



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### **Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

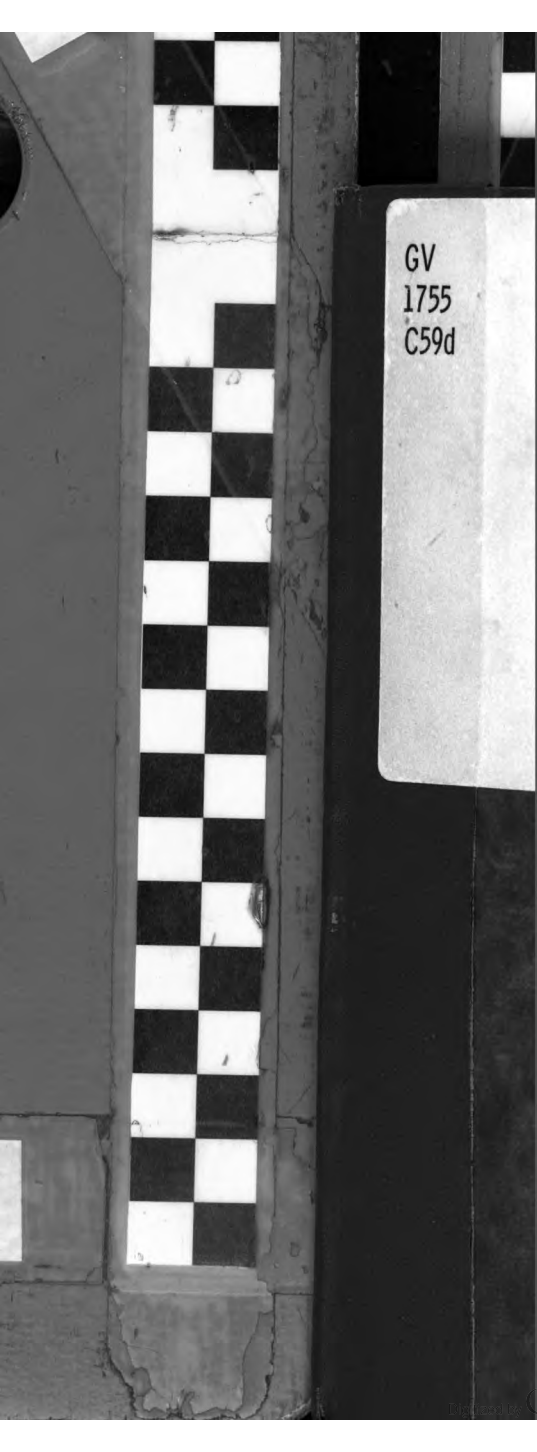
### **About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

GV  
1755  
C59d

CLENDENEN

DANCE MAD OR THE  
DANCES OF THE DAY



GV  
1755  
C59d

SCENARIOS

DANCE MAD OR THE  
DANCES OF THE DAY



THE LIBRARY  
OF  
THE UNIVERSITY  
OF CALIFORNIA  
LOS ANGELES

**DANCE MAD**  
**OR**  
**THE DANCES OF THE DAY**



**MR. F. LESLIE CLENDENEN**

# DANCE MAD

OR

## THE DANCES OF THE DAY

BY

**F. Leslie Clendenen**

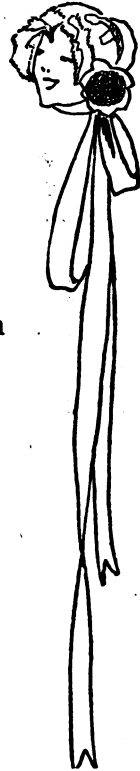
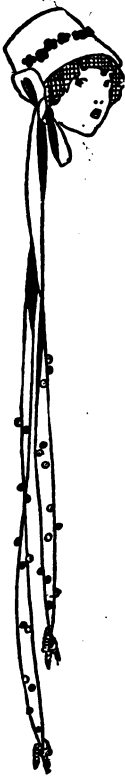
President St. Louis Association  
Masters of Dancing

ILLUSTRATED

ST. LOUIS, MO.

ARCADE PRINT CO.

1914





— “The life of a new dance today,  
Does not equal that of a flower.”

ALBION TO THE MARSHES  
OF CHESHIRE  
1871

eh 9/27/43

GY  
1755  
C59. d



### TO MY READERS.

It is not the aim of the author to write a history on dancing. We will deal only with the dances, or a part of the many, as danced the present day. It is our desire to publish such dances as are just now causing our country to go "dance mad."

I feel my efforts in securing true knowledge pertaining to the new dances, which will be found under a separate heading, will be appreciated by our teachers.

The time has come when hardly any two dance alike. The public adds a twist of the toe to some new movement and call it a new creation, just as a dressmaker changes the drapery to create a new creation in her art.

Some rising young dancer stumbles on to a new step, while practicing; he teaches it to some innocent girl; of course she asks, What is it? Then the villain thinks quickly for a name; his mind instantly recalls some slang phrase he has heard while making the rounds, with no sense of shame he calls it by the new (?) name, regardless of how degrading or ridiculous. Then she in turn teaches the "New Dance" to her friends, and so it goes, and yet our teachers cannot complain. We can

PAGE SEVEN

Kamin - 8-4-43. P. E. Man

440280

only gasp and wonder, "What next?" After all it gives the newspapers something to write about, which helps to advertise our art and keep the public "dance mad."

## HOW TO HOLD YOUR PARTNER.

How often do we see people whom we know, or thought, were perfectly nice people, holding their partners to look like two "Barbary coasters". Our girls will spend hundreds of dollars taking grace lessons, and as soon as a rag-time piece of music starts up, they will grasp a "strange" man in any outlandish position that often will put the lowest creature to shame. I have seen teachers at our meetings with their enormous hands spread all over their ladies' backs. They knew better, but were having such a time to make their feet and body behave that their position was overlooked.

Insist that your pupils take the correct position, which is graceful; they will like it in time. Our new dances do not require "hugging" and crossed arms to make them enjoyable. Insist that the couples dancing stand from 1 to 4 inches apart.

Control is the greatest point to consider in all our new dances. "Deep Dipping" and "Back Bends" may look pleasing on the stage, but are out of place in the ball room.

Many teachers are converting their assembly rooms into a cheap burlesque vaudeville stage, forgetting that they are assisting the public in becoming disgusted with dancing. Many of the ball rooms of today are merely "play grounds" for the "grown-ups."

"Let's all pray for reform."

## **TANGO**

(Extract from an old book in our library,  
published over 40 years ago.)

A dance of Mexican origin, in which the movements of the negroes were imitated.

The music is of a weird fascination and the movements of the dance are less presentable to a polite audience than those of the "Habanera," which the Tango was copied from, and is performed in the cafes of Madrid and other cities of Spain.

The Tango has of late years become nothing but an incitation to desire. A modified form of the dance is now often seen at the better class of theaters in Spain.

Before describing the "new dances" we publish extracts from letters we have received from prominent people and teachers from foreign lands. We have long been in doubt, as many of our teachers are: as to the real origin of these dances. With this in view I set out to find out the real history of many of these dances. The following is the result of my many months of research.

### **EXTRACTS FROM LETTERS**

#### **From Prominent Teachers and Social Leaders in Foreign Countries. FROM MAURICE.**

The Tango (properly pronounced tahngo) was first danced in Paris in 1907. He first learned it from Mr. Masias, a millionaire Argentinian, while in France. He knew it could not be danced as shown him, so toned down the dance which, in its Argentinian fullness, could not be done before the American gentlemen and ladies.

After two years of rewriting and study he showed it to the manager of a cafe in Paris. He shuddered at the thought. Later he was induced to permit public demonstrations. The French society at once went mad over it. From there it came to this country. This accounts for the many styles of the dance seen in this country.

We give the description of the eight real steps as claimed to be correct by Maurice; also combinations of these steps as he has danced them at various times the author has witnessed him in his dances.

ELSA JANIS, who also claims to have danced the Tango in Paris, says: "Some say there are hundreds of Tango steps. I personally have danced about 40 varieties, yet when you get beyond eight different steps they become personal steps that are made up by different people, and are not worth learning.

### FROM ARGENTINA.

The tango, which the world has adopted—and adapted—is no more popular here than former years, which is not much. It really is our National dance, though no respectable woman ever dreamed of dancing it. No woman (except tourists) who visits the cafes and gardens where it is sometimes danced can escape suspicion.

We have professional tangoers here that to us are known for their expertness, who trot for the satisfaction of the most promising looking tourists. As for the Maxixe or Mattchiche, which you might pronounce as if spelled Mac-hee-che, as near as I can come to it, it honestly belongs to our country and is our true tribal dance. Yet but few know of it. I personally have never seen it danced. I have gained all the information I can for you. The name, I believe, is not Spanish or

Portuguese, but Indian and the dance is better known amongst the lower class of Indians in Mexico than here with us. I cannot see how you can adapt it to the ball-room in places which ladies attend.

MONS. FOURNIER.

### FROM PARIS.

It is an undeniable fact that the Argentine national dance, which, by-the-way, is disowned by the Argentine legation, still remains the theme of heated discussion here in Paris. I believe it due to the fact that the dance came to us from the United States at a time when we were at our wits' end for a new subject of conversation. Society found what it was clamoring for, as soon as the chief of police forbade the tango danced in public. The dance has now reached its height of popularity, since it has been repudiated by the Argentine embassy. We do not know and cannot give you any information as to where it came from. We look to the United States for new creations under the names of tango and Maxixe.

MADAME D'ANNUNZIO.

### FROM BUDA-PESTH.

We have gone dance mad—to such a degree that it is not uncommon to see men and women dancing upon the street. We do not stop to inquire where the new dances came from; but from what I have been able to learn, they were brought here from the United States. It is generally supposed that the tango is your national dance!

MADAME D'ANDRE.

## FROM BRAZIL.

The Maxixe is an Indian name, but can find no one to enlighten me. Regret I cannot give you the desired information. The dance is unknown here. Believe me, Mr. Clendenen, I would greatly appreciate a discription of what you call the tango and Maxixe, if they are known to you.

A. DE VERSILY.

## FROM SAO PAULO, BRAZIL.

The dances you ask about are still unknown here. The tango, I think, must be the Negroite that you are trying to portray. I have been terribly shocked at reports coming from your country, relating to what you call "our dances." As to the Maxixe, it is (if I am properly informed, our old national dance. While the original is typical, and honestly our national dance, I have never seen it danced but once. In fact, it is practically unknown here.

M. D'WIKE.

But who cares from where the dances come? We will all agree, when danced refined, that they are both artistic and refined.

THE AUTHOR.



## SYNOPSIS OF TERMS

Used in Describing Dances in Dance Mad.

