand. She draws a glove on the hand of one and dances with the other. On leaving the two gentlemen, her partner chooses a lady and dances. The gloved gentlemen are to promenade the floor keeping out of the way of dancers, and are expected to show a pardonable pride in

parading before the ladies their "left" condition. Signal seats. Favors for gentlemen.

### BOW KNOT.

Thirty-two couples up. Fall in marching order by couples. March from head of room down the centre. At middle of room lady turns to the right and gentleman to left and in single file march oblique back to corner of room at the head of hall; about face, lady left, gentleman right; march close ranks to centre then lady to right, gentleman left and march toward the side of the room at centre of its length, return to centre close ranks, then to the corner of room at foot of the hall, and to centre then out of the figure at centre of room at the foot of the hall. Single file, lady right, gentleman left around outside of room, grand chain and two-step.

### BON-BON.

Gentlemen select ladies and form for march. Distribute bon-bon to each lady while marching. The ladies open them and wear the hats during march. According to size of assemblage one pound boxes of candy given away in this manner: Write "Good for one box of bon-bons" on slips of paper. (50 couples, 3 or 4 boxes; 75 couples, 5 or 6 boxes), and tuck slip of paper inside of bon-bons carefully as many as is intended to give boxes of candy. Distribute bon-bons with such papers so that ladies in different parts of the room will hold the lucky slips of paper. Tell all to open bon-bons carefully in order not to throw away lucky slips of paper. End march with a waltz or two-step. After dance all ladies with lucky slip go to office and obtain box of candy.

If the leader wishes, get a large 3 or 5-lb. box of candy and pass it around so that each lady may obtain a piece of candy.

### BROKEN ROUND.

The first couple sets off waltzing or promenading. The gentleman leaves his partner in the middle of the room and chooses two other gentlemen, who form with him three hands around about the lady. The gentlemen turn very quickly to the left, at a signal given the lady chooses a gentleman for the dance or waltz, and the two other gentlemen return to their places. When this figure is done amongst intimate friends and has been intended for waltz or polka, the two discarded gentlemen waltz together about circle.

### BROKEN HEART.

Have 12 or 24 couples up and dance. Signal to separate, ladies standing on one side of hall and gents on the other. The leader then calls off the following: Ladies and gentlemen, the ladies you see standing here have broken the hearts of the gentlemen standing opposite. It is too delicate a matter for me to inquire the reason, but here I have the broken hearts in my hand. This is a gross breach of ball-room etiquette and it is my duty to see that all is harmony and try to effect a recon-

ciliation. I will now distribute among the ladies one set of these broken hearts and to the gentlemen the other set. The ladies will now begin the "heart patching" process by stepping to the opposite side and begin repairing the hearts they have broken. Those whose pieces will fit together to make a complete heart are partners for the remainder of the dance.

### **BROKEN CIRCLE.**

One couple. The gentleman leaves his lady in the middle of the room, and selects two gentlemen who form with him a circle around the lady. The gentlemen turn very rapidly to the left. At a signal the lady chooses a gentleman for the waltz, and the other two return to their places. Amongst intimate friends the two discarded gentlemen may dance together.

### **BROKEN CIRCLES.**

Leader starts a waltz with any four couples, then each gentleman selects a second lady, and each lady a second gentleman. The ladies form together a circle at one end of the room, with leader in center, and the gentlemen form circle at the other end of the room, with lady in centre. Make a tour-a-gauche, and at signal leader chooses a lady, and the lady selects a gentleman; the lines thus broken advance, and each waltz with "vis-a-vis." General waltz.

### **BLIND MAN'S BUFF WITH SIX.**

Six chairs are placed back to back in the centre of the room. Two couples dance. The first gentleman blindfolds his partner and leads her to one of the centre chairs, while the second lady blindfolds her gentleman and places him upon the other centre chair. The first gentleman selects another gentleman and the two seat themselves to the right and left of the lady. The second lady chooses another lady and seats her on either side of the gentleman standing while she occupies the remaining chair. The blindfolded couple select partners from the right or left, and dance with the person so chosen. The rest join in the waltz.

### **BLIND LAWN TENNIS.**

Leader selects a partner; she selects five gentlemen; he selects four ladies. Leader and partner hold up a sheet (for net), ladies on one side, gentlemen on the other; ladies (numbered) in rotation, bat ball over net. The gentleman catching it dances with Lady No. 1, the next with Lady No. 2, etc. When all the ladies have partners, leader dances with his partner. Lone gentleman takes his seat. Repeat ad lib. Finale—seats. No favor.

### **BLOWING CONTEST.**

The ladies enter the room with small Japanese lanterns lighted, the men try to blow them out, those who succeed dance with the one whose light they blew out.



## BRUNSWIC.

Call up eight couples. Signal, select 16 couples. Signal, form in line of march, down centre of hall, at head separate in couples, first four couples at right and first four couples at left go to corners at foot of hall, last four couples at right and last four couples at left go to corners at head of hall, at signal all march diagonally to centre, on meeting gentlemen turn to left and ladies to right, and march in couples to sides of hall, forming a cross. Signal halt, face partners and form lines, all forward and back again, halt, then dance off with new partner.

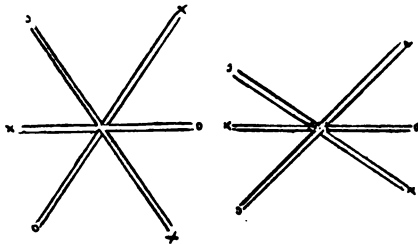
## BUTTERFLY COLLECTOR.

This figure requires six large silk butterflies of different colors for the ladies' hair and six smaller ones for the gentlemen's buttonholes. The ladies dance and the gentlemen try to catch the butterfly corresponding with theirs.. As soon as the gentlemen have found their partners the figure will be concluded with a dance.

## BUTTERFLY WITH NET.

This figure requires six butterflies of gilt for the ladies and six of silver for the gentlemen. The butterflies are placed into nets, one for the ladies and one for the gentlemen. The nets are passed around the gold to the ladies, the silver to the gentlemen. Names are printed on them. Those having same names are partners for the dance.

## BRAIDING.



First Position.

Second Position.

X indicates a gentleman; O a lady.

For this figure should be provided a number of scarfs of tarlatan three yards long and twelve inches wide, one scarf for each couple that is to dance. The scarfs are usually chosen in three colors. The leader signals three, six, nine or twelve couples to dance, and at a second signal they arrange themselves in six-sided sets, with three couples to a set. Each dancer forms one side of a set and is opposite to his or her partner, and the scarfs are held between partners, as shown

in the first position of diagram. The dancers in each set then form threes, as in the second position of diagram, and at a signal the members of each three begin passing under one another's arms in turn, and thus continue the braiding which the crossing of the scarfs has begun. When the scarfs are braided the leader signals to dance, collecting the braided strips from the various sets. This is a very showy figure.

### BUTTERFLY AND FLOWER.

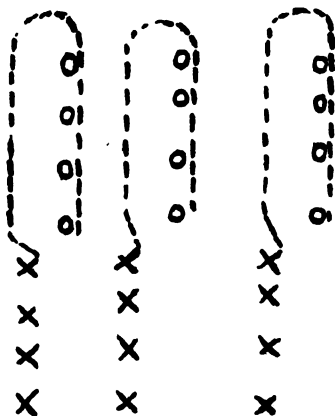
Butterflies and flowers are made to match in colors and partners are found by matching up the colors. After couples up have danced a little while the dancers separate and properties are distributed. Now butterflies will seek the flowers of the color of their wings.

### BRIDE.

The conducting couple promenade; the lady stops before a gentleman whom she wishes to dance with, and places over his head a large white veil, the leader placing a crown of orange blossoms upon his head; the gentleman so decorated waltzes with the lady, the leader with the chosen gentleman's partner.

### BOWER.

Six couples dance and select other partners, and the twenty-four dancers arrange themselves three abreast in two columns that face each other, the ladies forming one column, the gentlemen the other. Each column will thus consist of four ranks of three; and the gentlemen should occupy places in their column corresponding to those of their selected partners. The ladies join hands and stand far apart, and the gentlemen advance as indicated by the dotted lines in the diagram.



X denotes a gentleman; O, a lady.

Thus two files of gentlemen pass under the joined hands of the ladies, while the third file passes outside. Reaching the end of the ladies' column, the files of gentlemen turn and pass back on the opposite side of the files of ladies just passed. When each gentleman reaches his partner, all waltz.

### **BROKEN RING.**

After the first couple executes the waltz, the leader leaves his partner in the middle of the room and selects two other gentlemen, who, with him, form three hands round turning very quickly to the left, with the lady in the centre. At a given signal, the lady chooses one of the three gentlemen for the waltz, while the other two return to their places. When all are intimately acquainted, the two gentlemen may waltz round the circle.

### **BELLS NO. 2.**

A table is provided upon which a large bell and several small ones are placed; the leader invites a gentleman to sound the large bell as a call for a lady to rise and dance with him; if no lady responds he returns to his seat; if one does answer the call he presents her with one of the small bells before dancing.

### **BLACK BALLED.**

One couple. A small bag containing eleven black balls and one white is provided. Twelve gentlemen are called upon to draw; the one getting the white ball dances with the lady in a circle formed by the unlucky gentlemen.

### **BLINDMAN'S BUFF.**

This is a very amusing figure. The leader selects a gentleman, and places him blindfolded in the centre of the room, turns him around quickly and requests him to waltz; he waltzes with the first person he comes to, it being either a lady or gentleman. At a signal from the leader he removes the bandage and beholds with whom he has been dancing. This figure can also be executed by blindfolding the ladies.

### **BOUQUETS.**

As many small bouquets as there are dancers in the cotillon. Leader and his lady each choose a bouquet, and after waltzing once around, the lady presents hers to another gentleman and the leader his to another lady. Repeated until all have been presented with bouquets.

### **BRIDGE.**

One couple. The lady selects a lady, the two stand in the middle of the room with hands joined and raised as high as possible; the gentleman calls up other gentlemen, who pass under this bridge in couples until two ladies accept two gentlemen by lowering their arms. The rejected gentlemen take seats, or choose other partners.

## CAPE AND PENANT FIGURE.

This figure is proved to be one of the most attractive ones ever introduced. The capes are for the ladies, the caps for ladies and gentlemen, and staffs with penants are supposed to be as handsome and elaborate as can be. The caps are made in assorted colors so that partners can be had by matching colors.

## CHASSEURS.

The leader and his partner waltz, the lady is then seated at one end of the room; the leader selects two gentlemen and blindfolds them; to one he gives a stick or club made of straw covered with cloth, to the other a rattle; they are separated; the object is for one to strike the other with his club, the other making signals with his rattle, but immediately changing place so as to deceive his antagonist; if not successful in three or four attempts, the one with the club waltzes with the lady, whose place upon the chair is taken by another lady, and her partner assumes the role of chasseur.

## CHANGING CHAIRS.

Place a chair in each corner of the room and waltz in general; at signal leader places lady in chair, and a lady in each of the others, and a gentleman in the center. The ladies try to exchange seats, giving their hands to each other, without the gentleman obtaining their seats; if he succeeds he waltzes with the lady that he has dispossessed, and another lady and gentleman rise and take their places and continue the movement in the like manner, concluding with general waltz.

## CARILLON DE DUNKIRQUE.

All form a grand round; at a signal all turn partners, leaving ladies inside, facing partners; all then clap hands three times and stamp the foot three times; all turn partners again, ending with ladies stepping each in front of the next gentleman to the left, the gentlemen all passing to the right; the clapping of hands and stamping of feet, with the turn and passing round in same direction, are repeated until each gentleman meets his partner again, when all waltz. This is one of the concluding figures, and is best adapted to the polka.

## CALL-BELL.

Place a call-bell upon a table; a number is given to each gentleman; the lady strikes the bell as many times as there are units in the number assigned to the gentleman with whom she wishes to dance.

## CANDLE.

Place a chair at each end of the room and provide two lighted candles or tapers. Two couples up and dance. Signal for gentlemen to place ladies on the chairs and give each a lighted candle. Each gentleman then brings to his partner

three other gentlemen who join hands and circle around her, and in turn try and blow out the candle. The successful one dances with the lady, while the other two and her partner sulace themselves with other ladies. All dance. Signal for seats. No favors.

### CANDY FIGURE.

Three boys and one girl. Place girl on chair (standing). She holds a piece of candy tied to a string. The three boys kneel in front of girl, hands behind their back. The boys strive to bite the candy. When one has been successful they stand at one side of hall and wait until the figure has been repeated by another set. When sufficient participants have been made up the successful ones dance with their lady, then do a cake walk. The others following crying because they get left.

### CAROUSAL.

One couple. The lady pinning a bow of ribbons on her partner's left shoulder waltzes with him, a second couple following; the gentleman of the second couple endeavors to snatch the bow from the shoulder of the first gentleman; if he succeeds he pins the bow on his shoulder, the third couple following; if the pursuing couple becomes tired the gentleman stamps his foot, when another couple may pursue.

### CARDS NO. 2.

Prepare a lot of blank or fancy cards and arrange them in triplets. On one member of each triplet have written, "With Pleasure;" on another, "Choose a Partner," and on the third, "Take a Seat." — couples up and dance. Signal for gentlemen to seat ladies. Bring up three other gentlemen to draw from the triplet of cards held in the hand of the lady before whom he stands, and to follow the directions found on the card that he draws, which he keeps as a favor. Signal for seats. No favors.

### CARBEILLETES.

— couples up and dance. Signal for each gentleman to choose two gentlemen and each lady two ladies. With them each faces his or her partner. All forward and gentlemen pass under two ladies' arches. Gentlemen move a little to the right so as to form a line. Form ring. Gentlemen forward and ladies back. Gentlemen join hands and turn to the right; ladies join hands and turn to the left. Halt, and ladies under Signal seats.

### CARNIVAL.

(To be danced with paper costumes, made by the members of the "German" or they can be purchased in sets of thirty or forty pairs by ordering them from parties who usually deal in such articles).

The ladies all join hands facing outward. The leader forms

a circle with all the gentlemen in another part of the room facing outward. The leader takes a package of "favors" and presents it to a lady in the ladies' circle, while his partner presents one to a gentleman in the gentlemen's circle. The packages being broken, each couple enters its circle, the leader and his partner in the ladies' circle, and his lady, and her partner in the gentlemen's circle. Here the costumes (or whatever may be found in the packages) are put on, and each couple quits the circle to return to their seats. The next lady and gentleman repeat, and so on until all have obtained costumes or favors, and returned to seats. After this the leader may introduce a number of short general figures during the execution of which he may occasionally form groups, "en tableaux vivants," with his dancers, taking care to suggest such scenes and attitudes as will be consistent with the costuming, etc.

### CABALISTIC HAT.

The first couple perform the waltz. Then the gentleman hands his partner a hat, into which she requests a number of ladies to drop some article. She next offers it to the gentlemen, each of whom take something out. The gentlemen now proceed to find the ladies to whom the articles belong; and when found, they perform the waltz with them. Several couples may perform this figure at the same time.

### CANOPY.

Four gentlemen each take a corner of a table-cloth, holding it over the heads of a waltzing couple, whose movements they follow.

### CAUSEWAY.

— couples up and dance. Signal partners, favor and dance. Signal to form single line, both gentlemen and ladies giving right hands to partners and left hands to the lady or gentleman at their other side. The leader stations himself at the end that terminates with a gentleman and has the first couple form an arch, which the others pass under. As the second gentleman passes under he swings round so as to be dos a dos with the lady forming the first arch. He and his partner also form an arch and the line passes through. The third gentleman then performs his part in the same way, each couple in its turn adding another arch to the "Causeway" until it is complete, then all dance. Signal seats. Favors for both.

### CATTLE PEN.

— couples up and dance. Signal for gentlemen to collect in the middle of the floor, and for ladies to choose and favor gentlemen, whom they had to their partners on the floor. The gentlemen chosen then form a ring about these. Leader then gives a signal for the gentlemen inside to try and break the ring. If they succeed in doing so, within sixty seconds, they

dance with their partners, and the formers of the ring return to their seats. If, for sixty seconds from the first to the second signal, the ring remains unbroken the gentlemen "penned in" take their seats, and the others dance. Signal seats. Favors for gentlemen.

### **CAPTIVES RELEASED.**

Four couples. Each lady selects a gentleman and each gentleman a lady. The couples all form a circle with hands joined. All forward and back four bars; forward again four steps, and all drop hands. The ladies then alone form an inner ring by taking hold of hands; the gentlemen also alone, join hands, passing their arms in front of the ladies, forming a basket; all dance thus entwined, once around to the left. The first gentleman lets go of the hand of the gentleman on his right, and the first gentleman's partner also drops the hand of the lady on her right. The circle thus being broken is made to assume a straight line by the first gentleman and his partner each stepping backwards. When the line is fully formed the gentlemen raise their arms releasing the ladies, who hasten forward closely followed by the gentlemen. As soon as the ladies reach the end of the room they face around and dance with the gentlemen opposite them.

### **CATCH AND ESCAPE.**

After waltzing, the leader calls all the gentlemen, designating one to stand outside, while the others form a round, enveloping a lady; the outside gentleman then endeavors to catch the lady, passing under the arms of the gentlemen for the purpose; the gentlemen allow the lady to escape at will, but throw every obstacle in the way of the gentleman; if he is successful, he and the lady waltz together and all join in a general waltz.

### **CHANGING TRIANGLE.**

Three couples. The gentlemen, without quitting their partners, place themselves en moulinet, giving each other the left hands, and going round in this position; at a signal the first gentleman turns about quickly, giving the left arm crossed at the elbow to the gentleman behind him, with whom he changes his place and partner; he does the same with the next gentleman; when he has arrived at the third, the second executes the same figure, and then the third; a general waltz follows.

### **CHAISES.**

Leader places a chair in the middle of the room, and seats in it his partner, to whom he presents two gentlemen. The lady dances with one of the gentlemen, while the other seats himself in the chair. Leader next presents two ladies; the gentleman dances with one of them and the other takes the chair. (Continue the figure until all have danced).

### **CHANGEMENT DES DANCE.**

Two (or four, six or more) couples begin after waltzing

around the room, each two couples approach and change partners without losing step or time. After waltzing around again change partners again, and waltz to seats.

### CHRISTMAS TREE.

Two small Christmas trees are provided, hung with duplicate gifts. The gifts on one tree are distributed to the ladies and those on the other are distributed to the gentlemen. Each gentleman then seeks as a partner the lady whose present is the duplicate of his own.

### CHANGING CORNERS.

Four chairs having been placed to form four corners of the room, the leader and his partner perform a tour de valse; after which she is seated in one of the chairs, the leader then brings up three other ladies to occupy the other chairs; he then stands in the middle. Two of the ladies try to exchange their seats, if the gentleman is quick enough to secure one of the chairs he dances with the lady he has deprived of it; another gentleman takes his place and continues the figure until all have danced.

### CHANCES.

The leader waltzes with his partner and places her in a chair in the middle of the room. He then proceeds to the circle and selects two gentlemen, presenting to each of them a dice about six inches square. The gentleman throwing "high" dancing with the lady, the losing gentleman taking the seat. The leader then escorts two ladies to the center, who try chance in the same manner, the lady throwing "high" dancing with the gentleman, and so on until the other couples have danced.

### CHANGING STAR.

The first three couples dance, and at a signal all select other partners from the rest of the company. The six ladies arrange themselves in a moulinet by joining their right hands in the centre, and each places her left hand in her partner's right. All turn to the left, and at a given signal the first, third and fifth ladies leave the center and dance with their partners in the narrow space between each remaining lady and her partner. The second, fourth and sixth couples continue to turn slowly, and at a signal those who are waltzing form the moulinet, while the others waltz between. This change is repeated two or three times, and then all waltz. It will be noted that after the three ladies leave the moulinet one of the remaining three is without an opposite with whom to join hands; but she unites with the other two, placing her right hand over theirs.

### CHAIN.

— couples up and dance. Signal to find partners, favor and dance. Signal to form a single line, all joining hands, facing



the same way; the middle lady and gentleman form an arch, through which the ends pass leading the two halves of the line after them. Finally, the makers of the arch themselves pass through it; this turns them round and crosses their arms. The ends next pass through another arch made by the middle couple and the lady and gentleman standing next to them. This is repeated until all are facing just opposite their original positions. The crossing of all the arms forms the chain. If the line be so long that the constant turning fatigues the dancers, every other couple only may make the arch. Signal to dance, Signal seats. Favors for both.

### CHOICE SELECTIONS.

The leading couple perform a tour de valse. The leader selects two ladies, calling one a lily and one a pink; he presents the ladies to two gentlemen, asking them which flower they prefer. Other ladies are chosen and dance. To vary the figure, leading lady selects two gentlemen, naming them for some animals, presenting them to two ladies. She inquires which they would prefer to dance with, a rhinoceros or an orang-outang. One chooses the lesser evil and the two couples dance. This figure may be performed by all of the couples in turn.

### CHAIR CIRCLE.

Place twice as many chairs in a circle as couples up, leaving about four feet between each. — couples up and dance. Signal for partners, favor and dance. Signal for each couple to take position behind a chair. Signal for dancers to waltz round the circle, making a loop at each chair so as to go round it. When they have made a complete revolution, signal seats. It is necessary for dancers to dance at the same time. Favors for both.

### CHANGE OF PARTNERS.

One half of the gentlemen waltz or two-step. Signal, form in a circle and grand right and left. At signal dance the two-step with the one you chance to stop with. Signal, all form circle again and as before, grand right and left. Signal, dance with a new partner again as the signal will in all likelihood leave you opposite another person. Continue this a number of times, making the grand right and left of short duration, also the general dance with new partner that follows it. The remaining couples now up and execute the same changes. The figure being simple, makes it valuable for a class not familiar with the cotillion.

### CIRCULAR ROAD.

After a general dance, all form a grand round, partners remaining together, and all joining hands. All forward and back during four bars, and then each gentleman hands his partner to a position in front of him, the ladies thus forming

an inner circle facing the gentlemen, and each lady being at least four feet from her partner. The space between the circles is the "Circular Road." The first couple then waltz round in this space, and on reaching the starting point, the lady takes her partner's position in the outer circle, and the gentleman his partner's place in the inner one. The second couple then dance round and exchange places in the same way, and all the other couples do the same in succession, until all the ladies are in the outer circle and all the gentlemen in the inner one. The entire company then waltz until signalled to seats. This is also a good closing figure.

### CHANGED MILL.

The first four or six couples waltz. The gentlemen form a moulinet by giving left hands, still retaining their partner's right hands, and walking entirely around without letting go partners' hands, exchange places and exchange the ladies, crossing hands in the centre, the gentlemen turning backwards and bringing their ladies in front. They then walk entirely around. They again change the gentlemen turning forward, describe circle and waltz to places.

### CHANGING MILL.

First three couples dance, choose new partners, and place themselves en moulinet as in the first preceding figure. The ladies each forward to the next gentleman and waltz with him, without leaving their places or the moulinet. They cease dancing, perform the moulinet, pass to the next gentleman and so on continue until each has regained her own partner; all dance to places.

### CHAINS OF FOUR.

The first four couples lead off, and place themselves facing each other; two couples on one line and two on the other. In this position each couple performs a half right and left, with its vis-a-vis; then the gentlemen make a tour sur place with their partners, after which each couple must turn en vis-a-vis toward the couple it had at first on its right. They repeat the half right and left with the tour sur place, and in like manner for the remainder. When all find themselves in their first place, each couple disperses, and performs a promenade.

### CIRCLES OF THREE.

One couple. Gentleman selects two ladies; and lady, two gentlemen. They form two rounds of three and revolve rapidly. At signal the gentleman passes under the arms of the two ladies, and the lady under the arms of two gentlemen; meet each other and dance, leaving the two gentlemen to advance and dance with the two ladies.

### CHAIRS AND WRISTLETS.

Place as many chairs in a row as there are to be couples up, and provide as many pieces of ribbon, about twelve inches long.

as there are people present. Hang these on the backs of the chairs. — couples up and dance. Signal for gentlemen to seat ladies and present their wrists round upon which the ladies tie ribbon. The gentlemen then bring partners to their ladies, and seat themselves. Signal for the gentlemen dancing to seat themselves in the chairs. They then tie ribbons round the wrists of the ladies with whom they have just danced. Ladies bring ladies to gentlemen, and take their own seats. This is repeated until all have danced. No one is to be taken from his or her seat who has a wristlet on. No favors.

### CHEATED GENTLEMAN.

Five couples up and dance. A column is formed one couple behind the other. The first lady then leaves her partner and selects another from the gentlemen in the column; they advance "softly on tip toe stealing" to the front of the column where they endeavor to join and waltz. The first gentleman is forbidden to turn his head and of course is not aware of their approach. If he succeeds however in catching a lady and retaining her, he then dances with her, if not he must return to his post until able to detain some other lady in the same manner.

### CHASE.

Chairs numbered 1, 2, 3, 4, 5 and 6, are placed in the centre of the room and six couples are seated upon them. Pieces of cord about three feet in length are distributed among the gentlemen who tie them around their knees leaving a span distance between them. Six couples up and dance, and the gentlemen thus bound, try to catch those dancing, who endeavor in their turn to avoid being made prisoners. If caught they dance with the lady and her partner seeks another. The leader should sever the cords of the gentlemen when captured.

### COURSE ASSIZE.

Two chairs are placed back to back in the middle of the room; a gentleman and his partner then take the one a lady and other a gentleman, whom they place in chairs; a gentleman then seeks two other ladies, whom he takes by either hand, placing himself opposite the lady he has seated; his partner does the same with two gentlemen; at a signal given each takes the person opposite, that is to say, the leader takes the lady whom he seated, and his partner takes corresponding gentleman; the two other ladies, chosen in the second place, take in like manner, for the waltz, the gentlemen placed before them.

### CORRESPONDING FLOWER.

Leader places one of each kind of various flowers in the basket and hands it around to the ladies, who each select one flower; he then places the duplicates in the basket and hands it to the gentlemen, each gentleman seeks the lady who has the corresponding flower and waltzes with her in the general waltz.

## CLOWN FIGURE NO. 2.

Pass the clown hats, one for each person who wear them during the dance. The hats should be numbered in duplicate; one set to the men, and one set to the ladies. At the end of dance ask ladies to remain standing. Gentlemen walk along line of ladies, which will reach around the room usually, and find lady with hat that has a number corresponding with his. They then dance with their new partners.

## CLEAN THE HALL.

Select four ladies, they to select four men each. Give each lady a broom, fan and an umbrella. To one man she gives the fan, the other the umbrella and the other the broom and the other she dances with. The man who has the fan will fan her and her partner while she dances, the one who has the broom will sweep before her so the floor will be clean, keep him sweeping all the time they are dancing, he must keep in front of the lady and her partner; the man with the umbrella to hold same over her and her partner. This figure is sure to cause lots of fun for everybody.

## CIRCLE DIVIDED.

A number of couples form hands round, all the ladies on one side, all the gentlemen on the other; after going once round, the first couple cross the circles, the others following still holding hands, all passing successively under the arms of the couple at the opposite ends of the circle; after passing under, the ladies still retaining hands pass outside up to the head of the room, the gentlemen going up on the other side; then all forward and take partners.

## CHAIRS AND SELECTIONS.

First couple perform a tour de valse. The leader places a chair in the centre of the room, and upon it seats his partner, to whom he next presents two gentlemen. The lady dances with one of the gentlemen, and the other gentleman seats himself in the chair just vacated by the lady. The leader then presents to the gentleman two ladies; he dances with one of them, and the other takes the chair. This figure repeated till all have danced.

## CIRCLE OF DECEIVERS.

After the waltz, the leader selects three ladies and places them with his own to form a square in the middle of the room, then selects four gentlemen, and with them forms a circle of five inside the square formed by the ladies. The gentlemen now turn rapidly to the left and stop at a given signal and wheel round to dance with the ladies behind them. The gentleman who fails to secure a partner returns to his place in the circle.

## CIRCLE OF LIGHT.

Signal is given by the leader for three or four couple to perform a tour de valse; another signal and those dancing select other partners. The leader chooses a gentleman and stands him in the centre of the floor, and a circle of ladies is formed around him. The leader presents each with a lighted taper, and they move around forming a circle of light. If the lights in the room are turned low the effect is very pretty. The gentleman waltzes with the lady whose light he succeeds in blowing out. Another gentleman takes his place and so on until all of the lights are extinguished, and all of the couples are waltzing.

## CLOWN FIGURE NO. 1.

After the usual tour the gentleman seats his partner on a chair in the middle of the room; in front of her on the floor is placed a wooden figure of a clown, with hook projecting from its head; a gentleman is then selected, who is provided with a stick and string resembling a fishing rod and line; at the end of the line is attached a ring, with which he endeavors to catch the clown; if successful, he dances with the lady; if he fails after three trials, he yields to another.

## CONTEST.

The leading couple perform a tour de valse. The leader seats his lady in the middle of the room, and brings up two gentlemen. After they have waltzed together around the room she selects the one who proves himself to be the best dancer, the other gentleman goes to his seat.

## CIRCLES AND COLUMNS.

Four couple waltz until signalled to cease, the ladies now choose another gent for a partner, the gents another lady. The first four ladies who began the figure forms as for a quadrille, with partners; the other four couple take place directly back of those who have formed the set thus:

		O	X	2		
		O	X	1		
X	X				O	O
O	O				X	X
		1	X	O		
		2	X	O		

Couples No. 1 now advance to the centre with waltz step and join four hands, circle completely around toward the left; now make a complete right and left, and when returning toward places; couple No. 2 advance with raised arms for No. 1 to pass under. Couple No. 1, as soon as they have passed under the raised arms, separate from partners, the lady turning toward the right, the gent toward the left, taking places back of the side couples; and as the couples No. 2 move toward the centre

they immediately join hands and circle completely around and then right and left, and separate from partners, lady toward the right, gent toward the left, which brings the formation thus:

```

X X X X   O O O O
O O O O   X X X X

```

The side couples now repeat the circle, and right and left and pass out under the three couples' arms and separate from partner on passing out, moving around to places formerly occupied by couples No. 1; the next two couples repeat the movements, which brings the original formation with sides at heads places and heads at sides, and all have a new partner. All face partners and waltz until signalled to seats. The next four couples repeat, etc., until all have danced. This figurue is difficult to understand and will be found pleasing.

### CONTRA DANCE.

Four couples proceed to place themselves in the middle of the room as for a Virginia Reel. The first couple lead off by waltzing round the couple on their right and in the same manner make a turn round the other couples. The other three couples repeat the same figure. When all the four have done so, they return to their places, waltzing.

### CROSS.

Eight couples up, select partner, and then sixteen couples will be up. All form circle, and divide circle thus: Figure one. Fall back in line thus: Figure two. Forward from sides and forward from ends and form complete cross thus: Figure three. Dance with opposite on each of the four sections of cross, join hands in circle, making four circles, then grand right and left and dance.

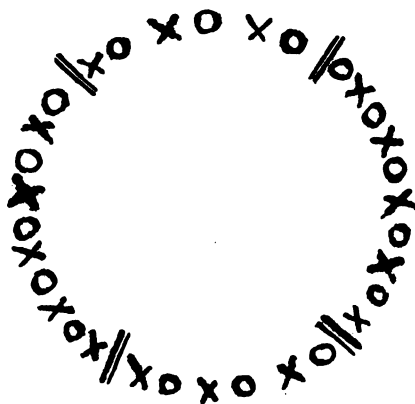


Figure One.

```

      O X O X O X
O
X
O
X
O
X
O
X
O
X
X
O
X
X

```

O X O X O X

Figure Two.

```

      X      O
      O      X
      X      O
O X O O    X X O X
X O X X    O O X O
      O      X
      X      O
      O      X
      X      O
      O      X

```

Figure Three.

### CREEDMOOR.

Procure a number of popguns with chalk pellets. — couples up and dance. Signal to choose partners, favor and dance. Signal for gentlemen to form in line with their faces to the wall, and for the ladies to form on the opposite side of the room. Each lady is then provided with a popgun, and in turn shoots a pellet at the line of black coats before her. She dances with the gentleman on whose coat she leaves a white mark. Signal seats. Favors for both.

### CONVENT PORTER.

First couple dance. The conductor selects from the centre a number of ladies, who, together with his own he leads into an apartment from the ball-room, the door of which remains ajar. Each lady in a whisper names a gentleman whom the conductor calls upon aloud to come and waltz with the lady who has selected him. The leader reserves for him one of the ladies. This figure may be performed by the leader's lady, who imprisons the gentleman she has chosen, and calls for the ladies they each name.

## CORKSCREW.

Twenty-five couples up and at a signal select; fifty couples up; signal, form circle, ladies step forward and join hands, men form basket, leader break circle; circle to left and wind in serpentine form. Signal halt; men raise basket, do not release hands; lead ladies out and form circle around hall, ladies facing center; lead men outside ladies' circle and facing wall, or back to back with ladies. When circle is complete expand both circles, all release hands and all right about face, dance with partner facing you.

## CONTINENTAL.

Six white wigs the braids of which are of different lengths, are distributed among six gentlemen, who place them on their heads. The ladies receive only braids, and compare their length with that of the wigs of the gentlemen. Those whose braids are of equal length put them on their heads and dance together.

## COVERED ARCHWAY.

Any number.—Ladies each select a gentleman, gentlemen each a lady; form one couple behind the other, facing the end of the hall; they all advance, the couples separating, first to the right, second to the left, and so on alternately, forming two columns, which continue up the side of the room meeting at the head. The column on the right raise hands, allowing the others to pass under, both columns passing down the opposite side of the room till the last couple has passed out, when all waltz. This figure should be performed by at least twenty couples.

## COUPLES PRÉSENTED.

The first couple waltz around, after which the gentleman kneels on one knee in the centre of the room while his partner presents several couples to him successively whom he rejects. The couples form a line behind the kneeling gentleman, who finally accepts a lady with whom he dances, and then returns her to her partner. This couple then waltz to seats. The first gentleman dances with each lady in the same way, and finally conducts his partner to her place.

## CONFETTI AND SERPENTINES.

This figure should positively be the last one to be given; for the mess it will make precludes pleasure in dancing; yet there is not, nor ever was a jollier figure composed. First plenty of confetti and serpentines must be purchased—at least three bags of confetti to each dancer and five serpentines to each gentleman. Very fine twine should be hung across the room at a height of 12 feet.

## FIGURE.

At a signal from the leader all dance about two minutes; next signal all join hands in a circle; gentlemen join hands in a separate circle outside; signal, ladies to the right, gentle-



men to the left; signal, **BATTLE OF CONFETTI**, vis., ladies open confetti bags and throw confetti at the gentlemen; gentlemen throw serpentines over twine, making grotto effect. After the gentlemen have thrown all their serpentines they begin bombarding the ladies with confetti. The confetti and serpentines are perfectly harmless. No accidents of any kind have ever occurred. This figure can be only given in a room where electric lights are used; never in a room lighted by gas.

#### **"COME AND TRY."**

The leader will select a pretty girl who stands on a chair with a lighted candle. As each gentleman comes up he attempts to blow out the candle with one puff, thus securing a partner.

### **CONFETTI.**

All up and dance down to one end of hall and get a hand full of confetti. Gentlemen will throw confetti over a couple who are dancing and take that lady and dance; the gent left without a partner will go and get a handful of confetti and throw it over another couple who are dancing and break them, dancing away with lady. Ladies throw confetti over couple and dance away with gent; lady left without partner obtains handful of confetti and breaks another couple. Instruct patrons to change partners rapidly by using confetti as mentioned. Signal all dance to seats.

NOTE—About 5 or 6 pounds of confetti is used for a small party.

### **CROIX DOUBLE.**

Four couples begin. Form a cross, the gentlemen giving left hands at center, holding their partner by the right. Each gentleman then calls a lady and each lady calls a gentleman, who joins the four points of the cross (thus doubling the cross). Four more couples take places in the spaces between the points, and waltz while the cross revolves in pivot. At signal take partners as placed and waltz to seats.

### **CULVER ANCHOR.**

Eleven couples. Four boys in sailor costume, to form ring. When formation is completed, the boys fall back and dance sailors hornpipe. Favors—Sail boats, and naval caps.

DESCRIPTION: Form in order of march down centre of hall; at signal first couple halt, second couple move to the right, third couple move to the left, fourth couple advance in line with second and third couples. **ALL HALT.** First lady turns to the right and passes in front of second lady who follows and so on down to the eleventh lady. First lady, others following passes between tenth and eleventh gentlemen forming the one-half circle. Flukes are handed to the end ladies. After the sailors hornpipe, leader with others following marches around eleventh gent and between tenth and eleventh, lady halting in place and so on till all are returned to places (partners). Signal, two-step off with partners.

## CUPID'S TREE.

Two artificial trees filled with hearts are brought into the room, one tree for the ladies and one for the gentlemen. Each now pick a heart from the trees and find partners by matching numbers. Those with numbers alike dance together.

## CUSHION.

The first gentleman holds a cushion in his left hand while he waltzes around with his partner, leaving the cushion with the lady at the end of the waltz. She presents it to several gentlemen in turn, whom she requests to place a knee on it. She withdraws it quickly from those she rejects. The one she allows to kneel on it she accepts as her partner for the waltz.

## COURT COTILLION.

Music, Waltz.

Place a small table at the leader's place on which are arranged playing cards, the kings and joker together, and the queens together making two separate packs. The leader (first couple) will make a short tour, after which the lady distributes the queens among her lady friends, the gentleman, the kings and joker among his gentlemen friends. Immediately on receiving card take the floor and begin seeking partner by comparing cards, king of hearts dances with queen of hearts, same order for other couples, and while seeking partners. Skip-step, do not waltz. Meantime the joker takes position in centre of room. Soon as partners are found waltz to and return cards to the leader's table and continue waltzing and take position around the joker, forming a quadrille, when all are in position the joker will bow to each couple, taking eight bars of music, then each couple, with nearest hands joined, facing centre of figure; will address; gentlemen bow, lady courtesy; slow "a la course." Head couples waltz to opposite place inside of set around the joker passing to right; sides the same; in all 32 bars. Grand right and left, here the joker joins in and after eight bars all waltz. The person here displaced will retire to the leader's table and arrange cards for the next lead and give to the lady the pack of queens, to the gentleman the kings and joker; the same order continued until each couple leads.

NOTE—If a large number are to take part, two or more sets of cards can be used, remembering however to number each set on back of card, that is, No. 1 set should have No. 1 on each card. Same order for No. 2, etc., thus preventing mistakes in finding the right partner. Another form may be used to prevent the monotony of long waiting, by signaling all the couples to waltz at an interval of every fourth couple.

## COME AND GO.

One couple. The lady selects two gentlemen; gentleman two ladies; the two threes place themselves a short distance

apart, facing, then advance until quite close, when all turn round suddenly and separate; but at the signal they turn again advancing quickly, when each takes the one opposite as partner.

### COVERED PIECES.

After waltzing the gentleman seats his partner at one side of the room, and throws two pieces of money upon the floor; two gentlemen are selected and each places the right foot upon one of the pieces; at the same time each takes the other's hands; the one who is successful in pushing the other from his piece, and stands on both, takes the lady as his partner.

### CHANGE OF FOUR.

The first two couples dance, and at a signal from the leader all choose new partners and take positions as for the lancers. All forward and back, and then the ladies forward to the right, each taking the next lady's place. The couples now waltz round the circle of the set and halt in their places, whereupon all forward and back and the gentlemen forward to the left, each taking the next gentleman's place. All then waltz round the set once more, and a repetition of the figure brings the dancers back to their original positions, from which they waltz to their seats.

### COQUET.

The leading couple waltz. The lady is seated upon a chair and a cushion placed before her. A number of gentlemen are presented in turn; at their attempts to kneel it is optional with the lady to quickly remove the cushion, the gentleman with whom she desires to dance being permitted to kneel. Repeated by other couples.

### COUPLE CIRCLE.

This is similar to the chair circle, partners being chosen in the same way; but here the chairs are dispensed with, the gentlemen up standing with the ladies they have chosen in the position of the chairs in the last, while the ladies up with their partners perform the looped circle. When it is complete, ladies up and partners stand while gentlemen up perform the circle. Signal general waltz. Signal seats. Favors for both.

### COURSE.

Leader selects two ladies. His partner selects two gentlemen. Form two lines of threes. Forward and back; forward again, and each lady take opposite gentleman, each gentleman take opposite lady, and turn in place; all waltz to seats.

N. B.—After placing ladies in their seats, gentlemen will immediately return to their own. (The figure repeated by the next couples in rotation.)

### COLUMNS FORMED.

The conductor leads off with a tour de valse and leaves his lady in the middle of the room. He then takes a gentle-

man whom he places back to back with his partner; then he takes another lady whom he places facing the gentleman just chosen, and so on until he has formed a column of four or five couples, terminating with a lady. At the signal every one turns round and dances with his or her vis-a-vis. A double column may be formed by two couples leading off at the same time.

### **CORBILLE MOBILE.**

A basket is prepared with an arrangement by which the cover can be closed instantly when any one attempts to take an article out of it. It is usually decorated with flowers. In this basket several articles are placed—bonbons or other objects. A lady takes the basket and presents it to a gentleman, requesting him to take one of these articles; if she desires to dance with that gentleman she allows him to take one of the things; if not, the cover is quickly closed and the lady immediately passes to another gentleman. When a partner is accepted the basket is given to another lady, who repeats the process.

### **COUNTRY DANCE.**

Four couples place themselves on the floor, as for a country dance. The first couple then waltz around the couple on the right, and in the same manner make a circuit around the other couples. The other couples on the floor repeat the same, when all waltz back to places in the circle.

### **CONTEST OF GRACE.**

— couples up and dance. Signal for gentleman to leave lady and present two other gentlemen; then he chooses a partner and dances. The two gentlemen presented dance together round the room and come back to the lady. She dances with the one who has in her judgment shown the least lack of grace. The other returns to his seat. Signal seats.

### **CROOKED LANE.**

First couple promenade round the room, the other couples following; a general round is formed, the couples keeping a certain distance apart; the gentlemen place themselves in front of the ladies, so as to form a double round, ladies inside, gentlemen outside; the first couple then waltz round the Crooked Lane formed by the two circles until they reach their place, when the gentleman takes his place in the circle of ladies, the lady in that of the gentlemen; this is repeated by each couple in turn, ending with a general waltz. This is one of the concluding figures.

### **CRESCENT WITH STAFF AND RIBBON.**

This figure requires two crescents, each having six ribbons attached. One is presented to the ladies and the other to the gentlemen to choose their ribbons. Those choosing same color dance together.

## CUPS.

The leader places on his head a fancy hat, to which are attached seven or eight long ribbons of various colors; he then calls as many gentlemen as there are ribbons, each of whom takes the end of a ribbon; the leader's partner, in the meantime distributes an equal number of little cups, of the same colors as the ribbons among the ladies each of whom searches for the gentleman having a ribbon corresponding in color to her cup; all dance.

## DANGER SIGNAL.

Leader and partner waltz. Leader places a red lantern in centre of circle. His partner will request of a gentleman that he take the lantern and walk around the circle until one of the ladies relieve him and she hands the Danger Signal to a gentleman she may select from the circle.

## DAN TUCKER.

— couples up and dance. Signal to choose partners, favor and dance. Signal for ladies to form a line in the middle of the room, with their backs to the row of gentlemen who have formed in the same way. The leader secures one lady for himself, and signals for the other gentlemen to do likewise. They dance. Of course one of the gentlemen up will understand why this figure is so entitled. He seats himself. Signal seats. Favors for both.

## DARTS.

You will have to provide a target and twice as many darts as you will have couples up. A target is easily made of a sheet of foolscap paper, by marking it in concentric circles. Darts may be made if not found for sale, by forcing large needles, eye first into pieces of pine about twelve inches long and about as large as a lead pencil. The other end of the dart should then be split open about an inch, with the cuts crossing each other. Into these cross-slits put cross-pieces of card or paper, which should be numbered.

— couples up and dance. Signal for gentlemen to collect in front of the target, and ladies to choose other gentlemen. All the gentlemen are supplied with darts, which they throw at the target two at a time, and the one putting his dart nearest to the "bull's-eye" dances with the lady contested for, the other taking his seat. Signal seats.

## DEVELOPED CIRCLE.

Any number of couples. Form two circles, one within the other, ladies inside and facing partners; circle round to the right, once break the circles so that the left hand gentleman will give his right hand to his partner's left; the gentleman on the right will now lead the two circles with hands joined, and going to the left, until the gentlemen are formed in line, on one side of the room, facing the centre, and the ladies on the other, facing the centre also. Partners should now be opposite each other, when all advance, and take partners for general waltz.

### DISCARDED GENTLEMAN.

All waltz. At a signal, lady leaves her partner and waltzes with another; this is repeated for a length of time, when each gentleman seeks his own partner; the figure ends with a general waltz.

### DOUBLE ARCH.

First two couples perform a tour de valse, each gentleman selects a lady. They form a quadrille, ladies grand chain, four ladies cross right hands round and turn opposite with left hand, again cross right hands and turn partners with left. The two head gentlemen advance two steps each towards the middle of the quadrille facing each other, the four ladies join hands around them leaving the two gentlemen of the side couple outside the ring, the two inside gentlemen stretch out their arms over the ladies' ring each giving one hand to each of the outside gentlemen raising their arms so as to form a double arch. On each side of the quadrille the ladies dance round in a ring to the left under the arches until each has resumed her former position, when all waltz to seats.

### DOLL FIGURE.

The gentleman leaves his partner in the centre of the room and gives her a large doll-baby. He then selects three gentlemen who stand facing her. The lady and the three gentlemen advance and retire, again advance, and the lady gives the doll to one of the gentlemen and selects another for her partner. The third gentleman secures a partner and three couples dance. The gentleman to whom the doll was given must also dance, holding the doll in his arms.

