



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

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

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

### **Usage guidelines**

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

We also ask that you:

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

### **About Google Book Search**

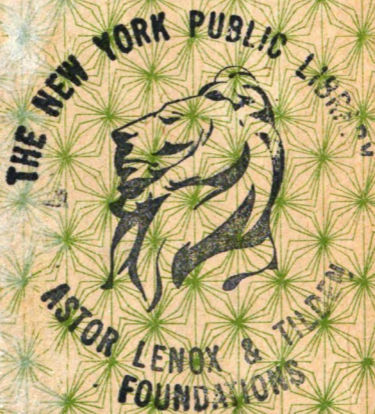
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Newman's  
PRACTICAL GUIDE  
TO  
MODERN  
Society Dancing



SECOND EDITION

W  
3



**NYPL DANCE COLLECTION  
LINCOLN CENTER**

Library of  
F. S. Anderson  
Cobane Road  
St. Louis  
Mo

\*ANGW  
Newman

DANCE ARCHIVES  
COL: L. F. BIRSTEIN

WILLIAMSON  
LIBRARY



A

Complete

**PRACTICAL GUIDE**  
— TO —  
**MODERN SOCIETY DANCING**

CONTAINING

A FULL DESCRIPTION OF ALL THE UP-TO-DATE ROUND  
DANCES AND QUADRILLES, THE AMOUNT OF  
MUSIC REQUIRED, RULES ON ETIQUETTE,  
ADVICE TO DANCERS, HOW TO CON-  
DUCT A GERMAN, ETC.

ALSO EMBRACING

A NEW AND IMPROVED METHOD OF TEACHING THE ART

BY

**ALBERT W. NEWMAN**

President of Newman's Normal  
School and Academy of  
Dancing.



AUTHOR OF

Newman's System of Physical Culture,  
Practical Instructor in the Art of  
Dancing, Classic Danc-  
ing, Etc.

North Broad Street Drawing Rooms  
Broad Street above Fairmount Avenue  
PHILADELPHIA, PENNA., U. S. A.

Copyright.

Copyright by  
ALBERT W. NEWMAN,  
MCMIII.



ALBERT W. NEWMAN  
MAITRE DE DANSE



**NYPL DANCE COLLECTION  
LINCOLN CENTER**

# CONTENTS.

---

	PAGE:
Preface.....	7
History.....	9
Ball Room Etiquette.....	11
Advice to Beginners.....	12
Five Positions.....	13
The Bow and Courtesy.....	15
Correct Waltz or Closed Position.....	16
Open Position.....	17
Round or Circular Dances.....	17
The Reverse.....	18
Abbreviations.....	19
Polka.....	19
Glide Polka.....	20
Polka (Esmeralda).....	20
Heel and Toe Polka.....	20
Berlin Polka.....	20
Redowa.....	21
Mazurka.....	21
Yorke.....	22
Two-Step.....	22
Glide Two-Step.....	22
Military Two-Step.....	22
Schottische.....	23
Waltz (Correct).....	24
Waltz (Backward).....	24
Reversing in the Waltz.....	25
Norma Waltz.....	25
Military Schottische.....	26
Varsovienne.....	26
Minuet Waltz.....	27
Round Two-Step.....	28

	<b>PAGE:</b>
<b>Quadrilles</b> .....	29
<b>Explanation of Quadrille Figures</b> .....	30
<b>Plain Quadrille</b> .....	32
<b>La Tempete</b> .....	34
<b>Lancers (Loomis)</b> .....	35
<b>Waltz Quadrille</b> .....	37
<b>Polka Quadrille</b> .....	38
<b>Polacca</b> .....	39
<b>Saratoga Lancers</b> .....	41
<b>Newman Minuet</b> .....	43
<b>Virginia Reel</b> .....	45
<b>The German</b> .....	47
<b>Individual Opinions</b> .....	51
<b>Press Notices</b> .....	53



## PREFACE.

---

In these days of advanced education and progress much interest is being manifested in the Art of Dancing, and there are now very few people who do not look upon dancing as not only the means of pure, harmless and instructive amusement, but also as a mental, grace-giving and physical culture.

At the present time there are a vast number of ladies and gentlemen who dance, and, really, one's education is considered incomplete without a knowledge of the same; but notwithstanding all this, there are comparatively few who are able to analyze the dances or have the remotest idea of the first principles constituting this enjoyable accomplishment.

This is probably due to the fact that they have been incorrectly taught by one who is not duly qualified to teach the art, or perhaps they have learned by imitating one who is not proficient.

For the benefit of those who are not cognizant of the rules governing this agreeable and elegant pastime, and for the accommodation of my professional and other pupils, in order to facilitate their studies, and through the encouragement received by the phenomenal success and rapid sale of the previous edition of this

work, this, the revised edition, has been carefully prepared for publication.

As a member of the profession for many years, I have diligently and conscientiously devoted that time to the study of the various branches of the Terpsichorean art, and with my great experience and extensive practice derived in teaching many thousands to dance perfectly, I hope that the description of the dances herein contained is of such an explicit nature as to bring forth general approbation and entire satisfaction from all.

I have endeavored to adhere strictly to brevity, and anything which would have a tendency to mislead or confuse the beginner has been purposely omitted.

My object has been to make this the most complete, compact and comprehensive up-to-date *Guide to Modern Society Dancing* published, which should prove alike of valuable assistance to the beginner and a book of reference to the advanced pupil and teacher.

I now humbly submit this little work for your approval, with the one hope that the information afforded will be of great value to all those interested in this the most *pleasant, refined and enjoyable accomplishment of modern times.*

ALBERT W. NEWMAN.

Philadelphia, Pa.

---

“Dancing is the most enjoyable means of promoting both physical and mental culture.”—Newman.



## HISTORY.

---

Newman's Academy of Dancing, which is the oldest established school in Philadelphia, and perhaps in the United States, was founded by Professor Charles Newman in 1856.

Professor Newman's reputation as an instructor was second to none in the profession; his rare qualifications as a gentleman-preceptor brought forth the highest respect and esteem of all his pupils, patrons and friends. After being in the profession for forty years, he retired from active service and brought his successful professional career to a close. Entire charge of the various classes was immediately assumed by his son, Albert W. Newman, who had ably assisted from a very early age, and who, when a mere boy, showed a decided bent for the Terpsicho-

rean Art and an aptitude that was undoubtedly an inheritance. His training began as soon as he was able to walk, and all his life since has been devoted to the study of dancing, music and physical culture.

