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FASHION REVIEW

DOWN

PS635, Z9 D96

PETTICOAT LANE

BY
HELEN DURHAM

Fashion Review

*Down Petticoat
Lane*

by

HELEN DURHAM

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When this entertainment is used, it is asked that acknowledgment be given to author and publisher.

This review was first produced during the war by the Red Cross in Los Angeles, California. The name of the originator of the idea is not known, so credit unfortunately cannot be given to her. The present arrangement is a revision of the original material with many additions from various sources. Many of the songs and much of the music are from the "Vassar Follies," given in New York in 1921 for the benefit of the Vassar Endowment Fund.

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Fashion Review

Down Petticoat Lane

The setting is a garden along Petticoat Lane. A white picket fence with arched opening in the center, covered with lavender wisteria or pink rambler roses, runs across the back of the stage, separating the lane from the garden. Down front on either side are two boxwood trees. A white stone bench stands near one of them. A pair of steps leads down from the garden into the audience.

Along this lane, through the opening and into the garden stroll American girls in fashions of yesterday and to-day. Each parades across the stage with step and manner that become her gown, and then exits down the center aisle bowing to the audience as she goes. A few pause a moment before the footlights to sing or to dance or perhaps to do a stunt.

First in the procession comes the American Indian girl in her striking costume of beaded brown leather; next the demure Puritan; then the stately Colonials, who dance the minuet; the hoop and bustle girls, the Gibson girl of magazine fame, the Merry Widow, the handicapped hobble girl, and many others who yesterday paraded Fashion Lane. And then the girl of to-day strolls by with all her fads and fancies. First Mary Jane, jump-

ing rope ; then the school girl in calico, who sings "School Days" to her "bashful barefoot beau"; a gym girl in middy and bloomers ; a pretty débutante ; a riding girl in smart habit and hat ; a flapper ; a golfer with bags and clubs ; a business girl in tailored suit and hat ; an evening girl with gorgeous wrap and feathered fan ; and finally the most beautiful of them all, the bride and her attendants.

Music is played during the entire performance, changing as each character appears,—“Dixie,” of course, for the Southerner, “Cheyenne” for the Westerner, the wedding march for the bride and finally “The Typical American Girl” for the ending chorus, sung by the entire cast to the bride.

CHARACTERS IN ORDER OF APPEARANCE,
WITH ACCOMPANYING MUSIC

PART I

FASHIONS OF YESTERDAY

AMERICAN INDIAN GIRL	1500	The Chattering Squaw
PURITAN GIRL	1650	Auld Lang Syne
CAVALIER GIRL	1700	Chopin's Militaire Polonaise
COLONIAL GIRL AND MAN	1750	Mozart's Minuet from Don Juan
EMPIRE GIRL AND MAN	1800	Glow Worm
HOOPSKIRT GIRL	1850	Fifty Years Ago. Tune: I'll Be Your Valentine. Jump Jim Crow, from Maytime (See words of song)
BUSTLE GIRL	1875	When Johnnie Comes Marching Home
GIBSON GIRL	1895	In the Good Old Summer Time
MERRY WIDOW	1900	Merry Widow Waltz
HOBBLE GIRL	1910	You're a Dangerous Girl
SOUTHERN GIRL		Dixie
WESTERN GIRL		Cheyenne
HAWAIIAN GIRL		Aloha
CUBAN GIRL		La Paloma

PART II

FADS AND FANCIES OF TO-DAY

MARY JANE	London Bridge Is Falling Down
SCHOOL BOY AND GIRL	School Days
PARTY GIRL	Incense Burning
GYM GIRL	Any popular gym march
DÉBUTANTE AND DANCING PARTNER	Any popular waltz
RIDING GIRL	The Hunter's Song
AFTERNOON GIRL	Bridge Fiends. Tune: Cuba (See words of song)
SPORT GIRL	Any popular tune
COMMERCIAL ARTIST GIRLS	The Studio Dwellers (See words and music of song)
BUSINESS GIRL	Salary Song. Tune: Missis- sippi (See words of song)
FLAPPER GIRL	You Must Flap To Be a Flapper. Tune: Florrie Was a Flapper
EVENING GIRL	Any popular air
BRIDE AND HER ATTENDANTS	Wedding March from Lo- hengrin and Mendels- sohn's Wedding March
FINALE—ENTIRE CAST	The Typical American Girl. Tune: She's Typical of Old V. C., from the Vas- sar Follies (See words and music of song)