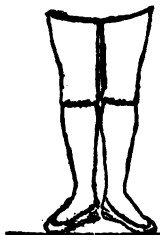
Pos.—Position of feet. (See 5 positions.)

R.—Right.

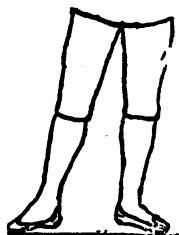
L.—Left.

C.—Count in Music.

1st. Pos.



2nd. Pos.



3rd.

Pos.



4th.

Pos.



5th.

Pos.



## DON'TS

Don't sway your body from side to side.  
Don't sway your hips from side to side.  
Don't throw your shoulders from side to

side.

Don't rag—don't wiggle.

Don't bend your knees or hold them  
stiffly.

Don't poke your head over your partner's  
shoulders.





FIG. 1.



FIG. 4-5



FIG. 9



FIG. 6

## THE MAXIXE OR MATTCHICHE

(Pronounced Mac-he-she.)

(See letters from Brazil and other foreign countries.)

**MUSIC**—The Maurice Mattchiche, sent postpaid for 30 cents.

Before attempting the dance, we would suggest that you study the poses on opposite page.

**Waltz Position**—Both facing line of direction.

### Stage Version.

Gentleman extend left heel forward; 4th position, toe pointed upward. (Lady extend R. foot.) Both assume a slight crouching position.

### FIGURE ONE.

In above position, execute 8 or 16 deep catch step movements forward, keeping the same foot in advance for the 8 or 16 counts.

The movement is made in a circle on the stage.

**MOVEMENT**—Glide L. heel forward into 4th pos. C. 1.

Draw R. foot to left and extend L. heel forward, keeping the toe pointed upward, C. and 2. Repeat the movement, keeping L. foot in advance, drawing R. up back for 16 counts, 8 bars.

**NOTE**—The movement is made freely with deep dippings, on the count 1. The L. toe points straight forward in line of direction.

### **FIGURE TWO.**

Face partner, retaining waltz pos. Make long glides to side (2nd pos.) C. 1. Make short catch with R., keeping feet apart. C. and 2, leaning the body well to L. side. We will call the above a "Two Step" as it is similar, only a more decided movement on first count.

Continue the Two Step first with R., then L., turning and moving around in a circle for 8 bars, swaying the body from side to side.

The swaying of the body is the characteristic feature of the dance.

### **FIGURE THREE.**

On the last count of the last bar both face line of direction, gentleman at left side of partner. Right hands joined and resting on lady's right side. L. hands joined in front, raised to height of the shoulder.

Repeat the heel movements slightly diagonally to left, count 8. On the 8th count lady quickly turns to face partner.

### **FIGURE FOUR.**

Take the heel movement eight times, in the opposite direction. The position of the arms is the novelty of this figure. As the turn is made, the gentleman's right arm is kept in position, encircling the lady's waist, his right hand holding her

right, which is brought back to the line of her waist. The left arms of the partners are raised so that the left hands join, directly above her head.

#### **FIGURE FIVE.**

With the hands still raised, take the eight two steps described in figure two, allowing the body to sway gently from side to side. On the last count, bring the hands down, release them and change so that the lady's back is toward her partner, her right wrist grasped by his right hand and her left wrist grasped by his left hand. The dancers are then in position for

#### **FIGURE SIX.**

Take 16 long glides to the left, around in a circle, 16 counts. While executing this movement, the arms are brought up and around in a circle, describing one circle to eight counts of the music, or two circles of the arms are made to that of 16 counts. The circle is made by raising the hands to a closed position over the head, then down in front of the lady and then around and out at the side and on up over the head and down in front.

#### **SEVENTH FIGURE.**

With the gentleman still standing behind the lady, his hands grasping her wrists, but with the arms extended straight out, both make a dipping movement forward with the left foot, bringing the right up to the left and quickly extending the L. forward, or a dipping two step movement. C. 1 and 2.

Repeat the movement with R. foot forward C. 3 and on count 4 both make an extremely deep dip, going nearly to the floor on the right knee, feet well separated.

Slowly rise and draw the left foot up and extend it to 4th pos. forward, repeating the two-

step and dip.

Repeat the movement for 4 or 8 times, moving around the stage in a circle. On the last count, change position so that the lady faces her partner, their right hands joined and his right arm around her waist, the left hands again above her head.

#### **FIGURE EIGHT.**

In this position, take the two step as in second figure, eight times. On the last count, quickly change position, the lady still facing her partner, the arms extended straight out at the side.

#### **FIGURE NINE.**

In this position, repeat the two step as in second figure, swaying the body very freely from side to side, waving the extended arms up and down to the rhythm of the body movement. On the last two counts, stop abruptly, the body held erect. Bring the arms up and over the head, slapping the hands and stamping the L. foot on the last count. Bring the arms down, releasing the wrist and quickly change position, so that the gentleman's right arm encircles her waist, his right hand holding her right hand, at her waist line, his left joined with her left, above her head.

#### **FIGURE TEN.**

Walk one step to 2 counts, as follows: Lady steps back on L. foot, C. 1. Point R. foot in 2nd pos., C. 2., at same time gentleman steps forward on R., C. 1, point L. in 2nd pos., rest, C. 2.

#### **FIGURE ELEVEN.**

Repeat the above movement, the gentleman taking the backward step and the lady following, 4 steps. 8 counts.

### **FIGURE TWELVE.**

Take the heel movement of the third figure, 8 counts. On the last count the lady changes position quickly, turning so as to face in the opposite direction, the right hands joined behind her back, the left hands above her head. Take the heel movement, the same as in figure four, 8 counts.

### **FIGURE THIRTEEN.**

Repeat figure five, 8 counts. On the last count, change position, the arms extended as in the third figure.

### **FIGURE FOURTEEN.**

The gentleman stands back of his partner, hands joined and extended at the sides, on level with the shoulders.

Two step, both starting with the R. foot. Gentleman passes from side to side back of the lady, C. 1 and 2, making the side step on the heel. Repeat moving around in a circle for 16 counts.

### **FIGURE FIFTEEN.**

Still in this position, both glide or gallop sideways 4 counts. On the 4th count, make a deep dip, and as you come into erect position, turn one-fourth, so as to face the center.

Repeat this movement for 4 times, moving around in a square, making the turn on the 4th count each time.

### **FIGURE SIXTEEN.**

#### **"The Rock, or Knee Lift."**

The movement is made very freely as follows: The gentleman steps forward on the R. foot. (Lady back on L.) C. 1. Hop on R. at same time, raise left well up back. (Lady raises R. up front.) Repeat with opposite feet, sixteen counts. This

sounds simple, but it is one of the most difficult movements in the entire dance, and is exceedingly awkward unless it has been practiced many times.

### **FIGURE SEVENTEEN.**

Repeat figure three, eight counts, in line of direction. On last count make a quick change of position, facing in opposite direction.

### **FIGURE EIGHTEEN.**

Repeat figure four, eight counts, the up-lifted arms swaying freely.

### **FIGURE NINETEEN.**

Repeat the position and movement of the second figure, making a short, graceful step and consuming thirty-two counts of the music. This finishes the dance, which begins again with the heel movement, describing a circle, as in the first figure. Exit with heel movement.

## **MAXIXE NO. 2.**

### **"As Danced in Paris."**

That there are several ways of dancing the **Maxixe** is not denied. We will describe another very pretty "**Maxixe**" as danced and described by a Paris teacher.

**WALTZ POSITION** at starting; taking the "Two-Step" movement, on the heels, with the toes turned up, as in No. 1. Take eight two-steps, swaying the body gracefully with each movement. On the last count quickly change position of arms. The lady places her left arm behind her, meeting the man's left around her waist. The lady's right hand held up over her head, as in an old-fashioned minuet, and the man's right hand meets it holding it by the very tips of the fingers.

### **FIGURE TWO.**

In this position repeat the two-step each way four times.

### **FIGURE THREE.**

Still retaining this position, make eight glides to the right, same as an old-fashioned galop, turn half on eighth step and glide eight more steps, commencing with left foot. On last count lady quickly turns half around, back to partner, right arms extended, straight at side, left hands resting on lady's left side at waist line.

### **FIGURE FOUR.**

In this position take forward "two-step" movements, beginning with right. Make eight or sixteen movements forward, swaying body slightly from side to side. Quickly raise hands over head.

### **FIGURE FIVE.**

In this position take two "two-steps" each way, on last count quickly return to waltz position.

### **FIGURE SIX.**

The man steps forward on the left foot (count one), swings right foot out in front (count two), brings right foot back to first position (count three), swings left foot back (count four). The lady steps down on her right foot as the man steps on his left, swings her left out behind, then swinging left back to first position, then swing right forward on four.

This might be called the rocking step, and takes the place of the "knee lift" used on the stage by some performers. When well done, this is a very graceful movement.

If Maxixe No. 1 is first mastered, No. 2 will be found very simple, as the movements are plainly described in No. 1.

### MAXIXE NO. 3.

(For Ball Room.)

A very pretty ball room dance is made up by combining the following movements:

#### Step 1.

Execute Figure 1, 8 counts, making the movement more of a two-step, dipping with the foot kept flat on the floor toe turned straight to line of direction.

#### Step 2.

Repeat Figure 2, 16 counts.

Repeat Figure 3, 8 counts.

Repeat Figure 4, 8 counts.

#### Step 3.

NOTE—As the lady faces her partner, make a quarter turn, so the Figure 4 or movement may be made to line of direction.

#### Step 4.

Repeat Figure 7, 8 counts.

#### Step 5.

Repeat the walk, Figures 10 and 11, making a half turn on the 8 count, so the gentleman's back is to line of direction; 16 counts.

#### Step 6.

Two-step, 16 counts, and recommence from beginning.





## ONE STEP

(By Oscar Duryea.)

The music for the one-step is the same as for Castle Walks and Tango.

Gentleman beginning with the left foot, walks diagonally back. C. 1, 2, 3, 4.

Slide L. foot to side. Close R. to L., repeat slide and close, 8 counts. Walk back on L. R. L. R., 4 counts.

Walk forward 4 counts.

Grapevine, 8 counts. (See Tango for grapevine.)

Repeat from beginning.

### ONE STEP NO. 2.

Gentleman walks 6 steps forward C. R. L. R. L. R. L. On count 7, point R. to side (2nd pos.) C. 7. Close R. to 1st pos. raise high on both toes and fall. C. 8.

Repeat walking in a semi-circle.

## ONE STEP "VARIATIONS"

By Walter Humphrey.

### No. 1—Crab Step.

Gentleman steps L. to side, 2nd pos. C. 1. Pass R. foot behind L., 5th pos. C. 2. L. to side, 2nd pos. C. 3.

R. crossed in front of L., 5th pos. C. 4. Repeat ad lib.

### No. 2—Single Crab.

This step is similar to the above, only the gentleman steps forward toward the wall and the lady backward.