He has had for his preceptors the most renowned men in the profession, and is a graduate of the famous Mamert de Bibeyran Ballet School, New York. In 1894 he took an extensive tour through Europe for the purpose of studying the correct National Dances, Music and Costumes. He became associated with R. M. Crompton, Ballet Master, London; M. Wellimot, Ballet Master, Grand Opera House, Paris; Professor Friedrich Albert Zorn, author of the Choreography, Russia; Franz Scharkwitz, of Berlin; Desrat, author of *Treatise de la Danse*, Paris; Adrian de Groot, of Leipsic, and returned to this country with diplomas certifying him to be a duly qualified professor of the Terpsichorean Art. He has composed over five hundred Exhibition Dances of every description imaginable, and most of the music thereto.

His style is refined and elevating, promotive to grace and beauty. Upon the books of the Academy are the names of many thousands who have acquired the noble art of dancing, and among them are many prominent citizens of Philadelphia and other cities. He is now teaching the third generation of former pupils. This alone speaks volumes to his credit.

## BALL-ROOM ETIQUETTE.

---

When a gentleman accompanies a lady to a dance he should dance with her first and see that she is provided with a partner whenever she desires to dance.

A lady, having been properly introduced to a gentleman, should not refuse to dance with him without explaining her reason for so doing.

**Gentlemen** should never dance together when ladies are present.

Should a lady refuse to dance, bear the refusal with becoming grace, and if you perceive her afterward dancing with another, seem not to notice it.

At a public dance a lady has a perfect right to refuse to dance with a gentleman with whom she is unacquainted.

When a gentleman desires to dance, he should first bow to the lady, and if the dance be a quadrille, extend the right arm and conduct the lady to the position he has provided for her. When the dance is finished, he should escort the lady to her seat and bow again, and, unless he chooses to sit beside her, retires.

If by an oversight you should inadvertently occupy another couple's place, on being informed of the same, immediately apologize and secure another position.

Contending for a certain position in a quadrille indicates a very discourteous disposition.



The formation of quadrilles should be performed with precision and as little confusion as possible; *those not standing in position are not entitled to the same.*

If you are not thoroughly familiar with the figures of the quadrilles, do not become conspicuous or display your awkwardness by trying to dance them, thereby marring the pleasure of others.

It is very impolite to change from one quadrille to another; and do not refuse to complete a quadrille when you are requested to do so.

Never become involved in a dispute if it be possible to avoid it. Give your opinions, but do not argue.

The instructor or the director of ceremonies is the proper party to adjust all misunderstandings or the arising of difficulties, and should be immediately informed of the same.

If you have in any manner given offense, do not hesitate to apologize at once.

When conversing with your partner, let it be done in a quiet way; never indulge in boisterous laughter.

When meeting friends in public, you salute them the first time, and not every time in passing.



## Advice to Beginners.

By all means learn to dance, and, above all, dance properly. Procure the services of a competent and conscientious instructor of unquestionable reputation — one who thoroughly understands the analysis of movement and imparting knowledge to others.

Do not be misguided by the false impression that a knowledge of only the Waltz and Two-Step is sufficient to become a good dancer; it is necessary to dance all the standard dances, and it is well to become familiar with the latest ones.

Abide by all the rules of the Academy, and be regular in your attendance and attentive to the instructions.

Upon entering the Academy always recognize your instructor with becoming politeness.

As dancing is one of the rhythmic arts, it is of paramount importance to dance in time.

Strict attention should be given to all the figures of the quadrilles, and do not, from an excessive desire for waltzing, convert other movements into those of a waltz, and when waltzing is required, let it be done in your own quadrille.

No one engaged in a quadrille should leave the room or sit down before the dance is finished, unless it is absolutely necessary.

In order to dance with comfort and enjoyment, provide yourselves with gaiters, ties or light shoes, which are more agreeable than street shoes.

Dancers are particularly cautioned against copying any of those unseemly attitudes which may be seen in every ballroom.



## 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 the same is indispensable.*

These 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 one foot, the other foot retains the first position with the weight of body resting on same. It is absolutely necessary to turn the toes outward not only in the positions, but at all times. The body must be kept erect, the chest advanced, the shoulders set back, the legs straight and the arms in their natural position at the sides.

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

*Second Position*—Move the right foot direct to the side, the heel of which is raised and the toes touching the floor.

*Third Position*—Bring the right heel to the hollow or middle of the left foot.

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

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

*Rear Positions* are those where the foot in question is placed in the rear of the other.

In order to execute the positions with the left foot, transfer the weight of the body to the right foot and move the left foot up to *first position*, then into *second position*, and so on.

# The Bow and Courtesy.

## SALUTATIONS.

GENTLEMEN. *The Bow*—Stand in *third position*, left foot front, advance the left foot to *fourth position* (count one); transfer the weight of the body to the left foot and bring the right foot to *third rear position* (two); incline the head forward by a gradual bending of the upper part of the body, having arms at the side (three); gracefully resume erect position (four).

NOTE.—Many writers on dancing describe the bow standing in the *first position*. I have taken the liberty to make a change here, and recommend the practice of the bow as described above for three reasons: First, because the *third position* is by far the neatest and firmest position; second, on account of it being easier to retain one's balance, and third, because the feet will be in correct position to start dancing.

After you have learned to bow gracefully in four counts with both the left and right foot, then practice the same in two movements: *bend* (one), *rise* (two), retaining the *third position* throughout.

LADIES. *The Courtesy*—Place the right foot in *third position*, slide the left foot back to *fourth rear position*, conveying the weight of the body from the right to the left foot, raise the heel of the right foot, and toes touching floor (one); now lower the body by bending the left knee, and incline the head forward; also bend the right knee slightly, having arms in their natural position (two); resume the erect

position, transfer the weight of the body on to the right foot (three), and bring the left foot to *third rear position* (four).

NOTE—It is also advisable to practice the courtesy in two movements. The bow, and likewise the courtesy, should be performed to the right and left side by first sliding the foot into *second position*, the latter salutation being used at the commencement of quadrilles.



## Correct Waltz,

OR CLOSED POSITION.

The gentleman's right arm should partly encircle the lady's waist, thus acting as a support, and with the left hand take lady's right hand, keeping the arm extended to about the height of the waist and about 12 inches from the body, and so relaxed that it can act as a guide, the slightest movement of which should denote the direction in which the gentleman desires to dance; the lady's left hand to rest gracefully upon the right arm of the gentleman. Both lady and gentleman should look over each other's right shoulder.

Proper distance between the dancers should be carefully observed; the gentleman should neither hold the lady too close nor too far distant from him.

