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Dances of to-day

Albert W. Newman



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DANCES OF TO-DAY

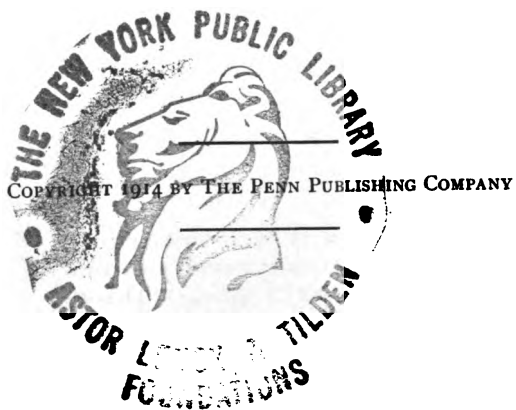
BY

ALBERT W. NEWMAN

**Member of the Imperial Society Masters of
Dancing, London**

**AN EXPERT'S FULL DIRECTIONS,
WITH ILLUSTRATIONS AND DIA-
GRAMS, FOR LEARNING OR TEACH-
ING THE TANGO, HESITATION,
ONE-STEP, BOSTON, MAXIXE AND
ALL OTHER MODERN DANCES**

**PHILADELPHIA
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Preface

THIS book may be depended upon as an absolute authority on Modern Dancing.

My purpose has been to present in clear and concise form not only a guide for the hundreds of teachers and the thousands of pupils whom I have instructed in my studios but also a text-book for those who may desire to qualify themselves for participation in any of the new dances.

With the beginners especially in mind, I have omitted technicalities and have made the description of each dance brief and to the point. The dances are such only as have found favor with Society in New York and Philadelphia, the two greatest centers of Social Dancing in America, as suitable for the ballroom.

Unfortunately so many variations are being introduced that the dances often lose their identity ; moreover it is impossible for a lady to know what her partner is going to do next unless the steps have been practiced. In order to remedy this and to make the steps better understood, each step has

been placed under a separate heading. After each step has been mastered it devolves upon the gentleman to make his movements understood by his partner.

It is my sincere hope that my efforts will be of benefit to all who seek to master what is best in the most pleasant of modern social accomplishments.

ALBERT W. NEWMAN.

Philadelphia, Pa.

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Dances of To-day



The Modern Dance

Dances of To-Day

CHAPTER I

THE MODERN DANCE

WITH the innate human demand for "something new" it is strange that social dancing was permitted for so many years to stick in the rut of Waltz and Two-Step. Probably it was because the craving for new dances took no active form.

"On with the dance; let joy be unconfined." The line was a hollow mockery as applied to many a ballroom. Their feet confined within the limits of Waltz and Two-Step, the young people danced; their elders merely looked on.

And when it is remembered that the boundary line betwixt youth and age was forty, and that any one who was evidently on the far side of the boundary brought ridicule upon his or her head by appearing upon the floor, it is not difficult to

picture the proportion of "wall-flowers" at these formal gatherings.

Naturally the matrons played the rôle with better grace, bored though they were by continual waltz and two-step music. But the old men—of forty and beyond—well, many claimed they were literally driven to drink. And sometimes after they saw the buffet the ballroom saw them no more.

Ancient history, you say? Not at all; 'tis a picture of social dancing only a few seasons ago.

The craving to put Monsieur Waltz and Madame Two-Step into back seats—or, let us say, to make them "wall-flowers"—took active form.

The change came, a rejuvenation, the dance was reborn. And youth was reborn in the hearts and bodies and minds of men and women of all ages, and the transformation wrought is marvelous—in nothing so much as in the near elimination of non-dancers.

The dance seemed like some strange creature which had been shut in the dark for so long, and had thrown itself about in curious contortions to make certain of its freedom.

Grotesque, abnormal, inartistic, it must be admitted that they were in original shape, many of

these dances. The new freedom as applied to dancing—the breaking away from the ties of the Waltz and Two-Step—with the medley of tunes introduced as accompaniment, was responsible for a superabundance of contortion. With “Everybody Doing It” to prejudiced observers (especially those who never saw what they criticized) it seemed that everybody was *overdoing* it.

With the best teachers and their patrons as safety-valves, as it were, sanity and decency have prevailed along with the innovations; and it is evident that a strong tide has set in toward the artistic and graceful as against the freakish and bizarre.

Attacks upon some of the new dances have been facilitated by the rapid means of collecting and distributing the news of the day. In view of that difference the turmoil is no greater than that while the easy-going world of more than a century ago was engaged in debate upon the Waltz as successor to the Minuet.

That eternal desire for something new has been given expression by Thomas Haynes Bayly, an Englishman, in words that seem as if they might have been written three years ago instead of early in the last century :

“ O give me new figures ! I can't go on dancing
The same that were taught me ten seasons ago ;
The schoolmaster over the land is advancing,
Then why is the master of dancing so slow ?
It is such a bore to be always caught tripping
In dull uniformity year after year ;
Invent something new and you'll set me a-skipping ;
I want a new figure to dance with my Dear ! ”

The introduction of the Waltz brought forth general criticism, a storm of protests, first in Great Britain, then in the United States. Even Lord Byron—for a censor of morals he might be regarded as a man in a glass house—professed to be shocked. In the Minuet the dancers are at arms' length ; in the Waltz in closer proximity. That was the chief objection.

But, as the present more wide-spread protests—which may flash by cable where the others went by slow packet—it became evident that the foundation for objection was not with the dance as properly performed but with those dancers who made it the basis for vulgarity.

Gradually the frowning upon the Waltz grew less, until its opponents were only those who protested against any kind of dancing. One of the most ardent lookers-on was Lord Byron, who could not dance because of his lameness.

Narrow views ignore the fact that dancing is

an elemental art, as old as human nature itself ; a physical expression of joy that has been an inspiring factor in the mental and spiritual life of nations since primitive times.

“She danced for joy” is a phrase that, on the contrary, ingenuously conveys recognition of just what the stern moralists would deny. Doubtless such a dancer never has had a lesson—a little girl, for instance, delighted at receiving a big doll. Stern indeed must be the morality that would argue her steps were prompted by evil.

Or maybe a group of youngsters join in impromptu steps to the discord of an old hurdy-gurdy, dancing instinctively. How would it be possible to avoid such public demonstrations of the innate fascination of the dance save by having the grinder dispense only discord that would scare the little ones away ?

Presumably a quest as to the beginning of this love for dancing would lead to the Garden of Eden ; and may it not be that Eve danced because she saw so many of the things of Nature dancing, each in its own fashion ? The water dances over the rocks ; the tall grass dances in the meadow ; the leaves dance in the trees, and, over all, the moonbeams, or the sunlight, dance.

To mention the fact that dumb animals instinctively dance may be treading upon dangerous ground. First, it suggests the Darwinian theory as applicable to the origin of dancing ; second, it calls attention to the rather odd assortment of dance names redolent of the barn-yard and elsewhere.

Imitation is a human quality as elemental as dancing, and it is by no means unnatural that the quest for something new led in the direction indicated ; but it does seem a bit unfortunate that such ludicrous names were given to what are, in amended form at any rate, harmless dances.

Latter day emulation in the dance of the movements of dumb animals may be said to have a firm foothold in history. The ancient Greeks, for instance, had the "Khorovod" in imitation of the flying of the crane ; the French several centuries ago danced "La Branle," based on nothing more artistic than the kick of the cow ; an old Scotch dance had movements depicting the leaping salmon.

How efficient in beauty the latter may have been there is nothing left to show, but the "Khorovod," like all of the Greek dances, had its basis in art. "Sculpture in motion," the Germans aptly call the

dance, suggested undoubtedly by those three hundred beautiful Greek movements that have come down to us through the ages recorded on vases and other bits of ancient handiwork.

Every pose in a Greek dance expressed an emotion, and the Greek artistic sense limited itself to beautiful emotions. Dancing was the physical expression of music. Thus it is interpreted by the æsthetic dancers of to-day ; and the tendency is becoming more apparent in social dancing.

Advice to the Beginner

CHAPTER II

ADVICE TO THE BEGINNER

IN taking up the study of dancing, it should be considered your duty to try to appear graceful upon the floor. Do not think that the mere moving around the room in any sort of a way will bring forth favorable criticism.

As the old saying goes, "What is worth doing is worth doing well." This applies particularly to dancing, especially in these days when every one is trying to excel in the accomplishment, to the astonishment of his friends.

Back of all this display is a certain amount of practice.

You will find that the best dancers have only acquired their dexterity through diligent practice. History tells us that the greatest Premieres Danseuses were the most ungraceful and awkward at the start, but their perseverance wrought wonderful results in a comparatively short time. Practice will bring the confidence and confidence will bring the experience. So then the practice is the main thing to be considered first. After one

becomes familiar with the exact manner of placing the feet upon the floor then it is a question of patience absolutely.

The diagrams in this book will give you the proper placing of the feet and the direction in which they should travel. Follow the arrow directions hundreds and hundreds of times until you can do the step unconsciously. Make the joining of one step with the other smooth. Do not try to be conspicuous upon the floor by trying to dance a step that is more appropriate for an exhibition ; appear modest always.

Do not try a step that your partner is not familiar with ; you are taking her at a great disadvantage, and although you pride yourself on knowing a little more than she in that direction your effort to teach her may not always be accepted favorably.

Ladies should cultivate a pleasing manner, as that will oft bring more partners than an expert execution with a "grouchy" personality.

Another important thing in dancing is the control of the knees and the manipulation of the ankles ; it will be noticed that a good dancer invariably dances with the knees bent, but never to the extreme.



THE CLOSED POSITION

THE CORRECT STYLE

The style of dancing to-day is a smooth gliding step, using the ankles and the knees moderately—a great improvement over the hop-skip-and-jump style of yesterday. Any oscillation of the body is considered vulgar; the toes are invariably pointed to the floor with the heels raised.

Remember that although one may use the feet accurately, unless the general bearing is graceful he or she cannot be considered an accomplished dancer.

It is most important that the upper part of the body be perfectly relaxed. Then it will be comparatively easy to adjust the body, for in Modern Dancing a good balance is most essential.

In executing the turns in most of the dances the feet should be kept apart, with one directly in front of the other. The foot which is in front will designate the direction of the turn—right foot in front for the right turn, and the left foot in front for the left turn.

If the directions in this book are carried out to the letter there will be no possible chance of a failure.

THE DUTY OF THE GENTLEMAN

The guiding of the various dances depends en-

tirely upon the gentleman. It is he who suggests the steps to be used and the number of times each step should be repeated.

He must have his steps so clearly arranged in his mind's eye that he can give his entire attention to the comfort of his partner.

He is better able to judge distances, and he should be careful in selecting the steps best suited for available spaces, so as to guide his lady through the various evolutions without coming in contact with other couples.

As there can be no set rule regarding the number of times a step shall be repeated it is he who must know when to change in order to make the dance most interesting.

He must be positive in changing from one step to another, for the slightest hesitancy on his part is instantly communicated to his partner. Thus the steps are anticipated, and the transition becomes easy.

Signs given by the gentleman's left hand are most valuable in indicating to the lady the step about to be taken and the direction in which it should be made. *Such a sign should always precede, and not accompany, the step.*

THE DUTY OF THE LADY

“ Still unaccomplished may the maid be thought,
Who gracefully to dance was never taught.”

It may seem to the aspiring debutante that in the subservience to her partner's steps she becomes, metaphorically speaking, a clinging vine. But she should remember that unless she does become proficient along the lines indicated she is very likely to become a wall-flower—which, of course, is the last thing for a debutante to be.

Her clinging, however, must be more metaphorical than real—she must not expect her partner to bear the burden of the dance physically as well as mentally. Although he is to literally set the pace she must be quick to follow, relaxing the upper part of the body and not bearing upon the gentleman's right arm.

Her effort to lead will only confuse the gentleman, although he may be too polite to say so.

The lady may aid greatly by leading meanwhile in conversation—in which, presumably, she is the more proficient.

Positions in Dancing

CHAPTER III

POSITIONS IN DANCING

THE CORRECT POSITION FOR HOLDING PARTNERS

(Closed or Waltz Position)

NOTWITHSTANDING the fact that there is virtually only one position which might be said has been universally adopted, there are many people who, desiring to become conspicuous, try to set the fashion by using such positions as the Bunny Hug, the Grizzly Bear and other awkward positions, which are the subject of much criticism.

However, the most fortunate thing is that these positions, which are neither practical nor beautiful to behold, are only short lived. Even the Associations of Dancing in America and various dance teachers have oft discussed the subject and tried to originate and introduce a new position which would take the place of the one and only correct

position which has been in use for over one hundred years.

This position is both practical and graceful.

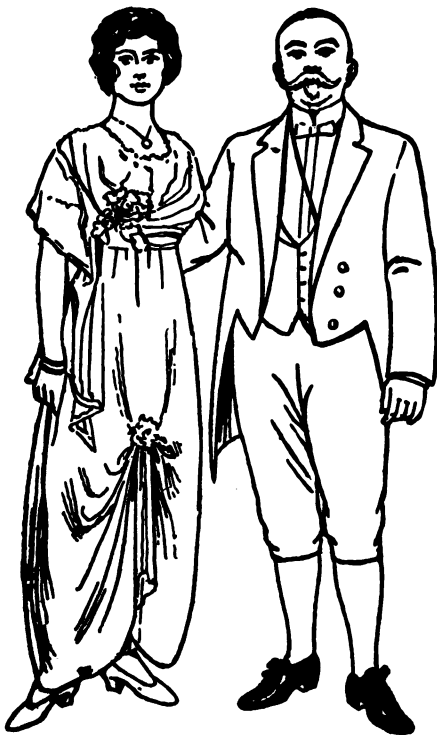
The dancers take the half face-to-face position (standing a little to the right of each other) the gentleman's right arm partly encircling the lady's waist; this arm (in case of emergency) should act as a support. He takes with his left hand the right hand of the lady; these hands are held to the side about twelve inches from the body and a little above the waist line. The arm should be bent and so relaxed that he can move it at will in any direction. This left hand of the gentleman should act as a guide, as all signaling is done with this hand. The left hand of the lady should rest gracefully on the gentleman's right arm.

The upper part of the body should be held gracefully erect and perfectly relaxed and the dancers should look over each other's right shoulder. (See illustration page 27.)

This position is assumed by all the professional dancers of to-day.

TANGO POSITION

This position is virtually a new position which has come to life with the Modern Dances; it



THE OPEN POSITION

is often used, being very pretty and most practical.

It is similar to the Closed Position with the exception that the dancers stand side by side, shoulder to shoulder (instead of face to face), both the lady and the gentleman facing the line of direction, with hands clasped in front.

Note.—The line of direction is the direction in which the dancers move around the room, which is left from the center of the room. (See page 27.)