### DOS-A-DOS SQUARES.

Two couples start; ladies select gentlemen; gentlemen select ladies, form two lines, four ladies in one, four gentlemen in the other, facing but not opposite, thus:

O O O O

X X X X

The two lines walk forward, then slide to right, passing back to back then walk backwards and slide to left bringing gentlemen face to face with partners; then each gentleman executes a dos-a-dos with his partner, after which all turn partners finishing with all hands round, and a general waltz.

## DOROTHEA.

All couples up, waltz. Form in march. Down centre of room. Ladies and gents separate and go half way up opposite sides of the room, then to centre of room thus. First:

```

X X X X X X   O O O O O O
X               O
X               O
X             X O   O
X             X O   O
X X X X X X   O O O O O O
    
```

Second, ladies going up centre towards gentlemen and gentlemen going down centre to meet ladies.

```

X X X X X X
X           X
X           X
           X
           X
X X X X X X

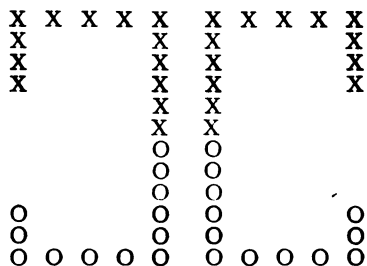
O O O O O O
O
O
O           O
O           O
O O O O O O
    
```

Third, when in this position the first lady goes to right and the second lady to the left; the gentlemen doing the same, the first to right and second to left.

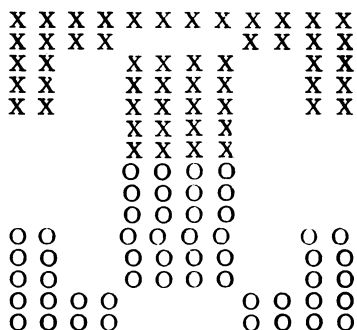
```

X X X X X X
X           X
X           X
X
X
X
O
O
O
O
O
O
O
O
O O O O O O
    
```

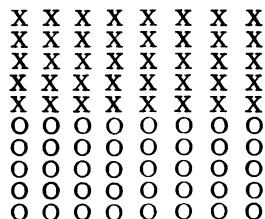
Fourth, then go down towards centre two and two. Two ladies together, two gentlemen together and meet in centre of room.



Fifth, when this formation will appear, after which the first two ladies will go to the right and the second two go to the left, the first two gents go to the right and second two to the left and come down the centre four ladies abreast and four gentlemen abreast and meet in the centre.



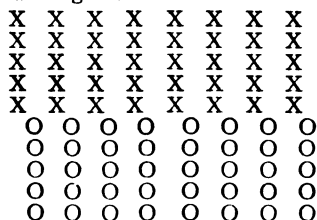
Sixth, thus, after which the same movement is repeated until they come down the centre in lines of eight ladies and eight gentlemen abreast in this formation:



Seventh, in this formation.



Eighth, all step to the right, gents join hands and raise arms and march forward, the ladies marching forward at the same time and going underneath the gentlemen's arms. Ninth, march way down to the end of the room and about face and everybody march back again.



until the ladies and gentlemen face each other in lines of eight, after which ask the ladies to face one another and the gentlemen to do likewise and take right hand for right and left to sides of room.

Tenth, when the dancers have become helplessly tangled at the sides of room, trying to find out where to go next, suddenly call, find your partners and two-step and before they get fairly started call again suddenly, find somebody else's partner and dance.

Eleventh, This may be repeated by calling again, find your partners and hesitating sufficiently long for them to locate their partners, finish the call by saying, "And dance with somebody else's partner."

### DOUBLE JERUSALEM.

Double Jerusalem. Twelve chairs at each end of hall arranged in one line, back to back. Thirteen couples waltz at signal ladies to chairs, at one end of hall and gentlemen to other end of hall. All take seats with the exception of gentleman and lady. Two-step or march for this part of figure. Ladies march around chairs. Gentlemen march around their chairs. As music stops all take seats, which will leave one lady and one gentleman who will then become partners. Always take one chair away from each end of hall so as to have one lady and gentleman without seats. Start music again and have leader of orchestra to stop at unexpected times, when all take seats, the lady and gent not seated to become partners, so on until all have partners.

### DOUBLE MAY POLE.

Four couples up, signal to select. Eight couples up. Properties, two sections of fishing pole, each with movable cap; eight pieces of different colored ribbon from each cap. Ribbon from top of cap six yards long; ribbon from lower cap, four yards long. Signals, four couples to each end of hall; each take hold of a ribbon, march to centre, insert upper section of pole, leader holding lower section. Those holding ribbons of upper section form circle outside those of lower section; each section join hands; outside circle to left, inside cir-

cle to right. Signal halt, all face partners and pass in and out as in grand right and left, braiding ribbon around pole. Signal, all halt. Dance with lady facing.

### DECEPTIVE CHAIR.

One gentleman sits on a chair and behind a curtain are a number of couples unknown to him. If he signals his hand to the right or left he dances with that person, lady or gentleman. Then another takes the chair.

### DIFFERENT CHAINS.

The first four couples lead off and place themselves as for the country dance. Two couples, placed vis-a-vis, follow an oblique line toward the right, and the two others toward the left. In this position each forms an entire chain with his vis-a-vis; after which the ladies make a dem-chaine des dames to change gentlemen. All make an entire turn in the step of the polka, keeping their order. When every gentleman finds himself in place with another lady, the figure is resumed by the couple on the right. At the fourth turn, each recovers his lady and a general polka is executed.

### DISAPPEARING ARCH.

Two-step. Twenty couples up, at signal select; forty couples up, signal, form in columns down centre, alternate couples march right and left up in fours, alternate right and left in fours, up in lines of eights; when all in lines of eights, halt, release hands. Lady and gentlemen in centre lines face and join hands, forming arch, outside line of men on one side and outside line of ladies on other side, forward and pass through arch in couples, dance off. Next outside lines forward and down through arch in couples; next outside lines follow and then those forming arch begin at head and pass through till all have disappeared.

### DOLLY VARDEN.

This figure will require bottomless Sedan chairs, so that each fair young lady will have a chance given her to take a turn around the ballroom, her partner choosing her for her dainty little ankles and feet she modestly shows.

### DOUBLE CIRCLE.

As many up as desired. During the dance pick out a number that you think will make a convenient inside circle small enough so that outside will have room to circle around them. This part is by couples. Call inside to the right, outside to the left. All stop. Inside ladies form circle on the inside their partners forming around them. The ladies of the outside circle form around the gentlemen of the inside circle. The gentlemen of the outside circle forming around the other three circles, making four circles. Call ladies' circle to the right, gentlemen to the left. The effect is fine. Flags can be used which adds to the effect.

### DOUBLE COLUMN NO. 3.

Any even number of couples. Select other partners, form as for "Little Rounds." But there should be lines of four instead of two, thus. Figure one.

X X X X  
O O O O

All turn and face the other way. Gentlemen then diverge in couples, ladies the same, thus:

X X X X  
O O O O

All following the leading couples; when the columns meet, gentlemen raise their arms, the ladies passing under, reaching partners; the figure ends with a general waltz.

### DOUBLE MOULINET.

Three couples. Each lady selects a gentleman, and each gent a lady. They all form a grand chain or ring and move to the left. At a signal the ladies join their right hands across forming the moulinet and move around to the left. As they move around the gentlemen promenade to the right or contrary direction, until all have found their partners, or lady, when he gives her his left hand, swings around and takes his place in the moulinet while the ladies promenade in the opposite direction. When the gentlemen have been twice outside and twice in the center, the figure is terminated by a general waltz.

### DRAMATIC CARD.

Leader writes on cards the names of the leading characters of the most popular dramatic plays such as "Romeo and Juliet" and others. The lady characters whose names appear upon the cards for the ladies and the gentlemen characters whose names appear upon cards are for the gentlemen. All up, and gentlemen select partners. Perform a fancy march and at the end all stand still and these cards are distributed. The lady characters are distributed to the ladies and the gentlemen characters to the gentlemen. When all are distributed, ladies compare cards with gentlemen. "Juliet" must find "Romeo," etc., and in this way every one gets a new partner. When all have found their partners, all two-step.

### DOUBLE COLUMN NO. 1.

Any even number of couples. Form lines one behind the other, two couples abreast; the ladies pass to the right four steps, the gentlemen to the left, forming two single columns one all ladies, the other all gentlemen; all advance toward the end of the room, when the outside line of ladies turn out and pass down the side of the room, and as outside of gentlemen turn and pass down the other side. While this is done, the first lady and gentleman of the middle lines join hands and pass down the middle lines, each couple following in turn. On reaching the middle of the room all face the center; all ad-

vance, the inside lines passing through, which brings each gentleman in front of his partner, when a general waltz follows.

### DOUBLE COLUMN NO. 2.

Any number of couples. Select other partners; form two double columns, one facing 4, the other thus:

```

4X4O8O8X
3X3O7O7X
2X2O6O6X
1X1O5O5X
9O9X X O
O X X O
O X X O
O X X O

```

Then form as follows:

```

      X   X
      X   X
      X   X
      X   X
X X X X           X X X X
O O O O           O O O O
      O   O
      O   O
      O   O
      O   O

```

While the outside lines are passing to the side, inside line of gentlemen passes across the set in couples, the opposite lines of ladies also crossing, and passing under the gentlemen's arms; forming the formation of figure 2, the lines of gentlemen, 9, 11, 12, 4, 3, 2, 1, and 13, 14, 15, 16, 8, 7, 6, 5, turn out, passing down opposite sides of the room; at the same time the lines of ladies turn out 1, 2, 3, 4, 12, 10, 11, 9 one way, 5, 6, 7, 8, 16, 15, 14 the other, forming thus:

```

1 X O 1   5 O X 5
2 X O 2   6 O X 6
3 X O 3   7 O X 7
4 X O 4   8 O X 8
12 X O 12  16 O X 16
11 X O 11  15 O X 15
10 X O 10  14 O X 14
9 X O 9    13 O X 13

```

That is, the lines pass so that partners are reached, when a general waltz follows.

## DOMINOES.

Box of dominoes is distributed to the dancers; each lady then selects the gentleman the pips on whose domino added to those on her own make twelve; thus, the double six with double blank, double five with double ace, etc.

## DICE.

Prepare two large pasteboard dice, say twelve inches each way. — couples up and dance. Signal to choose partners, favor and dance; signal to form two equal lines opposite each other. The leader then hands the ladies at the head of the lines each a dice. Signal to be thrown and the line that throws the highest number to dance, the other to take seats. Signal seats. Favors for both.

## DISAPPOINTMENT FIGURE.

First couple tour de valse. The lady selects six other ladies and form in line. The leading gentleman chooses seven other gentlemen and they form in line, facing the ladies. The gentlemen join hands and pass in front of the ladies, and turning at the end of the line down behind the ladies face round; so as to be back to back with them. At a signal each gentleman turns quickly and secures the nearest lady for a partner. As there are eight gentlemen and only seven ladies, one of these will be disappointed in obtaining a partner.

## DOUBLE ROUNDS.

All waltz. Form two circles, one of gentlemen (outside), the other of ladies (inside), with partners facing; both circles move to the right four steps; each gentleman turns the lady opposite with both hands; continue in this manner until partners are regained; end in a general waltz.

## DOUBLE WINDMILL NO. 1.

Two couples dance, and at a signal choose new partners and form as for a quadrille. The four ladies advance, cross right hands and pass half round to the left; and at the same time the gentlemen walk half round to the right, thus meeting their partners. Each lady gives her left hand to her partner, drops the hand of the opposite lady and is led by her partner to the outside. The gentlemen thus take the ladies' places, crossing right hands; and they pass half round on the inside, while the ladies walk half round outside in the opposite direction. When partners meet a change is made as described above, and all waltz.

## DOUBLE WINDMILL NO. 2.

Three couples dance, and at a signal each lady selects another gentleman and each gentleman another lady, and all form a ring and move to the left. At a second signal each gentleman turns in his place causing his partner to describe a circle about him. The ladies now join right hands across, forming

a windmill (moulinet), and move around to the left; and at the same time the gentlemen promenaded to the right until each meets his partner, when he gives her his left hand, swings round and takes his place in the moulinet, while the ladies promenaded in the opposite direction. When the gentlemen have been twice outside and twice in the centre, each takes his partner's left hand in his right and leads off in the waltz.

### DOUBLE TURNSTILE.

The two first couples lead off. Each lady selects a gentleman and each gentleman a lady. A general round is formed; and after a turn to the left each gentleman makes a tour sur place, making the lady turn around him, till she forms a moulinet of the right hand with the other three ladies. The four ladies being in the middle of the moulinet, and directing themselves to the left, the gentlemen direct themselves to the right and turn till each has found his lady in order to give her his left hand, and take his place in the moulinet while the ladies perform, in a reverse direction, the round which the gentlemen have just been making. When the gentlemen have been twice at the wings and twice in the middle, they take the right hand of their lady, and lead off in a galop or redowa.

### DOUBLE CHAIN ANGLAISE.

Two couples dance, and at a signal from the leader each gentleman selects another lady and each lady another gentleman, the four couples forming as for the lancers. The head couples half right and left with the side couples to the right, and then turn partners; then half right and left with the next couples and again turn partners; and so continue until all the couples have reached their original positions. All then waltz. It will be seen that in each movement of this figure each couple changes places with the couple on the right.

### DOUBLE QUADRILLE.

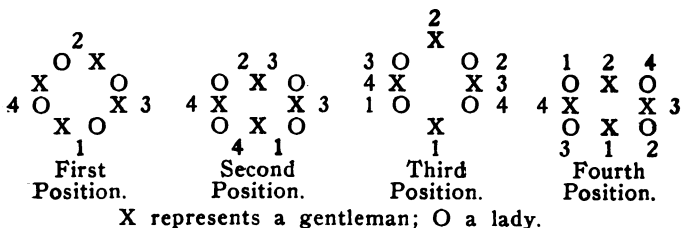
Four couples perform a tour de valse. Each couple selects another couple and they form a double quadrille; the head couples right and left; half sides the same. Ladies chain; all the ladies forward four steps, turn and face partners; gentlemen take the right hand of partners and left hand of lady on their left; all balance; the ladies facing outward, gentlemen inward; turn partners to places. The figure is danced over to regain places. Signal for all to waltz to places.

### DOUBLE GRAND CHAIN.

Six couples dance and select other partners and the twenty-four form six lines of two couples each; one line behind another. The lines march forward and when the first reaches the end of the room the right hand couple turns to the right and the left hand couple to the left, and the following lines divide in the same way. The two columns march down the sides of the room to the other end, and when they meet each file

in one column performs a grand chain with the opposite file in the other column. When one column has thus passed entirely through the other, partners join for a general waltz.

### DOUBLE PASTOURELLE.



Four couples dance and at a signal place themselves as for a quadrille. (See first position, diagram). The two gentlemen of the head couples Nos. 1 and 2 retaining their partner's hands give their left hands to the side ladies on their left, who leave their partners and stand at the left of the head gentlemen. Threes are thus formed at the heads, as shown in the second position, diagram. The side gentlemen remain stationary in their places. The two threes forward and back during four bars, and then the head gentlemen pass the ladies to the side gentlemen, each lady on the left passing under the raised arms of the gentleman and his partner to the next gentleman on the right, and the partner then passing to the next gentleman on the left. The head gentlemen are thus left standing alone, and each side gentleman has a lady on either side, as in the third position of diagram. The threes forward and back during four bars, and the side gentlemen then pass the ladies to the head gentlemen, each lady on the left passing under the raised arms of the gentleman and of the lady on the right, to the next gentleman on the right, and the lady on the right then passing on to the next gentleman on the left. The dancers are now placed as in the fourth position of diagram, the first and second ladies being opposite their partners. The above movements are repeated, partners are then regained, and all waltz.

### DUMB BAND.

All up and waltz to favor table where every gent receives a small metal instrument (such as were once used for fancy work), and continue to waltz until signal, when all march and form a large circle and all turn to face partners; ladies now join hands and circle part way around. Gentlemen all imitate the movements of playing upon the instruments which is presented by their favors, until signal from leader, who is in centre, when each abandons his own and takes the instrument which his right hand neighbor has been playing. The ladies act as judges, and if any gentleman fails to change immediately upon signal or to take the correct instrument, disqualify him,

and oblige him to take his seat. Such gentlemen as are disqualified favor the lady who disqualify them. When enough have been put out, the remaining gentlemen choose partners and all waltz, the surplus ladies dancing together. Change partners upon signal, and at final signal, dancing gentlemen favor their then partners and dance to seats.

### DUEL.

Provide two toy spring pistols of as large calibre as can be obtained and chalk pellets. This figure is of Teutonic origin, and is precisely like the "Tournament," with merely the changes of properties. Favors of chalk for gentlemen.

### ECCENTRIC COLUMN.

Eight or more couples. Form one couple behind the other, facing the head of the room; the couples separate, the first going to the right, the second to the left, and so on, passing down the sides of the room, and stopping half-way; they then advance to the centre, each gentleman taking the opposite lady with both hands, and going alternately to one and the other end of the room; the leading couples face the centre, and each succeeding couple coming towards them separates, its members taking their places on either side of the leading couples, facing the same way, there now being two lines with partners facing, all advance to the centre, take partners and dance.

### EDELWEISS.

This figure requires twelve cards tastefully decorated with natural pressed Edelweiss flowers from the Alps. Six cards to be in gray envelopes for the ladies and six in white envelopes for the gentlemen. Partners are taken according to the number of flowers on the cards.

### EASTER FIGURE.

The hall should be decorated with Easter lilies and other potted plants. The pots in which the plants rest should be covered to represent an egg. If you have a platform in your hall, convert it into a large hen nest, the musicians sitting in the nest. All up and march; after the march, a boy dressed up like a rooster enters drawing a large egg about six feet long on four wheels. Upon reaching the center of the hall the leader steps upon a strip of cambric which is dragging back of the cart. This should be so arranged as to pull apart and reveal two live chickens or rabbits, and three large nests, the two nests containing small candy eggs, the other small chickens. The chickens will at once seek their liberty while the contents of the nests will be divided among the dancers in this manner. The nests contain candy eggs which are numbered. One nest for the ladies and one for the gentlemen. The men each take a candy egg, and the ladies the same, and find partners by comparing numbers. All waltz or two-step.



## EXCHANGE OF PARTNERS.

First two couples waltz, they then approach each other and exchange partners without ceasing to dance. After taking a few turns with the new partners they again all waltz to place.

## EXCHANGE OF DECORATIONS.

The leader's partner gives to each gent a small bow of ribbon; the leader distributes an equal number of bows of corresponding colors among the ladies, each gentleman then searches for the lady having corresponding bow, and, after making an exchange, he dances with her.

## ENDLESS ROUNDS.

A general round is formed by all the persons of the cotillion, and they commence by turning to the left. The gentleman conductor, at a given signal, relinquishes the hand of the lady, who should be placed on his left, and continuing to turn to the left, enters the circle, forming a colimacon, whilst the last lady whose hand he has relinquished, wheels to the right to envelop the other rounds, who keep on decreasing. When they have approached each other the gentleman leader passes under the arms of one of the waltzers and waltzes to get out of the rounds; all follow him without letting go their hands. The gentleman leader performs his promenades at pleasure, and develops his line to reform the general round. All the other couples execute a waltz.

## ENGLISH RIGHT AND LEFT.

Two couples. They place themselves facing each other and make the right and left very much lengthened; the two gentlemen advancing with their ladies give each other the left arm, crossed at the elbow (back arm), and make a very roped demi-tour to change the ladies; they recommence the figure to take their partners again.

## ESCRIME.

A lady is provided with a stick three feet long, to one end of which is attached a ring two or three inches in diameter; two gentlemen have each a foil, and place themselves en garde, as for fencing; the lady then throws the ring between the points of the foils, when each gentleman endeavors to thrust his foil through the ring, the successful one dancing with the lady. The interest of this figure depends upon the play with the foils; each gentleman should endeavor to prevent his opponent from being successful.

## EVERYTHING WITH MEASURE.

For this figure, six white dress coats having on the back of each a measuring scale of different length are required for the gentlemen. The ladies receive tape measures corresponding with the measure on some gentleman's coat. Those having measures of the same length, are partners for the dance.

### EXCURSION FIGURE.

After the tour de valse, the leader selects two ladies, and his partner chooses two gentlemen. They place themselves vis-a-vis thus: O—a lady; X—a gentleman.

O X O  
X O X

They advance (four bars) and retire (four bars); advance again (four bars), and each gentleman takes the lady opposite to him and waltzes to place. This figure is performed by one, two or three couples, according to the dimensions of the ball-room.

### EXTENDED CIRCLE.

Six couples dance, and each dancer selects another partner. The ladies and gentlemen then arrange themselves in two circles, one inside the other, the ladies forming the inner circle and facing outward and the gentlemen forming the outer circle and facing inward, each opposite his partner. Both circles then pass once completely round to the dancers' left, thus moving in opposite directions. When entirely round, all stop, each gentleman facing his partner as before. The first gentleman then gives his right hand to his partner's left, which breaks the two circles. The gentleman next to the first gentleman moves to the left, extending the circle and gives his right hand to his partner's left. The other gentlemen join hands with their partners in the same way in their turn, thus forming the two circles into a single larger one. Partners then join for a general waltz.

### ENTRAPPED ARCH.

A number of couples begin with a tour de valse and all join hands and form a circle, all facing outwards; an equal number of couples join hands in another circle around the first one facing outwards; the gentlemen of both circles join hands above and all the ladies join hands below. The gentlemen raising their arms and the ladies pass beneath them, all the ladies pass around hand in hand beneath the gentlemen's arms. As soon as the leader claps his hands the gentlemen lower their arms and each waltzes with the one he entrapped.

### FAIR LIGHT OF LIBERTY.

Eight couples up and dance. At a signal the eight ladies stand at sides of hall at eight different places, that is one at each corner and one between the space from corner to corner. The leader then gives a lighted candle to each lady which she holds high. The eight gentlemen partners each select another gentleman and the sixteen men arrange themselves in a ring at center. The leader has previously numbered the ladies from one to eight and has placed into envelopes two cards of each number and the gentlemen draw. At a signal they dance around the left, hands joined in a ring, and at another signal run for station indicated upon card they have drawn, and the first of the two who are to run to that special corner and blow out light first dances with the fair "light house." Eight gentlemen are left, they dance with each other.

### FALSE NOSES.

Ten or twelve false noses are provided with a number on each, and are distributed to gentlemen, who wear them; a bag is also provided in which are an equal number of cards with corresponding numbers; the first lady then draws one of the cards and upon showing it the gentleman with the corresponding number on his nose rises to dance with the lady; the card is returned to the bag, when another lady draws, and so on in succession for all the ladies..

### FAVORED PRISONERS.

Properties: Light steel chains and snap lock; eight keys, (one to fit lock). Four couples up at signal, each select new partners. Leader also selects lady. At signal form grand circle around leader. Grand right and left at signal, all waltz. Leader seizes the lady that is left, and places chain around her wrists; at signal, other ladies are seated. Gentlemen receive the keys. They approach the prisoner in single file, and in turn try to release her. The lucky holder of the key, that fits the lock, releases the prisoner, and dances with her. Keys to be collected and the dance to be repeated as often as desired. The prisoner and her partner will stop dancing when the other couples are up. They will also receive favors at the finish of their waltz.

### FISHER MAIDENS.

On one side of the curtain are thirteen ladies, who are fisher maidens. On the other side are thirteen gentlemen who impersonate fish. The girls angle and the fish she catches she waltzes with.

### FAVORITE CLOCK.

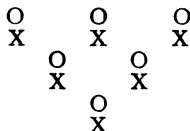
Properties: Provide as many Bee clocks as there are gentlemen, cord attached to go over necks (toy clocks will answer). One extra clock for the lady. All waltz. At signal, ladies to seats. Gents then obtain a clock (each one marking a different time). A lady is seated in center of room with Bee clocks; gentlemen form a circle around her, passing in front of her, they show her the time marked on their respective clocks. She pretends to set her clock by each one shown, but really selects the time of the one with whom she prefers to dance. When all the gentlemen have passed in front, they form in line, facing the lady (single file), and approach her to compare time, etc., each gentleman going rear of line when rejected; when the time corresponds the lucky gentleman dances with the lady. The next lady takes the chair and the movements are repeated until every lady has danced. The gentleman who has danced to be excused but one time as the circle must be maintained. The first couple may continue until the next couple begins.

The Bee clocks can be made; favors for the gentlemen if desired; a very good idea, as the gentleman who has not received the favor of a dance, will, at least have received the favor of a clock.

NOTE—The figures can be repeated, the ladies taking the clocks and the gentlemen the chair. Finale, all waltz to seats.

### FAVORITE.

First three couples begin with a tour de valse, the ladies select three other ladies, and they place themselves as shown in diagram: O—ladies.



The three gentlemen select three other gentlemen; join hands in line; leader on the right, march in line around first lady, around two ladies then around three ladies, repeat back again; each gentleman takes his favorite lady and waltzes with her.

### FALSE INVITATION.

One couple. After promenading they stop in front of one of the seated couples, the lady inviting the gentleman to dance with her, she suddenly turns in another direction however, so deceiving him; this is repeated several times, when she finally accepts the one invited; on some occasions all then join in the dance; all the deceived gentlemen follow behind the couple, until one is accepted.

### FEW GEOGRAPHIQUE.

Cards are prepared upon which are the names of various countries; these are cut in two, and one set of halves is distributed to the ladies, the other set to the gentlemen. The pairing of these halves is the signal to dance together.

### FAVORS.

One side dance; signal from leader; dancers go to table, receive almond (shells), present to some one who is seated and dance with that person; the shells contained small bangles for the ladies and watch charms for the gents.

### FAVOR FIGURE.

Leader selects 12 gentlemen, each of which invites a lady to dance. At signal two lines are formed vis-a-vis on opposite sides of room, each gentleman having a favor. Men join hands, forming chain which starts at head of ladies' line and moves in serpentine figure under raised hands of ladies to lower end of line. The chain of men turn and goes forward, until the line is in the original position, each man facing his partner, to whom he kneels and presents the favors. All dance. The order of this figure may be reversed.

## FIREMAN FIGURE.

Four couple dance, one lady stands in each corner of the room and holds aloft a burning taper, while on her arm is fastened a miniature fire alarm box, which rings numbers of the alarm. Four gentlemen are selected to attend to each alarm. On a table in the centre of the hall is placed four pieces of hose and regulation fireman's hat. As an alarm is rung by the leader four gentlemen rush to the table, put on a hat, seize a hose and the one who first succeeds in blowing out the light through hose dances with the lady. Several false alarms are rung.

## FISHING.

For this figure are needed some fishing rods, hooks without barbs, lines and some bait. Neatly turned sticks with streamers of ribbon and bits of wire on the ends will answer for rods while the bait may consist of anything pretty in the way of favors that will stay on a hook. — couples up and dance. Signal to separate and form in two lines, with a shawl held up between the lines. Each gentleman is handed a temptingly baited line, which he casts over the shawl, where it is seized by some fair and (supposedly) voracious fish. Signal for the shawl to be withdrawn and the gentlemen to dance with the ladies they have caught, having first removed the bait, and bestowed it on them as a favor. Signal for seats. Favors for ladies.

## FISH POND.

This is rather an elaborate figure. Each lady is given a number. Place a large tub of water at one end of the room. Decorate it in anyway you please, and place in the water as many hollow metal toy fishes as there are couples in the room; each fish to have a number attached to it in some way. Procure a couple of miniature nets on the ends of rods. Signal for — gentleman to come forward and fish. As each is successful the leader hands him a piece of ribbon and a pin. He bears off his prize, and, attaching it to the dress of the lady having the corresponding number, he dances with her. Signal for seats. Favors for ladies.

## FLAG CARD.

All up and two-step; after two-stepping awhile the music stops, and the gentlemen take their partners to seats. Meanwhile during the dance the leader has taken two decks of cards and pasted the cards on small white flags. One deck of cards on flags is for the ladies and the other deck is for the gentlemen. All up and form as for grand march. At the end of grand march, music stops and the leader distributes these flags. One deck to gentlemen, the other to ladies, then the fun begins, for the ladies and gentlemen have to compare cards and the gentleman finding the lady who has the same kind of card he has, takes her for a partner. When all have found partners in this manner, all two-step.

### FLAG FIGURE NO. 3.

For this figure flags representing all countries in the world, are needed. Have orchestra play a patriotic piece of music, while giving out the flags. The partners are found by matching the flags. Those representing the same countries will be partners.

### FOUR CIRCLES.

Music, two-step. Twenty couples up; at signal, select forty couples up. At signal form circle, ladies step forward and join hands, men form the basket, partners on right; break circle and lead fourteen couples to center in ring formation, outside circle close up.

### FLEXUOUS WALTZ.

Three couple dance, when each gentleman select another lady and each lady another gentleman. Form as for a quadrille in lines, three couples on a side. The first couple at the end of one line and the second couple diagonally opposite, waltz around their opposite couple in front of centre couple, and finally into each other's place. The same figure for the other end couple, and two centre couples demi-tour de valse to exchange places. All forward and back, ladies chain and waltz to places.

### FORMATION OF TWO STARS.

The leader and his partner each form a centre, from which radiates three points of two people each. This would mean six persons to each star not including the centre. The stars rotate and when the whistle blows it is a signal for the opposite points of each star to secure partners. The star revolves until it is completely broken up, when all waltz.

### FRUIT FIGURE.

A large dish of apples and also a large dish of pears are brought in. The apples are handed to the ladies and pears to the men and those tied with identical colored ribbons dance together.

### FENCING FIGURE.

In this figure men are supposed to fight for the privilege of dancing with a certain girl. Foils are given them, which have powder puffs at one end dipped in flour. The one who makes the first white mark over a vital spot is the victor and dances with the cause of this amiable duel.

### FIGURE EIGHT.

Two chairs are placed in the center of the room about five or six feet apart. The leading couple waltzes behind a chair, and repasses behind the other in a manner describing the figure eight. The figure is repeated by each couple.

## FINAL CIRCLE.

All the persons in the circle form a ring. The first couple leave the circle, which immediately closes with them in the centre. They perform the waltz in the centre when the lady issues from the circle. He then selects another lady, waltzes with her, and then he issues from the circle. This lady selects a gentleman for the waltz, and then she leaves the circle. The figure continues in the same way till only two or three couples remain, when a general waltz is performed.

## FLY SOCIAL.

Flies are in envelopes. Number the envelopes in duplicate sets, as many couples as are present. Grand march just long enough to distribute the envelopes, one set to the ladies and one set to the gentlemen. Halt. Ask gentlemen to "fly" around the line of march and find lady who has an envelope with same number. All dance, two-step or waltz with the person who has duplicate number. While all are dancing with those who have duplicate numbers distribute flies plentifully, so each will have four to six, and let them have a "fly time" throwing them on one another. The patrons all take one or two home. This dance will cause a great deal of fun for the patrons.

## FINAL ROUND.

After all have danced they form a general round, with the leader and his partner in the center of the circle. This couple waltz once about the circle and then the lady passes out of the ring and takes her seat, while the leader selects another lady with whom he waltzes. After a moment's dancing he also leaves the circle, while the lady chooses a new partner; and this continues until only two or three couples remain to form the circle, when all waltz. This is a concluding figure and is much like the old-fashioned "spelling-down," the company being danced down instead.

## FIFE ORCHESTRA.

— couples up and waltz. Signal for ladies to collect in the middle of the room, and for gentlemen having chosen other gentlemen to form a circle about the ladies. At a signal, they, without letting go of hands, turn half round. The ladies then advance, each putting her left hand on the right shoulder of the gentleman with whom she wishes to dance. Signal for hands to break, and for each to dance with chosen gentleman. The unfortunates who are not chosen are placed in a line at the end of the room. Signal for the orchestra, which has been playing a well-known waltz, to stop, and the unmated gentlemen take up the same air, and, by whistling it, provide the necessary music for those dancing. Signal for seats. No favors.

## FLIRTATION.

Eight couples begin with a tour de valse finishing in centre of room. The eight gents kneel upon floor, the eight ladies

join hands in centre and waltz around to the left, passing their partners and give left hand to next gentleman. The ladies drop right hands and holding the gentleman with her left hand, dances once around him and join right hands with the seven other ladies in centre. They waltz around to the left, right hands crossed until each arrives at original place, repeat until each lady has turned around her partner and waltzes to place.

### **FLYING HAT.**

The two first couples set out. The conductor holds behind him in his left hand a hat which he keeps with the open part upwards as if it were lying on a table. The second gentleman holds in his left hand a pair of gloves that he endeavors to fling into the hat without ceasing to waltz; when he has succeeded he takes the hat, and gives the gloves to another gentleman, who recommences the same game. It may be imagined that amongst good waltzers this figure gives rise to a multitude of turns and incidents.

### **FLOUR SACK.**

For this figure six large sacks of white paper are required for the gentlemen who step into an adjoining room and draw them over their heads. They are then led in and the ladies choose their partners. The gentlemen free their heads and hands by tearing the sacks and dance in this costume.

### **FLOWER.**

Provide natural flowers (32); seat a lady in centre of room with flowers placed loosely on a tray. One couple waltz at signal, each take a flower and favor some one with whom they dance. Repeat this until by changes the thirty-two persons are up. Signal, form circle, grand right and left, waltz. Another lady will then be left. She takes her seat in the vacated chair and the dancers in waltzing around throw the flowers in her lap, with which she makes a bouquet. The leader then appoints a gentleman to waltz with the lady or waltzes with her himself. Seats. No favors.

### **FLAGS.**

After a tour de valse the leading lady is given ten or a dozen flags which she presents to the gentlemen, the leader having a duplicate number presents them to the ladies; the gentlemen seek and dance with the ladies having flags similar to their own. After waltzing the gentlemen present their flags to other gentlemen and the ladies their flags to other ladies and the waltz is repeated. All the couples dance.

### **FLYING HORSES.**

Signal, first couple dance. Signal, stop dancing. First lady takes one scarf, and first gentleman takes another. Signal, select partners. The gentleman invites three ladies, and the lady invites three gentlemen. The lady passes each end of the scarf to the gentleman on end of lines. The leader does



the same with the ladies. The first couples direct each set; as the dancers move round, they must keep step and time with the music. Signal, and forward towards each other. Drop the reins and turn opposite partners. Signal and dance. The drivers, or leading couple, dance together to seats. Scarfs some four yards long, with little bells attached, also small whips are used. One, two, three couples may commence. Repeated by all the couples.

### FLOWER GIRL.

For this very attractive figure are required a quantity of cut flowers and as many fancy cards as there are ladies present, the words "Flower Girl" being written on one of the cards. The cards are enclosed in sealed envelopes and distributed among the ladies by the leader; and at a preconcerted signal the envelopes are opened and the fortunate holder of the flower card is seated in a chair near one end of the room. The leader distributes flowers to as many couples as he wishes to dance, and these at a signal rise and waltz. As each couple dances about the lady in the chair, they throw the flowers into her lap. When the "Flower Girl" has received contributions from all the couples, she gathers the flowers into a bouquet, which she keeps as a souvenir.

### FLYING NECKTIE.

The four couples execute a tour de valse, and two neckties are tied in the middle so as to form a cross. Each gentleman takes with his left hand one of the ends and raises it above his head; as the leader gives a signal the four begin to waltz at the same time and preserve the same distance; at a signal they all return to their places.

### FLYING SCARFS.

Two scarfs are tied together in the middle to form a cross. Four couples place themselves as in the ring play. Each gent takes in his left hand one of the ends, holding it above his head. Each couple waltzes in turn taking care to keep the same distance. At a signal all regain their places.

### FLAG FIGURE NO. 1.

Music, two-step. Properties, one-half American Flags, one-half flags of all nations. All two-step. Signal, march in twos around hall, down centre, right and left in twos; right line receive American flags, left line receive flags of all nations. Signal, form circles, first circle formed from right line; second circle from left line; third circle from right line; fourth circle from left line and fifth circle from both lines. Signal, first, third and fifth circles move to right, second and fourth circles move to left. Signal, two-step, holding flags upright.

Note—Number of couples to each circle must be governed by size of hall and number of participants.

## FLAG FIGURE NO. 2.

Music, two-step. Properties, one-half American flags, one-half flags of all nations. All two-step. Signal, march in twos around hall, ladies receiving flags of all nations, gentlemen receiving American flags. Signal, ladies march to centre of hall forming a wheel as follows: Eight ladies form a circle and circle to left. Next four or eight ladies form a spoke and march to left and so on until wheel is completed. Gentlemen march around hall forming a circle and circle to right. Signal, diminish wheel by end lady of one of the spokes leading and marching to end of hall (end lady of each spoke following until wheel is diminished), meet the leading gentleman and march around hall in twos until all the ladies have partners. Signal, all two-step. Signal, original partners.

NOTE—This can be used for a concluding figure. All flags should be held upright at all times. This can be improved by first eight ladies receiving American flags and the remainder flags of all nations.

## ARCHWAY NO. 2.

Music, waltz and march. No properties. All waltz. Signal, music change to march. March in fours around and down centre of hall. Signal, gentlemen stop, ladies march in twos once around hall. Signal, gentlemen form archway, ladies pass underneath arch (entering at head of arch) to end and pause. Signal, music change to waltz. Gentlemen waltz with nearest lady. Signal original partners.

## THE GUNDRY.

Music, two-step. No properties. All two-step. Signal, march in fours down center to center of hall, gentlemen to left to side, ladies to right to side. Gentlemen march to head of hall across and down centre to center, right and left in twos, repeat, marching down centre in fours; repeat, marching down centre in eights. Ladies march to foot of hall, doing the same as gentlemen until all are in eights, gentlemen facing down hall, ladies facing up hall. Signal, all divide, forming 16 lines. Signal, gentlemen march to foot of hall, ladies to head of hall. About face and march until lines are formed as per diagram. Signal, gentlemen dance with lady to right. Signal, original partners.

X	O	X	O	X	O	X	O	X	O	X	O	X	O	X	O
X	O	X	O	X	O	X	O	X	O	X	O	X	O	X	O
X	O	X	O	X	O	X	O	X	O	X	O	X	O	X	O
X	O	X	O	X	O	X	O	X	O	X	O	X	O	X	O
X	O	X	O	X	O	X	O	X	O	X	O	X	O	X	O
X	O	X	O	X	O	X	O	X	O	X	O	X	O	X	O

### **FORSAKEN GENTLEMAN.**

One couple. The lady stands alone; her partner selects one lady and two gentlemen, joining hands round the lady, who selects one gentleman, the other lady another, leaving one forsaken gentleman standing.

### **FOUR CORNERS TURNED.**

Four couples. Ladies place themselves in the four corners of the room; gentlemen selecting four others execute eight hands round one of the ladies, who selects one of the gentlemen to dance with, the seven gentlemen circle around a second lady, who also chooses a partner; the six circle round the third, and upon her selection of a partner the remaining five circle round the last lady, and when she has taken a partner the four continue hands round until the four couples are seated.

### **FOUR RINGS.**

— couples form a ring. Four leaders should place themselves at equal distances apart in the ring. At a signal these divide the ring in four and "wheel," the ends of the four quadrants in the center. This forms a "wheel" Signal for four leaders to lead their ends of the four spokes of the wheel to the opposite ends and join hands. Thus four rings are formed which then revolves. Signal, dance. Signal, seats.

### **FLOWER HEDGE.**

Three or four ladies are placed in line at one end of the room and five or six gentlemen in line at the opposite end; halfway between the two lines the leader and his partner stand, each holding the end of a long garland, raised from the floor about eighteen inches; at a signal all the gentlemen run towards the line of ladies leaping over the garland on their way; those gentlemen who first secure partners waltz round the leader and his partner, the garland being now held up so that the others may waltz under it.

### **FOUR BALLOONS.**

Eight or ten gentlemen are placed in a circle; four or five ladies being provided with balloons or light balls each of a different color, place themselves outside and throw the balloons or balls into the circle, each gentleman who secures one dances with the lady who threw it.

### **FOX HUNT.**

For this figure a lady and gentleman are selected as foxes. The gentleman receives a fox's tail, and the lady a red ribbon to be pinned to the left shoulder. Three additional couples receive different ribbons and represent the hunters. The music then plays a waltz. The couple representing the foxes are allowed a start and the hunters following endeavor to capture the brush. If they succeed the foxes retire and the successful couple finish the dance with their trophy.

## FORFEITS.

This consists simply in the leader passing a tray round upon which each lady deposits some article of personal property. The tray is then passed to the gentlemen and each takes an article from it. Signal for the gentlemen to find the owners of the forfeits they hold, return them and dance with the owners. This is continued until all the ladies have regained their property. Signal, seats. No favors.

## FOUR IN HAND.

One couple. Two sets of ribbon, four in each, are joined at one end; the lady takes one, her partner the other. The lady holding the end that is joined, gives the other end of each ribbon to a gentleman, thus bringing up four gentlemen; the gentleman brings up four ladies in the same manner; the lady and gentleman drive their teams about the room; when the teams are opposite each other they break away and dance.

## FOLLOW YOUR LEADER.

The first four couples tour de valse. They form a circle with the leading couple in the centre. The leading couple waltz at pleasure, and endeavor to deceive the other couples, who must follow all their movements without disengaging their hands. At a signal the first couple resume their seats, and the next couple place themselves in the centre, and engage in the game of deception. Performed by all the couples successively and terminated by a general waltz.

## FOUR CHAIRS.

Four chairs are placed in the middle of the room, as for the four corners. Four couples lead off in a redowa or galop, and each couple place themselves behind a chair. At a given signal each couple redowa or galop around the chair, behind which it finds itself, then shifts to the next, and so on for the rest, keeping always to the right. This figure must be performed all at one time, to prevent collision.

## FORWARD THREE DOUBLE.

The leader after having performed a tour de valse with his lady leaves her and brings forward two other ladies; his lady brings forward two other gentlemen. The two trios place themselves opposite each other; then forward and back, and each gentleman with the lady in front of him performs a tour de valse. Should the company be large, two or more couples may start together each couple choosing other ladies and gentlemen in the same.

## FROGS.

A lady, seated on a chair is provided with two artificial frogs; two gentlemen are presented to the lady, who gives to each one of these frogs; the gentlemen place the frogs upon the floor exactly at the same time; the one whose frog makes the first jump claims the lady for the waltz.

## FROU FROU.

Several gentlemen place themselves in line at one side of the room, a lady is provided with a toy bird called frou frou; she is then placed at the opposite side of the room, and throws the bird towards the line of gentlemen; the one who succeeds in catching it dances with the lady.

## GENTLEMAN'S CROSS.

Two couples. Each gentleman, without relinquishing the hand of his partner, selects another lady whom he takes with his left hand. The two gentlemen with their ladies, place themselves opposite each other at a distance of eight feet. They advance with their ladies during two bars, and recede in the same manner during two more bars. They again advance, letting go the hands of the ladies, who remain in their places, and give each other the right arm, crossed at the elbow, and together perform a complete turn; then in the same manner they give their left arm to their partners, and make a similar turn with them. They again forward, make a turn together, giving each other the right arm, and then with the left arm turn the next lady on the right. This is repeated until each gentleman turns the four ladies and regains his original position between his two ladies. The second three form behind the first three, and in this position promenade around the room. During the progress of the promenade each partner of the two selected ladies places himself on the right of the file containing his partner. A signal is given when they all halt, and the lady on the left of each file passes in front of the gentleman on her right, under an arch formed by his right arm, and the left arm of his partner, and thus regains her own cavalier on the right. The figure terminates with a waltz. This figure may appear rather complicated, but a little attention will remove all difficulty.

## GENTLEMEN MOCKED.

Five couples. They place themselves in ranks of two and two, as soldiers march by the flank. The partner of the first gentleman deserts him to select a gentleman from the other couples. While this play progresses the first gentleman should not look behind him. The first lady and the gentleman whom she has chosen advance noiselessly, one on one side and the other on the other side of the column, their object being to cheat the first gentleman, and rejoin each other for a dance. If the first gentleman, who is on the watch succeeds in capturing his lady, he dances with her, but if unsuccessful in his endeavors he remains at his post until he is able to secure a lady. The last remaining gentleman waltzes with the last lady.

## GOLF CLUB FIGURE.

Nine young ladies stand in a row, each wielding a golf club adorned with a ribbon of some particular color, and drive a paper ball wrapped in ribbon of the same color across the room. The lucky nine men out of eighteen line up and who

gets the ball dances with the girl whose golf club ribbon matches his imitation golf ball.

### **GENUFLECTION OF FOUR.**

Setting out of the four couples, who afterward place themselves as for the French country dance. At a signal the four gentlemen put one knee on the floor, and make the ladies turn about them. The ladies make but a single turn, after which they cross on the right hand and give their left hand to the right of the other gentlemen to do the like in turn. They cross a last time on the right hand, and rejoin their partners when they finish by a promenade. To exercise well this figure, one of the most graceful of the mazurka, the moment the two first ladies have finished their traverse, the two others of the opposite party should immediately set out, and cross, while the two turn about the gentleman. By the help of these intervals the ladies do not run the risk of clashing in the middle of their course.

### **GENTLEMEN CAJOLED.**

The first five or six couples lead off together and place themselves in ranks two and two. The first gentleman holds the lady by his right hand, but must not look at couple behind him. His lady leaves him, and proceeds to select a gentleman among the other couples. This gentleman and the other lady separate, and advance on tiptoe on each side of the column, in order to deceive the leading gentleman, who is at the head of it and strive to rejoin in order to dance together. If the gentleman who is on the lookout be so fortunate as to regain his lady, he conducts her back by a waltz, and the next gentleman takes his place. If the contrary happens, he must remain at his post until he can seize a lady. The last gentleman dances with the last lady.

### **GRAB BAG NO. 2.**

The names of all the ladies present are written on slips of paper and placed in a bag with an opening sufficiently large enough to admit the hand. The gentlemen gather around the leader who offers the bag to each. Each gentleman takes a paper from the bag and dances with the lady whose name is written upon it.