*The guiding of the round dances* devolves entirely upon the gentleman, who should perform that duty in such a manner as to conduct his partner easily and safely through the various evolutions, thereby avoiding confusion and collisions.

The *waltz position* is generally used for the round dances unless otherwise made mention of.



## Open Position.

The gentleman partly encircles the lady's waist with his right arm, and the left hand of the lady to be placed on the gentleman's right arm. The left arm of the gentleman, and likewise the right arm of the lady, to be in natural position (at the side).

The *open position* is sometimes assumed by the dancers standing side by side with nearest hands joined. However, the first description is preferable when the waltz or closed position immediately follows in order to complete the dance, as changing from one position to the other must be performed without any unnecessary or awkward movement. A little experience will soon convince one of the most appropriate and convenient open position to be used.



## Round or Circular Dances

are those in which the dancers assume the Waltz position, and by a progressive rotary motion describe a circle of the room; all the couples move in one direction, viz., to the left of the room's center.

The *natural turn* of the body is from left to right, the reverse being from right to left; have the heels raised, turn the toes outward, and execute all movements in a smooth, gliding manner.

## The Reverse

is quite an important feature in dancing, as it gives to the dance a charming variation. To one who desires to become thoroughly proficient in especially the Waltz and Two Step, it is indispensable, as by the application of the same one is able to continue dancing without being encumbered with the unpleasant sensation of dizziness. In order to prepare the reverse it is necessary to take the steps of the dance in the one direction without turning (gentleman going backward), after which reverse, which means turning the body from right to left, just contrary to the natural turn.

In all dances the lady commences with the right foot in *third position*, and the gentleman with the left foot in *third position*.

In the description of the following dances the part of the gentleman is described; the lady, standing opposite, naturally commences with the corresponding foot.

*Beginners should practice the steps of the various round dances alone before attempting to dance with a partner. It is also advisable to first practice the steps in one direction (forward), after which, while executing the same, turn the body from left to right by taking the steps to the side.*

---

“Dancing is a polish to an accomplished education.”—Newman.

## Abbreviations

used in describing the dances:

R.F. means right foot.

L.F. means left foot.

(1), (2), (3), (4), etc., are counts.

(&)—Between counts, or half a count.

Pos.—Position.

B., or B's.—Bar, or measures of music.

Intro.—Introduction.



## Polka

(Music 2-4 time.)

Consists of three steps (polka) starting L.F. to 1 B. and three steps starting R.F. to 1 B. These steps are repeated any number of times.

Practice as follows: Gentleman, standing in 3d Pos., slide L.F. forward to 4th Pos. (1), bring R.F. to 3d Rear Pos. (2), again L.F. to 4th Pos. (3), rest. (These three steps to 1 B.) Then advance with R.F. (1), L.F. to 3d Rear Pos. (2), R.F. again to 4th Pos. (3), rest.

After the Polka has been thoroughly mastered as above described, then, while executing the steps, turn the body gradually and smoothly from left to right by sliding the L.F. to 2d Pos. (1), R.F. to 3d Rear Pos. (2), L.F. to 2d Pos. (3), then describe a circular movement toward the right with R.F. raised, 1 B. Place R.F. to 2d Pos. (1), L.F. to 3d Rear Pos. (2), R.F. again to 2d Pos. (3), circular movement toward right with L.F. raised, 1 B. Repeat the dance from beginning.



## Glide Polka

*This Polka danced in Philadelphia at present.*

Slide L.F. to 2d Pos. (1), R.F. to 3d Rear Pos. (&),  $\frac{1}{2}$  B., repeat sliding movement (2 &),  $\frac{1}{2}$  B., then *nine polka steps*; turning, starting with L.F., 3 B's. Repeat from beginning, starting with R.F., 4 B's.



## Polka (Esmeralda).

The sliding movements with the L.F. as described above (1 & 2 &), 1 B., and *three polka steps*; turning, starting with L.F., 1 B. Repeat all with R.F., 2 B's.



## Heel and Toe Polka.

Left heel to 2d Pos. (1),  $\frac{1}{2}$  B. Toes of L.F. to 5th Pos., with heel raised (2),  $\frac{1}{2}$  B. Then *three polka steps*; turning, starting with L.F., 1 B. Repeat all with R.F., 2 B's. Then finish with the Esmeralda (two slides and three polka steps left and the same right), 4 B's.



## Berlin Polka.

Assume *open position*, with hands joined. Advance with *three polka steps* with L.F., 1 B. Point R.F. to 4th Pos. (1),  $\frac{1}{2}$  B. Then point R.F. to 4th Rear Pos. (2),  $\frac{1}{2}$  B. Turn at the same time toward your partner and change hands. Repeat from

beginning, starting with R.F., 2 B's. Take Waltz Pos. and finish with the Esmeralda, 4 B's.



## Redowa.

(Music 3-4 time.)

A step to each beat in the bar, the body continually turning while taking the steps.

Slide L.F. to 2d Pos. (1), R.F. to 3d Rear Pos. (2), L.F. to 2d Pos. (3). Repeat all, starting R.F., 1 B.

NOTE—Repeat any number of times with the corresponding number of turns, and when you desire to reverse, take three steps backward, starting with R.F., 1 B., after which turn toward the left (reverse), beginning with the L.F. After you have turned toward the left a few times and desire again to turn to the right, take three steps backward, starting with L.F., 1 B.; then turn toward the right, beginning with R.F. The practice of the Redowa will greatly assist in perfecting the waltz.



## Mazourka (Polka).

(Music 3-4 time.)

L.F. to 2d Pos. (1), R.F. to 3d Rear Pos. (2), spring on R.F. and pass L.F. back without touching floor (3), 1 B. Finish with the Redowa, L.F. (4, 5, 6), 1 B. Execute from beginning, starting R.F., 2 B's.

## Yorke (Mazourka).

(Music 3-4 time.)

L.F. to 2d Pos. (1), R.F. 3d Rear Pos. (&), and at same time L.F. to 2d Pos. (2), then R.F. to 3d Rear Pos. (3), 1 B. Then Redowa, starting L.F. (4, 5, 6), 1 B. Entire dance with R.F., 2 B's.



## Two Step.

(Music 2-4 or 6-8 time.)

L.F. to 2d Pos. (1), R.F. to 3d Rear Pos. (&), and immediately L.F. again to 2d Pos. (2), 1 B., executing virtually two steps almost simultaneously. Repeat all with R. F., 1 B. turning from left to right and reverse when desired.