OPEN POSITION

Same as the Tango Position, with the hands released and held down at the side.

This position is the same one used in the old Barn Dance.

Dancers standing side by side, right arm of gentleman encircles lady's waist and outside hands hanging at side. (See page 37.)

YALE OR AMERICAN POSITION

The dancers take the regular Closed Position and place themselves decidedly to the right of each other, so that the gentleman's right foot can pass the lady's right foot when he takes the step forward. (See page 39.)



THE YALE POSITION

This position is recognized throughout the world as the American Position.

POSITION OF THE FEET

It would seem rather strange and not at all scientific to write a book on Dancing without giving the Fundamental Five Positions of the feet. Yet seemingly there are many at present teaching the new dances who have not the remotest idea of the positions or could even analyze the correct Waltz.

The principal positions that are used in the Modern Dance are the Second Position, Third Position, Fourth Position, and Fourth Rear Position. Occasionally in the Tangos we have a Crossed and a Rear Crossed Position.

FIVE POSITIONS

constitute the rudiments of dancing, and they bear the same relation to the dance as the notes to music or the alphabet to a language, and a *thorough knowledge of this is indispensable.*

The positions are divided into two classes: closed positions (feet together) and open positions (feet apart). The closed positions are the odd

numbers, first, third, and fifth, and the open positions are the even numbers, second and fourth.

While executing the positions with the one foot the other foot retains the first position with weight of body resting on it.



FIRST POSITION

First Position—Stand with the heels together and the toes turned outward, to form a right angle.



SECOND POSITION

Second Position—Move the right foot direct to the side, the heel being raised and the toes touching floor.



THIRD POSITION

Third Position—Bring the right heel to the hollow or middle of the left foot. (See frontispiece).



FOURTH POSITION

Fourth Position—Advance the right foot (as in walking), the heel raised and the toes touching the floor.

**FIFTH POSITION**

Fifth Position—Bring the heel of the right foot to the left foot, so that it touches in front of the toes of the left foot.

Rear Positions—These are the positions where the foot in question is placed in the rear or back of the other foot.

**CROSSED POSITION**

Crossed Position—One foot crossing the other, in front or in back.

These positions should be performed with the left foot as well. In order to execute the positions with the left foot, transfer the weight of the body on to the right foot and move the left foot into the various positions.

DESCRIPTIONS AND DIAGRAMS

In the description of the dances here given instead of using the words right foot and the left foot these feet will sometimes be referred to as the executing foot (free foot), and the supporting foot. The executing foot is the foot that is about to move, and the supporting foot is the one that supports the weight of the body.

In order to make the description of the various dances more comprehensive and to remove doubt as to the exact and correct positions and movements of the feet, the descriptions are given according to the *Newman System of Dance Writing*, which consists of diagrams of the feet and the direction in which they should move.

These diagrams should be enlarged and drawn upon the floor with chalk. The student is next asked to place himself directly on the starting position and follow accurately every move indicated by the arrows.

It is most essential to note that in the description of the dances, only the part of the gentleman is described. The lady will take the same steps starting with the other foot—in other words, the counterpart.

THE STARTING POSITION

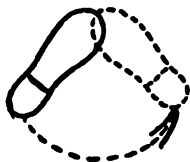
This position is indicated in the diagrams by the feet drawn thus



and the dotted foot the step. The arrow indicates the direction in which the R. F. and L. F. mean the right foot and the left foot and the numbers (1) (2) (3) (4), etc., are the counts.



is the terminus of indicates the distep must be taken. the right foot and the numbers (1) (2) (3) (4), etc.,



This drawing shows a pivot, moving the heel of the foot in the direction of the arrow, pivoting on the toe.

ABBREVIATIONS

R. F., right foot ; L. F., left foot.

(1) (2) (3) (4), etc., are the counts, and (x) is between counts, or in other words it is counted and.

2-4—count two to the measure.

3-4—count three to the measure.

**The Castle Walk, Castle Glide,
One-Steps, Horse Trot**

CHAPTER IV

THE CASTLE WALK, CASTLE GLIDE, ONE-STEPS, HORSE TROT

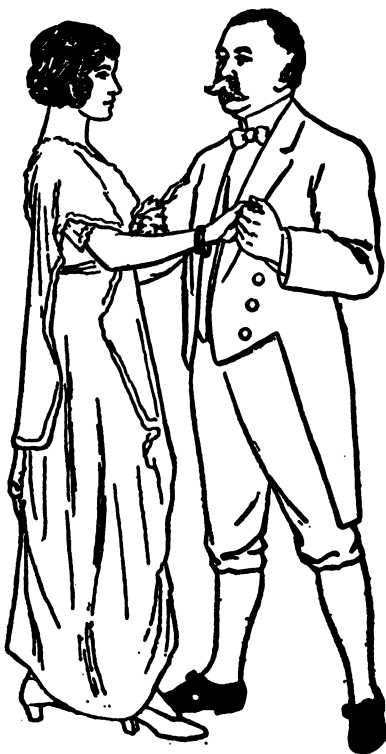
THE CASTLE WALK

Music 2-4 (Ragtime), tempo—spirited.

Count two to each measure.

The One-Step and the Castle Walk are now practically the same dance with the exception, probably, that in the One-Step the music is played a trifle slower, so as to enable one to dance the many variations which make the dance interesting, while the Castle Walk is really almost an actual walk, very often extending the full length of the hall, the lady moving continually backward.

Backing the lady was considered exceedingly bad form only a few years ago, but now, with the introduction of the new dances, everything has changed and it is "quite the thing." Yet a step taken backward is much more difficult than forward, and it has always been customary for the man to take the most difficult part of the dance.



THE CASTLE WALK

The only excuse the man can offer now for not doing so is that it is much more convenient for him to go forward, as he is better able to see where he is going. This excuse we must accept so long as the lady accustoms herself to the prevailing conditions, and it will be the means of avoiding collisions with the other couples and making the dance easier for both partners.

This walk, which is *not a trot*, is practically on the ball of the foot, with a slight drop of the heel as the step has been taken.

It must be performed in military precision, taking two steps (one with each foot) to one measure, never raising the foot from the floor, and using a smooth gliding step. The dancers often walk around in various designs, such as a large figure eight, square or circle, or in the winding fashion of a snake. The principal figures in the Castle Walk are the walk forward, walk backward, turning several times to the right and to the left, incidentally varying this with Dips and Hesitation Steps, etc., all of which are described elsewhere.

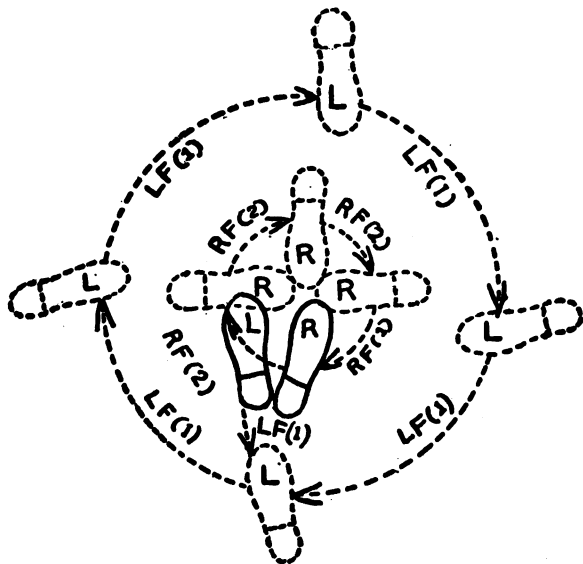
Whenever there is a congestion of the dancers upon the floor it will be most advantageous to use the same step in turning. In this case, always

have the feet apart and one foot in front of the other.

The right foot should be in front for the right turn, and the left foot in front for the left turn.

THE TURNS IN THE CASTLE WALK

The most practical way for a beginner to prac-



tice the turns is to draw a small circle on the floor with a much larger one surrounding it.

The small circle should represent the hub of a wheel, while the outer circle represents the rim.

The gentleman of course starts with his left foot, which moves around on the outer circle from left to right, or toward the right, while the right foot acts as a pivot and moves around on the small circle or hub.

Step from one foot on to the other, etc., and move around to the right. Left foot (1), right foot (2).

When one desires to change the turn or wishes to reverse, step back with right foot, which will leave the left foot in front. In this position one may readily turn toward the left, by placing the left foot on the hub of the circle and moving the right foot around on the outer rim or large circle.

In this turn there will not be much progression. Should one, however, desire to move around the room with considerable rapidity, then it is advised to use the Traveling Turns.

THE TRAVELING TURNS

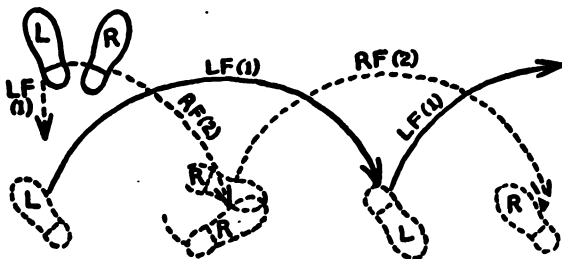
In order to execute these turns properly it is necessary that the dancers should be most proficient and move perfectly together.

Each foot virtually describes a semicircle

(cycloid movement) upon the floor, the dancers really stepping around each other.

This is quite effective, but requires considerable practice together.

The principal variations used in the Castle Walk



are the Dips and the Hesitation Steps, which are often called by the débutantes the periods and commas in the dance.

Since the introduction of this dance many very pretty steps have been introduced, and others are daily springing forth from all parts of the country.

It is easy to predict that the Castle Walk will be more popular than the Two-Step.

THE DIP

Whenever the gentleman's right foot has the next step to take (whether at the end of a turn or



THE DIP IN THE CASTLE WALK

during a walk forward), he steps back on right foot and dips by bending both knees, the right one more than the left. Keeping the feet apart, and immediately transferring the weight of the body on R. F. (like a lady's courtesy) he rises by coming forward on the left foot, following this with a step forward on the right foot. The Dip should always be performed with great delicacy. In reality it is a graceful courtesy performed by the man and a semi-kneeling position for the lady, with her left foot front.

But remember that *a dip that is exaggerated is most awkward.*

THE DIP AT END OF TURN

The dip taken at the end of a turn should be practiced as follows :

Turn to the right, making five steps L. F. (1), R. F. (2), L. F. (3), R. F. (4), L. F. (5), step back with right foot on the sixth count and dip, come forward on left foot, count seven, and right foot forward on the eighth count. The dip can also be done while walking in a straight line. After the dip the gentleman continues to walk forward (this is very important to note).

SINGLE HESITATION

Walk forward on left foot (1), right foot (2), then left foot forward (3), weight slightly on same with right heel raised. Then transfer weight to right foot and drop the right heel (4). During this hesitation the weight is shifted from left to right foot. In order to give more grace to this movement a slight turn of the body toward the right is most effective. After the Hesitation the man continues to walk forward, starting with his left foot.

Note.—After the Hesitation has been thoroughly mastered in this form you will find it is not necessary to count the number of steps taken. *Simply hesitate whenever the left foot comes forward.*

DOUBLE HESITATION WITH ONE FOOT

Left foot forward, weight on same with right heel raised (1); drop right heel (2); bring left foot to Fourth Rear Position, shift weight on left foot with right heel raised (1); drop the right heel. This may be repeated as many times as desired.

This Hesitation is quite effective when done after having turned several times.

It is most practical, especially when one finds

himself in a decidedly congested position, surrounded on all sides by merry dancers. In this particular case it is the same as marking the time of the music, as the dancers execute the movement *sur la place* (on the spot).

This Hesitation Step is continued until an opportunity comes for the dancers to move onward.

DOUBLE HESITATION WITH BOTH FEET

This is an extremely pretty movement when well performed.

The step is quite intricate, on account of the peculiar rhythm to which it must be executed, seemingly out of time. It is really ragtime or syncopated dancing.

It requires considerable practice, after which it becomes quite fascinating.

On account of the step being composed of three movements, each to the value of a quarter note on the music, which consists of two quarters to the measure, it is necessary to carry the third step over to the next measure, but after repeating the step four times to twelve counts, the next step will bring one again in perfect rhythm on the seventh measure of the music.

Practice the step as follows : Left foot forward,

CASTLE WALK AND ONE-STEP 59

Fourth Position, weight slightly on the same with right heel raised (1); transfer the weight to right foot and drop right heel (2); bring left foot back close to side of right foot, that is to semi Second Position (3); step forward on right foot, raise left heel same time (4); transfer the weight to right foot and drop heel (5); and bring right foot close to side of left foot (6).

Repeat these six steps, making twelve steps in all to six measures of the music.

During the execution of these steps it will be found particularly artistic to turn the body slightly to the right when the left foot is brought forward, and then turn the body to the left when the right foot is brought forward.

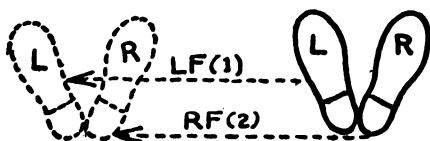
The step should also be practiced moving forward slightly. This is done by not bringing the foot back to Closed Position; in other words, advance slightly on each step. This gives a very smart effect and is well worthy the practice it requires.

MODIFIED GRIZZLY BEAR

This step is often used in the Castle Walk, although it properly belongs to the One-Step or Modified Turkey Trot.

Yet if there is space upon the floor, at the side, it is often used to a great advantage.

With a slight bend of the right knee, slide the left foot to the left side, Second Position, count (1). Draw the right foot up close to the left foot, First



Position, count (2). This step can be executed as many times as desired by the gentleman.

This step is not done to the right by the gentleman.

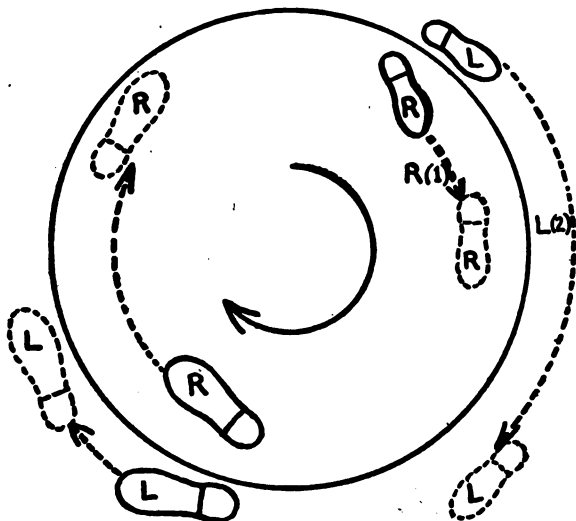
The genuine Grizzly Bear step was in correct imitation of the movements of a dancing bear, moving or dancing to the side.

A very heavy step to the side with a decided bending of the upper part of the body from one side to the other, a decidedly ungraceful and undignified movement when performed as a dance.