### **GRAND ENGLISH CHAIN.**

Two first couple lead off, and place themselves in front of each other, and execute a very extended English chain. The two gentlemen, in advancing with their ladies, give each other the right arm, crossed at the elbow, and take a very rapid half turn to change ladies, and make with each other lady a tour de place. The figure is repeated, to recover each his lady, who is conducted back in promenade.

### **GRAND ARBOR.**

Four couples. Each lady selects a gentleman, and each gentleman a lady, and form as for figure the "Maze." Inside

head couples half right and left; then inside side couples do the same; outside head couples pass under the arms of the couples in front, and half right and left; outside sides do the same; the two gentlemen in each group join hands, and the ladies do the same, turning at the same time so that the gentlemen and ladies stand face to face; gentlemen raise their hands, while the ladies pass around in couples under them; when they regain their places, all waltz.

### GRAND SCOTCH CHAIN.

Two couples. Each lady selects a gentleman, and each gentleman a lady, and all form as for a Quadrille; the two gentlemen at the head advance, lock right arms, swing once and a half round, when they disengage, giving left arm to the opposite lady's left arm, and remain on that side of the set; the side gentlemen do the same. The two ladies at the head cross over in the same manner; side ladies do the same; all waltz.

### GRANDFATHER'S CHAIR.

A large arm chair is placed in the middle of the floor. It is covered with flowers and vines fall from its arms and back to the floor. The ladies stand around the room. The gentlemen waltz to them. The last gentleman to seek a partner is led by his lady to the grandfather's chair. "Grandmother" leans over the back of it, while the others dance around it. "Grandfather" is finally assisted from his chair and dances with "grandmother" to a seat. The figure should be promptly and even quickly.

### GRAY BONNET FIGURE.

Gray Bonnett Figure should be given in the middle of the evening. Gentlemen select partners for a grand march. During the march distribute the bonnets to the ladies and Farmer hats to the gentlemen, and also have the song played by the orchestra, while the assembly sings. All two-step.

### GREEK CROSS.

Sixteen couples up and signal to select. Thirty-two couples up signal to form circle, circle to left, count off into sections of eight couples. At signal break circle and fall back to sides in lines. At head and foot of hall divide lines at centre, four couples on either side. Lines on side of hall march to centre and halt. Lines at head and centre halt. Lines at head and foot of hall march to centre on either side of lines in centre, join hands at ends dividing side lines in centre, eight couples each side open out into four rings, all circle to left, halt, face partner, grand right and left in each ring, at signal all waltz.

### GUESS FIGURE.

Place three chairs in line in centre of room and general waltz. Leader selects a gentleman, blindfolds him and places him in the centre chair, and his lady places silently a gentleman, who moves on tiptoe, on the second chair, the lady occupying

the third. Leader asks whether he will waltz with his right or his left hand neighbor; if he chooses the lady he waltzes with her; if not, he waltzes with the gentleman, and the leader waltzes with the lady in a general waltz.

### **GREEN COTILLION.**

Ladies are presented with genuine green carnations and green fans, while the gentlemen receive high green hats and musical instruments which create much amusement. Decorations to be entirely in keeping with the occasion. Various figures, appropriate for the occasion, to be gone through with.

### **GATE CIRCLE.**

Four couples perform a tour de valse, then each couple takes from the circle another couple for a vis-a-vis. They will all form together a quadrille of sixteen. The gentlemen advance and form a circle facing outward. The ladies take hands and form a free chain then pass under the arms of the gentlemen in winding about them and at a signal by the foot on the floor all the gentlemen take the ladies before them and perform a tour de valse.

### **GATES AJAR.**

This figure is simply one of our "childhood's joys" remodeled. Two stools or chairs are placed in the centre of the room, on which two ladies mount and form an arch, under which all the gentlemen pass, having previously formed in line. The ladies on the chairs select the gentlemen with whom they desire to dance, by bestowing favors. Thus, "Bon-Bon" hats may be put on their heads as they pass under the arch. Having chosen their partners, the two ladies descend and dance with them. Other ladies then occupy the vacant stools, make their selections and in turn give way to others, and so on until all the ladies have occupied the chairs and danced.

As the floor becomes crowded the leader will request certain couples to be seated. Signal for seats. Favors for gentlemen.

### **GARLAND.**

Two gentlemen each take the end of a garland in the left hand, holding it as high as possible, with their partners, the two couple while waltzing alternately pass under the garland; the gentlemen being careful to hold it always high enough so as not to disturb the head-dresses of the ladies.

### **GERMAN PEASANT FIGURE.**

Figure music, waltz. Eight couples up, select making sixteen couples. Form circle, ladies step forward, form circle all ladies. Gents form circle outside, facing out. All circle to left; halt; stop music. Distribute Dutch hats to both ladies and gents. Face about and do old fashioned Spanish waltz. Music (Oh du lieber Augustine) beginning with persons opposite. All waltz. Seats. Dutch wooden shoe sole.



## GARDEN FIGURE.

For this figure six large paper sacks with fruit painted on the front of each are required for gentlemen, who step into an adjoining room and draw them over their heads. The ladies receive six tags having on each the name of the fruit on the sacks. The gentlemen, when called by the leader, march into the room in single file and the ladies select their partners according to the names on their tags. The gentlemen will tear their sacks and dance in this costume.

## GERMAN FIGURE.

Place twenty chairs in a circle in the centre of the room. All dance. Signal, seat ladies in centre of room and gents circle around the outside. All dance. While dancing leader removes two chairs from circle. All seat partners, two will get left and must take seats at side. Continue until only four or five chairs are left, then remove only one chair at a time. Continue until all but one remains.

## GENTLEMEN TO THE RIGHT.

All form a circle, joining hands; move to the left; gentlemen turn their partners around; all join hands again and describe a circle; gentlemen turn the next lady, join hands and move to the left; turn each lady finally reaching his own partner. All waltz to places.

## GENTLEMEN TOGETHER.

The two first gentlemen select each a gentleman to waltz with them, and the two ladies a lady each for the same purpose. At a given signal the four gentlemen halt and form a circle and the ladies another. Two ladies, advancing toward the gentlemen's circle, pass under the arms of the other two ladies and enter the circle of the gentlemen, forming a circle in the contrary way. Each gentleman dances with the lady before whom he finds himself.

## GENTLEMEN BACK TO BACK.

Any number of couples form a grand round; after going round once to the left, the gentlemen go together inside facing outward, all taking hands while the ladies all join hands, facing the gentlemen; the two circles then enlarge; gentlemen going forward, ladies backward; then diminish and again enlarge when the two circles go round, each to the left; then, at signal, all the gentlemen take ladies and dance.

## GLASS OF CHAMPAGNE.

First couple perform a tour de valse. The leader places three chairs in the middle of the room, in a line, the outer ones facing outward; after seating the leading lady in the middle one, the lady is given a glass of champagne, and the leader brings up two gentlemen who take the two other chairs, the lady presents one gentleman with the glass of champagne, and waltzes with the other gentleman. All the couples can perform the figure.

## GLIDING LINES.

(Best Suited to the Galop.)

Four couples start; each lady selects a gentleman; each gentleman a lady; four gentlemen then place themselves in a line, with their partners in a line facing them; the other four couples form in lines in the same manner, so that there shall be four lines, ladies and gentlemen alternating, the ladies all facing one way, the gentlemen all facing the ladies; each line join hands; the four lines then slide with right foot to right, the ladies thus sliding to one side of the room, while the gentlemen slide to the opposite side; all then curve to the right, one four following the other down to and across the two ends of the room; there will then be a single line of eight ladies at one end and a similar line of gentlemen at the other; all then advance and meet selected partners for a general waltz.

## GLADIOLA FIGURE.

This figure requires two branches of artificial gladiola blossoms of six blossoms of different colors. One branch for the ladies and the other for the gentlemen. Each one pluck a bud; the ladies placing theirs in their corsage and the gentlemen theirs in their buttonhole. Those having flowers with corresponding colors are partners.

## GOOD NIGHT, NEIGHBOR.

One couple waltz; the gentleman takes a seat in the middle of the room, placing upon his head a cap in which is arranged a tin candle-holder with candle lighted; he holds an extinguisher fastened at the end of a cane; the lady selects a number of couples, who successively pass in front of the gentleman. He endeavors to induce one of the passing ladies to take extinguisher, and if one accepts she immediately extinguishes the light and dances with the gentleman, the lady's partner taking the seat, cap and extinguisher.

## GOLDEN APPLE.

Six or eight gentlemen are placed in line at one side of the room, facing the wall; a lady on the opposite side is provided with a golden apple; at a signal the gentlemen turn suddenly and advance towards the lady, who either throws the apple at one, or reserves it so as to present it to the gentleman chosen, when they waltz while the other gentlemen follow in couples, marching behind.

## GRAND ROUND.

Four couples dance, and then each lady chooses another lady and each gentleman another gentleman. The sixteen dancers form a circle, with the gentlemen on one side and the ladies on the other, the leading gentleman being next to his partner; and all join hands and circle once about to the left. Hands being still joined, the leading gentleman and his partner

advance across the circle and pass under the raised arms of the lady and gentleman opposite. When outside the circle, the leading couple unclasp hands, and the gentleman drawing the other gentleman after him, goes to the left outside the circle, while his partner turns to the right, followed by the other ladies. When the leading gentleman and lady meet they unite and dance to place, and each successive couple does the same.

### GRACES.

— couples up and waltz. Signal each lady to choose two gentlemen and each gentleman two ladies. Each three then form with their hands an imitation of the antique "Graces," by both ladies and both gentlemen joining hands behind the gentleman or lady choosing them, and taking hold of his or her hands. Any little march is then performed in waltz time that will bring the triples finally vis-a-vis. They then dance with opposite. Signal seats. No favors.

### GROTESQUE MASK.

A lady is provided with a grotesque mask or head, which is covered; the gentlemen form a circle round the lady, facing outward; she uncovers the mask and places it upon the head of one of the gentlemen, who wears it during the waltz with her.

### GRACES ANTIQUE.

The first couple sets out. The gentleman passes his lady to the left changing hands. He takes another lady with the right hand, and continues promenading between the two. When he finds himself at the place of the lady he has chosen, he makes the two ladies pirouette opposite each other and takes them by the waist to make them execute a tour sur place to the left. He returns the lady he has chosen to her partner, making her pass under his arm and that of his lady and continues to promenade to his place. The gentleman to make the tour sur place, should have his own lady by the left hand and the other by the right. When this figure is made in polka instead of tour sur place, you make the tour de salon a trois, abandon the lady chosen when you pass before her place, and continue to promenade with your own.

### GRAB-BAG NO. 1.

For this figure is provided a fancy bag containing cards upon which are written the names of the ladies dancing. The leader signals the couples to dance, and then for the ladies to choose new partners, with whom they dance, while their former partners gather about the leader, who presents the "grab-bag." Each gentleman draws one card, and then claims as his partner the lady whose name is written thereon. The leader usually provides favors for the gentlemen to bestow upon the ladies thus secured.

### GRAND CHAIN NO. 1.

— couples up and dance. Signal partners, favor and dance. Signal general circle. Ladies forward and join hands; gentle-

men join hands. Ladies circle to right, gentlemen to left. Call "halt" at any time. Ladies find vacant places between any two gentlemen. Grand chain. When chosen partners are met, they dance, the circle meanwhile contracting. Signal seats. Favors for both.

### GRAND CHAIN NO. 2.

Several couples begin; ladies select gentlemen; gentlemen select ladies. Form a grand round, and give left hands to partners. Right and left around (as in fifth figure of lancers); at a given signal swing half round with right hands, and go in the contrary direction; at next signal, arrive half round with left hands, and right and left again as at first. Keep up the changes at each signal, until signal "Return to places" is given.

### GRAB-BAG NO. 3.

A waltz figure, in which the gentlemen procure their partners by chance. Some one kind enough and well enough acquainted to undertake the task, writes upon cards the names of as many ladies as are present. These are placed in a fancy bag with an opening large enough to admit the hand. — couples up and dance. Signal for the ladies to find partners and dance, and for the gentlemen to collect around the leader, who presents the bag. They then draw, and favor and dance with the ladies whom their good fortune secured for them. Signal seats. Favors for ladies..

### HANDKERCHIEF.

Several couples perform a tour de valse. Signal for gentleman to leave the ladies in the centre of the room; the leader brings up another gentleman and they form a circle moving around the ladies facing outward; the ladies throw their handkerchiefs in the air; the gentleman dances with the lady whose handkerchief he has secured. The gentleman who does not get a handkerchief takes a seat. All the couples dance this figure.

### HALLOWE'EN.

A girl dressed in witch's costume of tall pointed hat, handkerchief and apron over some gay colored dress, with huge silver paper buckles on her shoes. She carried a broom to represent the old fashioned round brooms. Any piece of poetry, as, Holmes' "Spectre Pig," Longfellow's "Skeleton in Armour" will be appropriate.

### HALLOWE'EN FIGURE.

This figure is usually given on the 31st of October. Furnish for the gentlemen rough house hats and for the ladies the same. Have the musicians play all kinds of lively music. Begin with a grand march, and near the end confetti should be used in large quantities. All two-step.

## **"HER PUMPKIN PLENTIFUL."**

Take four barrel-hoops; cross three of them inside each other, and tie them together at the top and bottom, so that each gets an equal distance from each other, like the meridians on a globe. Cover this frame with pumpkin-colored calico, remembering to leave a good sized hole. Then fill it with fresh sawdust and hide in it a variety of little surprises as—small china lucky dogs, thimbles, rings, bits of old coin, needle cases and all manner of charms. Everybody dances past the pumpkin and finds their future fate in "Her Pumpkin Plentiful." The omens of the articles drawn are the usual ones: A thimble for an old maid, a coin for riches, a ring for an engagement, etc.

## **HALLOWE'EN FIGURE NO. 2.**

The leader scatters handfuls of pumpkin seeds over the floor, and hands each guest a needle threaded with strong thread; then there is a merry race to see who can make the longest chain of pumpkin seeds in ten, fifteen or twenty minutes, or any given time. Favors.

### **HAVE A HACK.**

Ladies procure a favor and retire. Enter and favor the gents which answers for the hack fee. All waltz, seat ladies, and gents procure a favor and favor the ladies, ending with a waltz.

### **HARNESS.**

A harness of ribbon is supplied and the ladies are driven around the room six abreast. The seven men start in the same manner, meeting in the centre of the room where great fun ensues in an effort to secure a partner, the seventh man retiring.

### **HAT FIGURE.**

First couple perform a tour de valse. The gentleman leaves his partner in the middle of the room, and gives her a hat. All the gentlemen come and form a circle round the lady turning their backs to her, and moving rapidly to the left. The lady places the hat on the head of one of the gentlemen, with whom she takes a tour de valse. The other gentlemen return to their places.

### **HAND BALL.**

The leader seats his lady upon a chair in the centre of the room and presents her with a hand-ball. Cards are dealt round to the gentlemen. The lady then rings out any number she chooses and dances with the gentleman having the corresponding number on his card.

### **HEART FIGURE.**

As many fancy hearts are made of wood, cardboard or other suitable material as there are to be couples up. These are arranged with cords so that two loops will come together

after passing around the ladies necks in such a manner that they may be locked together with a little padlock. These locks it is better to have a variety of. — couples up and dance, the hearts having first been attached to the ladies. Signal to stop dancing. The gentlemen having been provided with keys, they try them in different locks until they find a heart that they can unlock, when they dance with its possessor. Signal dance. No favors.

### HIPPODROME.

All dance. Signal to stop. All ladies to a room at the lower end of hall. Gents to a room at the upper end of hall. Lady leader harnesses four gentlemen as horses and drives in and up the right side of the hall; gentleman leader drives four ladies down the hall, turn and meet in centre; dance with vis-a-vis; continued until all have partners.

### HIT AND RUN.

Leader call up any number of couples. Gentlemen leave the room and stand back of sheet in folding door. First lady throws rubber ball at gentlemen back of sheet and the one she hits, she takes for a partner. Leader throws ball back to ladies who scramble for it.

### "HONORS ARE EASY."

This is simply a waltz figure. — couples up and waltz. Signal for dancers to favor one person seated, and, instead of dancing with that person, to select another and different partner. Signal seats. Favors for both.

### HOOK.

This game has been taken from the popular phrase "Get the Hook," which will create a great deal of fun at a dancing party, church social, etc. After the entire assembly has danced or played awhile suggest that the gentlemen will step to the centre of the floor and the ladies form a circle around them. The leader then announces that they will have a contest of jig dancing, cake-walking, or anything else you may suggest. He then announces that he will select several of the ladies to act as judges and prizes will be awarded to the winners. Large hooks will be given to the judges who will use them liberally on the dancers as they are disqualified. The judges use the hooks until they have about two or three men left. This will create more fun than anything you have ever seen. The large hooks are made of brass tubing about half an inch in diameter and about six feet long. The smaller hooks which are used as souvenirs, are about two inches long and used as a stick pin would prove very attractive.

### HOUSE PARTY.

Music two-step. Ladies seated around the hall. Gentlemen dance down the hall, each stopping before the lady (the

gentlemen dancing down the middle of room or hall). Ladies rise and dance with gentlemen. All join hands in centre of room and dance around a table which has been brought out by two gentlemen in livery. All bow low around the table as though seating themselves. All dance to seats.

### HOW DO YOU DO.

Music, two-step. Leader call up ten couples and two-step. Dancing couples join hands in a circle in the center of the room and circle slowly to the left. Leader calls up twenty couples and two-step. Dancing couples join hands in a circle, around and outside of the first circle and circle slowly to the right. Leader call up thirty couples and join hands in a circle, outside the second circle, and circle slowly to the left. Leader signals for all these circles to stop, request all gentlemen to stand on the left side of their partners, after which all face your partners and give them the right hand. Stop the music while you explain that the orchestra will play a popular song; each are to keep in their own particular circle and go right and left and while doing so to sing to each one you meet, "How do you do?" and at the signal from the leader, the gentlemen to dance with the ladies whom they are nearest.

### HOP FIGURE.

Music, two-step. Favors, paper fans for the ladies. Leader call up all the couples and two-step, form as if for a march and two-step around the room, then down the centre toward the favor tables, each gentleman as he passes the favor table is given a fan and in single file, separating from his partner, goes down to the opposite end of the room. The ladies go to their right in the opposite direction to the gentlemen or to the other end of the room. When the leaders arrive at the other end of the room all halt and face toward the centre which will place the gentlemen on the side of the room and the ladies on the other, facing each other. Leader then requests the ladies to take partners together, then the gentlemen are instructed to open their fans and on one foot hop around after their partners and fan them while they are dancing. This will make two gentlemen following every couple of ladies. Gentlemen then present their fans to the ladies with whom their partners are dancing, which will make an exchange of partners for both gentlemen.

### HOOPLE RACE.

Music, waltz, in the beginning gallop for the race and back to waltz again, the "Merry Widow" to the end of the figure. Leader calls up twelve couples and waltz. Place the twelve ladies around the room so as to mark off a race course. Give the gentlemen twelve large hoops and hoople sticks, which are to be decorated with ribbons and small sleigh bells. Start the gentlemen at equal intervals apart around the race course, pinning large numbers on their backs in a pursuit race. While the race is taking place, smaller hoops appropriately decorated with

ribbons and artificial flowers are presented to the ladies grouped around the room, outside the race course, as spectators, and as soon as the gentlemen who are racing, finish their race, they are allowed to choose partners from among any of the ladies who are present, but in order to complete the race, they must drive their hoopsles with a stick around the circle and arrive at the place they have started from, which will be directly opposite their own partners, then they must pass the hoople which they have been driving over their body, arms and legs, after which they are at liberty to run for the lady of their choice; to finish the figure, all of the gentlemen join hands in a long continuous line and circle around in front of the ladies who have the small hoopsles and as they pass the ladies will choose a partner by placing her hoople over the gentleman's head. After she has captured the gentleman, she places the hoople over her head and they will dance thus, joined by the hoople which will be around their necks, at the same time taking each other's hands in a crossed position, the leader to make this plain and clear to show exactly the position with the hoopsles and the hands with his own partner.

### HUMAN PALM TREES.

After the fifty couples have danced a little while the music stops and the gentlemen are requested to form groups of ten each. The palm leaves numbered from one to ten constitute the first group and eleven to twenty the next group, etc. Three chairs are given to each group for several of the gentlemen to stand on and hold up their palm leaves as high as possible. The rest of the gentlemen crowd around them and also hold up their palm leaves, thus forming a "Human Palm Tree." The ladies who have also palm leaves, which are given them are separated into circles, numbers one to ten representing first circle, eleven to twenty next circle, etc. The ladies now circle around palm tree representing same numbers. They may play ring-a-ring-Rosie or go through a grand right and left movement. The Human Palm Tree suddenly collapses and the gentlemen pick out their partners by matching numbers of palm leaves and a general dance follows.

### HOTEL RUNNER.

Very handsome shiny plug hats eleven inches high and whips are furnished for the gentlemen. Summer resort hats made up beautifully in crepe, carton and tissue paper, trimmed with bows and ribbons, and shipping tags, are the properties for the ladies. After the assembly has danced around the ladies are requested to step to a side room, where they are given the hats and shipping tags. The gentlemen are placed in two lines facing each other, to form a passageway from the door where the ladies are to re-enter. Plug hats have now been given to them. The hats each has a label bearing the name of one of the popular hotels of the country, the ladies' shipping tags also have the name of these hotels. When all is in readiness the door is opened and the ladies re-enter the hall.



The gentlemen with their whips solicit for their hotels by calling out the name of the same; as the ladies pass through the passage way, something after the fashion of the depot hotel runners: "Cab, madam? Right this way for the Palmer House," etc. Partners will be found when the ladies find the runner who represents the hotel at which she is going to stop. As she has the name of the hotel on her tag, a mistake is impossible.

### HOLLOW SQUARE.

The favors which belong to this figure are toy balloons which are distributed to the set forming, who dance until the signal is given by the leader to cease, when they select new partners to whom the favors are presented and then dancing is resumed until a second signal to cease is given. The figure is then formed as follows: An even number of couples are disposed at the four corners of the hall, facing diagonally toward the centre, couple behind couple. At a signal, the gentlemen turn to the left and march one behind the other until the "hollow square" is formed with corners open. At fourth signal, the ladies march in a direct line to the centre of the square, join hands, swing once completely around, thus meeting partners, when dancing is resumed until the signal is given to clear the floor for the next set.

### HOLD UP.

For this game have four or five of your men who are not in the game rig up as hold-up men with toy revolvers, daggers, etc. Another man is rigged up as a policeman. These men are concealed in a side room. Distribute among your dancers before they get up to dance, pocketbooks and toy watches. The watches to the men and the pocketbooks to ladies. The watches and pocketbooks are numbered from one up and may be distributed promiscuously. After the couples have danced a little while, and are still dancing, the four hold-up men will suddenly rush in upon them and command the entire assembly to hold up their hands. Flourishing their revolvers they will request the ladies to step to one side of the room with their hands up and the gentlemen to the opposite, also with hands up. Two of the robbers will relieve the dancers of their watches and purses, the policeman will suddenly burst in and arrest the bandits. He takes them to a side room and takes the swag away from them and returns the same to the dancers. The purses to ladies and watches to gents, distributed promiscuously. Now dancers will match numbers and find partner for dance.

### HOOP.

To be provided as many light wooden hoops, about fifteen inches in diameter, as couples are called up. — couples up and dance; the ladies being each provided with a hoop. Signal to choose partners and dance. As each lady chooses a partner she hands him a hoop, and if he desires to dance with the lady who has so chosen him, he places the hoop over her head on her shoulders; but if, on the other hand, there be another lady on the

floor dancing, who was originally up, and with whom he would prefer dancing, the gentleman so guides his partner that he can slip his hoop over the fair one's head, whose partner, of course, endeavors to baffle the would-be robber. When all hoops are disposed of, signal for seats. No favors.

### HOPPING RACE.

Four or five gentlemen are placed in line at one end of the room, and three ladies at the opposite end; the leader and his partner each take one end of a scarf, holding it in front of the gentlemen, keeping them in line; the gentlemen should now stand on one foot and upon a signal the scarf is withdrawn, allowing the gentlemen to start in a hopping race towards the ladies; those arriving first take the ladies as partners.

### HOME IN THE DARK.

This party was taken from the popular phrase, "I am afraid to go home in the dark," and adapted to a cotillion figure. The figure is suitable for any number of couples. After the assembly has danced a while, turn out the lights and hand each lady and gentleman a lantern on a stick and also a tag with a name on it. These tags are named so that partners may be found as follows: "John will look after Johanna, Johanna for Jchn." "Paul for Pauline, Pauline for Paul," "August for Augusta, Augusta for August." The writing on these cards will be as follows: Augusta are you afraid to go home in the dark? Signed, August. The other card will read: August I am afraid to go home in the dark," Signed, Augusta. John will look for Johanna, Johanna for John, etc. The ladies as well as the gentlemen must have lanterns and cards for each person.

### HURDLE.

You will have to provide a hurdle twelve feet long, easily made by tying the ends of ribbon to two canes. Couples up and dance. Signal for ladies to gather at one end of the dancing floor, and gentlemen at the other. Two gentlemen hold the hurdle about five feet high and slowly lower. According to his saltatorial ability each gentleman jumps this; and immediately dances with and favors the lady he wishes. Signal seats. Favors for ladies.

### HORSE RACING FIGURE.

Entire assembly up and dance, after dance select six or twelve of the gentlemen to enter a side room where they are provided with horses and jockey caps, and in the meantime whips are being distributed in the ballroom to the ladies who are to urge on their favorite steed. Now have the gentlemen enter with their horses and race several times around the hall. After this has been done all find partners and dance.

## HUNGARIENNE.

(Only to Polka or Mazurka time).

Form quadrilles. Head couples right and left, with right hand side couples eight bars. Half ladies' chain with same couples (thus changing partners), and balance (in waltz Po) in place eight bars. All polka once round eight bars, repeat with left-hand couples and all polka again twenty-four bars. Repeat with left hand couples, and all polka again twenty-four bars. All polka to seats.

### INITIALS.

Some one of those present is requested to rename, but with the same initials, all who are present, in the following way: Suppose there happens to be a gentleman present whose name is Henry Patterson, call him "Hot Potato;" or a lady who answers to Julia Burns, name her "Jumping Buffalo." The new nomenclatures of all present being written out, the leader holds the paper. — couples up and dance. Signal for dancers to leave room, going into the hall. The leader stands at the door and receives the name of a gentleman or lady wanted by one of those up, it being communicated to him in a low tone of voice. Referring to the bill, he shouts out the corresponding name, which the owner must recognize from the initials. As fast as partners are found in this way each couple dances. As names are called they should be checked off, so as not to have them repeated. Signal seats. No favors.

### INVOLUTION.

Each of the first two gentlemen selects a gentleman for his partner, the first two ladies each choose another lady for the same purpose, and the couples waltz. At a signal all halt and form two rings side by side, the four gentlemen composing one ring and the four ladies the other. The two gentlemen nearest the ladies raise their joined hands, and the two ladies nearest the gentlemen do the same, thus forming an archway. The two remaining ladies, still holding hands, pass under the double archway and draw the first two ladies after them into the gentlemen's ring. This movement reverses the relative positions of the ladies, bringing them back to back and facing the gentlemen. The double ring is then broken by the gentlemen dancing with the ladies opposite them.

### INSTANTANEOUS PHOTOGRAPH.

— couples dance. At signal, dancers take places and form a group to be photographed. The scheme must be kept secret as it will add considerable fun. Leader brings camera and arranges everything for a "Now look pleasant," etc., etc. After the sitting, the artist opens the rear end of camera and takes out the set of pictures, each of which has been put in envelopes, and hands portraits, one set, numbered from one to (as many as desired) to the ladies, the other to the gentlemen (have St. Patrick's postals if near March 17) (or any comical likeness of men and women). 'Tis fun when dancers receive their photos. Those having numbers alike, dance together.

## "INVITATION TO THE MOUSE TRAP."

Sixteen couples up. Select 32 couples up. Form two lines, gentlemen on one side, ladies on the other. Lady invites two gentlemen and leader invites two ladies, the three cross to opposite sides and engage two more. The five cross, and so on, until all are in mixed line. Form circle, break circle and form serpentine spiral. When wound up mice escape through an arbor formed at any point the leader desires. Lead into circle, halt, all dance.

## INTERNATIONAL CONGRESS.

There should be ten countries represented in this congress, America, Germany, England, Ireland, Spain, Turkey, Italy, China, Japan and Russia. Have hats for the ladies and gentlemen, representing these countries. Have a large banner to be carried by the leader of each country. This banner will have the name in gilt letters across the same. Being made in the colors of its country it would be an attractive feature. Have the hall divided into separate spaces so as to enable you to decorate each section in the colors you wish it to represent, that is, a section for each country. While all are marching pass flags for souvenirs.

## INVERTED COLUMNS.

Three couples dance, and at a signal from the leader each gentleman selects another gentleman and each lady another lady. The dancers thus chosen unite to form couples, the original partners still remaining together. The dancers form in two lines facing one another, the three original gentlemen and the three newly chosen ladies forming one line, and the three original ladies and the three newly selected gentlemen forming the other, as at diagram 1. The figure now consists of the grand round, and is performed as follows: Gentleman No. 4 gives gentleman No. 3 his right hand, No 2 his left and No. 1 his right, and takes position at the head of the line. No. 3, after joining right hands with No. 4, gives his left to No. 5, and his right to No. 6, and takes position at the foot of the line. At the same time lady No. 4 gives her right hand to lady No. 3, and her left to No. 2, and her right to No. 1 and takes her place at the head of the line; while No. 3 gives her left to No. 5 and her right to No. 6, and takes position at the bottom of the line. The dancers are thus located as at Diagram 2. All forward and back and forward again, and partners join and waltz about the room.

1	2	3	4	5	6
G	G	G	L	L	L
I	I	I	I	I	I
I	I	I	I	I	I
L	L	L	G	G	G
1	2	3	4	5	6

Dancers Facing as Indicated,  
Diagram 1.

4	1	2	5	6	3
G	G	G	L	L	L
I	I	I	I	I	I
I	I	I	I	I	I
L	L	L	G	G	G
4	1	2	5	6	3

Dancers Facing as Indicated,  
Diagram 2.

## INDIAN CAMP FIRE FIGURE.

**Properties.** For camp fire take a round piece of wood, about two feet in diameter, nail four sticks about four or five feet long to it, tapering them and crossing them on top and tying with cord. Cover with red and yellow tissue paper and then, if possible, put some sort of brush or fir branches around it. An electric light connected from a chandelier inside of camp fire, and with all lights out makes a very pretty Indian effect. It should be placed in the centre of the room.

Music, any good Indian two-step, have orchestra give Indian war-hoops. **Description.** At signal, all two-step, another signal form two or three circles around camp fire; another signal, leaders should then start dancers in an Indian war dance, such as stamping feet, turning in place, bending over giving Indian war hoops, etc. All squat down in Indian fashion. After this all rise, face partners, grand right and left until signal, all two-step. Favors (may be given out while dancers are seated on floor). Small wooden hatchets or tommy-hawks with name, date, etc., printed on handle.

## INSCRIPTIONS.

A number of large cards are prepared; upon one side of each is a number, and on the other side a ludicrous inscription; a gentleman and lady waltz; the lady then takes her place by the table upon which are the cards; the gentleman presents a basket containing corresponding numbers with those on the cards to another gentleman, who after drawing one presents it to the lady; she then selects the card having that number, and attaches it to the gentleman's back with the inscription exposed to view; they then waltz together.

## INDIAN VILLAGE.

**Figure accessories.** A tripod and kettle in each corner of the room. Red lights in or under kettles. When circles are formed around tripods turn out all other lights. Any even number up and dance. (Waltz) Change music to good Indian two-step and lead around the hall and down the centre. At end of hall first couple lead to the right and second couple to left. Lead half around the hall and leading couples turn to centre of hall from sides and forward and trade partners, first couple leading to the right and second to left; at ends of hall separate from partners and join hands, forming a circle around each tripod and all make a noise like an Indian. At signal break circles and four leaders march down sides of hall where they will meet their original partners. Signal to change music to waltz and seats. Favors, hatchets and turkey feathers.

## INCONSTANTS.

Four couples. They arrange themselves in a column the first couple at the head. The first gentleman turns round and gives the left arm crossed at the elbow to the left arm of the gentleman behind him, with whom he changes place and lady.

He continues the movement until he reaches the last lady. When he has arrived at the foot of the column, the second gentleman who is then at the head of the phalanx, performs the same figure, and so on until all have regained their partners. A general waltz terminates the figure.

### ITALIAN FIGURE.

Decorate your hall with Italian flags, garlands, festoons, etc., in Italian colors. Rent a hand-organ, buy a bunch of bananas and a bag of peanuts, and a few lemons and oranges. Rig up a few of your men to represent Italian vendors. Have one of the men bring in the hand-organ and furnish music for the dancers, while another comes in and sells the fruit and peanuts. After a short time of this nonsense, all dance.

### INSPIRING FAN.

First couple tour de valse. The leader places a chair in the centre of the room and seats his partner upon it, giving her a fan. He then selects two gentlemen and presents them to her. She gives the fan to one and dances with the other; the gentleman having the fan follows the couple waltzing, fanning them till the lady is returned to her place.

### INTERMINGLING OF ARMS.

Three or four couples set out together. After a tour de mazurka or polka, each gentleman takes a lady and each lady takes a gentleman, when a general round is formed. They all advance and fall back together at four bars. They again advance and when near each other, the gentlemen join hands above and the ladies below. The arms being thus entwined, they turn to the left; the leader lets go the hand of the gentleman on his left, they extend themselves in a single line without quitting each others hands. When a straight line is well formed, the gentlemen raise their arms but still holding each other, the ladies dance off, and the gentlemen pursue them. At a given signal all the ladies turn around and dance with their partners, who ought to be behind them.

### IN AND OUT.

Any number. Each lady selects a gentleman, and each gentleman a lady. Form couples, one behind the other, all facing same way. First couple next in order, then beneath joined hands of couple next in order, then separate and pass outside of third couple, rejoin and pass under hands of fourth couple, and alternate in same manner with all the couples. Each couple repeat in turn, then form two lines forward, and dance with partners.

### JAPANESE FIGURE.

Favors, one large Japanese umbrella with streamers of narrow ribbon of different colors so arranged on the umbrella that they may be easily pulled off and sufficiently long that they

fly out over the ladies' heads and one reach the gentlemen. Favors to be smaller Japanese parasols with a bow or ribbon tied on the handle to match the ribbons fastened on the large umbrella. Leader calls up 36 couples and waltz. Ladies in the centre of the room join hands facing outward. Gentlemen join hands in a circle outside of and facing the ladies. Leader selects the tallest gentleman in the room and places him in the centre of the room, inside the circle of ladies, with the large umbrella open with the ribbons dangling over the edge. Stop the music. Leader explains that the gentleman in the centre is to twirl the large umbrella and when he begins to twirl, the ladies walk backwards forming a small circle around the gentleman who is twirling the large umbrella and at the same time, twirl the smaller parasols which have been given them, holding them down in front of their bodies instead of over their heads and the gentlemen who are outside of the circle each one catch only one ribbon as the umbrella twirls. As soon as he has secured one ribbon tie it around his neck and proceed to find the lady who has the ribbon on the handle of her parasol to match the one he has around his neck and dance with her.

### **JUNE ROSE DAY.**

Dress a girl in a pink costume, made to represent, as near as possible, a wide, open pink rose. Crepe paper may be used for this costume. Some pretty song about roses will be appropriate.

### **JAPANESE FAN AND PARASOL.**

This figure requires six Japanese fans for the ladies, and six parasols for the gentlemen; they are decorated with ribbons of different colors corresponding. Partners are to be taken according to the colors of the ribbons, and parasols kept open during the dance.

### **JERUSALEM.**

— couples up. Signal to favor and dance. The leader arranges a set of chairs at each end of the room; one for the ladies and the other for the gentlemen. The chairs are placed back to back, and there is one chair less in each set than the number of couples up. Signal for ladies and gentlemen to separate, and walk round the sets of chairs provided. Signal for all to take seats. Of course one lady and gentleman are left without a chair, and they dance together. A chair is then removed from each set. Signal for dance. Signal for seats. Again, those left out dance together and so on until all are dancing. Signal seats. Favors for both.

### **JAPANESE FIRE FLIES.**

Five couples up and dance, waltz, ladies to favor tables. Gentlemen select new partners and dance. Ladies at the favor table given the pieces of a letter A, which they proceed to set up one end of the ball room and remain holding it in place. Dancing ladies to favor tables, gentlemen again select partners and dance. Ladies are given the piece of an N and set it up

next to letter A, and remain holding it in place. Gentlemen select partners once more. Ladies are given the piece of an "A," set that letter up next to the "N," making in all A. N. A. Gentlemen to favor table. The dancing ladies select partners and dance, gentlemen given ten wands with which they dance forward and put in holes cut at equal intervals in the first A, remain at that letter with the ladies holding it. Ladies again select partners and dance, gentlemen given wands which they put in the holes of the "N," and remain with the ladies at that letter. Ladies once more select partners and dance, gentlemen given wands which they put in the holes in the last "A" and remain at that letter with the ladies holding it fast. The dancing couples to favor tables and light miniature Japanese lanterns and josh sticks on the table. All the seated gentlemen select partners from the seated ladies and dance two-step. Music changes to Japanese march. All the gentlemen at the letters A. N. A. dance to favor table, and take miniature lighted lanterns and hang them on the hooks at the ends of the wands in the holes of the letters making illuminated letters. Those couples at the favor tables that light the lanterns and josh sticks and give one to each of the ladies holding up the letters in their disengaged hand, also one to each gentleman after they have hung their lanterns on the wands, keeping one apiece for themselves and all retire behind the lighted lanterns in the letters and wave the lighted josh sticks up and down and around and about in imitation of fire flies. Dancing couples to seats, all lights out, then solo dance with calcium lights, the couples behind the lighted letters continue to wave the lighted josh sticks until the solo ends. Then all lights up, gentlemen blow out lights in lanterns and dance with any lady at the letters, the ladies receiving the lanterns and wands as favors and gentlemen the josh sticks. The letters are carried behind the favor tables to their original places by the seated gentlemen. All seats.

### **JAPANESE UMBRELLA.**

Six men advance for another figure holding over their heads Japanese umbrellas. Six ladies advance and take their places under their umbrellas. All promenade, when six more men advance and join them. They begin circling about, and the umbrella men must join them; thus 12 men dance around the fair sex. The music suddenly stops, and the man who can grasp the right hand of the lady nearest him secures her for his promenade. The umbrella is passed to him and the man left follows fanning them as they promenade.

### **JOCKEY.**

Properties, jockey caps and whips for ladies, ribbons for gentlemen, one and one-half yards per couple is sufficient. The gentlemen stand in a row, are given ribbons to pin on arms. Ladies are given whips and choose a partner by use of the same and dance. The gentlemen then favor their partners by escorting them to the table for one of the caps. The ladies now take the ribbons as reins and drive the gentlemen all falling into line around the hall. Use the whip freely, WE ARE NOT TAKING PART.



## JUNGLES OF AFRICA.

Half of the dancers take the floor, up and dance; at a signal each secures a favor and presents it to one who is seated, and all dance. Then those who first remained seated dance, and in turn favor those who are now at their seats. Every one now has a favor. A circle is then formed and in turn broken by the leader who "winds up" and forms a spiral two-step.

### JOLLY SET, OR WHO'S MY PARTNER?

Music, Two-Step.

First, all two-step and at signal all will be seated. Two, four, six or eight couples may start out; this will depend upon the number of couples. Each lady will select another lady for partner, each gent another gent and form figure beginning in centre of room, ladies in couples one behind the other, facing centre. Same for gentlemen but facing toward the ladies. thus:

O O X X  
O O X X

O for lady, X for gentleman. Two ladies in centre and gentlemen opposite begins with circle round, all hands joined, when around to places gents raise hands, ladies pass under between gents to the next two gents. Same time first two gents pass onto the next two ladies and so repeat the movements until all have passed through. When the first two ladies reach the end of figure they will pass directly to the end of hall keeping in centre of room and face about. Same for gentlemen but in opposite direction, as each couple emerge from this figure pass on to end of hall and separate, one going to right, one to left and form in line thus:

---

X	O
X	O
X	O
X	O

---

All two-step forward until lines meet and here take partner that chance has placed before you and continue dancing, thus the gentlemen conducting the ladies to their respective seats. After all the couples have led, conclude with, all two-step.

NOTE—At the conclusion of each lead (each time figure ends) all the couples dance, especially so, if a large number are engaged, then resume the next lead in order.

### JUST FOR FUN.

Any number of couples up. All join hands in circle. Face your partner. Right hand and left hand around shaking hands and everybody calling out, "How do you do?" keeping time to music, after which signal and leader call, find your original partner and dance, after which signal and leader call find somebody else's partner, after which signal and leader call find your

own partner, after which signal, leader call, everybody call your own age out aloud, after which signal, leader call, find your own partner; all dance; after which leader signal and call, ladies pull some gentleman's hair and dance with your own partner, after which signal and dance with gentleman whose hair you pulled. This figure with calls should be given quickly with a great deal of snap, not giving the dancers time to hesitate, and at the signal all call ages, the leader should circulate around the room quickly and call different numbers in a good strong voice, as if he was announcing several different ages.

### KALEIDOSCOPE FIGURE.

Four couples dance. Signal to stop; four gents cross left hands; their ladies give their right hand to partners; each lady calls another gent who gives left hand to lady; end gents call some lady who gives him her right hand; continue until all are on the floor in form of a cross, ladies facing one way, gents the other; let go of hands; all move around in the direction they are facing, touching right hand on each person they meet; signal, from leader, dance with person whose right hand you hold.

### KINGS AND QUEENS.

This figure can be used only at small "Germans," there being only two couples up at a time. From two packs of ordinary playing cards select the kings and queens. Two couples up and dance, the leader having previously given each couple four kings and four queens. The ladies are given the kings, and the gentlemen the queens. Signal for cards to be distributed; the kings to gentlemen and the queens to ladies. Signal for gentlemen holding kings to seek ladies holding queens of the same suit, and for couples up to choose partners. All dance. Signal for seats. No favors.

### KANGAROO.

Three chairs side by side, in middle of room. Conductor seats his partner, who must have a fan, in the middle chair. He then presents to her two gentlemen, who seat themselves in the other two chairs. The lady gives the fan to one of these gentlemen, and dances with the other. The gentleman to whom the fan is given must follow the dancing couple, and fan them, while hopping on one foot. (Perhaps this figure is better adapted to parlor-German than to those of the ball-room, although no just reason can be assigned for the difference). The figure is intended to create a hearty laugh at the expense of one gentleman at a time; and he who submits to this innocent and temporary sacrifice of his "amour-propre," with the least display of affected or genuine ill-humor, will generally be found the best-bred man in the company.

### KNOT NO. 2.

After the company have all danced they form a grand round and circle to the left. When the dancers have regained their

original positions, the ladies form a round inside facing the gentlemen. The ladies move once round to the right, and the gentlemen once to the left, and each gentleman then joins right hands with his partner, moving as though commencing a grand chain. On meeting the second lady he presents his left hand, swings round her, gives his right hand to the next lady, swings round her, and so continues turning with the right and left alternately until he reaches his partner, when all salute and then waltz. This is another closing figure.

### **KNEELING SQUARE.**

Two couples perform a tour de valse. Signal ladies to select two gentlemen and these gentlemen select two ladies; form in set same as quadrille figure; gentlemen drop on one knee, give right hand to lady who dances twice around him; ladies cross over giving left hand to opposite kneeling gentleman, revolving around him twice, returning the same way. To vary the figure the ladies kneel. Next couples up and dance.

### **KNEELING KNIGHTS.**

Two couples. Each lady selects a gentleman, each gentleman a lady; form as if for a quadrille. The four gentlemen kneel; the four ladies join right hands in centre and dance round to the left, each passing her partner, and giving her left hand to the gentleman next on her partner's left; the ladies drop right hands and each retaining the gentleman's hand dances once round him and again joins right hands with the three other ladies in the centre. They dance round to the left with right hands crossed until each has arrived at the gentleman next to the left of the gentleman last turned, repeating the figure until each lady has turned around her own partner, with whom she waltzes to place.

### **KNOTTED HANDKERCHIEF.**

The first couple dance, and the lady is left in the centre of the room. She ties a knot in one corner of a handkerchief and while she is thus occupied her partner brings four gentlemen and places them in a line in front of her. Meanwhile she collects the corners of the handkerchief together, permitting them to project sufficiently for the gentlemen to choose, but taking care that the knot is not seen. The gentleman who is fortunate enough to secure the knotted corner waltzes with the lady, and the others find partners elsewhere. This figure is executed successively by all the company.

### **LETTER "S."**

Four couples up and two-step. Exchange partners making eight couples. After two-stepping, form march and come down hall to centre. Both ladies and gentlemen separate going to side of hall, then turn to left, forming lines at end of hall. All forward and two-step with opposite. This may be called the letter "S."

## LANTERN AND UMBRELLA.

The leading couple promenade around under an open umbrella and the gentleman holding a lighted lantern in his left hand. The lady presents the umbrella to a gentleman and the lantern to another. The gentleman with the umbrella dances with the lady and the other follows with the lantern. The leading gentleman returns to his seat.

## LADIES BACK TO BACK.

The first four couples perform a tour de valse, they then join hands in a circle. The ladies take position back to back, facing outward; the gentlemen face the centre, give right hands to partners and left hand to ladies on the left. At a given signal they expand the circle then close circle; expand circle again and perform the grand chain. Finish with a tour de valse.

