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By M. VOLINEN,  
 Parisian Dancer Par Excellence of the  
 Leading Continental, English, and  
 American Theatres.



I want you to really understand that, in the dancing world, everybody is now learning the Tango. There is no doubt about it that, at the present time, this slithering southern measure, which has reached us via South America, called the Tango, reigns supreme, in spite of the people who condemned it and who were apparently in ignorance as to what it really was. The Tango is here to stay, and it is no exaggeration to say that soon everybody will be Tangoing, then if you are unable to do the steps you had better stay at home.

The Tango, as properly danced to-day, has been shorn of all its objectionable features, and there is not the slightest impropriety about any single movement of the Tango as it is danced now. The original Tango was undoubtedly unsuited to the ballroom, but now the dance, if done correctly, is the most original, attractive, and graceful ballroom dance that has ever been "all the rage." Every dancing enthusiast is now "doing it," and, as one who admires its many attractions, I will endeavour to unravel a few of the Tango tangles for you.

I think that the worst faults that Tango enthusiasts commit are that they do not show a sufficiently discerning judgment in selecting a teacher. There are a great many so-called Tango teachers, but many of them unfortunately only teach their own versions, with the result that the pupils find, although he or she can Tango quite excellently in the particular style in which their teacher has taught them, when they enter a ballroom they discover that their partners "Tango"

in an entirely different manner, therefore, when learning the Tango it is advisable to select a teacher who follows out some popular and fixed method of initiating pupils into this most fascinating dance "craze." Really the best way of learning the Tango is to take lessons from a good exponent, and then supplement these lessons by private practise at home. You should learn six or eight of the most important figures first, for although there are innumerable variations of this varied dance they are all based on the following eight steps, which placed in their order of merit are:—

**EL CORTE.** The fundamental movement of the dance—this movement once mastered the rest is easy. It means slipping backwards and forwards with either foot and giving a tread with the opposite foot.

**EL PASEO.** The slow promenade. This is the peculiar walk with which it is usual to commence.

**MEDIA LUNA, LES CROISES, LAS TIJERAS, EL CIRCULA, LA TILDA, and EL DIAMENTE.**

You must not depend too much on the names of the steps because Parisian, English and American exponents name them to suit themselves, and they all vary from the original Argentine name, but I think the above titles are mostly used. Do not be disconcerted at the apparent multitude of Tango steps that you may see done. They look different, but directly you try them you will find they are very much the same. If the steps are correct they are similar wherever taught or learnt. All the variations are little tricks and inventions of different dancers. You will find, for ballroom use, the most popular and useful steps are the Stopping Step, the Scissors, the Diamond, the Dotted Step, and the Eight (to give them their English Names). These are the recognized favourites in all English, American, and Continental ballrooms.

Of all the figures the most important and at the same time the most characteristic is "El Corte." The pupil who has mastered the peculiar time and rhythm of this figure

will have practically overcome the greatest difficulty of dancing the Tango, as it should be danced. After doing a step you always come back to the "corte." This gives the gentleman time to consider which figure to do next. One of the most important points to remember when doing the Tango is to dance it as smoothly as possible, also as quietly and gracefully as possible. There should be no violent movements of the arm and shoulders, all the movements must be done with the legs. There must be no jumpy steps, nor violent dips or stoops. To dance the Tango in a jerky manner is an unpardonable offence. A natural fault of a beginner is to look down to see whether he or she is moving the feet in a correct manner, but the mere action of looking down is sufficient to upset the grace of deportment which is absolutely essential to dancing the Tango. The partners should both carry themselves in a straight position. At all times you must be quite sure of your balance, that you are keeping your knees supple, and—what is very important—that you are not holding

your partner too tightly. The left hand should be held with a slight arch, and the right hand should not be held tightly all the way round the lady's waist, but should rest in the small of the back, or just below her left shoulder. At all times the arms should be held loose. The whole of the movements are directed by the thumb and finger, and the Tango danced quite slowly and to the time of the music. Remember, the whole of movements must be done from the hips downwards. The main responsibility of initiation and guidance rests almost entirely on the male partner for, so far as the lady is concerned, all that is required of her is intelligent anticipation. Study this groundwork, then go to a teacher who will initiate you into the figures aforementioned, then it will be quite a simple matter to learn many new figures. No Tango enthusiast should attempt to dance in a public ballroom before practising assiduously at home. It can be danced in a smaller space than any other dance.