**Double Crab**—Similar to the “single crab”, only four movements are condensed into two beats. Thus: The gentleman steps forward on L. R., back on L. (one beat), steps back on R. (one beat). You will note the first beat has 3 movements and only one step on the 2nd beat.

Repeat ad lib.

Close R. up to L. (one beat).

(This is often performed with a turn on the fourth beat and repeated in the same direction.

**Drag Step**—Step L. to 2nd pos., shoot the R. out to R. and drag it up to the heel of L. foot (1st pos.)

**The Kangaroo Hop**—Both face line of direction. Step a short step forward on L. foot (Lady R.) Hop (spring) a long step forward with that foot.

Step a short step forward with inside foot, forward on same foot (3 beats), step forward and hop a long step forward on that foot. Repeat ad lib. Couple both face line of direction.

**Wallaby Jump**—Partners face line of direction.

Step outside foot forward (one beat). Hop inside foot (one beat). Hop forward on inside foot (three beats). Repeat at lib.

The “Judy Walk,” or crossing of the feet at fifth position, and the “Duck Waddle,” walking with the feet apart and “Lame Duck” or a step and a “limp” movement, and “Turkey Trot,” where the feet are separated, swaying from one foot to the other, are not, in our opinion, commendable for the ball room, therefore will not be described.

Many dancers combine Tango steps to the one-steps and call it by new names.

The two are about as near alike as a Christmas pudding is to an apple dumpling.

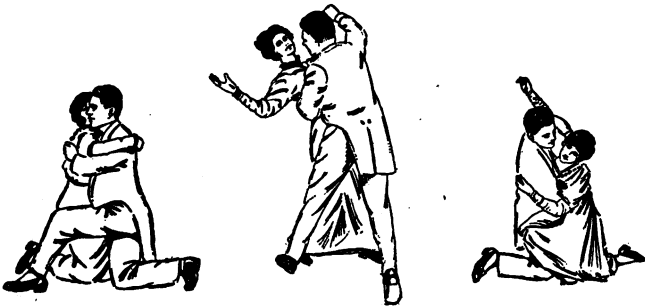
**Toe and Heel**—Waltz position far apart. Point L. toe inward at side, 2nd pos. Point L. heel close to R. toe.

Chassez to side, L. foot.

Repeat the same movements, with R. foot to the R.

**The Points**—Gentleman point L. foot to L. side, 2nd pos. (one beat). Point L. in 4th pos. across R. (one beat).

Step L. to 2nd pos. (one beat).



**Improper Bendings, Dips and Positions.** It is this Class of Positions that has caused Respectable People to Condemn Dancing.

# CASTLE WALKS



## **CASTLE WALK**

Under this heading we describe a number of "Castle Walks" as danced in our academy and described by other teachers from all parts of the United States.

The first description of the "Castle Walk" the author finds in his library, dates back over forty years, and to quote the note from the old work is as follows: Walk around in various directions, without any object in view, looking as "insipid" as possible, and you have the "Walk around" or "Go to the Devil!" No one will deny that this description fits to the present "Castle Walk."

If we are properly informed, Mr. and Mrs. Vernon Castle, of New Rochelle, N. Y., is responsible for the dance bearing their name and immediately brought them before the world. Today they are pronounced the best exponents of our art in the world and known as the "dollar a minute" dancers. They are the highest paid dancers on the stage today.

### **CASTLE WALK NO. 1.**

Waltz position.

Lady walks backward continuously, gentleman forward, walking in a semi-circle, stepping on the ball of the foot. On 8th count raise up on the tip of the toe.

Repeat this movement, walking backward as often as desired, gentleman walking forward. On each eight counts, take a different semi-circle, one time making the circle inward, next time making it outward, the gentleman's left arm and the lady's right arm are held outstretched, and as the circles are made, both the gentleman's head and the lady's head turn, first toward the outstretched arms, and the arms are lowered for the inward circle; the head is turned in the opposite direction,

and the arms are raised high for the outward circle.

After taking three of these semi-circles, the walk is usually finished up with a skip movement, the lady skipping backward and the gentleman forward.

### **CASTLE WALK NO. 2.**

Walk eight steps, lady going back, gentleman forward. The movement must be on the ball of the feet so as not to be stiff, it is a graceful "springy" walk. Turn half and gentleman walk back eight counts, repeat, lady going back, 8 counts. Repeat gentleman going back, 8 C. Couple face diagonally to center of room and walk four steps in that direction. Turn quickly one-half, to face opposite direction, and walk four steps forward.

NOTE—The last eight steps are to be made in the shape of a "V" or zig-zag around the hall. The turn is made by throwing the outside foot over and in front of the other foot, and starting to walk on this foot, hands held out back away from direction of walking on last four walks.

Part 3 of the dance is a skipping movement, or hip-ty-hop step movements, eight counts. Repeat from beginning.

### **CASTLE WALK NO. 3.**

Lady walks backwards 8 counts, at same time gentleman forward. On count 8, make a sweeping courtesy. Repeat the 8 counts and courtesy.

### **CASTLE WALK NO. 4.**

Gentleman walks forward 4 counts, turns one-half, walks backward 4 counts. Turns one-half, skip step forward 8 counts.

## CASTLE WALK NO. 5.

Like many others of this class, the movement is made in a "V" shape. Gentleman walks back toward center of room, 4 counts. On 4th count make a draw of the left foot up to R., swaying body to left. Repeat walking forward 8 counts, starting with the L. foot. Lady goes backward 8 counts. Turn in place by extending the L. foot to side and drawing it in to 1st position. At same time step on R. foot, turning in place 4 counts, 2 movements.

On the turn the lady's back should be to center and walk back 8 counts. The gentleman always walks back 4 steps, and lady goes back 8 counts and 4 counts for the turn.

## CASTLE WALK NO. 6.

Couple face diagonally to center of the room, walk 4 steps forward, both starting with the outside foot, count 1, 2, 3, 4. Turn quickly by throwing outside foot around in front and step down on the foot on C. 1 in 4th pos., continue the walk, C. 2, 3, 4, walking in the direction of a wide "V." Make 2 draws toward line of direction, 4 counts.

On the next 4 counts turn in place as in a tango by stepping on R. L. R. L., at same time turning.

Repeat from beginning.

## CASTLE GLIDE OR WALK NO. 7.

Gentleman walks forward 16 counts (lady back), skipping steps 16 counts. Repeat the walks 16 counts. Glide sideways 16 counts. Repeat from beginning.

## **CASTLE WALK**

By I. C. Sampson.

Waltz position.

Gentleman moves forward all the time, lady going backward. Stand very erect, stepping on the ball of the feet without bending the knees.

Gentleman forward in a straight line, eight steps; then describe a figure 8. Thus—Describe a circle going around to right, looking over the right shoulder, left hand held high at the side; using eight steps. Then complete the "8" by going around the other way, looking over left shoulder, left hand held low.

"Skip" eight steps, moving forward in a straight line.

The skip is a hop-step and 1, hop-step and 2, etc.

## **THE CASSELL GLIDE**

By Mrs. K. L. Cassell.

MUSIC—"Brazilian Dreams."

Position side by side. Outside hands joined and elevated. Inside hands joined in natural position. Walk forward four steps, starting with outside foot, count 1, 2, 3, 4. Glide, glide, 1, 2, 3, 4. Four steps backward, starting with inside foot, 1, 2, 3, 4. Glide, glide, 1, 2, 3, 4. Disengage raised hands, joined hands raised, walk forward, starting with outside foot, 1, 2, 3, back to back and point on 4. Forward with inside or point foot, 1, 2, 3, face to face and point on 4. Assume waltz position, hands joined, gentleman's left, lady's right raised; gentleman's right and lady's left resting on lady's hip; two-step four measures. Repeat from beginning.



## PART TWO

# TANGOS



I thought I was invited to,  
A dancing club of nice propriety;  
I gazed upon the boys and girls,  
Who were dancing furiously.  
Said I: if Salome should see the sights,  
She'd die of jealousy!

man faces the wall. Step L. foot a short step to side, C. 1. Turn body to face the right hand and walk back on the R. foot, C. 2.

Step L. to side, turning to face L. hand, C. 3. Step R. foot forward, C. 4. Repeat stepping the L. foot to the side on the C. 1, and on the even count or 2, 4, etc., the R. foot steps straight forward and back, turning the body enough that the feet do not cross.

The step is short and of a "push and draw" nature.

**(3) Single Three**—Gentleman advances with his L. foot, "a long step," C. 1. Cross R. over with a sweeping movement and step on R., C. 2. Point L. to side, 2nd pos., C. and close L. to R. and raise on both toes and fall, C. 4.

The step has plenty of swing and snap to it.

**(4) The Fan**—Step on L., short step forward. Step R. forward, 4th pos., C. 1, and turn one-half or pivot one-half around, C. 2. Step L. back. Step back on R., pivoting one-half, C. 1 and 2. Repeat the movement around in a circle, making the long step with R. each time.

The R. foot makes a long, sweeping glide each time; also a raising and lowering of the body on the balls of the feet are used as you pivot.

**(5) The Scissors**—Gentleman steps L. foot over and across in front of the R. C. 1. Raise on the balls of both feet and pivot one-half around, C. 2. Step R. over and across in front of the L., C. 1. Pivot, C. 2.

This movement may be made with either the R. or L. foot.

**The Passo**—Step R. foot to side (2nd pos.) C. 1. Step L. foot across and front of the R., at same time making a prominent bend of the knee. C. 2.

Repeat by stepping the L. across in front of the R. for 8 counts. The bending of the knees is very prominent in this step. Make a half turn and repeat the step back. The turn is a pivot turn, made by crossing R. or L. over and pivot on the toes.

(8) **The Evantaille**—Walk forward (4th pos.) on L. C. 1. Walk forward on R. C. 2. Make a deep bend of the knees, or dip, and come into erect position. C. 3-4.

As you come into erect position, make a  $\frac{1}{4}$  turn, which will leave the feet at right angles.

Repeat 4 times, which will move you around in the form of a square. Turning to face the center of the square each time.

## TANGO NO. 1

(As taught in our classes.)

Any good Tango music.

**POSITION**—As for the waltz. Gentleman standing with his back to the line of direction, lady facing line of direction.

Gentleman begins with his left foot, walks backward 4 steps. L. R. L. R. C. 1, 2, 3, 4, 2 bars. (Lady forward R. L. R. L.)

**SWIRL**—Step on L. R. L. R., moving around in a circle. C. 1, 2, 3, 4. The swirl is made freely, in fact, the movement has to be with a prominent raising and lowering as you turn. making the complete turn on the 4 counts, finishing with the L. side to line of direction.

