

The COTILLON

ITS PLANNING-
ITS DANCING-
ITS LEADER

BY
SAMUEL BARON



University of Colorado at Boulder



U18383 6494588

KAMIN DANCE BOOKSHOP
68 West 55th Street
New York 19, N. Y. — Circle 5-7955

THE COTILLON

Frequently called
"THE GERMAN"

GV 1737
B35

ITS PLANNING

ITS DANCING

ITS LEADER

WITH REASONS WHY IT SHOULD EVENT-
UALLY TAKE THE PLACE OF GENERAL
PRIVATE DANCES

Many New and Modern
Figures in Detail.
Complete Particulars.

BY

Samuel Baron

PUBLISHED BY THE AUTHOR
NEW YORK CITY

Copyrighted by
SAMUEL BARON
1902
ALL RIGHTS RESERVED

THE CONTENTS.

	PAGE
Concerning Cotillons Generally.....	9
What a Cotillon Is.....	12
Arranging for a Cotillon.....	14
The Progress of a Cotillon.....	16
The Rules.....	18
The Leader.....	20
"Favors".....	26
Properties and Accessories.....	30
Specimen Programme for a Small Cotillon.....	31
Specimen Programme for a Large Cotillon, or one of Moderate Size.....	32
Notes.....	33
FIGURES—60 figures in detail, with practical direc- tions, the list comprising:	35
1. Arbor No. 1.....	37
2. Arbor No. 2.....	39
3. Quadruple Arbor.....	41
4. Circular Arbor.....	42
5. Star and Circle.....	44
6. Double Circle.....	45
7. Bow Knot Circle.....	46

THE CONTENTS

	PAGE
8. Serpentine Circle.....	48
9. The Little Circles.....	48
10. Basket No. 1.....	49
11. Basket No. 2.....	51
12. Grand Chain.....	53
13. Marching.....	54
14. Grand Square March.....	55
15. Lanciers.....	57
16. Over and Under, No. 1.....	57
17. Over and Under, No. 2.....	58
18. Pyramid.....	59
19. Serpentine.....	60
20. The Horses.....	60
21. Single Harness.....	63
22. Backward Race.....	63
23. Flags.....	64
24. Ribbons.....	64
25. Masks.....	65
26. Fish Pond.....	65
27. Sheet.....	66
28. March in Double Column.....	66
29. Scarf Arbor.....	67
30. Chairs.....	68
31. Ten Pins.....	68
32. Sack Race.....	69
33. Balls.....	70
34. Bottles.....	70
35. Kings and Queens.....	71

THE CONTENTS

	PAGE
36. Flower Queen.....	72
37. Geographical.....	72
38. Puss-in-Corner.....	73
39. Pledges.....	74
40. Grab Bag.....	74
41. The Ring and Rod.....	74
42. Handkerchief.....	75
43. Blind Man's Buff.....	75
44. Billets-Doux.....	77
45. The Paddock.....	77
SMALL FIGURES.....	79
46. Aprons.....	80
47. Ping Pong.....	80
48. Knot.....	80
49. Needles.....	81
50. Dice.....	81
51. Goddess of Liberty.....	82
52. Fan.....	82
53. The Blind Man.....	83
54. Umbrella.....	84
55. The Glass of Wine.....	84
56. Mirror.....	85
57. Head or Tail.....	86
58. Luncheon.....	86
59. Fisher Maid.....	86
60. The Fortune Teller.....	87

CONCERNING COTILLONS GENERALLY.

It is with much gratification that I have observed the growing popularity of the Cotillon. Those who know me—and there are quite a few who do—will readily assent to the assertion that I have in no small degree been instrumental in bringing about this popularity. In season and out of season I have been a persistent and insistent advocate of this beautiful dance.

I have taught it in all my classes on every available occasion and have, in fact, embraced every opportunity afforded me to introduce and popularize it. If my efforts of more than twenty years are at last bearing fruit, it is certainly a source of gratification to know that my labors have not been in vain.

Why the Cotillon has not "taken hold," especially as the "public ball" has been a thing of the past for many years, is something I cannot understand. It is, unquestionably, the dance most suitable for private gatherings, large or small. To my mind there is no entertainment of a dancing character that equals the Cotillon in mutual pleasure giving, or is so conducive to sociability and good fellowship. More enjoyment can be ex-

tracted from a single "figure" than from a dozen affairs of the "general dancing" order.

Then, too, in the Cotillon there are no "stags" nor "wall flowers"—at least there need be none, even if there be an excess of either sex. Everybody has an equal chance. The plain girl and uninteresting man are on the same footing with the charming or pretty girl and the dashing, smart man. And last, but certainly not least, it can be given in any house, large or small, without greater effort or expense than is required for the conventional affair of the "general dancing" kind.

I mention *expense* for I surmise that many are deterred from giving a Cotillon because of the cost it is supposed to entail for "favors," "properties" and "accessories." This expense, however, need not be incurred. "Favors" and "properties" are not synonymous with Cotillons and are not more essential to their success than is the addition of a *Relevé* to an already good dinner. There are comparatively few figures that call for "properties" and if these be selected an outlay of a few dollars will cover the cost. There are, as a matter of fact, *no figures* that require favors. Favors are merely an adjunct and not an essential part of any "figure," and can therefore be dispensed with.

Perhaps a more cogent reason why this inter-

esting dance has not enjoyed greater vogue may be found in the fact that there may be, even at the present time, many who are unfamiliar with it. If this be so, I feel assured that this little book will help to its complete understanding; viz., What a Cotillon is, arranging and planning for its dancing, and the way it should be led.

The "figures" given further on will also be found easy of comprehension. In explaining the manœuvres I have endeavored to be as explicit as was possible under the circumstances. In many instances I have added diagrams which will undoubtedly be of advantage.

These "figures" I have chosen with care; some are my own and quite a few of the others I have simplified and brought up to date.

The Cotillon of to-day is not the Cotillon of thirty or forty years ago. Its many antiquated traditions have been brushed aside, and I have no hesitancy in admitting that I have assisted in the brushing process and with a very large brush. The inanities, absurdities and irrelevancies that formerly characterized this dance have been eliminated. It has been modernized and made to conform to the present methods and form of dancing. As it is danced to-day it is rational and dignified and stands out unquestionably as the dance *par excellence* for private functions.

WHAT A COTILLON IS.

The Cotillon, imported from Germany, and for some years known as the "German," is an evening or several hours of dancing a series of round dances (waltz and two-steps each of a minute or two duration) interspersed with what are known as "figures," games, evolutions and manœuvres designed to lend variety and interest to the entertainment. In this way the dancers are joined together in a pleasing manner, and are brought into friendly and delightful contact. The man who plans these "figures," conducts them and gives the signals for dancing and stopping to the musicians, is called the "leader." Sometimes he has a partner, sometimes he dances alone. The Cotillon's chief charm is that it provides for a constant interchange of partners, many surprises and novelties, much amusement, and danced in the way I have suggested in the following pages it does away with all "wall flowers," unattractive girls, who would otherwise be partnerless, bashful youths, and cares for everybody.

For a Cotillon, as has been said, there need be no elaborate arranging. Below will be found some detailed directions as to how to plan for one.