# Tango Steps.



## POSITION.

---

The partners stand facing each other in the ordinary position as for waltzing, only further apart to allow for crossing of feet and sudden turns in certain figures. The gentleman places his right hand on the lady's back just below her left shoulder. His fingers should point downwards, giving an arch to the wrist. The lady should rest her left elbow on the bend in the gentleman's right arm, placing her hand near his shoulder, and extend her right hand full length and grasp the thumb of the gentleman's left hand.

## EL CORTE

### (The Stopping Step).

The gentleman starts forward with his right foot. The lady moves backwards, starting with her left foot, her right being between the gentleman's two feet. Both take five steps slowly. Then gentleman finishes with right foot in front of left. He then brings his left foot to the side of his right; again his left foot is moved a little towards the left; he does a little kick with his right foot, on which he places all his weight; then his left foot is moved backwards. The lady does the same steps going backwards, and finishes with her right foot forward. Doing the forward steps the gentleman should place his heel down first, then his toe.

The first movements of the above figure are called "EL PASEO" (The Promenade).

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Mr. & Mrs. BARCLAY showing "El Corte," the principal Movement in the Tango. Teachers of the Tango and all Other Society Dances. Academy, 185 Park St., South Melbourne.  
*(See Teachers' Directory Pages).*

## CORTE DE DAME.

When the lady is with her right foot in advance of her left, and the gentleman has his left foot in front of his right, he stands still and gently pushes the lady from him. The lady places her right foot behind her left, sliding her left foot towards her right. The gentleman then draws the lady towards him again, the lady sliding her left foot to its previous position, and her right foot in front of the left again. This can be repeated.

## EL CORTE VARI (Back Stopping Step).

After a "corte" the gentleman has his left foot behind his right foot. He then starts backwards, placing his right foot beside his left foot. Then his left foot is moved a little to the left and the "corte" repeated. This is done two or three times. The lady does the same steps, but moving forward, starting with the opposite foot to the gentleman. The gentleman finishes with his left foot at rear of right; lady with right foot forward.

## LES CROISES

(Cross-Step Dip).

After a "corte" the gentleman should be standing with right foot forward; the lady with her left foot behind. The gentleman crosses his right foot in front of his left; at the same time the lady crosses her left foot in front of right foot. Then the gentleman crosses his left foot in front of his right foot, as the lady crosses her right foot behind her left. These steps are repeated a couple of times. After taking several steps forward (the lady moving backwards) both stop for an instant and do a little dip. Afterwards the gentleman starts backwards, the lady following, both doing similar steps.



## LAS TIJERAS

### (The Scissors.)

On finishing a "paseo" sideways the lady has her left foot in advance, and the gentleman has his right foot in front. The gentleman moves his left foot forwards, sliding it along the floor, and when it is about twelve inches in front of the right he turns round on his toes, putting the weight of his body on the right foot and giving a little kick with the heel of the left. The lady does this step at the same time as the gentleman, but she starts with the opposite foot. After this the gentleman has his right foot in front of his left, and the lady has her left foot in front of the right. Both are now looking in the opposite direction to what they were at the beginning of this figure. The gentleman now brings his left foot in advance of the right, and immediately slides his right foot forward, and turns on his toes backwards to the right, kicking with the heel of the left foot. This figure can be repeated several times. You can finish with a "corte."

## MEDIA LUNA

### (The Crescent).

In this figure you do two "cortes," one forward and one backwards. It is best to do this figure after a "paseo." Both partners bring their feet together and perform a little dip, followed by a "corte." The gentleman gives a kick with his right foot and moves his left foot backwards. The lady does the opposite. The gentleman then brings his right foot level with the left, with about twelve inches separating them; the lady moves her left foot forward near his right foot at the same time. The gentleman then gives a kick with his left foot, moving his right forward. The lady does just the opposite. This can be repeated several times.