**Draws:** Step L. foot to side, 2nd pos., C. 1. Draw or drag R. foot up to L. (à la Spanish) (C. 2. Step L. foot to side, C. 3. Draw R. up. C. 4.

**Grapevine or "Corte:"** Gentleman steps foot to side. C. 1.

Draw R. back of L. C. 2. Step R. to side. C. 3. Step R. in front of L. C. 4. Repeat C. 5, 6, 7, 8. (See description.)

**Draws:** Repeat the 2 draws to the line of direction. C. 1, 2, 3, 4.

**Swirl:** As explained, 2 bars. Repeat from beginning.

**NOTE**—The gentleman faces the wall each time in making the half turn between the walks.

## **TWO-STEP TANGO**

Any Tango music.

Lady's L. hand joined with gentleman's R. Face line of direction.

Step forward with L. (lady R.) C. 1. Step forward with R., turning slightly, C. 2. Step back with L. to 4th pos., making slight dip, C. 3. (This brings backs of partners together.) Step R. to 2nd pos., C. 4, step L. to 2nd pos., turning, facing partner, C. 5. Step back with R. to 4th pos., making dip, C. 6. Step to 2nd pos. with L., C. 7. Step forward to 4th pos. with R. in line of direction, C. 8.

Step L. forward to 4th pos., C. 1-2, make two-step movement, C. 3-4.

Repeat last 4 counts, 5-6-7-8.

## **SOUTH INDIAN "HAREM TANGO".**

By W. T. Kaserman.

Gentleman's part—Walk back 4 steps. L. foot to 4th pos., back, C. 1. Repeat with R. L. R. C. 2, 3, 4. Turn  $\frac{1}{2}$  on ball of foot and walk forward 4 counts.

**Swirl** or turn as in "Tango," by stepping on L. R. L. R., turning toward R. hand. Reverse the turn and turn toward the L. hand, 4 counts.

First eight counts slow time, second eight counts fast time.

## **SORORITY GLIDE**

By F. Leslie Clendenen.

**MUSIC**—"Too Much Mustard" or any One Step music of a similar swing.

**Position**—Same as for waltz, both slightly facing line of direction.

### **How To Teach Exercises.**

Pupils stand in line, facing teacher. All cross left foot over and in front of the right (2nd position crossed), with the feet crossed, move to the right or toward the dancer's right hand, taking very short crossed Chassez movements to side. On the count, step on the front foot, making a quick step or transfer to the toe of the rear foot and back to the front foot, which is kept flat on the floor, the rear foot touches the toe or side of the ball only.

Practice the movement toward line of direction, with the left over in front, reverse crossing the right over and move to the left; after the pupil has mastered this, practice part two as follows, viz.:

#### **Part Two.**

Point left foot well to left side, count 1. Cross left over in front of the right and step on the L. count 2. Point R. to side count 3. Close R. to left, 1st position, count 4.

#### **Part Three.**

Step L. to side 2nd position, count 1. Close R. to left (a draw) count 2. Repeat the step and draw count 3-4.

#### **Part Four.**

Gallop to side 4 counts. Make a half turn and pose as follows: Gentleman step left to side, turning, count 1. Close R. to L., count 2. Left to side, completing a half turn, C. 3. (A three-

step turn.) Point R. to side and pose C. 4.

### **The Dance.**

**Gentleman:** Take waltz position. Gent steps R. across in front of the L. and move toward line of direction, taking chassez as described, 8 counts. (Lady crosses L. over.) Do part 2, 4 counts. Do part three, the draws, 4 counts. Do part four, the gallop and turn, 4 counts. Repeat the gallop and turn, 4 C. Repeat from beginning.

NOTE the pause on the 4th count of the gallop, before starting the turn.

## **THE BUTTERFLY TANGO.**

The partners stand side by side, the gentleman taking the lady's left hand in his left and the fingers of her right hand in his right, over her right shoulder. "Too Much Mustard" or any good one-step played in correct accent, without syncopation, may be used.

Beginning with the right foot for both.

Walk four steps forward, counting 1, 2, 3, 4.

Finish with weight on left foot, right foot back.

Pivot, turning quickly to right, leaving lady at left.

Face opposite direction, and repeat, count 1, 2, 3, 4.

Step back on the raised right foot, grapevine. 8 counts.

### **Part Two.**

Disengage the left hands, retaining hold of the right.

Lady turns away from partner, back toward partner, she making courtesy, he making bow, count 1, 2, 3, 4.

### Part Three.

Partners step toward each other, with rear foot, keep right hands joined, raise and lower on balls of feet, count 1, 2.

Take waltz position, step back on left foot and pose.

Lady forward with right foot, count 3, 4.

Both step to side, in line of direction, count 1.

Close opposite foot and rise and lower, count 2.

Repeat step and draw, count 3, 4.

### Part Four.

Partners move around each other in four short, running steps, count 1, 2, 3, 4.

Resume butterfly position and repeat from beginning.



**BUTTERFLY TANGO POSITIONS.**

## TANGO

By T. Victor Zebley.

Waltz position, lady and gentleman both facing line of direction. Hands which are joined extended forward.

Gentleman beginning with left, lady with

right foot walk forward four steps. Count 1, 2, 3, 4.  
Gentleman bring left foot around over right, turn and face back on line of direction and walk four steps beginning with left foot.

Lady beginning with right. Count 5, 6, 7, 8. 4 M.

Lady point right foot back, Gentleman point left foot forward. Count 1, 2.

Lady point right foot forward, Gentleman point left foot back, Count 3, 4.

Grapevine step, gentleman beginning with left, lady with right. Count 5, 6, 7, 8. 4 M.

Gentleman left foot to second position. Count 1.

Draw right to first position. Count 2.

Raise on ball of both feet. Count 3.

Lower heels to floor. Count 4. Grapevine. Count 5, 6, 7, 8.

Same step for lady, beginning with right. 4 M.

Repeat above. 4 M.

Gentleman step to left. Count 1.

Step across in front with right. Count 2.

Point left to 2nd. Count 3.

Bring left to 1st. Count 4.

Repeat to right. Count 5, 6, 7, 8. 4 M.

Lady's step is the same with opposite foot.

Gentleman walks backward on line of direction, Left, Right, Left, Right, Left, Right, Left, Right, turning to face line of direction on last two steps. Count 1, 2, 3, 4, 5, 6, 7, 8. 4 M.

Lady walking forward on above four measures.

Gentleman walks forward on line of direction, lady walking back eight steps, gentleman beginning with left foot, lady with right. Count 1, 2, 3, 4, 5, 6, 7, 8. 4 M.



Gentleman point left to 2nd. Count 1.  
Draw right to 1st. Count 2.  
Repeat three times. Count 3, 4, 5, 6, 7, 8.

4 M.

Description for lady the same, beginning with right. On above step turn  $\frac{1}{4}$  to right on each measure.

On each step body leans to stepping foot.

## **“MIXED PICKLES” TANGO**

Music—Tango.

Waltz position, facing line of direction.

Gentleman starts with L. foot, lady with R.

Walk 4 steps forward, C. 1-2-3-4. Turn, facing opposite direction, swinging L. foot over across R., walk 4 steps, retracing first 4 steps, C. 1-2-3-4.

Gentleman points L. foot to side (Lady R.) C. 1-2, bring L. up to R., raising on toes, C. 3, down on heels, C. 4.

Make grapevine movement, 4 counts, commencing with L. C. 1-2-3-4.

Cross L. over R., C. 1, step R. to 2nd pos., C. 2, step L. across R., C. 3, point R. to 2nd and pivot half toward line of direction, C. 4.

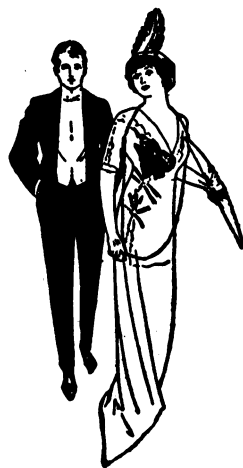
Cross R. over L., C. 1, step to 2nd with L., C. 2, step R. across L., C. 3, point L. to 2nd pos. and pivot half, C. 4.

Step to 2nd pos. with L., C. 1, draw R. up to L., C. 2, repeat, C. 1-2.

Swirl, C. 1-2-3-4.

Repeat from beginning.

PART THREE



**HESITATIONS  
BOSTONS  
AND  
WALTZ COMBINATIONS**

## HESITATION

as taught at our Academy.

Waltz position.

Any waltz music.

Gentleman: Step on L. foot, C. 1. Slowly draw R. back of the L., C. 2-3. Step down on R., back of L., C. 4. Glide L. to side, 2nd pos., C. 5. Make short catch or two-step, C. 6. Two bars.

Repeat the two bars, drawing the R. foot across in front, two bars.

Repeat the four bars.

Lady draw the L. foot across in front first.

The one stepping forward passes the R. foot between the feet of their partners on C. 1; also as you draw back slightly, face to the right.

### Part 2 (The Turns).

Step L. to side, C. 1. Turn  $\frac{1}{2}$  around and step down on R. in 2nd pos., C. 2-3-4. Step L. in 2nd pos., C. 5. Make catch step, C. 6.

Repeat the turn two more times, or three times in all, 6 bars.

NOTE—You step down on the C. 4, and make a catch step on C. 5 and 6 throughout the dance.

In turning, the gentleman circles the R. foot around back.

### Part 3.

Step L. to side, C. 1. Draw R. up to L., making a draw, leaning body to R. C. 2-3. Step R. to side and draw L. to R., leaning body to L. C. 1-2-3.

Repeat from beginning.

OR—For finish step L. to side, draw R. to L. and make a catch, 2 bars.

OR finish by making one draw and step back with L. and make a drop dip as in the dream

waltz.

NOTE—The above is also made the same as described, only make a hop on R. foot on C. 5-6, raising L. out at side in place of the catch step.

Both are very popular in our city.

## **ATLANTIC CITY OR AMERICAN BEAUTY HESITATION**

By F. W. Scott.

Glide L. back (C. 1). Draw R. (C. 2-3.)

Glide R. forward. (C. 1.) Draw L. (C. 2-3.) (Turning toe out.)

Glide L. back (C. 1). Draw R. (C. 2-3.)

NOTE—Continue the draw back of R. to 4th pos. rear, dipping back on R., weight on R. (C. 1-2-3.) Bend both knees.

### **Part 2.**

Glide L. to side. (C. 1-2-3.)

Cross R. over in front of L. Dip, bend both knees, weight on L. (C. 1-2-3.)

Glide L. to side and balance. Boston (2 M.) Turning to right.

NOTE—This turn may be made 2, 4 or 6 M., but I find the 2 M. the better, as it leads nicely into the second division.

### **Part 3.**

Glide L. back. (C. 1.) Draw R. (C. 2-3.)