The chief difference in a Cotillon from an ordinary dance is that the parlors where it is to be given must be set with small chairs, preferably camp chairs, around the sides of the room. As with any dancing party all the furniture possible should be taken away. The camp chairs are run around the sides of the room for as many couples as are dancing. At one end are one or two small tables for the "favors," if this is to be a "favor Cotillon." At this end of the room, also, seats should be provided behind the "favor table" for the chaperons or the mother of the young hostess of the night. The "leader" seats his couples, and all keep the same seats throughout the evening. When he is ready for his first "figure" he "starts the Cotillon" by a signal to the musicians (by a whistle or by clapping his hands), and assigns as many couples as he wishes to get up and dance.

ARRANGING FOR A COTILLON.

The methods to be pursued in giving a Cotillon do not differ from those of the conventional dancing affair. If you know how to prepare for an entertainment, and it is assumed you do, send out your invitations, arrange with your caterer and musicians in the usual way. Endeavor not to have more guests than the seating capacity in a single row around the sides of your drawing room will permit. But if you find your guests do outnumber this capacity, you must, of course, form a double row as far around the room as may be necessary.

Care should be taken, however, to avoid this, as those obliged to sit in the rear are apt to be much discontented.

The chairs should be placed around the sides of the room close to the wall and numbered in pairs. This can be done by tying two chairs together with a piece of ribbon, with a numbered card attached.

If you yourself intend to lead, you should settle in advance upon the "figures" you are to use, and provide yourself with the necessary "properties." The selection of the "figures" and the

number to select depend upon the size of your room and the number of hours allotted to the Cotillon. Your personal taste and ingenuity also determine what figures you shall choose. If your announcement calls for dancing from 9 to 1, deducting a half hour for collation, ten or twelve figures will round out the time perfectly.

If you intend also to have "favors," arrange them for the evening on two tables, one for the girls and one for the men, and select two persons to preside over them and attend to their distribution. Likewise keep each set separate, if you have more than one set, so that when the proper time arrives for their distribution there will be no confusion nor delay.

THE PROGRESS OF A COTILLON.

*The Way It is Danced, with Full Suggestions
for Those Who Have Never Given One.*

The signal given by the Leader (as described in the second chapter preceding this) for the music to begin (a waltz or a two-step) and certain couples directed by him to get up and dance start the Cotillon. All are then seated about the room, next their partners, girls on the right. After a half minute to a minute dancing the Leader gives a second signal and the couple or couples "up" (perhaps one, two, three, etc.—this being at the Leader's pleasure) separate. Upon the Leader's direction the dancers select other partners from among those seated, the girls each another man, the men each another girl, and dance with their new choices, the number of couples now being doubled. If "favors" are used they are distributed at this particular time. At a third signal, the dancers again stop and go to such part of the room as the Leader designates for the forming of his first "figure" and its subsequent manœuvres. After the execution of the

"figure" these dance with their vis-à-vis, or those opposite to them, until "signal to seats" is given, when all stop and go to their chairs.

This is the Cotillon. Other couples are then "called up," in the order of their seating, and go through the same evolutions. One "figure" being finished there is a breathing spell of five minutes or so, when the dancers can wander out in the hallways, seeking frappés and corners, and indulge in "visiting" or general conversation. These waits between the figures should not be made too lengthy, however. Another "figure" is then started, a "figure" of a substantially different nature. "Figure" follows "figure" throughout the evening.

If you have never before danced the Cotillon you need not hesitate in attempting it, as a knowledge of the prevailing round dances is the only essential. For the rest, you have only to be observant and give the Leader your full attention and *unqualified obedience*. Try if possible to be seated about the center of the room so that you will not be called upon at the outset.

By following closely the manœuvres of the first and second groups, when your turn arrives you will find yourself sufficiently conversant with the "figure" to go through your part without any difficulty whatsoever.

THE RULES.

In dancing a Cotillon there are certain rules that are imperative and that must not be violated. In the first place it must be thoroughly understood that the girls are on an even footing with the men. They not only have, but must exercise, the privilege of inviting men to dance whenever it be their turn to choose other partners. Nor can they under any condition refuse to dance with any one who may invite them or who may by chance become their partner. From this it will be seen that the Cotillon is a dance for private functions only. It is assumed that the participants have been formally presented and are therefore on terms of friendly and social intimacy.

Prior to dancing, seats are assigned or chosen and should be retained throughout the entire dance. These seats the dancers must not exchange nor vacate except by direction of the Leader, or when favored by an invitation to dance.

For the complete success of the dance it is absolutely necessary that its participants be as obedient to their Leader as a soldier to his commander. Nothing so effectually mars a Cotillon as independence of action, namely, dancing after signal has been given to stop, form for figure, or return to seats, and especially out of turn, that is, when not designated by the Leader or favored.

THE LEADER.

The success of a Cotillon depends largely, if not altogether, upon the Leader. He is appointed by the hostess, or, if the dance be given by a club, elected by its members. He is given *carte blanche* to select the "figures" and "properties" and is consulted regarding the "favors," and arranges and manages all the details appertaining thereto. He has absolute control, and is consequently and justly held responsible for its success. If the dance terminates with *éclat* he is the recipient of much praise and congratulation. If, on the other hand, it ends in disaster he is correspondingly blamed and censured.

It will thus be observed that the responsibility of Leading is such that it should not be assumed by one not possessed of the requisite qualifications; which summed up are, a thorough knowledge of the dance, together with tact, judgment, firmness, good nature and patience. The first of these is easily acquired, the other qualities, if not already possessed, can and should be cultivated.

If you have been invited to lead a Cotillon there are a few preliminaries to consider and arrange. It is important that you first ascertain the size

and shape of the room in which the Cotillon is to be given, and the number of guests expected. Then select your figures to conform to the accommodations the room affords and the number of couples. That is to say, if your room is a large one and the number of couples correspondingly so, select "figures" that permit a large number of couples to be "up." If, on the other hand, the reverse be the case, select figures that call for only one, two or three couples.

"Properties" and "Favors"—if they are to be used—are subjects that also require timely consideration. Secure them at the earliest possible moment, and have them properly arranged so that when the time for their use arrives they will be just where you can easily get them.

Having attended to these preliminaries you are properly prepared and equipped. When the time for the event finally arrives, the guests all present, paired and seated, ascertain if there be an excess of either men or girls. If there be such do not be worried. It is not at all necessary to make wall flowers of them. If the girls are in excess, request as many men as are required to invite them for second partners. If the men are in the majority they can request the privilege of being second partners to some of the girls. There is not the slightest objection that can be advanced

against this method. It does not in the least disturb the harmony of your figures, it merely gives those with two partners an extra turn. It is certainly preferable to having a lot of girls or men sitting discontentedly by themselves.

This settled, the next thing to consider is the number of couples you have. Count them, then divide them mentally into four or five groups, certainly not more than six. The reason for this is obvious. The more groups the more repetitions, and too many repetitions make a "figure" monotonous, however pretty or novel it might otherwise be. Furthermore it makes the waits too long between the first group and the last and is a just cause for complaint and discontent.

When ready to begin, signal the musicians to start up the dance you have previously instructed them to play (waltz or two-step), and direct the first group to "up and dance." Be vigilant here and do not allow any others to get up; likewise, when you signal to "choose other partners," see that those up choose only from among those seated so that you will have the requisite number of couples for your figure. While forming the figure, have the music play softly, so that your explanations, commands, and signals may be heard. If your figures are in any way intricate, an excellent plan is to arrange to seat in the first

group those whom you know to be possessed of some experience. Your explanations will not only be readily apparent to them, and help your figure to go through smoothly, but will prove a good object lesson to the others who follow.