## LA TILDA

### (The Dotted Step).

In this figure both partners travel sideways. The inside feet are forwarded together, followed by a step on the outside feet, thus:—The gentleman moves his right foot and the lady her left foot at the same time, which they each place in advance of the other foot. Then the gentleman places his left foot in advance of his right, at the same time as the lady places her right foot in front of her left. When the gentleman's left foot and the lady's right foot touch the floor they are raised again, the gentleman balancing on his right foot and the lady her left. Both now swing round with outside feet still raised and place them down ready to travel the opposite way. As at first, the gentleman takes a step with his right foot (inside foot), and the lady her left (inside foot). Again the gentleman places his left



foot in advance of his right, and the lady places her right foot in advance of her left, both bringing their feet down together near each other. As the dancers place their feet down in this final step they lower heads and arms.

## **EL CIRCULO**

**(The Circle, or Wheel).**

After a "corte" going backwards, the gentleman is with his left foot at rear of right, and lady is facing him with her right foot advanced. The gentleman places his right foot behind and near the left, then he brings his left foot behind the right foot. When his feet are near each other the right is made to cross the left, the gentleman turning slowly on his toes, while the lady walks around the gentleman. End figure with a "corte."

## EL DIAMENTE

(The Diamond).

Both partners face the way they are going and take three steps sideways on outside feet. The gentleman moves his left foot in advance, and the lady her right foot in advance also. After the three steps both partners turn inwards on their toes and step again in opposite direction, looking over shoulders; the lady moving her left foot in advance, and the gentleman his right. Take three steps in this direction and turn outwards again. You are now in the same position as the start, with outside feet ready to go forward again. Repeat movements.



## DE LADO CORTE.

After a "corte" the partners bring their feet together, bending at the knees to produce the dip. Both then start sideways, performing the "corte" forwards. Both must move slowly. First the gentleman places his right foot across his left, while the lady places her left foot across the right. Then the gentleman brings his left foot by the side of his right as the lady brings her right foot beside her left. Both dancers are sideways with their feet close together. Repeat "corte." The gentleman kicks with his right foot and brings his left forward, and the lady kicks with her left foot and brings her right forward. Next the lady moves her left foot forward, the gentleman advancing his right foot. When his foot is beside hers they do another "corte." After "corte" has been repeated two or three times a "paseo" can be done—always going sideways.

## EL HEBRIO.

At the start the gentleman should have his left foot a little in advance of his right. He then places his weight on his left foot. Then he lifts his right foot and crosses it in front of his left, at the same time the lady crosses her left foot behind her right. The gentleman then moves his left foot towards the left, and places it about eighteen inches from the right foot, and a little to the rear of same. When this is done his left foot is moved backwards, and then the left is again moved about twelve inches behind the right, all his weight is then put on the left foot. The lady follows the steps of the gentleman.



## LA KRIOLA.

After a "corte" partners bring feet together and perform a little dip by bending at the knees. The gentleman then, starting sideways towards his left, places his right foot across his left foot; at the same time the lady crosses her left foot over her right foot. Both then draw their feet closer together; the lady her left foot beside her right and the gentleman his right foot beside his left, about three or four inches apart. Then they both raise themselves on their toes; the gentleman moves his heels to the left, and the lady her heels to her right, placing them on the floor. Then they raise their toes and move them in the same direction, then repeating movement with their heels. Finish with a "corte."



## LE HUI TE

(The Eight).

In starting this movement the gentleman steps forward and the lady backwards. The gentleman takes a step with his left foot, and the lady steps back with with her right foot. The gentleman then crosses his right foot over his left, and the lady crosses her left foot over her right. The gentleman then brings his left foot up level with his right foot, as the lady draws her right foot alongside her left. The gentleman now steps backwards with his right foot, and the lady forward with her left foot. The gentleman then crosses his left foot over his right, the lady crossing her right foot over the left. Gentleman then draws his right foot up to his left foot, and the lady moves her left foot level with her right foot. Both partners make a turn and repeat the above steps the reverse way to complete the movement.

## PASO OBLICO

(The Side Point).