However, all the objectionable features have been eliminated. It is quite acceptable and has become one of the popular steps.

POMANDER WALK

This is another variation of the Castle Walk. The dancers take the Yale Position (lady on the



WALK AROUND EACH OTHER TO THE RIGHT
YALE POSITION

right side of the gentleman) and walk any number of steps, lady moving backward and the gentleman forward, after which they walk around

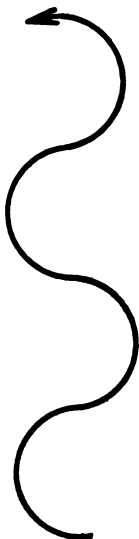


THE SNAKE DIP

each other in a circle to the right—both walking forward one after the other.

When desired by the gentleman, he turns about-face, which shifts the lady to his left side, hands still retained, with virtually no change in the position of holding the lady except that she is now on his left side, instead of his right side. She is then again obliged to walk backward in this position, then the walk around follows, but this time to the left, then another change of position or shift which brings the lady to her original position.

In these movements here described the man always walks forward, and in making the shift it must be done smoothly and joined nicely with the walk around in a circle.



THE SNAKE

A very amusing figure.

The lady as usual walks backward, perhaps the entire length of the room. During this walk the man shifts his position from the right of his partner to her left, this

shifting from one side to the other giving a remarkably serpentine effect.

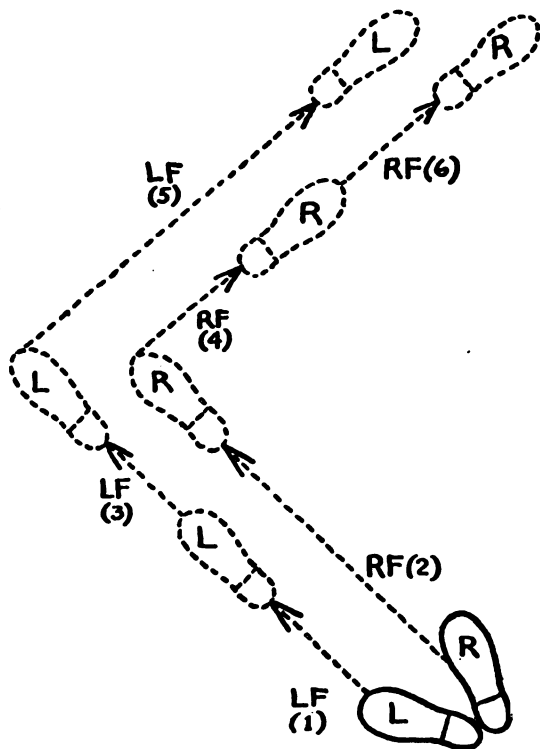
When done by the entire assembly it is so realistic that one may almost imagine the building is rocking.

THE SNAKE DIP

The same idea is expressed as in The Snake, with the exception that only three steps are taken obliquely. Start with left foot to left oblique forward (1); bring the right foot across in front of left foot and dip in this position (2); again step forward obliquely with left foot (3). Then the same step is repeated to the right oblique, starting with the right foot (4), then crossing the left foot forward (5), with the dip, again step right forward (6).

This movement is repeated many times, during which the lady always crosses the foot in back and dips.

The shifting from one side to the other is a most important matter. When the gentleman walks to the left oblique he faces in that direction and the lady just the opposite, virtually in Yale Position.



When well done it resembles the movement of the snake.

FISH WALK

One of the steps occasionally used in the Castle Walk or the One-Step. It is not particularly graceful, but it is performed by many who have the reputation of being quite expert dancers.

One objection to it is that it is most fatiguing when long continued.

In construction it is nothing but a skip on the one foot, then on the other, the lady moving backward, and the gentleman coming forward.

Left foot forward (1); slight hop on same without raising the foot from the floor (x); then bring the right foot forward (2); and hop on it (x). The hop is much condensed and the movement continued with much rapidity.

This little skip step can also be performed while turning to the right.

CASTLE GLIDE (*Newman*)

Music 2-4 (Ragtime). A trifle slower than the Castle Walk.

This is quite a jolly dance and very easy to execute. Dancers in Closed Position.

The gentleman walks four steps forward, left foot (1), right foot (2), left foot (3), right foot (4). Then Chassez (a chasing of one foot by the other)



THE TANGO POSITION

or a glide to the left four times performed as follows—left foot to side, Second Position (1); right foot close up to it, First Position (x). Repeat this movement three more times, counting (2) (x) (3) (x) (4); this takes two measures. On the last step there is a half turn of the body to the right. The Chassez movement is then repeated to the right two measures, after which turn to the right with five steps of the Castle Walk left foot back (1); right foot forward (2); left foot back (3); right foot forward (4); left foot back (5); dip on the right foot back count (6); rise and transfer the weight forward on the left foot (7), and step forward on right foot on the eighth count.

Repeat the entire dance.

THE ORIGINAL ONE-STEP

Music 2-4, tempo march "Militaire."

Originally this dance came from England in 1911; at that time it consisted of merely a march forward, backward, and a right turn, decidedly in military precision.

My first impression of this form of a dance was that the dancers were more like automatons than human beings, as there was no grace exhibited, and it was nothing short of a walk.

When it was brought to America and danced to Ragtime (which was much more rapid than the March Tempo) it was necessary to run or trot the steps; the result was it became a Modified Turkey Trot, as many insisted on calling it, with of course all the objectionable features of the Genuine Turkey Trot eliminated.

The title of the One-Step was often used by myself and many others who had a dislike for the abominable Turkey Trot, and this Modified Trot was readily accepted by polite society under the name of the One-Step.

Innumerable variations have been invented that are used in the One-Step.

AMERICAN ONE-STEP, OR MODIFIED TURKEY TROT

Music 2-4 (Ragtime), spirited. Count two to the measure.

Danced in Closed Position.

The step used throughout the dance is a short trot, a regular "dog trot," keeping the ball of the foot continually on the floor.

The upper part of the body to be kept perfectly quiet; no bending or rocking from side to side or any hip action whatsoever is permitted.

The principal variations used in the dance are the forward and backward trot, the turn to the right and to the left, Modified Grizzly Bear (to the side), the Picket Fence (diagonally forward and backward) and the various forms of Grape Vine Steps.

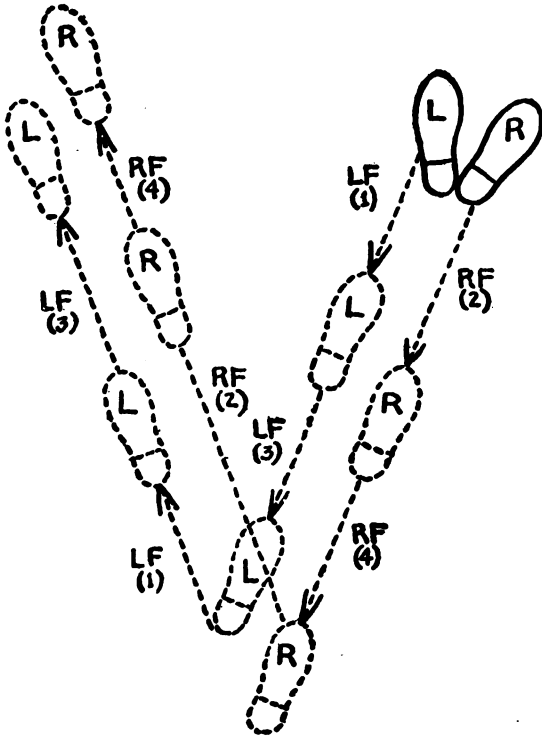
Begin the dance by turning to the right. Be careful to keep the right foot forward, the feet always apart, stepping from one foot to the other with a step on each beat of the music, the left foot virtually around the right foot, as in the Castle Walk. Turn as many times as desired.

Next use the Modified Grizzly Step, to the side (left), after which turn either to the right or to the left just as you prefer. Then next execute the Picket Fence.

THE PICKET FENCE

This consists of four trots directly to the left rear oblique, then the same number of steps forward left oblique; in this forward movement have the lady to the right side in Yale Position.

This backward and forward movement is in a V formation, or zigzag, which is repeated several times and which is to represent, in design, the top of a picket fence, hence its name.



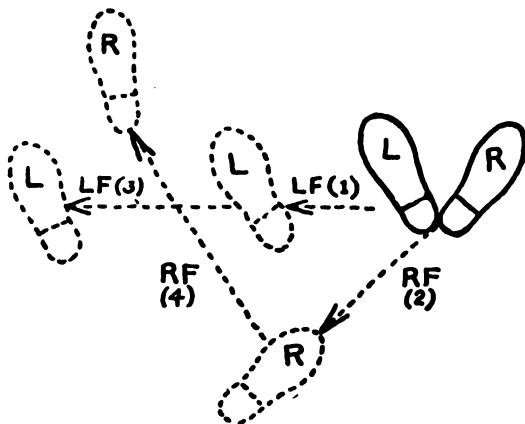
PICKET FENCE

Then the turns may be inserted again, followed by the original Grape Vine Step.

ORIGINAL GRAPE VINE STEP

This step is known in England as the Crab Step.

In order to get into the Grape Vine Step, take two walking steps or trots backward, left foot (1), right foot (2). Then the actual Grape Vine begins, which is left foot to side, Second Position (1);



ORIGINAL GRAPE VINE

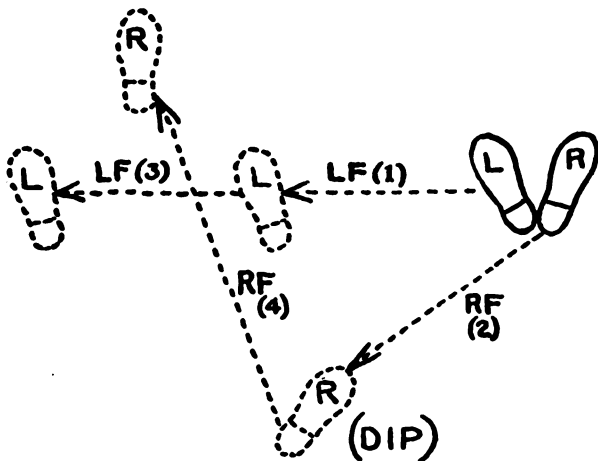
right foot directly forward, Fourth Position (2); left foot side, Second Position (3); right foot back, Fourth Rear Position (4). This takes two measures. The movement is repeated several times, omitting the two backward steps, the left foot always to

the side, while the right foot is the most active, moving forward and backward.

The Original American One-Step consists of a turn to right and to the left, Modified Grizzly to the side, the Picket Fence, and the Grape Vine Steps. But other steps have found favor as follows :

DIP GRAPE VINE STEP

This step is an elaboration on the original Grape



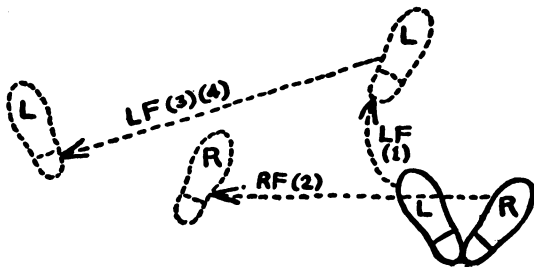
Vine Step and is practically the same step with the exception that on taking the second step there

is a bend of the knees or a dip, gentleman making a courtesy with right foot back, while the lady takes a semi-kneeling position with her left foot front.

The steps are as follows, moving continually to the left side: Left foot to side, Second Position (1); right foot back, Fourth Rear Position, and dip (2); left foot to side (3); right foot forward, Fourth Position (4). This takes two measures of the music. Repeat indefinitely, space permitting.

HESITATION GRAPE VINE STEP (*Newman*)

One of the most fascinating steps of the Modern



Dance. When well performed it is decidedly smart.

The left foot is brought forward, Fourth

Position, with a slight turn of the body toward the right (1); the right foot is then brought to Crossed Rear Position (2); left foot is pointed to the side, Second Position, with leg perfectly straight. At the same time raise the right heel (3), drop the right heel (4). This takes two measures. Repeat this movement several times, the dancers always moving to the side.

Turning the body to the right, then coming back to the regular position, is an important factor in this step.

AMERICAN CRAB STEP

This step is in imitation of the walk of a crab. This step originated in England, at least it was there christened by that name.

Although in England many variations of this step are all known under the name of The Crab Step, here in America there is only one step that is generally so styled.

It is practically the same as the Dip Grape Vine, with the dip on the last step instead of the second, and in taking the dip, which is forward for the man with right foot, the Yale Position is taken and his right foot passes the lady's right foot.

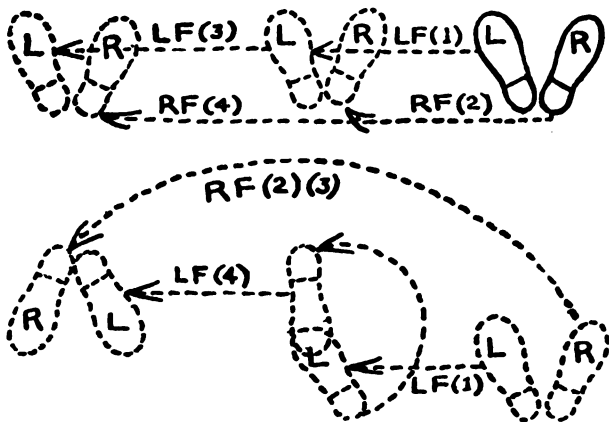
CASTLE WALK AND ONE-STEP 77

Start with left foot back, Fourth Position (1); right foot back (2); left foot to side, Second Position (3); right foot crossed in front, passing the lady's right foot and dip forward on the right foot (4).

Repeat.

HALF FADE-AWAY

This step starts with the Grizzly Bear Step to the side. Left foot to the side (1), draw the right



foot close up to it, First Position (2), left foot to side (3); draw the right foot to it (4), left foot to

side (1), then turn (Pivot) on the left foot by raising the right foot and with a big stride virtually step around the lady, making a half turn to the left, keeping right foot raised (2); place right foot on the floor to side (3); draw left foot to it, First Position (4). The dancers have now turned about-face.

Repeat all, starting with the right foot to the right side, make the Pivot on the right foot, and turn around to the right.

It will be noticed that there are four counts mentioned in the description, which is equivalent to two measures of the music.

ENGLISH ONE-STEP

Music 2-4, tempo military march.

This one-step is rather a tame sort of a dance compared to the American One-Step with its innumerable variations; however, it is quite good, and often answers the purpose most satisfactorily.

Dancers in Yale Position.

Walk forward four steps, left foot (1), right foot (2), left foot (3), right foot (4). These steps take two measures.

Take the same steps turning to the right, with four steps, two measures.