CHARACTERS DESCRIBED IN DETAIL, WITH
ACCOMPANYING MUSIC

PART I

FASHIONS OF YESTERDAY

Characters

Music

AMERICAN INDIAN GIRL 1500 The Chattering Squaw

Striking brown Indian costume, heavily beaded and fringed; brown stockings, leather moccasins; beaded head-band with bright red feather at back; hair in long braids at either side.

Stands at opening in characteristic Indian pose, head up, body erect, arms folded across chest; comes down-stage with Indian lope, pauses a moment in front of footlights, raises right hand to eyes and scans imaginary landscape. Exits down center aisle with familiar Indian walk.

PURITAN GIRL 1650 Auld Lang Syne

Simple gray Puritan costume; white cap, kerchief, cuffs and apron, white stockings, black shoes.

Comes along lane in shy fashion, stands at opening with hands demurely clasped in front. Makes a quaint curtsy to audience before going down the steps.

CAVALIER GIRL 1700 Chopin's Militaire Polonaise

Dark velvet costume of the period, with train, long sleeves, high neck; plumed hat to match and high black boots. Enters and parades in front of footlights with stately, rather aloof manner.

COLONIAL GIRL AND MAN 1750 Mozart's Minuet from
Don Juan

Lady's costume—colonial costume of satin: tight bodice; low neck; short sleeves; pannier skirt; white stockings; black pumps with colonial buckles of silver; powdered hair or wig.

Gentleman's costume: tight coat with long tails; vest and ruffled stock and frill; knee breeches; white stockings; black pumps with colonial buckles; powdered wig.

Lady enters from one end of lane, gentleman from the other. They curtsy to each other, and gentleman leads lady to center of the stage where they curtsy again before starting the minuet.

(See description of dance, page 30.)

EMPIRE GIRL AND MAN 1800 Glow Worm

Lady's costume—high-waisted satin costume of empire period: short, puffed sleeves; neck cut low off shoulders; long train; poke bonnet of satin to match, either worn or carried by streamers; stockings and satin high-heeled slippers to match gown; hair parted and done high in back with curls at each side.

Gentleman's costume: tight-fitting satin trousers; satin coat of darker color; brocaded vest; ruffled stock; high silk hat.

Girl and partner stroll down the lane together; pose a moment under arch before starting Gavotte.

(See description of Gavotte, page 26.)

GIBSON GIRL

1895 In the Good Old Summer
Time

Familiar Gibson girl costume.

See magazine plates of that time or Gibson's "Illustrations of American Girls."

She strolls through the lane and garden in a rather blasé fashion with just a suggestion of superiority in her manner.

MERRY WIDOW

1900 Merry Widow Waltz

Tall slender girl dressed in striking one-piece black gown; large-brimmed Merry Widow sailor; black gloves; wears huge bunch of violets.

Haughty and rather aloof, she comes down the lane, pauses on top step and glances at the audience through her lorgnette.

HOBBLE GIRL

1910 You're a Dangerous Girl

Tight hobble dress; very high-heeled tight pumps.

Hurries in and across stage with short, jerky steps, descends steps with difficulty because of the tightness of her skirt.

SOUTHERN GIRL

Dixie

Light, ruffled summer dress; large floppy leghorn hat covered with flowers, either worn or carried by streamers; light ruffled parasol; arms full of flowers.

Comes tripping along lane, smiles and rather flirtatiously throws a flower or two to someone in the audience.

