

NEW & COMPLETE EDITION.

D. ANDERSON'S



BALL-ROOM GUIDE

WITH FULL

TUITION IN THE ART OF DANCING
WITHOUT THE USE OF FRENCH TERMS.

Besides the Figures of the various Quadrilles, Circle and Country Dances, &c., Quadrille and Scotch Steps are introduced, as well as easy airs for Amateur Violinists.

PRICE SIXPENCE.

ENTERED AT STATIONERS' HALL.

DUNDEE:

PRINTED BY W. P. SAUNDERS, 7 NEW INN ENTRY.

THE
COMPLETE BALL-ROOM GUIDE

COMPILED AND ARRANGED BY

D. ANDERSON,

PROFESSOR OF DANCING, 3 THORTER ROW, DUNDEE.

CONTAINING

Favourite Figures for 13 Sets of Quadrilles,

19 Circle and Miscellaneous Dances,

Upwards of 60 Original and Selected
Country Dances,

SCOTCH REEL DANCES, TREBLES, &c. ;

ALSO,

BALL-ROOM ETIQUETTE, HINTS ON DEF

CONTENTS.

	PAGE.
<i>Preface</i>	5
<i>Ball-room Etiquette</i>	7
<i>Hints on Dress</i>	8
<i>How to Learn to Dance</i>	9
<i>Quadrilles—</i>	
Hints on Dancing Quadrilles	15
Tunes for Quadrilles for Beginners	16
First Set of Quadrilles	17
Caledonian Quadrilles	21
New Original Inverness Quadrilles	24
Lancers Quadrilles (New)	26
Double Lancers for Sixteen	32
Les Lancers Quadrille	35
Cluay Macpherson Golden Wedding Quadrille (Original)	37
The New Original Tel-el-Kebir Quadrille	39
La Russe Quadrille	40
Waltz Cotillion Quadrille	41
Scotch Reel Quadrille or Reel of Eight	42
<i>Circle Dances—</i>	
Hints on Circle Dancing	43
Circle Polka	45
New Second Figure for Circle Polka	45
New Polka	46
Highland Schottische	47
New Second Figure for Highland Schottische	48
Common Schottische, also called German Schottische	48
Dolly Varden Circle, also called Dutch Polka	49
New German Schottische	49
La Varsoviana	50
Polka Mazourka	51
Circle Waltz	52
Hop Waltz Circle	53
The Galop	54

Miscellaneous—

Circassian Circle	55
Inverness Circle	55
Caledonian Circle	56
Variety Circle	56
Guaracha Waltz Circle, also called Spanish Waltz Circle and Waltz C.D.	57

Country Dances—

Abernethy Lasses	59
Badenoch Fancy	61
Blue Bonnets over the Border	68
Brechin Fancy	62
Broughty Ferry Castle	60
Caledonian	62
Cameronian Rant	66
Captain White	75
Clydesdale Lasses	64
Corn Rigga	76
Culver Lodge	77
Cumberland Reel	75
Dashing White Sergeant	78
Dundee Royal Arch	60
Fight about the Fireside	66
Flowers of Edinburgh	64
Garry Owen	72
Glasgow Highlanders	63
Haymakers; or, Sir Roger de Coverley	79
Highlanders' Welcome	60
I'll mak' you fain to follow me	65
Jenny, come down to Jock	76
Kenmore's on and awa'	65
Kingussie Flower	61
La Clutha	61
Ladies' Fancy	59
La Flora	70
Let Glasgow Flourish	72
Long Live the Queen	67
May Dew	76
Meg Merrilees	59
Merry Lads of Ayr	66
Monifieth Star	62
Mrs. M'Leod	67
Petronella	74
Polka Country Dance	74

COUNTRY DANCES—

Pop Goes the Weasel	71
Princess Royal	68
Quadrille Country Dance	71
Queen Victoria	71
Rachel Rae	78
Speed the Plough	64
St. Patrick's Day	72
Tarry Awhile	69
Tayport Beauty	68
The Blue Bonnets	75
The British Grenadiers	70
The Deil among the Tailors	73
The Duke of Perth; or, Brown's Reel	65
The Fairy Dance	73
The Falkland Beauty	78
The Grantown Favourite	58
The Honeymoon	77
The Lady of the Lake	69
The Medley Country Dance	69
The Nut	74
The Rock and the wee pickle Tow	67
The Triumph	73
Torryburn Lasses	68
Tullochgorum	77
You Toon	67
IA DANCE FLORENCE	80
IA TEMPETE (The Tempest)	81
LA DANCE SCOTIA	82
THE POLONAISE	82
LES BANDE JOYEUSE (The Joyful Band)	82
<i>Scotch Reel Dancing—</i>	
Scotch Reel or Reel of Four	83
Reel o' Tulloch	84
<i>Trebles—</i>	
Single Back Treble	85
Single Treble	86
Double Treble	86
Finish of Trebles	87
Double Flatter	87

P R E F A C E.

DANCING

Is, as we know, of very great antiquity, although it was originally practised by the ancients, without any regard for method.

In later times, however, it has become an Art, and has ceased to be a toilsome exercise, the figures having to be gone through with grace, elegance, and neatness, which can only be acquired by careful practice under a thoroughly qualified teacher.

As the Figures of the different Dances are very easily forgotten, I beg to offer this little work to pupils and others as a proper Guide to the Ball-room. By careful study, and avoidance of all French terms, I have arranged it so that it may be easily understood by every one.

Dancing is now recognised as a necessary branch of a liberal education, and we therefore find it taught in schools and colleges throughout all Europe. Besides being highly delightful, it is recommended as healthful by the medical profession, scarcely any other exercise acting so beneficially on the muscular and nervous system. Parents, therefore, make a serious mistake in not sending their families to a Dancing School while young, as it makes

them more robust, active, attentive, healthy, and graceful, and also counteracts the many rude attitudes and habits which they are inclined to adopt.

Every one wishes for strength and activity, elegance of carriage and deportment, whatever be their condition in society, and nothing can make one more robust and graceful than dancing.

CALISTHENICS.

The grand secret of education is that the exercise of the body and the training of the mind be taken conjointly. Schoolmasters and others whose duty it is to train the youthful mind have almost invariably found out that their cleverest and most industrious pupils are those who indulge in a certain amount of exercise daily.

As Calisthenics is acknowledged by the medical profession to be the best exercise for the young, a continued course cannot be too highly appreciated.

BALL-ROOM ETIQUETTE.

GENTLEMEN on entering the Ball-room, and after every dance, lead their partners to seat by the right arm, bow, and retire.

Ladies to sit with hands clasped; gentlemen with hands on knees. Every gentleman should pay exclusive attention to his partner, and should lead out any lady whom he sees to be neglected.

Be particular to be at your place beside your partner whenever the dance is about to commence, otherwise offence may be taken by her at your seeming disregard. When any lady or gentleman makes an engagement for any dance, he or she ought to note the name *at once* in their programme, in case the engagement be forgotten and another arranged.

Gentlemen, before engaging partner for any dance, bow and present right arm, lead partner to place in dance, and never leave dance on any pretence whatever before it is finished; then lead partner to seat by right arm, bow, and return to seat. Change partners often during the evening, in order that all may enjoy themselves. When requiring to use a handkerchief, put it in your pocket immediately when finished with it. Avoid all vulgar practices, such as biting your nails, making noise with the feet, &c., and others will see you have been accustomed to good society.

HINTS ON DRESS.

VERY little requires to be said about Gentlemen's Ball-room Dress. They are invariably dressed in a black suit, with open vest to show a nice clean shirt-front and white or straw-coloured gloves to match.

Rather more can be said about this very important subject for ladies, although no definite rules can be laid down, as so much depends on the appearance, &c., of the lady.

A young unmarried lady should have on a dress of a very light and bright fabric, such as fine lace, tulle, or muslin, trimmed with flowers or ribbons. Elderly ladies may wear silks or satins, with a moderate amount of jewellery. In head-dresses much depends on the quantity and colour of the hair, and the lady should wear the colour which she thinks matches this best. Shoes and gloves should be well-fitting and of good quality, especially the gloves, as they are very apt to split. Any lady who happens to have a larger foot than her fellow-dancers should make a point of wearing dark stockings and high-heeled shoes, as these render it much less conspicuous.

Young ladies should wear short skirts, as they may thereby save themselves the trouble and some unfortunate young gentleman the embarrassment caused by his accidentally treading upon it.

How to Learn to Dance.

EVERY one desirous of learning to Dance should avoid attending those common dancing assemblies called Dancing Clubs. These are generally distinguished by the ladies being admitted free, and the gentlemen having to pay a small sum each evening at the door. In the majority of these the Dancing is performed in a very vulgar and disgusting manner, there being as a rule no properly qualified gentleman as master of ceremonies, to teach the steps required for the various dances.

This, no doubt, is one of the principal reasons why Dancing for a time lost its fascination for the higher circles.

Now-a-days most Dancing-masters devote their whole attention to teaching the walking and glisade steps, which are not to be compared in the least to Scotch steps. The latter only went out of fashion on account of the difficulty of mastering them; but it is satisfactory to see them once more coming to the front and sought after by the highest of our land.

POSITIONS.

There are only five Positions in Dancing, and the feet should always be in one of these;

therefore, beginners must learn them properly before commencing to any steps. The Positions are given below :—

First Position—Heels together, and toes turned out at a right angle.

Second Position—Put out right foot in a straight line with left heel, right heel about four inches from left heel.

Third Position—Bring right foot to hollow of left foot.

Fourth Position—Put out right foot in a straight line with left toe, right heel about four inches from left toe.

Fifth Position—Bring right heel to left toe.

Vice versa with left.

In Quadrilles, during the playing of the first measure, the gentlemen have to bow to partners and lady on left, and the lady to partner and gentleman on right. The following is the proper method of doing this :—

Gentlemen—Stand in 1st position; step out with right in 2nd position; bring left heel to right toe in 5th position, and bow; then step out with left in 2nd position; bring right heel to left toe in 5th position, and bow.

Ladies—Step out with right in 2nd position; bring left heel to right toe in 5th position, and bow; ditto with opposite foot.

The above is also used before commencing any Step Dance, but ladies curtsey instead of bow.

N.B.—In all steps both ladies and gentlemen commence with *right* foot, also in Quadrilles, etc., but in Circle Dances ladies commence with right and gentlemen with left foot.

BALANCE STEP.

Bring up right foot in front in 4th position about three inches from the floor.

Bring right foot into the place of the left, and take left behind at same time.

Hop on right, and bring left in front about three inches from the floor.

Bring left foot in place of right, and take right behind.

Hop on left, and bring right in front.

Repeat from beginning.

Have the toes well pointed down, and *never* rest on the heels.

PETRONELLA STEP.

Stand in 1st position.