It is customary to repeat the same figure until each couple has had its turn. But if the figure seems too intricate or does not *take* for some reason or other, do *not* repeat it. Have another figure ready for the next group and if that be more kindly received continue it for the subsequent groups until all have danced. There should, however, be no necessity of so doing. Exercise care and good judgment at the outset in the selection of your figures. There are so many that are simple, pretty and lively, why select those that are intricate, dull or stupid?

Another point: let your "figures" be contrastive—*i. e.*, do not have the same style of "figures" follow in succession. For instance, if you have danced a figure of a circular form, such as the "Basket," let the following be of a columnar form, such as the "Over and Under." Or after a figure with favors or properties, let the next be without them. Avoid monotony.

It is well to begin a Cotillon with "figures" well known and easy and hold in reserve the more amusing until later in the evening when interest

flags and the excitement and novelty begin to wear off. Provoke a climax, as it were, of gayety and mirth and make your *finale* the most enjoyable of all, so that the dancers may sigh and regret that such a happy evening should ever end.

When your figure is under way rush it through with snap and vim. Do not have your waits too long between groups. Finish your figure inside of twenty or twenty-five minutes. If you will apportion your couples as I have suggested into four or five groups and permit only one minute's dancing during intervals, which is ample, and exact prompt obedience to your signals, you can readily accomplish this. Do not permit dancing out of turn or after you have signaled to stop. If any offend remonstrate with them, gently of course, but with decided firmness. Maintain discipline at all hazards.

When your figure is ended do not hurry on with another. Allow an intermission of about five minutes. It is wise to do this. It gives you a little time to prepare for your next figure, permits the dancers to leave the room for a cooling *frappé*, and gives the musicians a much needed resting spell.

It is better that the Leader be without a partner and lead entirely alone. Being relieved of the care of interesting and entertaining a part-

ner he is enabled to concentrate all his attention and energy upon his duties as a Leader, to devise and execute the many figures and attend to the welfare of the others with the utmost care.

Do not judge from this that the position of Leader is altogether undesirable. If your knowledge of the dance be perfect, your surroundings congenial, floor suitable and followers attentive, it is a great pleasure and surely a rare and highly esteemed privilege to be able to contribute to the pleasure and happiness of your friends.

"FAVORS."

"Favors" for a Cotillon are little articles, provided by the hostess and distributed to the dancers in the course of the evening and used by them to "favor" one another.

They need not necessarily be expensive and in most instances are not. There are concerns who make a specialty of manufacturing Cotillon favors, but it is advisable not to use these as they are too conventional and commonplace. Articles that possess the merit of novelty or are suggestive of the season are always appropriate and create a pleasurable sensation. Flowers never fail to be acceptable.

About every third or fourth "figure" in a "Favor Cotillon" is a "Favor figure." The "favors" to be given out for this are placed conveniently upon a table at the head or foot of the room. It is an honor to be invited to preside at a favor table. The young hostess' mother may appropriately do this, but it is better to invite two intimate family friends, women of social experience and charm. These should preferably be young married women, though women of middle

age often officiate. Never ask an unmarried woman for this duty.

There should be two little "favor tables," as has been said, though it is quite proper to have but one table and one woman. The men and girls, upon the Leader's command, go up to the "favor tables" and receive the trinkets they are to "favor" with. These they immediately carry away and present. In presenting a "Favor" no direct invitation is given to dance. The presentation of the "Favor" carries that with it. The "Favor" is simply held out in the hand, with a graceful, laughing phrase, and the person "favored" at once rises.

The women at the "Favor Tables" should be, if possible, attractive and prettily gowned. They will add much to the evening. They should have pleasant little words to say to all the men and girls that come up.

But personally I have no use for "Favors." I have eliminated them from my own Cotillons for some years past with the most satisfactory results, and remain firm in my conviction that to dispense with them altogether does not in the slightest degree impair the beauty or the pleasure of this dance. As a matter of fact "Favors" are not only unnecessary, but are in many instances undesirable. Their unequal distribution causes many

heartburnings, chagrins and disappointments, and not infrequently mars what would otherwise have been a most happy event.

It is not at all unusual for some popular girl or man to receive as many as five or six "Favors" during one figure, while others are entirely overlooked. It is but natural that this should engender discontent and jealousy, no matter how trifling or insignificant the "Favors" may be. Nothing but dissatisfaction is the result. Why then incur this?

Still, if you must have "Favors," you may obviate this by means of a little tact. I take it for granted that when a hostess provides "Favors," she is certainly desirous that all her guests share in them impartially. I will therefore point out a few methods that will bring about this result. To begin with, a most simple way is to merely request the dancers *not* to favor any who have already received one. Another method is to provide extra "favors" and instruct a few of your intimate friends to favor those who have been overlooked.

If you have some special favor—a *chef-d'oeuvre*, so to speak—which you perhaps wish to be kept as a souvenir, you are naturally anxious that each guest should have one. In that event provide some

ribbons and request the men to tie together the wrists of their partners. Then direct a group of men to "up and dance" with one another, and when you hand them their "Favors" instruct them to untie the wrists of those whom they wish to favor. Likewise caution the subsequent groups not to favor those whose wrists are already untied. When all the men have been up and danced it will be found that every girl has received one of the "Favors." Pursue the same course with the men's favors. This method certainly prevents any one from receiving more than one "favor."

Just a word about favoring. Let there be the kindest feeling in their bestowal. Do not present all your favors to the beauties or even to the best dancers. Look around and favor those who have been overlooked. Do not think that because all have partners and therefore all dance that your duty ends there.

Let no one be without a favor. This little bit of attention does more to maintain enjoyment and friendly feeling than all the elaborate and amusing figures of the most talented Leader.

PROPERTIES AND ACCESSORIES.

Articles Needed by the Leader of a Cotillon to Carry on Some of His Figures.

"Properties," strictly speaking, are unusual articles that the Leader gets for use in his evening's programme; "Accessories," readily available articles such as the Leader needs quite as much but that are to be found in every house and do not need to be brought from outside. Both may be almost anything under the sun, and are suggested by the especial "figure" to be taken up. A Leader not infrequently has a dozen or more Accessories and Properties for his work of a night.

To illustrate fully; some Properties are: scarfs for an "arbor figure," flags for a "marching figure," masks, ribbons (a variety of different colors for matching), reins, golf clubs and golf balls, fishing rods, big bags for sack race figures, etc.

Accessories, fans, parasols, screens (for which a sheet may be substituted), canes, hats, hand mirrors, aprons, chairs, bottles, playing cards, etc.

SPECIMEN PROGRAMME FOR A SMALL COTILLON.

Suitable for 10 to 12' couples in a drawing room of average size. These "figures" require no "properties," although a few call for "accessories" easily obtainable in any private residence.

Follow this programme and the result will be a very pretty Cotillon replete with amusement and variety.

Other "figures" can be substituted anywhere at will, or "favor figures" can be substituted for some of these (see chapter on "Favors"). Ten "figures" are quite enough to fill out an evening.

Figures.	No. of Coup-les.	Accessories.	Reference to Chapter or Figures.
1 Grand Chain.....	2	None	No. XII
2 Fan	1	Fan	LV
3 Glass of Wine....	1	Wine Glass	LII
4 Basket	2	None	X
5 Chairs.....	2	4 Chairs	XXX
6 Handkerchief....	2	Handk'fs	XLII
7 Screen	2	Sheet	XXVII
8 Ping Pong.....	1	Rubber Ball	XLVII
9 Goddess of Liberty	1	Candle	LI
10 Puss in the Corner	2	None	XXXVIII

SPECIMEN PROGRAMME FOR A LARGE COTILLON OR ONE OF MODERATE SIZE.