WESTERN GIRL

Cheyenne

Very robust girl in short khaki riding skirt and blouse; red handkerchief around neck; broad-brimmed cowboy hat; high boots; belt and pistol. Dashes in, waves hat to audience and rushes out through audience.

HAWAIIAN GIRL

Aloha

Native Hawaiian costume: tight orange silk or cloth bloomers; orange colored waist wrapped around body; grass skirt of many layers reaching from waist to well below the knees. (This skirt can be fairly well imitated by cutting many layers of Dennison's buff crêpe paper in one-third inch strips of the required skirt length.)

Around the hair, neck, forearms and ankles are leis or flower wreaths, green, red, pink or orange. (These wreaths can be made by cutting Dennison's crêpe paper into tiny circles, one and one-half inches in diameter, stringing those of the same color together and fluting the edges of each circle to produce a rippled effect.)

Brown stockings. Face and arms colored with light brown make-up.

Sings off-stage verse of "Aloha"; strolls in playing her accompaniment on the ukulele.

CUBAN GIRL

La Paloma

Slender, tall, dark girl in Spanish costume: long full dark skirt; bright, heavily embroidered Spanish shawl; black lace stockings; high-heeled red slippers or black slippers with red heels. Hair done in Spanish fashion with high comb. She wears red rose, carries tambourine.

Pauses in opening, shakes tambourine and dances a few steps of a Spanish dance.

PART II

FADS AND FANCIES OF TO-DAY

Characters

Music

MARY JANE

London Bridge Is Falling
Down

Small girl dressed in child's white gingham dress, socks and black pumps; hair bobbed or tied with bow.

Jumps rope along the lane, across stage, and down aisle, keeping time to music.

SCHOOL BOY AND GIRL

School Days

Small girl in plaid school-dress and sun-bonnet of calico; hair in braids down her back; carries old-fashioned slate.

Bashful boy about the same age, in blue overalls; torn, sleeveless shirt; old straw hat frayed around the brim.

Girl enters from one end of lane, singing verse of "School Days." Boy, much embarrassed, follows her; hangs behind at the arch and finally gains enough courage to join her.

They stroll arm in arm down the center aisle singing the chorus of the song.

PARTY GIRL

Incense Burning

Young girl of about twelve in her first party dress of white organdie with bright hair-ribbon and sash to match.

She enters rather shyly, curtseys to the audience self-consciously, displays her brand new gown.

GYM GIRL

Any popular gym march

Athletic girl in gym costume: dark blue bloomers, white middy; black tie; black stockings and white sneakers.

Runs along the lane and through the arch with basket ball.

Bounces it once or twice down-stage, pauses at foot-lights to make imaginary basket and dribs it down center aisle.

DÉBUTANTE AND DANCING

PARTNER

Any popular waltz

Lovely young girl in dance frock; stockings and evening slippers to match; perhaps carries a bouquet of flowers.

Waltzes down the lane and across the stage, carried away by the music. Her partner joins her and together they dance some of the latest steps. When the music ends they reluctantly stop dancing and wander down the center aisle quite oblivious of their surroundings.

RIDING GIRL

The Hunter's Song

Girl wearing smart-looking riding habit, hat and boots.

Strides down lane and across stage, striking her riding whip against her boots.

AFTERNOON GIRL

Bridge Fiends. Tune: Cuba

Two girls in becoming afternoon dresses, hats, gloves and beaded bags, are presumably on their way to a bridge game. One stops to powder her nose, the other takes a pack of cards from her bag. They sing bridge song before making their exit.

(See words of "Bridge Fiends," page 24.)

SPORT GIRL

Any popular air

Striking-looking girl in sport clothes: golf skirt, sweater, hat and scarf; carries golf bag and clubs.

Strolls down the lane, puts bag against bench and takes a few practice strokes, driving imaginary ball across footlights; picks up bag, and follows ball down the aisle.

COMMERCIAL ARTIST GIRLS The Studio Dwellers

Two bobbed-haired girls in smocks; plaided skirts; velvet tams and black ties; one carrying brush and palette, the other magazine sketches.