Both partners face the way they are going to travel. The gentleman steps forward with his right foot (the inside foot), and the lady steps forward with her left foot (the inside foot). Both partners then raise their outside feet, carry them up level to the feet they are standing on, and then extend them sideways, about twenty-four inches away, touching the floor with the point of the foot. Then bring feet together as at start, and repeat the figure two or three times.

---

Would-be Tango dancers should take every opportunity of witnessing performances of the dance, but remember that exponents on a stage often are compelled to exaggerate

the movements to obtain the desired effect, and those who base their style on movements they have seen on the stage would be well advised to subdue that style before giving an exposition of it in the ballroom.

Now, the foregoing should prove a good groundwork to start on. Do not be discouraged if at first the steps appear intricate. It is a beautiful dance that can be learnt by anyone with a certain amount of practise. But go to a teacher and have private lessons, otherwise you may run the risk of discouragement through becoming confused in showing off your scanty knowledge before others.

### **Tango Music.**

In order to assist readers in choosing their Tango music the following tunes are the most favoured by professional Tangoists:—

- |                                  |                             |
|----------------------------------|-----------------------------|
| "El Choclo," <i>Villoldo.</i>    | "La Runda," <i>Brymn.</i>   |
| "Y Como le Va," <i>Valverde.</i> | "Amapa," <i>Storrini.</i>   |
| "El Irresistible."               | "Venus," <i>Bevelacqua.</i> |
| "My Lindo."                      | "Viennese."                 |

(See COLE'S Music Advt. on Cover).



# Other Dances.

---

## FIRST SET QUADRILLE.

- 1st Fig.—First and Second Couples Right and Left, Set and Turn Partners, Ladies' Chain, Promenade. Side Couples Repeat.
- 2nd Fig.—Double L'Ete, Advance, Retire, Set and Turn Partners. Side Couples Repeat.
- 3rd Fig.—First Lady and Opposite Gent. Advance.
- 4th Fig.—First Couple Promenade, leaving Lady with Opposite Couple.
- 5th Fig.—Circle, Turn Partners, First and Opposite Couples Promenade, Chain. Side Couples Repeat.
- 6th Fig.—Circle, Ladies to the Centre, Gents. to the Centre, Corners and Promenade.

## ALBERTS QUADRILLE.

- 1st Fig.—Half Right and Left (1st Fig. of First Set).
- 2nd Fig.—First Couple Advance and Swing (2nd Fig. of Lancers).
- 3rd Fig.—First Lady and Opposite Gent. Advance and Swing (3rd Fig. of Caledonians).
- 4th Fig.—Waltz Right and Left, Balance, Spanish Waltz.
- 5th Fig.—Circassian Fig. or Spanish Waltz, Repeat.

## LANCERS.

- 1st Fig.—First Lady and Opposite Gent. Turn in the Centre, Second Lady and Opposite Gent. Change Places, Top Couple Lead Through, Corners.
- 2nd Fig.—First Couple Advance and Swing, Lines, Turn Partners.
- 3rd. Fig.—Ladies to the Centre, Gents. to the Centre and Join Hands, Circle.
- 4th Fig.—First Couple Visit, Right and Left.
- 5th Fig.—Grand Chain, First Couple Promenade Round.

## CALEDONIANS QUADRILLE.

- 1st Fig.—First and Second Couples Hands Across, Partners, Chain, Promenade.
- 2nd Fig.—First Gent. Solo, Corners, and Promenade.
- 3rd Fig.—First Lady and Opposite Gent. Turn in the Centre.
- 4th Fig.—First Lady and Opposite Gent. Advance, and Retire, Turn Partners, Ladies to the Right, Gents to the Left.
- 5th Fig.—First Couple Lead Round, Ladies to the Centre, Partners, Chain Half Round, Promenade to Places, Chasse Crosse.

## **FITZROY QUADRILLE.**

- 1st. Fig.—Half Right and Left (1st Fig. of First Set).
- 2nd Fig.—First Gent. Solo (2nd Fig. of Caledonians).
- 3rd Fig.—Ladies to the Centre (3rd Fig. of Lancers).
- 4th Fig.—Waltz Cotillions, First Couples Waltz Round, First and Opposite Ladies Change Places, First and Opposite Gent. Change Places, Side Ladies do., Side Gents. do., Waltz to places.