Glide R. back. (C. 1.) Draw L. (C. 2-3.)

Two-step to left. (C. 1-2-3.)

Glide L. to side. (C. 1.) Draw R. (C. 2-3.)

### **Part 4.**

Glide R. back. (C. 1.) Draw L. (C. 2-3.)

Glide L. back. (C. 1.) Draw R. (C. 2-3.)

Two-step to right. (C. 1-2-3.)

Glide R. to side. (C. 1.) Draw L. (C. 2-3.)

Bal. Boston (2, 4 or 6 M.) Turning to

right (commence L. foot).

Repeat from beginning.

## HESITATIONS.

Waltz three bars, counting nine. On the tenth count, step the right foot to the side and point the left foot, counting 11, 12.. The lady does the reverse of this, stepping with the left foot and pointing with the right. The fourth bar is virtually a slight draw and point, coming after three bars of plain waltz. For the fifth bar, step with the left foot and point the right well to the side, counting 1, 2. Rest, counting 3. Waltz one bar and repeat the same, step point and rest, to three counts, reversing it to the next three counts. Follow this with eight bars of the simple Boston, and begin at the beginning with the three waltz bars. I might summarize it like this:

Waltz 3 bars, count 9.

Step right foot to side, point left foot, leaning to left, count 10, 11, 12.

Step with left foot, point right foot and rest, count 1, 2, 3.

Waltz 4, 5, 6.

Step with left foot, point with right and rest, count 7, 8, 9.

Step with right foot, point with left foot, rest, count 10, 11, 12.

Boston, 8 bars, making 16 bars in all.

### No. 1.

Take waltz position and use any good waltz music.

Balance backward on left foot, count 1, 2, 3.

Balance forward on right foot, count 1,

2, 3.

Dip back on left, 1, 2, 3.  
Dip back on right, 1, 2, 3.  
Dip forward on left, 1, 2, 3.  
Dip forward on right, 1, 2, 3.  
Boston 1, 2, 3, 4, 5, 6. Repeat.

### No. 2.

Walk back with left foot, count 1.  
Back with the right foot, count 2.  
Back with left foot, count 3.  
Point right foot to side, 4, 5, 6.  
Forward, left foot, count 1.  
Forward right foot, count 2.  
Forward, left foot, count 3.  
Point right foot, 4, 5, 6.

In the process of dancing these four bars, the feet of the couple trace a letter V on the floor, so that progress is made in a zigzag path. Back on left foot, 1, point right foot, 2, pause, 3. Forward on right foot, 4, point left foot, 5, draw right foot to left, 6. Repeat these six counts and follow with the Boston, eight bars. That completes the sixteen bars. In making the reverse, you will notice that the same foot is always pointed to the side. The dance is most free and graceful when the first three counts take the form of a straight, running movement. At each pause the body is inclined toward the free foot just enough to give the effect of swaying grace. There is no dip and no forced pose. There is a stop or hesitation, but that is all.

### No. 3.

Waltz the first nine counts, but on the 8, 9 counts you make a half curtsey. Beginning with the 10th count, you step forward with the left foot and rise high on the ball of the foot, with the right toe pointed and the heel lifted from the floor, to the

counts 10, 11, 12. Make a one-half waltz turn, starting forward with the right foot. Finish with the feet separated and rise high on the ball of the left foot, the right foot still pointed, and lean the body slightly backward. This movement is to the count 1, 2, 3. Pause and lower the body to normal position to the counts 4, 5, 6. Follow this with two bars of the simple Boston. Make a half turn, starting backward with the right foot, finishing the Boston step with the weight on the right foot and the left extended backward, the toe on the floor, leaning the body forward. Waltz two bars, making one complete turn. Follow this by two draws in the line of direction, counting three for each draw. I'll summarize it, thus:

Waltz 1, 2, 3, 4, 5, 6, 7, 8, 9, with a curtsey on the 8, 9.

Step forward with the left foot, rise on left and point toe of right with lifted heel, count 10, 11, 12.

Half turn, forward with right foot, rise on left and point right, 1, 2, 3.

Pause and lower body, 4, 5, 6.

Boston, 7, 8, 9, 10, 11, 12.

Half-turn, backward with right foot, lift weight on right foot, left extended backward, toe on floor and heel lifted, body inclined forward.

Waltz two bars. Draw, two bars.

### **THE VAR-SOU HESITATION.**

Waltz one measure, count 1, 2, 3.

Point right foot to side and pause, count 4, 5, 6.

Point left foot to side and pause, count 7, 8, 9.

Waltz one bar, count 10, 11, 12.

Glide forward in line of direction, two measures.

Point R. foot to side and pause 1 measure.

Waltz one measure.  
Point left foot to side and pause, one measure.

Repeat from the beginning.  
Many of our teachers will recognize this as the olden Varsouvienne set to  $\frac{3}{4}$  tempo.

## HESITATION WALTZ

By Geo. G. Faurot.

Description for gentleman. Lady counterpart.

Gentleman will begin with left foot, lady right.

Music. Any good lively waltz.

Waltz position for first part.

Gentleman with back toward general line of direction. Lady at side. Begin L. and run backward L-R-L. C. 1, 2, 3. Touch right toe lightly in the 4th pos. rear and raise slightly on L. ball of foot and pose 4, 5, 6. Run forward on R-1, L-2, R-3, and slightly raise on R. (ball of foot) and point L. to 4th front, 2 B. C. 4, 5, 6, in pose. 2 B. In all first figure 4 B.

Second figure. Waltz 1, 2, 3, one-half R., turn (begin on L. back) step a short step forward on R-4. Place weight directly over R. foot, raise L. from floor and finish the turn with a pivot turn on R. C. 5, 6.

2 B. L foot is still free from weight.

Step down on left foot to 4th, rear C. 1, and point R. to 2 pos. C 2, 3. Repeat by stepping back on R. foot to 4th rear and point L. in 2nd pos. In all second fig. 4 B.

Third figure is an exact repetition of second figure.



Fourth figure. Waltz 4 measures of music, or Boston may be substituted.

**Part 2. 16 B. in the full part.**

The position is both facing the general line of direction in waltz pos.

Begin with outside foot. Gentleman L. Lady R.

Waltz balance forward, 1 B. Waltz balance back. 1 B. 2 B.

Leap forward on outside foot. C. 4. Tap the inside foot to the floor as it passes into the 4th pos. raised. C. 5. Hop on outside foot. C. 6. 1 B.

Repeat the movement, beginning with opp. foot 1 B.

Step forward on outside foot with a slight bend of the knee. 1 B.

Raise to erect position and raise outside foot slightly from floor. 1 B.

Gentleman step across in front of lady on L. C. 1, and point R. to 2nd pos. C. 2, 3.

(Waltz 2 B. of music, making a complete R. turn. 8 B.)

(Step back on L. 1 point R. to 2 pos. C. 2, 3. 2 B.)

Step back on R. to 4th rear C. 1, and point L. to 2 pos. C. 2, 3. 4 B.

Repeat the two figures in parenthesis. 2 B.

These two dances may be danced separately or may be combined. To combine them, place lady at side on the last measure of waltz of the first part.

Castle  
Walk



Drop Dip In  
Dream Waltz



Waltz Pos. in  
Valse Ragland



### DREAM WALTZ.

Music, "Rubenstein's Melody in F,"

"Nights of Gladness" or Dreaming.

Waltz position, not too close.

On the first count, step left foot to side.

Draw right foot to left, bending the left knee, count 2, 3.

Step left foot to side, count 4.

Raise right foot on level with left ankle, at the same time balancing on ball of left foot, count 5, 6.

Step right foot to side, count 1.

Draw left foot to right, bending right knee, count 2, 3.

Step right foot to side, count 4.

Raise left foot, close to ankle of right, balancing on ball of right foot, count 5, 6.

Part 1 consumes twelve counts or four bars of music.

### **Part Two.**

The gentleman makes a complete walking turn, to nine counts, or three bars of music.

Step back with the right foot, count 10.

Make a drop courtesy, count 11, 12.

The walking turn will be elucidated at the end of the dance description.

### **Part Three.**

Rock backward onto the left foot, raising the right over the instep of the left, count 1, 2, 3.

Rock forward onto the right foot, raising the left foot behind the right, lifting the toe from the floor, count 4, 5, 6.

Take two long glide draws to the side, facing line of direction, count 7, 8, 9, 10, 11, 12.

Repeat the rocking steps and glides, the gentleman starting back with the right foot.

As the forward step is made, on left foot, swing one-half around, so that the right side is toward the line of direction. making two draws.

Finish with the long Boston, and repeat from beginning.

The dance is one of marvelous grace and smoothness, and is not at all difficult to learn, when it is accompanied by the proper music.

### **The Walking Turn.**

The partners still in waltz position, and not too close together—the gentleman steps back with the left foot, at the same time turning toward his right hand, rising on the ball of the left foot and swinging the right foot in a one-third circle, around and back, to the count, 1, 2, 3. He then steps to the side with the right foot, lifting the weight of his body on the ball of the left foot and making a one-third turn to the count, 4, 5, 6. Step back with the left foot again, and, in the same man-

ner as before, complete the turn, to the count, 7, 8, 9. For the tenth beat of the music, a long backward step is necessary, in order to give room for the so-called "drop-dip," which is in reality a profound courtesy. As he makes this courtesy, the lady steps forward with the left foot, making a shallow dip, with the toe of her right foot touching the floor.

The next four bars (twelve counts) of music are consumed by a reverse of this walking turn, the gentleman stepping forward and to the side with his left foot and making a reverse turn. The first walking turn is then repeated, in the original direction and finished with the drop-dip on the counts 10, 11, 12. Part 3 must be handled with delicacy, and its swaying motion, accompanied by the almost divine melody of the score for which it was created, may be made one of the most beautiful things ever seen on a ballroom floor. Like any other exquisite thing, it may be burlesqued and rendered hideous.

### ONE STEP WALTZ.

Waltz position. Music, any good waltz.

Step backward with the left foot, count  
1, 2, 3.

Step backward with the right foot, count  
4, 5, 6.

Turn one-half around on the ball of the right foot, stepping the left foot to the side, count  
1, 2, 3.

Make a glide waltz turn, counting 4, 5, 6.  
This turn brings the partners into original  
position.

Step right foot to the side, count 1.

Step left foot to the side, count 2.

On the second count, turn one-half around.

Close right foot to left, count 3.

Repeat this movement, count 4, 5, 6.

Short Boston, four bars.

Repeat from beginning.

In the One-Step Waltz there is one point which requires further elucidation. The backward steps of the first two bars are made with a rather decided dip. On the one-half turn which is made in the third bar of the music the lady turns so as to stand at the side of her partner instead of facing him, and starts the first movement of the next bar with the left instead of the right foot. This element of change gives occasion for a very pretty arm movement.