Hop out on right foot in 2nd position.

Bring left foot in front in 5th position.

Beat behind with right.

Hop out on left foot in 2nd position

Bring right foot down in front in 5th position.

Beat behind with left.

Repeat from beginning, making quarter-turn third and fourth time.

Repeat from beginning other three times, describing with the four quarter-turns the figure of a diamond.

This Step, without the turns, may also be used for Country Dances, Circassian Circle, etc., in setting to partners, but must *never* be used for Quadrilles, the proper Quadrille Step being given on next page.

SET TO PARTNER STEP FOR QUADRILLES.

Step out with right foot in 2nd position.
 Bring left foot behind, toe to right heel.
 Step out again with right foot in 2nd position,
 and bring left foot behind, toe to right
 heel.

Bend both knees forward a little.
 Then step out with left foot in 2nd position.
 Bring right foot behind, toe to left heel.
 Step out again with left foot in 2nd position.
 Bring right foot up behind, toe to left heel.
 Bend both knees a little.

This Step occupies four bars of music.

This Step is also used in the middle of Second
 Figure First Set of Quadrilles.

CHASSE STEP FOR QUADRILLES.

Step out with right foot in 2nd position.
 Bring left behind, toe to right heel in 5th
 position.

Bend the knees forward a little.
 Then step out with left in 2nd position.
 Bring right behind, toe to left heel.
 Bend the knees forward a little.

This Step occupies two bars of music.

REEL STEP.

Spring up and come down on both toes at
 once, left toe to right heel.

Step out with right in 2nd position.
 Bring left smartly behind, toe to right heel.
 Again hop and come down on both toes, bring-
 ing right toe to left heel.

Step out with left in second position.
 Bring right smartly behind, toe to left heel.
 Repeat from beginning.

ANOTHER REEL STEP.

Same as last Step, but spring up three times
 in succession, bringing back foot to front
 each time.

In going through the Figure Eight in the
 Scotch Reel the common Polka Step may be
 used, but bring the foot up in front instead of
 behind, with the hop each time.

HIGHLAND FLING STEP FOR SCOTCH REEL.
 Spring up and come down on both toes at
 once in 2nd position.

Hop on left foot, bringing right foot up to
 side of left leg, heel in line with left knee.
 Hop on left foot, and bring right foot in front.
 Hop on left again, bringing right foot to side
 of left leg.

Then spring up and come down on both toes
 at once in 2nd position.

Hop on right, bringing left foot up to side of
 right leg.

Hop on right, bringing left foot in front of
 right leg.

Hop on right, bringing left foot to side of
 right leg,

Repeat again with right.

Then spring up and come down on both toes
 at once in 2nd position, and hop on right
 foot three times, swinging left foot each
 time at side, in front, and at side of right
 leg, and going full round to right hand.

Repeat the whole over from beginning, com-
 mencing with left foot, and going round to
 left hand second time.

Another step for Scotch Reel is performed
 by lifting up twice instead of swinging three.

RIGHTS AND LEFTS.

When first introduced, this was done by giving the right and left hands to each other in crossing. The Figure remains the same, but without giving hands in crossing, as it is considered more graceful without this.

In performing rights and lefts, ladies' chain set and turn partners; gentlemen always finish with partners on right hand, and all must be in their places with the eighth bar of music.

Couples facing each other, the two ladies cross over and pass between opposite couple; gents. at same time cross over, passing opposite lady by right, and come in front of partners to opposite gent.'s place.

(Couples are now in opposite places.) This is half rights and lefts.

Repeat, bringing couples into own places. This is full rights and lefts.

LADIES' CHAIN.

Two ladies cross over, giving right hands to each other, and left hands to opposite gents. Gents. give opposite ladies left hands and walk full round with them.

Repeat, bringing all into places.

SET AND TURN PARTNERS.

Face partners; set to each other with step given (4 bars of music).

Gents. take partners by right hands and walk round (4 bars of music), finishing with partners on right hand.

Each of above Figures occupies 8 bars of music.

Quadrilles.

HINTS ON DANCING QUADRILLES.

One of the most popular of our Dances is the QUADRILLE, not only for its rights of seniority, but because it is the leading feature of learned society, and retains its pre-eminence over all Circle and other Dances. Therefore Gentlemen should be careful not to swing their partners round like tops, as is the case in the Third Class Dancing Assemblies. The Steps now used for the Quadrille are very easy and pleasant.

All the Quadrilles in this Guide are danced by four couples (unless specially marked), viz. Top couple stand at top of hall facing bottom; bottom couple stand facing top couple, backs to bottom of hall; right hand couple stand at right hand of top couple, facing side of hall; left hand couple stand at left hand of top couple, facing right hand couple; top and bottom couples stand about nine or ten feet apart; side couples the same.

TUNES FOR QUADRILLES FOR BEGINNERS.

First Figure. Time, 6—8.

“Bonnets o’ Bonnie Dundee,” or “Logie o’ Buchan.”

Second Figure. Time, 2—4.

“The girl I left behind me,” or “My love is like a red, red rose.”

Third Figure. Time, 6—8.

“The Laird o’ Cockpen,” or “Kinloch of Kinloch.”

Fourth Figure. Time, 2—4.

“Duncan Gray,” or “O’ a’ the airts the win’ can blaw”

Fifth Figure. Time, 2—4.

“Johnny Cope,” or “Wha wadna’ fecht for Charlie.”

Sixth Figure. Time, 6—8.

“The Campbells are comin’,” or “The hills o’ Glenorchy.”

Before commencing each figure of any Quadrille, gent. to bow to partner and to lady on left. Lady to bow to partner and to gent. on right. Gentlemen always to have partner on right hand, and always turn partner by right hand and not swing.

FIRST SET OF QUADRILLES.

- No. 1. Top couple.
 ,, 2. Bottom couple.
 ,, 3. Right hand couple.
 ,, 4. Left hand couple.

Sometimes the Quadrilles are numbered :—
 Top couple, No. 1; couple to the right hand of top couple, No. 2; bottom couple, No. 3; couple to the left hand of top couple, No. 4; but parties can use their own discretion in numbering.

Eight bars of music are performed before each Figure is commenced for obeisance.
The First Figure is repeated twice, all the others four times.

FIRST FIGURE. Time, 6—8.

Top and Bottom couples, rights and lefts;
 Set and turn partners;
 Ladies’ Chain;
 Half promenade into opposite places;
 Half rights and lefts to places;
 Sides repeat.

SECOND FIGURE. TIME, 2—4.

Top lady and bottom gent. advance and retire;
 Chasse right and left;
 Cross to opposite places;
 Chasse right and left; then cross to places;
 Top and bottom gents. set and turn partners;
 Bottom lady and top gent. repeat;
 No. 3 lady and No. 4 gent. repeat;
 No. 4 lady and No. 3 gent. repeat.

Another way this Figure is done by beginners:—Top lady and bottom gent. advance and retire, then cross to opposite places. Advance and retire from opposite places;
 “h” cross to places, etc.

THIRD FIGURE. TIME, 6—8.

Top lady and bottom gent. cross over to opposite places, giving right hands in crossing ;
 Back to places, giving left hands ;
 Keep hold with left hands, give right hand to partners ;
 Balance or chasse four in line ;
 Half promenade to opposite places.
 Same top lady and bottom gent. advance and retire, advance, bow, and curtsey ;
 Retire to places ;
 Bow and curtsey to partners ;
 Top and bottom couples advance and retire, and half rights and lefts to places ;
 Bottom lady and top gent. repeat ;
 No. 3 lady and No. 4 gent. repeat ;
 No. 4 lady and No. 3 gent. repeat ;

FOURTH FIGURE. TIME, 2—4.

Top gent. take partner by the right hand ;
 advance and retire, re-advance and leave partner at left of bottom gent. ;
 Bottom gent. advance and retire with the two ladies twice ;
 Top gent. advance and retire at the same time ;
 Two ladies cross to top gent. ;
 Top gent. advance and retire with two ladies twice ;
 Bottom gent. advance and retire same time ;
 Top and bottom couples, four hands, half round to opposite places, and half rights and lefts to places.
 Bottom couple repeat ;
 No. 3 couple repeat ;
 No. 4 couple repeat.

ANOTHER FOURTH FIGURE

Ladies' chain ;
 Set and turn partners ;
 Top gentleman with partner advance and retire ;
 Re-advance, leave partner at left of bottom gentleman ;
 Bottom gentleman advance and retire with the two ladies twice ;
 Top gentleman advance and retire same time ;
 Four hands half round ;
 Half rights and lefts to places ;
 The other couples repeat.

FIFTH FIGURE. TIME, 2—4.

All join hands, advance and retire to centre twice ;
 Top and bottom couples chasse across to each other.
 Two bars of music.
 Back to place.
 Other two bars of music.
 Half promenade into opposite places.
 Four bars of music.
 Ladies' chain ;
 Top and bottom couples chasse across to each other, back, and half promenade to places ;
 All join hands, and side couples repeat ;
 Promenade ;
 Third time, top and bottom couples ;
 Fourth time, side couples ;
 Finish of figure, all join hands, advance to centre ;
 Out and turn partners round by right hand.
 Sometimes, instead of chasse and back and half promenade to opposite places, the couples promenade full round the centre to places each time, etc.

ANOTHER FIFTH FIGURE.

All promenade full round to places;
 Top and bottom gentlemen advance and retire;
 Re-advance;
 Change partners;
 Ladies' chain.
 Top and bottom gentlemen with opposite partners advance and retire;
 Re-advance and receive own partners;
 Repeat;
 All promenade;
 Side couples repeat;
 Top and bottom couples third time;
 Side couples.
 Sometimes, instead of advance and retire and change partners, the middle of the other Fifth Figure is done, viz. chasse across and back and half promenade, etc.

SIXTH, OR FLIRTATION FIGURE. TIME, 6—8.

All the ladies keep their own places, it being the gentlemen who change.
 Four ladies advance to centre, curtsey, and retire to places.
 Four gents. advance to centre, bow, and retire to places,
 All set and turn partners;
 Each gent. pass round to next lady on right hand and promenade full round with her to her place;
 Repeated till partners are regained;
 Then all grand promenade with partners.

CALEDONIAN QUADRILLES,

AS DANCED IN GLASGOW.

Top couple is No. 1; Bottom couple No. 2; Couple to right hand of top couple No. 3; Couple to left hand of top couple No. 4.

The First Figure is repeated twice, all the other Figures four times.

FIRST FIGURE. TIME, 2—4.

Tune—"My love she's but a lassie yet," etc;

Top and bottom couples give right hands across and go half round;
 Give left hands and back to places;
 Set to partners and turn them;
 Ladies' chain;
 Promenade to each others' places, and half rights and lefts to places;
 Sides repeat.