They enter at the same time from each end of lane, meet at opening and sing song as they parade down center and before footlights.

(See words and music of song "Studio Dwellers," page 21.)

RED CROSS NURSE (May be omitted.)

The Rose of No Man's Land

Tall nurse in white uniform: cap; white shoes; short blue cape lined with red, such as were worn during the war.

Poses under arch with arms outstretched to represent familiar Red Cross war poster.

BUSINESS GIRL

Salary Song. Tune: Mississippi

Girl in dark blue serge suit; plain tailored hat to match; tailored blouse; black stockings; brown oxfords and gloves; carries small Corona in black case.

Sits down on bench and types on Corona as she sings song.

(See words of song "Salary Song," page 25.)

FLAPPER GIRL

You Must Flap To Be a
Flapper. Tune: Florrie
Was a Flapper

Typical flapper: short plaided skirt; sweater; orange and black string tie; white Bramley collar and cuffs; bright scarf of many hues; rolling flapper hat of felt; woolen stockings, and galoshes.

Enters nonchalantly with hands in pockets and in the most blasé fashion sings song.

(See words, You Must Flap To Be a Flapper, page 23.)

EVENING GIRL

Any popular song

Tall striking-looking girl in stunning evening gown; stockings and slippers to match; bright velvet evening wrap with handsome fur collar; carries huge ostrich fan.

Enters with great poise and assurance, displays her gown like a manikin and exits down center aisle.

BRIDE AND HER ATTENDANTS Wedding March from Lohengrin and Mendelssohn's Wedding March

Beautiful girl in white satin bridal gown with long court train; white tulle veil caught with orange blossoms; carries shower-bouquet of white roses and lilies of the valley.

Attendants: four or more girls in organdie or tarlatan dresses of pastel shades; tarlatan hats to match gown; small nosegay bouquets of pink roses.

PRODUCTION DETAIL

SETTING

If the Review is produced on a stage representing a garden, have a solid background of real trees, or of pine boughs fastened to wire netting. If this is not feasible, a plain dark curtain, hung in folds, always gives an effective background. Between this and the white picket fence there should be at least two or three feet to allow ample room for passing. The two entrances are at each end of the lane and between the backdrop and the fence. If a third entrance, used only by the first and last characters, can be arranged at the center back it helps to make the entrances of the Indian girl and the bride much more effective. The arched opening at the center of the picket fence should be wide enough to allow two characters to enter side by side. Flowering vines, either wisteria or pink ramblers, which trail along the fence and over the opening, give the necessary touch of color. (Directions for making wisteria from crêpe paper can be obtained from Dennison's, Fifth Avenue and 26th Street, New York, N. Y.) The space between the fence and the footlights may be decorated to represent a garden. A small tree or two at each side, a white garden bench of stone or perhaps a fountain surrounded by flowers, all add to the effect. They must be arranged, however, so that they are not in the way of the dancers. The sidedrops of the set should match the background. (An effective idea once used for the Review was a three-foot boxwood hedge running across the back of the stage and

down each side, against a dark curtain background. Many flowering shrubs and a stone fountain in the garden gave the necessary color.)

If only one set of steps leading down to the audience is used, place it at the center and have all the characters exit down the center aisle. Two sets of steps, one at each end of the stage, are much better, because they afford a greater variety in the exits of the performers.

The Review may be staged as an interior. A plain curtain background, preferably dark velvet curtains, hung in rich folds, a floor runner of the same color from the opening at the center back to the footlights, and perhaps two tall, formal urns or handsome floor lamps at each sidefront, as decoration, make a suitable setting.

The Review, which was originally produced for the benefit of the Red Cross, was first staged down the center of a hotel ballroom with the audience seated at each side. To accord with the occasion, a Red Cross nurse was featured. While she stood at the entrance with outstretched arms, to represent a popular poster, the orchestra played "She's the Rose of No Man's Land." Naturally this wartime audience sprang to their feet and applauded again and again in recognition of the work she herself and others had done in the service. In the above production the bride has been featured, but another character might well be chosen, depending upon the occasion and circumstances under which the Review is given.