## **EXIONS QUADRILLE.**

- 1st Fig.—First Figure of Lancers.
- 2nd Fig.—Second Figure of Caledonians.
- 3rd Fig.—Third Figure of the First Set.
- 4th Fig.—Fourth Figure of Alberts (Spanish Waltz).
- 5th Fig.—Sixth Figure of First Set (all hands round).

## **WALTZ COTILLION.**

- First Couple Waltz Round, First and Second Ladies Cross Over, First and Second Gents Cross Over. Side Couples Repeat.
- First and Second Couples Waltz to Places, Side Couples Waltz to Places, Waltz Chain.
- Lines Advance, Cross Over, and Repeat to Places
- Four Couples Waltz Round.

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## PARISIAN QUADRILLE.

First Set, without Side Couples.

1st, 2nd, 3rd, and 4th Figures same as First Set.

5th Fig.—Ladies' Chain, Double L'Ete.

## THE TWO-STEP.

The gentleman holds the lady on his right, with both of his feet on the outside of his partner. The feet are kept flat. There are two steps done with each foot (alternately). The lady begins with her right foot and goes backwards about eight steps. The gentleman begins with his left foot and goes forward eight steps also. The gentleman takes four or eight steps round (two with each foot), then he goes eight steps backwards, and the lady eight steps forward. Reverse turn eight steps. Repeat.

## BOSTON WALTZ.

Both partners stand in position as in the ordinary waltz. The gentleman's steps are as follows:—Take a step forward on the right foot, then slide left foot level with the right, but a little apart; then rise on ball of feet and make a half turn to the right. Then take a step backwards with the left foot and slide the right foot alongside the left; rise on ball of feet and make a half turn to the right as before. For making the left turn the above movements are reversed, starting with the left foot at forward step, and taking the back step with the right foot. Reverse about every five turns. The lady's steps are just the opposite.

## THE VELETA WALTZ.

All Couples march round the room. Introduction. Turn lady's hand over her head, and bow to partner. Partners stand side by side, lady on gentleman's right, the hand raised above the shoulders. The lady should hold her skirt with her right hand. The gentleman's left hand should rest on his side.

GENTLEMAN'S STEPS:—Slide the left foot a little to the left and a little in advance of the right; bring right foot up behind the left, the right toe being near the left heel; slide left foot again as at first; then right foot to the right and a little in advance of the left; then bring left foot up behind right foot, toe of left at heel of right; then left in front of right foot and a little to the left. Now take a gliding step to the left, your left hand joining lady's right hand above the shoulder. Repeat the above movements in the opposite direction, commencing with your right foot, the lady starting with her left foot. Then do the ordinary Waltz for about two bars of the music. Now take a gliding step to the left, your right hand joining lady's left above the shoulder, as previously, and waltz. All this is repeated.

## BARN DANCE.

Both partners should be standing side by side, facing the line of direction. The lady rests her left hand on the gentleman's right hand or arm. Both partners now walk three steps forward, the gentleman starting with his right foot and the lady her left. At the third step both pause with their outside feet raised from the floor, with the toes pointing downwards. Repeat the above movements again commencing with the opposite foot. Then waltz four bars of music, and repeat all again. This can be varied by doing hops instead of walking, but it is a much prettier dance if all couples dance it the one way.

## THE WALTZ.

"Do a graceful act gracefully"

To possess a knowledge of Waltzing is better than to know all the other dances perfectly and be unacquainted with this particular movement. As old as this dance is we very seldom see anything approaching real perfection in Waltzing. It is true that a great many people may be said to Waltz fairly well; that is, they manage to keep time to the music, and their actions are not characterized by any particular inelegance. But it generally happens that there is something wanting. That unanimity of action in which each of the

dancers assist, and by perfection of movement contributes to the pleasure of the other, is very rarely exhibited ; yet, unless there is the strictest accordance between the partners, they cannot be said to dance properly, and do not experience the real enjoyment of Waltzing.