## Glide Two Step.

(Music, Two Step.)

Take two gliding or sliding movements same as in Polka Glide (1 & 2 &), 1 B.; then Two Step, turning L. F. (1 & 2), R. F. (1 & 2), L.F. (1 & 2), 3 B's.; then sliding steps with R.F., etc., 4 B's.



## Military Two Step.

(Music, Two Step. All introductions of 2 or 4 B's to be omitted.)

*Composed and introduced by Albert W. Newman in 1900.*

Dancers assume *open position*, gentleman partly encircling the lady's waist with his right arm.

Description for gentleman: Four walking steps forward, starting L.F. (1), R.F. (2), L.F. (3), R.F. (4), 2 B's. Take Waltz Pos. and execute the Two Step; turning, starting L.F. (1 & 2), 1 B., and R.F. (1 & 2), 1 B.; then slide L.F. to 2d Pos. (1), R.F. to 3d Rear Pos. (&). Repeat sliding movement (2 &), 1 B., and Two Step. Turning, starting L.F. (1 & 2), 1 B. Repeat sliding movement with R.F., etc., 2 B. Then all from beginning.



## Schottische.

(Music 4-4 time.)

*As danced in Philadelphia at present.*

Take Waltz Pos. and dance Two Step L.F. (1 & 2),  $\frac{1}{2}$  B., and Two Step R.F. (3 & 4),  $\frac{1}{2}$  B. Then insert the Glide Two Step to 2 B's of Schottische music, then step back with R.F. to 4th Pos. (1), L.F. to 3d Pos. (2),  $\frac{1}{2}$  B., and finish with Two Step, turning, R.F. (3 & 4),  $\frac{1}{2}$  B. (Repeat from beginning with L.F. in all 4 B's.)

NOTE.—The Schottische is danced in various ways, but all to the same music. For example, instead of the Two Step for the first B., substitute a balance movement to the left side (1, 2),  $\frac{1}{2}$  B., and also to the right side (3, 4),  $\frac{1}{2}$  B. (The balance is described under the head of Explanation of Quadrille Movements.) Or, instead of taking the balance, execute two sliding movements in the same direction to 1 B., then for the latter part of the dance repeat the backward movement with the R.F. for the last  $\frac{1}{2}$  B.

## Waltz (Correct).

(Music 3-4 time.)

The Waltz differs from the other round dances in this respect, that both lady and gentleman commence in the 3d Pos., *right foot front*.

Practice as follows: The gentleman retires to 4th Rear Pos. with L.F. (1), R.F. to 2d Pos. (2), L.F. to 3d Rear Pos. (3), R.F. to 4th Pos. (4), L.F. to 2d Pos. (5), and R.F. to 3d Pos. (6). These six steps to 2 B's of music. After you become thoroughly familiar with the above, then, while executing the steps, turn the body from left to right. You will then notice that the second and fourth steps are of a circular nature toward the right.

The lady commences with the R.F. to 4th Pos. (1), L.F. to 2d Pos. (2), R.F. to 3d Pos. (3), L.F. to 4th Rear Pos. (4), R.F. to 2d Pos. (5), L.F. to 3d Rear Pos. (6).

NOTE—In turning toward the right, when the feet are brought to closed position (3d), the L.F. will always be in rear of R.F., and when reversing (turning toward the left), the R.F. will be in rear of L.F. This applies to both lady and gentleman.



## Waltz (Backward).

Gentleman retires with L.F. to 4th Rear Pos. (1), R.F. to 4th Rear Pos. (2), L.F. to 3d Pos. (3), R.F. to 4th Rear Pos. (4), L.F. to 4th Rear Pos. (5), R.F. to 3d Pos. (6). Lady same time dances forward, starting with R.F.

NOTE.—The backward waltz movement is introduced so that the dancers can without interruption smoothly join the right turn with that of the reverse, and when such is the case, just three steps are necessary, so that the fourth step with R.F. will be the first step in the reverse. It is customary for the gentleman always to waltz backward and let the lady step forward.



## Reversing in the Waltz.

TURNING FROM RIGHT TO LEFT.

Gentleman retires with R.F. to 4th Rear Pos. (1), L.F. to 2d Pos. (2), R.F. to 3d Rear Pos. (3), L.F. forward to 4th Pos. (4), R.F. to 2d Pos. (5), and L.F. to 3d Pos. (6). The lady commences by sliding L.F. forward.

NOTE.—In reference to the waltz, I am very sorry to say that there are few who dance the correct waltz at the present time. The majority substitute the redowa for the same and dance it to waltz music, it, apparently, being easier to master.



## Norma Waltz.

(Waltz music.)

*Composed and introduced by Prof. Charles Newman.*

Take Waltz Pos. and commence with two sliding movements to left, that is, L.F. to 2d Pos. (1), slide R.F. up slowly to 3d Rear Pos. (2, 3), 1 B. Repeat, 1 B. Release lady's right hand and assume open posi-

tion, then L.F. to 4th Pos., raise R.F. in front, hop same time on L.F., 1 B., then R.F. to 4th Pos., raise L.F. in front and hop on R.F., 1 B. Resume Waltz Pos and finish with waltz, 4 B's.



## Military Schottische.

(Music, Schottische 4-4 time.)

Dancers in open position. L.F. to 4th Pos. (1), R.F. to 3d Rear Pos. (2), L.F. again to 4th Pos. (3), raise R.F. in front and hop on L.F. (4). Same steps, starting with R.F., 1 B. Take Waltz Pos., and finish with waltz, 2 B's.



## Varsoviennne.

(Music 3-4 time.)

*This dance was first introduced in Philadelphia by Prof. Charles Newman in 1856.*

*First Part*—Take lady in Waltz Pos. and begin with redowa L.F. (1, 2, 3), 1 B. Turn on L.F. and point R.F. to 2d Pos. (4), pause (5, 6), 1 B. Then repeat from beginning, starting R.F., 2 B's, after which repeat all 4 B's.

*Second Part*—Take two mazourka movements without turning, with L.F., 2 B's.; then redowa with R.F. (1, 2, 3), 1 B. Turn on L.F. and point R.F. to 2d Pos. (4), pause (5, 6), 1 B. Repeat second part, starting with R.F., 4 B's.

## Minuet Waltz.

(Music: 16 bars of Minuet, 2 bars of Introduction to Waltz, 16 bars of Waltz.)

*Arranged by Albert W. Newman.*

Take open position with hands joined; gentleman begins with R.F. and lady with L.F.

Description for the gentleman counterpart for the lady.