MUSIC

The music is very important in creating atmosphere for each character and in giving continuity to the performance. As an overture, use music of "The Typical American Girl," raising the curtain during the last two lines of the song. Without a pause, swing into "The Chattering Squaw," playing a few introductory measures before the Indian girl appears. Continue this music until she has disappeared from sight at the back of the theater, then without a pause swing into "Auld Lang Syne," the music for the Puritan Girl, and so on until the end of Part I, when the music of "The Typical American Girl" is repeated before swinging into Mary Jane's "London Bridge Is Falling Down."

LIGHTS

In addition to the necessary stage lights a spotlight should be thrown on each performer as she enters, keeping it focused on her until she makes her exit at the back of the auditorium. There should be sufficient light in the house so that the audience may easily see each character as she passes down the aisle.

PLACARDS

In addition to announcing the characters on the program, each should be individually introduced to the audience in some way. If the garden setting is used, have a small girl in quaint garden costume, with flowered hat and black mitts, and a gay-colored cretonne bag to match her gown, stand at one side of the stagefront, beside a

rustic easel. As each character appears have her take from her bag a placard bearing the name of that character and place it on the standard.

SONGS

Fifty Years Ago

Tune: I'll Be Your Valentine

SUNG BY HOOPSKIRT GIRL

Some fifty years ago or more,
In days of mitts and pinafore,
When every maiden wore a Paisley shawl
And had a tiny parasol,
She wore a hoopskirt, were she fat or thin,
Her bonnet tied beneath her chin,
The men all fell for her because she was so sweet and shy,
Or, maybe, she could bake a pie!

Chorus

Oh, fifty years ago,
They had voices soft and low,
They learned the way to walk
And also how to talk ;
How in society
To act with propriety,
And just how to catch a beau—
In the dear days of long ago.

The dances then took place in state
And ended at an hour not late ;

With courtly grace each man and maiden met
In waltz and stately minuet ;
The men, in waistcoats gay and laces neat,
Brought each his maid a nosegay sweet,
And with curtesy most demure and softly blushing cheek,
Her "thank you" she would shyly speak.

Chorus—Oh, fifty years ago, etc.

The Studio Dwellers

Music and Words by Adèle Beattys

SUNG BY COMMERCIAL ARTISTS

Oh, we are the girls from the studios,
And we paint all the livelong day,
Of course there are critics who scorn our type of art,
Who think us ultra-modern because we dress the part,
But we're really quite as clever as they.
We design for the fashions a very smart gown,
A hat, or a wrap, for a week-end out of town,
Or perhaps we sketch a handsome youth or widely smiling
miss
To advertise a beauty cream or well known dentifrice.

Chorus

We've covers for the magazines, advertisements galore,
We help to dress a window in your drug or jewelry store ;
Of furs upon my lady you've but to make a choice
As she leads her little poodle to her big Rolls-Royce.

We've placards in the subway and billboards on the street,
We decorate interiors for homes of the élite,
We choose the rugs for your parquet floors,
We even arrange department stores,
We're often illustrious, always industrious girls.

Jump Jim Crow, from "Maytime"

SUNG BY HOOPSKIRT GIRL'S PARTNER, AS AN ENCORE

Here's a dance that may be very shocking to a spinster or
a frump,
For it's apt to show your stocking when you take the little
jump,
They tell me that Victoria, who's very strict, you know,
Bars everybody from the court, who jumps Jim Crow!

Chorus

Jump, jump, O jump Jim Crow,
Take a little turn and around you go;
Slide, slide and point your toe—
You're as naughty as the dickens
When you jump Jim Crow.

DESCRIPTION OF PANTOMIME AND DANCE ACCOMPANYING
THE SONG

The man sings the song to the girl, showing the steps as he sings the chorus. She follows rather hesitantly the first time, but when they repeat the chorus she dances and sings with delighted assurance.