SECOND FIGURE. TIME, 6—8.

Tune—"Logie o' Buchan," etc.

Top gent. advances and retires to centre twice;
 Four gentlemen set and turn lady on left hand into partners' places;
 All promenade round to places with opposite partners.
 Repeated by gent. No. 2;
 Third time gent. No. 3;
 Fourth time gent. No. 4.
 The ladies will then have regained their places.

THIRD FIGURE. TIME, 6—8.

Tune—"Banks of the Dee," etc.

- Top lady and bottom gent. advance to the centre ;
 Set to each other two bars ;
 Give both hands and turn full round, retiring to places ;
 Top couple promenade between bottom couple to bottom couple's place ;
 At same time bottom couple passing outside of top couple to top couple's place ;
 Repeat, top couple passing outside of bottom couple to place ;
 Same time bottom couple promenade between top couple to place ;
 All set and turn lady on left hand and retire to places ;
 All join hands, advance to centre, out and turn partners round by right hand.
 Repeat, bottom lady and top gent.
 Third time No. 3 lady and No. 4 gent.
 Fourth time No. 4 lady and No. 3 gent.

FOURTH FIGURE. TIME, 6—8.

Tune—"When I parted," etc.

- Top lady and bottom gent. advance to the centre and stop ;
 Bottom lady and top gent. then advance ;
 Top and bottom gentlemen take partners to places by right hand (occupying eight bars of music) ;
 The four ladies go to right hand into each others' places, occupying four bars ;
 The Four Gentlemen then move to left hand into each others' places (another 4 bars) ;

- The four ladies go to right again into each others' places ;
 The four gentlemen move to left again into each others' places, when each gent. regains own partner in opposite places ;
 All promenade half round to places with partners, and turn partners round by righthand.
 Bottom lady and top gent. commence the figure ; sides third and fourth time.

FIFTH FIGURE. TIME, 2—4.

Tunes—"Garden of Lismore," also, "There can't a braw lad to my daddie's door," etc.

- Top couple pousette round the centre to place ;
 The four ladies advance to the centre and curtsey to each other, and retire to places (occupying 4 bars of music).
 The four gentlemen advance to the centre, bow to each other, and retire to places (occupying another 4 bars of music).
 All set and turn partners ;
 Grand chain half round to opposite places ;
 Then all balance with partners two bars ;
 All promenade half round to places with partners and all turn partners ;
 Corner chain.
 Repeated by couples No. 2, 3, and 4.

The fourth time the Figure is repeated, all grand promenade full round to places.

CORNER-CHAIN.

- To perform Corner-chain each gentleman take hold of partner by the right hand ; take hold of the next lady to the right by the left hand with the left hand, and walk round with her ; then all take partners by the right and walk round to places.

NEW ORIGINAL INVERNESS QUADRILLES.

BY D. ANDERSON, TEACHER OF DANCING, DUNDEE.

*Stand the same in this Quadrille as in the others.
Before commencing each Figure, gentlemen
bow to partners and lady on left hand. Ladies
bow to partners and gentleman on right hand.
First Figure repeat twice over ; all the other
Figures four times ; side couples taking lead
second and fourth time.*

FIRST FIGURE. TIME, 6—8.

Top and bottom couples, ladies' chain ;
Top and bottom couples advance and retire,
half rights and lefts to opposite places ;
Advance and retire, half rights and lefts to
places ;
Top and bottom couples set and turn partners,
promenade round the centre to places ;
Side couples repeat.

SECOND FIGURE. TIME, 2—4.

Top lady and bottom gent. advance and retire ;
Re-advance to centre ;
Turn full round by right hand and retire to
places ;
Top and bottom couples, rights and lefts to
places, and set and turn partners, all
promenade full round to places ;
Right hand lady and left hand gent. repeat ;
Bottom lady and top gent. repeat ;
Left hand lady and right hand gent. repeat.

THIRD FIGURE. TIME, 6—8.

Top couple pousette round centre ;
Top couple promenade between bottom couple
into bottom couple's place ;
At same time, bottom couple, crossing outside
of top couple, to top couple's place ;
Then bottom couple promenade inside, top
couple outside, to places ;
All set and turn lady on left hand ;
All join hands ;
Advance to centre ;
Out to places, and turn partners full round by
right hand ;
Repeat ;
Right hand couple pousette second time ;
Bottom couple pousette third time ;
Left hand couple pousette fourth time.

FOURTH FIGURE. TIME, 2—4.

Top and bottom couples give right hands across
and go half round ;
Give left hands and back to places ;
Then set and turn partners ;
Top lady and bottom gent. cross to opposite
places, giving right hands ;
Back to places, giving left hands ;
Top and bottom couples, four hands, half round
to opposite places, and half rights and lefts
to places ;
Side couples repeat ;
Top and bottom couples repeat ;
Side couples repeat.

FIFTH FIGURE. TIME, 6—8.

All join hands and go full round to places ;
 All set and turn partners ;
 Top and bottom couples ladies' chain ;
 Promenade round the centre to places ;
 Repeat figure ;
 Side couples taking leading part second time.
 top and bottom couples third time, and
 side couples last time.

SIXTH, OR FLIRTATION FIGURE. TIME, 6—8.

All the ladies keep their own places, it being
 the gentlemen who change.
 Four ladies give right hands across in centre,
 and go half round ;
 Then give left hands and back to places ;
 Four gentlemen then repeat the same ;
 All set and turn lady on left hand ;
 Four gentlemen promenade full round with
 left hand lady to her place ;
 Repeat figure till partners are regained.

LANCERS QUADRILLES (NEW).

Each Figure is repeated four times.

The top couple is No. 1, bottom couple No.
 2, couple to the right hand of top couple
 No. 3, and couple to the left hand of top couple
 No. 4.

FIRST FIGURE. TIME, 6—8.

Tunes—"La Dorset." (Beginners), "The Laird o'
 Cockpen," etc.

Top lady and bottom gent. advance and
 retire ;
 Re-advance and turn full round with both
 hands and retire to places ;

Top and bottom couples, rights and lefts, to
 places ;
 All set and turn lady on left hand, retiring to
 places ;
 Bottom lady and top gent repeat ;
 Lady No. 3 and gent. No. 4 repeat ;
 Last lady No. 4 and gent. No. 3 repeat.

All the other Figures are repeated in the
 same order.

Sometimes, instead of rights and lefts in
 First Figure, top couples promenade between
 bottom couple to bottom couple's place. At
 same time bottom couple cross outside of top
 couple to top couple's place. Repeat top
 couple outside to place, bottom couple inside
 to place.

SECOND FIGURE. TIME, 2—4.

Tunes—"La Tambour." (Beginners), "Duncan
 Gray," etc.

Top couple advance and retire ;
 Re-advance ;
 Top gent. turn partner round facing top and
 retire to place, leaving partner in centre ;
 Then set and turn partner to place ;
 Sides separate, viz :—No. 3 gent. and No. 4
 lady join hands with top couple ; No. 3
 lady and No. 4 gent. join hands with bot-
 tom couple, and balance in two lines across
 (four bars of music).
 All turn partners to places.
 Bottom couple repeat.
 No. 3 couple third time,
 No. 4 couple, fourth time.

The third and fourth time the Figure is repeated, top and bottom couples separate, viz:—Top lady and bottom gent. join hands with No. 3 couple; bottom lady and top Gent. join hands with No. 4 couple; balance in two lines up the hall (four bars), and all turn partners to places.

The Second Figure is also done by top and bottom couples commencing at same time to advance and retire; re-advance, gentlemen leaving partners back to back in centre, and retiring to places; then set and turn partners to places; repeat same as other part of Figure above. Top and bottom repeat again; side couples repeat third and fourth time.

THIRD FIGURE. TIME, 6—8.

Tunes—"La Native," (Beginners), "Quaker's Wife," etc.

The Figure is commenced each time with the Second Part of the Tune, and there is a long bow on the Violin for the curtsey every sixth bar of music in the Second Part of the Tune.

The four Ladies advance to centre slowly, curtsey to each other, turn half round, and curtsey to partners;

Gentlemen bow to partners—all dwell on the latter;

Four ladies' hands across in centre, by right hand, and go half round back by left hand and retire to places;

Gentlemen at same time go half round the outside of ladies and back to places.

Four gentlemen advance to centre slowly, bow to each other, turn half round and bow to partners;

Ladies' curtsey to partners—on the latter all dwell;

Gentlemen then pass partners inside by the right hand, retiring to places;

Then four ladies' hands across in centre by right, and go half round;

Back with left hand and retire to places;

At same time gentlemen go half round the outside of ladies and back to places.

Repeat.

ANOTHER THIRD FIGURE.

Four Ladies advance to the centre slowly, curtsey to each other, turn half round, and curtsey to partners;

Gentlemen bow to partners;

Gentlemen join hands and pass them over the heads of the ladies;

Ladies come below the gentlemen's arms, and each puts her left hand on her partner's arm, and right hand on right hand gentleman's arm;

Then all full round to places;

Four gentlemen advance to centre slowly, bow to each other, turn half round, and bow to partners;

Top and bottom gents. then give left hands to each other;

Side gentlemen give left hands to each other over top and bottom gentlemen's hands;

All catch partners round the waist with right hand;

Ladies put left hand on partners' shoulders;

All promenade full round to places;

Repeat.

FOURTH FIGURE. TIME, 2—4.

Tunes—"Les Graces." (Beginners), "The girl I left behind me," etc.

Top couple bow to couple on right, then bow to couple on left.

While top couple is bowing to No. 4 couple, bottom couple face No. 3 couple.

Top and bottom couples then being backs to each other in centre, all change places with partners, gentlemen going behind the ladies;

Ladies in front with two steps then chasse twice; All back with two steps, turn partners to places.

Top and bottom couples rights and lefts.

Bottom couple repeat;

No. 3, then No. 4 repeat.

This Figure can also be done thus:—

Top and bottom couples bow to couple on right, then bow to couple on left;

All change places with partners and back;

All turn partners to places.

Top and bottom couples rights and lefts.

Top and bottom repeat Figure again;

Sides repeat third and fourth time.

FIFTH FIGURE. TIME, 2—4.

Tunes—"Les Lancers." (Beginners), "Over the hills and far away," etc.

Bow smartly before commencing this Figure, as there is only a chord played and not eight bars as in the other figures.

Grand chain.

Full round to places, and balance (two bars each time partner is regained).

Top gent. take hold of partner by the right hand and turn her half round, both facing top of hall, lady on right;

Gent. No. 3 fall in behind with partner;

Gent. No. 4 fall in behind with partner;

Bottom gent. fall in behind with partner.

(This occupies 8 bars of music).

All now being in two lines facing top, ladies in one line, gentlemen in the other,

Four ladies go across to left.