JIG-SAW STEP OR SYNCOPATED GRAPE VINE STEP

Quick spring on left foot (1), dip on right foot forward, Fourth Position, passing the lady on her right side, count (1) (2). Spring again on left foot (x), dip right foot back (1) (2). Repeat the Jig-Saw Step forward and back—two measures.

In the Jig-Saw Step the dancers move a little to the side.

THE HORSE-TROT

Music 2-4 (Ragtime), lively.

This dance is passé at the present time, yet a short description of the same for those who still desire to dance it appears below.

The step for the Horse Trot resembles closely the step of the Cake Walk, raising the foot quite high with rather a jumpy style.

It consists of a forward and backward movement, turning to the right and to the left. Taking the Yale Position and dancing around after each other. A stationary step, cutting the foot to the side, a series of dips with the right foot back are often taken, also the Canter in the Horse Trot.

THE CANTER IN THE HORSE TROT

Gentleman springs on left foot (1), dips back

with the right foot (2), takes two trots backward, left foot (3) and right foot (4). This movement when repeated several times closely resembles a canter.

KANGAROO DIP

This is another step often used in the Horse Trot. It is a succession of dips backward for the gentleman and forward for the lady, making it resemble the kangaroo.

CHICKEN SCRATCH

This, another oddity, is very similar to the Pivot used in Ballet Work (using the one foot as a pivot and moving the other around it by taking small steps). The only difference is that the foot that is doing the actual stepping scrapes or scratches the floor, imitating a chicken.

The turns may be complete or just half-way around, then back again.

The Horse Trot, Kangaroo Dip and the Chicken Scratch are by no means graceful, and really should have no place in the ballroom. Yet I have given a short description of each, as I think that teachers especially should know these oddly named steps, even if they do not endorse them.

**Bostons, Hesitation Waltz,
Standard Waltz**

CHAPTER V

BOSTONS, HESITATION WALTZ, STANDARD WALTZ

PHILADELPHIA BOSTON

(One-Step Waltz or Long Boston)

MUSIC, waltz, played quite fast.

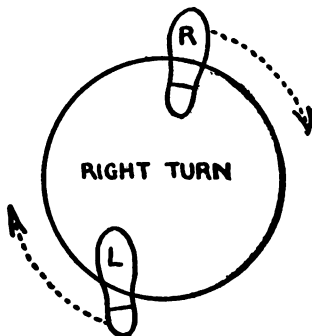
This dance is also known as the Drop Step, on account of all the steps being dropped or eliminated except the one.

In London it is also called the Berceuse or Cradle Boston.

It is the form of Boston most popular at the present time and to my mind the most difficult dance for the ballroom on account of the simplicity of its composition. 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.

The gentleman glides his left foot backward with knees bent (1). In this open position, feet apart, rise on the ball of the left foot (2), drop left heel (3),

keeping the right foot pointed in front. Transfer the weight of the body on the right foot, which is forward, and accompany the same with a bend of the right knee (4). Rise on the ball of the



right foot (5), drop the right heel (6). This backward and forward movement should be a delicate wave or cradle movement, with a bending of the knee and a rising on the ball of the foot.

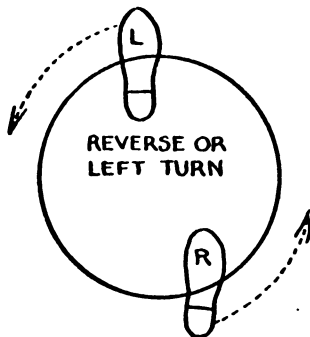
The feet are never brought together, as it is necessary for the feet to be kept apart so as to describe a circular movement with the free foot, the one that does not sustain the weight of the body, first with one foot then with the other (see diagram). This circular movement or swing will give one the proper momentum in order to

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turn properly. Keeping the feet apart, one foot never brought up to the other, will avoid coming in contact with partner's foot, a thing that happens too often, and is very embarrassing and sometimes painful.

The right foot as it advances passes the partner's right foot on the inside.

In the turn, the one foot glides around in a circular movement, while the heel of the other foot is raised with a slight pivoting motion.



Never take the toes from the floor ; always use a smooth gliding movement.

When a change of turn is desired, glide the right foot back, the lady at the same time coming forward with her left foot ; this will bring both the

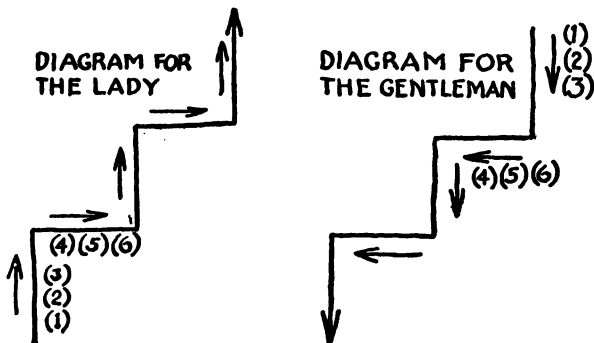
left foot of the lady and the left foot of the gentleman in front, which is a change of the relative position of the feet, and in this position the partners may turn to the left or reverse.

After a little practice by the beginner it will be noticed that there is not much progression in this movement, and that it is quite difficult to move as quickly around the room as in the old dance (the Waltz and the Two-Step); so it is necessary to add a few other movements which will bring about the desired result.

The first is the Boston Spanish.

THE BOSTON SPANISH

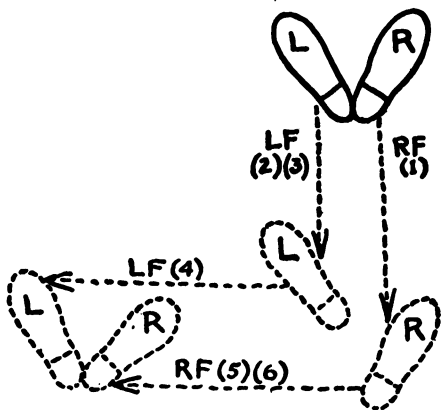
This step will lead the dancers obliquely across



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the room, in the design of steps or stairs (see diagram). The gentleman moves down the stairs or obliquely to the rear, and the lady going up the stairs or to the right obliquely forward.

After having used the Boston Turn to the right several times the gentleman glides his right foot



back (1), glides left foot back to First Position, at same time rising on toes of both feet (2), then dropping both heels (3). Glide left foot to the side, Second Position (4), draw the right foot close to it, First Position (5) (6). This takes two measures, and may be repeated as many times as desired,

after which it may be joined nicely with either the right or the left turn of the regular Boston Step.

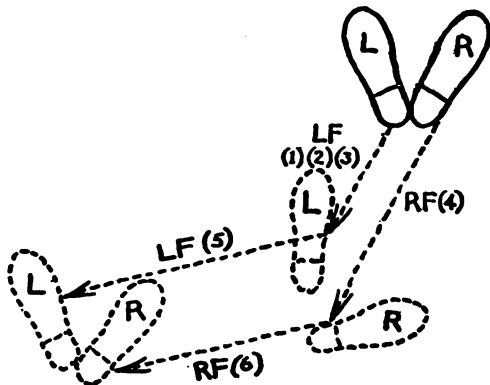
Should the dancers care to move directly to the side the following step is advised :

HERRING BONE BOSTON (*Newman*)

This step will take one moving in zigzag design to the side.



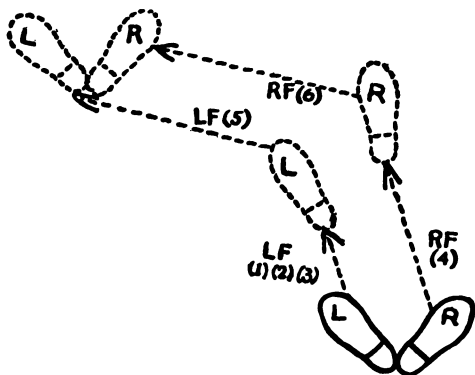
Gentleman glides his left foot to left rear oblique; count (1) (2) (3); then glide right foot back (4),



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left foot to side (5), draw the right foot up to it (6). This takes two measures.

During these three last steps, which really make a waltz, the body should turn slightly to the left.



Now glide the left foot forward to the left oblique, count (1) (2) (3); then glide the right foot forward (4), left foot to the side (5), draw right foot up to it (6). This takes two measures.

During the last three steps the body must turn slightly to the right.

In going forward the dancers assume the Yale Position, and the right foot of the gentleman passes the right foot of the lady.

This zigzag movement should be repeated several times. The step is precisely the same going back as going forward, and it is very important to note a slight turn of the body on the fourth, fifth, and sixth steps, which produces a beautiful effect.

It is rather peculiar to note that this Herring Bone Boston, which has been taught for several years, closely resembles the Hesitation Waltz now so popular.

ORIGINAL BOSTON, NEW YORK BOSTON OR BOSTON POINT

Music, waltz (fast).

Glide the left foot back (1); then the right foot describes a circular movement toward the rear (right), point of the foot resting on the floor (2); in this open position make a pivot (turn to the right), by moving and raising the left heel as in the diagram, then drop the left heel on (3).

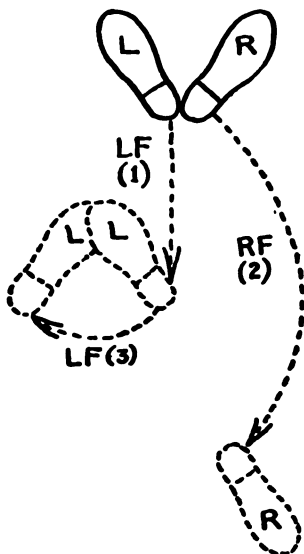
The foot pointed to the rear (R. F.) should assist in the turning; technically speaking, it is an Open Pivot.

Now glide the right foot forward, Fourth Position, on (4), describe a circular movement with the left foot toward the front, making the pivot to the

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right on the right foot (5), and drop the right heel (6). This takes two measures.

Remember in the right turn the right foot must



always be in front, and the left foot in front during the left turn.

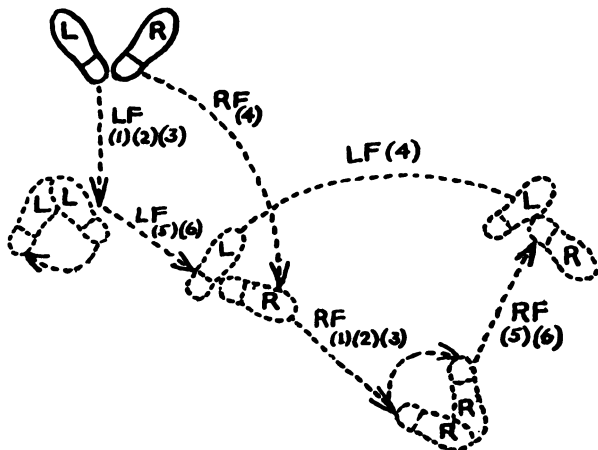
Repeat as many turns as desired to the right then glide right foot back, leaving the left foot front and repeat practically the same idea, turn-

ing to the left, keeping the left foot always in front, and making the pivot first on one foot, then on the other.

ENGLISH BOSTON, OR THREE-STEP BOSTON

Music, waltz (standard tempo).

Continually turning to the right. Start with a



glide with left foot back (1) (2) (3), or one measure. This movement should naturally be performed slowly. Bring right foot to rear pivot on

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left foot (4), draw left foot to the right foot (5) (6). Now glide the right foot forward (1) (2) (3); circular movement with left foot; pivot on right foot (4); draw right foot to left foot (5) (6). This entire movement takes four measures.

In reality it is our Standard Waltz, but instead of taking two measures this Boston takes four measures. This step can and should be done in every direction, and also the reverse turn by changing the relative position of the feet, left foot in front instead of the right foot. When properly performed it makes quite a dignified dance, not at all tiresome, and should be quite acceptable when one is obliged to continue dancing until the wee hours of the morning.

FOUR-STEP BOSTON

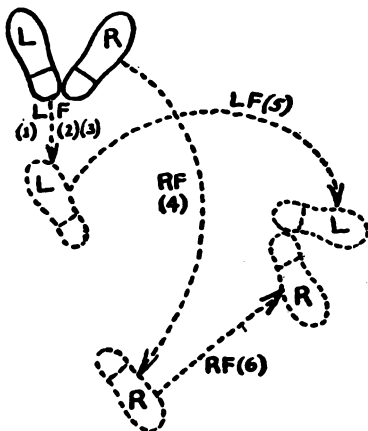
Music, waltz (correct tempo).

This Four-Step Boston or Four-Step Waltz is precisely the same as the fundamental step of the Hesitation Waltz, performed turning to the right or to the left.

Explanation for the right turn. Glide left foot back and hold position (1) (2) (3). Describe a circular movement with the right foot to the rear, right (4); left foot to side (5); then draw the right

foot close to it (6). The last three steps consist of a waltz movement (4) (5) (6).

The pause will be always on the left foot, and



the three waltz steps will occur with the right foot, no matter which way the gentleman is going.

This step may be done in any direction.

FIVE-STEP BOSTON, OR THE FIVE-STEP WALTZ

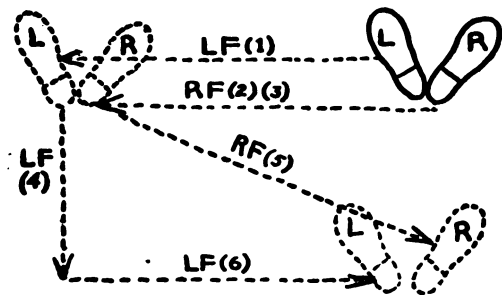
Music, waltz (moderate tempo).

Another very pretty dance. Practice these steps exactly according to the diagram until they

BOSTONS AND HESITATION WALTZ 95

have been thoroughly organized in your mind before you attempt to turn.

Gentleman glides left foot to side (1); draw the right foot up slowly to the left foot, First



Position; count (2) (3); glide left foot back on (4), right foot to the side (5); bring left foot up to right foot on (6). This takes two measures.

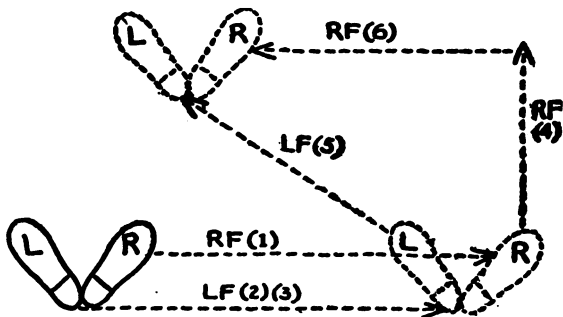
The last three steps (4) (5) (6) are practically waltz steps.

Glide the right foot to the side (1); draw left foot to it slowly, First Position (2) (3); right foot forward (4); left foot to the side (5), and right foot close up to left foot (6).