*Minuet*—Three walking steps forward, starting R.F. (1), L.F. (2), R.F. (3), 1 B., point L.F. to 2d Pos., 1 B. Three walking steps, starting L.F., 1 B., point R.F. to 2d Pos., 1 B. Release hands.

*Side Movement*—Here the lady passes in front of gentleman, both changing places at the same time.

Gentleman places the weight of body on R.F., which is in 2d Pos. (1), L.F. to 3d Rear Pos., same time rise on both toes (2), resume 3d Pos., feet flat on floor (3), 1 B. R.F. to 2d Pos. (1), complete turn on same to the right by bringing L.F. around in front (pivot) (2, 3), 1 B. Then back to place with side movement, starting L.F., and turn toward left, 2 B's. Join right hands and walk around each other to the right, both starting L.F., three walking steps, L.F. (1), R.F. (2), L.F. (3), 1 B. Point R.F. to 4th Pos. and pause, 1B. Change hand and go around to left with three walking steps, R.F. (1), L.F. (2), R.F. (3), 1 B. Point L.F. to 4th Pos. and pause (1, 2), and at (3), 1 B., bring L.F. to 3d Rear Pos., same time release hands and face partners, then join right hands and raise them, both step forward toward



each other with R.F. (1), L.F. to 3d Rear Pos., and rise on toes (2), resume 3d Pos., feet flat on floor (3), 1 B. Step back with L.F. to 4th Rear Pos. (1), R.F. to 3d Pos. (2), release hands (3), 1 B., and both step to right, 2d Pos., and bow to each other, 2 B's.

Introduction to Waltz, 2 B's. Dancers assume Waltz Pos. and waltz 16 B's.



## Round Two Step.

(Music, Two Step, 2-4 or 6-8 time.)

This dance is rapidly gaining popularity, as it is most enjoyable.

All the dancers take part at the same time and form one grand circle with hands joined, and all move to the left. Then the director of ceremonies calls out a certain number, say, for example, No. 5. All execute a grand chain, counting your partner one, the next lady two, etc., and dance the two step with the fifth lady until a signal from the director is given; then all form in circle again. This can be repeated indefinitely, a different number to be called each time, so that the dancers are constantly changing partners. The music to continue uninterrupted until signal to cease is given.

---

“Educate the children to become graceful and to act like perfect ladies and gentlemen, that they may move in society in after years with perfect ease.”—Newman,

## Quadrilles.

### SQUARE OR SET DANCES.

Quadrilles are performed by four couples so placed as to form a square, each gentleman having his partner on his right and all facing the center of the quadrille or square.

The couple facing the orchestra is now the leading couple or first lead, the one opposite is the second couple or second lead; to the right of the first lead is the third couple or first side, and to the left is the fourth couple or second side. The distance between the couples as they stand opposite each other should be from eight to ten feet; this, of course, depends entirely upon the number of quadrilles to be formed and the size of the room, and must be regulated accordingly.

As an introduction to each figure of the various quadrilles, a strain of eight bars of the music is provided; to this all bow to partners and to partners on the side. It is, however, considered sufficient to perform the salutations only preceding the first figure of each square dance or quadrille.

The gentleman should always have his partner on his right.

The leading couples generally begin first.

Gentleman should always permit the lady to pass before him.

When the lady extends her hand to the gentleman it should be done with the palm turned downward, he receiving it with palm upward.

The walking step is now chiefly used in

executing the various movements of the quadrilles.

The description of the quadrilles is in abbreviated form, according to the explanations of movements following.

Notwithstanding the fact that slight variations of the figures may occasionally be met with, one thoroughly conversant with all the various figures here described will experience no difficulty in dancing almost any quadrille, or, furthermore, mastering new ones that may be introduced.



### **Explanation of Quadrille Figures.**

*Cross Over* (to opposite place)—Eight steps. Couples walk to opposite places, ladies passing between opposite lady and gentleman and the gentlemen outside. At opposite place join left hand with partner's left, take a half turn so as to change places with partner, resuming position having lady on the gentleman's right side. Then recross to original places with the same number of steps.

*Promenade*—Use polka (glide) to opposite place (4 B's), then back to place (4 B's).

*Ladies Chain*—Opposite ladies change places, joining right hands as they pass each other, then extend left hands to opposite gentlemen, with whom they make a complete turn. Recross to places in the same manner.

*Ladies Half Chain*—Same as above to opposite partner.

*Forward and Back, or Advance and Retire*  
—Opposite couples advance toward each other with four walking steps, and retire with the same number.

*Turn with Both Hands*—Gentleman takes both hands of the lady, and both walk round each other from left to right.

*Turn with Right or Left Hand*—In joining right hands, walk round each other from left to right; and when left hands are joined, walk round from right to left.

*Grand Circle, or Hands Around*—Form a circle by all joining hands, and go to the left round to original places.

*Balance (Side)*—Step to 2d Pos. with R.F. (1), then bring L.F. to 5th Pos., with the heel raised (2). Repeat to left.

*Turn Corners*—Turn the lady on the left with both hands.

*Four Ladies Chain, or Ladies Double Chain*—Is the same as the ladies chain, with the exception that the four ladies execute the movement simultaneously, by having arms crossed.

*Four Gentlemen Chain, or Gentlemen Double Chain*—Same as the ladies double chain, with the exception that the gentlemen extend left hands across and turn opposite ladies with right hands. Recross to partners in the same way.

*Grand Chain*—All face partners, presenting right hands, then make a complete tour of the quadrille, gentlemen going to the right and ladies to the left, extending the left and right hands to the dancers as they approach in turn until partners meet at opposite places, bow, and continue to places.

*Half Grand Chain*—Same as above, just half round to opposite places.

*Half Grand Chain Reverse*—Gentlemen go to the left and the ladies to the right, extending the right and left hands alternately to the dancers as they approach in turn, and meet partners at opposite places.

*Hands Across (Moulinet)*—Gentlemen extend right hands to each other, and likewise the ladies across the arms of the gentlemen, then walk half around from left to right (4 steps), then all change hands by extending left hands across, and with the same number of steps walk around from right to left.

*Chassé*—A chasing of one foot by the other. Place L.F. to 2d Pos. (1), R.F. to 3d Rear Pos., and immediately slide L.F. to 2d Pos. (2). Repeat any number of times. The *Chassé* can also be executed to the right, and also forward and backward, by substituting the 4th Pos. for the 2d Pos.



## Plain Quadrille.

*Introduction*—Bow to partners, then to side partners, 8 B's.