Four gentlemen go across to right,

All use promenade step four times, and chasse (2 bars).

Then return, ladies to right and gentlemen to left, using promenade step four times, and chasse (2 bars).

Top lady turn off to right hand, the other Ladies following.

Top gent. turn off to left hand, the other Gentlemen following.

Meet partners at bottom of Quadrille and lead up partners by right hand.

Stand back from partners, facing each other, in two lines.

Four ladies in one line join hands,

Four gentlemen in another line join hands,

All chasse (2 bars).

Gentlemen turn partners into places by right hands.

Commence grand chain.

This figure is repeated four times like the others, each couple in turn taking leading part.

In facing out the opposite way they stand in Quadrille.

No. 2 couple second time, No. 3 couple third time, and No. 4 couple fourth time.

Finish with grand promenade.

DOUBLE LANCERS FOR SIXTEEN.

FIRST FIGURE.

The two top ladies and two bottom gentlemen advance and retire ;
 Re-advance, turn opposite partners with both hands, retiring to places ;
 The two top and bottom couples rights and lefts ;
 All set, and turn the lady on left hand ;
 Bottom ladies and top gents. repeat ;
 The two No. 3 ladies and the two No. 4 gentlemen repeat ;
 The two No. 4 ladies and No. 3 gentlemen repeat.
 Sometimes, instead of rights and lefts, repeat same as marked in *New Lancers*.

SECOND FIGURE.

The two top couples advance and retire ;
 Re-advance, leaving ladies in centre facing top, and retire to places ;
 Then set and turn partners into places ;
 The two side couples nearest the top join hands with the top couples ; at the same time the two side couples nearest the bottom couples join hands with the bottom couples, forming two lines of eight each, and facing ;
 All join hands, advance, and retire ;
 Re-advance and turn partners into places ;
 Bottom couples repeat ;
 No. 3 couples then repeat ;
 No 4 couples repeat ;
 The third and fourth time the Figure is repeated the top and bottom couples join hands with the side couples.

THIRD FIGURE.

All the ladies advance to centre slowly and curtsey, turn half round and curtsey to partners ;
 Gentlemen bow to partners ;
 Ladies hands across ;
 Half round and back to places ;
 Same time gentlemen go half round the outside and back to places ;
 All the gentlemen advance to centre slowly and bow, turn half round, and bow to partners ;
 Ladies curtsey to partners ;
 Gentlemen pass partners inside by right hand ;
 Ladies hands across, half round, and back to places ;
 Same time gentlemen go half round the outside and back to places.
 Repeat over.

This Figure can also be done the same as the other Third Figure in the *New Lancers*.

FOURTH FIGURE.

The two top couples pass round and bow to No. 3 couples, then bow to No. 4 couples.
 During the time top couples are bowing to No. 4 couples bottom couples join hands and face No. 3 couples, top and bottom couples then being back to back in centre, forming four lines of four.
 All change places with partners and back ;
 Then turn partners to places ;
 Top and bottom couples rights and lefts ;
 Two bottom couples repeat ; then No. 3 couples repeat ; then No. 4 couples repeat.
 This Figure can also be done by the top and bottom couples commencing same time, as in the same Figure of the *New Lancers*.

FIFTH FIGURE.

Bow quickly to partners, as there is only a chord played, and not eight bars, same as the other Figures.

Grand chain;

Full round to places;

Balance two bars of music each time partner is regained, so as to occupy 32 bars of music;

Two top gentlemen turn partners round and face out partners on right hand side;

Two side couples fall in behind one top couple;

The other two side couples fall in behind the other top couple;

Bottom couples fall in behind, forming four lines of four (this occupies 8 bars of music), ladies forming two separate lines, gentlemen forming another two separate lines;

Ladies move to the left, gentlemen to the right, and chasse or balance (2 bars);

Ladies move to the right, gentlemen to the left, and chasse or balance (2 bars);

Then each top lady turns off to her right, the other three ladies following each top lady;

At the same time each top gentleman turns off to the left, the other three gentlemen following each top gentleman;

Meet partners at bottom, and lead up to top;

Stand back from partners;

Join hands in four lines, advance, and retire;

Re-advance and turn partners to places.

There is two distinct sets in this Figure. Be careful not to mix in with the wrong couples.

Bottom couples repeat;

No. 3 couples repeat;

No. 4 couples repeat.

LES LANCERS QUADRILLE.

TIME, 2—4.

This figure is repeated four times, each couple in turn taking the leading part at the promenade and facing out; always face out the opposite way you stand in the Quadrille, the top couple taking the lead first time, right hand or No. 3 couple next, bottom couple next, and left hand or No. 4 couple last. Each couple having the leading part is the last to fall in behind after the Figure is repeated the next time.

Grand chain half round;

Balance two bars of music to partners;

Grand chain same way round to places;

Balance two bars of music to partners;

Four ladies give right hands across in centre and go half round;

Give left hands and back to places;

At the same time, all the gentlemen go full round to places outside of the ladies;

All set and turn partners;

Top gent. promenade round with partner and face top partner on right hand;

No. 3 couple promenade round and fall in behind top couple;

No. 4 couple promenade round and fall in behind No. 3 couple;

Bottom couple promenade round and fall in behind No. 4 couple.

(This occupies 16 bars of music.)

All now being in two lines, the ladies in one line, gentlemen in the other:

Four ladies go across to left;
 Four gentlemen go across to right;
 All use promenade step four times and chasse
 (2 bars);
 Then return, ladies to right, gentlemen to left,
 using promenade step four times and
 chasse (2 bars);
 Top lady turn round to right hand;
 Other ladies follow;
 Top gent. turn round to left hand;
 Other gents. follow;
 Meet partner at bottom of Quadrille;
 Lead up to top;
 Gentlemen all stand back in one line, and set,
 two and two together, and turn;
 The ladies all stand back in another line, and
 set, two and two together, and turn round,
 all facing inside;
 All the gents. join hands in one line;
 All the ladies join hands in another line;
 Chasse in the two lines, all facing (4 bars of
 music);
 All turn partners into places;
 Grand square;
 Top and bottom couples advance, and meet in
 centre:
 Top gent. take bottom lady out to right hand
 couple's place;
 At same time bottom gent. take top lady out
 to left hand couple's place;
 Top and bottom gents. leave opposite ladies;
 All retire to places, at the same time that top
 and bottom couples are repeating the above.
 Right hand gent. go round the outside to top
 couple's place, and meet left hand lady;

At same time left hand Gent. go round the
 outside to bottom couple's place, and meet
 right hand lady;
 Lead up the centre with opposite partners,
 meet in centre, and take partners to places.
 Side couples then repeat the same as top and
 bottom couples;
 At same time top and bottom couples repeat
 the same as side couples, viz: side couples
 advance to centre, take opposite partners
 to top and bottom, and retire to places;
 At same time top and bottom couples go round
 outside, meet opposite partners at sides,
 lead opposite partners into the centre by
 right hand, and take own partners to places.
 The grand square is repeated twice over
 each time the figure is gone through, the first
 time the top and bottom couples taking lead-
 ing part, and the side couples second time.
 Commence at beginning, grand chain, and
 repeat.

[ORIGINAL.]

CLUNY MACPHERSON GOLDEN
 WEDDING QUADRILLE.

By D. Anderson, Teacher of Dancing, Dundee.

TIME, 2-4.

Tune—"Highland Laidie."

Stand the same as for the other Quadrilles.

This Figure is repeated four times: top and
 bottom couple taking leading part first time;
 side couples, second time; top and bottom
 couples, third time; and side couples, fourth
 time.

Bow to partners and lady on left hand ;
 Ladies bow to partners and gent. on right hand
 before commencing first time only ;
 All set and turn lady on left hand and retire
 to places ;
 Top and bottom ladies give right hand across
 in centre ;
 Side ladies give right hands across over top
 and bottom ladies in centre, and go full
 round to places ;
 At same time, four gentlemen go full round to
 places outside of ladies ;
 All set and turn partners ;
 Top and bottom ladies cross to opposite places,
 with a turn ;
 Top and bottom gents. then cross to opposite
 places ;
 Top and bottom couples pousette to places ;
 All join hands and go full round to places :
 All set and turn partners ;
 Top and bottom couples promenade round the
 centre to places ;
 Top and bottom couples half ladies' chain :
 Half rights and lefts, with opposite partners,
 to opposite places ;
 Half ladies' chain ;
 Half rights and lefts, with partners, to places :
 All grand promenade full round to places :
 Repeat other three times.

In performing half ladies' chain, always
 turn the ladies to right hand ; then half rights
 and lefts.

THE NEW ORIGINAL TEL-EL-KEBIR QUADRILLE.

By D. Anderson, Dundee.

TIME, 6—8.

Tune—"The King of the Cannibal Islands."

Top couple pousette round centre to place ;
 Top and bottom couples rights and lefts ;
 Top and bottom ladies give right hands across
 in centre ;
 Side ladies give right hands across in centre ;
 Four ladies go half-round, give left hands
 across, and back to places ;
 All set and turn partners ;
 Top and bottom couples ladies' chain ;
 Side couples ladies' chain ;
 Top and bottom couples advance and retire,
 half rights and half lefts, to opposite
 places ;
 Side couples advance and retire, half rights
 and half lefts, to opposite places.
 Top and bottom couples pousette to places ;
 Side couples pousette to places ;
 All join hands, advance to centre, out to
 places, and turn partners round,
 All promenade full round to places.
 Repeat, right hand couple pousette round the
 centre, &c., &c.

This figure is repeated four times, each
 couple in turn pousette round centre, the side
 couples taking leading part, second time ; top
 and bottom, third time ; side couple, fourth
 time. Each couple in turn to pousette round
 centre ; bottom couple, third time ; left couple,
 fourth time.

LA RUSSE QUADRILLE.

TIME, 2--4.

Tunes—"La Russe;" or, "Rose Tree," also called
"Johnnie's Grey Brecks."

One Figure repeated four times.

Before commencing this Quadrille, gent. bow to partner and to lady on left. Ladies bow to partner and to gent. on right. Gentleman always to have partner on right hand, and always turn partner by right hand, and not to swing.

First, go round back of partner, and set and turn next lady to right hand, back to places, all set and turn partners;

Top couple promenade round centre;

Top couple pousette round centre;

Top couple promenade between the bottom couple to opposite place;

Bottom couple passing outside to top couple's place.

Repeat, top couple passing outside to place; Bottom couple, inside to place.

Top couple promenade inside bottom couple passing outside to opposite places;

Top couple passing outside to place;

Bottom couple, inside to place.

All promenade full round to places;

All join hands, eight hands round to places;

Repeat from beginning, right hand couple promenading and pousetting round centre, second time;

Bottom couple, third time;

Left hand couple, fourth time.