Suitable for from 40 to 60 couples. It can be made use of for a Cotillon of from 25 to 30 couples by simply reducing the number of couples up in each "figure." Substitutions can be made at will in this. Study over the Chapter on "Figures" beyond. Eight "figures" are ample for a large or even moderate sized Cotillon. There should always be a "figure" or two held in reserve for emergencies.

Figures.	No. of Couples.	Accessories.	Reference to Chapter or Figures.
1. Over and Under...	10	None.	No. VII
2. Arbor No. 1.....	10	Flags.	I
3. Grand Square.....	I	None.	XIV
4. Scarf Arbor.....		Scarfs.	XXIX
5. Basket No. 2.....		None.	XI
6. Masks.....	{	Grotesque	{ XXV
7. Horses.....		Masks.	
8. Bowknot Circle...		Reins.	
		None.	VII

NOTES.

In the case of a very large dancing room and large company (say, over 50 couples), there should be two Leaders, one the Leader proper and one his Assistant Leader. The latter should manage one end of the room, but should be under the direction of the Leader himself, not giving any signals, only seeing that the manœuvres, always more complicated with many people on the floor, are carried out accurately, smoothly and without confusion.

* * * * *

"Progressive Cotillons" are perhaps the latest modernization. There are two orders of these. In one, as at a "Progressive Dinner," each man moves up two chairs after each "figure," thus dancing during the evening with as many girls as there have been "figures." A second way of managing this is to have little dancing orders distributed upon the arrival of the guests. The men engage the girls for each "figure" separately, and change partners upon the conclusion of each, moving over to their new seats.

FIGURES.

The figures herewith presented have been selected with the utmost care. While some of these are not absolutely new, they are all pretty, of an interesting and enjoyable character, bring about a constant interchange of partners, and will bear frequent repetitions. Figures that I knew to be lacking in these qualities—and there are many such—I have purposely omitted from this list.

Strictly speaking, there are no new figures, and I hardly think it is possible to create new figures on entirely original lines conforming to the modern method of dancing the Cotillon. What are known as “new figures” are merely innovations upon the old ones. These innovations are liberties permissible for any Leader, and for which he may justly claim the credit of inventing a new figure.

The claim of newness for many of the figures here given is based somewhat on this. These figures, although not original in their conception,

have been so remodeled and in their new garb so transformed that they are practically new figures, and I deem them such.

The word "signal" noted in the descriptions of these figures has been explained in the chapter on "The Leader." Signals mark every stage of a Cotillon's progress. Nothing is done without them. They begin and end the dancing; they start and end evolutions. The Leader gives these signals by a handclap (or he may use a whistle). The former I much prefer, however, since a whistle makes the Leader rather ostentatious.

Practically all of the figures described here can be danced either to waltz or two-step, at the discretion of the Leader, but figures of a "rompy" or a marching nature are best adapted to the two-step.

The "dash" placed before the command of "couples up and dance," in many of the figures, signifies that they can be danced with any number of couples, at the discretion of the leader.

The "X" signs, in the diagrams appended, mean *men*, the "O" signs, *girls*.

I.—ARBOR No. 1.

— Couples up and dance.

Signal—Choose other partners and dance.

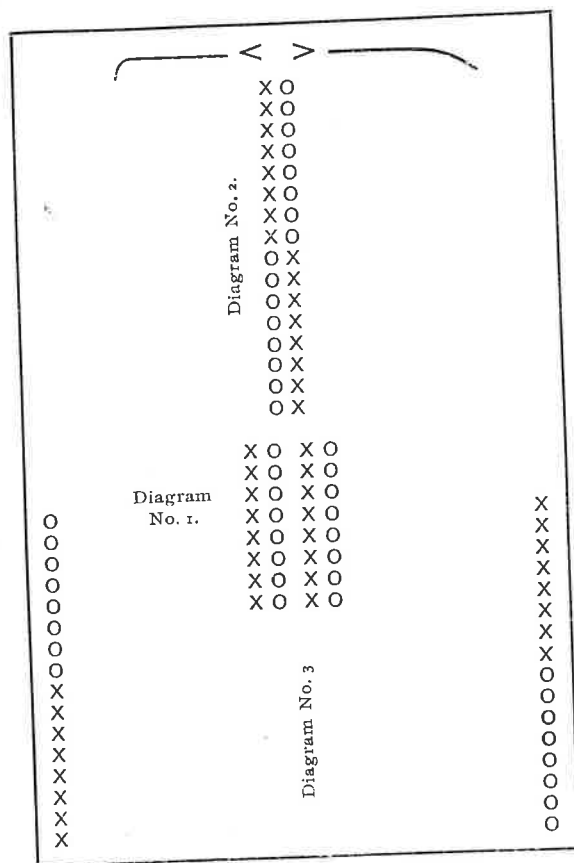
Signal—Form a column of fours in center of room—two couples in each row—girls on the right, men on the left. Men and girls on inside of column join hands, holding them up high, forming a series of arches. (See Diagram No. 1.)

Signal—March. Outside lines march to the front of Arbor, turn and in meeting join hands and pass under the Arbor.

When the last couple has passed under, the inside couples successively drop hands, face about and follow closely along behind the preceding couples, thus bringing all in a column of twos (as per Diagram No. 2). Upon reaching the end of room the column separates, one line turning to the right, the other to left, and marches along the sides to opposite end of room (as per Diagram No. 3).

Signal—All forward and dance with opposite.

Signal—Seats.



EXPLANATION OF FIGURE
I—ARBOR No. 1

II.—ARBOR No. 2.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form a column of fours in center of room, two couples in a row, with men in the center and the girls on the outside lines (as per Diagram No. 1). Men join hands, holding them up high, forming a series of arches.

Signal—March. Outside lines of girls march to the front of arbor, turn and in meeting join hands and pass under the arbor to opposite end of room. On reaching the end of room the first two girls stop, drop hands, face around, and again join hands. The next two in stopping separate, one to the right, the other to the left, and join hands with the two center girls. The others in following successively separate and join hands with preceding ones until all have passed through the arbor and formed a straight line across the room (as per Diagram No. 2).

As made plain in these diagrams, girl 1 takes the position shown in the

BARON'S COTILLON

center of the line, girl 2 by her side, girls 15 and 16, the last to take their places, on the ends. Men 15 and 16 go to the center of their line, opposite girls 1 and 2, and men 1 and 2 on the ends, opposite girls 15 and 16.

Diagram No. 2



Diagram No. 1

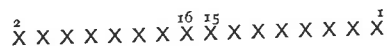
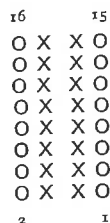


Diagram No. 2

When all the girls have passed through, the two men in the *rear* of column drop arms and pass under Arbor and march in opposite direc-

tion, to other end of room, the others continuing from the rear successively following, and form a line across the room similarly to the girls (as per Diagram No. 2).

Signal—All forward and dance with opposite.

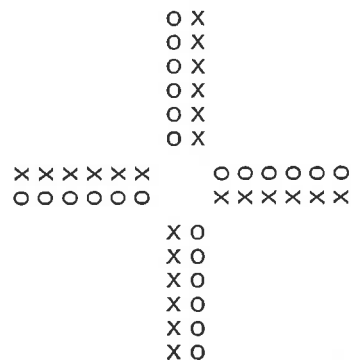
Signal—Seats.