STEPS TO CHORUS

- I. Four tiny jumps on both feet, hands on hips; that is
- | | |
|---------------------------|------------------------|
| 1st jump on word "jump" } | making a complete turn |
| 2nd jump on word "jump" } | |
| 3rd jump on word "O" } | in place |
| 4th jump on word "Jim" } | facing partner. |
| 5th jump on word "Crow" } | |
- II. Join right hands, swing partner around to right and back to place through "Take a little turn and around you go."
- III. Dropping hands, take two short slides to right on right foot alone—"slide, slide." Point right toe in front through words "and point." Hold this position through words "your toe, you're as." Join left arms, swing partner around to left and back in place through words "naughty as the dickens when you." Three short jumps in front of partner, hands on hips, during words, "jump, Jim Crow."

You Must Flap To Be a Flapper

Tune: Florrie Was a Flapper

SUNG BY THE FLAPPER

If you'd be a flapper, be clever and be smart,
You'd better bare your knees and bob your hair;
It's always understood that you "get there" by your art
And do the thing that other girls don't dare.

You'll need a snappy walking stick and knickers for the
street,
A morning dress you needn't buy at all,
And half a yard of chiffon will complete a costume neat
That will fill the needs of almost any ball.

Chorus

You must flap to be a flapper, you must frivol, you must
firt,
And try to be a fascinating kid;
You must dance ten nights a week,
And your meals are quite unique.
O, I don't know how you do it,
I don't know how you do it,
I don't know how you do it, but it's did!

Bridge Fiends

Tune: Cuba

SUNG BY AFTERNOON GIRLS

Both Bridge Fiends, we play like madmen,
From evening till early dawn;
Gambling at Monte Carlo
Has not the thrill of hearing

1st girl One spade,

2nd girl Two hearts,

1st girl Two no trumps,

2nd girl Oh!

Bridge Fiends! Nothing lures us.
Bridge Fiends! No care evades.
Why don't you join our rollicking band
And feel the thrill of holding a hand
With

1st girl One heart,

2nd girl Two diamonds,

1st girl Eight spades!

Salary Song

Tune: Mississippi

SUNG BY BUSINESS GIRL

S-A-L-A-R-Y—pretty nice, you see;
I used to crave good-looking clothes,
But never had enough;
But now I have my J-O-B
I look like Lady Duff!
S-A-L-A-R-Y—pretty nice for me!

G-E-N-T-L-E-M-E-N—two dots!
That used to mean so much to me,
It used to give me thrills,
But now I only see it
On letterheads and bills;
G-E-N-T-L-E-M-E-N—two dots!

Typical American Girl

See Music and Words from Vassar Follies

PLAYED AS AN OVERTURE AND SUNG BY ENTIRE CAST AS A
FINALE CHORUS

This girl has no bustle, hoopskirt or flare,
And she doesn't walk demurely with a Puritan air,
But she follows all her ancestors by keeping in the style
And picking out a husband who is well worth while.
Everyone you know will say,
O yes, they always go that way;
Insist with manner argumentative,
That girl is representative,
She's a typical American girl,
She's a typical American girl.

Gavotte

BY HELEN DURHAM AND JANET LANE

Music: The Glow Worm, by Paul Lincke
(Published by Ed. Marks Music Co., 102-104 West 38th
Street, New York, N. Y.)

This dance, arranged for two people, is not an authentic gavotte but rather an adaptation of the old French court dance to modern music. It is very effective, especially when danced in handsome nineteenth century gavotte costume.

DESCRIPTION OF STEPS

Introduction

During the first four measures, the dancers come slowly down the lane, and pose a moment at the entrance, with heads held high. The lady's right hand is held in the gentleman's left at shoulder level. They start Figure I from this position, that is, the center back of stage.

Figure I—16 measures

Step forward, both with outside foot, gentleman R, lady L; count one. Bring inside foot up to outside foot, swinging weight on it; count 2. Step forward with outside foot; count 3. Hold; count 4. (Partners are turned slightly toward each other. Inside hands are joined and held high in an arched position a little toward the back.) 1 measure.