## **HESITATION WITH "STROLL WALK"**

By Lora W. Vandergrift

Music—"Heart of the Rose."

Position—Side by side, nearest hands joined and raised.

Movements à la Minuet.

Gentleman steps L. foot (à la Minuet) to 4th pos. forward, C. 1 bar.

Face partner, step L. foot to side, 2nd pos. Draw R. to L., C. 1 bar.

Repeat a short draw, 1 bar.

Turn one-half, facing opposite direction, change hands and repeat back 4 bars.

On the last count, face partner and take waltz position.

Gentleman makes three dips and hesitates backwards with L. foot (lady forward with R.), 3 bars.

Hesitate, pointing R. to side, 2nd pos., 1 bar.

Repeat the last 4 bars, moving forward (lady back), 4 bars.

Gentleman walks backwards 4 steps, L. R. L. R., 4 bars.

# LANE SCHOOL WALTZ

By Louis Kretlow.

M. M.—56 beats per minute.

Position:

Gent's right hand and lady's left hand joined in 3rd position behind, facing forward in line of direction.

Description for gentleman, counterpart for lady.

Step with left foot forward to 4th position.

Count 1.

Extend right foot forward to 4th half-high position, swinging arms forward and turn body half around to the left. Count 2.

Hop on left foot, count 3. 1st M.

Step with right foot to 2nd position.

Count 4.

Draw left foot to 3rd position before

Count 5.

Change weight on to left foot, count 6.

2nd M.

Step back with right foot to 4th position.

Count 7.

Make a half-circle with left foot to 4th position, half high behind and turn the body half around to the right. Count 8.

Hop on right foot facing partner, count 9.

3rd M.

Step with left foot to 2nd position.

Count 10.

Draw right foot to 3rd position. Count 11.

Change weight on to right foot, count 12.

4th M.

Note.—Both raise hands to 5th position, lady's left, gent's right hand.

(The gent waltzes around the lady to

the right.)

(The lady waltzing under the arch turning to left. 4 measures.

Note.—Join hands, gent's right to lady's left, and gent's left hand to lady's right hand, gent's back turned in line of direction.

**Waltz—Grape-Vine Movement.**

Gent steps back with left foot to 4th position. Count 1.

Back with right to 4th. Count 2.

Draw left foot to 3rd position before the right, count 3. 1st M.

Step back with right foot and make a half-turn with the body to the left. Count 4.

Left foot to 4th position before Count 5.

Draw right to 3rd position behind. Count 6. 2nd M.

Step forward with left foot to 4th position. Count 7.

Right foot forward to 4th position. Count 8.

Left to 3rd position behind. Count 9. 3rd M.

Right foot forward to 4th position and turn the body half around to the right. Count 10.

Left foot back to 4th position. Count 11.

Right foot to 3rd position before. Count 12. 4th M.

Take waltz position and waltz 4 measures, turning to the right.

Repeat all. ....

**CHARMEUSE WALTZ OR BOSTON**

By Lulu Wickham Williams

Recommended by A. N. A. M. of D., Asbury Park, June, 1913.

Waltz time.

Closed position.

Lady's part—Step with right foot to 2nd

position, consuming the entire movement to the 1-2-3 count, one measure.

Step with left foot across right in front and dip, one measure.

Step with right to second position again, same as in first, one measure.

Execute waltz step backward, beginning with left foot, one measure.

Repeat above, four measures.

Waltz or Boston, eight measures.

## **CINDERELLA**

By W. T. Clark

Any waltz music.

Position as for waltz, both facing line of direction.

### **Part 1.**

Gentleman balances "or rock forward" on L. foot, C. 1-2-3.

Rock or balance back on R., C. 4-5-6.

Step forward on L., C. 1. Swing R. up front at same time, hop on L. (à la Spanish), C. 1-2-3.

Step down on R. in 4th pos. forward, making a dip, by bending the knees, C. 1-2-3.

Step L. to side, C. 1, draw R. to L., 1st pos., C. 2-3.

Repeat the step and draw to left, 1 bar.

Repeat the step and draw to right, 2 bars.

Waltz or Hesitation, 8 bars.

## **"SKIP BOSTON"**

Waltz tempo.

Waltz position, facing line of direction.

Gentleman steps forward with L. foot, C. 1, draw R. up to L. (3rd pos. back), C. 2, weight on R., C. 3. Repeat all three counts, starting with



same foot, C. 4-5-6.

Glide forward with L. to 4th pos., C. 1-2, swing R. forward, C. 3, step down on R. with slight dip, C. 4-5, draw L. up to R., C. 6.

Glide forward with R. to 4th pos., C. 1-2, swing L. forward, C. 3, step down on L. with slight dip, C. 4-5, draw R. up to L., C. 6.

Finish with 6 counts of waltz or Boston.

### **POMPADOUR WALTZ.**

Waltz position. Music, any good waltz.

Gentleman glides left foot to the side,  
count 1.

Pause, count 2, 3.

Step right foot across in front of left,  
count 4.

Pause, count 5, 6.

Glide left foot to side, count 1.

Close right foot to left, count 2, 3.

Waltz, making a half turn, count 4, 5, 6.

Glide right foot to the side, count 1.

Pause, count 2, 3.

Bring the left foot across behind the right,  
count 4.

Pause, count 5, 6.

Glide right foot to side, count 1.

Bring left foot across behind right, count  
2, 3.

Waltz one bar, completing the turn, count  
4, 5, 6.

Repeat from the beginning.

### **THE MARIE WALTZ**

By Mrs. K. L. Cassell.

MUSIC—Any good Spanish waltz.

Partners face. Gentleman's left foot, la-

dy's right. Arms in second position, hands joined. Glide left to second position, close right, 1, 2, 3, one measure. Repeat, making two measures to left. Step to second with right, swing left over, and at same time assume Spanish movement with arms and body, 1, 2, 3. Step to left with left, and swing right, 1, 2, 3. Repeat from beginning with right to second position. In simple terms, two glides to left, balance, two glides to right, balance—Eight measures.

Second part. Step to 2nd with left, 1, 2, 3, right to 4th position back, 1, 2, 3, left to 2nd, 1, 2, 3, right to 4th front, with slight dip on 4th, 1, 2, 3. Boston four measures, with arms in 3rd position, hands joined.

## HUMMING BIRD DANCE

By Mr. Menancon.

Any waltz music. Positions as "a la minuet."

Steps, "à la Tango" or one-step. Both face line of direction, use same foot. Lady right hand back over head, palm up, semi-circle with the arm, tip of the fingers joining gentleman's right hand fingers, lady's left hand extended in front of gentleman, tip of fingers joined.

### Part One.

Step L. down on floor with toes first, as if walking on tip-toe, with a little dip to each step (C. 1) to each bar of 1, 2, 3. Step L. C. 1. (R. C. 2.) (L. C. 3.)

NOTE—Make strong dip on L.; as you bring R. to front, strike ball of R. on floor as music (C. 2), hop on L. as you point R. to 4th pos. front, as music (C. 3); we term these steps executed in these bars, with a strong dip, thus, (step, strike, hop), (step R. C. 4) (L. C. 5), (step

R. C. 6), strike, hop; step (L. C. 7), strike, hop;  
step (R. C. 8), strike, hop.

(In all 8 C.) 8 bars.

### Part Two.

Quarter turn to right, step L. to 2nd pos.  
(C. 1). Quarter turn to right; step backward  
with R. C. 2, hands still joined as you go back-  
ward; lady has left hand over head instead of  
R. h. overhead. Step L. (C. 3); step R. (C. 4),  
quarter turn to left. Step L. to 2nd pos. (C. 5),  
turn, face line of direction, step R. (C. 6), strike,  
hop, step L. (C. 7), strike, hop; step R. (C. 8),  
strike, hop.

In all 16 counts, 16 bars.

Repeat at liberty.

## ORIGINAL BOSTON.

Description for gentleman, counterpart for  
lady:

Step backward with left foot, count 1.

Rise on toe of left, pointing right to side,  
count 2.

Descend on heel of left foot, count 3.

Step forward with right foot, count 1.

Rise on right toe and point left to side,  
count 2.

Descend on heel of right foot, count 3.

The turn is made by changing the angles  
of the feet and pivoting on the foot at the rise.

## BOSTON GLIDE.

Take eight long Bostons, turning one-half  
round on each bar.

Hesitate on eighth bar, foot pointed to  
side.

Step left foot to side, count 1.

Cross right foot over and pause, count 2, 3.

Hop on right foot, raising left up, back.  
This motion of the two feet consumes one  
bar.

Glide to side with left foot, count 1.  
Draw right foot to left, count 2, 3.  
Repeat slide and draw, one bar, and repeat  
from beginning.

### **THE LONG BOSTON.**

Step back on the left foot, making a deep  
bend.

Swing one-half around to the right, 1 bar.  
Turn to the right, 1 bar.

Step forward with the right foot, making a  
deep bend.

Continue turning to the right, 1 bar.

Step back with the right foot, 1 bar.

Hesitate, with left foot in pointed position,  
1 bar.

Repeat from the beginning.

### **THE ROYAL.**

Step left foot back, 1 measure.

Point right foot, 1 measure.

Step right foot forward, 1 measure.

Point left foot forward, 1 measure.

Step left foot back, 1 measure.

Turn, stepping right foot to side, and close  
left to right.

Step right foot forward, 1 measure.

Turn, stepping left foot to side and close  
right to left.

Step left foot back, 1 measure.

Step right foot back, 1 measure.

Step left foot back, 1 measure.

Glide right foot forward, ending with  
weight on ball of right.

Begin with left foot and Boston, 4 meas-  
ures.

# NEWMAN TANGO

## The Minuet of the Twentieth Century

By Albert W. Newman

Member of the Imperial Society of Dancing Teachers (London), Master of Aesthetic Dancing and Rhythmic Art, Temple University, Official Dance Director Pageant Society, City of Philadelphia.

The Newman Tango has been approved and accepted by the elite society throughout the world.

This adaptation of the Tango is most practical for ball room use, as it enables the dancers to move around the room in a progressive manner just as in the Waltz, Two-Step, etc., and not obstruct the way of the other dancers by trying to execute some intricate or eccentric step.

After one has acquired the steps of the Newman Tango, it is very easy to avoid any collision which might otherwise occur.

**MUSIC—2-4** Tempo. Count two to each measure.

Abbreviations—R. F. means right foot, L. F. left foot. (1) (2) are counts, (X) between counts.

### The Tango Step

As often referred to in the dance, it is a long, gliding, stealth-like, smooth, near walking step; making two steps to each bar, or measure, of the music.

**IMPORTANT**—The ball of the foot must remain on the floor all the time, keeping the upper part of the body perfectly relaxed throughout the dance, so as to be able to adjust the balance of the body properly.