## LEATHER BAGS.

For the young ladies, embossed leather bags, embroidered in steel; miniature in gilt frames, flower fans, wreaths of roses and fascinating big bows of white gauze attached to walking sticks bound in white satin, and a gay assortment of trophies what went to ornament dressing tables and boudoirs at home. Gentlemen, to get German beer steins and a lot of fetching trifles, among them tops and strings, which the men immediately set spinning on the waxed floor to the amusement of the ladies. All these can be used to great advantage in dancing the various Cotillion figures.

## LABOR DAY.

This is a boy dressed in blue jeans, and white paper square workman's cap. He may carry a hod made of paste-board. Let him recite or read a poem or essay on "Work." Jean Ingletlow's little poem called "Work," or Elbert Hubbard's essay, "A Message to Garcia," will answer nicely.

## LANTERN FIGURE.

Half of class up and two-step, signal choose from among those seated, all dance. After a few minutes signal again, gents seat partners, and retire to their dressing room, closing door. Two duplicate sets of cards with numbers on are then produced, one set given to the ladies and one to the gentlemen while in their rooms. Small lanterns are then given to each gentleman with instructions to find the duplicate numbers on their card; in the meantime lights are turned low in the ball-room, in fact nearly total darkness must prevail. Care should be taken not to touch the lights in the gentlemen's rooms. While cards are being distributed to the ladies, they should be notified. When the gentlemen enter the room and find it total darkness they should commence calling their numbers and dodge about the room. After this game of hide and seek has been going on for a few moments, turn lights on suddenly; let gentlemen find partners and dance.

## LADIES' MILL.

First two couples dance. A gentleman from among the company is chosen by each lady and a lady by each gentleman. They all form a ring and turn to the left. The ladies place themselves in moulinet with right hands, and gentlemen remain in places. Ladies go entirely around turning partners with left hands and join cross-hands and round, stopping at the next gentleman whom they turn with the left hand. This is performed until partners are reached. All waltz to places.

## LINES AND CIRCLES.

Music, two-step. Twenty couples up, signal. Forms half way down the hall, turn to centre and cross over, then alternate in couples to right and left on reaching foot of hall, form two lines of ten couples each, at either end of the hall facing centre, first or front lines forward and back to centre, second or back line dancing in their end of hall, while first lines are making their first figure. First lines forward and form circle, circle to right to place. Grand right and left, past five or six, halt and dance in centre of hall. Centre line form circle, end lines form in straight lines. Centre circle break and fall back in lines in front of end lines, all lines forward to centre and back, all forward and pass through to opposite ends. (Note that end lines are now in centre and centre lines at ends). Repeat for new centre and end lines. Then all form circles one large one in centre and small ones at either end. All circle to right, halt. G. R. and L. in each circle, halt and dance off.

## LINE CHAINS.

Four couples. Each lady selects a lady and each gentleman a gentleman; gentlemen place themselves in pairs one behind the other facing the ladies, who arrange themselves in the same manner; at a signal the first two gentlemen begin with the right hand a grand chain with first two ladies, the other gentlemen following directly down the lines; when the first two gentlemen reach the end of the line, the last two gentlemen will have reached the first two ladies. The figure terminates with a waltz.

## LADIES RETURNED.

Four or more couples start. Gentlemen select ladies and ladies select gentlemen; form in two lines, one couple facing another down the middle of the room; lines twelve feet apart; all perform the half ladies chain thus changing ladies; all then face the head of the room and march in two columns, one turning to the left and the other to the right, countermarching down towards the opposite end of the room; when the last two couples have turned, the two columns turn and face each other in two lines; all advance and find partners opposite. General waltz.

## LADIES TO LEFT.

All hands around and turn to the left (4 bars), turn partners, each gentleman leaving his lady to his left (4 bars),

all join hands and turn to the left (4 bars), all gentlemen turn the ladies on their right and place them to the left; they continue in this way until each gent has recovered his partner; at the end, waltz.

### LADIES SEATED.

Two chairs are placed in the centre of the room, back to back. The first two couples lead off with the waltz, stop in the middle of the room where the ladies are seated on the set chairs. The gentlemen choose two other ladies and waltz around the circle, stopping in front of their partners. They then take their partners and waltz to places, while the two ladies left standing seat themselves in the chairs. The next two gentlemen select ladies and waltz round, and then conduct the seated ladies to places by waltzing and return to their own, while the ladies they waltzed round with take the chairs. This is repeated by each two gentlemen in turn. When all have danced, two ladies remain seated on the chairs, who are then waltzed to places by their partners. Other chairs may be placed in the centre of the room, and the figure commenced by four, six or eight couples if the company is large.

### LABYRINTH.

— couples having danced, form a grand circle. The leader breaks the circle and leads one end in past the other, and keeps on round after round, thus forming a spiral with four or five feet space between each coil. When the first couple reach the centre, they dance out through the spiral passage into the room beyond; the next couple follows, and the spiral thus constantly becomes smaller. When the outside couple has reached centre and joined the other dancers, signal seats.

### LASSO.

Take a number of scarfs or strips of tarlatan. — couples up, favor and dance. Signal for a number of gentlemen, as many as there are couples on the floor, to rise, separate in pairs; each pair is to endeavor with a scarf to capture any two of the couples dancing. When successful they dance with the ladies while their former partners return to their seats. It is necessary to lasso two couples at a time. Signal seats. Favors.

### LANCERS.

The first four couples perform tour de valse. Each lady selects another gentleman and each gentleman another lady; they form two sets. The music of the lancers is played, and the first figure of the Saratoga Lancers is danced, ending with a grand chain. Waltz music is again played and all the couples waltz; tour de valse is performed by the next four couples in order, who select other partners, forming two sets, and going through the second figure, to Lancers music, ending up as the first figure. For the last or fifth figure, all the couples are up, form sets, and go through the figure four times, ending with a general waltz.

### LADIES MOCKED.

The first couples set off. The gentleman takes lady by the hand and promenades about the circle, and approaches several ladies pretending to invite them to dance. The moment the lady rises to accept his offer he turns away quickly to address himself to another on whom he plays off the same trick, till at last he really has made a choice. The lady of the leader dances with the partner of the lady who has been elected.

### LEAVES AND BLOSSOMS.

Two large begonia leaves represent bouquet holders which contain six small bouquets. The latter are so arranged that they can be taken apart. The leader presents one bouquet to the ladies, and the other to the gentlemen, each selecting a small bouquet; the ladies fasten theirs to their corsage, and the gentlemen in their button hole; those with corresponding bouquets are partners.

### LILIPUTIAN FIGURE.

Every one of the party is converted into a Liliputian, each one wearing a miniature hat of some style. There should be straw hats, plug hats, clown hats, sailor hats, Scotch hats, Tam O'Shanters, Chinese hats, Rough Riders' hats, etc. Select partners for dance by comparing colors of hats, or comparing hats.

### LADIES' MOULINET.

Two couples dance, and then each lady selects another lady and each gentleman another gentleman. All form a grand ring, turn to the left during eight bars, and then separate into couples as for a quadrille. The ladies forward and join right hands across, forming a moulinet, and the gentlemen remain in their places. The ladies thus joined move entirely around and then unclasp hands and turn their partners with left hands. Again they forward and form the moulinet, but in returning each advances to the gentleman on her left (that is, one gentleman beyond her partner), whom she turns with her left hand. The figure is continued in this way until each lady regains her original partner, when all waltz.

### LADIES UNDER.

— couples up and dance. Signal for ladies to choose ladies, and gentlemen to choose gentlemen. Form grand circle; the ladies vis-a-vis with gentlemen in front, and dos-a-dos with gentlemen behind them. All forward and back; ladies pass under arch formed by gentlemen. Forward again, etc. Signal for each to dance with opposite. Signal seats. No favors.

### LAWN TENNIS.

Leader selects five ladies. Leader's partner selects six gents. Leader and his partner hold up sheet for net. All the ladies on one side of sheet and gents on the other. Ladies.

bat ball over the sheet in rotation. The gentleman catching the ball will step around the net or sheet, take the lady who served the ball for his partner and promenade or dance until all the ladies have partners. Lone gent takes his seat. Leader waltzes with partner. No favors.

### LADIES REVERSED.

The first four couples lead off with a tour de valse. They then join hands in a circle, the ladies facing outward and the gentlemen toward the centre. At a signal from the leader the dancers contract the circle, the ladies retreating and the gentlemen advancing during four bars of the music; and during the next four bars they expand the circle by reversing the movements. After the circle has been contracted and enlarged twice, all perform the grand chain and then waltz to seats.

### LADIES ORACLE.

One couple. The lady is given a book in which are written answers such as "Many Thanks," "I Am Not Allowed to Dance," "Some Other Time I Should be Pleased to," "No, I Thank You," and several others of a similar style. Gentlemen are successively presented; each of whom asks the lady to dance. She replies by presenting a paper-cutter which he inserts between the leaves of the book, and there finds the answer. When a gentleman is accepted, another lady takes the oracle's place. Partners thus formed dance together.

### LADIES CHAIN AND CHANGE.

Even number couples up and dance. Signal to find partners, favor and dance. Signal to form as in a quadrille. Ladies cross right hands, half round, left hand to opposite gentleman, turn three-fourths round on coming back, thus passing partner and coming to the next gentleman. This manoeuvre is performed four times, when the ladies again reach their own partners. Signal to dance. Signal seats. Favors for both.

NOTE—In the same manner gentlemen may chain and change.

### LEAP YEAR FIGURE.

For this figure you will require one more gentleman than you do ladies. An extra man is required to put on a paper shroud. This figure can be used for any number of couples, but it is always necessary to have an extra gentleman up. Couples up and dance. When they have danced a little while, form a circle, and grand right and left, the leader getting into the circle and when all dance the leader must secure one of the ladies. This will leave one of the gents out. He is "It," and goes to the centre to receive this paper suit. The ladies all receive a large ring having a tissue covering over it. Get another lady who is not in the figure, so that you will also have an odd lady up. She also receives one of the hoops. Now ask the ladies to catch a man. As there are not enough men for all the ladies the one who does not succeed in getting a man will have to contend herself by dancing with the dummy.



## LINES AND TERMINATIONS.

Any number. The first gentleman takes his lady and promenades around the room; all the other couples follow him. Two lines are formed (about six feet apart), the gentlemen all facing their ladies. The first couple lead off with a waltz passing upward behind the line of ladies then down between the two lines, and again upward behind the ladies. On reaching the end of the line they halt, and the gentleman exchanges positions with the lady, she taking his place at the end of the gentlemen's line and he placing himself opposite in the ladies' line. Each couple in turn perform the same figure and it terminates with a general waltz.

## L'ETOILE ET LA CIRCLE.

Four couples begin. Ladies select gentlemen, gentlemen select ladies. Form two lines facing, four couples in each line. Four middle ladies give right hand across, make a moulinet to the left; then give left hands across and moulinet to the right. The gentlemen all join hands in a circle around these four ladies. The remaining four ladies advance, and give left hands to right hands of the four ladies in the moulinet, thus forming a star, (the ladies), and a circle (the gentlemen). The gentlemen now pass round under the arms of the ladies, and the ladies pass in a contrary direction until signal is given when all take partners and waltz to places. (It is sometimes better for the gentlemen to form the star and the ladies the circle). "Toilette," of course must govern the matter as occasionally the ladies find it difficult to raise their arms high enough for the gentlemen to pass under.

## LETTER CARRIER.

Boy or girl in uniform of letter carrier, with bag and whistle. Ladies enclose their cards in envelopes (each separately). They are then collected by the carrier; gents form in line; carrier then hands letters, one by one, to leader, who calls the names as they are handed to him. First lady called dances with first gentleman and so on until five couples have waltzed around, when from a signal from carrier's whistle they find seats and so on with each succeeding five couples.

## LINKED COUPLES.

— couples up and dance, each being provided with a piece of ribbon about six feet long. Signal for partners, lady holding one end of the ribbon and gentleman the other. The lady hands her end of the ribbon to the gentleman she chooses, who holds it above his head with his left hand, the gentleman up doing the same. This requires good dancing and careful guiding, as the gentleman has but one hand for the purpose, the object being to keep clear of the other couples and their links. Signal seats.

## LOVE KNOT.

The leading couple having danced, the gentleman selects two ladies and the lady two gentlemen, and the six place themselves in two lines.

G	L	G
L	G	L

The first gentleman and first lady join right hands and turn half around; the gentleman then gives his left hand to the lady on his right and turns round to place, and the lady presents her left hand to the lady on his right and turns round to place, and the lady presents her left hand to the gentleman on her right in the line and likewise turns to place. The first lady and first gentleman again join right hands and swing half around and then join left hands with the partners on their left and swing round to place. Once more the leading lady and gentleman swing each other, and all waltz with opposites.

### LONDON BRIDGE.

The men form in two lines holding up their hands as for the game "London Bridge," while they sing: "London bridge is falling down, falling down, falling down, London bridge is falling down, my fair young lady." The ladies are in line going through London bridge; as the last word, lady, is said, the uplifted hands drop over the heads, and

"She looks to the east and she looks to the west,

And takes the one that she loves best,"

And dances with him. This is gone through with again and again until all have partners.

### LITTLE ROUNDS.

The first four couples lead off with a dance, and at a signal each gentleman selects another gentleman and each lady another lady. The gentlemen form four couples,

L-	L-	L-	L-	-G	-G	-G	-G
L-	L-	L-	L-	-G	-G	-G	-G

(Dancers Facing as Indicated)

one behind another four feet apart and all facing in the same direction. The ladies arrange themselves in like manner, but facing the gentlemen as in diagram above.

The first two gentlemen and the first two ladies join hands and circle once completely round to the left; and without stopping the two gentlemen raise their arms and permit the two ladies to pass under. The first two gentlemen now face the second two ladies, and the first two ladies face the second two gentlemen. The two pairs of couples join

G-	-L
G-	-L
G-	-L
G-	-L
G-	-L
G-	-L
G-	-L
G-	-L

Dancers Facing as Indicated.

hands in two circles and pass once entirely round to the left, and each pair of gentlemen without stopping, raise their arms and the ladies pass under. The figure is repeated until all the gentlemen have passed all the ladies when the ladies and gentlemen form two lines at right angles to those first formed as in diagram. When the two lines are formed, which must be done without effort or break in the time, all forward

and back during eight bars of the music, and forward again; and then each gentleman takes the opposite lady and makes a tour de valse. The remainder of the company performs the same figure, four couples at a time.

### LIGHT BRIGADE.

Any number of couples begin. Form a grand round. All forward with joined hands to centre. Ladies join hands and stop at centre. Gentlemen join hands around the ladies in a larger circle, and all balance. Ladies turn to the right, and gentlemen to the left. Then ladies (keeping their hands joined) pass backward (stooping), while gentlemen advance, and (with hands still joined) pass their arms over the ladies heads (taking care to have a lady between each two gentlemen). In this position break the circle in two places, and form two lines by going backward. At a signal, gentlemen raise their arms (hands still joined), ladies pass under and advance, gentlemen following. The two lines of ladies pass each other by letting go hands, and keeping straight on to meet the opposite advancing lines of gentlemen, when each gentleman takes the lady immediately in front of him and all waltz to seats.

### LUNCHEON.

Signal, all up and dance. Signal, ladies leave gents in groups of four down through centre of the hall. Gents sit down under tables held by two boys dressed as waiters. Ladies march single file around the room. As they pass the head waiter, he hands each lady a card with the name of some eatable written thereon.

Signal, ladies pass in serpentine form around the tables and find the name of eatable on table corresponding with card. After all have found corresponding name, signal, gents put head up through places; signal, all rise, take partners and dance.

### MOTTO (GERMAN) FIGURE.

Danced by six couples. After waltzing, form in line as for a country dance; head couple then pull string of a large German motto, which, snapping is found to contain 12 caps. These are at once donned, and each gentleman chooses as his partner, the owner of the cap that matches his own.

### MAY DAY.

While this would be more appropriate for a girl, in order to have boys and girls alternate, we must let a boy enact the part, so let us dress him as a simple farmer's lad, with wide straw hat and blue jeans. Around the hat put a wreath of spring flowers, and let him carry a toy rake and a paper bag, labeled "Seeds," in big letters. He may either sing some pretty Spring song, or recite some appropriate verse.

### MIDSUMMER DAY.

A girl in simple white gown, slightly low necked, short sleeves with wreath of poppies and corn flowers in her hair.

She may carry a large gayly colored fan. Any pretty love song about summer, flowers, etc., will be appropriate.

### MASKS.

A number of couples waltz around the room. At a given signal, the partners separate and select new partners from the circle. The gentlemen then place themselves behind a screen or shawl held up for the purpose and disguise themselves with masks; they then raise their heads above the screen and the ladies choose partners and waltz. Repeated by other couples.

### MAY POLE.

This is an adaptation of the old country dance of that name. The May Pole is to be prepared in this way: A pole at least two inches square or if round two and a half inches in diameter, is placed in a solid standard so as to be stationary. This should be from ten to twelve feet high. Ribbons or strips of paper cambric, should be tied securely to the top of this; these should be in colors, and somewhat longer than the pole, and should be of a number divisible by four—(a fourth as many) couples up as streamers on the pole, and dance. Signal to find partners, favor and dance. Signal to gather around the pole, the gentlemen all gaining possession of the ends of the streamers of one color and the ladies of the other. Signal for gentlemen to revolve about the pole to the right, ladies to the left, passing between every other one as on grand right and left. When a complete revolution has been made and each dancer has reached his or her chosen partners, all dance. Signal seats. Favors for both.

### MILITARY FLAGS.

O—Lady; X—Gentleman.

			O		
X	X		X	X	
		O	O	O	
			O		
X	X		X	X	
		X			
O	O		O	O	

Ten couples. Ten pairs of flags, say two of each nation, are distributed. Four lines of four each, alternately gentlemen and ladies are formed, with an officer in front of each, as above. These lines march once round the room in regular file, and then march a second time round coming last up the centre of the room. As each file reaches the head of the room, the gentlemen march to the left in single file, the ladies in the same manner to the right halting on opposite sides of the room facing half-round, gentlemen facing ladies. The corresponding pairs of flags then become partners for a dance.

### MOULINET CHANGED.

The first four or six couples lead off. After the promenade all the gentlemen, without quitting the hands of their ladies, form a moulinet with their left hand, and execute an entire round. At a given signal, they take the places of their ladies, by turning backwards and placing their ladies in front. In this position they execute a complete round in a contrary sense. At another signal, they again change by turning this time in front, and placing their backs in the rear. After a last turn, the couples disperse, and finish by a promenade.

### MITTEN, FLOWER AND RING.

The leader presents a lady a ring, a mitten and flower, bringing forward three men. The man receiving the ring presents it to a lady with whom he dances; the second receiving the mitten retires amidst laughter. The man receiving the flower dances with lady presenting it.

### MOVING HAT.

Two couples waltz. One gentleman should hold in his left hand a hat bottom up, the other gentleman aims, without sacrificing continuity of step, to fling into the hat a pair of gloves, when he succeeds in doing this he takes the hat and some other gentleman takes the gloves and proceeds as before.

### MERRIMENT.

Four couples up and dance while on four chairs placed back to back in the centre of the floor, four ladies are seated. Each gentleman secures another gentleman and the eight circle around the four ladies until at a signal all kneel. The ones who get the nearest to partners take them and dance, while the four left unprovided retire.

### MARINER'S COMPASS.

This figure is somewhat like the May Pole. The pole and ribbons are used the same only upon the end of each ribbon is inscribed the points of the compass.

### MOVING ARBOR.

NOTE—The leaves and flowers should be wound on cane, 16 feet long; wood will break.

Eight couples up and dance. At the signal select new partners and dance. At signal all march around the hall to the rear of hall and march to the centre. The leader should be at the rear with the garlands and hand one to each couple as they march up the hall. The gentleman will hand one end to the lady's right hand, and the gentleman takes the other end in his left hand, holding the garlands over their heads. As they come to the front of the hall, they separate by couples one to the right, the other to the left, marching to the rear of the hall, and coming up by two couples. The leader will

place himself in centre of hall. Form in a wheel around the leader. At signal the ladies will pass the end of their garland to their partner. The inside gentleman will hand one end to the leader in centre. The leader will take four ends in each hand. The inside gentlemen will keep one end in their left hand. The outside gentleman will hand to the gentleman to his left so that the inside gent carries one in each hand. The outside gentleman carries the other end in his left hand. (Keep marching during change of garlands). At signal ladies step forward in front of partner and gentlemen make one step to the right, making room for the ladies to pass between them, ladies marching to the right under the arches, gents keep marching to the left. (The inside ladies and gentlemen must take small steps while the outside ladies and gentlemen take long steps, all watching to keep in straight lines). When the ladies march around twice or three times, or as often as the leader thinks best, then step in front of partner. All stop. Gentlemen take garlands and keep one end in his left hand, and the other end to the ladies' left hand. All take waltz position and two-step around the hall. At signal all march and hand the garlands back to leader. All seats.

FIG 1

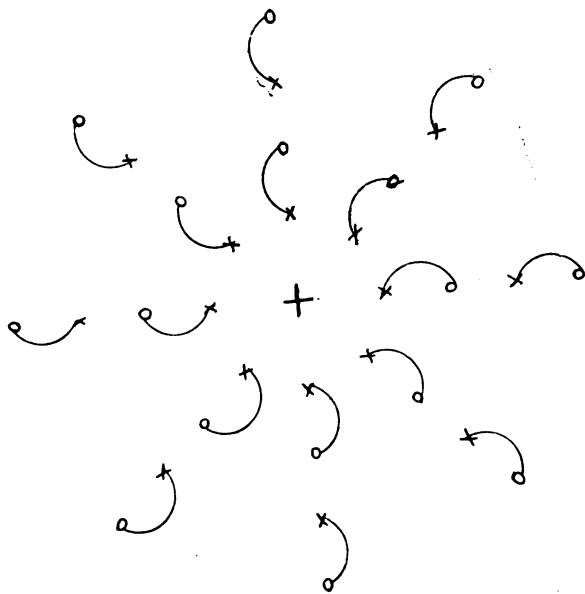


FIG II

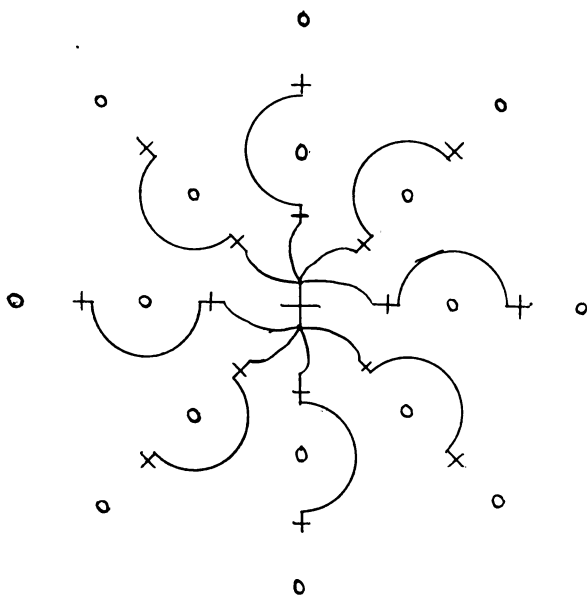


FIG. III

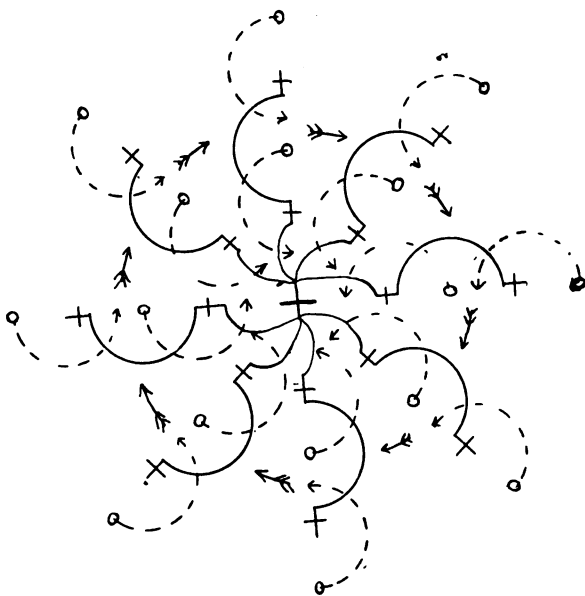
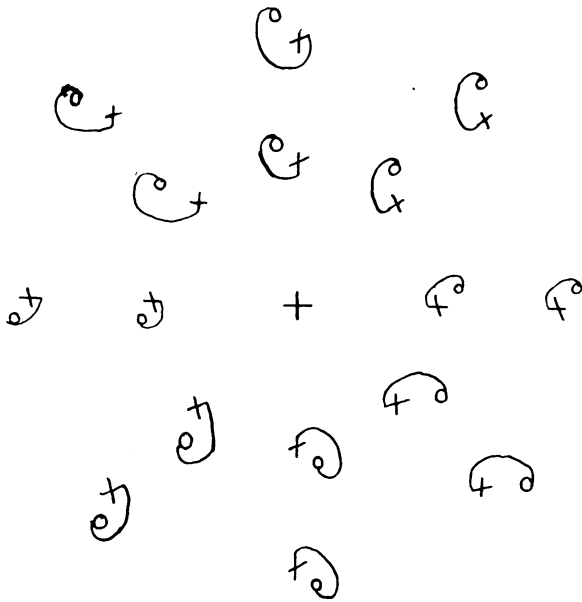




FIG IV



## MULTIPLYING COUPLES.

Leader and partner dance down the room. At signal, separate, select new partners and dance (two couples). At signal the dancing couple separate and select new partners and dance, (four couples.) At signal the dancing couples separate and select new partners and dance (eight couples). Then 16 couples; next 32 couples, until all are dancing. Final, form large circle; announcement, find your own partners, dance and take seats.

## MILITARY FIGURE NO. 2.

Couples all up and two-step. After a few rounds of the hall, the leader forms march in couples, down the centre, separate at lower end of hall in couples, first couple to the left, and second to right, all the couples alternating following the first and second couples, forming lines on both sides of the room facing centre, the first couple at head of line and last couple at bottom of opposite line, cross diagonally and meet in centre, change partners and two-step. The next two couples on opposite end of lines march to centre and change partners, so continue until all have changed partners. (Second Change). All retain new partners and form for march down centre, same as before, separate at bottom of room and form lines on each side as before. The two top couples forward and form line of four facing down the room, while at the same time the two bottom couples forward and form line facing up the room, the two lines of four march to the centre and there change partners, two-step with new partner, continue from each end of lines until all have changed partners. (Third Change). Form for march and march to side of the hall as before, all face centre and march to the centre in solid column, change with opposite and two-step with new partner for final.

## MARKSMAN FIGURE.

A large pink satin heart is suspended from the wall, about 10 feet from the floor. At a given signal, when the dance is to begin, one young lady who by the way must be a good markswoman, fires a small pistol at the mark in the centre, whereupon a door flies open and out pours a shower of roses, and last of all, a white dove flies out and over the heads of the dancers. All dance.

## MAGAPHONE FIGURE.

Magaphones are provided for the ladies and gents. The ones for the ladies are labeled Louie, August, Paul, etc. Those for the gentlemen are labeled Louise, Augusta, Pauline, etc. After the couples up have danced several rounds signal to separate, the ladies to stand on one side of the room and the gentlemen on the other side. Now distribute the magaphones labeled Paul, August, etc., to the ladies and those with Pauline, Augusta, etc., to the gentlemen. Make announcement as follows:

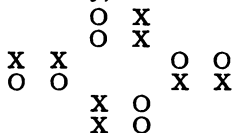
"Now ladies, see way over there on the opposite side of the hall you will call the name that you will find in large print,

on your magaphones and then step to the opposite side and announce to the gentlemen that they are to call the names that are in large print on their magaphones, to the ladies standing way over there on the opposite side of the hall. Call loud and distinct enough to be heard. Paul will call for Pauline vis-a-vis and August will call for Augusta and then partners will be found." There is lots of noise and also lots of fun.

### MAZE.

Four couples execute a tour de valse and then form a quadrille, four other couples take up positions so that a new couple stand exactly behind each one of the couples that form the quadrille (as in diagram).

(X—Gentleman; O—Lady).



Four ladies inside cross right hands turning entirely round and swing partners with left hand to place, while the inner couples are thus engaged, the four outer couples waltz half round outside quadrille to opposite places, then the inner couples waltz round to their places, but facing outwards. All chassez to places and turn corners with right hands, and partners with left hands; all gentlemen waltz to seats with the ladies standing opposite them.

### MAGIC HAT.

First couple lead off. The leader gives his lady a hat which she presents to several ladies, who deposit in it some article, such as a glove, a key, fan, handkerchief, etc. She then presents the hat to the gentlemen, who each take one of the articles, and dance with the lady to whom it belongs. Repeat ad lib.

### MATCHING COLORS.

Prepare two round sticks about three feet long and an inch or an inch and a quarter in diameter by gilding them and attaching to one end of each twelve ribbons, about an inch in width and two yards in length, no two ribbons on the same stick being of the same color, but the same colors attached to each stick. As a finish to the top where the ribbons are attached a large rosette or pompon may be fastened. Seven couples start. Signal, each lady selects another lady and each gentleman another gentleman, excepting the first couple of the seven who started, who will each take one of the sticks with ribbons, one standing at the head of the room and the other at the foot. All the ladies up gather around the gentlemen holding the stick and each take the end of one ribbon, and the gentlemen up will gather around the lady at the opposite end of the room and each take the end of one ribbon. When all have taken ribbons, they will go forward toward each other the stick still be-

ing held by the lady and gentleman of the first couple. When meeting the two who hold the same colored ribbons will dance together, and the couple who hold the sticks will join in the dance at the finish. The couple who held the sticks will present them to the first of the next seven couples, who are to start.

### MESSIRES AU GENOUX.

Form one, two, or more quadrilles, five or six feet distant from each other. Gentlemen all kneel. Four ladies (in each quadrille) give right in centre, and turn to the left (complete circle), passing by their partners, on arriving again at place, and give left hands to left hands of the gentlemen on the left of their partners, pass once around these gentlemen (who retain the ladies' hands while making the turn), join right hand in centre again, moulinet to the left as before, pass the gentlemen just turned, and give left hands to next left-hand gentleman, and so on to next, and then to partners, when all the gentlemen rise, and all waltz to place.

### MIRROR.

The leading gentleman seats his lady upon a chair in the centre of the room, and hands her a small mirror. He then selects a gentleman and places him behind the chair. The lady looks in the mirror, and if she does not wish to dance with the gentleman wipes the mirror with her handkerchief. The leader then brings another gentleman until the lady accepts. She then rises and leaves the mirror on the chair and waltzes. The rejected gentlemen return to their places.

### MISTLETOE AND HOLLY.

Favors, flowers with mistletoe for the ladies and button-hole bouquets of one flower and holly for the gentlemen. Leader calls up the couples and waltz. Ladies step to the centre of the room and join hands in large circle, move backwards making the circle as large as possible. Gentlemen join hands in a circle behind them making their circle as large as possible. Leader then requests the gentlemen to remain standing and the ladies to follow him in a single file. He zig-zags across the room first one side, then the other, until he reaches the middle of the room, then the first lady stands still, facing the other end of the room, after which place two immediately behind her facing the same way she is facing. Behind them place three ladies, allowing enough space between the first, second and third row so that the gentlemen may dance freely between them; on the fourth row place four ladies and on the fifth row place five ladies all facing the same direction and continuing and adding one to each row or two if the necessity arises until a pyramid has been formed.

The gentlemen are now started off by the leader in single file who begin to zig-zag across the room toward the pyramid. As soon as he and the gentlemen start to near the pyramid the leader requests the ladies to raise their bouquets over their heads, forming a human bouquet, and the gentlemen following the leader circle around the first lady, then the next two,

zig-zagging, first down one line, then up the other, through the pyramid of ladies. When the leader has reached the last line and he sees that the gentlemen are pretty well mixed up in the pyramid, stop the music and announce that the gentleman will please kiss the girl he discovers under the mistletoe nearest him and dance with her, immediately the orchestra strikes up a two-step and all dance.

### MOUSE TRAP.

Four scarfs, three yards long are provided, two couples start; each lady selects a gentleman, each gentleman a lady; each lady takes the ends of two scarfs, the four ladies standing in a square so that the scarfs shall be crossed, in the centre there will be a space between the four scarfs, and there is the trap; the four gents take hands in line and endeavor to pass under the scarfs from one side to the other, the ladies trying to catch them in the trap as they pass; when one of the gentlemen are caught the figure ends and all join in a general waltz.

### MINE.

This is a very effective figure, and will answer admirably for a parlor as well as a hall. A large number of Japanese lanterns must be provided. These are lighted and given either to each gentleman or to each dancer. The ordinary lights of the room are to be extinguished. All up and dance. Signal to form a circle around the room. The leader is then to lead and all the rest follow him in any complicated lines or curves that suggest themselves to him. For instance, a serpentine line down the room is very effective. These windings are continued as long as they "take." Signal to dance. Turning up the gas will then be the signal for seats.

### MIKADO.

This figure requires two Japanese heads. The one for the ladies contains six colored masks for the gentlemen, and the gentlemen's six masks of corresponding colors for the ladies. Masks of corresponding colors are partners.

### MOVING CUSHION.

First couple waltz. The gent places his lady on a chair in the centre of the room and deposits at her feet a cushion. He presents several gentlemen in turn who kneel upon the cushion, the lady drawing it away as a signal of refusal, and leaving it immovable for the gentleman whom she desires to favor. The gentlemen neglected form in line behind the chairs, where they remain until liberated by other partners who waltz with them to places.

### MOUSE TRICK.

For this figure there is a basket containing one large and five small mice. Six couples join in a round dance, when the leader takes the basket and the gentlemen tie the project-

ing loops to the small finger of each lady as secure as possible. The leader then draws the basket away and the ladies find the mice hanging to their fingers. The lady having the largest mouse selects her partner first, and the others follow. The ladies must be kept ignorant of the contents of the basket.

### MOTTOES.

A basket of mottoes, each accompanied by an article of clothing, made of paper, is placed upon a table; a lady presents one to the gentleman selected, who, upon opening it places the article of paper clothing on himself and dances with the lady; the lady's partner at the same time presents a motto to a selected lady, who assumes the costume, and dances with him. This is repeated by each couple in succession.

### MIRROR DECISION.

The first couple waltz around, and the gentleman then seats his lady upon a chair placed in the centre of the room and hands her a small mirror. He then conducts a gentleman from the circle to a position behind the lady's chair. The lady sees him in her mirror, and may decline by shaking her head or turning the mirror. Other gentlemen are presented in the same way till she selects a partner to dance with. The rejected gentlemen may select partners and waltz, or return to their places as they may elect.

### MILL FIGURE.

The first two couples perform a tour de valse. Each lady selects a gentleman, and each gentleman a lady; they form a ring and circle around to the left; ladies give right hand to opposite lady going entirely around, turning partner with left hand; cross right hands again, and around once and a quarter, turning next gentleman with the left; right hands in the centre again, performing the same figure until they reach partner. All wind up with general waltz.

### MILITARY.

Ten pairs of flags, two of a kind, leader presents one of each pair to a lady and the other to a gentleman; then form four lines, with an officer in front of each thus:

```

      O
    X X   X X
      X
    O O   O O
      O
    X X   X X
      X
    O O   O O
  
```

In this form march around the room twice, second time half wheel to the right and left and form two lines facing; ladies line one side, gentlemen the other; all forward, select corresponding flags, and two-step to seats.

## MITTEN SOCIAL.

Place chairs in as many groups of three each as there are to be couples up, placing them so that the middle one will face the opposite direction from those on each side of it. — couples up and dance, being careful not to displace the chairs. Signal for gentleman to seat his partner in the middle chair of one of the groups. He is then to choose another gentleman, while the leader distributes mittens to the seated ladies, whose several partners seat themselves on one side of them while the gentleman chosen seats himself on the other side. Each lady then favors and dances with one gentleman, and to the other gives the mitten, which is a notice for him to keep his seat until the signal for seats is given, unless some other lady, moved by pity or sympathy, invites him to dance. Favors for gentlemen. This figure may also be danced, where all are well acquainted, by the lady choosing a lady, and the gentleman giving the mitten, in which case favors for ladies.

NOTE—The mitten feature of the above figure may be omitted if preferred, and a favor may be given to the thus doubly favored person. This makes the figure a simple instead of a property one.

## MULLIGAN GUARDS.

Provide as many small toy drums as there are to be ladies present at the "German," and as many long tin whistles, or toy trumpets as gentlemen. On the bottoms of the drums should be written the numbers from one up. There should be similar numbers on tags attached to the whistles or trumpets.

Distribute the drums and whistles, or trumpets; drums to ladies and whistles to gentlemen, at random paying no attention to the number. Call out one, two, three, four, etc., until you have enough up to well fill the floor. Find corresponding numbers and dance. This of course brings the lady with drum one and the gentleman with whistle or trumpet one together. Signal to fall in and march as follows: Consider this page to be the plan of your floor. First have the dancers form in a line of couples on the left side, the ladies being on the inside and all facing top of page. "March." When the first couple comes to the left top corner, the gentleman stops and faces bottom of page, the first lady leading. The second gentleman takes his place next to the first and so on, until all the gentlemen are facing the bottom. The ladies continue to move in single file, turning at top right corner; they continue down the right side, turn at bottom corners and form at the bottom, "about face," and they face their partners. "March," ladies and gentlemen advance in step, the ladies drumming and the gentlemen whistling until they meet; then dance. Signal seats.

It will be appropriate to have the Mulligan or Skidmore Guards play. No favors.

## MULTIPLYING AND DIMINISHING CIRCLES.

One half of the company in and two-step for three minutes. Leader will give signal when those that are dancing will change

partners with those seated and continue dancing for two minutes which will bring the whole company on the floor. Leader signal to march. When the first couple in the march reaches the front of the hall the leader will start one-quarter of the march towards the centre, upon reaching that point they halt. The second quarter will continue around the hall to the middle of the side and they will then march towards the centre and when they reach that point they halt. The third quarter will continue around until they come to the front of the hall and then turn and march towards the centre. When they reach that point they halt and the fourth quarter will march around until they reach the middle of the other side and they reach that they then halt.

Music change to waltz and start the circles multiplying by first, second, third and fourth couples or the leaders of the four quarters join hands in one circle turning towards the left until they reach their place. Head and foot couple pass by and change places and sides pass by and change places and give hands to the couple that they will meet, which will give you four small circles of four couples each.

The four circles will circle left until they come to place when they all pass by and give hands to the next couple they meet, which will give you one large circle of four couples and eight small circles of two couples each.

And you continue on in the same way. Leaders of the four quarters marching towards the ends and the ends marching towards the centre. When each couple reach the end and no more couples to turn they take their own partner and waltz around the hall which will start to diminish the circles. Every first, third or fifth, or odd times you pass you will have one large circle of four couples in the centre besides the small circles working on the outside. Every second, fourth, sixth, or even number of times you pass out only have the small circles of the two couples only turning.

NOTE—Keep couples turning all at one time by signal and all pass at the same time by signal in time to waltz music, making one step to one measure of music. If the hall is oblong and not square you can work the couples from the four corners instead of the side.

### MUSICAL CHAIR.

Arrange twelve chairs side by side, every other one facing opposite direction. Six couples two-step at signal. Seat ladies in chairs, all facing one way. Gentlemen waltz around chairs and when music suddenly stops find a seat and dance with one on your left.

### MYSTERIOUS PARTNERS.

In this figure are required certain masks and sheets. — couples up and dance. Signal for the gentlemen to lead the ladies into the hall, return, and each envelops a gentleman (chosen) in a sheet and covers his face with a mask. They then lead the "mysterious partners" into the hall, and ladies



choose their masked partners and dance with them, while the other gentlemen choose partners from the room and also dance. Signal for seats.

### **MYSTERIOUS CLOTH.**

The first couple set off. All the gentlemen of the cotillion range themselves behind the cloth, which two persons hold out displayed, so as to form a sort of a screen, and place above it the ends of their fingers, which the lady on the other side is to take, thus indicating her partner.

### **MYSTERIOUS HANDS.**

The first couple waltz, and the gentleman conducts his lady to an adjoining room. He then chooses several other ladies and conducts them to the same room. The door is placed ajar and each lady passes her hand through while she conceals herself. The leader then brings forward as many gentlemen as he has selected ladies, and each gentleman, including the leader, takes one of the protruding hands and dances with the lady thus chosen. This figure can be performed by placing the gentlemen in the room.

### **MYSTERIOUS CURTAIN.**

Two gentlemen hold a large tablecloth or curtain; all the gentlemen place themselves behind the curtain, each holding a finger over the top; a lady touching one of the fingers dances with the gentleman to whom it belongs.

### **NEXT YEAR'S KISSES.**

Gentlemen select partners and commence to dance with them in the conventional way. After the dancing has gone on about one minute, a loud smack is heard in one end of the room, and a loud smacking in the other. It is the youngsters secreted behind a screen who are doing the smacking, but the effect is as magic as though done by the Cotillion Fairy of Thanksgiving. At the first smack, the couples drop hands and the young ladies waltz away from their partners, throwing kisses meanwhile. As they separate further and further, the kissing continues, pretty hands wafting them towards the masculine partners, who hold out appealing hands. As the door is reached there is a final round of kisses and the girls vanish through the door.

### **NINEPIN FIGURE.**

A ball is hung by a long ribbon from the centre of the room. The leader waltzes with his partner and designates eight other men who are to choose partners for this figure. The gentlemen are given favors of paper containing costumes made to represent a ninepin, which they put on and stand in line a little distance from the ball. Their partners stand in line on the opposite side of the ball, and in turn they toss the ball towards the gentlemen, and the first gentleman catching it claims for his partner the fair damsel who has thrown the ball. These favors come in sets of nine.

## NEW YEAR'S DAY.

A boy dressed in simple costume of red cambric, a sort of loose blouse, and full knee breeches, with ribbons tied at the wrists and knees. Around his neck he wears, like a breast plate, a big placard of white with "Good Resolutions" painted on it in big black letters. He carries a big pasteboard bell in his hand, and recites some verses of Tennyson's "Ring Out Wild Bells"—and as he speaks he can accompany the words with action of ringing the bell. This song has been set to music, but might prove too difficult for any but an exceptionally good voice. Other appropriate recitation will answer.

## NECKTIE.

The first couple begin with a tour de valse, the gentleman stands in the centre of the room holding in his hand a necktie, meanwhile his lady assembles the other ladies and they all join hands in a circle and turn to the left during which movement he places the necktie about the shoulders of the lady with whom he wishes to dance. All waltz to places.

## NEW ACQUAINTANCES.

Everyone up and two-step. March forming in columns of four couples. First column to the right, second to the left, forming a circle around the outside of the room, face your partner. Music changes to waltz. Grand right and left, introducing yourself to each person you meet (giving name but no address); when you have met all and have reached your partner all waltz. Signal, form a circle, ladies in the centre; join hands and face out, all circle to left, face with partner in front.

## NEW DEAL.

Three couples. Each gentleman selects another lady, and each lady selects another gentleman. The new couples form in column, with the leading gentleman with his partner at the head. The gentlemen all quarter-face to the right, and the ladies to the left, forming two lines facing each other, the six gentlemen in one line and the six ladies in the other. All take two steps backward to leave a space between the two lines. The two couples at the head cross right hands and turn half round, the two bottom couples doing the same, while the two middle couples join hands and make a half turn to the left; these three movements reverse the lines, and also change the order of each person in the ranks. The head couple (as they now stand) waltz down between the lines; the gentleman of the bottom couple wheels around to the left, and passes up outside the gentlemen's line, while his opposite partner passes up behind the ladies line, the two meeting at the head of the lines; joining left hands, they cross over and waltz with the lady and gentleman at the head of the lines to seats. When the head couple (now waltzing down between the lines) reaches the bottom, the gentleman leaves his partner and waltzes with

the bottom lady to seats, while the lady waltzes with bottom gentleman to seats. At the same time the gentlemen remaining in line waltz with the opposite ladies to seats.

### NOSEGAYS.

Several nosegays are laid upon a table. The first couple set off. The gentleman and his lady each take a nosegay, which she presents to a gentleman, and gentleman to a lady to make a tour de valse or a promenade. This figure is repeated by all the couples.

### NIGHT ON THE PLAINS.

The cowboy suit is made up of three pieces, coat, trousers and hats for the gentlemen and skirt, jacket and hat for the ladies. A few wash lines which are to be used for lassoes are the properties for this figure.

After all your people are dancing get a few of your men who are not on the floor and have them take their places at various places on the floor, among the dancers, standing on chairs, so that they can look over the rest of the dancers and begin lassoing the lady they wish to dance with, or if they prefer, they may lasso one of the gentlemen and take the lady this gentleman was dancing with, and dance with her. The man who was lassoed takes his place on the chair just vacated by the other man and repeats the "stunt" by lassoing someone. This may be repeated as long as you wish, and will give you a continuous change of partners.

### NEW FLAG FIGURE.

Provide twelve flags (United States flags) with handles about three feet long. Six couples waltz, three from each side. The ladies hold the flag upright with the left hand to the gent's right shoulder during the waltz, and at the signal the ladies leave their partner, retaining the flag, and choose another partner from either side of the cotillion, and the gents get the remaining six flags, and present to a lady from either side, and all waltz, and at the signal gents form a line across one end of the hall, and the ladies form in two lines facing each other, holding their flags up in the centre to form an arch, thus:

```

X
X
X
X   O O O O O O
X   O O O O O O
X
X
X
X
X
X
X
X

```

O—Lady; X—Gent.

At the signal the gents begin to move to the waltz step in single file and move completely around the ladies once; the second time come down through the arch, and every other gent turns toward the right and left and stop directly back of the ladies, who at the signal turn one-half around and waltz with the gent opposite, holding the flags as before, until the signal for seats, after which the flags are laid on a table, and the next three couples from each side waltz or promenade to the table and the lady procures a flag and the flag is continued as before.

