

SOCIETY DANCING



How to Dance

THE

ONE STEP

Hesitation Waltz

Tango, Etc., also

M.C.'s Guide to

Old Favourites...

PRICE:

9^d

DEPARTMENT.

One of the most important issues of this dance is to look graceful. Dancers should remember that "style" counts for a great deal. The following will help you. The dancers stand directly in front of each other. The lady's right hand in the gentleman's left. The elbows should be slightly bent—*not held out stiffly*—like the bowsprit of a boat, as this not only looks awkward, but is uncomfortable and dangerous to other dancers. The gentleman's right hand should be a little above the lady's waist-line, more or less over her left shoulder-blade. All I would say is, "*Don't stand too close together, or too far apart.*" Be comfortable, and *natural*, and your dancing will look graceful. The lady's left hand should rest lightly on the gentleman's right shoulder. *She should not curl her arm tightly round his*, as this enhances the free movement of the dance. Another important item is

that the dancers should converse quietly with each other—any topical subject—it looks pleasant to see a smile on the faces of the dancers and it helps you to adopt a natural attitude. I have seen some dancers' faces expressionless. Could they only see themselves they would soon realise that it tends to mar their dancing. To look graceful you must look pleasant. Remember dancing is a source of amusement and "pleasure rules the hour."

THE WALK (OR GLIDE).

Having mastered the position of the dancers, we will commence with the Walk or Glide. The gentleman starts off with his left foot and the lady with her right foot backward. (The lady is generally more graceful, and can go backward with greater ease, and the gentleman can see where he is going, and thus prevent a collision with other couples.) To assume the position of the dancers, the

gentleman starts off—left—right—left—right, walking in time to the music. Remember this one important point—*do not bob up and down or trot—simply walk* (commencing on the ball of the foot, the heel being slightly raised, being lowered gradually as you complete the step). Walk as softly and smoothly as you can, taking a step to every count of the music. The walk can be kept up for any length of time; usually you walk for eight counts, and then break into another variation, which will be explained further on.

ROUNDING A CORNER.

In all dance-rooms there are corners. To turn a corner you do not turn your partner round, but keep her walking backward in the same direction, leaning over slightly, just enough to make a graceful turn, keeping your balance well, something like a bicycle rounding a corner. The lady's face should look towards the centre of the room,

not the outside. After the corner is turned, the dancers can adopt their natural position.

THE DIPPING STEP.

Much has been said against "Dipping" in the One Step, but if this movement is correctly and gracefully executed, it looks charming. Of course, to either overdo or not complete the step tends to enhance its beauty. Suppose the dancers have walked eight counts; the gentleman turns his left foot a little to the right side of the lady; he draws his right foot back, slightly bending the knee; then slowly brings his left foot up to the right; this completes the dip; but to get into exact position again you take a little step forward with the right and then with the left foot you start off with the Walk again. The lady's steps are just the reverse to the gentleman. Care should be taken by the lady when dipping to glide the left foot towards the

gentleman, bringing up the right foot slowly to the heel of the left foot, and then take two little steps backward; left foot, then the right foot, which leads you into the Walk. Do not dip too big or too little; cultivate the happy medium.

THE SWING STEP.

It must be remembered that all the variations of the One Step begin and finish with the "Walk." The Swing Step is probably the easiest variation in the dance. The gentleman puts his left foot out a little, following it up with the right foot, and so you go round (in time to the music) until you count seven. On the eighth step you do the dip step, or break into the walk again. Some dancers execute the Swing Step fast for about twelve or more counts, but it is a little dangerous, and you are likely to collide with other dancers. You can also dance the Reverse Swing Step, but upon

completion *do not Dip*, but finish with the "Walk." Care should be taken not to pump the arms or shrug the shoulders in this movement.

THE GRAPE VINE.

This movement constitutes a series of Dipping Steps—say, four or five. The gentleman turns the lady round a little, then glides his right foot toward the lady (who will step back correspondingly with her left foot). The gentleman will then bring up his left foot to the side of his right foot; two counts have then been made. You draw back the right foot, slightly bending the knee, bringing up your left foot to the side of the right. You can do this four or five times, taking the count one—two—three—four. The lady's steps are just the opposite to the gentleman. Finish the movement with the "Walk."

THE GLIDING STEP.