**DON'T** bounce, bob, wriggle or sway, and do not shrug the shoulders; just glide along with a becoming buoyancy.

### The Position

The position is practically the same as in the Waltz, viz.: Partners standing about a foot apart, which will allow for freedom of motion and individual expression, and to be graceful one must have sufficient room to move about easily. Do not **clasp the partner closely**. In the first movement of the Newman Tango, however, instead of the partners facing each other (*vis-à-vis*) they stand side by side, both facing the line of direction, with hands retained as in Fig. 1. If this is observed the Newman Tango will be graceful, modest and pretty.

### THEORY OF THE NEWMAN TANGO.

Description for the gentleman:

Two Tango steps forward left foot (1). Right foot (2). Point left foot forward, same time turn, face each other and raise on ball of right foot (1). Then down on right foot and face line of direction again (2).

Repeat all 2 measures.

Take closed position and turn to right with 8 Tango steps, 4 measures. Keep the feet in 4th position and stepping from one to the other with right foot front in the right turn.

This can be varied by turning 4 steps to right and 4 to the left, or reversing.

**SQUARE**—Face outside of imaginary square which leads off left.

Step left foot to side (1), right foot crossed in front (2), left foot to side (3), turn a quarter to right. (Face inside of square.) Lead off with right foot to side (4), left crossed in front (5), right foot to side, turn  $\frac{1}{4}$  to right (6). Repeat the first three steps to left, count (7), (8), (9), then the next three with right foot (10), (11), (12), which will bring you completely around an imaginary square in 12 counts or 6 measures.

(Lady likewise crosses in front with opposite foot.)

NOTE—It is not always practical or even possible to execute these steps in a square formation when the ball room is crowded. The gentleman must then guide his partner around without coming in contact with the other couples on the floor by turning a little more on every third step and changing the design or figure entirely. These steps can be done in a straight line, if necessary.

WALK OUT—It will be found in order to make up 16 measures of the music that we have 2 measures still remainning; for these just walk or use 4 Tango steps backward, 2 measures.

The dance will then take complete 16 measures.

NOTE—It will not be considered wrong to add other Tango steps to this Tango, or even change the construction of this one for convenience, but it is advised to teach it in this regular form.

## **NEWMAN TANGO "ARGENTINE."**

By Albert W. Newman.

MUSIC—Tango.

Dancers take waltz position, standing side by side, facing the line of direction. (Tango position.)

Three Tango steps forward left foot (1), right foot (2), left foot (1), turn right about face and point right foot forward (2).

Take the three steps in the opposite direction, starting with the right foot (1), left foot (2), right foot (1), turn left about, face the line of direction and point the left foot forward (2).

Turn to the right with eight steps, 4 bars.  
Double overlapping step.

Cross left foot in front of right foot (1), step right foot to side (2), again cross the left foot (1), point the right foot to side (2). Now cross the right foot in front (1), left foot to side (2), right foot cross again (1), point left foot to side (2). Step back on left foot (1), turning to right, and step on right foot forward (2); this is a turn to the right composed of only two steps, partners in regular waltz position. Quickly take the Tango position, facing the line of direction, and step left forward (1), right foot forward (2). Repeat the last two bars. (The turn and forward movement.)

This is very effective, the turn should be quite rapid, with the appearance of a whirl, and the forward steps should be taken in a long, stealth-like manner.

## **TANGO**

By Albert W. Newman.

Description for gentleman counterpart for lady.

Position of dancers. Vis-vis with hands clasped and extended to side.

### **Part One.**

Step L. F. to side (1) R. F. back crossed (2) Step L. F. to side (1) and R. F. crossed in front (2)—1 Bar.

L. F. to side (1) Spanish Draw step R. F. to L. F. (2).

L. F. to side (1) R. F. to it (X) L. F. again to side (2) Turning half around (This is a genuine Turkey Trot Step.)

Repeat all toward R. with R. F. starting.  
4 Bars.

### **Part Two.**

Step back with L. F. with deep bend (1) bring R. F. to L. F. in 5th. Rear Position (2) Re-



verse all. 1 Bar.

Step to L. with L. F. (1) Bring R. F. crossed in back and bend (Courtesy) (2) Reverse. 1 Bar.

### Part Three.

Bring L. F. around in front of R. F. (1) and point R. F. to side (2) then crossed R. F. in front over L. F. (1) and point L. F. to side (2).

Then take Waltz Position and turn with a whirl. Step back L. F. (1) forward R. F. (2) Repeat. 1 Bar.

All from the beginning.

## FAN TANGO

By Albert W. Newman

MUSIC—Any Tango played in Tango tempo and not ragtime.

Description for the gentleman:

Position (Tango)—Dancers stand side by side in waltz position, face line of direction.

Tango step (walk) left foot forward (1), right foot forward (2). Sway the body in this open position forward (1) and backward (2), with knees bent.

Repeat all 2 measures.

THE FAN—Left foot point forward (1), then point to side (2), then to rear crossed and bend (1), again point to side (2). This should represent the opening and closing of a fan.

Face each other and turn with 4 Tango steps, 2 measures.

Repeat all ad libitum, or add the Newman Tango to this one.

## TEXAS TOMMY

By Albert W. Newman.

MUSIC—"Brass Band Ephraim Jones" or

"Texas Tommy Swing" or any Schottische, with a good swing.

Description for the gentleman:

Position same as for the waltz.

Glide left foot to side (1), raise right foot a little to rear and hop three times in this position, count (2) (3) (4), turning to the right. Repeat same, with right foot continuing the turn 1 measure.

This is virtually a skating movement and should be made with a slight bend on the first step, the hops should be made softly and the raised foot held not too high.

Glide left foot to side (1), hop on it (2), same to right (3) (4). Short running steps forward, starting left foot (1), right foot (2), left foot (3), right foot (4).

Repeat the entire dance, turning to the left or reversing.

Care should be taken not to exaggerate the hops and to turn quite around in the skating movement.

## FOUR STEP WALTZ

As danced in England and known in America as the Hesitation Waltz.

By Albert W. Newman.

Turning to right.

Left foot back and pause, one bar. Then take three waltz steps with right foot starting, one bar. Right foot forward (1), left foot to side (2), right foot to left (3).

This step is done forward, backward, right and left turn.

Add to Dream Waltz .....

A very pretty change can be made omitting the waltz, and in its place use the Hesitation, 12 counts, as follows:

Gentleman steps L. foot back, C. 1. Draw or drag R. foot across back of the L. and step. C. 2 and 3.

Step down on R. C. 4. Step L. to side and make a quick two-step or catch. C. 5, 6. Repeat by crossing the R. over and in front. C. 6. Repeat back and front, 4 bars. Repeat from beginning.

## **ENGLISH BOSTON**

By Albert W. Newman.

MUSIC—Waltz.

Position the same as for the waltz.

**Turning to the right.** Step on left foot to rear, count 1, 2, 3, one bar. Right foot to side (2nd pos.) 1, 2, draw left foot to it, 3. Repeat all. This is really the 3 waltz steps done to two bars of the music instead of one bar.

This step should be done in any direction, also reversing.

When properly performed, it makes quite a dignified dance.

## **PHILADELPHIA BOSTON**

MUSIC—Any waltz.

This dance is also known as the Drop Boston on account of all the steps being dropped or eliminated except the one. It is also sometimes called the One Step Waltz, Berceuse or Cradle Boston. It is the form of Boston most popular in Philadelphia at present, and to my mind the most difficult dance for the ball room. On account of its simplicity of construction, it depends entirely upon each individual to create a most graceful dance from actually only one step to the measure, and to rotate progressively around the room.

Description for the gentleman:

Glide left foot back, bend knee (1) in this open position, rise on the ball on left foot (2), then come down on floor (3) (while the right foot is pointed forward). This wave or cradle motion is performed forward on right foot 1 measure, and continued indefinitely turning to right. The feet are never brought together, and the pointed, or executing foot, describes a circular movement, while the heel of the supporting foot is raised in the turning.

**Reverse.**

Glide the right foot back, and execute the same movement turning to the left, keeping the left foot front.

It will be noticed especially by beginners that there is not much progression in this movement, and it is quite difficult to move as quickly around the room as in the old dances (waltz and two-step), so a few other movements are inserted. The first is known as

### **THE BOSTON SPANISH (By Newman)**

which leads the dancers diagonally across the room.

Glide right foot back (1), left foot close (first position) and rise on both toes (2), down on floor (3). Glide left foot to side (1), draw right foot to it (2) (3). Repeat this movement as many times as desired.

From this step one may turn to the left (reverse), or to the right, with the regular Boston step.

In order to move directly to the side, the

### **HERRING BONE BOSTON (By Newman)**

is used, which is left foot rear oblique one measure; right foot back (fourth rear position) (1), left foot to side (2), right foot close (3) (waltz), turning to left slightly.

Repeat the same steps moving left oblique forward two measures (having the lady in Yale position, shoulder to shoulder).

This step is done in a zigzag figure to the left side and repeated as many times as desired. Then Boston again.

These three forms will be found to be most practical, and will enable the dancers to move around the room as in the old-fashioned dances.

## **FIVE STEP WALTZ**

By Albert W. Newman

MUSIC—Any waltz.

Description for the gentleman:

Glide left foot to side (1); draw right foot to it (2) (3); step back with left foot (1), right foot to side (2), left foot close (3). Turn on these last three steps to the right.

Right foot to side (1), draw left foot to it (2) (3), step forward right foot (1), left foot to side (2), right foot close (3). Always turning on the last three steps, which are actually waltz steps.

These five steps should be performed in every direction, and a reverse turn should be freely used.

## **AEROPLANE WALTZ**

By Albert W. Newman

MUSIC—"Come, Josephine, in my Flying Machine" or any waltz.

Description for the gentleman:

Dancers standing side by side, facing line of direction, with gentleman's right arm encircling partner's waist and other hands clasped.

Gentleman advances with the left foot (1), raise right foot front (2), hop on left foot (3). Repeat same with right foot one measure. Danc-

ers assume correct waltz position, facing each other. Glide left foot to side (1), draw right foot to it (2) (3). Repeat this gliding movement with rather a more pronounced dip (1 measure).

This to represent the aeroplane going over a mountain and then down into the valley.

For the next four measures Boston, turning either to the right or to the left (reverse). This should be a One Step Boston or Cradle Boston, which is, step back on left foot, bend and rise in this open position one measure, step forward with right foot, bend and raise one measure. Repeat 2 bars, always turning.

In this turn the body should sway slightly from side to side, to represent the unsteadiness of the aeroplane.

The entire dance should be performed with an extreme lightness and most gracefully.

Especially appropriate for children.