WALTZ COTILLION QUADRILLE.

Tune—"The Pride of the Dee," or "Grace Darling," etc.

Stand the same as for the Quadrille, the figure being repeated four times, each couple in turn taking the leading part of Waltzing round the centre. Top couple commences first time, No. 3 couple second time, No. 2 or bottom couple third time, and No. 4 couple fourth time.

Any Waltz time is suitable, Waltz step being done throughout. Turn twice with the Waltz step crossing to opposite places.

Top couple waltz round the centre to places.

Top and bottom ladies cross to opposite places.

Top and bottom gents. cross to opposite places.

Side ladies cross to opposite places.

Side gentlemen cross to opposite places.

Top and bottom couples waltz to places.

Side couples waltz to places.

Each gent. take hold of partner by the right hand, advance and retire, and pass partner under the arm, the lady passing to next gentleman.

The gentleman passing to next lady repeat full round to places till partners are regained twice.

Then all waltz full round to places.

Then all walk round to places; gentlemen present right arm or right hand to partners.

Repeat the figure other three times.

SCOTCH REEL QUADRILLE OR REEL OF EIGHT.

REEL TIME.

Tune—"Soldier's Joy," played a little slow.

Stand the same as for the Quadrille.

Eight hands half round and back to places.

Ladies give right hands across in the centre, take hold of gentlemen's right hands with left, and go half round.

Gentlemen then give left hands across in centre, still keeping hold of ladies' left hands with right, and back to places.

Top lady set and turn top gent. (4 bars of music).

Then set and turn bottom gent. (4 bars).

Reel 3, with top and bottom gents. into places.

Repeat from beginning, each lady in turn taking the leading part until all the ladies have finished.

Then the gentlemen take the leading part, viz. eight hands half round and back to places.

Gentlemen give left hands across in the centre, take hold of partners' left hands with the right and go half round.

Ladies then give right hands across in the centre, still keeping hold of the gentlemen's right hands, and back to places.

Top gent. set and turn top lady (4 bars).

Then set and turn bottom lady (4 bars).

Reel 3, with top and bottom ladies into places.

Repeat from beginning, each gentleman in turn taking the leading part until all the gentlemen have finished.

N.B.—Sometimes Grand Chain is introduced in this Quadrille, the Setting and Reel Three being kept out, or it may be introduced additional.

Circle Dances.

HINTS ON CIRCLE DANCING.

(GENTLEMEN *always* commence with *left*, and ladies with *right* foot, and *always* keep on the toes, which should be well turned out.

The head and body should be turned a little to the right or left, according as the right or left foot is the leading one in the dance.

Gentlemen should have the palm of right hand half round ladies' waist, and should be careful not to hold her tightly. He takes lady's right hand in his left, and keeps it in a line with the chest, both bending their arms a little to allow this being done. The lady rests the palm of her left hand lightly on gentleman's right shoulder.

Gentlemen should move the ladies round easily, and should always keep a little apart from them. As the gentlemen have the whole responsibility of the ladies, they should be careful to avoid crowding in the Ball-room. When the lady gets fatigued, present right arm and walk round to the music, and should she wish to continue the dance you may then recommence it; if not, lead her to her seat, bow, and retire. If any lady is not very well acquainted with the step, her partner should try to assist her; but if both are unacquainted

with any difficult step, they should not commence to dance, as they thereby cause much annoyance to those who are proficient in it, besides rendering themselves conspicuous.

The Polka Step being used in Highland Schottische, German Schottische, &c., it is the first the beginner must learn. He or she ought not to rush at the step, but should practise it slowly, noting very carefully the positions of the teacher.

In Circle Dances beginners are apt to attempt to make a full turn instead of only a half turn, *i. e.*, trying to turn right round and face the same way as they began, instead of only going half round and facing the opposite side of the hall. Except in the reversible Waltz Circle, in which 8 bars of music are done turning to the right hand, and then 8 bars turning to the left, all Circle Dancing is performed by the couples turning round the way of the sun.

In the steps of the different Circle Dances (excepting the Polka, where the foot has to be brought behind the opposite leg), bring it up before and *not* behind, and you will thereby add to the neatness and grace of the step.

In the above hints, and in the dances to follow, the manner has been described in which the gentlemen ought to turn, &c., as they are expected to do all they can to help the ladies with the steps.

CIRCLE POLKA.

Tunes—"King o' Pippin," "Jenny Lind," "Chit-Chat," etc.

Couples to stand as described in a former page.

Gentlemen step out with left foot in the 2nd position.

Bring right foot up to heel of left in 5th position.

Step out again with left foot in 2nd position. Hold up right foot behind, and hop on left foot.

Then step out with right foot in 2nd position. Bring left foot up to heel of right, 5th position. Step out with right foot again in 2nd position. Hold up left foot behind, and hop on right foot.

After this is done, repeat from beginning, and make a half turn with hop every third and fourth Polka step.

Ladies perform step in same way, but, of course, with opposite foot.

The Polka step is also done in 4th position instead of 2nd position.

NEW SECOND FIGURE FOR CIRCLE POLKA.

Tunes as above.

Gentlemen stand with backs to centre of hall, ladies facing them and about a foot apart.

Gentlemen heel and toe with left foot in 4th and 5th positions.

Turn full round to left hand with one full Polka step.

Heel and toe with right foot, and turn full round to right hand with one full Polka step.

Catch partners.

One full Polka step to left hand.

One full Polka step to right hand.

Then one full Polka step, turning half round, to right hand.

One full Polka step, turning half round, to right hand.

Ladies same with opposite foot.

NEW POLKA.

Tunes as above.

Gentlemen hop on right foot, and come down on left heel at same time in 4th position.

Hop again on right, and come down on toe of left at same time in 5th position.

Step out with left foot in 2nd position.

Bring right foot up to left heel in 5th position.

Step out again with left in 2nd position.

Hold up right foot behind and hop on left foot.

Then hop on left, and come down on right heel at same time in the 4th position.

Hop again on left, and come down on right toe at same time in 5th position.

Step out with right foot in 2nd position.

Bring up left foot to right heel in 5th position.

Step out again with right foot in 2nd position.

Hold up left foot behind and hop on right foot.

Then four full Polka steps, making a half turn with each hop.

Ladies same step with opposite foot.

HIGHLAND SCHOTTISCHE.

Tunes—"What's a' the steer, kimmer," "Green grows the rushes," "Orange and blue," etc.

Gentlemen hop on right foot, at same time bringing left foot down in 4th position.

Hop on right again, at same time bringing left foot up in front of right leg.

Hop again on right, bringing left down in 4th position.

Hop on right again, bringing left up in front of right leg.

One Polka step to left hand.

Then hop on left foot, bringing right down in 4th position.

Hop on left, bringing right foot up at same time in front of left leg.

Hop on left bringing right down in 4th position.

Hop again on left, bringing right up at same time in front of left leg.

One Polka step to right hand.

Hop twice on left, making half turn to right.

Hop twice on right, making half turn to right.

Repeat two on left, two on right, two on left, two on right, two on left, and two on right, making eight half turns.

Ladies, as in other Circles, begin with opposite foot.

A very common way of performing the second part of this Schottische is to use two full Polka steps, and four half turns.

The old method of dancing the first part was by beating before and behind, instead of twice before, which is much more graceful. In lifting the foot up in front of the opposite leg be careful to keep the toes well pointed down.

NEW SECOND FIGURE FOR HIGHLAND SCHOTTISCHE.

Tunes as above.

Gentlemen stand with backs to centre of hall, ladies facing them, and being about a foot apart.

Gentlemen lift up twice in front with left foot (same as First Figure), and turn *full* round to left hand with one full Polka step.

Lift up twice in front with right foot, and turn *full* round to right hand with one full Polka step.

Catch partners.

One full Polka step to left hand.

One full Polka step to right hand.

Four half turns of Highland Schottische.

Ladies commence with right foot, and turn to right hand first time, then with left, and turn to left hand.

Beginners should remember that in turning to right hand they are going *with* the sun, and in turning to left hand they are going *against* it.

COMMON SCHOTTISCHE, ALSO CALLED GERMAN SCHOTTISCHE.

Tunes—"Rainbow," "Westburn Grove," or "Ciringo."

One full Polka step to gentlemen's left, then one full Polka step to right.

Then Four half turns of Highland Schottische.

Ladies same with opposite foot.

DOLLY VARDEN CIRCLE, ALSO CALLED DUTCH POLKA.

Tunes—"Dolly Varden," or "Johnny Cope," etc.

Gents. step out with left foot in 4th position. Bring right foot up to left heel in 5th position.

Step out again with left in 4th position.

Bring right foot up to left heel.

Step out with left in 5th position.

Bring right up to left heel.

Step out with left, and bring right foot in front, heel to toe of left in 5th position.

Then step out with right foot in 4th position.

Bring up left foot to right heel in 5th position.

Step out with right.

Bring left foot up to right heel.

Step out with right.

Bring left foot up to right heel.

Step out again with right, and bring left foot in front in 5th position.

Then one full Polka step to left hand, making half turn, and one full Polka step to right hand, making half turn.

Four half turns of Highland Schottische.

Ladies same with opposite foot.

NEW GERMAN SCHOTTISCHE.

Tunes—"Up in a balloon," "Westburn Grove," "Tinkler's Wedding," etc.

Gentlemen take four steps (same as in *Dolly Varden Circle*) to left hand.

Double back to right hand with the Galop step.

Then eight half turns of the Hop Waltz, or eight half turns of the Highland Schottische.

Ladies same with opposite foot.

LA VARSOVIANA.

Tunes—"Silver Lake," "Polly Perkins," or "All the year round," etc.

FIRST PART.

Gents. step out with left foot in 4th position.

Bring right foot behind toe to left heel.

Step out again with left in 4th position.

Hop on left foot, making a half turn to *right* hand, and at same time bring right foot in front, heel to left toe.

Then step out with right foot in 4th position.

Bring left foot behind, toe to right heel

Step out again with right in 4th position.

Hop on right foot, making a half turn to *right* hand, and at same time bring left foot in front, heel to right toe.

Repeat as above eight times.

SECOND PART.

Step out with left foot in 4th position.

Bring right foot behind, toe to left heel.

Hold up left foot in front of right leg, and hop on right.

Repeat again.

Then step out with left foot in 4th position.

Bring right foot behind, toe to left heel.

Step out again with left in 4th position.

Hop on left foot, making a half turn to *right* hand, and at same time bring right foot in front, heel to left toe.

Then step out with right foot in 4th position.

Bring left foot behind, toe to right heel.

Hold up right foot in front of left leg and hop on left foot.

Repeat again.

Then step out with right foot in 4th position.

Bring left foot behind, toe to right heel.

Step out again with right in 4th position.