III.—QUADRUPLE ARBOR.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form quadruple arbor thus:



Signal—The four leading couples in each column join hands in a circle as above, the other couples join hands with partners and form an Arbor or series of arches. The first four couples circle once around, drop hands and face around and pass through arbor, each under its particular column. As the couples emerge they separate, girls going to the left and meet partners coming from the right. The men go to the right and meet partners coming from the left and dance. After the leading couples have passed through, the next four couples, and successively the others, execute the same manœuvres.

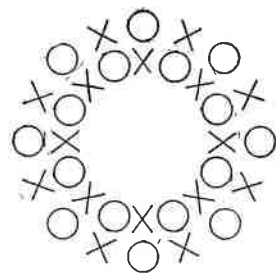
Signal—Seats.

IV.—THE CIRCULAR ARBOR.

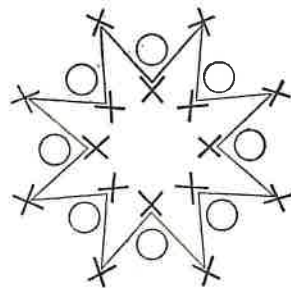
— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form double circle of equal numbers, one facing the other, and arranged so that men are opposite girls and girls opposite men, thus:



Each man in the inner circle gives his right hand to one man and his left to another in the outer circle, the hands thus joined are held up high, thus forming a circular arbor. At the same time the girls join hands below, forming a circle under the arbor, and circle around thus:



Signal—Men drop hands and dance with opposites.

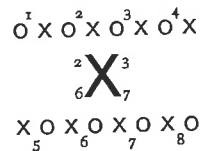
Signal—Seats.

V.—STAR AND CIRCLE.

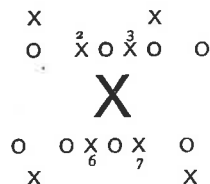
Four couples up and dance.

Signal—Choose other partners and dance.

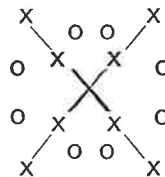
Signal—Form two lines of four couples each in center of room, one facing the other, thus:



The four men in center (2, 3, 6, 7) join right hands as indicated by cross in diagram, and join left hands with men at their left, forming a star as on opposite page.



The girls join hands in a circle inside the star, thus:



Signal—Girls circle to left under arms of star.

Signal—Men drop arms and dance with partners nearest them.

Signal—Seats.

VI.—DOUBLE CIRCLE.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form double circle, girls in inner circle facing inward, men in outer circle facing outward.

Signal—All circle to left.

Signal—Stop, disengage hands, face around and dance with opposite.

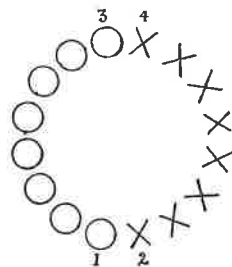
Signal—Seats.

VII.—BOW KNOT CIRCLE.

— Couples up and dance.

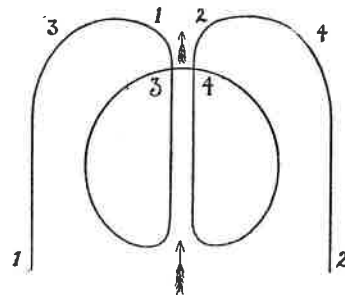
Signal—Choose other partners and dance.

Signal—All join hands, girls on one side, men on the other, and form a circle, thus:



Signal—Circle half around and stop.

Signal—The couple at the head moves forward, drawing the others with them, all still retaining hands, and pass under the arms of couple at the foot, thus:



After passing through, the leading couple separate, drawing the others with them, and countermarch to opposite end of room. All stop and form in two straight lines opposite one another.

Signal—All forward and dance with opposite.

Signal—Seats.

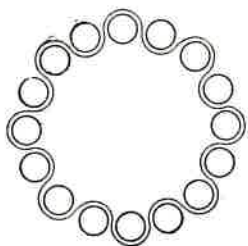
VIII.—SERPENTINE CIRCLE.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Girls join hands and form a circle, men join hands in a straight line.

Signal—Men wind in and out of circle thus :



and when all have passed through, all dance with opposite.

Signal—Seats.

IX.—THE LITTLE CIRCLES.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form two columns of twos, one of girls, the other of men—facing each other.

First two men and first two girls forward and back, join hands and circle around, men raise arms, girls pass under and go forward and back with the next two men. At the same time the men go forward and back with next two girls, and so on. This is repeated by every couple in succession until end of column is reached. The first two as they arrive at the end stop, face around and join hands, the others following separate and join hands on either side of them.

Signal—When all are on a straight line, all forward to center and dance with opposite.

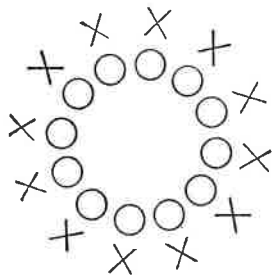
Signal—Seats.

X.—BASKET No. 1.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form double circle, girls in inner and men in outer circle, both facing inward, thus:



Signal—All circle around, the girls to the right, the men to the left.

Signal—Halt and form basket by the men raising arms over the heads and in front of girls, the arms are entwined and the basket formed thus:



Signal—All circle to left.

Signal—Stop and break circle in center, the two ends backing to sides of room.

Signal—Men raise arms and release girls.

Signal—Girls forward to opposite side and face around.

Signal—All forward and dance with opposite.

Signal—Seats.

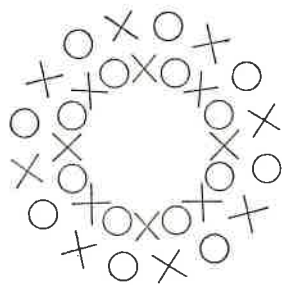
XI.—BASKET No. 2.

The manœuvres of this figure are identical with those of the preceding one, the difference merely being that the two circles are formed of couples instead of one all girls, the other all men. The effect is very much enhanced.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form double circles of equal numbers of couples in each, one inside of the other, both facing inward, thus:



Signal—All circle around, the inner circle to the right, the outer to the left.

Signal—Form basket, outer circle raise arms over the heads and in front of inner circle, thus:



When the basket is formed it should be arranged to conform to second diagram, two men and two girls successively alternating in the circle.

Signal—All circle to left.

Signal—Stop and break circle in center either between two men or two girls, and back the two ends to a straight line to side of room.

Signal—Rear line raise arms and release front line.

Signal—Front line forward to opposite side and face around.

Signal—All forward and dance with opposite.

Signal—Seats.

XII.—GRAND CHAIN.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form circle, men standing at left of partners.

Signal—Grand chain. All give right hands to partners, pass along, give left hand to next person, the right to next, and so on until signaled to stop.

Signal—All dance as are. Those are partners whose hands are joined when signal is given.

Signal—Seats.

XIII.—MARCHING.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form a column of couples at the head of room.

Signal—All march down the center to opposite end. Countermarch, the first couple going to the right, the second to the left, the third to the right, the fourth to the left, and so on, alternating for the rest, thus forming two columns. When the head of room is reached all halt, wheel around and join hands, thus forming two straight lines, one facing the other.

Signal—All forward and dance with opposite.

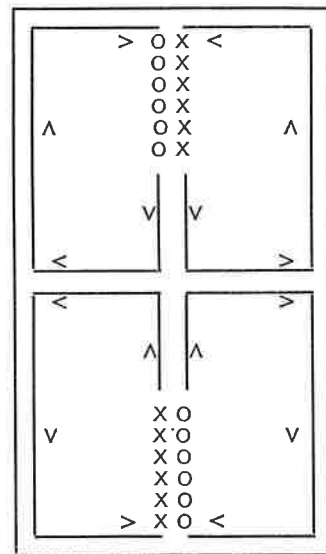
Signal—Seats.