Repeat same step with inside foot. (Partners are turned slightly away from each other. Hands, still joined, are held a little forward.) 1 measure.

Repeat above, which brings dancers to front of stage. 2 measures.

Using this same step, partners separate, gentleman going toward the right, lady to the left. Each makes a large semicircle, meeting partner at the center back of stage. 8 measures.

Then dance down center, with hands joined, as they did in the first four measures. 4 measures.

Figure II—Balance Steps—8 measures

Facing partners, balance forward both with right.

1 measure.

Balance back, both with left. (Right hands are joined and held high.)

1 measure.

Four slow marching steps, 2 to a measure, both starting right. Swing partner completely around and back to place.

2 measures.

Repeat first two measures of this figure.

2 measures.

Step right and bow, dropping hands. (See description of bow at the end.)

2 measures.

Interlude of 4 measures

During these four measures the dancers slowly take a skating position, ready for the next step; that is, both are facing the audience, with their right hands joined and held at lady's waist and with their left hands joined and held out to the left at shoulder level. This position is retained throughout the next figure, which is an elaboration of the well known "grape-vine" step, popular some time ago.

Figure III—16 measures

(Skating position described above.)

Cross right in front of left; count 1. Step left to the left side; count 2. Cross right in back of left; count 3.

Step left directly to left side; count 4. 1 measure.

Cross right in front of left; count 1. Step left to left side; count 2. Cross right in back of left; count 3. Point left

diagonally to left front; count 4. 1 measure.

Repeat this same motion going to right, that is,—

Cross left in back of right; count 1. Step right to right side; count 2. Cross left in front of right; count 3. Step right to right side; count 4. 1 measure.

Cross left in back of right; count 1. Step right to right side; count 2. Cross left in front of right; count 3. Point right foot diagonally to right front; count 4. 1 measure.

Repeat above step for ten measures, dancing back and forth across stage. 10 measures.

Step and bow to partner. (See description of bow.) 2 measures.

Figure IV—16 measures

During this step the lady still stands at the gentleman's right side, but faces in the opposite direction. The gentleman's right arm is held in front of the lady with his right hand at her waist. The lady's right arm is held in front of the gentleman with her right hand at his waist.

Gentleman's Part—

Gentleman balances back on right; counts 1 and 2. Balances forward on left; counts 3 and 4. 1 measure.

Gentleman walks back, starting right, with 3 short running steps; counts 1, 2 and 3, and holds on right during count 4. 1 measure.

Repeat same forward, that is, gentleman balances forward on left; counts 1 and 2. Balances backward on right; counts 3 and 4. 1 measure.

Gentleman walks forward, starting left, with 3 short running steps; counts 1, 2 and 3, and holds on left during 4.
1 measure.

Repeat the above for ten measures, covering the stage.
10 measures.

Step and bow to partner. 2 measures.

The lady does just the opposite.

(Any strain of music is repeated while dancers make their exit.)

Description of Gavotte Bow—2 measures

Lady's bow—Step to the side with either free foot; count 1. Point the opposite foot forward; count 2, bending the back knee. Hold this position during counts 3 and 4.
1 measure.

Slowly rise, bringing feet together during next four counts.
1 measure.

Gentleman's bow—Step to side with either free foot, putting all weight on it; count 1. Bring feet together; count 2. Bend body very slightly forward with right hand over heart; counts 3 and 4.
1 measure.

Slowly assume an erect position. 1 measure.

Colonial Minuet

BY HELEN DURHAM AND JANET LANE

Music: Mozart's Minuet from "Don Juan."

The dance is arranged for eight dancers, four ladies and four gentlemen.

ENTRANCE

The dancers enter in couples from each end of the lane, with three steps to a measure, take their places in two rows with two couples in a row, and bow to their partners before starting the first figure. Each lady is at her partner's left side.