Hop on right, making a half turn to right hand, same time bring left foot in front, heel to left toe, in 5th position.

Repeat as above four times.

It will be noticed that the First Part is introduced each time at the end of the Second Part.

The hop is sometimes done before stepping out, but is not so graceful as the above.

POLKA MAZOURKA.

Tunes—"Venetian Waltz," or "Brunswick Waltz," etc.

Time played to suit step.

FIRST PART.

Gentlemen step out with the left foot in the 4th position.

Bring right foot behind, toe to left heel.

Hop on right foot, holding up left in front of right leg.

Beat one with left foot in 2nd position.

Beat one with right foot.

Beat one again with left, making half turn to *right* hand with the three beats.

Then step out with right foot in 4th position.

Bring left foot behind, toe to right heel.

Hold up right foot in front of left leg, and at same time hop one on left.

Beat one with right foot.

Beat one with left foot.

Beat one again with right foot, making half turn to *right* hand with the three beats.

Repeat as above eight times.

SECOND PART.

Step out with left foot in 4th position.
 Bring right foot behind, toe to left heel.
 Hop on right foot, holding up left foot in front.
 Repeat other twice with same foot.
 Beat again with right, making half turn to
right hand with the three beats.
 Then step out with right foot in 4th position.
 Bring left foot behind, toe to right heel.
 Hop on left foot, holding up right foot in front.
 Repeat other twice with same foot.
 Then beat one with right foot.
 Beat one with left foot.
 Beat again with right foot, making half turn
 with the three beats.
 Repeat as above four times.
 Ladies same, but with opposite foot.

CIRCLE WALTZ.

Time, 3—4.

Tunes—"Come o'er the stream, Charlie," "Sweet
 dreamland faces," "Ehren on the Rhine," etc.

Gentlemen step out with left foot in 2nd position.
 Bring right foot behind, toe to left heel.
 Rise on toes of both feet.
 Then step out with right foot in 2nd position.
 Bring left foot behind, toe to right heel.
 Rise on toes.

The above is all that is in this apparently
 difficult Waltz; while, to make a Circle of it,
 simply turn half round to *right* hand each
 time on rising on the toes.

The Waltz Step may also be done in the 4th
 and 1st positions. It is the Step used in
 Guaracha Waltz Circle, Waltz Cotillion, etc.

Another simple method of learning the Circle
 Waltz is as follows:—

Gents. step out with left foot in 2nd position.
 Bring right up three or four inches from left.
 Then bring left back to right in 1st position.
 Step out with right in 2nd position.
 Bring left up three or four inches from right.
 Then bring right back to left in 1st position.
 Repeat.

Ladies, of course, with the opposite foot.

When this step is properly acquired the
 turning is very simple.

HOP WALTZ CIRCLE.

Tunes—"My skiff is on the shore," etc.

Gentlemen spring out on left, at same time
 bringing right foot up behind left leg.
 Bring down right behind, at same time bring-
 ing left foot up in front.
 Bring left down in front, at same time bring-
 ing right up behind.
 Then spring out on right, at same time bring-
 ing left foot up behind.
 Bring down left behind, at same time bringing
 right foot up in front.
 Bring right down in front, at same time bring-
 ing left up behind.
 A half turn is made each time in springing out.
 Ladies same, with opposite foot.

THE GALOP.

Stand the same as for the other Circle Dances.

Use promenade step throughout, except making a half turn with Waltz step every eight bars of music, and chasse with opposite foot after every half turn.

Sometimes the half turn is made after every four bars.

Miscellaneous.

CIRCASSIAN CIRCLE.

The couples stand in a circle round the room, two and two, couples facing each other, and backs to other couples. Gentlemen have partners always on right hand.

Ladies' Chain.

Set and turn partners.

Rights and lefts to places.

Pousette into opposite places.

Repeat figure with next couple round room.

INVERNESS CIRCLE.

By D. Anderson, Teacher of Dancing, Dundee.

Stand same as for the Circassian Circle.

Advance and retire, half rights and lefts, to opposite places.

Advance and retire half rights and lefts, to places.

Set and turn partners.

Ladies chain.

Half promenade into opposite places, and swing out time by right arms.

Repeat with next couple round room.

CALEDONIAN CIRCLE.

Time, 6—8.

Stand same as for Circassian Circle.

Gentlemen take partners' right hand with their right hand.

Advance and retire.

Re-advance, and turn opposite lady by the right hand to right hand side,

(Gentlemen are now in opposite places).

Join hands with opposite lady.

Advance and retire.

Re-advance, and turn own partner by right hand to right hand side (bringing gentlemen to their places).

Set and turn partners.

Ladies chain.

Pousette round into opposite places, and commence with next couple.

VARIETY CIRCLE.

Reel Time.

Stand same as for Circassian Circle.

Reel four across.

Gentlemen set and turn opposite ladies.

Rights and lefts.

Catch own partners, and pousette round into opposite places, and commence with next couple.

GUARACHA WALTZ CIRCLE,

ALSO CALLED

SPANISH WALTZ CIRCLE & WALTZ C. D.

This may be danced as a Country Dance by top couples changing sides, but it is much better as a Circle.

Tunes—"Grace Darling," "Pride o' the Dee," etc.

Any Waltz time will suit.

Stand the same as for the Circassian Circle.

Gentlemen always lead with left and ladies with right foot.

Advance and retire with two Waltz steps.

Turn full round with other two Waltz steps, gentlemen going round the back of the ladies to left hand, and ladies passing before gentlemen to right hand.

This is done four times, during which each has made four full turns, each turn bringing gentlemen opposite each other and ladies opposite each other.

Then all join hands.

Advance and retire with two Waltz steps.

Each gentleman then catch left hand lady as for a Circle Dance, and turn her full round with other two Waltz steps.

This is done four times, the second and fourth time each gentleman turning his own partner.

Then waltz (pousette) round into opposite places (8 bars of music), ready to commence with next couple.

Country Dances.

The top of the hall is at the same end as the Orchestra when the music is at the end. When the Orchestra is in the middle of the hall the top of the dance is farthest from the door.

In Country Dances the ladies should be placed with their right side next the top of the room. Always commence with the music in all Country Dances. Four or five couples are quite sufficient to go down in any Country Dance. When the top couple has finished with fourth couple, the second couple, who are now at top of dance, repeat; and so on, till all the couples have gone down.

Note.—One measure is eight bars of music, half measure, four bars of music.

THE GRANTOWN FAVOURITE.

Common Time.

Top couple change sides.
 First and second ladies give right hands across, first and second gents. the same half round.
 Give left hands back to places.
 Top couple down centre, back.
 Second gent. cross to partner.
 Set and turn partner at lady's side.
 Top couple set and turn at gent's side.
 Promenade round centre to places.
 Pousette.
 Repeat to bottom of dance.

ABERNETHY LASSES.

Reel Time.

Top couple turn half a measure with right arm, turn half a measure with left arm.
 Top gent. set and turn second lady.
 Top lady set and turn second gent.
 Ladies' chain.
 Top couple down centre and back.
 First and second couples pousette.
 Repeat to bottom of dance.

LADIES' FANCY.

Time, 6—8.

Top gent. turn a measure with first and second ladies.
 Down centre arm in arm with the two ladies, and back.
 Hands across with second gent., and pousette.
 Repeat to bottom of dance.

MEG MERRILEES.

Reel Time.

Top couple change sides.
 Top gent. turn a measure with second lady.
 Top lady turn a measure with second gent.
 Four arm-in-arm down centre, and back, four hands round, and pousette first and second couples.
 Repeat.

HIGHLANDERS' WELCOME.

Reel Time.

Top couple turn half a measure in centre with right arm.

Same with left arm, down centre, up, first and second couples pousette.

Repeat.

DUNDEE ROYAL ARCH.

Time, 6—8.

Top couple change sides.

Top gent. set and turn second lady.

Top lady set and turn second gent.

Ladies' chain.

Top gent. down the centre arm-in-arm with the two ladies, second gent. following behind.

Second gent. back with the two ladies arm-in-arm, top gent. following behind.

First and second couples pousette.

Repeat to bottom of dance.

BROUGHTY FERRY CASTLE.

Reel Time.

Top couple turn in centre by right arms (4 bars of music).

Then turn by left arms (4 bars of music).

Down the centre and back.

Top gent. set and turn second lady to right hand.

Top lady set and turn second gent. to left hand.

Half ladies' chain, which brings the ladies to right of their own partners.

Then half rights and lefts.

First and second couples pousette.

Repeat to bottom of dance.

LA CLUTHA.

Common Time.

Top couple turn a measure, in centre, balance across the dance, by top gent. giving partner right hand and left hand to second lady.

Top lady giving partner right hand and second gent. left hand.

Gents. turn opposite partners round to right hand, facing centre of dance.

Half ladies' chain to bring partners to right hand.

Then half rights and lefts, pousette, first and second couples, repeat to bottom of dance.

KINGUSSIE FLOWER.

Reel Time.

Top couple down the centre and back.

Top lady set and turn second gent.

Top gent. set and turn second lady.

Reel four across.

Promenade round with own partners.

First and second couples pousette.

Repeat to bottom of dance.

BADENOCH FANCY.

Time, 6—8; or Common Time.

Top gent. turn a measure with first and second ladies.

Top couple down the centre and back.

First and second couples pousette.

Repeat figure to bottom.

BRECHIN FANCY.

Reel Time.

Top couple down the centre and back.
 Top lady turn second gent. by right arm half a measure, then turn by left arm half a measure.

At same time top gent. turn second lady by right arm half a measure, then turn by left arm half a measure.

Reel four across the dance.
 Pousette with own partners.
 Repeat figure to bottom.

MONIFIETH STAR.

Common Time or Reel Time.

Top couple three hands round with second lady, and reel three with second lady.
 Top couple three hands round with second gent. and reel three with second gent.
 Top couple down the centre and back.
 First and second couples pousette.
 Repeat figure to bottom.

CALEDONIAN.

Time, 2—4.

Top couple turn half round by right hands.
 Balance across the dance with second couple,
 Top lady turn second gent. by right hand.
 At same time top gent. turn second lady by right hand.

Top gent. down the centre with the two ladies arm-in-arm, second gent. following behind.

Two ladies then change to second gent., lead up arm-in-arm, top Gent. following behind.

Four hands round
 Pousette with own partners.
 Repeat the figure to bottom.

GLASGOW HIGHLANDERS.

16 Bars of Music 2—4 Time, and 16 Bars of Music, Strathspey Time.

The top couple going down the dance commence always at gent.'s side. Each gent. in turn crosses over to partner, and always have partners on right hand before commencing.

Top lady cross over to partner.
 Second gent. cross over to partner.
 First and second couples rights and lefts.
 Second Gent. down the centre with the two ladies arm-in-arm, top gent. following behind.