XIV.—GRAND SQUARE MARCH.

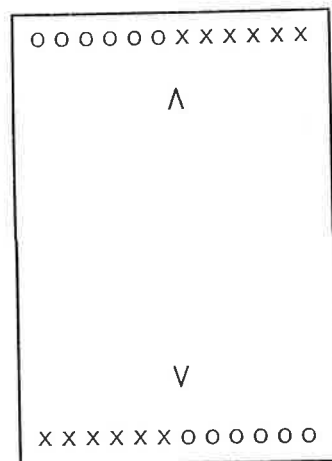
— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form two columns, one at the head and the other at the foot of the room, facing each other, thus:



Signal—All march forward to center of the room, the leaders—and the others following in their turn—face around—girls facing the right, men the left—and march to sides of room. Face again as before and march along the sides to end of room. Face again and march along end of room until opposite column is met, when all halt, face in front and join hands, forming a straight line across the room, thus:



Signal—All march forward to center and dance with opposite.

Signal—Seats.

XV.—LANCERS.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form for Lancers, four couples for each set.

Signal—Execute first figure of Lancers, ending with the grand chain.

Signal—All dance.

Signal—Seats.

The second time the second figure of the Lancer may be danced, and so on. Or, the first or any other of the Lancers figures may be repeated.

XVI.—OVER AND UNDER No. 1.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form two columns of equal numbers of couples, one facing the other, all joining hands with partners.

Signal—All pass over and under, thus: the first couple from one column raise arms and pass over the first couple from the opposite column, who at the same time dip and pass under. They then pass on to the next couple, alternately changing from over to under. The other couples follow successively in like manner. When end of column is reached, all dance out with partners.

Signal—Seats.

XVII.—OVER AND UNDER No. 2.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form two columns of twos, one of men, the other of girls—the two columns facing each other as in preceding figure.

Signal—All pass over and under as in the foregoing figure until the head couple of girls has reached the foot couple of men and the head couple of men has reached the foot couple of girls.

Signal—All halt, and dance with opposite.

Signal—Seats.

XVIII.—PYRAMID.

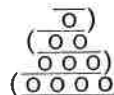
Three or five couples up and dance.

Signal—Choose other partners and dance.

Signal—Girls form Pyramid, thus:



Signal—Men join hands in a line and wind through the Pyramid, thus:



Signal—All dance with opposite.

Signal—Seats.

XIX.—SERPENTINE.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Girls form a single column, one behind the other, in center of room. Men join hands in a straight line.

Signal—Men wind around the column in serpentine fashion, thus :

$\overline{(\text{O})}$
 (O)
 $\overline{(\text{O})}$
 (O)
 $\overline{(\text{O})}$
 (O)
 $\overline{(\text{O})}$

When end of column is reached, all dance with partners opposite.

Signal—Seats.

XX.—THE HORSES.

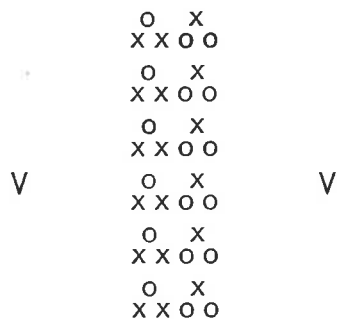
Properties—Reins—scarfs may be used—one for each person up. The dancers up are the drivers, those chosen are the horses.

— Couples up and dance.

Signal—Each girl selects two men. Each man selects two girls. The drivers place the reins around their horses and line up with them in a column on the sides of the room, thus :

$\begin{matrix} x & x \\ & o \end{matrix}$		$\begin{matrix} o & o \\ & x \end{matrix}$
$\begin{matrix} x & x \\ & o \end{matrix}$		$\begin{matrix} o & o \\ & x \end{matrix}$
$\begin{matrix} x & x \\ & o \end{matrix}$		$\begin{matrix} o & o \\ & x \end{matrix}$
$\begin{matrix} x & x \\ & o \end{matrix}$	\wedge	$\begin{matrix} o & o \\ & x \end{matrix}$
$\begin{matrix} x & x \\ & o \end{matrix}$		$\begin{matrix} o & o \\ & x \end{matrix}$
$\begin{matrix} x & x \\ & o \end{matrix}$		$\begin{matrix} o & o \\ & x \end{matrix}$

Signal—All dance forward to opposite end of room, wheel around to the center, and return to the other end of room, thus :



Signal—The drivers back their horses to sides of room, thus:



Signal—All forward and dance with opposite.

Signal—Seats.

XXI.—SINGLE HARNESS.

This closely resembles the preceding figure, the difference being that each man chooses but one girl and each girl but one man. The same evolutions are carried out.

XXII.—BACKWARD RACE.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Girls form a line across one end of room, the men with two others, invited from those seated, join hands and form a line across the other end, with backs towards center.

Signal—Men run backwards about half way and when again signaled break away, face around and run for partners. The two men left dance together.

Signal—Seats.

This is an exceedingly jolly figure.

XXIII.—FLAGS.

Properties—Two sets of small silk flags of all nations, as many sets as there are couples up.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Distribute flags, one set to the girls and the other set to the men.

Signal—Men go in quest of and dance with girls having corresponding flags.

Signal—Seats.

XXIV.—RIBBONS.

Accessories—Ribbons of various colors, about a yard in length, and as many as there are couples up.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Girls form a line on one side of room, the men on a line opposite. The leader grasps the ribbons in the center and directs each of the girls to take an end on one side and the men each to take

an end on the other. He then releases his grasp and those on opposite ends of the same ribbon dance.

Signal—Seats.

XXV.—MASKS.

Properties—Grotesque masks, as many as there are men up, also a large sheet or curtain.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Men go behind sheet or curtain, made into a screen and placed at one end of room, and don masks. Girls go to other end of room.

Signal—Men place hands above screen, hiding faces covered by masks. The girls come forward and select partners by taking a hand. Sheet is pulled aside and men shown in their grotesque masking. All dance.

Signal—Seats.

XXVI.—FISH POND.

This figure is analogous to the preceding, and is danced in a similar manner. Instead of masks

provide toy fishing rods, and for bait have a bon-bon or a favor attached. The rods are dangled over the screen, the bait hanging from them, the men hidden, and each girl grasps a bait and picks her partner in this manner.

XXVII.—SHEET.

This figure is similar to the preceding one. It requires no accessories except a sheet. The men or girls go behind the sheet and partners are chosen as in the two preceding figures.

XXVIII.—MARCH IN DOUBLE COLUMNS.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form a column of fours at the head of the room, two couples in each row.

Signal—March down the center to opposite end. Countermarch. The column divides, one half going to right and the other to left, back to other end of room. Halt and face in front.

Signal—All forward and dance with opposite.

Signal—Seats.

XXIX.—SCARF ARBOR.

Properties—Scarfs about three yards long, one for each person up.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form two lines on the length of the room, girls on one side, men on the other, each holding an end of the scarf up high, forming an arbor or series of fabric arches.

Signal—Head couple lowers scarf and dances under arbor, and when end is reached takes up position below last couple and again holds up scarf. The other couples in their turn follow successively in a similar manner.

Signal—When all have passed through, the column breaks, the girls retain scarfs and form a circle in center of room, facing outward. Men form a circle around the girls, also facing outward.