This is a simple but effective variation. Let us suppose you are "Walking" the lady backwards. You turn her round to face the same direction as yourself. It is not necessary to change the step or stop Walking. The gentleman glides his left foot out, and brings up his right foot to the back of his left, taking the count one — two; you do this three times. To complete the movement, you glide the same number of steps backwards, the gentleman commencing with his right foot and the lady on her left. You will find by doing the back movement that your arms, which hitherto had been extended straight in front of you, are at the back, and you look over your shoulders. You can do this step any number of times, finishing with the "Walk."

THE EIGHT STEP.

From the plain One Step, in which the dancers are facing each other, the gentleman turns the lady so that she is facing the same direction as himself (as described in "The Glide." The gentleman starts off with his left foot, the lady on her right foot). You walk forward six steps, on the seventh count the gentleman glides his left foot towards the lady, doing a half-turn inwards; on the eighth count he brings his right foot up to the heel of the left, which will leave you facing the opposite side of the lady, and the arms, which had been hitherto extended in front, will be at the back. The dancers will then lead off with the inside foot (gentleman right foot and the lady left foot), and by doing eight more steps in a like manner, you will find yourself in the first position of this step, which can be continued any number of times.

THE EIGHT STEP (ANOTHER VARIATION).

Instead of walking the six straight steps as described hitherto, the dancers walk forward two steps, gentleman on his left and the lady on her right. Without loosening the hold more than is necessary, they both turn on the third step, making a revolution toward the inside. After that the arms, which were extended in the front, will be at the back, and you look over your elbows. You then walk two more steps, the lady with her left foot, and the gentleman with his right foot. On the third beat of the music, you turn as before, but this time the movement is toward the outside, and again with only an almost imperceptible loosening of the hold. The completion of this movement brings you to the first position of this step. You may continue as many times as you desire.

THE STEP OUT.

This simply means stepping out at the side of your partner, so that instead of walking in front you are walking a little to the side of each other. Let me explain:

You are walking as in the ordinary One Step. The gentleman holds the lady a little distance away from him, and steps out to his left, so that, without changing the direction whatever, his right foot is at the lady's side instead of being between her feet. You walk several steps this way, and a half turn or spin to the right will bring you to your original position.

ANOTHER VARIATION.

The position is reversed in this movement. The gentleman goes backward, and the lady forward. The gentleman holds the lady a little distance away, and turns her, making her take a half-turn backward, whilst he takes a half-turn forward, still going in the same

direction as he originally started. Seeing that you held the lady away from you during the turn will have caused you both to be walking at the side of each other, instead of in the front. This movement is a little more difficult, but still is easily overcome.

THE SPANISH RAG.

One of the prettiest movements in the One Step is the Spanish Rag. The gentleman turns the lady so that she is facing the same way as himself. He then glides four steps, commencing with his left foot, the lady with her right. You then make a half-turn towards the inside with your left foot. You will then be looking over your shoulders at your feet. The gentleman draws up his right foot to his left; he then draws back his left foot a little, again drawing his right foot up to the left. Keeping in the same position, the gentleman starts off in the opposite direction with his right

foot for four steps, right—left—right—left. He then glides his right foot forward; bring up the left foot (as though you were kicking a football). Your left foot will be extended past your right. You then turn inwards on your right foot, swinging your left foot to the front of you, which will bring you in the same position as you started. The lady's steps are just the reverse to the gentleman. This movement can be done several times.

THE TURKEY TROT (STOP STEP).

The Turkey Trot has come in for a great deal of criticism. Personally, I contend it is a beautiful and graceful movement, and one that will become popular. I will first explain the Turkey Trot Stop Step. The gentleman turns the lady so as she is facing the same way as himself. He then takes a step forward with his left foot, and then one

with the right foot, making two counts, left—right. The gentleman then crosses his left foot over the right. In this position he moves his right foot back a little step, bringing his left foot up to the right again. Your legs will be still crossed. On the next count you bring your right foot to the front of you, pausing for one count, and then make a turn inwards towards the lady, making your left foot just touching her right foot, pausing for one count. To go off again into this movement, you turn your left foot towards the front of you, and start off, left—right; cross over your left foot, and so on. You usually execute this movement three or four times before you swing the lady to the front of you to go into the Walk. The lady's steps in the Turkey Trot is just the reverse to the gentleman.

ANOTHER VARIATION.