It is impossible to attain perfection in Waltzing by attending to the action of the feet only. The movements of the body are of quite as much importance as those of the feet. If a Waltzer takes his steps with the most perfect accuracy, and even keeps strictly correct time, yet fails to move the upper part of his body harmoniously with the action of his feet, or holds himself quite erect and rigid while dancing, his movements will not have even a semblance of grace.

In Waltzing, the partners have not each to turn on his or her own axis. The centre of revolution must be situated between them. It is essential in perfect Waltzing that each of the partners should have a tendency to draw away from rather than lean towards the other, and they should bend their backs slightly outwards. The gentleman should especially draw his partner forward as he retires in turning during the first three steps, and the lady should draw away in turning during the last three, so that the action and reaction may be proportionate and reciprocal.



The fact of drawing away from each other in the manner suggested will materially contribute to their ease and comfort in dancing; since, by so doing, they take advantage of the natural force known as centrifugal, or that which has a tendency to throw a body from the centre. The bodies should be inclined so that in turning they form a figure somewhat resembling the letter V, having a small base. I have seen Waltzers, however, who actually try to dance after the fashion of the letter A—that is, they spread out their feet and bring their shoulders together. Now it is quite evident that an object with a broad top and a slender base will revolve better than one constructed the other way about. If you doubt this spin a peg-top inverted, and see how it will answer. I am convinced that these things are not generally known; if they were it is certain that people would generally Waltz better than they do. Very little real enjoyment can be derived from imperfect dancing any more than from imperfect music, still, where dancing is good it is impossible to over estimate its value as a diversion.

Remember, it is only from masters and mistresses who have conscientiously studied their profession that you can acquire the art of dancing.

# Ball Room Etiquette.

---

Avoid all slang phrases.

Give your opinions, but do not argue them.

It is the duty of a gentleman, having a place in a quadrille, to have his lady with him; otherwise he forfeits his place.

Never take part in a quadrille without knowing something of the figures.

Dancing is subject to much abuse by the thoughtless acquirements of bad habits.

While dancing, endeavour to wear a pleasant face.

Always finish your toilet before entering the ballroom.

Always recognize the lady or gentleman, director or master of ceremonies, with becoming politeness, a bow or salute is sufficient.

Do not speak in a loud tone, indulge in boisterous laughter or actions, nor tell long stories.

All should be at ease in the ballroom, just as if at home. No person can be pleased in the consciousness of being awkward.

Never become involved in a dispute if it is possible to avoid it.

Never repeat in one company any scandal or personal history you have heard in another.

In ascending a staircase with ladies, go at their side or before them. It is the gentleman's duty to lead the lady and hers to follow.

Contending for a position in quadrilles indicates a irritable and quarrelsome disposition.

Do not form an engagement during a dance, or while a lady is engaged in any manner.

Never forget that ladies are to be first cared for, and are entitled in all cases to your courteous protection.

Sets should be formed with as little confusion as possible. Running to obtain a position should be carefully avoided.

If a gentleman wishes to dance with a lady with whom he is not acquainted, he should politely ask the master of ceremonies for an introduction.

Any provocation to anger should never be resented in the presence of ladies.

A lady should never promenade the ballroom alone, nor enter it unaccompanied.

It is very impolite and insulting to galop around or inside of other sets while dancing quadrilles.

The habit of leaving one set to enter another cannot be too severely censured, and never under any circumstances should be done without an apology to those remaining in the set.

A gentleman escorting a lady to a ball, should invariably dance the first number with her or offer to do so, and see that she is provided with a partner whenever she wishes to dance.

A gentleman may, with propriety, ask another gentleman, whether known to him or not, if he wishes a partner, then introduce him to his lady acquaintances.

The master of ceremonies is privileged to ask any lady or gentleman whether they wish to dance, make himself known and procure partners for them if they so desire.

At the supper hour the lady is conducted to the dining room by her escort, who remains with her and sees that all her wants are attended to. Gloves should always be removed at the supper table.

True politeness costs nothing, but yields the largest interest and profit to the possessor of any known securities.

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