Signal—Men circle to the left.

Signal—Girls lasso men with scarfs, all dance with partners thus chosen.

Signal—Seats.

XXX.—CHAIRS.

Place two rows of chairs, as many as there are persons up, in center of room, back to back.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Girls are seated in every other chair, with the vacant one on their left. The men, with two others added, chosen by leader, join hands in a circle around the chairs.

Signal—Men circle around.

Signal—Men break circle and seat themselves in vacant chairs, find partners at their right and dance. The two men not seated dance together.

Signal—Seats.

XXXI.—TENPINS.

Properties—Rubber balls, as many as there are men.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Distribute balls to men, who form a line across and at one end of room, facing out. Girls form a line across the opposite end, facing in.

The men, one at a time, throw the balls backward. Girls catch balls and each dances with thrower.

XXXII.—SACK RACE.

Properties—Sacks with drawing strings, as many as there are men up.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Girls form a line at one end of room. The men with two added, chosen by the leader from those seated, go to the other end and each gets into a sack, feet first, tying the strings around his waist.

Signal—Men hop forward to opposite end of

room, secure partners, discard sack, and dance. The two slow men dance together.

Signal—Seats.

XXXIII.—BALLS.

Accessories—Two sets of numbered rubber balls, as many as there are couples up.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Distribute one set of balls to the girls, who form a line across and at one end of the room. The men form a circle in center of the room. The leader bounces the other set of balls, which the men catch, find partners with corresponding number, and dance.

Signal—Seats.

XXXIV.—BOTTLES.

Accessories—Bottles, as many as there are men up.

— Couples up and dance.

Signal—Girls form a line across and at the foot of room. The men, with two others added, are given bottles and also form a line at the foot of room in front of girls.

Signal—Men run forward and stand bottles on a line marked at the head of room, then run back again, secure partners and dance. The two tardy men dance together. If any bottle falls over, the man who owns it must go back and set it up again.

Signal—Seats.

XXXV.—KINGS AND QUEENS.

Accessories—Kings and Queens from pack of cards.

Two couples up and dance.

Signal—Choose other partners and dance.

Signal—Distribute the four Kings to the men and the four Queens to the girls. The men then go in quest of the girls having their suit and dance with them.

Signal—Seats.

XXXVI.—FLOWER QUEEN.

Properties—Cut flowers, one for each couple. Blank cards with the exception of one, on which is written "Flower Queen."

Distribute cards among the girls, the one receiving the card with "Flower Queen" written on it is seated in the center of room. All the couples up and dance, and in passing drop the flowers that have been given them in Queen's lap. These are gathered up by her and made into a bouquet, to be retained as a souvenir.

XXXVII.—GEOGRAPHICAL.

Accessories—Two sets of cards; as many as there are couples up; on one set have been inscribed the names of various countries, on the other set the names of the capital cities of these countries.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Distribute the cards with the names of countries to the men and the cards with the names of the capitals to the girls.

Signal—Men go in quest of the girls whose cards will mate theirs and dance with them; as for instance, the card with "England" upon it is mated with the one with "London," "France" with "Paris," etc., etc.

Signal—Seats.

XXXVIII.—PUSS IN CORNER.

Four couples up and dance.

Signal—Choose other partners and dance.

Signal—Two girls go to each corner of the room. Two men are brought out in addition to the eight already up, making ten in all. These form a circle in center of room.

Signal—Men circle very rapidly to the left.

Signal—They break circle and run for partners in corners of the room, and dance. The two men left out dance with each other.

Signal—Seats.

This figure can also be danced with but two couples up.

XXXIX.—PLEDGES.

Collect two sets of pledges, one from the girls and another from the men, and place them in two separate receptacles—hats will answer. For the first set request as many men as the capacity of the room permits to up and dance.

Signal—The men stop and each draws one of the pledges, finds the owner and dances.

Signal—Seats.

For the other set have the girls up and draw the pledges in a similar manner.

XL.—GRAB BAG.

This figure is analogous to the preceding. Instead of pledges write the names of all the girls on slips of paper and place them in one bag, and the names of all the men in another.

XLI.—THE RING AND ROD.

For this figure a prize or prizes should be offered to the girl who succeeds in placing the rod

through the ring, and to her partner for successfully piloting her, thus enabling her to perform the feat.

Provide a ring about three inches in diameter, and some wooden rods about two feet in length. Suspend the ring from one of the chandeliers, about 12 inches above the heads of the dancers and distribute the rods to the girls up.

— Couples up and dance down to the end of the room and return up the center, passing under the chandelier from which the ring is suspended. In passing under the chandelier the girls should endeavor to place the rod through the ring without stopping or loitering. After all have been up the prize is awarded to the successful couple. If more than one couple succeed in placing the rod through the ring and there be but one prize, then these couples must continue the contest until finally but one successful couple remains.

XLII.—HANDKERCHIEF.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Form double circle, girls in inner circle facing inward, men in outer circle facing outward.

Signal—Men circle to the right.

Signal—Girls throw handkerchiefs over shoulders, men break circle, pick up handkerchiefs and dance with owners.

Signal—Seats.

XLIII.—BLINDMAN'S BUFF.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Girls blindfold partners, all form a circle, men on the left, girls on the right.

Signal—Grand chain, right and left all around until signaled to stop.

Signal—All dance, girls leading their blindfolded partners.

Signal—Seats.

XLIV.—BILLETS-DOUX.

Properties—Two sets of cards, as many as there are couples up; each pair containing a different sentiment.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Distribute cards, one set to the men and the other to the girls. The men then seek the girls who have the corresponding sentiment and dance.

Signal—Seats.

XLV.—THE PADDOCK.

Properties—One set of large cards with large numerals and one set of small cards with small numerals—as many as there are couples up.

— Couples up and dance.

Signal—Choose other partners and dance.

Signal—Distribute small cards to the girls, who form a line at one end of room. The large cards are placed on the backs

under the collars of the men, who are formed in line at opposite end of room facing the wall.

Signal—Girls advance towards men and dance with those having corresponding numbers.

Signal—Seats.

SMALL FIGURES.

The following are known as "small figures." They are all of an amusing character, designed for but one couple up, and are suitable for small Cotillons only. While they can be danced with more than one couple up, it is advisable not to, because the point aimed at is apt to be, if not entirely obscured, at least very much diffused. The effort would be similar to endeavoring to witness the performances in three rings in a circus all at the same time.

These figures are all of the same general character, and the method of dancing them about the same for all, thus:

One couple up and dance. At a signal the man conducts his partner to a chair specially provided for the purpose and hands her the accessory required. He then selects a number of men, as many as the figure may call for, and presents them to her. After which he retires, chooses another partner and dances, while the men execute the figure. The successful man dances with the girl until signal to seats.

XLVI.—APRONS.

Accessories—Two aprons and a chair.

One couple up and dance.

Signal—The man seats his partner in chair and brings up two men who are stood before her and given aprons.

Signal—The men rapidly tie the aprons around their waists. The one succeeding first dances with the girl, the other returns to seat.

XLVII.—PING PONG.

One couple up and dance.

Signal—The girl stands at one end of the room and two men at the opposite end.

Signal—The girl throws ball in center of room so that it will bound over to the men, and dances with the one who catches it.

XLVIII.—KNOT.

Accessories—A handkerchief knotted at one end and a chair.

One couple up and dance.

Signal—Girl is seated and gathers up the four ends of handkerchief and requests the four men who have been brought up to her to draw one of the ends. The man drawing the knotted end becomes her partner, the others return to seats.