## **HESITATION WALTZ**

By Albert W. Newman

MUSIC—Any waltz.

Description for the gentleman:

The most popular Hesitation Waltz in Philadelphia at present.

Position same as in waltz.

Waltz or Boston, turning to right 4 measures.

**Hesitation step.**

Step left foot to side, placing weight firmly on same, with right foot pointed to right side, 1 measure, then transfer the weight to right foot and bend the right knee twice on the first and third count of next measure. This is just a 'little balance or marking the time.

Repeat the Hesitation step with same (left) foot, 2 measures.

**STROLL**—Gracefully walk backward four steps, starting with left foot, 4 measures, making a slight bend on each step.

Walk forward to left obliquely, having lady on the right side (Yale or American position), four steps, four measures.

Again Boston or waltz, turning to right 4 measures.

**JIG-SAW STEP**—Step on left foot slightly to side 1 measure, right foot to rear (4th rear position) and bend (weight on right foot) 1 measure. Step on left foot 1 measure, right foot forward (4th position) and bend 1 measure. Repeat the Jig-Saw back and forth 4 measures.

In the Jig-Saw step the left foot of the gentleman virtually remains on the same spot, and the right foot moves backward and forward with a bend on each step. This step can also be done turning.

For the remainder of the dance, the dancers stand side by side, facing line of direction, and walk forward four steps, starting with left foot 4 measures.

**NOTE**—After the steps have been mastered in this particular form, then it will become more interesting to vary the construction of the dance by placing the steps in such a manner as are most practical for the various spaces upon the floor, thereby avoiding collisions.

A reverse waltz or Boston can be easily inserted. Very pretty combinations can be improvised, for example—Waltz, turning 2 measures and two walking steps in line of direction 2 measures. Also two measures of Boston and Hesitate, then two measures of Reverse Boston and Hesitate on left foot 2 measures. (In the reverse turn keep the left foot front always.)

## DIP SCHOTTISCHE

By I. C. Sampson.

Gentleman's part—counterpart for lady.

Position—Waltz.

Glide left foot to side (1-2. Point right crossed behind (at same time bend knees) (3-4. One measure.

Glide right foot to side (1-2), cross left behind and dip again (3-4). One measure.

NOTE—During first "dip" look to rear; during second "dip" face line of direction.

"One Step" turn (pivot, four steps, two measures.

"Trot," lady backward, gentleman forward, eight steps, two measures.

"One Step Turn," two measures.

All to be done slowly, excepting the trot, that is—two counts for each movement for the dip and the turn, one count for each step in the trot.

## DIXIE SWIRL

By Mrs. Nantoinette Ohnmeiss.

Tango music.

Waltz Position: Gallop toward line of direction, 4 times, 2 bars.

Two-step, two bars.

Swirl: 8 times (see Tango), 4 bars.

Repeat from beginning.

## THE ARCADE

Special music.

Position—Side by side, both facing line of direction. Right hands joined, resting at ladies R. side. Left joined in front. (See cut.)

**The Dance.**



Both touch foot nearest to each other, forward (gent R., lady L. 4th pos.) C. 1. Touch same foot back of foot (5th pos.). C. 2. Gent polka to R. Lady to L., crossing (lady passing in front), 1 and 2. In all 2 bars. Repeat the 2 bars, using nearest foot, moving back to place; 2 bars.

Polka or two-step forward, 4 bars. Repeat all.

## UNIVERSAL SCHOTTISCHE

By P. H. Kelly.

Music 4-4. Any slow schottische.

Description for gent—Counterpart for lady.

Waltz Position. Step on L. F. to 2nd Pos.

C. 1. Close, or draw R. to L. C. 2.

Step on L. to 2nd. Pos. C. 3. Raise on toes stretching R. with a slight sway to L. C. 4. 1 Bar.

NOTE: Keep both feet on floor.

Repeat above to R. C. 1, 2, 3, 4. 1 Bar.

### Part 2nd.

Boston or Waltz Gallop, Turning to R.  
4 Bars.

N. B.—Part Second. The Boston or Waltz Gallop can be used, turning to the Left.

Part First is always the same.

## THE ELOISE THREE STEP

By R. A. Campbell

Music—Mazurka.

Description for gentleman, counterpart for lady.

Waltz position, both inclining a little outward in line of direction.

Part 1: Mazurka to side, C. 1-2-3, 1 bar

PAGE SEVENY-TWO

(or slide L. to side, C. 1, bring R. to L., at same time extend L. to side, C. 2. Hop on R. and return L. to 3rd pos., raised, C. 3.)

**Part 2:** Two-step in line of direction, C. 1 and 2. Face partner on C. 2, weight on left. Spanish, draw to R., C. 3.

Step on right, C. 1. Spanish draw, L. to 5th pos. front, C. 2-3.

Repeat the draw to R., 1 bar.

**Part 3:** Polka Redowa to right, commencing with left foot, C. 1-2-3, making a one-fourth turn.

Extend R. foot to 2nd pos., point, C. 1, return R. to 5th pos., point back, C. 2-3.

Repeat all of part 3, reversing to left, commencing with right foot.



## THANKS.

Mr. F. Leslie Clendenen desires to extend his heartfelt thanks to all the teachers who have contributed their best dances to "Dance Mad". Below we give the names and addresses of all who contributed dances.

Should the readers find the description of any dance incomplete, address the author, enclosing stamps for reply.

Dances where no name is given, is explained by the author as taught or arranged by him.

Lora W. Vandegrift, Grury Bldg., Altoona, Pa.  
Lulu Wickham Williams, 1124 Wisconsin st.,  
Racine, Wis.

F. W. Kehl, Madison, Wis.

R. A. Campbell, 252 W. 60th pl., Chicago, Ill.

Albert W. Newman, 10 S. 18th st., Philadelphia,  
Pennsylvania.

Geo. G. Faurot, 1108 Broadway, Seattle, Wash.

F. W. Scott, Ypsilanti, Mich.

P. H. Kelly, Holyoke, Mass.

Elmond Menancon, 909 Elm street, Manches-  
ter, N. H.

W. T. Clark, 3806 Olive st., St. Louis, Mo.

I. C. Sampson, 10 Central sq., Lynn, Mass.

Louis Kretlow, 635 Webster ave., Chicago, Ill.

Mrs. J. H. Meyer, 1315 Cadiz st., Dallas, Tex.

Walter Humphrey, London, Eng.

## FINALE

Should the dance craze continue for one year longer, the writer will issue an enlarged edition before January 1, 1915, containing the dances as danced up to that time.

All persons having new dances are requested to send us a copy on or before December 1, 1915.

### THE AUTHOR:

F. Leslie Clendenen,  
"Cabanne Arcade,"  
5530-40 Vernon Ave.  
St. Louis, Mo.

President St. Louis Association Masters of Dancing.

## CONTENTS.

	Page
Aeroplane Waltz .....	68
Atlantic City or American Beauty Hesitation....	43.
Boston Glide .....	58
Castle Walk .....	26
Castle Walk No. 1.....	26
Castle Walk Nos. 2-3-4.....	27
Castle Walk Nos. 5-6-7.....	28
Charmeuse Waltz or Boston.....	54
Cinderella .....	55
Dip Schottische .....	71
Dixie Swirl .....	71
Dream Waltz .....	49
Don'ts .....	13
English Boston .....	66
Extracts from Letters.....	9
Fan Tango .....	64
Finale	
Five Step Waltz .....	68
Four Step Waltz.....	65
Hesitation with "Stroll Walk".....	52
Hesitations .....	42
Hesitation Waltz .....	47
Hesitation Waltz .....	69
Hesitation No. 1.....	44
Hesitations Nos. 2-3.....	45
How to Hold Your Partner.....	8
Humming Bird Dance.....	57
Lane School Waltz .....	53
"Mixed Pickles" Tango.....	39
Newman Tango .....	60
Newman Tango "Argentine".....	62
One Step .....	22
One Step "Variations".....	22
One Step Waltz.....	51
Original Boston .....	51
Original Boston .....	58
Tango .....	63
Synopsis of Terms.....	13

75

## CONTENTS.

Philadelphia Boston .....	66
Pompadour Waltz .....	56
Skip Boston .....	55
Sorority Glide .....	36
South Indian "Harem Tango".....	35
Tango .....	9
Tango No. 1.....	34
Tango Steps .....	31
Texas Tommy .....	64
Thanks .....	74
Theory of the Newman Tango.....	61
The Arcade .....	71
The Butterfly Tango.....	37
The Butterfly Tango No. 2.....	38
The Cassell Glide .....	29
The Eloise Three Step.....	72
The Long Boston .....	63
The Long Boston .....	59
The Marie Waltz.....	56
The Maxixe or Matichiche.....	14
The Maxixe or Matichiche No. 2.....	19
The Maxixe or Matichiche No. 3.....	28
The Royal .....	59
The Var-Sou Hesitation.....	46
To my Readers .....	7
Two-Step Tango .....	35
Universal Schottische .....	72



### - NOTICE -

We have a Stage Tango containing 20 steps described in plain language which will be mailed in typewritten form to all desiring them for \$1.00.

Many beautiful Ball Room or Stage Tangos can be arranged from this discription.

# COOK'S DANCE FLOOR WAX

polishes any floor  
as slick as glass  
for dancing.



Endorsed by many of  
the leading dancing  
professors.



City Agency Given to  
Responsible parties,  
Good Profits.



TRIAL CAN FREE  
OF CHARGE

A sample package sent on  
request or a trial 50c lb.  
can will be mailed FREE

upon receipt of 20c to prepay postage.

1 lb. can, 50c      -      6 lb. can, \$2.75

MANUFACTURED BY

Frank C. Cook Co., Denver, Colo.

FOR SALE BY ALL DRUG AND PAINT STORES.

UNIVERSITY OF CALIFORNIA LIBRARY  
Los Angeles

This book is DUE on the last date stamped below.

REC'D LO-USE

JUL 12 1988

JUL 19 1988

FEB 25 1988

MNO

MAR 02 1988

NON-RENEWABLE

122-48Y

DEC 05 2001

AN

DATE SENT

REC'D LO-USE

OCT 10 1995

DEC 05 1995

DUE 3 WEEKS FROM DATE RECEIVED

4 WK FEB 11 2000

UCLA ACCESS SERVICES BL19  
Library Loans  
11500 University Research Library  
Box 951575  
Los Angeles, CA 90095-1575

DUE 2 WKS FROM DATE RECEIVED

315

The New World, (This Musical Comedy has been staged in over 100 Cities and pronounced by all the best ever staged in their city.)  
▲ Night In Spookland, A Musical Comedy unsurpassed for Catchy Specialties, Beautiful Music and Comic Situations.

Address, 5530-40 Vernon Ave., St. Louis, Mo.



3 1158 00320 9672

*Handwritten initials*