### NIGHT IN FLOWERLAND.

For a Night in Flowerland pass to the ladies beautiful hats in imitation of flowers. The hats should be very large, and will give the party the appearance of a living garden. Floral wands are also given with the hats and are to be carried in the hands. These wands are made to match the flowers on the hats. The gentlemen are given boutonnières, representing the same flowers as the floral hats worn by the ladies. The gentlemen then find their partners by finding the lady who has the flowers matching with the boutonniere he is wearing.

### NOVELTY.

Have the hall decorated with flags and flowers. Make a collection of horns, caps, a few snow-balls, serpentine, carnival novelties, etc., and put them in a large box. After a dance and grand march they all march down the centre of the room and as they pass the box or grab bag they each take a grab. Serpentine and confetti are then given out and then the fun begins. As there are about two or three dozen horns and "rough house articles" you can easily imagine the rest.

### NORTH POLE FIGURE.

Divide the assembly into two sections. Have them take sides, one-half of them to be Dr. Cook followers and the other half to be Peary followers. The North Pole should be placed in the centre of the hall with a rope tied around it. When you blindfold your explorers, and have them placed at the ends of the hall, you must be sure to see that Dr. Cook is turned around twice, and then turned so as to face the end of the hall, while Peary is turned so as to face pole. The rope is tied around the pole, so as to move it in case Dr. Cook gets too close to it. Be sure and have Peary take the pole with him when he finds it so that it will be impossible for the doctor to find it. All two-step.

### O'PHIDIAN.

The first couple start by a waltz. The gentleman leaves his lady in one of the corners of the room, her face turned to the wall, and proceeds to seek three or four ladies, whom he places behind his partner, leaving between each of them a certain space. He then selects as many gentlemen, including himself as there are ladies. He forms a loose chain with the gentlemen he has chosen, and after having rapidly promenaded

this chain, he passes behind the last lady, then between each lady until he has reached his own. He then claps his hands, and each gentleman dances with his vis-a-vis. One or two columns can be made by starting several couples at the same time.

### ODD AND EVEN NUMBERS.

We have advised having the chairs numbered in pairs. If this has not been done before beginning this figure, the leader should walk round the room and let the couples draw numbers, beginning at one and running up. The leader begins by calling for one, two, three, etc., couples to get up and dance. Signal for grand circle. Revolve. Leader calls for odd numbers to forward and dance, while even numbers extend themselves, reforming the circle, which continues to revolve round the dancers. Signal for dancers to form circle, and even numbers to dance. Signal general waltz. Signal seats. No favors..

### ORDER OF THE GARTER.

A lady is seated upon a chair, provided with two pieces of ribbon; two gentlemen are presented to her, and she gives one of the ribbons to each of them; the one who can first tie the ribbon on as a garter takes the lady for a partner.

### "ON THE HOOKS."

Souvenirs, small hooks with pins attached. Provide long brass rod hooks which are about six feet long, with hooks big enough to hook a person around the waist. All up and dance. Take extra persons and distribute to them the large hooks. They remain at or near the outer edge of the room, and with hook reach for dancers and hook one around the waist. Gent hooks gentleman, and give him the hook and dance with his partner. Lady hooks lady and gives her the hook and dances away with her partner. If you have no extra ladies and gentlemen, divide five couples for party of sixty couples, and use ten hooks for that number.

### OVER AND UNDER.

The leader signals as many couples up as he wishes to dance, and at a second signal the dancers choose new partners. The ladies form a column, two abreast, on one side of the room, and the gentlemen form a similar column on the other side, facing the ladies. The columns march toward each other, and when they meet the first two ladies pass under the raised joined hands of the first two gentlemen, and then raise their own hands and allow the second two gentlemen to pass under; then the ladies pass under the hands of the third two gentlemen, and so the movement continues, alternately over and under, all the other couples, both ladies and gentlemen, advancing in the same way. When the first couple of gentlemen reaches the last couple of ladies, all dance until signalled to seats.

## OCEAN WAVE.

Gentlemen in a circle around hall. Leader in centre with a paddle swinging the same under the gentlemen's feet keeping everybody on the jump. Do this until about eight or ten men are caught then those that are caught sing while others dance.

## OCTAGONAL BOOTH.

Music, waltz or two-step. For this figure make the frame of an octagonal booth of curtain poles, which is, perhaps, the best material, and hang a portiere at each plane of the octagon. This booth may be as decorative as one sees fit to make it. The booth to be placed in the centre of the room. Four couples up. At signal each lady select another lady and they go inside the booth, each lady standing in front of the curtain which is hung at a plane of the octagon. Each gentleman selects a gentleman and form in a circle around the booth, standing in front of the planes of the octagon. Signal, ladies push aside the curtains and step out and dance with the gentlemen they meet.

1 2 3 4—4 3 2 1.  
Equal number couples up and dance. Signal for partners, favor and dance. Signal to form as for quadrille. First couple swing; gentleman lets go partner's hand, and they take in the second and opposite couple; four hands round. First gentleman again lets go with his left hand and takes in third couple; six hands round. Again let go; eight hands round. First couple drop out at place; six hands round. Second couple drop out, four hands round. Third couple drop out, fourth couple swing. All swing partners and dance. Signal seats. Favors for both.

## OPPOSITE ROUNDS.

All the ladies form a grand round facing inward, going to the left; the gentlemen forming a circle round that of the ladies, also going to the left, but facing outward, the two circles thus being back to back, and going round in opposite directions; at signal gentlemen turn and dance with opposite ladies. This is one of the concluding figures of the German.

## OCEAN WAVE NO. 2.

This is one of the most interesting and comical Cotillion figures ever produced.

A set of Bigotphones and a large ladle shaped piece of wood fastened to a strong cord about twenty feet long, can be used. Everybody jumps and laughs until their sides ache.

For any number of couples.

After your assembly has danced a little, signal the music to stop and request the ladies to take their seats, and gentlemen form a circle around the hall, joining hands.

The leader announces that all who are hit will not dance and must take their places on the orchestra stand, etc.

The leader takes his place in the centre of the circle and begins swinging the ladle (if one is used), under the feet of the

gentlemen in the circle, who will endeavor to dodge it by jumping, but whoever fails to dodge it must leave the circle and take his place on the orchestra stand.

This should be repeated until you have hit six men and have enough to make a sextette for an orchestra.

You now hand each one of the six men one of the Bigot-phones (if you use them), and they will take up the tune of the orchestra, which, by the way, should be a popular one, such as "A Hot Time in the Old Town Tonight," etc. Any tune that the men are familiar with will answer.

This sextette will now take up the tune and furnish the music for the dancers by humming into instruments. This will make fine music.

All the rest of the people find partners and finish the dance.

Ladle, rope and six dummy instruments can be used to advantage in this dance.

### ONEIDA.

(1). Seven couples up and two-step. Select partners, making 14 couples; select partners again, making 28 couples.

(2). Formation, four couples in each corner of room one behind the other facing centre, three couples at the sides of the room about midway from corners.

(3) First couple of each of the corner groups come to centre and form a circle.

(4). Second couple of each of the corner groups and first couple of the side groups form another circle around the first circle.

(5). All remaining couples form a third circle.

(6) Inner circle to right, middle to left and outside to right; to signal, then all grand right and left in each circle to signal and all two-step with chance partners. This figure can be made very pretty with flags.

### OPPOSING COLUMNS.

Four columns. Each lady selects a lady and each gent selects a gentleman. The first gentleman and his companion stand facing the first lady and partner; the other gentlemen arrange themselves two by two in column the two front gentlemen, and the other ladies two by two behind the two front ladies. A signal is given, and each of the two front gents gives his right hand to the lady opposite him, passing her and giving his left hand to the lady next behind her, and so right and left chain to the last lady. The two front ladies pass right and left through the gentlemen's columns in the same manner, until the two columns are entirely combined and every gentleman has a partner, with whom he waltzes.

### OPERA GLASS FIGURE.

From ends of hall up and dance, at signal form two circles, joining hands in opposite end of hall from formerly seated place. Now sides form grand circle around these two circles, ladies of two inside circles forward, join hands, facing out. Gentlemen join hands. The same for outside circle; now all circle to right, at signal halt and ~~doe~~ with partner facing you.

## PARACHUTES.

Have small parachutes on long strings, with gaudy paper wings attached to them, so that they look as much as possible like butterfly floats about the ceiling of the ball-room. In the meantime, the leader has given regular old-fashioned butterfly nets to two or three men as they occupy themselves trying to catch the butterfly. To the first one who succeeds in so doing, her lawful partner is obliged to surrender the girl for the rest of the dance.

## PATRIARCH FIGURE.

Commence by four couples dancing around the hall with flags. The ladies and gentlemen comprising the four couples are then given favors which each lady presents to a gentleman and each gentleman to a lady, thus increasing the number of dancers to eight couples. After dancing for a time, the gentlemen are arranged on one side of a large American flag in the centre of the room and the ladies on the other side. After they have changed positions, each gentleman places one hand on the top of the flag and it is taken by a lady. The couples thus formed resume dancing amid the laughter of the onlookers and the surprise of the participants over the partner which they have obtained in the lottery.

## PARASOL.

One couple. Lady is seated as in the figure of the Fan, and is provided with a parasol; two gentlemen are presented by her partner; with one she dances, presenting her parasol to the other, who opens it and follows the dancing couple, holding it as best he can over their heads.

## PASSAGE OF THE HOOPS.

A lady is seated, having two hoops; two gentlemen are presented to her, to each she gives a hoop, indicating how he must begin, whether with head or feet, the one first passing through the hoop, and placing it on the other's shoulders dances with the lady.

## PARALLEL CHAIRS.

One couple. Two rows of chairs are placed back to back six in each row. The gentleman seats his partner and selects five other ladies whom he seats on alternate chairs, leaving a vacant chair on the left of each lady. He then selects six gentlemen, with whom he forms a chain by joining their hands, and conducts them, rapidly, describing a course according to fancy, in different parts of the room, which he may prolong or vary at will. He terminates his eccentric movements by winding round the chairs which the ladies occupy; at a signal he takes a seat and the other gentlemen do the same, and each gentleman dances with the lady on his right. The unhappy victim who fails to secure a chair and partner returns to his seat alone.



## PAWNS.

The leading couple perform a tour de valse, the leading lady holding a hat; goes to every other lady and collects some little article such as a bracelet, pin, handkerchief, ring, or anything smaller and easily handled. The gentlemen choose from this collection and dance with the lady to whom the article belongs.

## PERPETUAL CHAINS.

Four couples. Each gentleman selects a lady, and each lady a gentleman. The eight couples are drawn up in two parallel lines facing one another, the gentlemen forming one line and the ladies the other, the partners of each couple being opposite each other; the arrangement being the same as for dancing a Virginia Reel. The gentleman of the first couple join right hands with his partner and they swing once round; the first gentleman then joins left hands with the second lady and swings her once round in her place, the first lady doing the same with the second gentleman in his place. The partners of the first couple join right hands, right hands once round and then the first gentleman swings left hand round with the third lady in her place, the first lady doing the same with the third gentleman; the first couple proceed to swing each of the other couples in the same order, themselves always swinging right hands between each operation, until they have reached the bottom of the lines, where they end by swinging right hands, leaving the gentlemen on the end of the ladies' line, and vice versa.

As soon as the first couple swing right hands, preparatory to turning the fifth couple the second couple (now at the head of the lines) should commence and swing their way down the line in the same manner as the first couple are doing. When the second couple have passed below the fifth couple (now the fourth in the lines), the third (now the top) couple should commence the same figure, each successive couple in turn dancing their way to the bottom of the lines. By degrees the first couple will be promoted from the bottom, step by step, until they reach once more the top of the lines and then the figure closes with a general promenade or waltz.

## PEG AND RINGS.

For this figure two upright rods and two "grace hoops" are needed. Two couples dance and at a signal each lady chooses another lady, who takes her place. The leader gives a hoop to each of the ladies thus chosen and they make one attempt to throw the rings over the rods. The one who succeeds is given a favor, and chooses which of the two gentlemen she will dance with, the other gentleman then taking his seat. The unsuccessful lady selects two gentlemen, who now attempt to throw the rings over the rods; and the successful one dances with the lady. The one who failed chooses in turn two ladies, who throw the rings for the gentleman; and so the figure proceeds until all have danced or until the leader signals to

seats. Should both contestants at any time be equally fortunate or unfortunate the one for whom they are contesting may choose between them.

### PHALANX.

Two couples dance. The first lady chooses two gentlemen and stands with one on each side, holding their hands; and her partner selects two ladies, with whom he joins hands behind the other three. The second lady chooses two gentlemen and the second gentleman two ladies, and these two lines fall in behind the others, thus forming a column of four ranks of three, the members of which have joined hands. The two gentlemen of the first row join their disengaged hands to form an arch over the head of the lady between them, and the gentlemen of the third row do the same. The two ladies in the second and fourth lines similarly join hands over the heads of the gentlemen between them. All promenade in this position once about the room, keeping close together.

### PLEASURE BOX.

The leader presents eight decorations of different colors to eight ladies; his partner has a box containing an equal number; on the cover of the box is a circle divided by radiating colors corresponding with the decorations; in the centre a revolving needle is arranged which must turn very easily; the lady is also provided with a little bell, which she rings to call up a gentleman, who turns the needle rapidly, and when it stops at a color he at once dances with the lady having the decorations of the same color.

### PORTER OF CONVENT.

Several couples perform a tour de valse. The leader selects several ladies, together with his own partner, and escorts them unto an adjoining room; each lady whispers to him the name of the gentleman with whom she wishes to dance; they all escape, the leader reserving one lady for himself. The figure is changed by the leading lady conducting the gentlemen from the room and calling the ladies whom they choose.

### POLAR DANCE FIGURE.

The Polar Dance may be used very effectively as a class fancy dance in the German, Cotillion or exhibition work. Any number of trained or apt couples may take part.

All are grouped around a large pole (May pole). At signal the dancers join in large ring. Dancers face partners. Execute four measures of "Hornpipe" polka in position followed by four measures of two-step to the centre, four counts, and four counts back to places in ring. All right and left, grand chain 16 measures. The more difficult steps of the hornpipe may be used in turn, according to the ability of the dancers. (Alternate with grand chain). A frosted pole may be used, with eight or sixteen of the dancers at the ends of as many ribbons (red, white and blue). Pole is wound while "Star Spangled Banner" is being played and American flag is slowly hoisted to top of pole.

## PARADE OF THE SPORTS.

All dance; signal from leader all ladies to room at lower end of hall and face door of ladies' room; gents receive canes and move down to ladies' room; the ladies receive large colored tissue paper parasols, come out of the room, one at a time, meets gent as the line moves toward her and all do a cake-walk.

### PLAIN FAVOR.

One half waltz; signal, all procure favor, present same to the one you wish to dance with. All waltz. Signal to seats. The gents should seat the ladies in their respective places, resuming their own, ready for the beginning of another.

### PRIZE FAVOR.

This is given the same as other favor figures, with the exception of the favors intended for it should be numbered which draw a prize. It may be made quite amusing by having prizes consist of all sorts of trinkets, neatly wrapped, such as a match, a toothpick, and so on to more valuable articles.

### POLKA IN RIGHT AND LEFT.

Setting out of the first four couples, who place themselves as for the French country dance, two couples placed opposite each other follow an oblique line toward the right, and the two others toward the left. In this position each makes a complete right and left with its opposite, after which the ladies make a half one among themselves to change their partners. All perform a complete tour in the pas de polka, still preserving their order. When every gentleman has got back to his place with another lady the figure is repeated with the couple on the right. At the fourth time each finds himself with his lady, and all make a general polka.

### PRIZE WALTZ.

Two badges are presented to each lady, the lady pins one of the badges on her cavalier's coat on the left side and pins the other to her bosom. Then a table is set in the middle of the ball-room with a large mirror, the leader leads a lady in front of the mirror to a chair, then all the gentlemen one by one pass behind the chair and show themselves to her in the mirror which she wipes with her handkerchief when she does not accept the one she sees. When the favored cavalier presents himself she rises and waltzes three times around the hall without reversing, the first mistake that they make all clap hands and music stops quickly and the finest dancer is presented with a prize.

### POPCORN FIGURE.

Twenty couples are called up and after dancing are asked to select new partners and when they are secured they dance and arrange themselves in a circle and as they circle slowly

around the room they are given the popcorn string and asked to halt. Ten more couples are called up and after they select new partners form a circle around the inside one, the inside one had while the outside circle was dancing been instructed to face outward, standing side by side, the gentlemen to clasp hands and hold them high over the ladies' heads and the ladies to clasp hands and hold them low; when they have formed the picture the strings of popcorn are woven around and made a frame for the ladies faces.

### POWDER PUFF.

A lady is seated in the centre chair, with the cushion at her feet. A gentleman kneels before her and she touches his face with a powder-puff as a signal that he is rejected. The powder puff and cup are left on the chair when the favored suitor appears, and she waltzes away.

### PROPOSAL FIGURE.

Each man is presented with nine engagement rings and one wedding ring. He is expected to ask any girl to marry him with whom he dances and she is equipped by the hostess by ten little red hearts, upon ribbons, and an equal number of tiny black mittens. If accepted he slips a ring upon her finger and he receives in return a tiny heart. Otherwise he gets the mitten. The girls who are offered wedding rings are to consider such an honor as an indicative of very marked preference indeed. Prizes are awarded to the girl obtaining the greatest number of wedding rings and to the man who captures the most hearts.

### POTATO.

Have the class rise and remain standing in front of their chairs, which will make two rows. Each row selects a gentleman which they think is their fastest runner. Place three potatoes in front of each row, placing the potatoes one in front of the first couple, another in front of the centre couple, and the other in front of the last couple. Now have the runner step up to the starting line which will be in the centre of the rows or at the head of the rows. Give them a signal to start together and bring the potatoes to you one at a time which you aim to catch in an umbrella. The one bringing the potatoes and keeping them in the umbrella wins the race. His row dances and he receives a prize.

### PLAITING.

All the couples having danced they form in four lines, of equal numbers, the four end ladies of these lines join hands, or better, take hold of the back of a chair. The gentlemen at the other end act as leaders. The plaiting begins at a signal, by one of the outside lines advancing towards the middle, when the dancers stoop, and letting go hands each passes under an arch of the line first met. Continuing on they form arches for the next line to pass under, which stoops and separates for the

purpose, then under the next. They then again approach the middle and so continue, passing under and forming arches for others to pass under alternately. Each of the lines being separated by the first one, joins in this "under and over," "backward and forward" movement. The leader should stand at the chair, and should direct how far down this letting go of hands should be done, as the object is to weave the lines into each other. Thus, beginning at the chairs, first a rank of ladies is formed, next a rank of gentlemen and so on. When the plaiting is completed, a signal is given for all to clasp hands, when the gentlemen all face toward the chairs, and the ladies in the opposite direction. Signal for each to dance with opposite. Signal.

### "PLEASE FAVOR ME."

Favors: Button-hole flowers for men, on a pin; hair ornaments arranged on a pin for the ladies. Twenty couples up and waltz. All join hands in a circle, ladies all to the centre of the circle, join hands, facing the centre. Gentlemen all face to the right and in single file, one behind the other, circle around the ladies. Twenty more couples up and perform the same evolutions, while the second twenty are getting into their formation the first twenty gentlemen file past the favor table and receive hair ornaments for the ladies, after receiving, continue to circle around the ladies; immediately after, the second circle gentlemen do likewise, and a third circle may be formed if necessary to accommodate all the dancers. The ladies, as the gentlemen are circling around them with the favors, put their hands up to their eyes and begin to cry for a favor, saying at the same time in a tearful voice: "Please favor me." As soon as a gentleman favors a lady, she dances with him. All form in one large circle, all the gentlemen go to the centre and face outward, all the ladies face to the right and march around the gentlemen in single file, one behind the other; go to favor table and receive button-hole bouquets arranged on a pin for the gentlemen, continue to circle around gentlemen; all the gentlemen kneel on one knee and in a pleading voice beg to be favored, all saying: "Please favor me." The ladies pin their favors on the lapel of the gentleman's coat, and each dance with one they favor.

### PRESENTATION.

A chair is to be placed at each end of the room. Two couples up and dance. Signal for each gentleman to seat his partner. He then presents two other gentlemen to her choice. She chooses, and dances with one of them, the other taking the chair. Next, two ladies are presented to the gentleman and he chooses and so the figure is continued until, as nearly as the leader can guess, all have been up. The leader should change the presenters now and then, and should seat couples at his discretion when the floor becomes crowded. Signal seats. No favors.

### PRETZEL.

— couples up and dance. Signal for each lady to choose a lady, and each gentleman a gentleman. A ring is formed leav-

ing all the ladies together and all the gentlemen together. The leader stands by the circle and has it revolve in either direction until the two middle ladies reach him. He then halts them, separates them by taking a hand of each, leads them across the circle and between the two middle gentlemen, and starts the ladies round. The two lines of ladies thus formed march behind the stationary lines of gentlemen, who, at a signal, turn and dance with the ladies behind them. Signal seats. No favors.

### PURSUIT.

Several couple perform a tour de valse, while two or three gentlemen, without partners each can go up to a couple, clap his hands and take the lady away from her partner and dance with her until she is taken away by another gentleman. The changes must be performed rapidly; to reverse the figure the ladies may become the pursuers.

### PROGRESSIVE COTILLION.

Music any good 2-4 time.

After a short two-step, first call, all march when in circle, second call, every alternate couple turns and face couple in rear, beginning with first couple at music, ending at music; two couples facing each other around the entire circle. Address partners and opposites, join hands raised and all forward and back, forward again and two couples right and left, right and left back to places. Ladies chain right hands across, turn opposite gentleman, left hands back and swing your partner to places. All promenade around set and swing your partners to places. Two couples join hands, circle round set once, and a half swing partner to places. All forward and back, forward again and pass through to the next couple. After all have danced the above clear around, call right hand to partners and grand right and left, when half around room call a short two-step, then to seats.

### PRESIDENTIAL FIGURE.

March around hall in couples, down centre, first couple to right, second couple to left and so on: couples on the right march between couples on the left, couples forming arch; when they meet again the other side forming arch, till they meet again; they all halt, ladies marching in a circle to right, gentlemen to the left, at a signal reverse, ladies to the left, gents to the right; march till you meet your partner, down the centre in fours, countermarching, one couple up centre, one lady without partner up outside to left, gentleman without partner up outside to right, meeting your partner at other end of hall, and two-step down the centre.

### PLATOON SQUARE.

For 16, 32, 48, 96 couples. All two-step. Form in platoons to four couples or eight abreast facing front. Perfect lines should be formed both ways. Ladies about face. All

march in the direction they are facing, when the corners of the hall are reached, turn to the right and left. The two gentlemen to the right hand side, turning to right and the other two turning to the left. The ladies do likewise, but remain in the centre of the hall, as much as possible and continue the march until the opposite end of hall is reached. Then turn again, gentlemen turning opposite or each side towards the centre of hall, and ladies do the same, the gentlemen forming lines four abreast, joining hands and forming arches, as they march toward the centre of the hall. Ladies pass under the arches and finish standing beside their partners and form an arch by raising them high. The two outer lines now march down towards the front, the first gentleman on one side meeting the lady on the opposite side, with whom he passes through the arch to the opposite end of the sets and two-step around the room. The rest follow in the same manner. All lines forward and pass under the arch. The couples forming the arches will finally two-tstep around the room. Two-step music is used.

### PLEDGES REDEEMED.

The leading couple waltz round the room. The gentleman hands his partner a hat, which she presents to a number of ladies, with the request that they deposit some article, such as a handkerchief, ring, or small trinket. The hat is then passed to the gentlemen who select some one article each and dance with the respective lady owner.

### PRISONERS.

For this figure are required a number of strong cords, as many as there are gentlemen present, and some penknives. The leader distributes cords to the ladies who tie their partners hands tightly together. After this the gentlemen all sit on one side of the room, ladies on the other. Signal for ladies to dance together. Signal to cut the cords, favor and dance with certain of the "prisoners." Signal for seats. Favors for gentlemen.

### PUSS IN THE CORNER.

Four chairs are so arranged in the middle of the room as to represent four corners. The first couple waltz and the gentleman seats his lady upon one of the chairs, and escorts the next three ladies to the other chairs. He stands in the centre in the same manner as the game of "Puss in the Corner." The ladies remain seated, execute the changes by holding each other by the hand for the exchange of seats. The gentleman aims to possess himself of a chair temporarily left vacant by some lady and then waltzes with the lady from whom he has wrested the seat. Another lady is escorted to the vacant chair and another gentleman places himself in the centre. When the last gentleman has taken the place of one of the last four ladies, the partners of the remaining three waltz with the ladies to their places.

## PUSS IN THE CORNER NO. 2.

Four couples waltz, two from each side, and at signal, gent conducts partner to one corner of the hall. The gents now take their position in the centre of the hall, and one is permitted to choose another from those seated. We now have four ladies, one in each corner, and five gents in the centre, who join hands and begin to circle as rapidly as possible, and at signal, run for a partner. The gent who gets left, takes his seat, and the four couple waltz until signaled to seats. The next four couple execute the same figure, etc., until all have danced.

## QUARTRE SAISONS.

A basket containing fruit is placed in the middle of the room; the leader's partner distributes the fruit to the gentlemen; at the same time the leader distributes to the ladies corresponding fruits; each gentleman searches for the lady having fruit like his own, and they waltz together.

## QUADRILLE NO. 1.

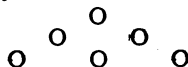
Two couples dance, and then the gentlemen select other ladies and the ladies other gentlemen, and the four couples take places as for a quadrille. The four ladies advance, cross right hands in the centre of the quadrille and promenade half round; and each then gives her left hand to the opposite gentleman and remains by his side. The four gentlemen now advance join right hands across and promenade half round; and each gives his left hand to the lady opposite. This will bring partners together, but on the opposite sides of the square. The head couples now half right and left to place, the sides do the same, and all waltz.

## QUADRILLE, NO. 2.

Two couples dance and select other partners, and all form as for a quadrille. The head couples cross right hands with the couples to the right and walk round, changing places with these couples. All forward and back, and then the head couples (which are now at the sides) cross right hands with the couples to the right, walk round and change places with these couples, after which all forward and back. Each couple is now opposite its original position, and the movements described above are repeated twice, thus bringing the dancers back to place. All then waltz.

## PYRAMID.

Leader designates two (or more) couples, beside himself and partner. Each lady selects another lady to form a pyramid:



Each gentleman selects another gentleman, and they join hands in a line (leader leading). The line of gentlemen winds entirely around the first lady, then round the next two; then



around the next three (and so on if more than six couples are dancing), and repeat by reversing the movement until leader arrives again in front of first lady, with whom he waltzes, while each of the other gentlemen takes the lady nearest him.

### ROSE GARDEN.

This calls for staffs trimmed with roses and boutonnieres for the ladies, who hold these floral wands at the same height, producing the effect of a flower bed as they form in double ring, one circle within another, while the leader lines up the gentlemen to capture their partners and secure the boutonnieres, which can be easily detached from the poles.

### RACE COMIQUE.

Music, Two-step. Favors, comedy masks for the gentlemen and jumping jacks for the ladies. Leader calls all the couples up and two-step. Ladies retire to one end of the room and the gentlemen to the opposite end. Ladies and gentlemen face one another in lines across the room, ladies are given the jumping jacks which they are told to hold behind their backs until the critical moment, the gentlemen are given the comical false faces which they are shown how to adjust. Then they squat down imitating the leader and commence to race for partners in that position, hopping along on both feet, at the same time manipulating their masks as directed. When the gentlemen commence to jump towards the ladies they bring out their jumping jacks and keep time with the gentlemen as they hop forward after which all dance to finish.

### ROUGH RIDER.

Rough rider hats are presented to the dancers and are worn during the evening. As the scene when colored paper streamers are thrown over wires stretched over the heads of the dancers, is always a pretty one, this can be done to advantage. Allow the streamers to remain suspended. Gentlemen take positions on chairs with lassos, while ladies are two-stepping around the hall. Gentlemen try to lasso ladies and then dance with the lady lassoed.

### ROOSTER FIGURE.

(Appropriate for Easter).

Rooster enters drawing a large egg about six feet long on four wheels. Upon reaching the centre of the hall, the leader steps upon a strip of cambric which is dragging back of the cart. This should be so arranged so as to pull the egg apart and reveal two live chickens or rabbits and two large nests, one nest containing small candy eggs, the other chickens. The chickens will at once seek their liberty, while the contents of the nests are given to the dancers, who compare numbers and dance.

## RABBIT FIGURE.

(Appropriate for Easter).

Ladies on one side, gentlemen on the other. The rooster appears carrying a large hen-house made of patseboard, on the roosts inside are perched little chickens. The ladies each pluck one of the chicks from the roost. While the gents are approached with a large rabbit carrying a nest, containing many eggs. Gents select an egg and call numbers on egg, find partners and dance.

## ROOSTER AND RABBIT CAPS.

(Appropriate for Easter).

Ladies retire to ante-room. Gents line up in a straight line, near the door. Each gent is given a rooster cap "No. 393 or 381," which they place on their head. Also give each gent a rabbit cap, "No. 266" to be given to the ladies. You then announce to the gents as the ladies enter that they are each to crow, representing a rooster. Ladies select partners, and gents selected, places the rabbit cap on the lady's head and dance. The ladies are also instructed to select the best looking rooster and dance. At signal, gents begin crowing, open the door, let the ladies pass down the line, selecting her partner and dance.

## RACE.

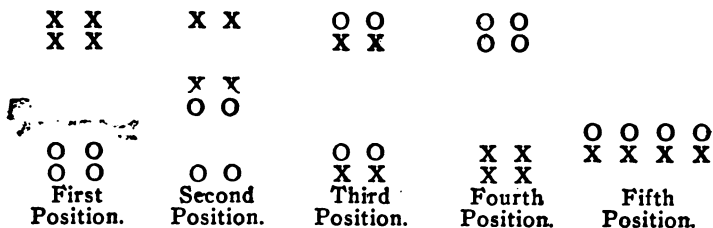
Provide twice as many toy whips and reins as you will have couples for. — couples up and dance, each person being provided with a whip and reins. Signal to choose partners and "drive." The ladies being drivers, the gentlemen race at a word from one end of the room to the other. This is repeated a few times at the leader's discretion. Signal to dance.

## RAILROAD FIGURE.

This figure requires six railroad tickets for the ladies, six placards for the gents and a whistle for the leader. The gentlemen meet in an adjoining room and fasten the placards around their necks while the tickets are distributed among the ladies, who are in waiting for the incoming train. Upon the signal from the leader the orchestra plays a railroad gallop and the gentlemen march into the room imitating a train. At the sound of the whistle the train stops and the leader calls the name of one of the stations upon the placards, when the lady with the corresponding ticket takes her partner, the rest following according to the situation.

## ROUNDS OF FOUR.

The first two couples dance, and at a signal from the leader each gentleman selects another gentleman and each lady another lady. The gentlemen form a round of four at one end of the room and the ladies a similar round at the other end. See first position in diagram. The two rounds turn to the left;



X—Denotes a gentleman; O—Denotes a lady.

And the leader (who is the first gentleman), and the gentleman whom he chose pass under the arms of the other two gentlemen and advance towards the first lady and the lady whom she chose, who have at the same time passed under the arms of the other two ladies. The dancers now occupy the second position in the diagram. The two gentlemen and two ladies join hands to form a circle, and make a complete turn to the left. The gentlemen then raise their arms to permit the ladies to pass under and execute a similar movement with the other two ladies, while the first two ladies do the same with the remaining two gentlemen, thus forming two rounds of four. (See third position in diagram). The gentlemen on the inside again raise their arms to let the inside couple of ladies pass under, which brings the dancers to the fourth position in the diagram, the four gentlemen being at one end of the room and the four ladies at the other. After both fours have made a complete turn to the left they form two lines, the ladies in one and the gentlemen in the other (fifth position). The lines advance toward each other, each gentleman takes the opposite lady and the figure terminates in a waltz.

### RACE FOR DARKNESS.

Place two tables, one in each corner of the room at the head or foot of the hall, placing twelve lighted candles on each, as far apart as possible. The signal is given for the first couple to waltz or two-step as may be decided on. Signal the couple to cease dancing. The lady now chooses another gentleman and with her partner proceed to the part of the hall furthest away from the lighted candles, and take position so that the gentlemen are about the same distance from the lights. The gentlemen turn their backs toward the lights and await the signal. When the signal is given both run for their table, extinguishing the 12 lights. The one who is successful in putting the lights out and returning to the lady first has her for a partner. The gentleman who fails pays the forfeit by waltzing alone, fanning the successful gentleman and his partner. After a few rounds, signal may be given for all to join in the dance. This figure may be repeated as many times as desired by different couples.

### RACE COMIQUE.

Music, Two-step. Favor, comedy masks for the gentlemen and jumping-jacks for the ladies. Leader calls all the

couples up and two-step. Ladies retire to one end of the room and the gentlemen to the opposite end. Ladies and gentlemen face one another in lines across the room; ladies are given the jumping-jacks which they are told to hold behind their backs until the critical moment; the gentlemen are given the comical false faces which they are shown how to adjust. Then they squat down imitating the leader, and begin to race for partners in that position hopping along on both feet, at the same time manipulating their masks as directed. When the men begin to jump towards the ladies, they bring out their jumping-jacks and keep time with the gentlemen as they hop forward, after which all dance to finish.

#### RAFFLE.

The leader begins waltzing once around the room and conducts his lady to the chair in the centre of the room. He selects two gentlemen and presents them with a pasteboard dice, they throw dice upon the floor and the one who throws the highest dances once around the room, while the unfortunate sits himself upon the chair. The leader brings forward two ladies who throw dice; the fortunate lady dances with the gentleman, the unfortunate lady occupies the chair. Repeat by all the other couples.

#### RAIN.

This figure always affords much amusement. The only properties required are some children's parasols. — couples up and dance, the leader having first given each person a parasol. Signal to favor and dance. The parasols are then all raised, and the music plays the familiar little air, "Rain, Rain, Go Away." Each couple dancing under a parasol the effect is very jolly. Signal for seats. Favors for both.

#### RENCONTRE.

Six couples waltz until stopped by a signal, then each gentleman takes his lady's left hand with his right and gracefully presents her to one of the other gentlemen, saluting when the exchange of ladies is made. The new couples then waltz until the signal to stop, when the ladies are returned to their original partners. All then waltz to seats.

#### REVERSIBLE MOULINET.

Three couples. Each lady selects a gentleman, and each gentleman a lady. Ladies join right hands in centre and turn "en moulinet," the gentlemen walking around in the opposite direction. When partners are reached, each gentleman gives his lady his left hand, and by a demi tour assumes his place in the moulinet. Gentlemen turn en moulinet, ladies walking in opposite direction until they reach partner, when they all dance.

#### REVERSED ROUND.

Three couples dance, and at a signal the ladies stand side by side in line, with the first lady at the right hand end of the

line. The three gentlemen join hands with the leader at the left, and pass to the left in front of the ladies. They form a circle about the first lady, and make a complete turn to the left; and when the first gentleman emerges again between the first and second ladies he drops the hand of the second gentleman, and the three form a ring about the second lady, all facing outward and make another complete turn to the left. They next form a ring about the third lady, all facing inward; and after they have made a complete turn to the left, the first gentleman resumes his place as head of the line, which passes once about the three ladies until each gentleman faces his partner, when all waltz.

### REJECTED COUPLES.

First couple perform a tour de valse. The leader kneels in the middle of the room while his lady brings up several couples in succession; after being rejected by him they form in a column behind him. Finally he takes one lady leaving her partner at the head of the line. The first lady being at the last end of the column, the leader after waltzing with the lady he has chosen restores her to her partner, who waltzes her to her seat. The leader then dances with each lady in succession, restoring them to their partners; all waltz, the leader winding up with his lady.

### REVOLVING STAR.

Four couples. Each lady selects a gentleman, and each gentleman a lady. Four of these couples form a star, the gentlemen crossing left hands in centre, and holding their partners by the right hand; each of these four ladies calls a gentleman, with whom she joins left hands; each of these gentlemen then calls a lady, with whom he joins right hands. The other four couples occupy the spaces between the points of the stars, and waltz there as the star revolves on its pivot. At a signal each gentleman dances with the lady on his right.

### REPOSE.

Two chairs are placed; two couples start; after waltzing, the two ladies seat themselves in the chairs; the two gentlemen select other partners with whom they waltz, seating them in place of their partners, with whom they waltz to seats; the two gentlemen, partners of two ladies now seated, select other ladies, and after a short waltz seat them in place of their partners; when all the gentlemen have executed the figure, there remains two ladies seated in the chairs; their partners take them and waltz to seat.

### RED CROSS.

All up and two-step, when dance is half through signal march around the room, ladies passing out when dressing-room door is reached, gentlemen marching to seats on opposite side of the room from ladies' entrance and be seated. Ladies in the meantime don nurses' caps and tie little red pasteboard crosses on their left arm, march out and stand in line opposite gentle-

men, they then rise at the same time. Address gentlemen, telling them they are for the time wounded soldiers, and that you have provided Red Cross nurses for their care and comfort. Gentlemen are then to hold their handkerchiefs stretched high above their heads with both hands; on count of three they are to tie it around their leg below knee and run for partner.

### RHYMES.

Two couples dance and then each gentleman selects two gentlemen, whom he presents to his partner. The lady addresses the two gentlemen before her, and the one who first answers so as to make a rhyme dances with her while the other takes his seat.

### RING.

Two couples Ladies each select a gentleman, gentlemen each a lady; form as for a quadrille. Head couples forward form ring and revolve once, and far enough to have their backs to the side couples; in this position the first couple passes under the arms of the second, and thus the first and third and second and fourth, form rings; revolve once when third and fourth couples pass under the arms of the other couples and form ring in the centre; they revolve once and the third couple, passing under the arms of the fourth, take the head position; right and left with couple on the right hand; dance.

### RIDDLES.

Any number. Cards for ladies, each with a riddle; cards for gentlemen with the answer to one of the riddles in each. Each lady in turn reads her riddle, and is paired by the gentleman who has the answer.

### RIGHT AND LEFT CIRCLE.

— couples up and dance. Signal for partners, favor and dance. Signal to form circle of couples each having a vis-à-vis. Signal right and left; pass through to next couple; right and left; pass through and so continue. Signal, all dance; signal seats. Favors for both.

### RIGHT AND LEFT VARIED.

Two couples waltz and select new partners, and all form as for a quadrille. The head couples right and left across and back with the couples on their right, and then half ladies' chain with the same couples. This will result in an exchange of partners. All then waltz with their new partners entirely round the set. The head gentlemen and their partners now right and left across and back with the couples on their left, and then half ladies' chain with the same couples. This causes a second change of partners, and all again waltz about the set. The head gentlemen and their new partners again right and left across and half ladies' chain with the couples on their right, after which all waltz round the set; and a repetition of

the right and left across and half ladies' chain with the couple on the left brings all the dancers back to the positions from which they started. All then waltz.

### RISE POWDER.

A gentleman seats his partner, placing two cushions in front, and gives the lady a box of rice powder; two gentlemen are then presented to the lady, each kneeling on a cushion; to the one she selects as partner she presents the box, after using some of the powder upon the face or head of the one rejected, who returns to his seat.

### ROUGH HOUSE.

Any number of couples dance. At signal form a circle. All ladies forward and form an inner circle, gentlemen forming circle outside. Leader breaks ladies' circle, draws them under gentlemen's arms until they are in circle outside of gentlemen, back to back. This to be done very lively; all face and dance.

### ROYAL ARCH.

Two couples dance, each gentleman selects a lady and each lady a gentleman, and the four couples form a quadrille. The four ladies cross right hands in the centre, circle half round to the left, disengage right hands, join left hands with opposite gentlemen and swing half round to opposite ladies' places. This requires eight counts; and the movement is repeated, bringing the ladies back to their original positions. The two head gentlemen now advance two steps toward the centre of the quadrille, facing each other; and the four ladies join hands around them, the side gentlemen remaining in position. The gentlemen inside the circle stretch out their arms over the ladies' arms, and each gives one hand to each of the side gentlemen, the arms being raised high to form a double arch on each side of the quadrille. The ladies circle about to the left under the arches, until each regains her former position, when all waltz to their seats.

### RIDE ON RAILWAY.

Music, lively two-step. Signal ten couples up and dance. Signal, each select a new partner from those seated and all dance. Signal, — couples from No. 1 to No. 10 form a circle at one end of hall; couples 10 to 20 at the opposite end of the hall. Select one gentleman for each circle, who passes around the outside of the circle rapidly; in passing around he taps one of the gentlemen on the shoulder who immediately runs around the circle in the first opposite direction. The one first making the place of starting dances with lady at the right. Continue until all are dancing. Signal seats.

### ROSE FIGURE.

In this figure a chariot of flowers drawn by six girls harnessed with bright colored ribbons and driven by the seventh

who scatters roses by the way, which the men hastened to gather and present as favors to their prospective partners.

### RHYMING FIGURE.

The Rhyming Figure is lots of fun, but is quite unpopular with the man who has not poetry in his soul. A lady invites him to dance. If he cannot respond with a rhyme she passes on to someone else.

### ROSE BUSH.

The properties—The hostess should have her florist provide her with the branches of a rose bush. It should be made in a circle three feet in diameter and six feet high, tied together with red ribbons two inches wide. Three or four dozen American beauties should be tied daintily to the bush—the bush to places in the centre of the ball room.

Figure—Twelve men are selected by the leader and sent to an ante-room. Six ladies are selected and tied with ribbons to the bush. The lights are then put out. A single candle gives the only light, and is placed on the floor of the room. The room now is so dark that when the twelve men are called in by a whistle signal from the leader, they then can hardly find their way. As soon as they enter the ball room those who can distinguish a lady upon the bush rush to her and untie her. This will leave six unfortunate men who shamble to their seats.

The gentleman who unties his lady first receives a prize favor, while the others are given a rose.

As soon as they have freed the ladies they dance the two-step. Great amusement is caused by the gentlemen pricking their fingers on the thorns. It is one of the prettiest sights to see this large rose bush with six ladies handsomely gowned tied to it with ribbons.

### ROUNDS THWARTED.

Three first couples lead off. The gentlemen place their ladies in line and take hold of each others hands, in order to form a chain. The gentlemen conductor passes to the left, with the two others before the three ladies. The gentlemen having reached the last lady form a circle round her and turn to the left. After having made an entire round, the leader quits the hand of the gentleman on the left and passes to the lady on the middle, in order to form about her, with the other gentlemen, a reverse round. After a turn in this manner, the leader again quits the hand of the one on his left, and takes a tour in the natural way round the third lady. He then takes the two gentlemen, who have not ceased to themselves in chain and passes before the ladies, as in the beginning of the figures: he continues the promenade, passing behind the ladies. When each gentleman finds himself before his lady he offers her his hand and leads her off in a promenade followed by the other two couples.



## ROSE CHEAT.

This figure requires 16 gentlemen at the outset, each of whom secures a rose favor with which he selects a partner and dances. A circle is formed and the leader slyly gets another lady into the circle. After a grand right and left, all dance with nearest partner, and the lady left without a partner is seated in the centre of the hall with a tray, and a piece of wire in her hand. The others are instructed to dance past her and throw their roses into the tray and when all have done so, the odd lady wires the roses together, and the leader dances with her, so that all lose the favors which they have received.

## ROWS OF CHAIRS.

Two rows of chairs, six in a row, are placed back to back in the centre of the room. First couple perform a waltz. The gentleman seats his lady and selects five other ladies whom he also seats leaving a chair vacant to the left of each lady. Six gentlemen are brought forward, who together with the lady form a chain and are rapidly conducted by him through different parts of the room, and finally moving round the line of chairs occupied by the ladies. The leader takes his seat, and his example is followed by the rest whereupon each gentleman dances with the lady on his right. The gentlemen without partners return to seats.

## REVOLVING GOAL.

Any number of couples two-step; signal for march in couples around hall, form in two lines at end of hall, all facing down hall, gentlemen in front line, ladies in line back of gentlemen. Select four or six gentlemen to form circles at end of ball opposite to the two lines. Signal for race around circle of gentlemen at other end of hall, which starts to turn to the right, while the gentlemen in the race must turn round revolving goal or circle and get back to partners as soon as possible, stealing each other's partners. You may also have at least eight or more gentlemen. Steal the gentlemen's partners at the finish of the race. All dance, and the gentlemen in the race who come in last must dance with each other.

## REUNION OF COUPLES.

After the first couple have danced, the lady calls up another lady and the gentleman another gentleman. The four dancers form a round and pass about half way to the left, and then a third couple is called, making a round of six, which also passes half way round to the left. So the figure is continued until all the couples are on the floor, forming a grand round; whereupon the gentlemen face the ladies and all perform the grand chain, which terminates in a general waltz when partners meet.

## REJECTED LADIES.

One couple. The gentleman kneels on one knee in the centre of the room while his partner introduces to him sev-

eral ladies in succession. The ladies he refuses arrange themselves in a line behind him; as soon as he accepts a lady he dances with her; the rejected ladies are joined by their regular partners, and all waltz to places.

### **ROUNDS MULTIPLIED.**

Any number of couples up, according to the number of your party. Dance the two-step. At the sound of the whistle, each lady selects a lady, and each gentleman selects a gentleman, forming the same as you do for a march. First couple advancing and taking hold of hands, circling once round, gentlemen raising arms and ladies passing under to the next couple, and so on until you get to the end of the line. Ladies separating and forming a line facing in until all have formed in line across the hall. Gentlemen the same, advancing until you come together, dancing with the one in front of you.

### **ROUND.**

All the couples form a grand round, the ladies remaining beside their partners, and all joining hands. At a signal the gentlemen place themselves inside the circle facing their partners. Each gentleman turns his partner with both hands, then passes to the next lady on the right, whom he also turns with both hands, then passes to the next lady on the right, and so continues turning the ladies in succession to the right until he reaches his partner. The grand round is then once more formed, all forward and back twice, and then partners join and dance until signalled to seats. This figure is a very good one for closing a German.