When the step has been thoroughly practiced and mastered in this form then, while executing

the steps (4) (5) (6), the dancers should turn toward the right. The step and the draw to the side are always taken without a turn.

It will be noticed that there are exactly five steps in the dance; hence its name, The Five-Step



Boston. These five steps may be performed turning to right, to left, moving forward or backward.

A turn to the left or the reverse turn should be freely used. This is by no means an easy task, but a little patience and practice will bring about the desired result.

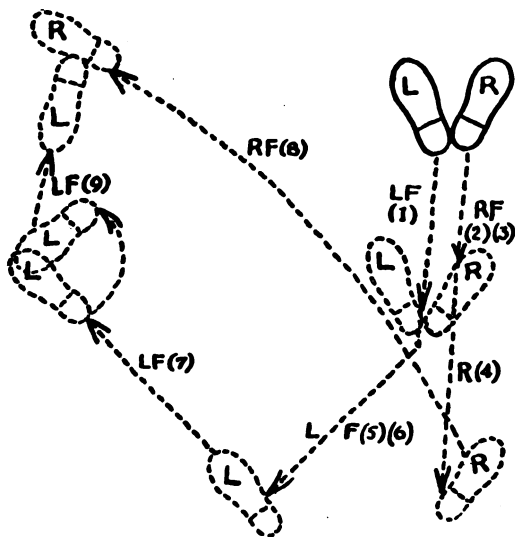
SEVEN-STEP BOSTON

Music, waltz.

This form of Boston is rather peculiar, yet it is quite effective when properly done. Gentleman

BOSTONS AND HESITATION WALTZ 97

should glide left foot back (1), right foot close to it, First Position, and rise on both toes (2). Drop both heels (3), glide back with right foot (4), point left foot to the side, Second Position ; rise on both toes (5), drop heels (6).

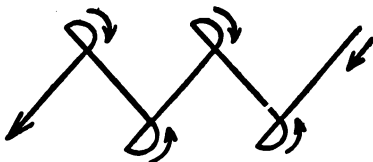


left foot to the side, Second Position ; rise on both toes (5), drop heels (6).

Then a reverse waltz step follows, which is left foot forward (7), right foot in circular movement to the side (8), bring left foot close to right foot (9).

During the last three steps (7) (8) (9) turn about face to the left. This actually makes in all seven steps, in three measures, to nine counts.

Now start back with the right foot (1), taking the same number of steps with the other foot, and during the last three steps turn to the right. (See the diagram.)



By repeating these steps it will be noticed that the dancers move in a zigzag direction around the room, always turning about-face or half a turn on the waltz steps or on corner of zigzag.

This Seven-Step Boston has been personally secured from R. M. Crompton of London, England.

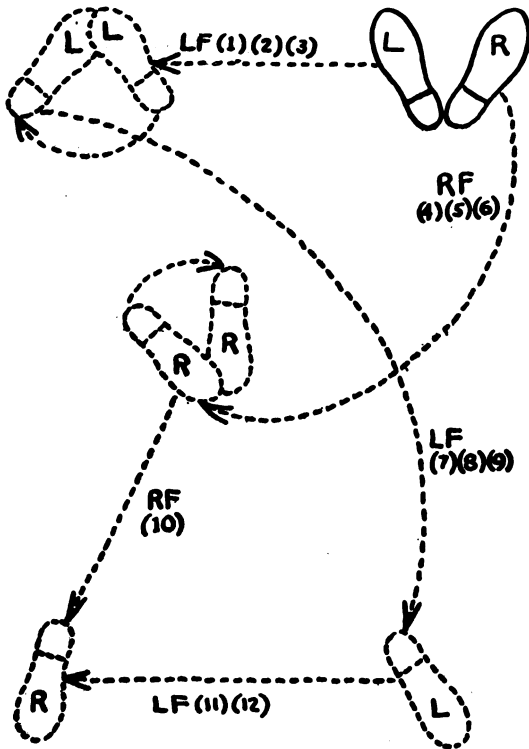
DOUBLE BOSTON, COUNT OF LUXEM- BOURG STAIRCASE VALSE OR CROSS BOSTON

Music, waltz.

Glide left foot to the side ; hold position for one measure (1) (2) (3). Right foot circular movement

BOSTONS AND HESITATION WALTZ 99

to right; at same time pivot on left foot (4) (5)



(6). Then a circular movement to right with the left foot, bringing it across in front (7) (8) (9).

During these steps turn toward the right. Then glide right foot to the side (10), and draw the left foot to it slowly (11) (12). This takes in all four measures of the music. Now start with the right foot to the side, and reverse all the steps, turning this time to the left.

The dancers will move in the direction of the accompanying diagram.



TRIPLE BOSTON

Music, waltz.

The Triple Boston is a most beautiful dance. Although little known in this country yet it is well for dance-loving readers who travel extensively to become acquainted with it, as it is much danced in Europe.

Start with three measures of the Waltz, turning to the right with left foot going back (1); right foot to side (2); left foot close (3); right foot front (4); left to side (5); right foot close (6); left foot back (1); right foot to side (2); left foot close (3); then pause or "hesitate" on right foot to

BOSTONS AND HESITATION WALTZ 101

the side, with full weight of body on same. Hold this position for three counts, or one measure.

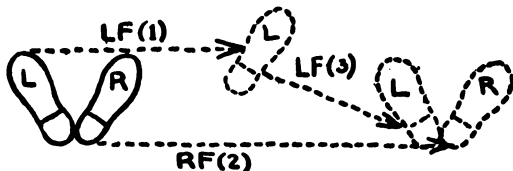
Now turn to the left with the following steps: left foot crossed in front, one measure; step to side with right foot, one measure; bring left foot back, Fourth Rear Position, one measure. These last three steps may be considered a walk. Turn to the left.

Next comes the triple step (hence the name of Triple Boston), which is a run directly to the left oblique forward, starting with the right foot (1), left foot (2), right foot (3), having partner in Yale Position, and passing her on right side.

DOUBLE TRIPLE BOSTON

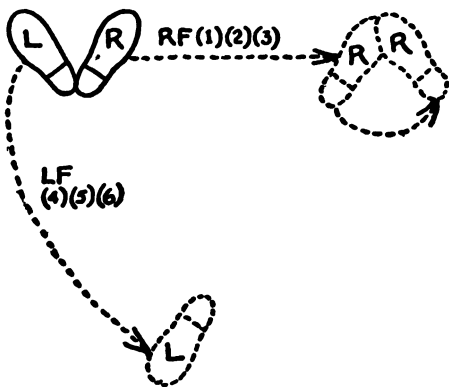
Music, waltz.

The first four measures of the Double Triple Boston are exactly the same as in the Triple Boston.



Then follows a "Pas de Bourrée," which is left foot crossed in front of right foot (1), then right

foot to the side, Second Position (2), and left foot close to it (3), moving slightly to the right side. This constitutes the first triple. Right foot to the side, Second Position (1) (2) (3), one measure ; left foot describes a semicircle to the rear, toward



the left, one measure (4) (5) (6). These two steps are the same as a Long Boston to the left.

They are followed by three running steps obliquely forward to the left, starting with the right foot (1), left foot (2), right foot (3). These running steps are taken in Yale Position, and make the second triplet. Hence the name of Double Triple Boston.

BOSTONS AND HESITATION WALTZ 103

Repeat all as many times as desired.

The Double Boston, Triple and Double Triple Bostons have been secured from E. B. M'Ewen of Glasgow, Scotland.

RUSSIAN BOSTON (*Newman*)

Music, waltz.

Glide the left foot to the side, Second Position (1); bring the right foot up close to it, and at the same time raise the left foot to side (coupé) (2); hop on the right foot, and bring the left foot raised in back of the right foot, with the left knee bent, and close to the right leg (3). This is a Mazourka Step. Repeat this Mazourka Step again to the left side, one measure.

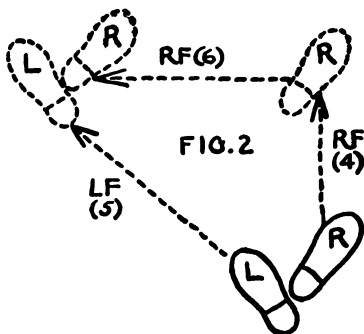
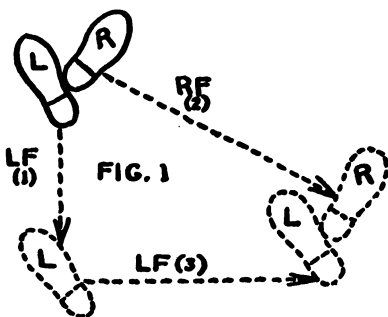
This is followed by the side balance movement—Left foot to the side (1), bring the right foot close to it and bend body to the right (2) (3). Repeat this in the other direction, right side, one measure; left foot to the side (1), raise the right foot across in front (2), hop on the left foot (3). Step on the right foot, which is crossed in front (1), left foot to side (2), draw the right foot close to the left foot (3).

Continue the dance with four Boston Turns to four measures. Repeat all from the beginning.

THE STANDARD WALTZ

Music, waltz.

Without a doubt this dance is the most popular



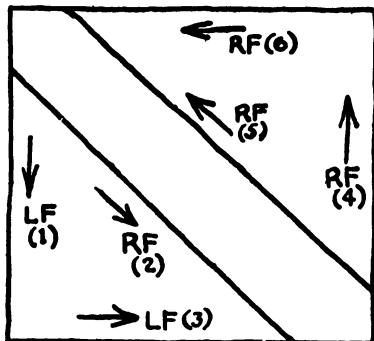
of all Society Dances, as it is danced in every part of the civilized world, and is used in all

BOSTONS AND HESITATION WALTZ 105

the Modern Dances where the waltz step is mentioned.

Left foot glides back (1), the right foot moves to the Second Position, side (2), draw the left foot close to right foot in Third Rear Position (3), right foot forward, Fourth Position (4), left foot to Second Position (5), and the right foot to Third Position (6).

Very often it will be found a great advantage to draw the accompanying design upon the floor, about two feet square, then simply follow the directions.



Starting from the upper left hand corner move left foot back to lower left hand corner (1), then right foot to the lower right hand corner (2),

bring left foot close up to the right foot (3). Now step to upper right hand corner with the right foot (4), then left foot to the upper left hand corner (5), and draw the right foot up to the left foot (6).

These six steps are taken to two measures of the music. Practice them diligently many times until you can execute the steps without thinking and find that one foot moves after the other properly and instinctively.

After the student has become thoroughly proficient in these steps then while executing them turn the body from left to right, right turn, by describing a circular movement with the foot that has the second and the fifth steps to make, while you pivot on the other foot. Note that in turning toward the right when the feet are brought together, in Third Position, the right foot must always be in front; this is very important. While in the reverse turn the left foot is always in front. This applies to both the lady and the gentleman.

In order to join the right turn with that of the left turn or the reverse it is necessary to take the waltz steps in a straight line, the gentleman going backward and the lady going forward. Three steps only are necessary to change the relative

position of the feet, then one is able to turn or to take the steps turning to the left. These three steps are here described.

WALTZ BACKWARD

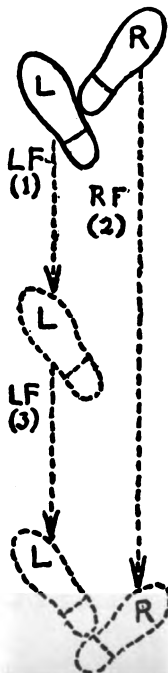
Glide left foot back (1), then the right foot back, passing the left foot (2), left foot close up to the right foot, in Third Position (3).

It will now be noticed that the left foot is in front, which is a change of the relative position of the feet compared with the beginning of the dance.

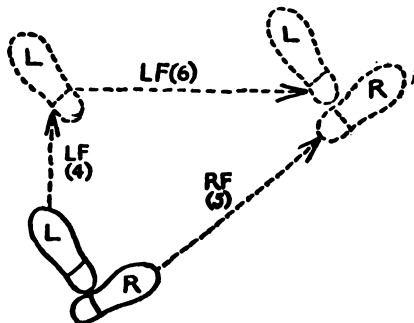
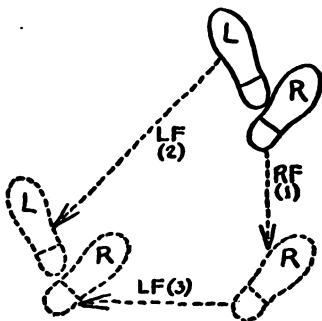
Now we are ready for the reverse turn, which is typically American, as in Europe they began to reverse only a few years ago.

THE REVERSE TURN IN THE WALTZ

Right foot back (1), left foot to the side (2), right foot close to it in back (3), left foot forward (4), right foot to side (5), left foot



close to it (6). After these six steps have been mastered, then turn toward the left.

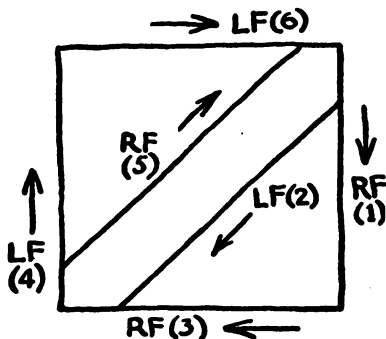


My experience shows that students are always

too anxious to turn before they really know the steps perfectly.

The drawing of the square below upon the floor will greatly assist the beginner.

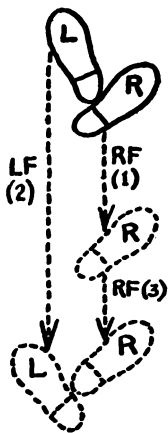
In order to get out of the reverse turn and back



into the right turn it is necessary to again take three steps backward. This time start with the right foot (1), then bring the left foot back, passing the right foot (2), and draw the right foot up close, and in front of the left foot (3), and you are again in the *same position* as at the beginning of the dance.

If one should not desire to reverse alternately

then take six waltz steps, going backward, which will bring the right foot front, then again turn to the right.



STEPS TO GET OUT
OF REVERSE
WALTZ

one measure, then take the Hesitation Step.