Ladies change to top gent, lead up to top of dance arm-in-arm with ladies, second gent. following behind.

Gents. face partners, ladies outside, gents. inside, back to back.

Set to partners (eight bars of music, Strathspey), then reel four across the dance, second gent. finishing at gent.'s side, second lady at ladies' side, and pass up a couple.

Top couple repeat with third couple, &c.

FLOWERS OF EDINBURGH.

Hornpipe Time.

The first lady down behind the next two, across and up to the gentleman's place; the gentleman follows her down behind the ladies, up the centre to her place.

Set to each other.

The gentleman then goes down behind the ladies, across, and up to his own place, the lady following up the centre to hers.

Set again, down the middle and up.

Pousette.

Repeat Figure to bottom.

CLYDESDALE LASSES.

Reel Time.

Three hands round on the ladies' side, and same on the gentlemen's.

Down the middle and up.

Set at corners and reel of three.

Repeat.

SPEED THE PLOUGH.

Reel Time.

First couple join hands and set to second lady, then to second gentleman.

Down the middle and up.

Lead out sides, three and three in line (the lady between two gentlemen and the gentleman between two ladies.)

Back again and turn partners to proper sides.

Six hands round.

Repeat.

THE DUKE OF PERTH; OR, BROWN'S REEL.

Reel Time.

First couple turn by the right hand, pass next couple, and turn with left hands; the lady then turns the second gentleman, and the gentleman the third lady; first couple again turn with left hands, the gentleman turns with second lady, and the lady with third gentleman, turn half round.

Reel of three.

Set at the corners and turn.

Repeat.

KENMURE'S ON AND AWA'.

Time, 6-8.

First couple join hands and set to second lady.

The same to second gentleman.

Down the middle and up again.

Four hands across and back.

First and second couples pousette.

Repeat to bottom.

I'LL MAK' YOU FAIN TO FOLLOW ME.

Reel Time.

First gentleman follows his partner round two couples.

First lady down behind two couples, while the gentleman goes down the middle.

The lady turns up the middle and the gentleman behind the back.

Six hands round. Turn corners.

Repeat.

FIGHT ABOUT THE FIRESIDE.

Reel Time.

Down the middle and up again.

Reel three and three across the dance, the lady with the first couple, and the gentleman with the second.

Set and turn corners.

Set and turn partners.

Repeat.

MERRY LADS OF AYR.

Reel Time.

The leading couple turn right hands and cast off one couple, turn with left hands and cast off.

Down the centre and back.

Set at corner and reel.

Repeat.

CAMERONIAN RANT.

Reel Time.

The leading couple turn with right hand, the gentleman passes one couple down the centre, and turns full round with the left hand.

Set three and three in lines across the dance, and turn with both hands, the lady then goes in between the second and third gentlemen, and the gentleman between the second and third ladies.

Set, holding the hands.

Set at corners and turn.

Reel of three.

Repeat.

THE ROCK AND THE WEE PICKLE TOW.

Time, 6—8.

The first couple cross over, giving the right hand, and cast off one couple.

Back, giving the left hand, and up to places.

Four hands round and back again.

Down the middle and up.

Pousette first and second couples.

Repeat to bottom.

MRS. M'LEOD.

Reel Time.

Four hands across and back.

Down the centre and up.

Set at corners and turn.

Reel of three.

Repeat.

YQN TOON.

Reel Time.

Down the centre and back again; cast off one couple.

Four hands across and back.

Set at corners and turn.

Reel of three.

Repeat.

LET GLASGOW FLOURISH.

Hornpipe Time.

Four hands across at the top and back again.

Six hands round and back.

Top couple down the centre and cast off a couple.

The first three couples then promenade round.

Repeat to bottom of dance.

TORRYBURN LASSES.

Reel Time.

First couple set, and hands round with second lady.

Turn, and the same with second gentleman.

Down the centre and up.

Pousette.

Repeat. ———

BLUE BONNETS OVER THE BORDER.

Time, 6—8.

Top lady and second gent. advance and retire.

Advance and retire back to back.

Second lady and top gentleman repeat.

Down the centre and up.

Pousette.

Repeat. ———

. PRINCESS ROYAL

Four hands across at top, and back again.

Down the centre and up.

Set in centre and turn.

Repeat. ———

TAYPORT BEAUTY.

Time, 6—8.

Top gent. down the centre and back with second lady, leave her at right of partner and join own partner, having her on right.

Top couples advance and retire.

Re-advance, and turn opposite partners to right hand.

Advance and retire.

Re-advance, and turn own partners.

Two top couples pousette.

Repeat Figure to bottom.

TARRY AWHILE.

Time, 6—8.

First gentleman turns the second lady fully round by the right hand.

First lady the same with second gentleman, retaining hold of the hand, and giving the left to partner, set in line across the dance.

Turn partners round by left hand, and join right hands in the middle again.

The couple in centre turn round by the right hand and pousette.

Repeat. ———

THE MEDLEY COUNTRY DANCE.

Time, 2—4.

First lady and second gentleman cross to each other's places, using the waltz step.

Second lady and first gentleman the same.

Repeat back to places.

First couple down the centre and back.

Pousette.

Repeat Figure to bottom. ———

THE LADY OF THE LAKE.

First couple down the centre and up again.

Down again, going backwards, and the second couple following, face to face.

All back again and pousette.

Repeat.

LA FLORA.

Reel Time.

First two couples hands across, half round and turn partners.

Hands across the other half, and again turn partners.

The first lady and gentleman chasse round to the right, and set opposite to each other in the middle of the dance.

Chasse round again, and set at the sides, the lady between the second and third gentlemen, and the gentleman between the second and third ladies.

Six hands round and back again.
Pousette first and second couples.
repeat Figure to bottom.

THE BRITISH GRENADIERS.

Time, 2—4.

The three ladies at the top join hands, advance to centre and retire.

Repeat by their partners.

Four hands across at top and back.

The three couples at the top promenade fully round to places.

Two top couples pousette.
Repeat.

QUADRILLE COUNTRY DANCE.

Time, 2—4.

First gentleman takes the second lady down the centre and up, leaving her beside her partner, while he joins his own.

Two top couples set and turn partners.

Ladies chain across.

Two top couples pousette.

Repeat Figure to bottom.

POP GOES THE WEASEL.

First couple down the centre and back.

Down behind and up.

Hands round with second lady, who passes beneath the first couples arms.

Repeat with second gentleman the same Figure to bottom.

QUEEN VICTORIA.

First gentleman gives right hand to his partner, and turns her in the centre.

Repeat with the left hand.

Set four in a line across the dance with next couple.

All four down the centre and back.

Pousette.

Repeat.

LONG LIVE THE QUEEN.

Time, 6—8.

All join hands and advance, and retire in two lines.

All cross over, each gentleman taking his partner's right hand.

Advance and retire again, and cross over, taking the lady's left hand, which retain.

All promenade to the bottom and return.

The two top couples then advance and retire.

The first couple then advance, and allow the second couple to pass up beneath them.

Repeat Figure to bottom.

ST. PATRICK'S DAY.

Cross the hands half round, and pousette back to places.

First couple down the middle and turn half round.

Back again, and four hands at top, then turn to proper sides.

Repeat.

GARRY OWEN.

The top couple turn off down the back, and meeting at the bottom promenade up.

First gentleman turns second lady with right hand.

Second gentleman turns first lady with left hand.

Both couples pousette.

Repeat.

THE DEIL AMANG THE TAILORS.

First lady down the centre with second gentleman and up again.

First gentleman the same, with second lady.

First couple the same.

Two top couples pousette.

Repeat.

THE FAIRY DANCE.

Three hands round on the ladies' side.

The same on the gentlemen's.

First couple down the middle and up.

Set and turn corners.

Set and turn partners.

Repeat.

THE TRIUMPH.

Common Time.

First couple down the centre and up again.

The second gentleman down the centre with first lady, the first gentleman following on the opposite side; the lady cross hands, the second gentleman with right, first gentleman with left and behind the lady, and lead up the centre in triumph.

Pousette.

Repeat.

PETRONELLA.

First couple advance to the centre of the dance, turning round to the right, and set.
 Advance to the opposite side and set.
 Advance to the centre and set.
 Advance and set in places.
 Down the centre and up again.
 Pousette.
 Repeat to bottom.

THE NUT.

Time, 6—8.

The first gentleman turns the second lady with right hand, which he retains, and gives his left to the second gentleman; the first lady passes through below the gentlemen's arms.
 First couple down the centre and up again.
 Pousette.
 Repeat.

POLKA COUNTRY DANCE.

Time, 2—4.

Top couples change places and face down the dance, the second couple facing up; first and second couple set with two polka steps and pass to each other's place, set to partners and pass; set again at the sides and pass, and again to partners, and resume places.
 First couple down the centre and up.
 Pousette.
 Repeat.

THE BLUE BONNETS.

Time, 6—8.

First lady and second gentleman advance and retire, advance again, and turn round each other to places.
 Second lady and first gentleman repeat the above.
 First couple down the centre and up.
 Two top couples pousette.
 Repeat.

CUMBERLAND REEL.

First and second couples right hands across and round, back to places with left.
 First couple down the centre and up again.
 Top lady turns down to the right, the others following—same time the top gentleman turns to the left, the others following—meet partners at the bottom and lead up.
 All promenade round to places.
 Top couple pousette down the centre, and stand at the bottom of the dance.
 The other couples repeat the above.

CAPTAIN WHITE.

Time, 6—8.

First and second couples advance and retire, hands four, half round.
 The first gentleman turns the second lady fully round by the right hand.
 The first lady does the same with the second gentleman.
 Two top couples pousette.
 Repeat.

CORN RIGGS.

Time, 2—4.

Top lady turns down to right behind the second and third lady, crosses between the third and fourth lady, and over to the gentleman's side, and up behind the top—same time the top gentleman follows the lady, but advances up the centre.

The gentleman repeats the above, the lady following.

Pousette.

Six hands half round and back again.

Repeat.

JENNY, COME DOWN TO JOCK.

Time, 6—8.

First and second couples advance and retire, four hands, half round.

The first gentleman turns the second lady fully round by the right hand.

The first lady does the same with the second gentleman.

Two top couples pousette.

Repeat.

MAY DEW.

Time, 2—4.

First and second couples join hands—turn round and back to places.

Top lady crosses over and joins hands with the second and third gentlemen—same time

top gentleman crosses over and joins hands with second and third ladies—turn round and back to places.

Right and left to places.

Two top couples pousette.

Repeat.

THE HONEYMOON.

Reel Time.

Three hands round on the ladies' side, the same on the gentlemen's side.

Down the centre and up again.

Pousette.

Right and left to places.

Repeat.

TULLOCHGORUM.

Reel Time.

Down the centre and up again.