### **ROUND ARCH.**

Four couples. Gentlemen select gentlemen, ladies select ladies; gentlemen form a circle, four facing out, four facing in; ladies join hands forming a line; gentlemen raise their hands as high as possible, when the ladies pass under, and go round until signal, when the gentlemen lower their arms, each one securing a partner.

### **ROUNDS OF THREE.**

The first couple perform a tour de valse; the gentleman chooses two ladies, and the lady two gentlemen. They form two rounds of three, vis-a-vis, and revolve rapidly during four bars. At a signal the gentleman passes under the arms of the two ladies and the lady under the arms of the two gentlemen, and meet each other. The two gentlemen whom the ladies deserted join the two ladies and all waltz to places.

### **ROUNDS OF PAPER.**

A number of hoops are provided with light paper covering them; ladies stand back to back, each having one of these hoops; gentlemen hands round outside to the left, with their backs to the ladies; a lady, selecting one of the gentlemen, passes the hoop over his head, and he wears it during the waltz with that lady.

## RUBBER BALLOON.

Get a number of rubber balloons, inflate them and suspend them from the ceiling. You could have the cord through a pulley, or have them fixed so they could be cut down. At the end of march you should have ladies form in centre of circle with men circling around them. At proper signal have balloons cut down. See that strings of balloons are not tied together so that they will scatter among people. Can be used for grand final with good effect.

## RUNNING THE GAUNTLET.

Will require a piece of clothesline about as long as the room is wide. — couples up and dance. Signal for each couple up to try, in turn, to pass through the rope, as children do, without stopping it; the rope meanwhile being kept turning by two gentlemen, as in the play of "skipping-rope." Those couples who succeed in their efforts to pass to the other side obtain favors to bestow and dance; those who fail return to their seats. Signal seats. Favors for both.

## RUNNING QUADRILLE.

As many couples up as side by side will extend across the room.. They dance. Signal for partners, favor and dance. Signal for dancers to form in lines at each end of the room. Signal all forward and back; ladies half chain; right and left all; forward to partners and dance. Signal seats. It is better to have quick music, and for the dancers to run through the figures. Favors for both.

## ROLLER.

A small log of wood, about the size of a quart bottle, may be used; upon this a gentleman is seated, legs extended in front, with feet crossed, so that but one heel touches the floor; two candlesticks, each holding a candle, only one of which is lighted, are given him; he takes one in each hand and endeavors to light the unlighted candle from the other, without losing his balance; if successful, he has the right to dance with any lady in the circle; if unsuccessful another gentleman takes his place. The gentleman making this attempt has the right to steady himself by occasionally resting the candlestick upon the floor.

## ROPE STRETCHING.

Three couples. The three gentlemen select other partners, and the ladies select their gentlemen. The ladies retire to one end of the room and the gentlemen to the other, while the first gentleman and his partner stretch a rope across the room which the gentlemen must jump to regain their partners. As the rope is managed so as to trip the gentlemen as much as possible a great deal of amusement is afforded to the lookers on.

## SPOON FIGURE.

(Or Come and Spoon With Me).

Properties, 12 spoons. Souvenir spoons for ladies. Favors, "Cure for love" for gentlemen.

Figure: One-half up and waltz (or two-step); after once around the hall march down the centre forming two lines, ten feet apart, gentlemen one side, ladies other, face each other three feet apart from neighbor.

Two tables placed at end of lines. Conductor gives six spoons to leader of each line (lady and gent). Lady holding spoons in her right hand passes one spoon at a time to her left hand which she must place on a table, one at a time. Gentleman holding spoons in left hand pass in the same way starting at the same time.

The line placing all spoons on the table first, wins. Losing sides retire to seats. Winning side choose partners. All waltz. At signal all march to centre of hall, facing each other in lines, twenty feet apart. Souvenir spoons will be given gentlemen to favor ladies at signal. All waltz. At signal all march and form as before. Favor to ladies who will at signal present the gentlemen with a cure for love. All waltz.

## SUPPER FIGURE.

If a Cotillion is terminated before supper, as is often the case, there is no prettier way of ending it, than by winding the company into the supper room. Leader and a few couples get up, and all taking hands, they begin to circle around the room. Leader directing the movements. The last person up, beckons to some-one else, this person again, selects some one else to add to the line, and so on. After the whole assembly have joined in, the leader having in the meantime been winding the whole line and is now in the centre, and then, stooping, between a couple he is out again. Untwisting the knot he, the leader, has tied. Finally, the leader circles into the supper room, and with signal, dismisses every man to seek his supper partner. The leader may, before going to the supper room, lead them out into halls or through a library or other places that may be near or adjoining the supper room.

## SNOW FLAKE DANCE.

Produce a winter scene that would cheer rather than chill the dancers. Ceiling to be festooned with crepe paper, and hung with ornaments. Under these decorations have network of wires loaded down with artificial snow. Provide serpentine to the participants which is to be thrown over the snow-laden festoons and wires, sending down the shower of flakes. The effect is very pretty. Souvenirs for the dance are caps for the ladies and hugh chrysanthemums for the gentlemen. Orchestra can occupy an ice cave at the end of the hall and all the decorations of the room are to be consistent with the snow-flake effect.

## SKIDOO.

Music, two-step. Favors, about 24 good sized cards printed in this fashion:

### MR. U. SKIDOO.

23 — 4 U.

If it is desired to give the odd gentlemen who have no partners favors, these cards may be enclosed in high card cases. Leader calls up all the couples and two-step, something good and lively. The skidoo cards are given to the odd gentlemen who haven't any partners. The music is stopped, all the couples stop dancing. The leader explains that the odd gentlemen have cards upon which is printed "Skidoo" and when the dancing commences again, these gentlemen will circulate around the room with these "23" cards and as the couples are dancing he will present this card to some gentleman and he must surrender his partner to the gentleman who presents him with the "Skidoo" card and he takes the card and does likewise, while the gentleman who presented him with the "Skidoo" card dances off with his partner, in turn presents the card to some other gentleman and takes his partner away from him.

### ST. PATRICK'S DAY.

This is done by a boy dressed in bright green knickerbockers, swallow-tailed coat, white stockings and low shoes. He wears a soft slouch felt hat with a tiny stiff feather in it. He may recite some humorous Irish selection or sing, "Wearing of the Green," ending with a little jig, or with some other appropriate Irish ending.

### SNUFF THE CANDLE.

A tour of any one of the round dances may be made to begin for four, six or eight couples. At the signal, the music may rest. A chair should be placed in the centre of the hall, and a lighted candle furnished. The gentlemen may each choose another gentleman and the eight ladies and sixteen gentlemen remain in the centre of the hall. One of the ladies now steps upon the chair with lighted candle, holding it seven or eight feet from the floor. It may be decided by the director, as to how many chances a gentleman may have to spring to blow out the candle, two we would say, would be sufficient. Having failed, the next gentleman tries, etc., until one has secured the lady for a partner, after which a lady takes her place, etc., until all have partners, and the gentlemen who have failed will retire to seats. After a short dance, the next eight couple repeat, etc., until all have danced. We would suggest having two candles to save the trouble of striking a match every time the candle is extinguished.

### SANITARIUM.

Wig and mask, and stethoscope are the properties that are given the Doctor in this game. The Doctor retires to a

side room. Couples who are dancing are signaled to stop and the gentlemen retire to the side of room and ladies step to opposite side of room. A few remarks are made that the place has been quarantined and the health authorities insist on a medical examination of all the guests should be made while the Doctor is entering the hall. He proceeds at once to examine the ladies as to their health. With his stethoscope he taps the first lady on her back, holds his stethoscope to his ear and the other end to her back as if to test her lungs. This done he will write out a prescription (these prescriptions are all in printed form with twelve different kinds of medicine) which he gives to the patient. She at once proceeds to the side room, where the gentlemen have retired and which door is now labeled "Drug Store." A drug clerk who may be one of the guests aside from the couples up will take the prescription, beckon the lady to sit down at one side while prescription is being filled. She waits a moment, then her bottle marches in life size. These bottles and boxes are all made of Japanese paper and are worn by men. The boxes and bottles are all labeled with medicines which they contain. There will be no trouble finding partners as the ladies will receive a coupon which is torn from the original coupon.

#### **SAWING WOOD.**

This is a very amusing figure and may be used with or without favors when the Cotillion is divided making two sides.

Furnish two sticks of hard wood, both being nearly as possible of the same size. Next, two saws, it matters not if they are not very sharp. The leading lady from each side now chooses one of the gentlemen of their side for the contest. The wood is laid across a chair, one for each gent, and they take their places ready for the signal, which is immediately given, and they go to work with a will. If favors, the gentlemen of the winning side favors the ladies of their side. If without favors, the winning side has the floor until signaled to seats.

#### **SAN TOY FIGURE.**

Have your hall artistically decorated, by using attractive Japanese effects. Four large Japanese umbrellas, fringed with small Japanese lanterns are suspended from the ceiling and festooned garlands of blossoms are caught in a gay profusion from every corner of the ceiling to the pendant parasols. Large oval lanterns glow through these flowers. Electric bulbs are softened with tissue paper making a subdued light in the room. The ladies are to wear pretty colored kimonas. Two large boxes of paper chrysanthemums which have numbers tied to them, from one up, are brought in. Each gent takes a flower from out of their box and likewise the ladies. They select their partners by corresponding numbers. The flowers are put in the ladies' hair and the gents put them on their coats.

#### **SATYRS AND NYMPHS.**

Provide as many scarfs about six feet in length, as couples up. — couples up and dance. Signal for ladies to form circle

and gentlemen form circle outside of them, holding the end of a scarf with each hand. Signal for the ladies to try and escape by slipping under the scarfs, and for the gentlemen to prevent them by passing a hand over a lady's head thus securing them with a coil of a scarf. When the ladies have all either escaped or been secured, signal for waltz, the gentlemen with their fair captives, when they have been fortunate; the escaped ladies with gentlemen they may choose; the unfortunate gentlemen with each other. Signal seats. No favors.

### SERPENT.

Leader leaves his partner at one end of the room. He selects several other ladies and places them behind his partner in line and with three feet space between them. He next chooses an equal number of gentlemen who join hands in chain. The leader leads this line of gentlemen through the line of ladies from front to rear and back again passing zig-zag through the line. On arriving again at the head of the line make signal and each gentleman dances with the lady in front of whom he finds himself.

### SELECTION OF PARTNERS NO. 2.

Four couples up and dance, while on four chairs placed back to back in the centre of the floor, four ladies are seated. Each gentleman secures another gentleman, and the eight circle around the four ladies until at signal all kneel. The ones who get the nearest to partners take them and dance, while the four left unprovided retire.

### SPIRAL.

All up and dance. Signal to form grand circle, which revolves. Enough couples are led down the middle to reach about two-thirds the length of the dancing floor. The leader conducts the rest under the arch at one end formed by those standing in the middle of the room; then under the arch nearest to the other end of the room, then under the last arch but one at the second end, and so continue until the spiral is complete; the leader having passed through the middle arch. Signal for each to dance with partner of someone else. Signal seats. No favors.

### SERPENTINE.

One couple. Lady selects four or more ladies and all form in one line one behind the other; the gentleman selects five or more gentlemen (in any case one more than the lady selects ladies). They form a line holding hands; the gentleman on the right leads the others in a serpentine course in and out between each lady, and finally back to the head. At a signal, each gentleman tries to secure a partner; the one failing returns to his seat.

### SERPENTINE NO. 2.

The first couple sets out waltzing or promenading. The gentleman leaves his partner in one of the corners of the

room, her face turned towards the wall, and then goes to choose three or four ladies whom he places behind his own, leaving a certain distance between each of them. He then chooses as many gentlemen, himself included, as there are ladies. He forms a chain with the gentlemen he has chosen, and after having rapidly promenaded this chain, he passes behind the last lady, then between each one, till he has regained his own. He then clasps his hands and every gentleman dances or waltzes with his opposite. This figure, which has a great analogy to the "Pyramid," should be chosen by preference, in all rooms of small extent. Two or three columns may be formed by several couples starting at the same time.

### SCARF FIGURE.

First couple lead off with a tour de valse. The gentleman stands in the centre of the room, holding in his hand a scarf. Meanwhile his lady assembles the other ladies, and they join hands in a circle and turn rapidly to the left, during which movement he places the scarf about the shoulders of the lady with whom he wishes to dance. The other gentlemen waltz to places with their ladies.

### SHAWL.

This figure is to follow that of the hat. A gentleman, with a scarf in his hands, keeps in the middle of a circle formed by ladies about him and must fling the shawl on the shoulders of the one with whom he chooses to dance with. Every gentleman should go to rejoin his lady and conduct her to her place.

### SCREEN.

Several couples perform a tour de valse. A screen having been arranged in the end of the room, the ladies retire behind it; one by one the gentlemen tap on the other side and each lady exposes the tips of her fingers over the top of the screen, and she is led from behind, the gentleman holding her by her fingers; they waltz until signaled to find seats. Repeat by all the couples.

### SELECTION OF PARTNERS.

Leader places his lady in chair and selects two gentlemen whom he brings to her; she rises and they all bow; the three gentlemen join hands around her, *chassez* to the left, and right, at signal they stop. The lady chooses one, and the other two waltz together. All now join in general waltz.

### SCARF BUTTERFLY.

Properties 16 scarfs, nine feet long, two of each color. Leaders each carry eight scarfs tied together securely at one end. Call up four couples. Signal, select eight couples up, form in line of march, separate in single file and form circle of gentlemen at one end and ladies at other. Leaders go to centre of each circle and hold the tied ends of scarfs, give



each end to dancer as they pass. At signal leaders face and dancers form in half circle behind them, elevating scarfs so as to form wings. Advance to centre, each quarter of circle advancing, drop scarf and dance off with new partners.

### SCISSORS TO GRIND.

(A Very Good Figure for Children).

Provide a bell. Leader and partner waltz once around. Leading lady hands bell to one of the gentlemen, he to walk around the circle ringing the bell and sing, "Scissors to grind," until some lady has scissors to grind, takes from him the bell, hands it to another gentleman, who in turn imitates a "scissors to grind" character. Gent waltzes once around with the lady who has rescued him from his honored position of "scissors to grind."

NOTE—This figure must be made lively by giving various answers: Not today; come tomorrow; mine are sharp; I have none, etc.

### SCRAP.

All up. Properties confetti, serpentines, and snow balls. Station men in each corner of hall with a good supply of serpentines and confetti, having first put up strings across the hall to hold serpentines from falling to the floor. When all are well decorated with confetti, signal, form in line of march and hand out the snowballs. When all are supplied start the battle and continue until "Home Sweet Home" is in order; then all select partners and all waltz.

### SCARECROW.

One or more couples. Palm leaf fans are provided having faces (male and female) painted on their sides; gentlemen take fans with female faces, ladies those with male faces; on one side there should be a handsome face on the other an ugly face; a lady advances towards a gentleman seated, who immediately rises and follows her, she dancing backwards with the fan before her face, the handsome face outward; she suddenly reverses the fan, advancing towards the gentleman, who in turn dances backward, followed by the lady, which is understood to be a refusal; the gentleman returns to his seat; this is repeated until the lady makes known her choice by presenting the handsome face. The gentlemen with fans execute the same figure with ladies.

### SCARF AND MAY POLE.

Music, waltz. Twenty couples up, signal select 40 couples up. Scarfs handed to gentlemen, at signal form in two lines, ladies on one side gentlemen on the other, each holding end of scarf well raised. First couple waltz under the raised scarfs, followed by others in turn, repeat once more, then halt in two lines. Now leader will take one end of each scarf, all waltz in circle. Leader at same time has the scarf in his hand raised high and turning slowly, forming the May pole. Signal, drop scarfs and dance with partners.

## SACK JUMPING.

Six sacks of white muslin are given to the gentlemen who step into them and hold the upper end to their waist. A lady is seated on the opposite side, and at the signal "go," the gentlemen jump towards the lady, the one reaching her first being her partner for the dance. The remaining gentlemen choose their partners among the ladies and dance in costume.

## SHEET.

Six men at a time are asked into the middle of the room, the host throws a sheet over their heads and whirls them about five times. The hostess then calls forth six of her ladies and they select partners by their shoes. Reversing the game, the ladies are hidden and by extending their hands over the sheet are selected by the gentlemen.

## SHOOTING GALLERY.

Paraphernalia, eight rubber balls, of any size, small ones will be the best; paste on numbers from 1 to 8. Call up eight couples for waltz or two-step. At signal gentlemen place their partners side by side at one end of the hall. The leader will give each lady a card with number corresponding with ball. Each gentleman now chooses two other gentlemen, conducting them to opposite end of room from ladies and retire. We now have eight ladies and sixteen gentlemen. At signal the ladies all fire balls toward gentlemen, who try and catch the same, and take the lady with the same number. Eight of course get left.

It will add to the amusement by having them put on comic masks and dance around among the eight couples alone. At signal dancing couples take their seats; the gentlemen conducting the lady to her own station, then retiring to his own. You can carry this on farther, by having the gentlemen who were vanquished, choose a partner from among those seated, and dance. At signal place the ladies the same, and gentlemen each call up one other gentleman with them. Now the ladies may all be instructed to fire the balls to one particular part of the room, which will make a stampede in that direction of the gentlemen for one of the balls. As a forfeit for those who do not get a partner, you can have the gentlemen do whatever you wish that is amusing.

## SIGNAL OF DISTRESS.

The leader calls a gentleman to the centre of the floor and hands him a bell or a tin horn. The gentleman must ring the bell or blow the horn until some lady volunteers to relieve him from his distressing position by dancing with him. The ladies, by preconcerted arrangement may keep him in suspense a long time or may plunge him into still deeper embarrassment by all rising simultaneously and claiming the privilege of dancing with him.

## SIGNALS AND LINES.

— couples up and dance. Signal to find partners, favor and dance. Signal to form two lines facing each other. Each couple should have a vis-avis. Signal ladies half chain, right and left all; countermarch down the outside and up the middle. This brings each dancer to his or her chosen partner; they join hands, march to place and dance. Signal seats. Favors for both.

## SKATING.

Favors, muffs for the ladies and imitation paper skates for the gentlemen. Leader calls up eight couples and two-step, after which signal to stop the music. Eight couples collect at one end of the room, ladies all join hands in a line facing toward the length of the room; gentlemen behind the ladies facing in the same direction; gentlemen stand on the left side of their partners, after which pass their hands through and underneath her arms and join hands with both gentlemen on either side of him and the gentlemen and ladies on the end join hands that will make a line of 16 with hands crossed the same way as in skating. As soon as this line has been formed the leader explains they are all to commence with their right foot and two-step the length of the room, after which separate and take their own partner only crossing hands with her and dance back to their starting point in a column of two (as if for a march), still using the two-step and simulating skating couples. After the first eight couples have performed this call up eight more. Stop the music as before and make them form exactly as did the first eight, but behind them, then start both eights off down the room one following the other and circle back to their places in march formation as did the first eight, after which call up the third eight, let them form behind the second eight, then start all three eights off down the room. This may be repeated at the pleasure of the leader until all the couples are up. At the discretion of the leader he may stop the music when the eights are going down the room and dance away, the first eight taking a partner from among the second eight, and the third eight and fourth eight face one another and take partner as did the preceding eights; then the fifth and sixth eights do likewise.

## SMALL ROUNDS.

Three or four couples lead off. Each gentleman selects a gentleman, and each lady a lady. The gentlemen place themselves two by two, and the ladies the same in front of the gentlemen. The two first gentlemen and the two first ladies form a round, and take a whole turn to the left; when the circuit is completed, the two gentlemen without stopping, lift up their arms to let the ladies pass underneath, and take another circuit with the next two ladies. The two first ladies likewise turn with the next two gentlemen who present themselves, each following until the two first gentlemen have reached the last ladies. When the two first gentlemen have made all the ladies pass, they place themselves in line, and the two fol-

lowing gentlemen range themselves on each side in such a way as to form all the gentlemen together, a single and same line opposite to that which the ladies have formed on their side. The two lines advance toward each other (with 4 bars) and retreat (with 4 bars); they then rejoin, and each gentleman takes the lady that is before him. A general waltz closes the dance.

### SNOW FIGURE.

A most striking figure is for a number of balls to be filled with tiny fragments of white paper and covered with tissue paper. These are thrown into the air at a signal and fall in a shower of snow through which at the magic word "cotillion" all dance.

### SNOW BALL.

Provide as many snow balls as dancers. Gentlemen select partners. Signal, music to stop. Walk through centre of room, request one-half of dancers back toward one end of hall, other half toward opposite end of hall. Have snow balls in large basket or bag, walk across the room quickly emptying snowballs upon the floor right and left. All snowball. Signal, all take nearest partner and two-step (not original partner). Use about ten minutes for whole figure and dance. When music stops, all cease to snowball, and every lady keeps one snow ball as a souvenir.

### SNAIL.

All form a general round. They turn to the left, and at a signal the leader drops the hand of the lady on his left (the others still retaining hands), enters the circle and continues to move to the left, forming a colimacon (snail), while the lady moves to the right, outside the circle. The leading gentleman and last lady each draw the others after them. When the chain is nearly coiled, and all are near each other, the leading gentleman passes under the arms of the last couple to get outside; all follow without dropping hands. The leader conducts the line in a serpentine course, and finally reforms the general round. They terminate with a valse generale.

### SNOW MAN.

This figure requires six white snowman's costumes for the gentlemen who put them on in an adjoining room. Thus attired they march into the room and the ladies choose their partners for the dance. At the conclusion the gentlemen unmask and salute their partners.

### SNAKE.

— couples up and dance. Signal partners, favor and dance. Signal to form a long line, holding handkerchiefs between each dancer. Leader gives the end of his handkerchief and holds the other end himself; he then passes under each handkerchief arch in order, winding back and forth. When he has reached the end, each dances with opposite. Signal seats. Favors for both.

## SOEUR TOURIERE.

All the gentlemen retire to an adjoining room, the door being left partly open; a lady then mentions the name of a gentleman to the lady conducting the figure so that no one else can hear it, and returns to her seat; the conductor then goes to the door and calls the gentleman, who enters and endeavors to discover the lady who called for him; if successful, they dance together; if not, he retires and another is called.

## SKIDOO.

Properties, six cards, 9x12, with large figures "23" printed so as to be seen from any distance. All dance; leader presents the six cards to three of the couples dancing; they cannot dance while cards are in their possession; consequently the ladies present it to another lady, while the men present it to other men, who surrender their partners. The object is to keep the cards changing hands as lively as possible.

## SKIDMORE GUARDS.

Furnish as many small toy drums as there are ladies and tin whistles or trumpets as gentlemen present. Mark the location of the drums beginning with one up and attach to the whistles or trumpets pieces of paper with corresponding numbers. Distribute these, drums to the ladies and whistles or trumpets to gentlemen. Have on the floor as many as will comfortably fill it; those having corresponding numbers dance together.

## SLEIGH-RIDING PARTY.

All up and two-step. Signal to stop dancing. All the ladies go to another room. Every gentleman gets a chair and stands in front of door of room the ladies have gone into. Ladies come out and take a seat in the sleigh (the chair). The musicians play a two-step, also ring sleigh bells and blow tin horns while the gentlemen run around the hall, pushing the sleighs in front of them. Of course there will be much excitement. Some will go fast and some will go slow and some will have a collision, but it will be great sport and will receive great applause.

## SLIDE.

Three couples perform a tour de valse, after which each gentleman selects another lady and each lady another gentleman. They form a column two by two facing the head of the room; they then face their new partners and separate in two lines, gentlemen on one side, the ladies opposite. At a signal from the leader the two couples at the head cross right hands and move half round, at the same time the two couples at the foot cross right hands and move half round. While these couples are performing the demi tour de moulinet the centre couples form a circle of four and make a half turn to the left, thus the two lines exchange places. At a signal from the leader the first couple waltz down the centre and at the same time the last

couple promenade singly up the outside. Upon reaching the foot of the lines the first gentleman quits his partner and dances with the lady at the foot now while the first lady dances with the gentleman now at the foot. The lady and gentleman promenading singly up the outside upon reaching the head cross each other by giving left hands and dance with the couple now at the head. At the same time the top and bottom couples take partners as directed, the centre couples join in the tour de valse with their vis-a-vis.

### SOLOISTS.

One couple start; the lady is seated on a chair; in front are two cushions; two gentlemen are brought by the leader, who kneel upon the cushions; the lady presents to each a jews-harp upon which he plays; the lady selects the one whose solo is most agreeable and waltzes with him; the other gentleman returns to his seat.

### SPHINX.

A draped figure is provided, with the head so arranged with attachments behind that it can express the affirmative by the usual nod, or the negative by the side movement; a lady places herself behind this figure; the gentlemen then present themselves one by one, and as each salutes the figure the lady denotes rejection or acceptance by means of the movements of the head. When accepted the gentleman dances with the lady; those rejected retire to seats or join in the waltz.

### SPORTSMAN

This figure requires six sporting emblems for the ladies and six for the gentlemen, those with corresponding emblems are partners.

### SQUARE OF MAHONES.

Four couples. Form as for the lancers; the two head couples forward, and each gentleman turns with both hands the opposite lady, finishing the turn in the place of the gentleman's left hand side couple; the side couples at the same time separate from partners, and each gentleman meets the opposite lady in the place previously occupied by the head couple, and turns the lady with both hands, stopping with lady on his right; thus the sides becomes head couples, and the head, side couples; the four couples must be careful to move together, and finish each turn with the lady on the right; repeat the figure four times when all regain their original places; all waltz.

### SQUARE RIGHT AND LEFT.

Four couples. Each lady selects a gentleman and each gentleman a lady, making eight couples. Form as for a double quadrille: head and tail couples half right and left; head and tail partners separate and form two lines of four facing each other at the sides; half right and left, separate and form in two lines at head and tail, half right and left across and turn. Side couples the same; then dance.

## STORMY SEA.

Two rows of chairs are placed with their backs to each other as for the game, the name of which served to designate this figure. The first couple set off. The leader if he has placed twelve chairs in the middle of the room, selects six ladies, including his own and seats them in every other chair. He then selects six gentlemen with whom he forms a chain that he leads. After having described a rapid course about various parts of the room and which he may prolong or carry at pleasure, he finishes by closing around the chairs in which the ladies are. When he seats himself, the other gentlemen should do the same and each dance with lady at his right. In this figure one gentleman becomes a victim and must be content to return to his place alone.

## STRUGGLE.

After waltzing, the gentleman places his partner seated in the middle of the room; two cushions are then placed in front of her; two gentlemen are next selected and each stands on one of the cushions upon one foot; they join right hands and a little struggle ensues between them, each endeavoring to make the other lose his equilibrium and drop the other foot; the one first doing so retires to his seat; the other dances with the lady.

## STAR AND CIRCLE.

Four couples waltz, and then each dancer selects a new partner, and the sixteen form two lines, four couples in one line facing four couples in the other. The ladies of the four middle couples join right hands across, forming a moulinet. They circle entirely round to the left and then change to left hands across and circle round to the right. The four ladies still join left hands, and the eight gentlemen join hands in a circle about them. The remaining four ladies now advance and give their left hands to the right hands of the ladies forming the moulinet; the ladies thus form a star and the gentlemen a circle. All the ladies face the same way and swing once round to the right, while the gentlemen move in the opposite direction under the uplifted arms of the ladies. At a signal from the leader all regain partners and waltz. To vary this figure, the gentlemen may form the star and the ladies the circle

## STAR.

— (but even number of) couples up and dance. Signal to find partners, favor and dance. Signal for couples in lots of four to join as in the ordinary quadrille. Four ladies, right hand across, swing opposite gentleman to centre. Cross right hands and half circling, swing their partners to centre. This is continued until the gentlemen again reach their partners and dance. Signal seats. Favors for both.

## STOCKING AUCTION.

Ten young ladies are called up and taken into an adjoining room. They are then persuaded to step into enormous

stockings made of different goods, one a silk stocking, one a brilliant golf hose, another a plain stout yarn affair, the fourth an old white stocking with pink toe, the fifth a baby's sock, the sixth shows wonderful clocks, the seventh a clown's stocking, eighth an open-work bas de soie, the ninth a blue stocking, and tenth an old stocking patched and worn. Then the auctioneer taps his hammer and the bidding starts. After the bidding is over the bags are opened (or stockings are opened) and the men who bid the highest dance with the ladies.

### STOOL.

First couple begins with a tour de valse. The leader places a stool in the middle of the room and upon it seats his lady, to whom he next presents two gentlemen. The lady dances with one of the gentlemen, and the other seats himself on the stool. The leader then presents two ladies to the gentlemen he selects and dances with one of them, and the other takes the stool. Repeat until all have danced.

### ST. VALENTINE'S FIGURE.

For the grand march handsome shiny red plug hats for the ladies and gentlemen are furnished. On the front of the gentlemen's hats are envelopes which contain a heart. This heart bears the name, i. e., Pauline, Henrietta, Augusta, etc. The gentlemen also receive a Cupid's dart named to correspond with those on the hearts as follows, Paul, Henry, August, etc. After the Polonaise with the hats worn by the dancers is over, signal them to form two lines, the ladies to stand on one side and the gentlemen on the other. The latter now throw the darts at the ladies who will pick them up and search the envelopes on the men's hats for the heart that corresponds in with the darts as above described. After partners are found the ladies and gentlemen exchange favors and dance. The ladies will present the dart to the gentlemen and he will turn his heart over to the lady.

### STANDARD FLOWER POT.

A standard flower pot with growing flowers is brought in by the leader of the cotillion; these are pulled out and a certain amount of artificial earth comes with them, discovering a flower beneath. The lady and gentleman who display the same flower are partners for the next dance.

### STUDY FOR GRACE.

Signal, all up and dance. Signal, all march up through centre of hall. At the head, ladies turn to right, gents to left; as they turn give each a card containing a pose. Lead gents to centre forming a circle facing outward. Ladies circle around the outside. Signal, gents assume pose on card, ladies continue circling finding partners by pose corresponding with card. Dance with gent.

### STUNG.

After the people have danced awhile signal to stop. Ladies form a circle in the hall, standing equal distances apart, and the



gentlemen are requested to find another gentleman who was not up in the figure, to bring the same to his partner, thus making it two gentlemen for each lady. The ladies are furnished with cards with the word "Stung" written on it. The lady selects one of these gentlemen to dance with and offers the other gentleman "Stung." Catch on.

### SUCCESSION OF MOULINETTS.

Eight couples. Select other partners; form a square, four couples on each side thus, Figure one.

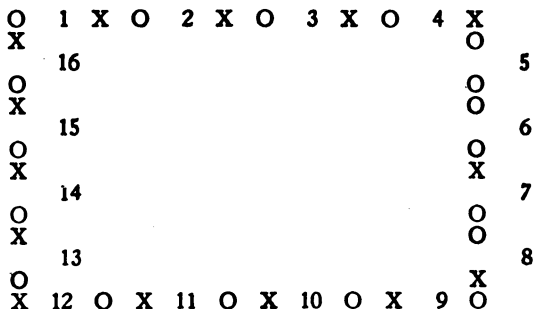


Figure 1.

Couples 1 and 2, 3 and 4, and so on round the square, cross right hands, going half round; then cross left hands with the next couples, going half round; then right hands with next and so alternating until they regain places, when a general waltz takes place.

### SURPRISE.

Six couples place themselves one behind the other, ladies on right side of gentlemen; the gentleman at the head is in honor bound not to look in any direction but straight in front; the last couple separate, and the gentleman and lady pass up on either side of the column endeavoring to meet again just beyond the first gentleman, who is on the alert to seize the lady in passing; and, if successful dances with her, while the surprised gentleman takes the head; each couple in succession repeat until but one couple remain, when all dance.

### SWALLOW, SWALLOW.

This figure always causes a great amount of merriment and should only be introduced at a small and very informal "German." Provide a number of large pieces of sponge cake—the larger the better. One or two couple up and dance. Signal for gentleman to seat a lady and bring up two or three gentlemen, each of whom the leader provides with a piece of cake. Signal for gentlemen to commence eating and the one who first swallows his cake dances with the lady, the others choose partners. All dance. Signal for seats. No favors.

## SWIFT APOTHECARY.

Properties required: Two small tables, two empty bottles, fifty small marbles, two small corks. Write two prescriptions to read: One clean bottle filled with 25 marbles, tightly corked and shake well before delivering.

Divide dancers in two numbers, half being followers of Mr. A. and half of Mr. B. Select a gentleman to represent A., taking his place at the table, another one to represent B. Deliver to each at the same time prescription. The one filling the prescription first, his division dances, whilst loosing side remain seated. Repeat if desired.

## SWINGING.

— couples up and dance. Signal for partners, favor and dance. Signal for ladies and gentlemen up to seek their partner, and when found retaining the hand of the chosen partner, they place themselves opposite, couple to couple. Swing partners; forward; swing opposite; ladies half chain; swing; forward; swing partners and dance. Signal seats. Favors to both.

## TAPER.

For this figure will be required small tapers or wax candles, as many as there are ladies. The leader distributes "tapers" to ladies. Signal for the ordinary lights to be extinguished and the tapers to be lighted. — gentlemen up. Signal to (favor and) blow out tapers of ladies favored. (The growing darkness is impressive). Signal for seats. Favors for ladies.

## TWO RING CIRCUS.

All dance until signal to stop is given. Gentlemen form circle at one end; lady leader, whip in hand, enters circle as ring master. Ladies circle with gentleman ring master at the other end of room. All dance around the ring. The ring master snaps whip at one of the animals; the animals leave the ring, meet in the centre of the room and dance as partners; repeated until all have partners. (Each person to receive a paper hat in the shape of an animal's head).

## TAMBOURINE.

The tambourines can be of the costly order, and highly decorated and hand painted order, or the simplest kind imaginable, just tied with bright ribbons. During the waltzing the tambourines are used.

## TELEGRAPH FIGURE.

Dress a boy as a messenger and distribute telegrams to the gentlemen, in which they find instructions as to the partner awaiting them. These figures entail a good deal of debris in the room, and a thoughtful hostess will take care to make arrangements for their speedy removal after the figure.

## TOUCH FIGURE.

Requires no properties. Can be repeated night after night and good for large or small assemblies. It is simple and amusing, and can be danced with never lagging interest. It will break up the "just one girl" scheme of some gentlemen. To begin with, every assembly will have either more ladies than gentlemen, or vice-versa. Say, that there are a half dozen more gentlemen than ladies. Call for a general waltz or two-step. When you have all up that care to dance, stop your music for a moment to explain the figure, as all will hear more readily and undertsand while standing. Explain that the odd gentleman may touch any gentleman on the shoulder, who at once gives up his partner to said gentleman, who may touch any other gentleman who is dancing, thus taking his partner, and continue this, which will keep all dancing, yet continual and quick changes of partners. If your dancers are even, the gentleman may leave the partner he is dancing with and touch another one who may be dancing with a lady he would like for a partner, although he may not keep her but for a few bars of music. If you have more ladies than gentlemen, have them touch a lady, who must give up her partner, and she may seek another. When you have this figure well started it will create plenty of amusement for a time and make your party become congenial at once.

## THANKSGIVING DAY.

A boy dressed as a hunter, with brown suit, muskrat skin cap with ear tabs pulled down, carrying a toy gun and a stuffed bird. He may have a necklace of cranberries and corn about his neck. Longfellow's "Golden Mile-Stone" is one of the many suitable selections.

## TAMBOLA.

A number of little objects are placed upon a table each with a number upon it; a basket is provided in which are corresponding numbers; each couple in waltzing stop at the basket; the gentleman takes one of the numbers and presents it to the lady; when the ladies are thus provided all proceed to the Tambola. The leader's partner presents a bag in which are a second set of numbers corresponding with the others. One of the gentlemen who draws a number selects the article having the same number, presents that to the lady having the same and immediately waltzes with her. This is repeated by all in succession.

## TABLE SELECTIONS.

The leader waltzes to the table, where the lady places some article thereon; then the next couple, and so on, and the couples waltz back to their places. The leader gives a signal and all the gents march to the table, select some article therefrom, find the owner, and dance with her.

## TEETOTUMS.

The leader places a lady, seated, in the middle of the room; his partner selects two gentlemen, presenting each with

a large tectotum; the gentlemen turn these in front of the seated lady and the one whose tectotum stops at the highest number dances with that lady, the other with the lady who conducts the figure.

### TEASING FIGURE.

Place chair in centre of hall; any number of couples two-step. Signal for march down centre, face partners, fall back in two lines, ladies taking seats on one side and gentlemen on the other. Have lady assistant to select two gentlemen, and gentlemen to select one lady to place in chair; present two gents to lady in chair. Have orchestra play popular song "Teasing." Lady now selects one of the gentlemen as her partner, the other gentleman taking seat on chair. The leader now presents two ladies, gentleman in chair selects one, the other lady taking seat in chair. Lady assistant now presents two gentlemen, and so on until all have partners.

### TEN PINS.



Gentlemen form (la pyramide) at one end of room, standing in first position. The ladies at opposite end, provided with a rubber ball (good size). The first lady bowls at the gentlemen. The one struck returns the ball to some lady and dances with the one who threw at him. When only three gentlemen are left they will stand a yard apart across the room, and the ladies will bowl in turn until all have been struck.

### TRIP AROUND THE WORLD IN ONE NIGHT.

1. The Start, "New Acquaintances." Detroit, Mich.
2. Arrival at Railway Station, New York. New York City
3. All aboard for a Trip Around the World, "Land Ho," Liverpool, England
4. a Mardi Gras Festival.
- b A German Figure in Paris. Paris, France
5. The Game of Chance, Monte Carlo
6. The Worship at Mecca, Mecca, Arabia
7. A Persian Characteristic, Teherau, Persia
8. A Souvenir of Bombay, Bombay, India

### A STOP OVER AT CALCUTTA (INTERMISSION).

1. a A Chinese Court, Hong Kong, China
- b The Gardens of Ebes,
2. A Visit to Rear Admiral Dewey, Manilla, Philippines
3. Fun in Siberia, Ohotsk
4. a A Klondike Wedding, Alaska
- b Digging for Gold,
5. The Stars and Stripes Forever, San Francisco, U. S.
6. Across the Plains, The West

### HOME AGAIN.

Each figure has favors which are used in the execution of the figure; these favors are used to decorate the ball room, making a brilliant display. This is left with the leader, to place favors where they may be easily used when the figure is called.

After a short march and the assembly is seated, the leader announces that the German will commence, and for the benefit of all present, will say, that there are three rules, only, to be observed:

1. Observe closely.
2. Respond quickly.
3. Always go back to your seat.

The novelty in dancing a German is in not knowing what is coming next, and to enjoy the unfolding of the figures presented.

## THE FIGURES EXPLAINED.

1. The Start (New Acquaintances) Detroit, Mich.  
Leading couple waltz. At signal separate and each secure a new partner and waltz. At signal these two couples secure a new partner and waltz. At signal these four couples secure a new partner and waltz. Repeat until one-half assembly are dancing. Now form them into a circle and all circle (music soft) Announcement, form into line and get your tickets (favor) for a trip around the world. Note—A ticket office is arranged, with sheet, piece of rope and pins; letters cut from paper, TICKET OFFICE. Each passenger takes his or her turn. While these passengers are securing their tickets, the other one-half of the Assembly repeat the figure; the first one-half going to their seats. The leading lady acts as Ticket Agent. Here is the ticket.

2. Arrival at Railway Station, New York City  
Leading couple two-step. At signal, stop and pick from decorations two (paper) roses; present them to the lady; now two-step to annex parlor; leave lady with a bow; lady goes into annex, gentleman goes to seat. At signal leader signifies 10 couples to repeat the same thing. Repeat until all the ladies are out of the room, and doors closed (music stops). Give each gentleman a cap made of a paper bag (12 lb. sugar); each bag has the name of some hotel (comic and singular names). When these are served, the gentlemen line up as hackmen at annex door and call out hotels as the lady passengers enter. Leader now steps into lady's room (they must not see) and announces that this is a Railroad Station; they are to select their hotel by presenting a rose to the one they select to dance with. Open the door (music); the gentlemen call out "Right this Way" for "Beef House" or any house. Note—The paper flowers are simply hung over a string which is dropped upon the walls. The marking of the bags is done with charcoal pencils.

3. "All Aboard," for a Trip Around the World. Keep the last partner and go to seat of gentlemen. This is now your partner and seat for this figure. Construct a ship—thus—wire stretched across hall, one-third back (4 feet high); place portieres over same, with a gang plank in centre to go aboard; this being all previously prepared, it will take the porter about two

minutes to set up. The leader does not arrange the accessories, he conducts.

The Figure—Leading couple waltz; at signal stop at foot of gang plank; the lady goes aboard, gentleman remains, they both take their handkerchiefs and wave each other "good-bye." At signal, six couples repeat same. The six ladies going aboard and all wave good-bye (some weep). Now the remaining six gentlemen select six ladies from the assembly and waltz. At signal this time the six gentlemen go "aboard," leaving the ladies. The (left over) ladies select six gentlemen, etc. Repeat alternately, going aboard until the entire company are aboard, when they find their original partners (march music). Now with your own partners "disembark." The favors, toy ships, are presented to each at the foot of the gang plank by two sailors. Note—These toy ships are made of wood, three nails and paper sails, gilded; they are served from tables on which looking glasses have been laid, giving the effect of water. The porter places these favors in position; the sailors are children.

4. a Mardi Gras Festival,

b A German Figure in Paris,

Paris, France

Announcement: We are now in Paris and in time to participate in the Mardi Gras. I have here a jardiniere full of "confetti." We will have the celebrated figure, "The Battle of Confetti." A number of couples give "ammunition" (confetti); any partner you desire (that is dancing on the floor) you make battle by throwing confetti at them thus: (show them). The person losing his or her partner will get a supply of confetti and in the same manner secure a new partner and thus the "merry war" goes on.

The Figure—At signal 20 couples waltz. Now give 15 people (individually) each a handful of confetti to battle for partners from among the dancing. Send out another lot of dancers and supply more confetti until the battle is general. Finale—seat anywhere.

Note—Confetti is placed in jardiniere in the hall.

5. The Game of Chance,

Monte Carlo

Place a wheel of fortune on the table. This wheel made of a bicycle wheel, a stand, colored paper and a stop.

Announcement—In Monte Carlo all is gayety, dancing and music (here introduce any specialty) fancy dance, song, or cake walk.

The Figure—All rise and march. Lead the entire assembly down the centre and separate, leaving all the ladies on one side and gentlemen on the other side of gaming table. Have lady (leader) pass numbers to each gentleman. These numbers correspond with those on the wheel. Each lady then steps to wheel and gives it a turn; the leader calls out her lucky number; the gentleman responds and dances with her. When one-third of the assembly have secured partners, give favor signal; they go to favor table and each takes a favor of pocketbook, coin, cigar, etc. The game is continued until all have partners. The leader may announce such (false) numbers remaining to help the meeting of partners.

## 7. The Worship at Mecca.

Mecca, Arabia.

**Accessories.** In draping ball room for this German make a centre piece in front of music; use settees, easy chairs, rugs and pillows, forming a throne affair.

**THE FIGURE:** Leading couples waltz. At signal gentlemen leads lady to centre of throne and seats her; he then kneels down in front of throne and salaams (down to ground). At signal two couples repeat. Next three couples repeat; until all the ladies are on the shrine and the gentlemen are in a line. (Music march). March gentlemen in platoons of eight, down in front of shrine; at signal kneel down.

**ANNOUNCEMENT:** The gentlemen in their worship to remain head to the ground; the leader to permit the ladies in groups of five to select their favorite worshipper. Note—If the gentlemen peeps (looks up) the lady must refuse him. When one-half of the assembly have chosen the favor, signal is given and they go to the favor table and present lady with an "idol." These idols are made of tin and are hideously beautiful.

## 8. A SOUVENIR OF BOMBAY, INDIA.

Six gentlemen are selected to favor six ladies. The gentlemen first going to the souvenir stand and presenting same to the lady of his choice (not his partner.) The souvenirs are small elephants, made of china.

### A STOP OVER AT CALCUTTA—INTERMISSION.

**ANNOUNCEMENT:** Select partners for supper at Calcutta, India.

#### 1. A CHINESE COURT,

Hong Kong, China.

Assembly all seated. Accessories, a chair, two small tables at each side with glass cake stands upon them; one cake stand containing a pack of cards (or as many cards as there are gentlemen present). The other cake stand having "decrees of court" (for ladies), which are printed on imitation parchment and in queer type read thus:—See sample attached No. 2.

**ANNOUNCEMENT:** We will first establish the court. (Leading couple waltz). At signal, seat lady in chair. At signal colored porter walks out and holds huge Chinese umbrella over Queen. At signal two children (pages) dressed as Chinese, with smaller umbrellas run out, salaam before Queen and stand at each small table.

**ANNOUNCEMENT:** We will now all pay homage to the Court. All rise and march; lead them down centre to court; salute and separate, until all the ladies are on one side and gentlemen on the other side, all in a large semi-circle. First page passes playing cards to each gentleman. Second page passes "decrees of court" to each lady, asking her to sign them; the leader follows and gathers these decrees up and gives them to the Queen. The leader announces that the kings are to appear before her and receive sentence; she hands each a decree (decrees when signed is the sentence); he complies, because it tells him to dance with the undersigned.

The next call is four queens, etc., until all have been sentenced. The favor signal is given at intervals to clear the floor. The "decree" is the gentleman's favor, which he retains. The favors for ladies were Japanese dolls bought at a Japanese fancy store.

#### b. THE GARDEN AT EBES.

All the ladies rise and execute a "March of Ladies." Form in platoons of eight, separated, halt and kneel down.

**ANNOUNCEMENT:** Ten gentlemen take a stroll from the wall, go into this garden and "pick a flower," present rose, and take her out and waltz. Continue until all have been chosen.