For the entrance use two measures of music before the dancers appear, continuing the music until everyone has reached his place and has bowed to his partner. Swing back to the third measure of music to start Figure I.

DESCRIPTION OF STEPS

Figure I—Promenade Step—8 measures

Six slow minuet promenade steps forward, gentlemen R, lady L, inside hands clasped and held high. (Description of minuet promenade step: Step forward; count 1, keeping the other foot pointed in back. Hold this position during counts 2 and 3.) 6 measures.

Step, gentleman R, lady L, and bow to partner. Drop hand during bow. (See description of bow at the end.) 2 measures.

Figure II—Balance Step—8 measures

Balance forward, both on right, toward partner. 1 measure.

Balance backward, both on left, away from partner. (Right hands joined in arch position.) Swing toward partner. 1 measure.

Six slow walking steps, both starting with right, exchanging places with partner, right hands still joined.

2 measures.

Repeat first two measures of this figure. 2 measures.

Step to right with right and slowly bow to partner, dropping hands. 2 measures.

Figure III—Changing Position—8 measures

With 6 slow steps, gentlemen R, lady L, turn in place away from partner. The front line couples make a half-turn so that at the end of the second measure they have their backs to the audience ready to start toward the back of the stage. The back line couples make a complete turn so that at the end of second measure they are facing the audience ready to start forward.

2 measures.

With six slow steps, front line couples march to the back of the stage while the back line couples march forward, letting the lady and gentleman of the front line pass between them.

2 measures.

With six slow steps the couple who are now in front line make a complete turn in place, away from each other, while the couple who are now in back line exchange places with six slow steps.

2 measures.

Step and bow to partner. 2 measures.

Figure IV—8 measures

Repeat Figure II—Balance Step.

Figure V—Point Step—8 measures

Point outside foot forward; count 1. Point same foot

directly to side; count 2. Point same foot directly in front; count 3.	1 measure.
Step forward with outside foot; count 1. Hold counts 2 and 3.	1 measure.
Repeat first 2 measures with inside foot.	2 measures.
Repeat first 2 measures with outside foot.	2 measures.
Step with inside foot and bow to partner.	2 measures.

Figure VI—8 measures

Repeat Figure II—Balance Step	8 measures.
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Figure VII—Grand Right and Left—16 measures

This step is an adaptation of the familiar “grand right and left” in which the dancers weave in and out, gentlemen going in one direction, ladies in the other.

Point right in front of original partner; count 1. Hold counts 2 and 3. (Hands at side.)	1 measure.
Starting right, pass with 3 short steps original partner on the right. (Right hands joined.)	1 measure.
Continue, with 3 short steps, in the same line of direction toward new partner. (Hands at sides.)	1 measure.
Point left in front of this partner; count 1. Hold position; counts 2 and 3. (Hands at side.)	1 measure.
Starting left, pass, with 3 short steps, this partner on the left. (Left hands joined.)	1 measure.
Continue, with 3 steps, pass on in the same line of direction to another new partner. (Hands at sides.)	1 measure.
Step to the left and bow to this partner.	2 measures.
Repeat above, starting with right and proceeding in the same general line of direction.	8 measures.



EXIT

The dancers march in couple formation down the steps and center aisle. The music continues until they are out of sight.

DESCRIPTION OF THE MINUET BOW

The bow always takes two measures of music, which are usually the last two of each eight-measured phrase. The more slowly the bow is done the more effective it is.

Lady's bow—Step directly to the side with either free foot, putting all weight on it during count 1. Place toe of the other foot diagonally back of the front foot; count 2. Bend both knees; count 3. (Do not bend at the waist.) 1 measure.

Slowly straighten knees; counts 1 and 2. Bring feet together; count 3. (Hands are held gracefully out at sides with palms down.) 1 measure.

Gentlemen's bow—Step to the side with either free foot, putting all weight on it; count 1. Bring feet together; count 2. Bend body very slightly forward, with right hand over the heart; count 3. 1 measure.


Slowly assume an erect position. 1 measure.

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