NEWMAN HESITATION BOSTON

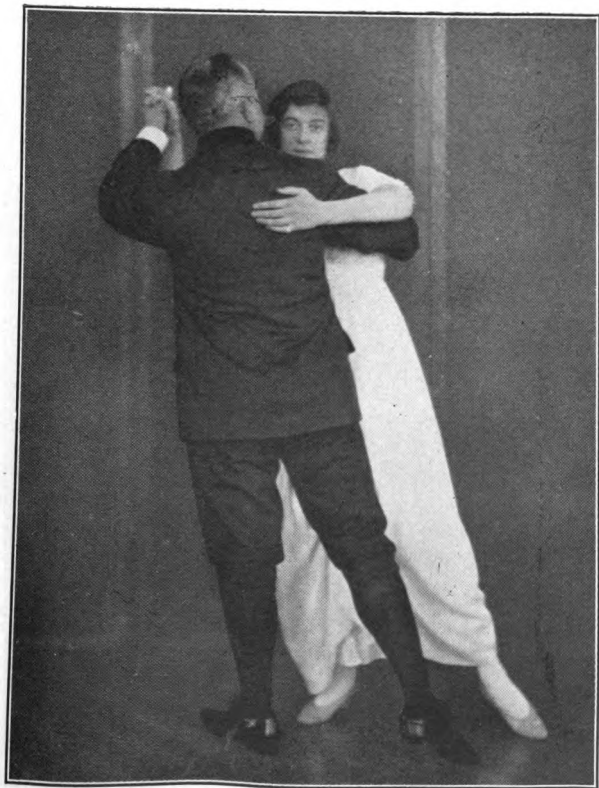
Music, any spirited waltz.

The Newman Hesitation Boston is one of the most popular dances at the present time. Its construction is very easy and it is most restful.

The dance starts with Boston turning to the right; left foot back one measure; right foot forward one measure; left foot back one measure, and right foot forward

HESITATION STEP

Left foot to side, place weight firmly on same with the right foot pointed to the right side (1) (2) (3); then transfer the weight on to the right foot, and bend the right knee very slightly twice, on the first and third count of the measure. This is just a little balance movement or a marking the time of the music.



THE HESITATION WALTZ

Repeat this Hesitation Step with the same foot to the left, two measures. This is followed by the Stroll.

STROLL

Gracefully walk backward four steps, starting with the left foot one measure, right foot one measure, left foot one measure and right foot one measure. Now walk forward to the left oblique, having the lady in Yale Position four steps (left foot one measure, right foot one measure, left foot one measure, right foot one measure).

Second Part.—Boston Turning to the right four measures.

JIG-SAW STEP

Step back on left foot one measure, step back on the right foot (passing the left foot) and dip, one measure. Step again on left foot (at place), one measure. Bring the right foot front, Fourth Position, and dip forward one measure. Repeat this movement back and forth again in four measures. In the Jig-Saw the right foot is the most active, while the left foot virtually remains on the same spot. This step may also be performed turning the body to the right.

For the remainder of the dance the dancers assume the Tango Position, and walk directly forward, taking four steps to four measures of the music. It will be noticed that each step takes one measure, which gives to the dance a most dignified and majestic atmosphere.

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

A REVERSE BOSTON

This may be easily inserted. Very pretty combinations can be arranged from the material given, viz.—Boston Turning two measures, and the walk in Tango Position directly forward, starting with left foot one measure and right foot one measure. Also two measures of Boston, and two measures of the Hesitation, then Boston Reverse and Hesitation again, two measures.

Abbreviation of the foregoing steps of the original Newman Hesitation Boston is as follows:

BOSTONS AND HESITATION WALTZ 115

Boston Turn to right.....	4 measures.
Two Hesitation Steps.....	4 measures.
Four walking steps backward..	4 measures.
Four walking steps forward...	4 measures.
Boston Turn.....	4 measures.
Jig-Saw Step.....	8 measures.
Four walking steps in Tango Position.....	4 measures.

This makes 32 measures in all.

ORIGINAL HESITATION WALTZ

Music, slow waltz.

The Hesitation Step takes two measures of the music, and may be performed turning to the right, or to the left, moving forward, backward or to the side.

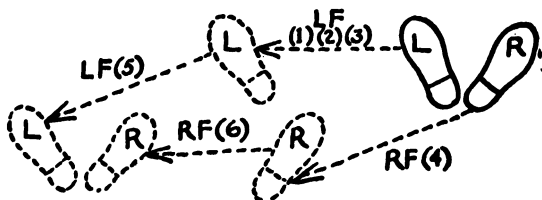
It consists of a Hesitation on the one foot for one measure and a waltz for the other measure.

Practice the following until thoroughly organized.

HESITATION STEP TO THE SIDE

Left foot to the side (1); stand firmly on left with full weight of body on same, the right foot pointed to the side; hold this position for two more counts (2) (3). Place the right foot back of left foot (4), left foot to side (5), and right foot close up to it in First Position (6). These last three

steps constitute a waltz, moving to the side. The six steps should be repeated several times. (See the illustration page 111.)



It will be noticed that after the Hesitation Step the gentleman steps in back, while the lady crosses in front.

It would be well for a beginner to start the Hesitation Waltz with four Long Boston Steps turning to the right for four measures then two complete Hesitations to the left in four measures.

After this side Hesitation Step has been mastered then practice the

GRAPE VINE FORMATION IN THE HESITATION WALTZ

The Grape Vine in the Hesitation Waltz is a Hesitation to the left, one measure, and then right foot back and waltz backward one measure ; again

BOSTONS AND HESITATION WALTZ 117

the Hesitation to the left, one measure, and step forward with the right foot and waltz forward one measure. Repeat this Hesitation and the backward and forward waltz ; this takes the formation of a Grape Vine movement. When the student has become thoroughly familiar with the Hesitation Steps they then should be taken turning.

TURN TO THE RIGHT

This turn is done with the same step, which is a step on the left foot, turning to the right (1) (2) (3) ; continue the right turn with three waltz steps right foot (4) (5) (6). Repeat many times, then join this with the other movements. A very effective turn is the

PIVOT TO THE LEFT

In this turn the same steps are used with the exception that the turn is to the left or reverse and the dancers make a complete Pivot on the Hesitation foot (gentleman's left and the lady's right) ; the gentleman must assist the lady considerably in this turn or they will not execute a complete turn (Pivot) which is necessary if the movement is to be effective.

Note that the Hesitation is not always confined to the left foot. It may also be performed on the right foot. This is called :

THE CHANGE

This change is done as follows: Hesitation on the left foot (turning to the left) one measure, and waltz turning one measure ; again waltz one measure, and Hesitation on the other foot (right foot) one measure. (Remember that this should be a reverse turn.) Now pass the left foot back and waltz one measure, continue the waltz with the right foot one measure ; during the waltz steps turn to the right, finish with a Hesitation on the left foot again one measure. There will always be a left turn and a right turn, followed by a Hesitation on the other foot.

A very pretty step is here described and should be placed in the dance with the others.

THE OPEN HESITATION

Dancers in Tango Position ; then take a Hesitation Step left foot forward one measure ; then waltz right foot one measure ; face partner and balance to left one measure and right one measure

BOSTONS AND HESITATION WALTZ 119

(side balance). Repeat. This movement may be used to a great advantage, as it brings the dancers forward quite rapidly.

In order to make the dance interesting all the various movements here described should be nicely joined together.

The Tango and Maxixe

CHAPTER VI
THE TANGO AND MAXIXE
MINUET TANGO (*Newman*)
(*The Minuet of the Twentieth Century*)

MUSIC 2-4, Tango Tempo (not Ragtime). Count two to each measure. (For music, see page 169.)

The Minuet Tango has been approved and accepted by polite society throughout the world.

This adaptation of the Tango is most practical for ballroom use, as it enables the dancers to move around the room in a progressive manner just as in the Waltz and Two-Step. It does not obstruct the way of the other dancers. After one has acquired the steps of the Minuet Tango it is very easy to avoid collisions.

THE TANGO STEP

The Tango Step often referred to in the dance is a long, gliding, stealthy, smooth, near-walking step, making one step to each beat of the measure.

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 and balance the body properly. *Don't* bounce, wriggle or sway and do not shrug the shoulders; just glide along with a becoming buoyancy.

THE POSITION

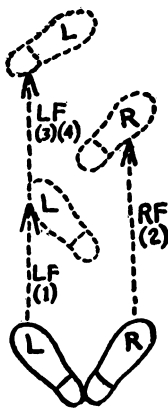
The position is practically the same as in the Waltz,—viz., partners standing about a foot apart, which will allow for freedom of motion and individual expression. To be graceful one must have sufficient room to move about easily. *Do not clasp the partner closely.*

In the first movement of the Minuet Tango the Tango Position is used. If the Newman Tangos are danced according to the direction they will be graceful, modest and pretty.

THEORY OF THE MINUET TANGO

Two Tango Steps forward left foot (1), right foot (2), step forward on left foot and point it forward; at the same time turn and face partner and rise on right foot (3); then drop right heel and face line of direction again (4). This movement is repeated in four counts (two measures). (See diagram on opposite page.)

Take Closed Position and turn to the right with eight Tango Steps in four measures, keeping the feet apart and stepping from one foot to the other



with the right foot in front as in the right turn. This can be varied by turning four steps to the right and four steps to the left, or reversing.

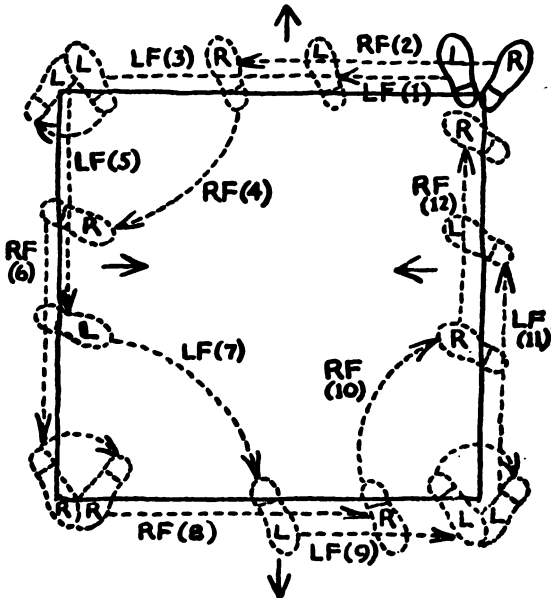
THE SQUARE

Face outside of an imaginary square, or better still draw the diagram (page 127) on the floor and start from the upper left hand corner of the square. Step left foot to side (1), right foot crossed in front (2), left foot to side (3), turn a



THE SQUARE IN THE MINUET TANGO

quarter to the right (face inside of square) and lead off with right foot to side (4), left crossed in



THE TANGO SQUARE

front (5), right foot to side (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 the square in twelve counts or six measures. In this square the lady also crosses in front.

Note that it is not always practical or even possible to execute these steps in a square formation when the ballroom 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 of the figure. The steps can be done in a straight line if necessary.

WALK OUT

It will be found in order to make up sixteen measures of the music that we have two measures still remaining. For these just walk, or use four Tango Steps backward, two measures. The dance will then take sixteen measures.

Other Tango Steps may of course be added to this Tango, or its construction changed for convenience sake, but it is better to teach it in this regular form.

NEWMAN TANGO "ARGENTINE"

Tango music (slow).

Dancers take the Tango Position.

Three Tango Steps forward left foot (1), right

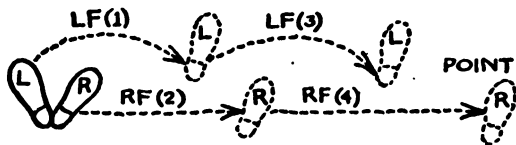
foot (2), left foot (3), turn right about face and point the right foot forward (4); take the three steps in the opposite direction, starting with the right foot (1), left foot (2), right foot (3), turn left about face in line of direction again and point the left foot (4).

Turn to the right with eight Tango Steps, four measures.¹

DOUBLE OVERLAPPING STEP

(Scissors Step)

Cross left foot over in front of right foot (1), step right foot to side (2), again cross the left foot (3), point the right foot to side (4). Now cross



SCISSORS STEP

right foot in front (1), left foot to side (2), right foot front cross again (3), point left foot to side (4). Step back with left foot (1); turn to the right and step on right foot forward (2). This is a turn to

¹ This is same turn as described in Minuet Tango.



PICTURE POSE

CROSS DIP STEP IN THE TANGO TWO-STEP

the right composed of two steps, with the partners in Closed Position; quickly change to the Tango Position, facing the line of direction, and step forward with left foot (1), right foot (2). Repeat the last two measures—the turn and the forward movement.

This last part is very effective, and makes a good step for the opening movement of an exhibition Tango. The turn should be quite rapid, with the appearance of a whirl, and the forward steps should be long and stealthy.

NEWMAN TANGO TWO-STEP

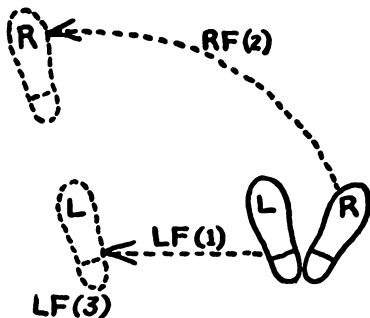
Music, Tango (slow).

Dancers in Tango Position.

Take two Tango Steps forward, left foot (1), right foot (2), then the old fashioned Two-Step, starting with the left foot (1) (x) (2), then two more Tango Steps, right foot (1), left foot (2), and then the Two-Step again, starting this time with the right foot (1) (x) (2).

Closed Position, and turn to the right, with eight steps (four measures). Join both hands with the lady and extend them to the side, then step left foot to the side (1), cross right foot in front

and dip (2), having the weight on the right foot. The left hand, which is holding the lady's right, is held high over the head. Transfer the weight



to left foot (3), right foot to the side (4), left foot crossed in front and dip (5), weight on the left foot, holding the lady's left hand in the gentleman's right, high over head. Transfer weight to the right foot (6). Repeat this cross dip step to left and right again counting (7) (8) (9) (10) (11) (12)—in all, six measures. Walk forward four steps, starting left foot—two measures.

It is quite effective to raise the hands in the direction the dancers are moving in the cross dip step, holding the other hands low, changing the

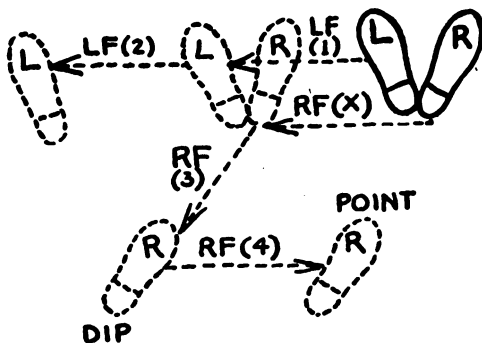
position when going the other way. It can also be done retaining the Closed Position.

NEWMAN TANGO "WALKING"

Music, Tango (slow).

Dancers in Waltz Position.

Walk four steps forward left foot (1), right foot (2), left foot (3), right foot (4)—two measures.



Walk four steps backward left foot (1), right foot (2), left foot (3), right foot (4). Step left foot to side (1), right foot close up to left foot (x), left foot side (2). This is an old fashioned Two-Step.

Right foot crossed in back and bend, dip (3), rise and point right foot to the side (4). (See cut page 133.)