#### 2. A VISIT TO ADMIRAL DEWEY.

**Accessories:** Have a military coat, hat and sword and a photograph of Dewey. Now select a man (he does not know what for) that resembles Dewey; take him into dressing room and put suit on him; (do this without attracting assembly). Now six couples waltz and leave ladies in same room; give them American flags and favor trays laden with toy cannons. Dewey and ladies march out and stand in review. (Patriotic music).

**ANNOUNCEMENT:** All visit Dewey. Two-step. At signal visit and the ladies each present visitor with a small cannon, then all two-step.

#### 3. FUN IN SIBERIA.

Favors for this figure are paper snow caps made of red, white and blue tissue paper, with white cotton strips around the band. These caps are pinned on a string which is strung all around the room and help to decorate the ball room. Snow balls made of cotton covered with white tissue paper, two for each person. These snow balls are in a basket and are not shown until this figure is called.

**THE FIGURE:** Ten couples (including leaders), two-step. At signal each person secures a cap; then form an arch in the centre of the hall; the head couples pass through arch, the next following, etc. As they emerge, each is given two snow balls (retain them) and take seats. Repeat with ten more couples, groups, until all are supplied with snow balls. Now all two-step. At signal all form one long arch. At signal all separate in two lines as wide apart as the hall will permit. Head couples two-step down centre and get snow balls. Next couple and next, in rapid succession. When you desire the fun to cease, have porter gather the snow balls up. He should be ready, as the fun will continue until the last snow ball is gone. Retain the colored caps.

#### 4. a. A KLONDIKE WEDDING.

Alaska.

**Arrangement:** Thirteen chairs are placed in a circle back of chairs in centre. Assembly now form a march during which each lady receives a favor (a toy house), then the assembly forms a larger circle around the chairs; the ladies together and the gentlemen together. Now have 13 gentlemen (do this quick) sit on back of chairs, feet on seats. Now count 12 ladies to promenade around chairs; do your counting unnoticed.



At signal the ladies give each gentleman (toy house) as favor and dance with him two-step. One man gets left. Favor signal, gentleman takes lady to favor table and presents lady with toy wash-tub and toy wash-board and looking glass (toy). Repeat figure until all are served. The odd man fills in the next lot. Note—These favors are bought at wholesale toy houses.

#### b. DIGGING FOR GOLD. Alaska.

During the usual interval of the figures, now pass to each lady a numbered card and pin (good size), numbered single 1, 2, 3, etc., as many as there are ladies. Pass the gentlemen tags, small size, each having on it three numbers. Number the tags as follows: Enough to number as far as the ladies' highest number.

**ANNOUNCEMENT:** The search commences, all the gentlemen are to find numbered lady to correspond with first number on your tag and waltz. (Interval). Now find the lady numbered to correspond with the second number on your tag. Two-step. (Interval). Now "Klondike" find the one to correspond with your third number and waltz. Favor signal, serve gold nuggets. Note—The gold nuggets were ordinary chips of building stone, size of one-half dollar, gilded and ribboned. The tags were price tags, bought at book store. Number for ladies made from calendars. This style of numbering each person dances three times.

#### 5. THE STARS AND STRIPES FOREVER. Two-Step.

Accessories. Flags made of one color, cambric (8x6 in.) on sticks, 18 inches. If 100 people take part, 40 red, 40 white and 20 blue flags. These serve as decorations in ball room, and are placed in brass and fancy umbrella stands.

**THE FIGURE:** Ten couple two-step. Favor signal, select a flag to match color of cap received in Siberia, and take seats. Repeat until all have flag and cap to match. Now start to rapidly form a living flag in centre of ball room, hands joined and flags up—all do two-step movement down the hall; about face and do some back; repeat entire. Now all break and take nearest partner and two-step. Note—The orchestra plays "The Stars and Stripes Forever," when the flag is found. The flags are made for the occasion.

#### 6. ACROSS THE PLAINS.

Leading couple waltz to gentlemen's dressing room, gentlemen pass in. Repeat in groups of 10 couples until all the gentlemen are out of ball room. Gentlemen decorate with Indian headgear (feathers served on colored bands, doors are closed). They are now Indians. Announce to ladies to all "huddle" in centre of the ball room (the plains) as there are Indians coming. Enter Indians howling, do an Indian war dance around the ladies. At signal take a squaw and two-step.

#### HOME AGAIN.

Ten young ladies that are trained in "Grace Study," should form a movable tableau at same time "Home Again" should be sung by some young lady with piano accompaniment. The same air is played in waltz time by orchestra and the entire assembly waltz and join in the chorus "Home Again." Note—

The closing figure may be opened by soloist singing the song. After which the entire party find their "Home" partners and waltz to same air. The song "Home Again" can be procured through any music dealer.

#### POINTS.

1. The division of groups is left to the judgment of the leader.
2. No delays—every favor and accessory should be in place.
3. The leader's duty is to have the last two groups of any figure follow rapidly, to eliminate the "one getting left" idea.
4. Favors should all be ribboned and plates of pins handy. Favors are served from trays, fancy plates and small tables, the porter placing the proper favor in prominence as the figure is called for. When favors are distributed have anyone do same. Do not make it "work" for the ladies which compels them to remain in one seat the entire evening.
5. Patronesses and hostesses usually lead the opening march and only do one turn of the hall. After which the Assembly finish march and pass in review, and just before the finish, salute.
6. These favors are designed and made to order.
7. A successful German depends a great deal on the leader. Each figure should "take" and the impetus is given by the leader.

#### THE GERMAN.

The German properly speaking is more a game than a dance. It can hardly be called a dance, nevertheless it finds a prominent place in many ball-rooms. The smart music for the German Cotillion (ko-tel-yon) the word meaning a short skirt. The ancient form of the Cotillion may be looked upon as one of the old French branles. As such it was introduced into England when it became a feature at merry entertainments, and allowed people of all ages to join in the romp and fun. The English spelling and pronunciation, Cotillion (ko-tel-yun) is not really bad form, but it is not considered quite so smart as the French.

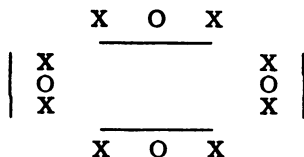
This dance was originally introduced in Germany upwards of sixty years ago. It was danced by eight persons, like the French quadrille and English Cotillion. The new Cotillion in its present form, found its way from Germany into Russia, and was thence conveyed to and adopted with improvements in Paris where it is at this day the most fashionable dance of society. It reached London in A. D. 1842 where it holds a leading position among the best people of that metropolis. In 1831 a gentleman who had just arrived from Germany, where he had practiced the Cotillion, and became very much attached to it, instructed a few friends in several of the figures and it was then introduced at a private party in the City of New York and afterwards practiced for an entire season by the same select few of about twenty couples. It was not generally danced in this country, however, for several years after. At the present time no fashionable soiree *dansante* is considered perfect unless it closes with the Cotillion.

In Europe no grand reception, public ball or private soiree

is given without the closing feature of the program being the Cotillion.

### TRIOS.

Four couples waltz. At signal cease and the four ladies select another gentleman from those seated, retaining their own partner, and form thus as for set dance. X—gentleman; O—lady.



The ladies now give right hand across for ladies chain, the gentlemen all facing to right in march form, in single file. As the ladies start their chain, gents move round in a circle with waltz step. When ladies and gents get to original partners near opposite sides turn with left hand and at the same time the turning is being done, the four remaining gents go to the centre for the chain, giving right hands across and ladies and gents now on the outside move on in the circle. When the gents now doing the chain are round to the ladies who chose them, turn with left hand, and the other four gents to centre for the chain, the circle moving on. The gents when round to partners turn, and all stop in a circle. All gents now face to right, ladies to left, for the grand chain, or grand right and left. In the grand right and left eight gents are going one way, four ladies the other. When the signal is given to cease, the gent nearest the lady takes her for a partner and end with a general waltz. The four gents who have been euchered out of a lady partner may waltz together or retire to seats. At the next signal the four couple retire and the next four start.

### TRAP.

One couple. The lady selects four ladies; the gentleman four gentlemen. They form two lines back to back; at the signal the gentlemen turn to dance with ladies behind them; but the gentleman of the starting couple endeavors to gain one of the ladies thus cheating one of the gentlemen, who returns to his seat, unless a lady is kind enough to volunteer to be his partner.

### TERMINATION.

A lady stands in the middle of a circle formed by a number of gentlemen; the lady throws her handkerchief to one of the gentlemen, at the same time pronouncing the first syllable of a word of two syllables, which he is required to complete; if successful he dances with the lady; if not so, another gentleman takes his place, and the game goes on until some gentleman is successful in the attempt; proper names are prohibited.

### THREE PASSES.

Five or six couples start; ladies select gentlemen; gentlemen select ladies; form two lines, ladies in one, gentlemen in the other, all facing; grand round once; the leader and his partner then separate, he going round outside of the gentlemen, who follow, still holding hands; the lady in the same manner outside of the ladies, ladies also retaining hands and following round; when the leader and his partner meet where the other gentleman and lady stand together, they pass under their arms (they having retained hands, and held them up for the purpose), and cross the circle, to their own side again, the others following until the circle is again formed; then the lady and gentleman at the other side of the circle pass round outside, followed by the others, thus repeating what was executed before, but in a different direction; when the circle is again formed the leading couple pass directly across, and under the arms of the opposite lady and gentleman, followed by the others, the leaders separating, after passing through, each leading his or her line down the side of the room when all are formed in two lines facing, and each take partner for general waltz.

### THREAD AND NEEDLE.

Any number of couples. All rise and form a half circle; the gentleman on the left end of the half circle leads the others (ladies and gentlemen), who retain hands contracting the circle, and passing under the arms of the last couple on the right; the right end of the half-circle must stand still; the movement causes the gentleman of each couple, after passing through without releasing hands, to turn and face outwardly; the first gentleman continues leading under the arms of each couple in succession; after which, all raise hands, forming an archway; the first gentleman now leads through this archway, and upon coming out at the other end waltzes with his partner, the other couples following.

### TIME FIGURE.

The ladies have watches showing different time fastened with ribbons, the gentlemen carry keys attached to bands which are numbered. Partners are taken according to the number on the key corresponding with the time on the ladies watch.

### TOY GUN.

Four couples up, waltz. At signal each lady selects another lady, each gentleman selects another gentleman. The gentlemen are placed at one end of the room, facing the wall. The ladies, at the opposite end of the room, are furnished with toy guns. Ladies in rotation (one at a time), fire at the gentlemen with whom they prefer to dance, but must dance with the one that is "hit." When but one gentleman is left the lady dances with him. Small pieces of chalk can be used for bullets to mark the coat of the gentleman. Seats.

### TOMMY ATKINS.

All waltz and form in column in — of space and all waltz; change partners, forming circle around the room. Di-

vide the circle in half and form a double circle, ladies posing in front of gentlemen. Gentlemen join hands, raising them right up, and ladies join hands underneath. Ladies waltz to the right at a given signal. Gentlemen lead down their aisles and steal partners and waltz.

### TOPSY TURVY PARTY.

Set about one-half of benches three feet from and to wall. Turn part of pictures to wall and have them hang at different angles. Have one-half of musicians turn back to assembly. Dance encores in opposite line to general direction. If anything can be arned topsy turvy turn it. Print program as follows:

Waltz—3	
Waltz—14	Two-Step—6
Waltz—12	Two-Step—5
	Two-Step—2
	31—Waltz
Two-Step—11	
Two-Step—10	
Waltz—6	
Two-Step—4	
8—Waltz—15	

Etc.

### TONSORIAL PARLOR.

This figure requires six napkins and six razors. Six gentlemen are seated in the centre of the room, and the leader hands the napkins to them, and they fasten them around their necks. He then distributes the razors among the ladies and they select the gentlemen whose number on the napkin corresponds with that on their razor, for a tonsorial performance, and finish the figure with a dance.

### TOURNAMENT.

Provide foils well buttoned with buckskin, masks, fencing gloves and chalk. — couples up and dance. Signal for ladies to choose partners and dance. Meanwhile the partners collect, and from their number choose a champion, who dons his fencing-glove and chalks the buttons of a foil as he would a billiard cue. Signal for those dancing to stop. The gentlemen come together. The champion advances and throws the other fencing-glove into their midst; one selected from their number picks it up, and provides himself with foil and mask. At a signal the champions fence, and the side whose representative first succeeds in planting a white spot on the broadcloth of the other dances with the lady. Signal seats. The ladies should either be provided with favors, or the leader should make a chalk cross on the left shoulder of the vanquished. The disgraced take their seats. Of course should either party decline to provide a champion the persons must leave the field uncontested.

### TRIO CIRCLES.

The first couple sets out, as in the course, with a waltz. The gentleman selects two ladies and the lady two gentlemen. They form, consequently, two rounds composed of three persons placed in front of each other. The two rounds turn very rapidly. At a given signal the gentleman passes under the arms of the two ladies with whom he has just turned, and darts toward his own partner, who has just turned, on her side, with the two gentlemen. The two gentlemen, whom the lady abandons, proceed to rejoin the two ladies in front of whom they find themselves, and reconduct them to their places waltzing.

### TRIPLE PASS.

Two couples dance, and at a signal the dancers join hands in a ring and circle to the left. At a second signal the leading gentleman and his partner disengage hands, pass under the arms of the other couple and again join hands after passing. The second couple then pass under the arms of the first, who once more pass under the arms of the other two dancers; and the four still joining hands, arrange themselves in a ring and circle to the left. All then waltz.

### TRIPLE BASKET.

Three couples. Each lady selects two other ladies, and they form into three separate rings of three ladies in each. Each gent selects two other gentlemen, forming a ring of nine. They form around the first ladies' ring and turn once to the left, then around the second ladies' ring, facing outwards and turn once to the left. Next, they form around the third ladies' ring, facing inwards, and turn once to the left. Break, and leaving the three last gentlemen around the third ladies' ring, the remaining six form around the second ladies' ring; turn once to the left; break and leave the second ladies' ring; turn once to the left; break and leave the second three gentlemen around the second ladies' ring. The first three gentlemen form around the first ladies' ring. All three groups form baskets. The leading gent in each group breaks with the gent on his left, raise hands and the ladies pass to the other side of room; all turn, forward in lines, and dance.

### TRIP TO MARS.

Give each dancer a paper cap, representing moon, stars, crescents, etc. Lead some odd march figure. Two gentlemen dancing together until two ladies separate them, if it is leap year. This is the way they open a ball in Mars.

### TWO WINDMILLS.

One couple. Two poles. At the top of each are affixed five different colored ribbons, the colors being alike on both poles. The lady takes one pole and gets a gentleman to take one of the loose

ends of the ribbon, having in all five gentlemen; the gentleman also takes a pole, and has five ladies at the end of the five ribbons: the partners then stand a little distance apart so that the ladies and gentlemen can revolve, which they do at once; and then the lady and gentleman having same colored ribbon dance together.

### TWO MAGICIANS.

Two dolls dressed as magicians, with long pointed caps are placed upon the floor, a lady seated behind them; the leader designates two gentlemen who, while standing each on one foot, in front of a doll, bend over and endeavor to seize the dolls with their teeth; if either should put the other foot down or support himself with his hands he must retire, giving place to another; the successful one dancing with the lady.

### TWO OR MORE.

— (but even number of) couples up and dance. Signal for partners, favor and dance. Signal to form as for quadrille. Head couples lead to the right, salute, leave lady and cross over, forward six, salute opposites and back. Lady at gentleman's right hand passes under the arch formed by the raised arms of the gentlemen and lady on his left, and joins the gentleman at her left. The other lady passes to the gentleman at her right, who repeats the same movement. Two ladies out of place join right hands and circle to chosen partners and dance. Signal seats. Favors for both.

### TWO NAMES.

— couples up and dance. Partners, favor and dance. Signal for each gentleman to choose two ladies and each lady two gentlemen. The ladies and gentlemen who have thus chosen double partners then give a name to each person as chosen by them for example: "Violet and Pansy," or "Hedge Hog and Porcupine." The three then (the person who chose the other two acting as their leader) advance to one of the dancers not up, and repeats the names. If a lady, she addresses a lady; if a gentleman, he speaks to a gentleman. From the names thus given the party addressed chooses, and dances with the person whose name he or she has selected. The lady and gentleman left dance together. Signal seats. Favors to both.

### TWO LINES OF SIX.

The first couple lead off, and the gentleman then chooses five gentlemen and the lady five ladies. The gentlemen and ladies form two lines facing each other, all joining hands. The gentlemen forward and back during eight bars of the music; then the ladies forward and back during eight bars; advance again during four bars, turn half round to the right, and march forward followed by the gentlemen. On reaching the opposite side of the room the ladies again turn half round, and each lady waltzes with the gentleman facing her. When all have resumed their places the next couple begins.

## TWO CHAIRS.

Two chairs back to back; one couple start, the gentleman places a lady in one of the chairs, the lady places a gentleman in the other; the lady then selects two gentlemen, the gentleman two ladies; the six hands round those who are seated; upon a signal the first gentleman takes the sitting lady, while his partner takes the sitting gentleman; the other gentlemen take the ladies who are opposite.

## TWIRL THE PLATTER.

This is simply an adaptation of the old familiar game of the same name. Each gentleman has a number. Signal for each lady, in turn, to twirl the platter; call out some number and if the gentleman catches the platter before it ceases to spin he dances with the lady; if not he returns to his seat, and she tries again. All dance. Signal seats. No favors.

## TWO CIRCLES.

Four couples dance, and at a signal from the leader each gentleman selects another gentleman and each lady another lady. The gentlemen form one circle with the leading lady in the centre; and the ladies form another circle, with the leading gentleman in the centre. The two circles turn about rapidly but gracefully to the left, the dancers holding their hands high. After the circles have made one complete turn the lady and gentleman in the centre select partners for the dance and immediately the circles form in two opposite lines. The dancers join hands in the lines, forward and back four steps, and forward again; and then all dance to seats with opposites.

## TUG OF WAR.

Provide a strong rope, some 18 feet long; draw a chalk line across the centre of the hall and lay the rope across it. The leading lady of each side now rises and each chooses alternately one of the strongest looking gentlemen from their side until each have selected three, four, five or six, or whatever number may have been decided upon. The gentlemen now grasp the rope on their respective sides of the chalk line, and at the signal each side tries to draw the other over the line, the winning side having the privileges given in the figure—sawing wood. On a slippery floor this figure is doubly amusing.

## TURNSTILE.

Three couples lead off together. After a waltz, each gentleman selects a lady and each lady a gentleman. All the gentlemen place themselves in a moulinet, each giving the left hand and taking their ladies by the right, who must hold by the left. The first and third and the fifth gentlemen waltz in the intermediate space, whilst the other couples move slowly. At a given signal the couples waltzing halt in order to let the remainder dance. A general waltz terminates the figure.



## TWO RING CIRCUS.

All dance until signal to stop is given. All gentlemen form circle at one end; lady leader, whip in hand, enters circle as ring-master, ladies' circle with gentleman ring-master, at the other end of room; all dance around the ring; the ring-master snap whips at one of the animals; the animals leave the ring, meet in the centre of the room and dance as partners; repeat until all have partners.

## TURKISH FIGURE.

Have your hall decorated with Turkish flags and red, and purple flowers, and garlands, festooning, Turkish coat of arms, etc. Have the orchestra play Turkish music, such as the Midway music, etc. Provide your guests for the grand march with beautiful Turkish fez and also a large carnival badge. These badges are made up in Turkish colors with the crescent and star. To wind up the figure have a Turkish candy pull as one of the closing features.

## TURNING HAT.

The first two couples waltz. The first gentleman holds a hat in his left hand with the opening upward and the second gentleman holds in his left hand a pair of gloves or a handkerchief, which he endeavors to throw into the hat without losing step or dancing out of time. When he succeeds he takes the hat and gives the gloves to another gentleman who repeats the figure. Among good waltzers this figure causes much merriment.

## TUNNEL.

— couples up and dance. Signal for dancers to find partners, favor and dance. Signal to form two lines of equal numbers, facing each other. Gentlemen forward and join hands, the head one leading them behind one row of the ladies, unless there be a door in each room opening into the hall, in which case it is better to lead them around the hall from one room into the other. The ladies in the meantime forward in lines, join hands and raise them, thus forming the "Tunnel," which the gentlemen pass through, still retaining each other's hands until they reach their chosen partners, with whom they dance. Signal seats. Favors for both.

## TRIPLE QUADRILLE.

Six couples. Select other partners; form as for lancers; three couples deep; the line of ladies in first couple's place and line of gentlemen in third couple's place join hands in turn, moving out to side of room upon reaching which they face each other; while this is being done the ladies in second couple's place and gentlemen in fourth couple's place join hands and move out in turn, ladies in third couple's place with gentlemen in second couple's place, ladies in fourth couple's place with gentlemen in first couple's place, all moving at the same time; Gentlemen now form a star, stand still while ladies promenade round, passing under gentlemen's arms, until partners are regained. All dance.

## TROMPENSE.

The leading lady selects six other ladies, and form a line. Leader selects seven gentlemen and form a line facing the ladies. The line of gentlemen join hands and the leader leads them in review along the front of the ladies' line; then behind the line of ladies, changing so as to bring the gentlemen back to back with the ladies. At the signal the leader turns quickly, and chooses a lady, the other gentlemen do the same. There will be one gentleman (the victim) without a partner. He must return to his seat unless some compassionate lady in the circle will volunteer to dance with him.

## TRIP TO NORTH POLE.

All couples up and two-step. Signal from leader all march past favor table, each receives a small Japanese paper American flag. The leader then announces that the North Pole is located some place in the ball room. Each person is to write their name on the flag and place it where they think the North Pole is located. The leader will have a wireless telegram (form described below) supposed to come from Commodore Peary, which will be opened and read by the leader of the orchestra or some disinterested party. The person who has placed their flag nearest the point described in the telegram will receive the prize. All dance.

Steamship Roosevelt, latitude 84. by wireless telegraph, via Cape Race, Nova Scotia, June 9, 1909: The North Pole is located in the centre of the window sill in the northwest corner of hall.

## COMMODORE PEARY.

## TRIANGULAR MOULINET.

Three couples. Each gent selects a lady, and each lady a gentleman. The second, fourth and sixth gentlemen each holding the left hand of his partner with his own right, form a moulinet by joining their left hands. The first, third and fifth waltz in the intermediate spaces, while the others walk around slowly. At a signal the waltzing couples perform the moulinet and the others waltz within the spaces. All waltz.

## TWISTED HANDKERCHIEF.

First two couples waltz each gentleman holding the corner of a handkerchief in his left hand sufficiently raised in order to be able to pass under at every turn of the waltz. The waltz is continued until the handkerchief is twisted lightly like a cord. This figure may be performed by any number of couples.

## TWIN CIRCLES.

Four couples waltz around. Each gentleman selects a gentleman, each lady selects a lady. The gentlemen form a circle and the ladies another on the opposite side. The leader places himself in the centre of the ladies' circle and his lady

in that of the gentlemen's. Both circles turn around rapidly. At a signal from the leader he selects a lady and his lady a gentleman. The remaining gentlemen form a line and the ladies another, advance toward each other. The gentleman dances with the lady opposite to him.

### TWO ROUNDS.

All up and perform a tour de valse. Two ladies each choose two other ladies to waltz with them, and the two gentlemen each choose two other gentlemen; they form two circles, moving around; two ladies pass under the arms of the two other ladies, enter the circle of the gentlemen and revolve in an opposite direction. At a signal each gentleman takes a lady and all waltz. Other couples form circles until all have danced.

### UMBRELLA.

You will require as many umbrellas for this as there are to be couples up. The figure is like the fan figure, excepting that the lady gives an umbrella where she in the fan figure gives a fan, which the rejected gentleman opens and keeps as best he can over the dancing couple. Signal seats. Favors to gentlemen.

### U. OF M. FOOTBALL FIGURE.

Two captains are selected and they choose their elevens—the elevens line up ready to play. The ball goes in play. The ball is rapidly carried one way and another. A touchdown is scored. Those present will be in a continuous uproar, and judging from the enthusiasm displayed, you will imagine a champion game is being played. There will be another touchdown. (Play five minute halves). Winners gather in the middle of the floor and give the U. of M. yell. Give winners a little leather football, while the losers sit down and mop their brows.

### UNINTERRUPTED CHAIN.

Four couples. Select other partners, form two lines facing; the first gentleman on the left gives his right hand to the right hand of his lady, and makes a complete tour with her; afterwards gives his left hand to the left hand of the next lady; the conductor and his partner give each other the right hand in the middle of the double figure, and separate to find the next lady and gentleman; and so on for the rest up to the last couple; they then make a complete tour so that the lady finds herself on the side of gentlemen and her partner on that of the ladies; when the leader and his lady have reached the fourth couple, the second gentleman should also set out, so that there should be an uninterrupted right and left between gentlemen and ladies; on the departure of the first couple, the second should take their place and so on for the rest; when all have executed the figure each gentleman offers his hand to his partner for a promenade. This figure may be executed by as many couples as please, similar to the Virginia reel.

## UNDULATIONS.

Four couples. Form a circle with first couple in the centre; the couple in the centre waltz at pleasure, endeavoring to deceive the other couples who follow all their movements without letting go hands; at signal the next couple enter the circle, the first taking their place as members of the circle; the other couples successively execute the same figure; then a general waltz.

## UNITED STATES FIGURE.

Each figure is to represent a country, which is designed by the character of the favors and the colors with which they are tied, also by the costumes of two young ladies, who distribute the favors while the orchestra renders a few bars of national airs. The figure representing the United States is rolled in a large gilt globe, upon which is perched an American eagle. In the bill of the eagle is a scroll bearing the legend, "We want the earth." Then there is brought in a large water melon, which suddenly takes life and begins to roll about. Then one end of it breaks out, and there suddenly emerges two pickaninnies as black as the ace of spades. These little fellows take from the interior of the melon all kinds of dolls, rag-mats, rugs, candy, horns, trumpets, nuts, etc. All dance. This figure is full of surprises and fun.

## VACANT CHAIRS.

Six chairs are placed in a circle facing outward; three couples start; the gentlemen seat their partners, each lady having a vacant chair on her left; the gentlemen then select three other gentlemen with whom they make a round of six outside the seated ladies; upon a signal each gentleman endeavors to secure one of the vacant chairs, and, if successful, takes the lady on his right for the waltz; the unsuccessful ones return to their seats.

## VISIT TO ART GALLERY.

After your couples have danced, have the ladies retire from the room, giving them each a card, a duplicate of which is to be given the gentlemen. You may select easy or difficult positions from the set of cards. The gentlemen represent the picture as nearly as possible and the ladies enter, hold their cards, and pick out the gentleman representing the picture, when cards may be matched to see that no mistake has been made, dance with your new partner as you find him. If you have a large number of couples, let one-half do the figure at a time. Get a variety of one hundred cards to select positions from.

## VISITING STATE FISHERY.

Signal, ten couples up and dance. Signal, leave gents in centre of room. Ladies secure ten more ladies who circle around the gents. The first ten ladies select the remaining ten gentlemen and dance to other end of hall, leaving gents in

centre; ladies form circle around gents. Leader now gives each lady a fishing rod and line using candy for bait. Signal, ladies fish for partners. The gent catching one of the pieces of candy in his teeth, dances with the lady holding the pole. Note—The hands must not be used to catch the bait. Continue fishing until all are caught. Should there be extra gentlemen in the room have them standing in centre of circle.

### VOLUNTEERS.

The leader distributes six or eight kedis, and as many drums with belts to gentlemen; his partner distributes the same number of toy trumpets to as many ladies, who place themselves in line at one side of the room, the gentlemen being in line opposite; at a signal, the trumpets sound and the drums beat; at a signal all cease, when each gentleman selects the lady who has a number upon her trumpet-flag corresponding with that upon his kedis.

### VARIETY BASKET.

Two baskets are filled with cards, upon each of which has been written a noun. Say in one basket there would be written on a card the word "cake," in the other basket you would get the words "ice cream." In the first basket again the word cup would be written, in the other basket the word saucer; in one basket the word salt, and in the other basket the word pepper. The leader and lady hand them around and when all are drawn, each gentleman seeks his associate, and waltzes with her. It may be useful to give here a list of articles generally associated as inseparables:

Chicken and ham.	Horse and carriage.
Salmon and cucumber.	Bees and honey.
Watch and chain.	Darby and Joan.
Holly and mistletoe.	Brush and comb.
Note paper and envelope.	Collar and cuff.
Dog and muzzle.	Needle and thread.
Bread and Butter.	Bat and ball.
Hammer and nails.	Soda and Brandy.
Mustard and cress.	Jack and Gill.
Pipe and tobacco.	Lamb and mint-sauce.
Bodkin and tape.	Violin and bow.
Jug and basin.	Author and reader.
Jobber and broker.	Dust-pan and broom.
Fox and horns.	Hare and jelly.
Padlock and key.	Board and Lodging.
Harlequin and Columbine.	Crab and Lobster.
Goose and apple sauce.	Hook and Eye.
Ice wafers.	Muffins and crumpets.

### VEILS.

This figure corresponds with the "grotesques;" gentlemen being provided with veils, form a circle, facing outward; ladies form a larger circle round the gentlemen and facing them; ladies go round quickly to the right, each gentleman endeavors to catch one of them with his veil, without leaving his place. If successful, he dances with the lady caught.

## VIRGINIA REEL.

— couples up and dance. Signal to choose partners, favor and dance. Signal to form lines, ladies being on one side and gentlemen on the other. Have the music play "Virginia Reel." Introduce as many features of that familiar dance as you choose and break up with a signal to dance. Signal seats. Favors for both.

## VALENTINE BOX.

On a table near the hostess are two boxes in one of which are to be found the names of the unmarried ladies, each written on a slip of paper, with a hand-painted valentine on the opposite side inscribed with verses appropriate to the day. In the other box are placed names of the married ladies. Single men draw from the box containing the names of the single ladies, and the married men draw from the box containing the names of the married ladies. In this way partners are found for the first dance.

## VALENTINE FISH POND.

A young lady is marched off to an immense tank, made by placing a row of chairs across the end of the room. Over these are thrown rich draperies that are carried on at the same height along the walls, making a fine fish pond, into which the hostess has cast as many pretty valentines as there are ladies present. With fish-hook and line, the discarded young lady fishes out what she considers the prettiest valentine in sight. Once secured, she opens it to read most effusive lines of adoration, signed by one of the gentlemen present. It is then her duty to hunt up the supposed writer of those words and claim him for the next feature on the programme.

## VALENTINE HEART.

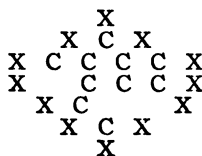
Pin a large heart made of red flannel cloth upon a sheet hung from the door. In the centre of the heart sew a small circle of white. Arrows of white cloth with pins placed therein are given to the guests, each arrow bearing a number corresponding to a list whereon the names and numbers of the guests are placed. The point of this game is to see which person when blindfolded can pin the arrow nearest to the central spot of white. Four favors are offered, one each for the lady and gentleman coming the nearest to the centre, and one for the lady and gent who come the farthest away from the bulls-eye.

## VARING TURNSTILE.

Departure of the three first couples. The choice of the ladies and gentlemen, position of the moulinet, as in the preceding figure. At a given signal, the ladies advance to a gentleman and gallop or redowa with him, without quitting their order in the moulinet in order to recommence to dance with the next lady, till each gent has recovered his lady.

## VISIT TO THE ELECTRIC TOWER.

Ten couples up and dance (waltz). Signal, station ladies on chairs arranged in centre of room as follows: Four groups together in centre, six stationed at intervals around the four, about 24 inches away from the centre chairs. Signal, ten couples up and dance. Signal, all circle around the chairs, ladies in centre, circling in opposite direction from gentlemen. Signal, all the ladies stand on chairs, tallest ladies on centre chairs. While ladies are taking places the leader gives each four electric matches; they at once light them and hand two of them to their partner. Signal, gents kneel as in diagram all holding matches high over the head.



X—Gents; C—Chairs.

Signal, remaining couples circle around group; while circling give each one two or more lighted matches. Outside gents then kneel. Signal, take any partner and dance, holding electric match high over the head while dancing. Note—The leader should call for four assistants for this figure, giving each a little candle and matches. The more you use the better the effect.

## WINGS.

These are to be about two feet long and made on wire of crepe paper, painted with gold, and as they are made in all colors, it is intended that they should match the color of the gown of each dancer and so present a perfectly harmonious ensemble. A heavy hook is fastened where the two wings join, so that they may be attached to the end of the decolletage of the black of the bodice of each terpsichorean flower, thus prematurely precipitating these mundane possessors into their angel (so-called) possessions. Crimped paper in every shade is made to assimilate the neck ruches of liberty silk and mouseline de soie, now so much worn, and these also make a pleasing medium of exchange of friendliness, yes, of something stronger oftimes, among those participating in the dance. Silver and gold pencil holders are also used for this purpose, making not only an ornamental but a useful present to ladies as well as to gentlemen. The gold ones have a jewel in the end in place of the rubber, and the silver ones have rubber. The latter are also made with the distinctive features of the colleges and universities. Harvard to have a crimson enameled flag bearing the letter "H," in white as its decoration. Yale, the flag to be in blue and white, while Princeton, the black and orange colors, etc.

## WREATH FIGURE.

No flower figure is prettier than this. The walls of the room and the chandeliers are hung with vines. The ends of the vines are caught in a bunch at one side of the room. The young ladies, each taking an end, dance down the room, dragging the vines over the heads of the young gentlemen. They reach for the strands and catch them gaily as they pass. Turning quickly, in the dance, they twist the vines around themselves, when completely ensnared, in the flower meshes of love, they dance with their pretty partners and the figure is ended.

## WASHINGTON'S BIRTHDAY.

This can be represented by a girl dressed in simple Colonial costume, her hair dressed high and powdered very white. She carries a spray of artificial cherry blossoms in one hand, and from her arm there dangles by a ribbon, a toy hatchet. She may recite a small part from Edward Everett's eulogy on Washington (prose), or some of Holmes' poems, or other suitable and appropriate poems for the occasion, and it is to be presumed that the environments will be arranged suitable for the occasion of Washington's Birthday. To enlarge upon festivities, and in the event of general dancing, have the room arranged to represent Colonial times. Washington's picture hung in an appropriate place; and hatchets in various places, etc.

## WOODLAND FIGURE.

A beautiful large bird house, made to be carried over a man's head, handsome chenille birds which are numbered and named after the popular birds, and canary warblers, are the properties of this figure. The canary warblers are named to correspond with the chenille birds. The orchestra is instructed to play some appropriate summer melody such as "In the Good Old Summer Time," etc. The musicians are also given canary warblers to play with their music. After the number of couples up have danced a "round," signal for the gentlemen to retire to the side room, where the single gentleman who has to wear the bird house is waiting to get a chance to fly into the room. This gentleman has a canary warbler on which he plays while entering the ball-room. After he has been flying and fluttering around the room awhile the ladies are requested each to catch one of the chenille birds, which are roosting in this bird house. After each lady has caught a bird, the gentleman who in the side room have all been given canary warblers will fly into the ball-room chirping and singing after their mates, making many birds in the ball-room. Two canaries will pair off and dance in one direction, the nightingales, sparrows, etc., all do likewise.

The birdhouse should be 18 inches long and 15 inches high by 16 wide.

## WILMINGTON.

All couples up and two-step. Signal to form for marching in couples around hall, down centre to back of hall, alternate



to right and left, to centre, change partners moving to front and back of hall. When couples reach front and back of hall, ladies and gentlemen separate to right and left to the sides of hall (forming ladies and gents on one side and same on other), forward and give right hand, turn and bow and dance off.

### WOLF.

One couple. The lady selects two or three ladies, placing one in front of the other, herself last, all holding together by placing hand upon the wrists; the gentlemen then places another gentleman facing the first lady, informing him that he must catch the lady at the end of the line, and dance with her; the ladies who are in front must prevent this, if possible, by coming between; and if, after a short trial, the gentleman fails, he must yield his place to another. When successful, he dances with the lady; the partners of remaining ladies go to them and join in the general dance.

### WIRELESS TELEGRAPHY—MARCONI SYSTEM.

For this game a screen about 15 feet long and 6 feet high is made of tissue or some other light paper, made so that you can put a strip of cambric across the top in order to strengthen the same, and at the same time give you something to fasten it up with. This screen should either be fastened to a convenient place or held up by two gentlemen each holding one end of it. Paint a few telegraph poles on the screen. Do not paint any wires. Near each end of the screen paint an imitation mail box or wireless station, with a slit at the top. This slit is put there for the "telegraph operator" to deposit their "wireless messages" in.

A message should be provided for each of the gentlemen and put into an envelope and sealed. The gentlemen also should have messenger boys' caps. Caps and messages should be numbered to correspond.

### THE GAME.

Any number of couples. After the couples have danced awhile a signal to separate is given and the ladies step to one side of the room, the gentlemen to the opposite side. While the screen is being brought in the leader makes the announcement as follows: "I have the pleasure of introducing Signor Marconi, who will give a demonstration of his system of wireless telegraphy." Hang the screen so that the gentlemen will be in front of it and the ladies behind it. Distribute among the former the sealed messages who will at once repair to the wireless telegraph stations and deposit their messages. In less time than it takes to tell it the messages have arrived at their destinations, delivered to the proper persons, who will follow instructions. The fair recipient will hasten to the sender who she will have no difficulty in finding, for she needs but to compare number on message to number on cap. After a satisfactory explanation the couples will indulge in a general

dance and thus finish the game. The messages should read something like the following: "We are to have a celebration. hasten home. Will meet you at the depot."

(Signed)

NUMBER SEVEN.

Different messages can be made up for each number.

### WINDING ALLEY.

The gentleman leader leads off in a gallop, holding the hand of his lady, and inviting the other couples to follow him. A general round is formed, each couple taking care to secure a certain space between them. The gentlemen place themselves in front of the ladies so as to form with them a double circle, the gentlemen on the outside, and the ladies in the interior. The leader leads off with his lady on a gallop and goes through the winding alley, which is formed by the two circles, until he has regained his place. He then leaves his lady in that of the gentleman. Each couple in turn perform the figure, and then dance ends by a general gallop. This is one of the figures of the cotillion.

### WINDMILL NO. 1.

— (even number of) couples up and dance. Signal partners, favor and dance. Signal ladies in parties of four to cross right hands, giving left to partners. They revolve; gentlemen beckon to ladies, who take their right hands. Ladies at ends beckon to gentlemen, who give their right hands to them. When in this way each arm of the windmill is two couples in length, signal to dance, each gentleman with the lady to his right. Signal seats. Favors to both.

### WINDMILL NO. 2.

Four couples. Form windmill; ladies in the centre, right hands crossed, left to partners; after a round ladies disengage hands, going to the outside, while the gentlemen go backward, and join left hands in the centre; after a round in this form, signal is given when all dance.

### WINDMILL NO. 3.

Four couples. Gentlemen stand in the four corners of the room; the ladies form a windmill, giving left hands in centre, after two rounds each gives the right hand to her partner and changes place, when the gentlemen go round rapidly; upon signal each gentleman endeavors to gain the lady of his choice; all dance.

### WINDMILL NO. 4.

Four couples. Form windmill, ladies in the centre, crossing right hands; gentlemen kneel; ladies go around, passing their partners, each giving left hand to the next gentleman, going round him; recrossing right hands in the centre, they circle round, each giving left hands to next gentleman; repeat this until partners are regained; all dance.

## WHIRLING CROSS.

Music, waltz. Four couples up, the four men join left hands in centre forming a cross, holding partners with their right hands, then all dance forward, revolving or whirling around, the four ladies on the ends of the cross call up four gentlemen who join hands and whirl with original dancers, the four gentlemen in their turn call up four ladies, and this is continued until your cross is as large as the hall will accommodate. Signal to halt, all release hands, men only, all join hands and move around until a perfect cross is formed with straight lines, then raise hands, still joined. Ladies then all join hands in one long line, and circle in and out under the gentlemen's raised hands, following the formation of the cross, after the front arm of the cross has been reached ladies pass to the end of the hall. Gentlemen stoop down and hop around in the formation of the cross once, then break away and choose partners to close the figure.

## WHEEL.

Three, six, nine or twelve couples up and dance. Signal for partners, favor and dance. Signal for couples to form hexagons. Gentlemen give right hands to partners and left hands to opposite gentlemen, then circle once round, let go left hands and swing their partners to the middle, who, giving left hands to the opposite ladies, another complete revolution is performed; then all dance. Signal seats. Favors for both.

## WINDING FIGURE.

The leader and a few couples get up and all taking hands they begin to circle about the room, the leader always directing their movements. The last person up beckons to someone else, this person again selects someone to add to the line, and so on until the whole assembly has joined in. In the meantime the leader has been winding until he is at the centre, and then stooping between a couple he is out again, untwisting the knot he has tied. Perhaps if the house or hall is large, he may lead them out into the halls or through a library, but finally he circles into the ball-room again and at a signal every gentleman takes a partner and dances.

## WHO'S MY PARTNER?

Music: Two-Step.

First, all two-step and at signal all will be seated. Two, four, six or eight couples may start out; this will depend upon the number of couples. Each lady will select another lady for partner and each gent, another gent, and form figure beginning in centre of room. Ladies in couples one behind the other facing centre; same for gentlemen but facing toward the ladies, thus:

O O X X  
O O X X

O for lady, and X for gentleman. Two ladies in centre and gentlemen opposite begins with circle round, all hands joined. When around to places gents raise hands, ladies pass under between gents to the next two gents, same time first two gents pass on to the next two ladies and so repeat the movements until all have passed through; when the first two ladies reach the end of figure they will pass directly to the end of hall keeping in centre of room and face about, same for gentlemen but in opposite direction; as each couple emerge from this figure, pass on to the end of hall and separate one going to right and one to left and form in line thus:

X	O
X	O
X	O
X	O

All two-step forward until line meet and here take partners that chance has placed before you and continue dancing this, the gentlemen conducting the ladies to their respective seats. After all the couples have led, all two-step.

NOTE—At the conclusion of each lead (each time figure ends) all the couples dance, especially so, if a large number are engaged, then resume the next lead in order.

### WALTZING QUARTETTE.

Even number couples up and dance. Signal partners, favor and dance. Signal to form as for quadrille. Signal to cross hands with partners and swing. Each gentleman retains his partner's left hand in his left, and so passes her to the gentleman at his left while he thus receives the lady at his right with his right hand and dances with her. This is continued four times, until each again has received his chosen partner. Waltz round room. Signal seats. Favors for both.

### WHIPS.

Have a number of sticks turned of an inch diameter and about two feet long. Attach to each stick two streamers, one of blue and the other of red ribbon, you have your whips. — couples up and dance. Signal to choose partners, favor and dance, signal for gentlemen and ladies to separate, while the leader holds the hands of the whips in his hands and distributes the streamers, the red ones to the ladies, and the blue ones to the gentlemen. The leader throws the sticks in the air, and those holding the same whip dance together. Favors for both.

### WASH DAY.

Properties, six wash tubs, six wash boards, a clothes line stretched across the ball-room, six chairs without backs—place the wash tubs on—six aprons, six washwomen hats, clothespins.

THE FIGURE—The leader selects six gentlemen and puts the hats and aprons upon them. Each gentleman takes his

place behind the tub, ready for work. The leader gathers from 20 to 25 ladies' handkerchiefs (it would add to the figure if the handkerchiefs were marked) and divides the handkerchiefs between the six "washmen." At a signal from the leader, they wash the handkerchiefs (of course there is no water); at the next signal they hang the handkerchiefs on the clothesline. After the handkerchiefs are hung on the line and while the "washmen" are hanging up the handkerchiefs the leader selects as many men as there are handkerchiefs and places them in a line at the opposite side of the hall. At a signal from the leader these gentlemen run forward and take any handkerchief off the line, and find their owners and dance with them.

Six charitable ladies (selected by the leader) dance with the washmen. For a comical figure this has no equal.

### WAR OF ROSES.

Place a table on which are equal quantities of red and white roses at one end of the ball-room. Eight couples dance. At signal from leader all go to table, each lady taking a red rose and each gentleman a white rose. Ladies gather in centre of room, join right hands held high together, forming a bouquet of red roses. Men march in circle twice around ladies, meet partners turn the ladies to the outside. Gentlemen join hands, forming bouquet of white roses; ladies march twice around in circle outside group, meet partners, bow, and all dance.

### WALTZ FAVOR.

The leader and his partner waltz around the room. Both then select favors and seek new partners, to whom they present the favors, pinning them to the coat or dress. The two couples then waltz, separate and seek new partners as before. This is repeated until all are on the floor.

### WEAK LEADING THE BLIND.

— couples up and dance, ladies being supplied with napkins or towels. Signal for ladies to blindfold their partners and lead them into a circle. At a signal, grand chain. Signal to waltz. Ladies favor gentlemen that they happen to stop before, and dance with them. As the stronger sex are still blind, the guiding has to be done by the weaker. Signal seats. Favors for gentlemen.

### WHEEL AND SPIRAL RINGS.

A wheel is formed as in the "Windmill" figure, which stands still. A large number of couples join hands, and are led into the wheel under rings of arches in succession forming a spiral; as a sufficient number reach the last or middle ring to form an entire circle of dancers they separate themselves from the spiral and form the "rings" of the figure. When all the arch rings are filled they all revolve in one direction, while the wheel revolves in the other. Signal dance. Signal seats.

## WHY MEN LEAVE HOME.

All up and two-step. After the assembly has danced a little, signal the ladies to retire to a side room. The ladies are now provided with large banners lettered with the popular sentiments of the suffragettes, such as: "Votes for the Women;" "Down With Tyrant Man;" "Men Should Mind the Babies;" "Men Should Wash the Dishes;" "We Want Our Rights;" "Now Is the Time;" "Emancipation For Us," etc., etc.