XLIX.—NEEDLES.

Accessories—Two large carpet needles and two lengths of thread.

One couple up and dance.

Signal—Girl is seated and gives a needle and a length of thread to each of two men, and dances with the one who succeeds in threading the needle first. The other returns to seat.

L.—DICE.

Properties—A large cardboard dice and a chair.

One couple up and dance.

Signal—Girl is seated, and gives dice to two men and dances with the one throwing highest. The other returns to seat.

LI.—GODDESS OF LIBERTY.

Accessories—Candle and candlestick and a chair.

One couple up and dance.

Signal—Man stands his partner on seat of chair and gives her lighted candle to hold up high. He brings up a number of men to her, and she dances with the man who succeeds in blowing out the candle. The others return to seats.

LII.—FAN.

Accessories—Fan and three chairs placed side by side, with center chair facing in opposite direction from the other two.

One couple up and dance.

Signal—The girl is seated in the center chair, and her partner brings up two men unseen by her and seats them in two side chairs. The girl then passes the fan backwards to one man and rises and dances with the other. The man with the fan must follow the dancers, fanning them as they dance. The girl has chosen at random and without having seen either man.

LIII.—THE BLINDMAN.

Accessories—Three chairs, side by side.

One couple up and dance.

Signal—The man selects two other men, one of whom he blindfolds and seats in center chair, and the other and his partner in the end chairs. The blindfolded man is then requested to choose his partner from the right or left, and dances with the one whom he has thus selected. The other two likewise dance.

LIV.—UMBRELLA.

Accessories—Umbrella and three chairs side by side, with center chair in opposite direction from the other two.

One couple up and dance.

Signal—The man seats his partner in center chair, brings up two men unseen by her and seats them in the two end chairs. The girl hands the umbrella backward to one man and rises to dance with the other. The man with the umbrella follows the dancers, holding it over them as they dance.

LV.—THE GLASS OF WINE.

Accessories—Wine glass and three chairs side by side, with center one in opposite direction from the others.

One couple up and dance.

Signal—The man seats his partner in center chair, brings up two men unseen

by her and seats them in the two end chairs. The girl passes the wine glass backward to one man, who accordingly drinks the wine—or pretends to. The girl dances with the other.

LVI.—MIRROR.

Accessories—Hand-mirror and chair.

One couple up and dance.

Signal—Girl is seated and is given mirror to see the reflection of men brought up to her (back of her chair). If she passes her handkerchief over the surface of the mirror it indicates her rejection. When she sees the reflection of the one whom she desires for a partner she signifies her acceptance by rising and placing the mirror on the chair.

LVII.—HEAD OR TAIL.

Accessory—A coin.

One couple up and dance.

Signal—Man seats his partner in chair and brings up two men to her. He then flips the coin and two men guess head or tail. The winner dances with the girl. The loser returns to seat.

LVIII.—LUNCHEON.

Accessories—Small biscuits.

One couple up and dance.

Signal—Man seats his partner in chair and brings up two men to her. Each one is given a biscuit and at a signal they start to eat it. The one finishing first dances with the girl, the other returns to seat.

LIX.—THE FISHER MAID.

Accessories—Fishing rod—which may be improvised with a small stick, a piece of twine and a rolled-up handkerchief attached for bait.

One couple up and dance.

Signal—Man stands his partner on seat of chair and hands her fishing rod. Two men are brought up to her and caused to kneel in front of chair, facing outward and with hands behind their backs. Girl dangles bait so that the men may catch it with their mouths, and dances with the successful one. The other returns to seat.

LX.—THE FORTUNE TELLER.

Accessories—Three plain cards. On the first inscribe "With Pleasure"; on the second, "Choose a Partner," and on the third, "Take a Seat."

One couple up and dance.

Signal—Man seats his partner and brings up three men to her who each draw one of the cards held out to them by the girl and implicitly follow the directions thereon.

Book Printing Department
of the Brooklyn Eagle,
Makers of Fine Booklets,
Pamphlets and Books, at
the Sign of the Bronze
Eagle, Washington and
Johnson Streets, Brooklyn,
New York

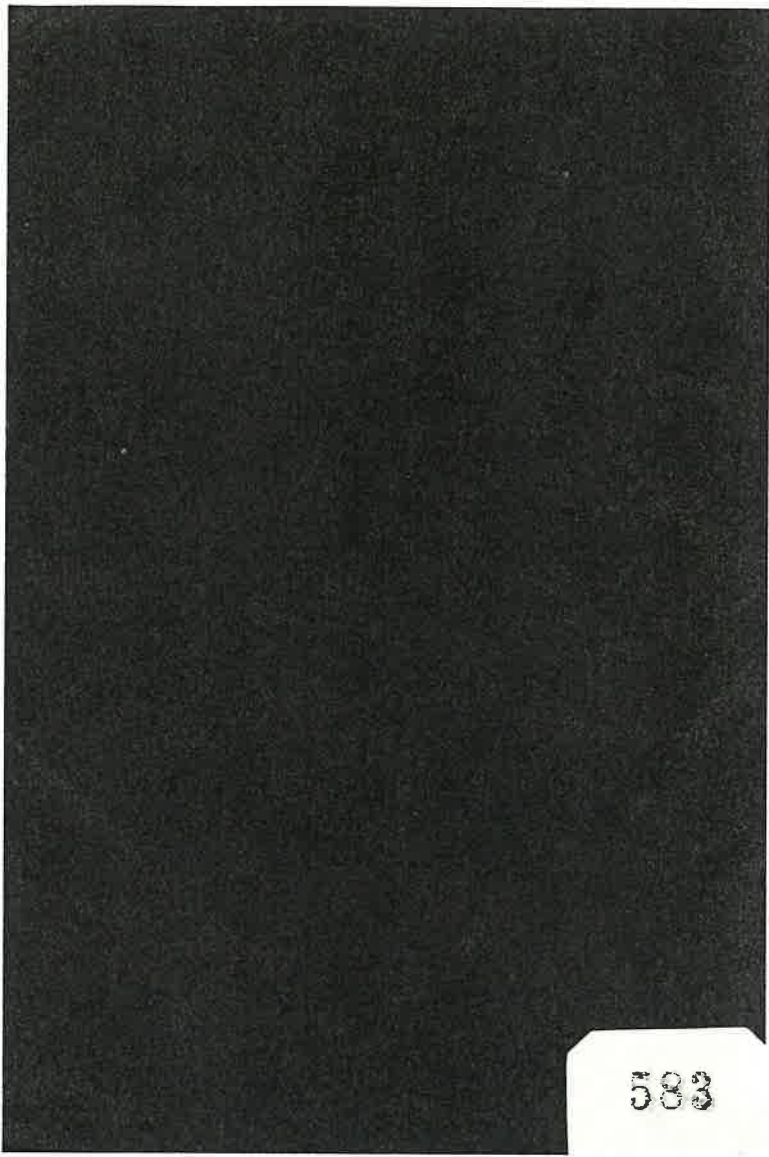
MR. AND MRS.

SAMUEL BARON'S
DANCING SCHOOLS
BROOKLYN-NEW YORK

Pouch Gallery, 345 Clinton Avenue
Berkeley Institute, 185 Lincoln Place
Private Dancing Rooms, 493 Clinton Ave.
Telephone 1994 Bldford

OTHER CLASSES

St. Paul's School, Garden City, L. I.
Polytechnic Institute, Brooklyn, N. Y.
Adelphi College, Brooklyn, N. Y.



583