*First Figure*—Leading couples cross over to opposite places, 4 B's. Recross to own places, 4 B's. Promenade, 8 B's. Ladies chain, 8 B's. Promenade, 8 B's. Sides repeat.

Intro., 8 B's.

*Second Figure*—Leading couples forward and back, 4 B's. Cross over to opposite places, 4 B's. Forward and back again, 4

B's. Recross to own places, 4 B's. Promenade, 8 B's. Sides, leads and sides repeat.

Intro., 8 B's.

*Third Figure*—Leading couples advance, extend right hands to opposite partners, change places with them, release hands, and bow; then extend left hands and change places, again resuming original positions, still retaining the left hands, and give right hands to own partners (ladies cross arms, gentlemen do not), 8 B's. Balance to side right and left, 4 B's, and change places, 4 B's. Forward and back, forward again, and turn opposite partners with both hands, 8 B's. Forward and back, recross to own places, 8 B's. Sides, leads and sides repeat.

Intro., 8 B's.

*Fourth Figure*—Leading couples forward and back, turn partners at places, 8 B's. Forward again, leave first lady with opposite couple, 8 B's. Forward three and back, forward four, form circle and change places, 8 B's. Forward and back, recross to own places, 8 B's. Sides, leads and sides repeat.

NOTE.—The above figure is not danced at the present time in Philadelphia; the first, second, third and fifth figures are considered sufficient.

Intro., 8 B's.

*Fifth Figure*—Grand circle to the left, 8 B's (or turn corner partners with right hands and own partners with left hands). Sides separate from partners and join hands with leads opposite each other, then all forward and back in lines and cross over to opposite places, 8 B's. Repeat forward and back and recross to own places,

8 B's. All promenade, 8 B's. Repeat grand circle, after which leads separate and join hands with the sides. All forward and back, etc., as before. Repeat all from beginning, finishing with grand circle.



## La Tempete.

Sometimes substituted for the last figure of the plain quadrille.

Place two couples in a line at the head of the room; opposite these arrange two other couples *vis-à-vis* (face to face); then two more couples with their backs to the preceding ones, with two other couples *vis-à-vis*, and so on with any number of four couples in a set.

Directions here given apply to each set. Grand circle left to places, 8 B's. Forward and back 4 B's, forward and back again, 4 B's, then advance, cross right hands; here the four in the center cross hands, the remaining ladies at each end of lines cross right hands with opposite gentlemen. All walk to right half round, then change hands and go back to places, 8 B's. All forward and back, forward again, and pass through to the next line, 8 B's. Repeat entire figure any number of times. After the first or any odd number of repeats, there will be two couples at each end without opposites; they must face around in line and wait till the conclusion of the next figure.

NOTE.—This waiting, however, can be avoided by placing the couples in a complete circle. It is then advisable to arrange but two couples in each set facing each other.

## Lancers (Loomis).

Notwithstanding the fact that numerous changes have been made in the various figures of this form of lancers since its introduction, it is still known as Loomis Lancers, and is now danced in the following manner:

Intro., 8 B's. Salutations.

*First Figure*—Leading couples to the right and bow, take side ladies with left hands, and retire to opposite places. Side gentlemen take position in the lines opposite partners, 8 B's. All forward and back in lines, forward again, turn partners, sides going to places and leads remaining at opposite places, 8 B's. All balance to corners and turn, 8 B's. Leads repeat. Sides repeat all.

Intro., 8 B's.

*Second Figure*—All forward and back, forward again, leaving ladies in center facing partners, and bow, 8 B's. All extend right hands to partners, and change places and bow again, all turn partners at places, 8 B's. Four ladies extend right hands across, and all walk with partners around to places, 8 B's. Repeat figure, the gentlemen going in the center, and bow. All extend left hands to partners and change places and bow; turn partners to places, then four gentlemen extend left hands across, etc. Repeat all.

Intro., 8 B's.

*Third Figure*—All join hands, forward and back, forward again and bow, 8 B's. Four ladies chain, 8 B's. Second time



figure is repeated. Four gentlemen chain.  
Repeat all.

Intro., 8 B's.

*Fourth Figure*—Leading couples forward and bow, then to the right and bow, change partners by turning opposite lady half around by changing places with her, then form two lines parallel with the leads with the ladies just turned on gentlemen's right, 8 B's. Rest, 4 B's. All forward and back, forward again and turn partners to places, 8 B's. Second time leads go to left, etc. Sides repeat all.

Intro. All bow to partners. (Chords.)

*Fifth Figure*—Half grand chain, 8 B's, and form circle back to places, 8 B's. First couple promenade (polka or two step), and finish in place, facing outward. Side couples form in column in back of first couple, 8 B's. (*Military Figure*)—All march forward, 4 B's. turn (about face) and march back, about face again, 4 B's. First couple march around in circle to right, second couple to left, third to right and fourth to left, meet at the foot of quadrille, form a straight line of four couples, 4 B's. All march forward in line, 4 B's, turn (about face) and march back, 4 B's, turn again, and lead partners to places, 4 B's. Then half grand chain, etc., each couple in turn leading the figure, and finish with the half grand chain and circle to places.

NOTE.—After the column moves forward and back, the last part of the fifth figure of the Saratoga Lancers can be substituted for the Military Figure—that is, separate from partners, gentlemen going to the left and ladies to right, etc.

## Waltz Quadrille.

Intro., 8 B's.

*First Figure*—Leading couples cross over to opposite places, recross to places, 8 B's. Promenade, 8 B's. Ladies chain, 8 B's. Take Waltz Pos., 2 B's. Waltz, 16 B's. Sides repeat.

Intro., 8 B's.

*Second Figure*—Leading couples forward and back, cross over to opposite places, 8 B's. Forward and back and recross to places, 8 B's. Take Waltz Pos., 2 B's, and waltz, 16 B's. Repeat sides, leads and sides.

Intro., 8 B's.

*Third Figure*—Leading couples extend right hands to opposite partners, change places and bow, then extend left hands and change back to original positions, still retaining left hands, and give right hands to partners, 8 B's. All balance and change places, 8 B's. Take Waltz Pos., 2 B's, and waltz, 16 B's. Sides, leads and sides repeat.

Intro., 8 B's.

*Fourth Figure*—Leading couples forward and back, with couples on their right. Forward again and turn opposite partners, gentlemen changing places, 8 B's. Ladies chain, 8 B's. Forward and back, turn own partners to places, 8 B's. Take Waltz Pos., 2 B's, and all waltz, 16 B's. Repeat four times, the second and fourth times sides lead to the right.