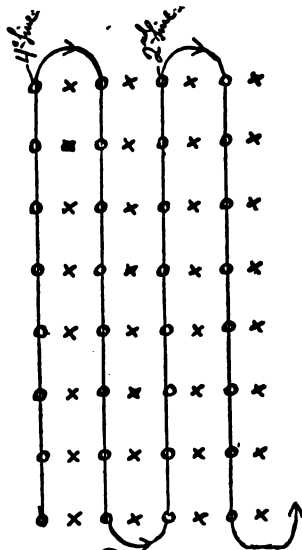
These banners should be given to every fourth or fifth lady, when the ladies return to the hall. Have the men arranged in a grand circle around the hall, standing some distance apart, so that the ladies may wind in and out of the circle, by passing in front of one and behind the next gentleman, and in front of the next one, etc. All the ladies follow in the same way, winding in and out of the circle. Now have the gentlemen move to the centre of circle and group together quite closely, and the ladies form a circle around the gentlemen, by joining hands, circling first to the left, then to the right, then forward and back, etc., etc. All gentlemen now move forward and form a circle, joining hands, facing the ladies. Now circle to the right, then to the left; all get into a grand right and left movement, and at a signal from the leader, each one of the ladies will secure one of the men and compel him to dance the remainder of the dance with her. You should have an extra man in the circle so that you will have one more man than woman. One of the men will be left when the women secure partners. This man should be provided with a broom and his duty will be to sweep the dance floor while the others are dancing.

A hat like that of a servant's bonnet should be given to the men, while the ladies are supplied with hats on the same order of a Rough Rider hat. This will give the ladies a "bossy" appearance.

**THE FIGURE:** — (even number of) couples up and dance. Signal for gentlemen retaining their partners with the right hand to choose a lady with the left. They form themselves into sets of six, three facing three. Signal all forward and back. Two gentlemen forward, hook right elbows and make revolution to place; ladies cross right hands and revolve to places; two gentlemen hook left elbows and revolve; four ladies cross left hands and revolve to place. Signal for grand circle; revolve round the room. Signal to "wheel to the right" in threes and march, each gentleman still retaining his original partner with his right hand and chosen partner with his left. When they come to a gentleman seated, whom the gentleman on the floor desires his partner to dance with, he forms an arch with the lady at his left; his partner passes through; they dance. Signal seats. No favors.

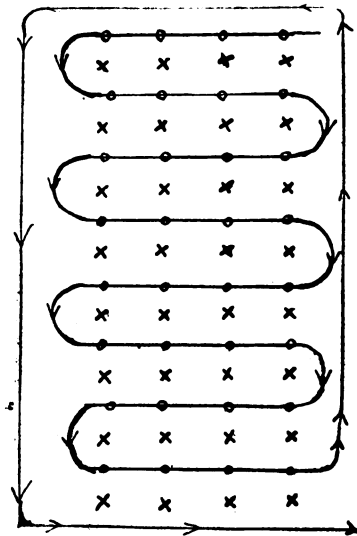
## WINTHROPE.

Sixteen couples up and dance. Favor, thirty-two couples now on the floor. March down the centre of hall, etc. Continue to march around hall then down the centre in fours. First four to right, second four to left; around hall again, down in eights; halt; second and fourth line of ladies about face and march, as in figure 1.



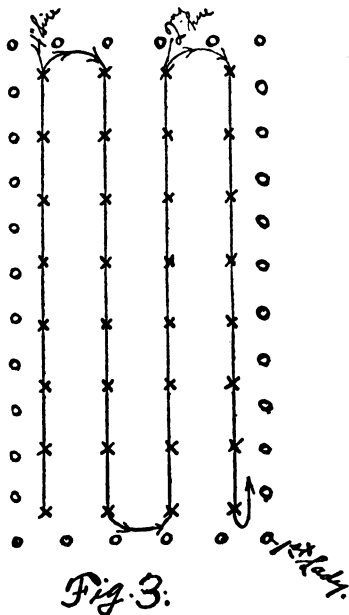
*Fig 1.*

Lead to the lower end of gentlemen and follow lines of figure No. 2.



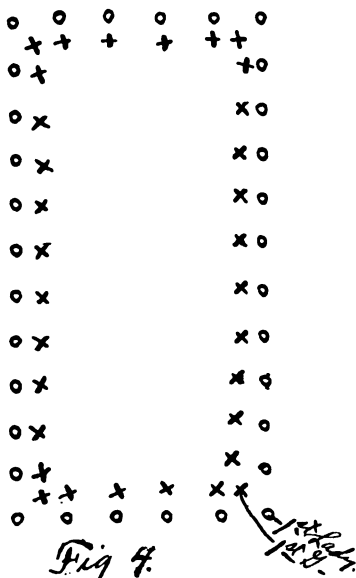
*Fig 2.*

Which when you have completed, will leave you in position as figure 3.





Now the second and fourth line of gentlemen about face; march as figure 3, finishing as per figure 4, which will bring you opposite your original partners. Face your partner and all dance.



### WHICH TO CHOOSE.

Six chairs are placed back to back in the centre of the room. Two couple waltz around the room; the lady of one couple blindfolds her partner, and the gentleman of the other couple blindfolds his partner. They seat their partners on the middle chairs. The gentleman selects another gentleman from the circle, and they seat themselves to the right and left of the seated lady; the lady selects another lady from the circle, and they seat themselves to the right and left of the seated gentleman. The blindfolded couple then choose from the right and left. After removing the bandages the lady or gentleman dances with the person whom she or he has chosen. Those seated then waltz to places. The figure is repeated by the others in rotation.

### WASHINGTON FIGURE.

All up and dance. After having danced awhile signal gents to seat ladies. Each lady is presented with an album containing George Washington's picture on the front and Martha Washington's on the back. On the inside page is the following: "I am looking for a man as true as Old George

to his fatherland; one that always tells the truth; that buried the hatchet in his youth." For the gents a clay pipe decorated with four hearts, and on the hearts, the gentleman's answer, "I am the man."

### WAND AND RING.

A ring about two inches in diameter is suspended from a chandelier or the ceiling by a string and each dancer is supplied with a wand, which while dancing they are to endeavor to thrust once or more into this ring.

### WALKING CHURCH TOWER.

The gentlemen require hats representing a church tower. The ladies receive admission tickets. Each tower clock shows a time corresponding with a lady's ticket. When the lady finds the time indicated on her ticket she pulls the cord on the tower, which rings the bell and opens the door showing the face of her partner for the dance.

### X OF THE LADY AND GENTLEMAN.

The first couple dance. The gentleman then selects two ladies and gives his right hand to one and his left to the other; and his partner chooses two gentlemen and joins hands with them in the same way. The two lines face each other, about ten feet apart, and advance and retreat during four bars. The first gentleman and his lady advance toward each other, leaving the other two ladies and two gentlemen in their places; they lock right arms and make an entire turn, after which the gentleman locks left arms with the lady whom he held with his right hand, while the first lady performs the same movement with the gentleman who was on her right. The first gentleman and lady again forward to the centre as before, make a similar turn locking left arms, and then turn with their right arms the other lady and gentleman, finishing in their original places in the lines. All advance and retreat during four bars and advance again, whereupon each gentleman joins the opposite lady and waltzes with her to place.

### X OF THE GENTLEMEN.

The first two couples lead off and each gentleman without relinquishing the hand of his partner, selects another lady, whom he takes with his left hand. The two gentlemen with their ladies place themselves opposite each other about eight feet apart, and the two lines forward and back during four bars of the music. The lines again advance and the gentlemen, relinquishing the hands of the ladies, who remain in their places, lock right arms and perform a complete turn; in the same manner each gentleman gives his left arm to his partner and makes a similar turn with her. The gentlemen again forward and turn as before, locking right arms; then they return, and each turns with his left arm the lady next on the right. This is repeated until each gentleman has turned all the ladies and regained his original position between his two ladies. The

second line of three now forms behind the first, and in this position both lines promenade about the room. During this promenade the partners of the two selected ladies leave their seats, and each places himself on the right of the row containing his partner. At a signal all halt, and the lady on the left of each row passes in front of the gentleman on her right under an arch formed by his right arm and his partner's left, and thus regains her own cavalier on the right. All then waltz.

### ZIG-ZAG.

Eight or ten couples lead off together with the waltz. They then place themselves in couples behind each other, with the ladies to the right of their partners. The couples should stand at least three feet apart.

The first couple then commences a waltz and passes through all the couples in a zig-zag. The other couples repeat till the first couple regain the head of the set, when all waltz to place.

### DRIVING FIGURE.

Lady selects four gentlemen; gentleman selects an equal number of ladies. They both drive their respective teams a few times about the hall. Harnesses may be made of ribbons and bells, or garlands of artificial roses and whips, too, twisted with flowers. At signal leader draws up the dancers, opposite each other. At second signal, the drivers dance together and the teams find partners to dance with, among themselves.

### DEWEY FIGURE.

Arrange couples in parallel lines, ladies and gentlemen facing each other. At signal, the two lines begin bombarding each other with confetti balls, which burst and scatter colored paper flakes through the room. At signal, cease firing, and peace is proclaimed by partners dancing together. If leader has knowledge of military drill, he can put the dancers through a few evolutions before the bombarding.

### CONCEIT (OR INDIAN) FIGURE.

Partners are chosen by means of colored pictures of Indian chiefs and princesses. Beneath each pair, the Indian and his princess, is written a tribal name, as the Aposhes, Senecas, Iroquois, Seminoles and more. The gentleman who draws a Mohawk chief pairs off with the lady who draws the Mohawk princess, and so on. Favors, genuine Indian trinkets, gathered for the purpose in a summer trip through Canada and the Northwest, and including bows and arrows, moccasins, canoes of many styles, baskets, innumerable and varied, toboggans, shovels, snowshoes, lacrosse sticks, paddles, pipes and the rest of the list of Indian belongings. The ices can be served as tomahawks, canoes and pipes, and the decorations of the table carried out still further the Indian scheme.

### **COLUMN FIGURE.**

Leader places two ladies at one end of hall, two gents in front of them, then two more ladies and so on until all are on the floor; signal, gents turn around so that they face the ladies who are behind them and dance with them.

### **ENDLESS CHAIN.**

All dance; signal from leader; all form circle; partners together; right hand to partners; grand chain; signal from leader; dance with person whose right hand you hold; repeated several times.

### **CIGARETTE FIGURE.**

This is really a dance for a partner in which three gentlemen take part. Each is furnished with a cigarette and the one who first smokes his cigarette to the end, takes the fair prize. The leader escorts a lady to a seat in the centre of the floor. He then beckons to three gentlemen; to each he hands a long cigarette. The other dancers are surprised to see the men light their cigarettes and begin to puff away furiously. The leader then declares who the winner is. The other two gentlemen act as attendants, the one holding a Japanese umbrella over the lady and her partner, who are dancing, while the other gentleman keeps them cool with a great Japanese fan. The winner waits until the figure is well under way and then starts a laugh upon his unsuccessful rivals. Opening his mouth he takes from it, the cigarette, only half consumed, and turning to his partner, says with a laugh—"All is fair in love and cotillions." The rest of the dancers laugh at the unsuccessful rivals, who only smile in reply and say, "they will even up things with the winner the next time."

### **CHINA FIGURE.**

Favors, Chinese lanterns, caps or tea cups made of colored crepe paper, and the readers distribute them to the sound of a Chinese song those having identical badges dancing together afterwards. Figures danced in character, intensifies the interest and pleasure.

### **BUTTERFLY GAUZE.**

Use a butterfly made of gauze, with a body of chenille. It will have a very lifelike appearance. They are intended to be thrown at the fair one chosen as a partner, and as they pass through the air, seemingly endowed with life, they firmly adhere to whatever part of one's toilet they take a liking to, and are, in fact, most reluctant to be separated. The secret of their tenacity lies in the fact that an ordinary burr, such as one finds on the roadside and in the fields in the country, is attached underneath the head of the butterfly, and so makes the presentation of these favors at least entertaining and original. Butterflies made of gauze are very pretty and novel favors for cotillions.

## CHRYSANTHEMUM FIGURE.

This being a flower figure, there are baskets for distributing the flowers. Three of the young ladies take the baskets and dance with polka steps down the sides of the room, giving a red flower to every gentleman and a white flower to every lady. The couples choose partners and polka together around the room, a flowered parasol being given to each as a souvenir of the figure.

## FOUR FLOWER POTS.

A pretty figure danced by the ladies alone. All dance to a long table at one side of the room, where the gentlemen present small pretty jardinières of flowers to the ladies. They take the flower pots and dance down the room, holding them high above the head. The gentlemen take them as the ladies return and place them in a row. Each, as he receives a flower pot, dances with the lady who presents it to him, and thus a selection of partners is made by the young ladies.

## DRUMSTICKS.

Part of a Thanksgiving dance is this, indeed, though its name is slightly misconstrued, from the drumsticks of a turkey to that of a real drum. Small drums are carried by the gentlemen of the party who select their partners, handing them the drumsticks with a deep bow. The partner takes the drumsticks from her partner and begins to drum with them. For about one minute the loud tapping is kept up, the orchestra meantime executing a musical taps, then the sticks are held in one hand while the couples waltz straight across the room and back again with military precision.

## ALL AT THE DINNER.

A figure for all members of a family,—young and old,—and it fittingly comes near the wind up of a Cotillion. The eldest of the family, the third generation, start the dance. The grandpas and grandmas join hands and circle around the middle of the floor. Quickly around them dance the youngest generation—the children of ten or twelve. Finally come the young people. All dance around, the chains going in opposite directions. After three circles, they drop hands and face towards a large side table loaded with souvenirs. All grasp partners and dance to an old time quick gallop to the table, where the eldest generation distribute souvenirs to quick music.

## COMICAL POSES.

Couples up (not up in a) two-step. Signal to separate, ladies forming in a line on one side of hall, men on opposite side. Get comic valentines or postcards with some comical pose, each pose being different. Purchase two of each kind for as many couples as desired. Give each lady a different kind and divide the duplicates among the men. The latter stand several feet apart and assume the pose pictured on his card. Ladies find partners by looking for man who assumes pose picture on her card. (Lots of fun).

## EXCURSION FIGURE.

— couples dance. At signal ladies step to one side of hall, men opposite; leader informs them "he has arranged for an excursion." Gentlemen two-step to side room, where each gentleman is given a placard with the name of a card printed on it, viz.: baggage, sleeper, smoker, dining, etc. This placard is placed on each man's back. Gentlemen link themselves into a train by taking hold of coat tail of man in front. Orchestra plays a gallop as train enters hall. First gentleman (tallest) represents smokestack, one the whistle, one the bell, etc. In the meantime, leader's assistant has distributed to the same number of ladies as gentlemen comprising the train, tickets with inscriptions the same as those on each gentleman's placard. At a signal, train starts amid the tooting of the whistles and puffing of engine and each one carrying out the idea his placard conveys. Run around the hall a couple of times before stopping, puffing and steaming, then slack up and stop as a train would (stopping directly opposite the ladies who are lined up.) The whistle gives three shrill whistles, which is a signal to stop train. After train stops, the locomotive of course imitates the blowing off of steam, etc. The ladies step forward and find partners by comparing names on their slips with those on gentlemen's placards. Then they proceed with the dance until places are called.

## COLONIAL BALL (OR BELL POUUDRE.)

Colonial hats for the gentlemen and Napoleon hats for the ladies. After the polonaise, several colonial games, figures or minuet, may be added. The following is a good opening feature: Uncle Sam and Columbia welcoming and naming the States. A proper suit is furnished for both of these persons. After all are up in the grand march, the marchers should be led into a side room. Uncle Sam and Columbia step into the hall and take their places, one on each side of the door where the dancers are going to re-enter the hall. Columbia presents each lady with an American shield and each is named after one of the States. Uncle Sam gives each gentleman an American flag with the name of one of the States on it. After all have danced with their partner, signal for music to strike up, "Star Spangled Banner," and the dancers find their partners by finding the representative of the same state. To add to the effect, you may have them call out the names of their States as loud as they can, and thus find partners.

## CHILD'S GARDEN OF VERSE.

Girls dress in white, even to hose and shoes, and the boys in black, with the exception of gloves and linen, so that the favors which are to decorate the person of the dancers will show off to the best advantage. The girls to represent different flowers and during the course of the Cotillion are to be grouped into different tableaux as if in a flower bed in some garden; the boys, who are to be the gardeners, will apparently do the

arranging and laying out of the different flower beds in this child garden. To explain in detail, 12 couples are called up, these, after dancing around the room once, are told to select new partners. Twenty-four couples are now up. These are again asked to choose new partners, after having danced around the room once. Now we have 48 couples up. The 48 girls arrange themselves in a tableau at one end of the room, which has been rehearsed beforehand, and the boys proceed to the favor table which is apparently one huge basket of flowers, being arranged to resemble cut flowers made up into a large basket of blooms. The boys are here given a pair of blue-jeans, which, having been received, they march in single file around behind the favor table, which conceals them from view, when they put on their blue-jeans over their other clothes and march around the other end of the table and come into view again, and as they march past the table again they are given garlands of flowers made up in paper to represent violets; these they take and twine around their own partners. The girls in the meantime have fallen from one tableau into another, the music continuing to play softly all the while. The boys in decorating the girls, should be careful to do so from the rear, for while the gardeners are at work, planting the flower beds, the girls by recitation and gesture, depict the flower which they represent. As soon as the boys have made the first fastening of the garlands, the girls commence to recite to music especially written to fit the poem, these lines, at the same time by pose and gesture enforcing the meaning and verse:

"We are blue, modest violets,  
Gleaming with dew at morn;  
We know the place we came from,  
And the way that we were born.  
When God cut holes in Heaven—  
The holes the stars shine through—  
He let the scraps fall down to earth;  
Those little scraps are you."

(Pointing to one another).. The music of the poem is repeated and while the violets dance a little flower dance in which they have been prepared, the boys retire and secure partners. As soon as the violets have finished, with their little dance, they all sit on the floor in the form of a flower bed and holding the garlands in their hands, give a perfect imitation of an elaborately laid out bed of flowers. The boys with their new partners now dance, any ordinary ball-room dance, around the flower beds, after which they arrange 24 on either side of the centre bed, into two smaller beds. These new flowers form tableau after the manner of the first flowers, while the boys again go to the favor table. This time they receive large farmers' straw hats with wide bands of bright red ribbon tied in large bows, which they put on their heads for the sun has now come out brightly. They also receive bunches of forget-me-nots, about 12 bunches to each boy. They take their hats off and carry the flowers in them to their new partners, with which they begin to deck them, the girls reciting to music:

"When to the flowers so beautiful,  
 The Father gave a name,  
 Back came a little blue-eyed one—  
 All timidly it came—  
 And standing at the Father's feet,  
 And looking in His face,  
 It said in accents sweet and low,  
 Yet with a gentle grace—  
 Dear Lord, the name Thou gavest me,  
 Alas! I have forgot.  
 Then kindly looked the Father down,  
 And said, forget-me-not."

After these girls have danced and arranged themselves on the floor, in a sitting posture, the same as the violets, there will be a centre bed of violets and two smaller beds on either side of forget-me-nots. The boys then repeat their part all over again, taking new partners, and dancing around the flower beds as before, and leaving the girls behind the three beds of flowers in a semi-circle, go to the favor table, this time receiving some kind of garden tools, such as a small spade, rake, etc., and in addition, vines of morning glories, which they twine around the standing semi-circle of girls. They, the girls, telling this morning glory story, reciting it in music and posing and using gestures to illustrate as did the others:

"Here's a pretty story about a pretty thing;  
 A little morning glory climbing up a string.  
 He said to Ruben Redbreast, when just a dot of green,  
 In that high window yonder, what is there to be seen?  
 But wond'ring will not help me, I'll grow till I can peep;  
 This sturdy string will aid me, and I'll grow while you're  
 asleep.  
 So bravely did he clamber that soon he reached the place,  
 And thrust within the window, his morning glory face.  
 A wond'ring bow then made he, this puzzled little shoot,  
 Why here's the pretty lady that pours water on my root."

After they have danced their little fancy dance they remain standing, grouping in a tableau, and the Cotillion finishes with the boys dancing the different flower beds back to their seats.

### FOOTBALL FIGURE.

Two large wickets are to be used, about four times the size of the average croquet wicket, to be placed at either end of the ball-room. They are decorated with wreaths of flowers and between them is a football. The couples dancing are divided into equal lines and the object is to put the ball through the opposites' wicket. This is a very lively figure and creates a good deal of amusement.

### CAPPING FIGURE.

The dancers are supplied with slips of paper and pencil, and every one writes a line of poetry, either original or from memory. Then the slips must be folded so that the line is hidden,



but the last word of the line must be written over the fold. The slips are passed on so that a different writer supplies the next line, which must rhyme with the last word of the previous line. Again the slips are passed on with the new rhyming word written on the fold. When the papers have gone the round of the dancers the slips are unfolded and the verses read out. The one with the shortest line dances with every one in the hall.

### FLORAL BATTLE.

Guests each receive a handsome pompadour made of handsome crepe tissue paper, containing 10 artificial flowers, each with a so-called burr attached to it. A tube about eight inches long is also given with the set. The signal is given for the battle to begin and the pompadours are distributed, the flowers put into the tubes one at a time and blown through the same forcibly at whomever they wish to decorate with these flowers. The effect cannot be imagined. The fun to be obtained from this novelty cannot be described. The fashionable society of America has adopted this latest craze.

### BIRD SELLERS (FOR CHILDREN.).

Arrange the participants in a row, leaving two outside. These two are to represent the bird buyers. Give to each child the name of some bird; one will be a crow, one a crane; another a canary, etc. One bird dealer says to the other: "I wish to buy a bird." "What kind?" inquires the other. "A bird that can fly swiftly," says the first buyer. "Very well, take what you wish." "Then," says the first buyer, "I'll take a robin." As soon as he says this the "robin" child must jump out of the row and run around, trying to escape. If the dealer catches the bird, the captured one stays until the other "birds" have been selected and caught.

### CORN HUSKING BEE.

When the cool days of autumn come in their waning splendor we immediately think of autumn leaves for decorations and the gathering of nuts as one of the joyous pastimes. What is more fitting for a social than a Corn Husking Bee? This can be carried out in the dancing school as well as in any other place. If desired, the following invitation or notice can be issued: "You are cordially invited to a Husking Bee, given by ....., on the evening of ....., at 8:00 o'clock. Look for the Red Ear and don't forget the prize."

Decorate the hall with as much green as possible and autumn flowers—dahlias and golden rod. Hang lanterns here and there to give the necessary light; or lighted pumpkins with grotesque designs cut in the sides, covered with light yellow paper; or, have all electric lights screened by yellow crepe paper shades in order to give a corn-color glow over the room. Before the evening, the ears of corn are stripped from the stalks and placed in two or three piles upon the floor. Place stools upon the piles for the workers. As the company arrives,

direct them equally among the piles of corn. The contest then begins, each division striving to finish its pile first. The husks must be entirely removed from each ear and whoever first discloses to view a red ear is considered the winner as well as fortunate, as this is supposed to bring good luck to the possessor. A gilded ear of corn tied with ribbon showing the colors of the order might be given as a prize. If refreshments are desired, they may consist of cornbread, chicken salad, sponge cake, cup custard, and coffee, or something similar, in order to carry out the corn-color idea.

### **DOWNY CHICK (APPROPRIATE FOR EASTER.)**

For this figure blow the yolks from the eggs and insert a small downy chick. To the chick glue a piece of baby ribbon, also glue a piece around the egg. Give eggs to the ladies. They advance to the gents, allowing them to pull the chick from the egg. Find corresponding number and all dance.

### **EGG CHARIOT (APPROPRIATE FOR EASTER.)**

Two small children, costumed as rabbits, enter drawing a chariot made in the shape of an egg. The little girl, costumed to represent an Easter lily or chicken, drive the two "Rabbits" around the hall, giving to each one in the room a small dainty egg sandwich. Note—Suits may be made of a union suit covered with feathers, or of white flannel (Canton), for the rabbits. The chariot can be made of cart wheels gilded or covered with gold paper.

### **FORTUNE TELLER.**

For this game, anyone can easily erect a tent, by making a few strips of wood, nailing them together, and covering the same with a cloth, leaving an opening on one side for the entrance. About 50 cents worth of cloth will answer, and about 10 cents worth of lumber will make the frame. Letter the same, Mlle. "So and So," the Famous Egyptian Fortune Teller, using any name that may suggest itself to you. Get a little girl that you can dress like a gypsy. A handsome paper costume can be made at a very little cost. You may have a little number of cards written and numbered from one up, with fortunes written on the same, something like this: "Although you are not a very smooth dancer, it shall be your good fortune to dance through this number with number ....." Another, may read, "You have shown considerable attention to the little blond girl, but the path does not seem to be very smooth, therefore you had better give all your attention to number seven, who will reciprocate your attentions." The ladies cards must, of course, be made to fit the ones that are intended for the gentlemen.

### **FOUR AND TWENTY BLACKBIRDS.**

For 12 couples. This Cotillion game is an adaptation of the popular Mother Goose Story of the 24 black birds. Procure a large pan, about two feet in diameter at the top. Also

get 24 negro dolls, 12 male and 12 female. Tie pink ribbon about the necks of the female dolls, and a blue ribbon about the necks of the male dolls. Each piece to be about four feet long. Make a cardboard or any cover that may suit your convenience for the pan. Have a bread or cake crust baked over the top of the cover. Have a hole in the top to enable you to put a loop through the same. This loop to project through the top to enable you to lift the cover from the pan. Place the dolls in the pan, also the ribbon to hang from the same. The blue on one side and the pink on the other. These dolls are numbered from one up. After the 12 couples up have danced a round, signal for the pan with the blackbirds to be brought in, and placed on a table. Request the 12 couples to step around the same, and recite the verses of the 24 Little Blackbirds, as follows:

“Sing a song of sixpence,  
A pocket full of rye.  
Four and twenty blackbirds,  
Baked in a pie.  
When the pie was opened,  
The birds began to sing,  
Wasn't that a dainty dish  
To set before a king?”

Immediately after the verse has been recited, the leader should lift the cover and request each one of the dancers to pluck out one of the birds by the ribbon. Partners are found by matching ribbons.

#### APRIL FOOL'S DAY.

A girl in simple school dress with white pinafore and white paper dunce cap. She may recite “Jabber-wocky,” from “Alice in Wonderland,” or any of the bright nonsense verses from the magazines.

#### CHRISTMAS DAY.

This needs no introduction. Represented by a girl in soft white cheese cloth with bits of cotton on it to represent snow, all dusted over with diamond dust. She wears a wreath of imitation holly in her hair and a necklace of tiny sleighbells. A white muff and tippet make a pretty feature of this costume. Longfellow's “Christmas Carol,” or any other good carol may be sung or recited.

This festival of days is gone through with by each actor or participant and after he or she completes his or her song or recitation, the new actor or participant begins and goes through with the next song or recitation, etc. However, dancing can intervene, when desired, and thus physical recreation can be enjoyed before the end of the festival. After the program is completed, form a semi-circle of all present, alternating. Take hands and go through with some simple figures, such as circling to the right and left, countermarching, etc., then dividing into twos. Almost any Cotillion figures will be appropriate in ending the Festival of Days.

## FOURTH OF JULY.

A boy dressed in white with red, white and blue sash, tie and cap, a wreath of fire crackers around his neck, and a sky rocket in his hand as a staff. He may sing "Star Spangled Banner," with the audience joining in, or recite the Declaration of Independence.

### COLONIAL HAT PARTY.

Each lady brings a bonnet and each gentleman brings a hat (100 or more years old), if possible. Arrange the ladies and gentlemen in line, the ones wearing the oldest bonnet and hat, coming first; the two second oldest coming second, etc. The age of each bonnet and hat worn, is marked on a slip of paper or card, and pinned to the bonnet or hat. The gentlemen then take their partners, and those desiring to participate in the march, not having bonnets or hats, can wear paper hats (it is advisable to have a supply of these on hand). When gentlemen select partners, the gentleman having the oldest hat takes for his partner the lady having the oldest bonnet, the second oldest hat selects the lady having the second oldest bonnet, etc. In regard to the paper hats, the gentlemen wearing paper hats, select any ladies wearing paper hats. Any gentleman or lady wearing an old hat or bonnet, and not having a partner, can select a partner of their choice, wearing a paper hat. The Grand March then takes place. After the march, numbers are given to the ladies and also to the gentlemen, in regular numerical order, beginning with number 1, it being necessary to have two sets of numbers. After shaking each set of these numbers in a hat, separately, distribute them, one set among the ladies and the other among the gentlemen. Signal is then given to find partners. When partners are found, they dance together, numbers to correspond. After this dancing is continued as on ordinary occasions.

### APRON FIGURE.

Seat a lady in a chair near the centre of the floor. Call up two gentlemen. Present each with an apron, instructing him to tie it on himself in the quickest possible time. The one first completing task takes lady and waltzes. Improvement: Lengthen strings to about four yards, without letting contestants know of it. Hand them the apron with strings concealed. See them look disparted when they discover the trick. When practical, select two dry good clerks or merchants who are competitors in business. Their acquaintances will cheer them. Require that end of strings be concealed before a winner is declared. Be your own judge.

### BATTLE OF CONFETTI (A GOOD CLOSING FIGURE)

Form a march. Each lady procure a handful of colored paper; gents a paper cap. All march once around, then waltz or two-step. At signal from leader, the ladies all throw paper in air. Gents throw serpentines, which are paper of various

colors, rolled to unwind, when thrown in the air, one end being retained in the hand. The effect of this figure is startling with brilliancy. The effect made by the colored paper being thrown in the air by the ladies and serpentine by gents is gorgeous.

### TREVOSE.

After tour of hall, form in march column and march until four couples are abreast, as in Diagram No. 1.

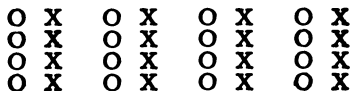


Diagram No. 1.

Then two lines of gentlemen on left, right about face and march as per Diagram No. 2.

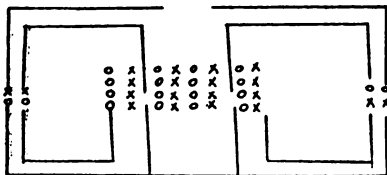


Diagram No. 2.

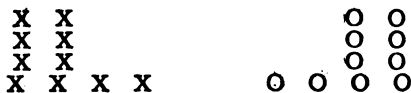


Diagram No. 3.

And dance off, Diagrama No. 4.

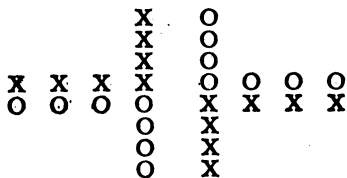


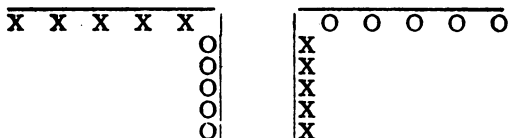
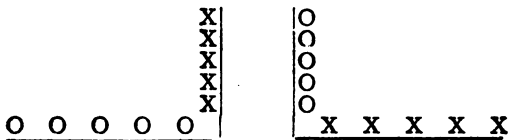
Diagram No. 4.

Dance off.

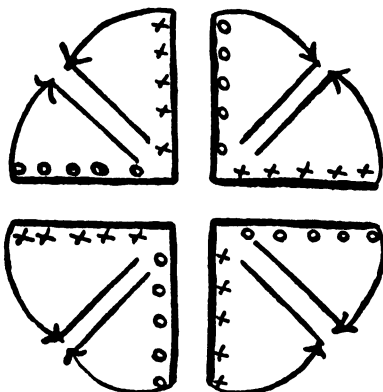
### PITTSBURGH STAR.

All two-step. Signal, all march up centre of hall. All mark time when in middle. First couple forward in line of

direction. Second couple turn to right; second couple turn to left. Repeat this until four couples are in front, four on right side, four on left side and four in back. This forms the cross. The four couples in back now wheel around and face other way, thus:



Now, in single file march to right, gentlemen to left, meeting and going to centre, forming thus:



and all two-step with that person.

### CRAZIANA.

This dance consists of two parts, of which the first is in slow time and the latter in polka measure.

Figure 1. The lady and gentleman face each other and salute.

Figure 2. Then they take a position side by side and make a step forward, the gentleman leading with the left and the lady with the right foot.

Figure 3. Each then repeat this step with the other foot.

Figure 4. After three more steps, the lady and gentleman face each other and grasp both hands, the feet being extended at the same time.

Figure 5. While thus, the knees are slightly bent, but the erect position is immediately resumed and the extended foot is drawn back. The other foot makes a step sideways.

Figure 6. The gentleman and lady then change places in three steps and all the movements are then repeated and are followed by the second part of the dance, which resembles the ordinary round dance with a sixteen polka step.

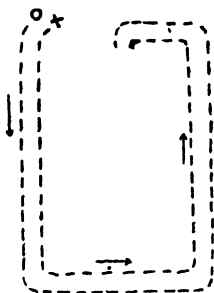
### BUMBLEBEE FIGURE.

Place 10 of a class of 60 near the platform, six ladies and four gentlemen. Give each a card, size about 7x10 inches, with the word STUNG printed on it. The remainder up and dance. When any lady holding a card wishes to dance with a gentleman she presents the card to his partner who immediately surrenders her partner to her and proceeds to sting some one else. When any gentleman wishes to dance with a lady he presents his card to the gentleman who immediately surrenders his partner and proceeds to sting someone else.

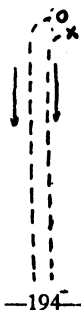
Favors—Small cards  $2\frac{1}{2} \times 4\frac{1}{2}$  with picture of Bumblebee on one side, and name of class and date on the other side.

### LYRA FIGURES.

1. March around the hall by couples.



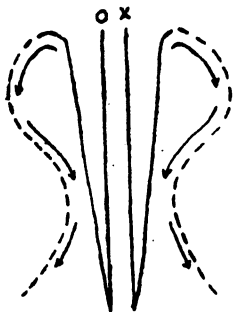
2. March down the centre of hall by couples.



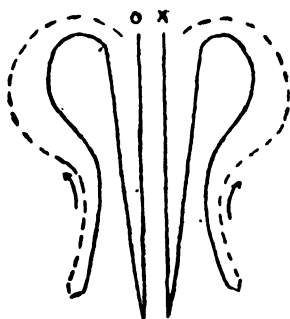
3. Separate, gents turn short to left and ladies to right forming four strings.



4. Gents march to the right to form. Ladies march to the left to form.

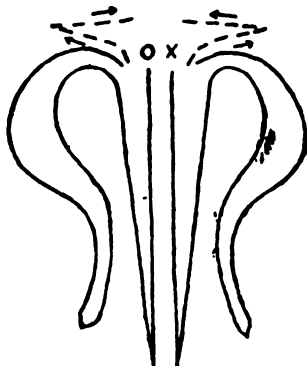


5. Both return in the same figure.

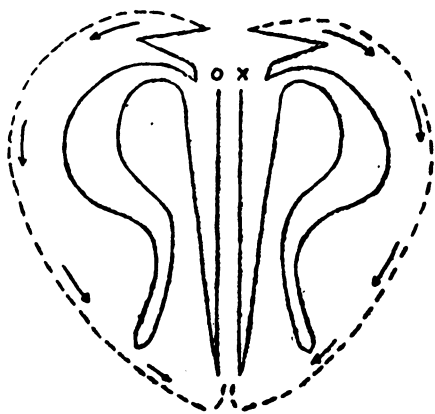




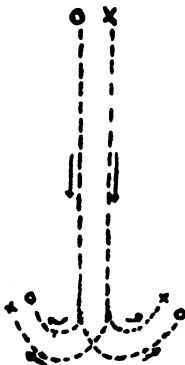
6. Form the pedestal.



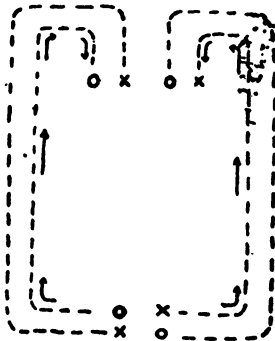
7. Form the wreath; after the wreath is formed make a short pause.



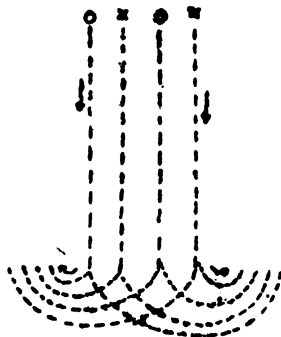
8. Down the centre with partner, at the foot of hall separate by couples.



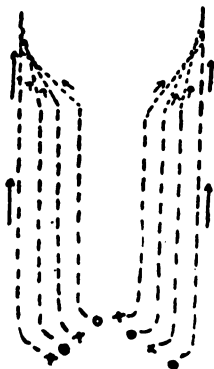
9. Move around the hall, meet at the head of the hall and come down by two couples.



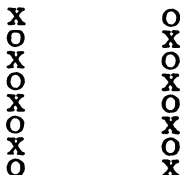
10. At the foot of hall two couples move to the right and the next two couples move to the left.



11. At the head of hall form in line at the side of hall.



12. All for a waltz with opposite.



### TROUPING THE COLORS.

Arranged for any number of couples. Arranged for 57 couples.

First, march past four tables in 3, 5, 10, 16 and 22 couples.

First three couples receive U. S. A. flags.

Next six couples receive flags of all nations.

Next 10 couples receive plain red flags.

Next 16 couples receive plain white flags.

Next 22 couples receive plain blue flags.

First signal, three couples dance (two-step.)

Second signal, three couples circle (to right) in centre of hall, and six couples dance.

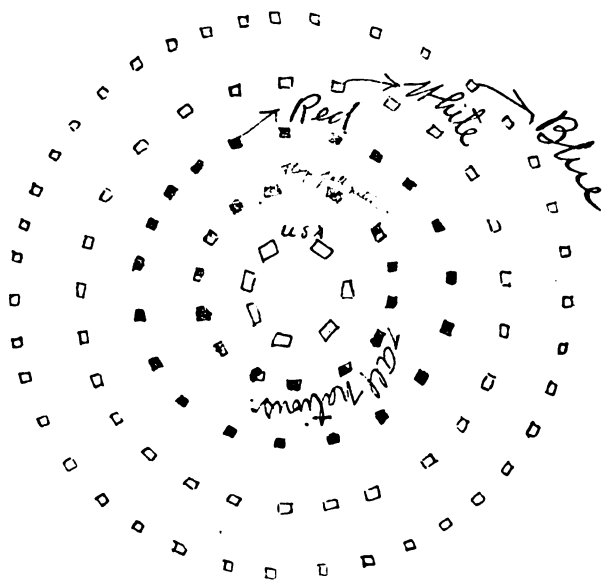
Third signal, six couples circle (to left) around three couples and ten couples dance.

Fourth signal, 10 couples circle (to right) around six couples and 16 couples dance.

Fifth signal, 16 couples circle (to left) around 10 couples and 22 couples dance.

Sixth signal, blue flags around all, circle to right at diagram.

Grand right and left in your own circle and dance at signal.



### IN SEVILLE.

Music from "The Spring Chicken." Duet in 3-4 Time.

Entrance.

The one on the left start with right foot to 2-4 po. Count 1

Left foot to 4th po. raised, hop on right foot Count 2, 3

Right hand to 5th po., left hand to 3rd po.

Repeat with left foot Count 4, 5, 6

Repeat, in all six measures.

Pas de Basque, turn to right and end with right foot in 2-4 po.

Left hand in 5th po., right hand in 3rd, holding the head high. Two measures. In all eight measures.

One on right start with left foot and pose with left foot.

(The dancer on the right execute just the opposite steps).

Step One (a): Step right foot to 2-4 po. with weight Count 1

Left foot in 2-4 po. rear (raised), body and arms in arabasque pose Count 2, 3

Step back on left foot Count 4

Beat right foot Count 5, 6

Step One (b): Step to 2nd po. with right foot Count 1

Leap and same time turn to right Count 2

Step on left Count 3

Step on right foot Count 2, 4

Pose left foot in 4th po. Count 5, 6

(Four Measures).

Repeat (a) starting with left foot. (2 measures).  
 Pas de Basque turn to left Count 1, 2, 3  
 Stamp left foot Count 4  
 Stamp right foot (hand on hips) Count 5  
 Rest Count 6  
 (8 measures).

Repeat all to left (16 measures in all)  
 Step Two: Both start to right with right foot. Step, leap  
 and draw left foot to 3rd po. Count 1, 2, 3, 4, 5, 6

Repeat (In all 6 measures)  
 Pas de Basque turn to the right (1 measure)  
 Stamp right foot Count 4  
 Stamp left foot (hand on hips) Count 5  
 Rest Count 6  
 Repeat, starting with left foot turning to left (8 measures)  
 Finish pas de basque turn to left (1 measure)  
 Extend left foot to 4th po., bring hands to 5th po., bring  
 them down to first (1 measure).

Repeat (1 measure)  
 Stamp left foot, stamp right foot (rest) (1 measure)  
 (4 measures in all)

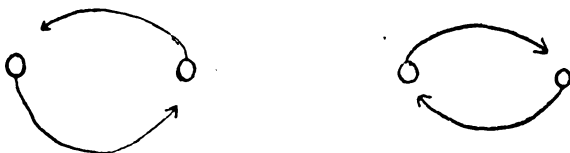


Figure 1.

Step No. 3. Step on right foot to 2nd po. Count 1  
 Draw left foot to 5th po. Count 2, 3  
 Repeat (in all 3 measures).  
 Pas de Basque turn to right (1 measure)  
 Repeat (a) starting with left foot (2 measures)  
 Pas de Basque turn (1 measure)  
 Stamp right foot, stamp left foot, rest (1 measure)  
 (In all 8 measures).  
 Repeat all to left.  
 (In all 16 measures)



Figure 2.

Step No. 4: Dancer on right kneels on right knee, while one on left goes around her turning to right on entrance step. On eighth measures. One on right rises while other one circles around her to right. On 16 measure both are up. Finish turning to right. (4 measures).

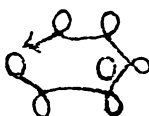
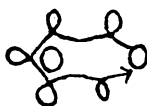


Figure 3.

Step No. 5: Four Mazurka steps to right (4 measures)  
 Two Pas de Basque turns to the right (2 measures)  
 Bring hand to fifth po. and down to hip (1 measure).  
 Stamp (1 measure)

(8 measures)

Repeat to left (8 measures)

(16 measures in all)

Step No. 6: (c) Step on right foot to 2d po.	Count 1
Raise right heel, strike left toe against it	Count 2
Step left foot to 2d po. with weight	Count 3
Repeat	Count 4, 5, 6

Looking over left shoulder

(d) Turn step on right foot	Count 1
Stamp ball of left foot on floor	Count 2
Hop on right foot	Count 3
Repeat stepping on left foot	Count 4, 5, 6

Repeat "c" (2 measures)

Pas de Basque turn and stamp (2 measures)

(8 measures)

Repeat "C" and "D" to left (8 measures)

Finish, turn to left (4 measures)

Exit on last 12 measures, dancer on left going to left; dancer on right going to right.

Step, leap and draw (8 measures)

Turn and face each other at wings and finish (4 measures).

The music must be fast and steps and movements very snappy.

### AIR SHIP FIGURE.

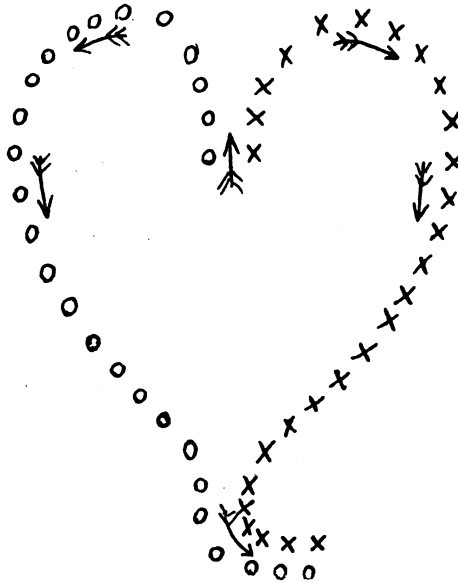
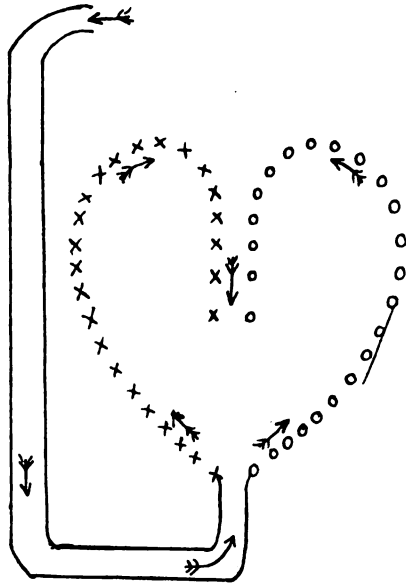
Have any number of balloons inflated with air (use ordinary rubber toy balloons). Place the men at one end of the room, the ladies at the other. The gentlemen are to knock the balloons until he lands it in the arms of the lady he wishes to dance with. This figure will cause great amusement for those seated, and break the monotony of more sedate figures. Music: Waltz.

### APPLES.

Five ladies are seated in the centre of the room. The leader then selects seven gentlemen and conducts them in front of the ladies. Each gentleman is then presented with an apple; those finishing first are privileged to select one of the ladies and waltz with her.

### HEART MARCH COTILLION.

If the room is crowded the figure is difficult to perform.



Repeat from the opposite end of room to get on correct side of partner again.

## APPRECIATION.

Mr. H. Layton Walker desires to extend his heartfelt thanks to those who so very kindly and generously assisted him by their contributions of Cotillion Figures, or otherwise, and feels, that by this valuable aid the publication of this book became a possibility. His appreciation is hereby acknowledged. The following are among those whose efforts have been of valuable assistance:

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