Swing corners.

Set and turn corners.

Reel on both sides.

Repeat.

CULVER LODGE.

Time, 2—4.

Half right and left at top, and all four down the centre.

Half right and left and up again.

Two top couples pousette.

Repeat.

RACHEL RAE.

Reel Time.

The first and second couples right hands across, round and back with left hands. Lead out to the sides, three and three in line, the lady between the two gentlemen, and the gentleman between the two ladies. Back again, and pousette with the two top couples.
Repeat.

THE FALKLAND BEAUTY.

Time, 6—8.

The first lady crosses over and sets between the second and third gentlemen. The first gentleman the same, and sets between the second and third ladies. The six or three on each side advance and retire, and turn round.
Pousette first and second couples.
Repeat.

DASHING WHITE SERGEANT.

Time, 2—4.

The first lady and gentleman go across, change places, and pass round the second couple.
Turn with right hand, stopping between the second couple.
The four form a line, advance and retire. Advance again, down the centre and up.
Two top couples pousette.
Repeat.

HAYMAKERS; OR, SIR ROGER DE COVERLEY.

Time, 6—8.

Each two in turning occupies four bars of music.

Bottom couple always hold their hands up for the others to pass through.

First lady and bottom gentleman advance to centre, give right hands, turn once round, and retire to places.

Bottom lady and top gentleman repeat.

Top lady and bottom gentleman again advance to centre, give left hands, turn once round, and return to places.

Bottom lady and top gentleman repeat.

Top lady and bottom gentleman turn, giving both hands, and back to places.

Bottom lady and top gentleman repeat.

Top lady and bottom gentleman re-advance, going round each other, back to back.

Bottom lady and top gentleman repeat.

Top lady and bottom gentleman advance, bow and curtsey, and retire.

Bottom lady and top gentleman repeat.

Top lady turns to right and top gentleman to left, meet at bottom; all the others follow up the centre to places.

First couple then promenade to bottom ready to commence again with top couple.

Continue until top couple regain their places.

LA DANCE FLORENCE.

Reel Time.

Each gentleman have two lady partners, and stand three and three facing, viz. :

Top gent. stand at top with partners, facing bottom of hall.

Next gent. stand facing top gent. with partners.

Next gent. with partners stand back to back with second gent.

Next gent. stand facing third gent. with partners.

The same all down the hall, as the dance is done up and down the hall.

The three who are facing top Gent. after the figure is repeated pass through and stand, then turn round facing bottom, to be ready to commence with next three passing through.

The same with the last three facing the bottom three.

All commence six hands full round to places. Each gent. set and turn partner on right hand (four bars of music), then set and turn partner on left hand (four bars of music), and reel three with left-hand partner and the lady opposite, which brings each in their own place.

Three and three join hands, advance and retire. Each three facing bottom hold up arms, hands joined, and each three facing top pass through and commence the figure with next three.

Repeat with next three.

LA TEMPETE (THE TEMPEST).

The couples stand down the room thus :—

The two top gentlemen with partners stand at top of hall, facing bottom; second two gentlemen with partners face top couples, and a few feet from them; third gentlemen with partners stand back to back to second couples, and face bottom of hall; next couples facing third couples, and so on.

Join hands.

Advance and retire twice.

Couples with backs to top of hall change places with each other, and couples facing top of hall change places with each other, all using gallopade or promenade step back to places.

The two inside ladies and the two inside gentlemen give hands across and back to places.

Then four hands round and back to places.

At the same time outside ladies and gentlemen turn by the right, then by the left arm.

All join hands in fours.

Advance and retire.

Re-advance, and couples going up the hall pass through the upheld arms of those going down.

Repeat with next couples.

After the Figure is repeated the four who were facing top couples, on arriving at top of hall, turn round and face bottom of hall, ready to commence with couples coming up. (This applies to couples on coming to bottom of hall.)

LA DANCE SCOTIA.

Time, 6—8.

Tune—"Off she goes," etc.

Stand the same as for La Tempete.

Four ladies hands across in the centre.

All set and turn partners.

Ladies chain.

All join hands.

Advance and retire.

Re-advance and pass through to next couples
(as in *La Tempete*).

Repeat with next couples.

THE POLONAISE.

*Stand the same as for La Tempete.*The two couples at the top waltz round in a
circle to their places.

Double ladies chain.

All four couples waltz round into opposite
places.

Repeat with next couples.

LES BANDE JOYEUSE (THE JOYFUL
BAND).*The company for this Dance is formed in the
same manner as for La Tempete.*The Figure is commenced by the couple to the
right. Ladies chain with opposite corner.

Other two couples the same.

All eight set and turn partners.

Four hands round with couples facing each
other.Turn partners into opposite couples' place.
Repeat with next couples.

Scotch Reel Dancing.

HAVING attended several Assemblies where the Reel of Four was introduced, we have noticed that the Figure Eight, which is the beauty of the Scotch Reel, was, either from neglect or from not being properly taught, only half described by the ladies.

► Ladies, therefore, should cross in the centre by the left hand twice, which brings each to her own place. Gentlemen only cross in the centre by the left hand once, and face opposite partners. Introduce Strathspey or Highland Fling Steps, and in Reel Time Reel or Quick Steps, and avoid by all means the Highland Schottische and swinging.

The Reel can be danced as long as desired, but four times of the Strathspey and Reel Time are quite sufficient.

SCOTCH REEL OR REEL OF FOUR.

Two and two couples stand facing each other down the hall, gentlemen either having their partners on their right hand, or standing back to back in the centre, facing partners.

All commence with the music, gentlemen passing round the ladies by the right hand, ladies crossing each other in the centre by the left, and passing opposite gentlemen by the right.

Gentlemen then pass each other in the centre by the left, and pass round their own partners by the right.

Ladies again cross in the centre by the left.

Each then dances 8 bars of music to opposite partner, gentlemen, of course, having backs to each other in the centre facing the ladies when setting.

Repeat Figure Eight, and set to partners second time.

REEL O' TULLOCH.

This dance is supposed to have originated in a small village called Tulloch, three miles from Nethy Bridge, in Strathspey. When first introduced the Figure Eight was described much similar to the Reel of Four, the tune being executed slowly, and with steps to suit. Now, however, it is danced to Reel Time throughout, and is considered much better.

Stand as for the Reel of Four, gentlemen having partners on right hand.

Gentlemen swing partners (4 bars of music) by the right arm, then (4 bars) by the left arm.

Ladies set to each other in the centre (8 bars).
Ladies turn in the centre by the right (4 bars), then by the left (4 bars).

Set to opposite gentlemen (8 bars), gentlemen at same time setting to them.

Gentlemen now turn opposite ladies by the right arm (4 bars), then by the left (4 bars).

Gentlemen set to each other in the centre (8 bars).

Gentlemen turn in centre by right arm (4 bars), then turn by left (4 bars).

Gentlemen now set to their own partners (8 bars), ladies at same time setting to them.

Turn partners (4 bars) by the right, then turn (4 bars) by the left.

Ladies again set in the centre, etc.

Gentlemen in turning ladies by the right or left arm hold up opposite arm and clack finger and thumb.

Trebles.

A *catch in* is hold up right foot in front, same time hop one on left foot, bring right in with a beat. then bring right down behind, which counts three with the hop. The reverse with left foot.

SINGLE BACK TREBLE.

Beat out, beat in, with right.

Hop one on left and bring right down behind, Then beat out, beat in, with left.

Hop one on right and bring left down behind. Repeat from beginning.

Single Back Treble counts 4.

SINGLE TREBLE.

Hop one on left.
 Catch in with right and put right down behind, then beat out, beat in, with left.
 Bring left down in front, beat behind with right.
 Then hop one on right.
 Catch in with left and put left behind, then beat out, beat in, with right.
 Bring right down in front, beat behind with left.
 Repeat from beginning.
 Single Treble counts 7,

DOUBLE TREBLE.

Hop one on left.
 Catch in with right and put right behind, then beat out, beat in, with left.
 Bring left down in front and beat behind with right, then beat out, beat in, with left.
 Put left behind and beat in front with right, then beat out, beat in, with left.
 Bring left down in front and beat behind with right.
 Then hop one on right.
 Catch in with left and put left behind, then beat out, beat in, with right.
 Bring right down in front and beat behind with left, then beat out, beat in, with right.
 Put right behind and beat in front with left, then beat out, beat in, with right.
 Bring right down in front and beat behind with left.
 Repeat from beginning.
 Double Treble counts 15.

FINISH OF TREBLES.

Beat out, beat in, with right.
 Hop one on left.
 Bring right down behind, beat in front with left, and bring right up in first position.
 Reverse, beat out, beat in, with left.
 Hop one on right.
 Bring left down behind, beat in front with right, and bring left up in first position.
 Finish of Trebles counts 6.

DOUBLE FLATTER.

Spring on left.
 Beat out, beat in, with right.
 Hop one on left.
 Beat out, beat in, with right.
 Change with a spring on right, then beat out, beat in, with left.
 Hop one on right.
 Beat out, beat in, with left.
 Change with a spring on left.
 Repeat from beginning.

NATIONAL STEP DANCES.

—:—

COPY OF TEN STEPS OF

First or Second Class HIGHLAND FLING,

For Ladies or Gentlemen, sent to any address, 5/-.

Six REEL STEPS, 2/6.

GHILLIE CALLUM for Gentlemen, 5/-.

Parties ordering any of the above should know something about Dancing.

All communications strictly private.

ADDRESS—D. ANDERSON, 3 Thorter Row, DUNDEE.

Sets of Quadrilles,

"H.M.S. PINAFORE." "EDINBURGH,"
"PATIENCE,"
"OLIVETTE," "CAMERONIANS," &c.

—:O:—

PIANOFORTE AND FIRST VIOLIN COPIES
For any of the above to be had from any of the
Musicsellers, or from

Mr. D. ADAM, Violin Teacher, 162 Hilltown, DUNDEE.

From whom also Music for any of the Dances in
this "GUIDE" may be had.

—:O:—

PRIVATE LESSONS GIVEN ON THE VIOLIN BY MR. ADAM

Particulars on receipt of stamped addressed envelope.

❖ HIGHLAND COSTUMES ❖

AND ALL

ORNAMENTS for the HIGHLAND DRESS

SUPPLIED BY

PETER HENDERSON,

BAGPIPE MAKER,

17 ROYAL ARCADE, GLASGOW.

All Orders carefully and punctually attended to.

Printing, Lithographing,

BOOKBINDING, PAPER RULING, &c.,

NEATLY EXECUTED BY

W. M. P. SAUNDERS,

GENERAL JOBBING PRINTER,

7 NEW INN ENTRY, DUNDEE.

A Speciality made of Concert and Ball Programmes, &c.
Estimates given for every description of work.