*Fifth Figure*—All bow. Half grand chain, turn partners at opposite places, and half grand chain. Reverse back to places,

16 B's. Leading couples forward and back, forward again, and bow, 8 B's. Lead opposite ladies to the sides and change ladies, 8 B's. Take Waltz Pos., 2 B's, and all waltz, 16 B's. Second and fourth times the sides forward and back. When all are in their original places, bow to partners and to ladies on the side, 6 B's.



## Polka Quadrille.

*As danced at present in Philadelphia.*

Intro., 8 B's. Salutations.

*First Figure*—Leading couples walk around the center of the quadrille and back to place, with left hands of the gentlemen joined, 8 B's. Then polka (glide), 8 B's, ladies chain, 8 B's, and polka again, 8 B's. Sides repeat.

Intro., 8 B's.

*Second Figure*—First couple polka to the right and change ladies, 4 B's; then to second lead and change partners, 4 B's; then change with second side, 4 B's; then back to place, 4 B's. Leading couples polka, 8 B's. Other couples repeat figure in turn (first side, second lead and second side), in all four times, regaining partners at last change.

Intro., 8 B's.

*Third Figure*—Leading couples polka, 8 B's; then hands across (Moulinet) with couples on the right, change ladies, 8 B's. All polka, 16 B's. Side couples repeat. Entire figure repeated with leads and sides.

Intro., 8 B's.

*Fourth Figure*—Leading couples polka, 8 B's; then forward and back, ladies half chain, 8 B's, and polka, 8 B's. Sides, leads and sides repeat.

Intro., 8 B's.

*Fifth Figure*—Gentlemen to the left and ladies to the right, turning, each partner describing a complete circle and a half by extending the right hand, then the left hand, alternately to the dancers as they approach in turn, meet partners at opposite places, 16 B's, and all polka to places, 8 B's. Ladies in the center and extend right hands across, and all walk around with partners to places, 8 B's. Repeat figure four times.



## Polacca Quadrille.

Prelude, 8 B's. Salutations.

Intro., grand circle left to opposite places and turn partners, 8 B's. All waltz to places, 8 B's.

*First Figure*—Leading couples forward, change partners, and waltz to ladies' places, 8 B's. Sides do the same, 8 B's. Four ladies half chain, and all waltz to places, 8 B's. Repeat figure with sides leading.

Prelude, 8 B's.

Intro., half grand chain, 8 B's. All waltz to places, 8 B's.

*Second Figure*—Leading couples forward, lead opposite ladies to the side, 8 B's. Change ladies, and all waltz, 8 B's. Then sides repeat, then leads and sides again.

Prelude, 8 B's.

Intro., four couples walk round to opposite places, 8 B's. All waltz to places, 8 B's.

*Third Figure*—First couple hands across with couples on the right, walk round to right, change hands and move to left, change partners, 8 B's. Waltz to next couple, 8 B's. Repeat movement with each couple. Then first side repeat figure, then the second lead, and last the second side.

Prelude, 8 B's.

Intro., half grand chain, reverse, 8 B's. All waltz to places, 8 B's.

*Fourth Figure*—Leading couples change places, and in passing, the gentlemen take with their right hands the right hands of the opposite ladies and left hands of their own partners, forming a square, the ladies standing back to back (*dos-à-dos*), 8 B's. Release right hands, turn your own partners toward the left side, and turn side partners with right hands, and own partners with left hands, 8 B's. All waltz, 8 B's. Sides, leads and sides repeat.

Prelude, 8 B's.

Intro., partners have right hands joined. All balance forward and back, and the four ladies half chain, 8 B's. Repeat to places, 8 B's.

*Fifth Figure*—Gentlemen to the left and ladies right, waltz with each other, 32 B's, after which change ladies again in the same manner, and waltz. Repeat till all regain partners.

---

“Dancing is the instinctive expression of joy and life.”—Newman.

## Saratoga Lancers.

Intro., 8 B's. Salutations.

*First Figure*—Leading couples forward and back with side couples on their right, forward again and turn opposite partners, 8 B's. Change places, the leading couples join hands with partners and pass between the ladies and gentlemen of the sides and return to places, allowing the side couples to pass between ladies and gentlemen of the leads (Tiroire Figure), 8 B's. All balance to corners and turn, 8 B's. Repeat figure, leading couples dancing with side couples on their left, and in the Tiroire Figure the sides pass between the leads first, etc. Repeat from beginning.

Intro., 8 B's.

*Second Figure*—All forward and back, place ladies in the center; they form a circle by joining hands, 8 B's. Gentlemen form circle outside and move around to left; stopping to the left of their partners, they raise their arms over the ladies' heads and bring them down in front of the ladies (hands still joined), 8 B's; the two circles become intertwined (Basket Figure), then all move around to the left to places and turn partners, 8 B's. The second and fourth times the figure is repeated, the gentlemen go in the center and the ladies form circle outside and perform the Basket Figure by the gentlemen raising arms and bringing them in back of their partners.

Intro., 8 B's.

*Third Figure*—Same as the third figure of the Lancers (Loomis).

Intro., 8 B's.

*Fourth Figure*—Leading couples to the right and bow, 4 B's. Take ladies from the sides to their opposite places, 4 B's. Leads return to places and bow to partners, 4 B's. Cross over to opposite places and return, 8 B's. Second time figure is repeated, leads go to left, etc. Side couples repeat all.

Intro., 8 B's.

*Fifth Figure*—Bow (chords), half grand chain, turn partners at opposite places, 8 B's. Half grand chain, reverse back to places, 8 B's. First lead promenade to opposite place and back, and face outward, the other couples form in rear, 8 B's. All chassé to left and right, etc., 8 B's, then separate and march around in single file, ladies to right and gentlemen to left, pass each other at the foot of the quadrille, and continue around (ladies taking the inside circle and the gentlemen outside), form lines opposite each other, ladies on one side, gentlemen on the other, 8 B's. All forward and back, 4 B's. Turn partners to places, 4 B's. Repeat figure four times, each couple leading in turn, finishing with the chain.

---

“He danced right well,  
With emphasis and with good sense:  
A thing in dancing indispensable.”

—Byron.

---

“To be properly educated one must be able to dance well.”—Plato.

# Newman Minuet.

DE LA COUR.

*Composed by Albert W. Newman for Shakespeare's "Romeo and Juliet."*

(Music, Minuet 3-4 time.)

Any number of dancers can take part. Four couples to be placed in each set.

Intro., 8 B's. Dancers, in couples, form in a column, thus: first lead, first side, second side and second lead.