Repeat the Two-Step to the right and bend again—two measures.

Bring the left foot around in front of right foot crossed (1), point right foot to side (2), then bring right foot across in front (3), and point the left foot to side (4). Repeat the last two measures. This is a Scissors Step or a single overlapping step.

Turn to the right, with eight steps in four measures.

Repeat all from beginning or join this with the other Tangos.

FAN TANGO (*Newman*)

Music, Tango.

Dancers in Tango Position.

Tango Step (walk) forward, left foot (1), right foot (2), left foot front, and dip and sway forward (3), sway back in this position (4). Keep the knees bent.

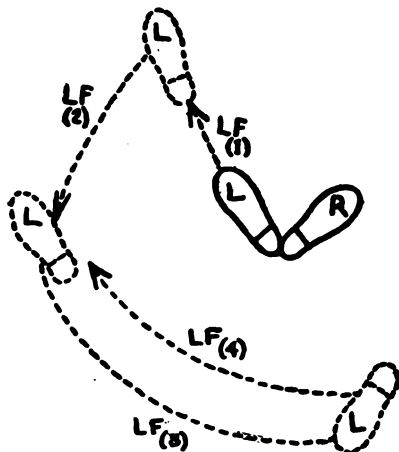
Repeat all, two measures.

Point the left foot forward (1), then point the left foot to the side (2), then point to rear and cross it and bend (3), then again point to side (4). This movement when done by the two part-



FAN TANGO
THE OPENING OF THE FAN

ners together will represent the opening and closing of a fan.



Face each other and turn to the right with four Tango Steps in two measures.

Repeat all ad libitum or add *The Newman Minuet Tango*.

PARISIENNE TANGO¹

Music, Tango.

Dancers take the Closed Position; the gentle-

¹This complete Tango has been personally secured from Charles d'Albert of London.

side (2), Chassez L. F., R. F. to it and quickly raise L. F. to side (x), place L. F. back, weight on it (1). Pause in this position, pointing R. F. front (2).

Repeat two measures.

Take the same steps, turning to left two measures. Then take El Marcha or walk forward R. F. (1), L. F. (2), R. F. (1), weight on same, and rest (2).

Repeat El Corte, going forward, starting with L. F. twice, then turn to the right, and then El Marcha backward.

Repeat the first part with R. F. so that the L. F. is free.

Part 2. Tango Position (face line of direction).

El Marcha forward L. F. (1), R. F. (2), then L. F., deep dip (1); transfer weight on to R. F. (2). Walk again L. F. (1), R. F. (2), then a regular Two-Step L. F. (1) (x) (2). Repeat all in the other direction, starting with R. F. Repeat again with L. F. so that the R. F. is free, after which repeat El Corte again.

These two steps are quite sufficient for general use in the ballroom, yet the Parisienne Tango consists of ten standard steps in all.



MANNER OF CHANGING POSITION IN THE MAXIXE

THE ARGENTINE TANGO

This is perhaps the most difficult Tango, and consists of the thirteen steps described here, the Spanish and French names being given. These steps are executed in the order that pleases the gentleman, repeating each as often as he wishes.

(1) El Paseo (la promenade), (2) El Marcha (la marche), (3) El Media Corte (le demi coupé), (4) El Corte (le coupé), (5) La Media Luna (la demi lune), (6) El Chasé (la chassé), (7) El Cruzado (les croises), (8) El Ocho Argentino (le huit argentin), (9) El Rueda (la roue), (10) El Frottado (le frotté), (11) El Abanico (l'éventail), (12) El Molinette (le moulinet), (13) El Vigne.

El Paseo is a slow walk, consisting of one step to each measure.

El Marcha is a walk taking two steps to one measure or a step to each beat. El Paseo and El Marcha are often performed together.

El Media Corte and El Corte are stop steps and closely related. El Corte is described in the Parisienne Tango.

La Media Luna is a combination of the first two

beats of *Media Corte* for the man and the last two beats for the lady.

El Chasé is a step forward on inside foot (1), and a Two-Step (2) (x) and a step forward on outside foot (3). The rhythm is rather puzzling, but should not confuse the pupil. This step is repeated.

El Cruzado is the Scissors Step; it is similar to a *Pas de Bourrée*. There is a one-step *Cruzado* and a three-step.

El Ocho Argentino (the argentine eight) is also called a Cross Step.

El Rueda (the wheel).

El Frottado, literally rubbing or polishing, is so named from the similarity of the step to the action of polishing the floor.

El Abanico (the fan) is very similar to the *Ocho Argentino*.

El Molinette (the mill).

La Vigne (the grape vine) crossing one foot over the other.

As this *Tango* is more intended for professional use and can hardly be found practical for the ball-

room, a minute description is obtainable, making every step clear with numerous pretty combinations, which will prove very valuable for exhibition use.

THE MAXIXE OR BRAZILIAN MATT-CHICHI

This is danced to charmingly capricious music, and is exceptionally graceful and rhythmic, so that it might be called an ornamental dance. This alone may interfere with its becoming generally a popular dance, as many people decline to make themselves conspicuous in the ballroom by a dance more appropriate for an exhibition.

That the graceful bending of the body is extremely beneficial goes without saying.

Quite an easy form of the Maxixe, with all the characteristics of the dance, is here described.

Music, 2-4 Polka, tempo.

First Step.—Dancers in Closed Position.

Man dances forward with a Two-Step, starting with L. F. Bend the upper part of the body to the left (1) (x) (2). Repeat with R. F. (1) (x) (2), bend body to right.

This is repeated for eight measures, going straight forward.

Second Step.—L. F. to side (1), R. F. up to it (x), L. F. to side (2). This is similar to a Polka or Two-Step. Repeat this step with R. F., always turning to the right, and bending the upper part of the body in the direction of the foot that is leading. Repeat for eight measures. During the last two measures the man takes the lady's right hand in his right hand which is done by slipping her right hand in back of her; he then turns her alongside of him and takes her left hand with his left hand. The position now is as follows: Right hands joined in back of lady, and resting on her right hip, and the left hands joined in front. Both facing line of direction standing shoulder to shoulder. (See illustration at page 139.)

Third Step.—Place right heel forward (1), slip L. F. up toward the right heel (x). Repeat (2) (x). Then again right heel (1), and stamp twice L. F. (x), R. F. (2). Repeat all in other direction with L. F., two measures.

Repeat all, and finish in Closed Position. Eight measures.

Fourth Step.—Place left heel to side (1), R. F. close up to it (x), L. F. to side (2). This is a

Heel-Polka Step. Repeat with R. F., always turning to the right, and bend the body from one side to the other. Eight measures.

Fifth Step.—Tango Position.

Polka forward L. F. (1) (x) (2), glide R. F. forward, and dip (1), cut the R. F. out of place by the L. F. (x), and heel the R. F. forward (2). Repeat all with other foot (R. F.), etc., alternating. Eight measures.

Sixth Step.—Turn to the right with a regular Two-Step. Eight measures.

Seventh Step.—Forward in Closed Position.

L. F. to side (1), R. F. close up (x), L. F. to side (2), right heel to Second Position (side) (x). Bend the body to left. Repeat with R. F., etc., for four measures. Then take the same step, turning to the right, four measures.

This is quite long enough for social use, but other very pretty combinations will be found in the following description.

MAXIXE (*Sutor*)

This dance has been arranged by Mr. Fred. W. Sutor, Instructor at the Newman Studio, Philadelphia, Pa.

Music, Maxixe original Parisienne (Dongoza).

Dancers in Tango Position.

Step 1.—Left heel forward with right knee slightly bent (1), draw the right foot up to left foot (x), slide the left heel forward (2), and draw the right foot up (x). Repeat this in all seven times in three and a half measures ; then stamp left foot and place the weight on it to make up the fourth measure. (See illustration, page 147.)

Dancers in Closed Position.

Step 2.—This is a Two-Step, starting with the right foot turning to the right for four measures. In this particular step the upper part of the body should bend toward the foot that leads, first to the right then to the left foot.

Step 3.—Repeat Step 1, starting with the right foot in opposite direction, making seven heel movements and stamp,—four measures. Repeat Step 2, beginning with the left foot, four measures. If you wish to make Step 1 a little more elaborate take the following : Heel (1), draw right foot up on (x), then instead of the heel again on (2) place the toe of the foot on the floor (2). Then draw right foot up on (x). This makes an alternating heel and toe movement.



HEEL POSITION IN THE MAXIXE (SUTOR)

Dancers in Tango Position.

Step 4.—Three heel movements with the left foot, and a stamp on L. F. two measures. Then face about (gentleman looks over his right shoulder and the lady over her left shoulder; each bends upper part of the body to the right and left respectively and move to the right, holding the left hand high over the head, with four Chassez Steps. A chassez step is right foot to side (1), draw up left foot (x). Repeat (2) (x) (1) (x) (2). Now the left foot is free and a Heel Two-Step is executed turning to the left (partners in Closed Position) thus: left heel to side (1), right foot draw up (x), step on left foot (2), same with right heel (1) (x) (2). Repeat for two measures, making four measures in all.

Repeat the entire Step 4 in eight measures.

Change position.

During the third repetition of the Heel Two-Step there is a change in the position of the dancers, which is accomplished thus: gentleman takes with his left hand the left hand of the lady, and the lady's right hand is placed in the gentleman's right hand, back of the lady. (See illustration, page 139.)

On the last measure (1) (x) (2), take three



OPEN POSITION IN THE MAXIXE (SUTOR)

stamping steps, R. F. (1), L. F. (x), R. F. (2). During these the lady is turned to face the line of direction, taking two steps (7), on left foot, and (8) on right foot; that is, the lady loses a step.

Step 5.—Both start forward with left foot (1), draw right foot up and slightly in back of left (x), left foot forward (2), same right foot (1) (x) (2). Repeat with left foot (1) (x) (2). A bending of the knees should accompany the count (x). Then step out with right foot (1), cross the left foot in front of right foot, at same time raise right foot in back (x), step back on the right foot, and draw left foot to it (2). Repeat the entire Step 5. Eight measures in all.

Step 6.—Dancers in Open Position, holding arms shoulder high at side. Both Chassez left oblique forward, with left foot, five counts. On the fifth count, the weight is on the left foot. Transfer the weight to the right foot; at the same time raise the left foot front (6), cut the right foot out of place with the left foot and at the same time dip (7); spring up on right foot, and heel left foot front (8). This takes in all four measures. Repeat the entire movement.



THE SUTOR MAXIXE

DIP IN STEP 6

Step 7.—Same position, with the lady on right side.

Take three heel steps and stamp two measures ; turn slightly to the right, so that the lady is on the left side of the gentleman, and then take the same number of heel steps to the right, with the right foot. Then shift position again, and left heel twice—two counts. The right arm here is held over the head, so as to form a frame for the heads, the dancers looking at each other. Same step to the right with the right foot, two counts. Same step to the left with left foot two counts. For the next two counts turn the lady to the right by bringing the left hands over her head (Allemande). Retain the hands, which will now be crossed in front, dancers facing each other

Step 8.—Lady and gentleman raise their crossed hands high over head. Turn with the following step. Two-Step with left foot (1) (x) (2) ; then heel right foot to side (x). Repeat the same step, starting with the right foot (1) (x) (2), and heel the left foot (x). Repeat, in all eight measures.

Miscellaneous Dances

Miscellaneous Dances

CHAPTER VII

MISCELLANEOUS DANCES

THE LAME DUCK

(Hobble Skirt Step or the Canter)

MUSIC, waltz.

Count three to each measure.

One of the dance oddities of to-day. It is, correctly speaking, a syncopated waltz, which in a way resembles the old forward Chassez movement, and to the inexperienced eye a lame man's step, hence the name of Lame Duck. This step is supposed to have originated in Newport in the summer of 1913. One of the popular débutantes had danced herself tired and simply limped through the waltz. She was of course immediately criticized as being "as graceful as a Lame Duck."

The step created considerable amusement and was at once taken up by the majority of dancers present. It is needless to say that the new dance was much talked of and became quite popular.

When it came to my notice I immediately discovered that we had used the same step in the Ballet in Paris, years ago, and it was known to

us as the *Lame Man's Step*. I saw the possibilities of making a rather pleasing dance of it.

The great fault I found with many who were trying to dance the *Lame Duck* was that it appeared rather too painful to look at, too much of a limp, which I have tried to rectify.

The *Lame Duck* should be danced in a decidedly smooth style. It consists of a forward movement and a right and left turn. The turns are rather difficult if the dancer wishes to progress.

One thing to remember is that the right foot of the man (the left foot of the lady) is seemingly lame and receives only one count of the music, while the other foot receives two counts.

Gentleman starts by going forward on L. F.; count (1) (2), drag the right foot (lame foot) to the front, slightly passing the L. F. on the third count (3). This syncopated step takes one measure and is repeated as many times as desired.

PIVOT TURN OR TURN AT PLACE

This is the most popular turn and the easiest to execute.

Keep the right foot front for the right turn and step with left foot around it; count (1) (2) for the left foot and (3) for the right foot.

In the reverse turn bring the left foot in front and step around it with the right foot.

It is almost the same turn as in the Castle Walk, with the exception that it is syncopated, giving two counts to one foot, and one to the other.

PROGRESSIVE TURNS

This step will be found quite difficult.

Turn continually to the right by stepping on left foot (1) (2), glide or drag the right foot back (3), left foot to side (1) (2), glide right foot forward (3). This is really a turning Grape Vine Step.

In the reverse turn the left foot comes forward (1) (2), right foot to the side (3), left foot back (1) (2), right foot to the side (3), turning to the left continually.

The turn will require a little practice to execute it properly and to make it rotary and progressive.

The lady during the dance has the counterpart, viz.—as the man goes back with his right foot the lady advances with her left foot, etc.

NEWPORT CANTER

Music, waltz.

Count three to each measure.

Dip L. F. back (1) (2), close up R. F. (3). Re-

peat in all three times (three measures). Then three steps of the waltz, with L. F. starting, L. F. back (1), R. F. to side (2), L. F. close (3); turn same time to right.

Repeat the entire movement forward with R. F. for three measures and waltz three steps, starting with R. F. forward (1), L. F. to side (2), R. F. close (3), turning to right.

The dancers move around the room in a zigzag design.

AEROPLANE WALTZ (*Newman*)

Respectfully dedicated to Mr. Wm. P. Baltz, Philadelphia, Pa.

Music, "Come Josephine in my Flying Machine," or any Waltz. 3-4 tempo.

Dancers in Tango Position.

Glide L. F. forward (1), raise R. F. front (2), hop on L. F. in this position (3). Repeat same with R. F. starting, one measure.

Dancers take Closed Position by simply facing each other.