This movement is similar to the Stop Step, except instead of paus-

ing when the gentleman brings his right foot to the front, he makes a little hop, bringing his left foot to the front (suspended in the air). You execute three hops, right—hop — left — hop — right — hop, then place your left foot in front of you, and lean over a little, balancing on the left foot. Then place your right foot back, and balance for one count. You can then start off into the movements again, as many times as you desire. As in the previous dance, the lady steps are the reverse to the gentleman.

I might mention for the benefit of the dancers that the Turkey Trot is the most difficult of all the movements in the One Step, but any good teacher will soon make you perfect. I feel sure that once you have mastered this step, you will be constantly doing it.



Hesitation Waltz.

The old-fashioned Waltz has dropped out completely. Everybody is doing or trying to do the Hesitation, and, of course, each has a style of their own. Unfortunately, nearly all the dancers start off on the wrong foot, and thus the Hesitation is lost. If you follow out the instructions given below you will find this beautiful Waltz simple to do.

The dancers take up the ordinary position of the plain Waltz. The gentleman steps back (not forward) with his *right* foot, and then back with the left foot, and then he moves forward two steps — right foot—left foot, allowing one count for each step. To be plain, you are

now in the same position as when you started. You should then turn and travel a little. For the next two counts the gentleman allows his weight to rest on his left foot, pausing for the next two counts, five—six.

You have created the Hesitation step—hence its name.

The lady starts forward left foot first, then the right foot, concluding by putting her weight on the right foot for the fifth and sixth count. You can't very well go wrong if you count softly to yourself, 1—2—3—4—5—6, pausing on 5 and 6; at any rate, you are doing the Hesitation Waltz.

WHEN TO HESITATE.

Nearly every Waltz has certain strains, which if you have a good ear for music, you will not fail to recognise the opportune time to hesitate. It is much preferable to

hesitate when the music does, than when it does not. Simply practice the steps mentioned, and the hesitation will come to you naturally.

THE RUN.

This step is a pretty variation from the ordinary Waltz. Supposing you are waltzing—the lady in front of the gentleman—you just step out to the left so as you will have the lady at your side. You then commence the run forward with the left foot, and the lady with her right (backward) for six counts—1—2—3—4—5—6; you then turn as in ordinary waltzing for the next four counts, 1—2—3—4, pausing on the fifth and sixth count, which constitutes the Hesitation. Should the dancers so desire, they can continue waltzing instead of hesitating.

THE DIP WALTZ.

In executing the Dipping Waltz, the gentleman starts forward with

his left foot, and the lady with her right foot. The gentleman slides his left foot forward, bringing up his left foot to the back of the right foot; then puts his right foot a little further forward, making three counts, 1—2—3. He then brings his left foot forward in the same way as he did the right. Taking three more counts, 4—5—6, he then takes two steps forward, left—right, and on the third count do the dip—i.e., the gentleman brings his right foot back, slightly bending the knee, and the lady glides her left foot forward slightly, bending the knee, bringing up the right foot to the back of the left. This step can be done several times, or continued for the whole of the Waltz. The time for this movement should be just half of the ordinary Waltz time, or Waltz Walk.

In conclusion, if you do all these dances smoothly, you will not only bring pleasure to yourselves, but to onlookers as well.

Helpful Hints.

The following hints will be of great advantage to dancers in becoming graceful:—

1. Do not wriggle your shoulders.
2. Do not shake your hips.
3. Do not twist your body.
4. Do not flounce your elbows.
5. Do not pump your arms.
6. Do not hop or walk stiffly—
glide.
7. Avoid low fantastic-acrobatic dips, cultivate the happy medium.
8. Don't stand too close or too far away from one another—allow freedom of movement, and be comfortable.

9. Talk to each other quietly whilst dancing—it will help you to be more natural, and tends to brighten your dancing.
10. Read carefully the article on Deportment in this book, and if you carry it out you will look graceful.
11. Dance to the music — that is what music is for. If you are not going to take any notice of the music, why have music at all? *You should dance strictly to time* —to dance against the music is an insult to the orchestra.



HOW TO DANCE THE □ TANGO □

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



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 DIAMANTE.

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).

Members of the British Association of Teachers of Dancing, London.



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

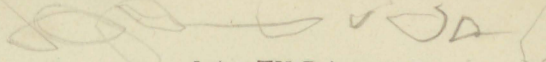
(The Scissors.)

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 HUITÉ

(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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