Glide L. F. to side (1), draw R. F. to it (2) (3). Then take a more exaggerated step to the left with L. F. (1), draw R. F. to it (2) (3). This should be more of a dip.



THE TEXAS TOMMY

This glide and dip represents the aeroplane going over the mountain top and down into the valley.

Turn to the right or to the left with a Long Boston, four measures. A waltz may also be here substituted.

The Aeroplane Waltz is one of the most popular dances at present and is often used in connection with the Hesitation Waltz.

It makes a very pretty dance also for children.

TEXAS TOMMY (*Newman*)

Music, "Ephraim's Brass Band Jones," or the song "Texas Tommy Swing," or any schottische with a good swing. 4-4 tempo.

Dancers in Closed Position.

Glide L. F. to side (1), raise R. F. a little to rear, and hop three times on the L. F. ; in this position count (2) (3) (4), turning to the right.

Repeat same with the R. F., continuing the turn, one measure. (See the illustration at page 161.)

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 L. F. to side (1), hop on it with R. F. raised slightly (2); same with R. F. to right (3) (4). This is a Barn Dance Step.

Four short running steps forward L. F. (1), R. F. (2), L. F. (3), R. F. (4).

Repeat the entire dance, turning to the left also.

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

There are a number of arrangements of the Texas Tommy, but none more suitable for ball-room purpose than this.

GABY GLIDE (*Newman*)

Music, "Gaby Glide," or any schottische. 4-4 tempo.

Dancers in Closed Position.

Glide L. F. to side (1), raise R. F. to side, and hop on L. F. (2); pass the R. F. back of the L. F. (3), L. F. to side (x), and again R. F. crossed in back of L. F. (4). This is a Pas de Bourrée. Repeat all, one measure.

Step on L. F. (1), raise R. F. slightly and hop on L. F. (2), then step on R. F. (3); raise L. F. and hop on R. F. (4). Repeat this measure.



FIRST STEP IN THE GABY GLIDE

Repeat all from beginning.

There are various other versions of the Gaby Glide, but they become more difficult and are not so practical.

The Newman Tango

THE NEWMAN TANGO

(The Minuet of the Twentieth Century)

By ALBERT W. NEWMAN

Dedicated to Mrs. Alexander Van Rensselaer

Moderato

INTROD.

The introduction consists of two measures. The first measure features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef part begins with a whole note chord of B2, D3, and F#3. The second measure continues the bass line with a half note G2 and a quarter note F#3, while the treble clef part has a half note chord of B2, D3, and F#3.

The first system of the main piece spans two measures. The treble clef part starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef part has a whole note chord of B2, D3, and F#3. The second measure features a treble clef melody of quarter notes G4, A4, B4, and C5, and a bass clef melody of quarter notes G2, A2, B2, and C3.

The second system of the main piece spans two measures. The treble clef part begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef part has a whole note chord of B2, D3, and F#3. The second measure features a treble clef melody of quarter notes G4, A4, B4, and C5, and a bass clef melody of quarter notes G2, A2, B2, and C3.

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The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef, a sharp sign, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lower staff is in bass clef with the same key signature and time signature. It begins with a bass clef, a sharp sign, and a common time signature. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The system concludes with a double bar line.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef, a sharp sign, and a common time signature. The melody continues with a quarter note C5, followed by a quarter note D5, and then a quarter note E5. The lower staff is in bass clef with the same key signature and time signature. It begins with a bass clef, a sharp sign, and a common time signature. The bass line continues with a quarter note C3, followed by a quarter note D3, and then a quarter note E3. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef, a sharp sign, and a common time signature. The melody continues with a quarter note F#5, followed by a quarter note G5, and then a quarter note A5. The lower staff is in bass clef with the same key signature and time signature. It begins with a bass clef, a sharp sign, and a common time signature. The bass line continues with a quarter note F#2, followed by a quarter note G2, and then a quarter note A2. The system concludes with a double bar line.

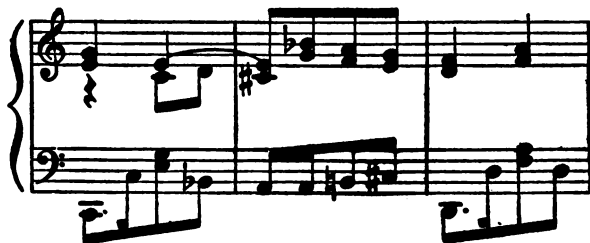
THE NEWMAN TANGO

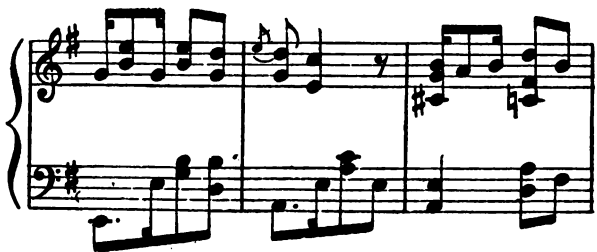
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The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature is one sharp (F#). The treble staff begins with a dynamic marking of *v* (piano) and contains a series of eighth and sixteenth notes. The bass staff contains a bass line with a '7' marking, indicating a seventh chord. The system concludes with a fermata over a final chord.

The second system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The treble staff contains melodic lines with slurs and ties. The bass staff contains a bass line with a '7' marking and a repeat sign. The system concludes with a fermata over a final chord.

The third system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The treble staff begins with a dynamic marking of *f* (forte) and contains a series of eighth and sixteenth notes. The bass staff contains a bass line with a '7' marking. The system concludes with a fermata over a final chord.





THE NEWMAN TANGO

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The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music is divided into two measures by a double bar line. The first measure is marked with a '1' above it and contains a whole note chord in the treble and a half note in the bass. The second measure is marked with a '2' above it and contains a half note in the treble and a half note in the bass. The piece concludes with a fermata over the final notes.

The second system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). It contains two measures. The first measure features a half note in the treble and a half note in the bass. The second measure features a half note in the treble and a half note in the bass. The piece concludes with a fermata over the final notes.

The third system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). It contains two measures. The first measure features a half note in the treble and a half note in the bass. The second measure features a half note in the treble and a half note in the bass. The piece concludes with a fermata over the final notes.

DANCES OF TO-DAY

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature is one sharp (F#). The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, featuring a triplet of eighth notes and an accent mark (>) over a note.

The second system of musical notation continues the piece. The treble staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff continues the accompaniment with eighth and sixteenth notes, including a triplet of eighth notes.

The third system of musical notation concludes the piece. The treble staff has a melody with eighth and sixteenth notes, ending with a triplet of eighth notes. The bass staff continues the accompaniment with eighth and sixteenth notes, also ending with a triplet of eighth notes. The word "FINE" is written in bold, italicized capital letters at the end of the treble staff.

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READY MADE SPEECHES

By George Hapgood, Esq.

Pretty much everybody in these latter days, is now and again called upon "to say a few words in public." ¶ Unfortunately, however, but few of us are gifted with the power of ready and graceful speech. ¶ This is a book of carefully planned model speeches to aid those who, without some slight help, must remain silent. ¶ There is a preliminary chapter of general advice to speakers.

AFTER-DINNER STORIES

By John Harrison

The dinner itself may be ever so good, and yet prove a failure if there is no mirth to enliven the company. ¶ Nothing adds so much zest to an occasion of this kind as a good story well told. ¶ Here are hundreds of the latest, best, brightest, and most catchy stories, all of them short and pithy, and so easy to remember that anyone can tell them successfully. ¶ There are also a number of selected toasts suitable to all occasions.

TOASTS

By William Pittenger

Most men dread being called upon to respond to a toast or to make an address. ¶ What would you not give for the ability to be rid of this embarrassment? No need to give much when you can learn the art from this little book. ¶ It will tell you how to do it; not only that, but by example it will show the way. ¶ It is valuable not alone to the novice, but to the experienced speaker, who will gather from it many suggestions.

THE DEBATER'S TREASURY

By William Pittenger

There is no greater ability than the power of skillful and forcible debate, and no accomplishment more readily acquired if the person is properly directed. ¶ In this little volume are directions for organizing and conducting debating societies and practical suggestions for all who desire to discuss questions in public. ¶ There is also a list of over 200 questions for debate, with arguments both affirmative and negative.

PUNCTUATION

By Paul Allardyce

Few persons can punctuate properly; to avoid mistakes many do not punctuate at all. ¶ A perusal of this book will remove all difficulties and make all points clear. ¶ The rules are plainly stated and freely illustrated, thus furnishing a most useful volume. ¶ The author is everywhere recognized as the leading authority upon the subject, and what he has to say is practical, concise, and comprehensive.

ORATORY

By Henry Ward Beecher

Few men ever enjoyed a wider experience or achieved a higher reputation in public speaking than Mr.

Beecher. ¶ What he had to say on this subject was born of experience, and his own inimitable style was at once both statement and illustration of his theme. ¶ This volume is a unique and masterly treatise on the fundamental principles of true oratory.

CONVERSATION

By J. P. Mahaffy

Some people are accused of talking too much. But no one is ever taken to task for talking too well.

¶ Of all the accomplishments of modern society, that of being an agreeable conversationalist holds first place. Nothing is more delightful or valuable. ¶ To suggest what to say, just how and when to say it, is the general aim of this work, and it succeeds most admirably in its purpose.

READING

AS A FINE ART

By Ernest Legouvé

The ability to read aloud well, whether at the fireside or on the public platform, is a fine art.

¶ The directions and suggestions contained in this work of standard authority will go far toward the attainment of this charming accomplishment. ¶ The work is especially recommended to teachers and others interested in the instruction of public school pupils.

SOCIALISM Socialism is "in the air." ¶ References
By Charles H. Olin to the subject are constantly appearing
in newspapers, magazines, and other
publications. ¶ But few persons except the socialists them-
selves have more than a dim comprehension of what it really
means. ¶ This book gives in a clear and interesting manner
a complete idea of the economic doctrines taught by the best
socialists.

JOURNALISM What is news, how is it obtained, how
By Charles H. Olin handled, and how can one become a
Journalist? ¶ These questions are all
answered in this book, and detailed instructions are given for
obtaining a position and writing up all kinds of "assign-
ments." ¶ It shows what to avoid and what to cultivate,
and contains chapters on book reviewing, dramatic criticism
and proofreading.

VENTRILOQUISM Although always a delightful form
By Charles H. Olin of entertainment, Ventriloquism is
to most of us more or less of a
mystery ¶ It need be so no longer. ¶ This book exposes
the secrets of the art completely, and shows how almost
anyone may learn to "throw the voice" both near and far.
¶ Directions for the construction of automatons are given
as well as good dialogue for their successful operation.
¶ Fully illustrated.

CONUNDRUMS Conundrums sharpen our wits and lead us to think quickly. ¶ They are also a source of infinite amusement and pleasure, whiling away tedious hours and putting everyone in good humor. ¶ This book contains an excellent collection of over a thousand of the latest, brightest, and most up-to-date conundrums, to which are added many Biblical, poetical, and French conundrums.

MAGIC There is no more delightful form of entertainment than that afforded by the performances of a magician. ¶ Mysterious as these performances appear, they may be very readily learned if carefully explained. ¶ This book embraces full and detailed descriptions of all the well known tricks with coins, handkerchiefs, hats, flowers, and cards, together with a number of novelties not previously produced or explained. ¶ Fully illustrated.

HYPNOTISM There is no more popular or interesting form of entertainment than hypnotic exhibitions, and everyone would like to know how to hypnotize. ¶ By following the simple and concise instructions contained in this complete manual anyone may, with a little practice, readily learn how to exercise this unique and strange power.

WHIST

By Cavendish
Twenty-third Edition

“According to Cavendish” is now almost as familiar an expression as “according to Hoyle.” ¶ No whist player, whether a novice or an expert, can afford to be without the aid and support of Cavendish. No household in which the game is played is complete without a copy of this book. ¶ This edition contains all of the matter found in the English publication and at one-fourth the cost.

PARLOR GAMES

By Helen E. Hollister

“What shall we do to amuse ourselves and our friends?” is a question frequently propounded on rainy days and long winter evenings. ¶ This volume most happily answers this question, as it contains a splendid collection of all kinds of games for amusement, entertainment, and instruction. ¶ The games are adapted to both old and young, and all classes will find them both profitable and interesting.

ASTRONOMY:

The Sun and His Family

By Julia MacNair Wright

Can you tell what causes day and night, seasons and years, tides and eclipses? Why is the sky blue and Mars red? What are meteors and shooting stars? ¶ These and a thousand other questions are answered in a most fascinating way in this highly interesting volume. Few books contain as much valuable material so pleasantly packed in so small a space. ¶ Illustrated.

BOTANY :
The Story of Plant Life

By Julia MacNair Wright

The scientific study of Botany made as interesting as a fairy tale. ¶ It is better reading than such tales, because of the profit. ¶ Each chapter is devoted to the month of the year in which plants of that month are in evidence. Not only is the subject treated with accuracy, but there is given much practical information as to the care and treatment of plants and flowers. ¶ Illustrated.

FLOWERS:
How to Grow Them

By Eben E. Rexford

Every woman loves flowers, but few succeed in growing them. With the help so clearly given in this book no one need fail. ¶ It treats mainly of indoor flowers and plants—those for window gardening; all about their selection, care, soil, air, light, warmth, etc. ¶ The chapter on table decoration alone is worth the price of the book. ¶ While the subject of flowers is quite thoroughly covered, the style used is plain, simple, and free from all technicalities.

DANCING

By Marguerite Wilson

A complete instructor, beginning with the first positions and steps and leading up to the square and round dances. ¶ It contains a full list of calls for all of the square dances, and the appropriate music for each figure, the etiquette of the dances, and 100 figures for the german. ¶ It is unusually well illustrated by a large number of original drawings. ¶ Without doubt the best book on the subject.

ASTROLOGY If you wish to obtain a horoscope of your entire life, or if you would like to know in what business or profession you will best succeed, what friends you should make, whom you should marry, the kind of a person to choose for a business partner, or the time of the month in which to begin an enterprise, you will find these and hundreds of other vital questions solved in this book by the science of Astrology.

PHYSIOGNOMY How can we judge whether a man may be trusted to handle money for us? ¶ How can a woman analyze a man who would marry her? ¶ Partly by words, partly by voice, partly by reputation, but more than all by looks—the shape of the head, the set of the jaw, the line of the mouth, the glance of the eye. ¶ Physiognomy as explained in this book shows clearly how to read character with every point explained by illustrations and photographs.

GRAPHOLOGY: Do you know that every time you write five or six lines you furnish a complete record of your character? Anyone who understands Graphology can tell by simply examining your handwriting just what sort of a person you are. ¶ There is no method of character reading that is more interesting, more trustworthy, and more valuable than that of Graphology, and it is the aim of this volume to enable anyone to become a master of this most fascinating art.