No. 1—Walk forward in above position (6 steps), 2 B's, then first side moves to the left oblique, second side to right oblique, while first and second leads continue forward, 2 B's. Bow to partners, 2 B's. Turn and bow to audience, 2 B's. Partners join right hands and walk around each other to right, 1 B., and pose (R.F. in 4th Pos.), 1 B. Change hands and walk in other direction, 1 B. Pose (L.F. in 4th Pos.), 1 B. Then turn partners with both hands, 2 B's, and finish in quadrille form, all facing the center, and bow, 2 B's.

No. 2—Ladies in the center, 2 B's (6 steps), extend right hands across. *Minuet balance forward* (R.F. to 4th Pos. (1), L.F. to 3d Rear Pos. and rise on toes (2), then original 3d Pos. (3)), 1 B. *Minuet balance backward* (L.F. to 4th Rear Pos. (1), R.F. to 3d Pos. and rise on toes (2), the original 3d Pos. (3)), 1 B. Then continue to walk around and turn the opposite gentlemen with left hands, 4 B., and remain at opposite places. Gentlemen repeat figure, 8 B's. Partners are now at the opposite places.



No. 3—Join hands with partners and all walk (6 steps), 2 B's, to the places just vacated by the couples on the right. Partners join right hands and balance to right and left side (R.F. to 2d Pos. and cross L.F. in front), 1 B, (L.F. to 2d Pos. and cross R.F. in front,) 1 B. Continue the walk to places, 2 B's, again join right hands, and raise them and turn the ladies under the right arms of the gentlemen (*Pas de Allemande*), and bow, 2 B's.

No. 4—*Balance minuet chain*. Partners join right hands, then minuet balance forward and backward, 2 B's. Gentlemen walk to the right and ladies to the left (6 steps), 2 B's. Balance again with next ladies, and so on; meet your partners at opposite places. In all, entire figure, 16 B's.

No. 5—Join hands with partners, and the gentlemen extend left hands across to each other, and all walk around from right to left (3 steps), 1 B. Bow, 1 B. Continue the walk, 1 B. Bow, 1 B. Partners join left hands, walk around each other, and pass into two lines, 4 B's, gentlemen in one and the ladies in the other. Dancers to be in same position as in the Introduction, lines to be apart, and all facing partners.

No. 6—Advance toward partners (3 steps), 1 B. Partners join right hands above head, 1 B. *Pas de Allemande*, as in No. 3, 1 B. Release hands, 1 B. All bow to right, 2 B's. The ladies walk to the position occupied by their partners at the commencement of the figure, and the gentlemen to that of the ladies. All turn and face each other again, 2 B's. Repeat from beginning, 4 B's. All bow to left side, 2

B's. Extend right hands to partners and change places, 2 B's, and resume position in column.

No. 7—The first lead walks around to the right, the first side to the left, the second side to the right and the second lead to the left, wheel around, and meet at the foot of the set in a straight line of four couples. All join hands and walk forward in step and bow to the audience. This figure can take 8 or 16 B's, according to the distance.



## Virginia Reel.

SIR RÓGER DE COVERLY.

Any number of persons can engage in this dance, but there should not be more than six or eight couples in each set. The formation is in two lines, gentlemen in one and the ladies in the other, opposite and facing partners, the lines to be about six feet apart, as most of the dancing is done between the lines. The lady at the head and the gentleman at the foot of the column lead each figure, which is immediately repeated by their partners. Each figure complete, with the exception of the last, takes 8 B's.

*First Figure*—First lady and last gentleman forward toward each other and back.

*Second Figure*—First lady and last gentleman forward and turn each other with right hands joined, then back to places.

*Third Figure*—First lady and last gentleman forward and turn with left hands, then to places.

*Fourth Figure*—First lady and last gentleman turn with both hands, and back to places.

*Fifth Figure*—First lady and last gentleman forward and walk around each other *dos-à-dos* (back to back), return to places.

*Sixth Figure*—First couple turn with right hands, 2 B's; the lady then turns the second gentleman with left hand, while her partner turns second lady in the same way, 2 B's. First couple turn again with right hands, and turn the third couple as described for the second couple, and so the movement continues with each couple. On reaching the bottom of lines, first couple join hands and return to places. Then ladies turn to right and gentlemen left, march along the outside of lines, meet partners at the bottom, join hands, and return to places. When first couple arrives at the top, the other couples separate and with raised hands form an archway, under which the first couple passes to the bottom, where they take positions in their respective lines. Other couples at the same time disengage hands and resume original positions. The dance is repeated with the second couple as the lead, and so on as many times as there are couples, which would bring the first couple back to the head of the column. Then all forward and back, forward, and bow.

---

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

## The German (Cotillion).

A successful German entirely depends upon the gentleman selected as leader. He must be perfectly familiar with and possess the faculty of imparting the details of each figure with clearness and precision. The leader must be obeyed cheerfully and promptly. It is his duty to give the signal to the orchestra when to begin, change or stop the music. The figures to be executed should be previously decided upon and the favors procured which are made for this purpose and are inexpensive. Those that may be pinned on the coat or dress are most satisfactory. There should be an abundance of favors—in fact, every other figure should be a “favor figure.” Next select two ladies who will have charge of the favor tables, one table for the gentlemen and the other for the ladies, which should be placed at the head of the room, with chairs for the ladies. The favors may be distributed in different ways. They may be placed on tables, as previously stated, or the leader can hand the favors to those who are dancing, to be presented to those who have not yet danced. The leader, with his partner, is seated on the right of the room, and the other couples are seated on his left. He, with his partner, is the head of the German. Each gentleman places his partner on his right. The leader designates each figure, and it is danced by all the couples successively from right to left. The music required is generally the waltz, but for some figures the two step is preferable.

### THE BASKET OF BOUTONNIERES.

First couple advance, the gentleman holding in his hand a basket containing a number of boutonnieres. After dancing around, he gives the basket to his partner and escorts her around. She presents a boutonniere to a gentleman (which he retains as souvenir) and the basket to another. The one who has the boutonniere is to dance with the lady, and the other follows, holding the basket. (The leading gentleman retires.) When they have danced around the room several times, they resume their seats, and the next couple in rotation repeats the figure.

### THE FLOWER GIRL.

For this figure a quantity of cut flowers are required, and as many cards as there are ladies present, the words "Flower Girl" being written on one. The cards are enclosed in sealed envelopes and distributed among the ladies by the leader. At a signal the envelopes are opened, and the fortunate holder of the flower card is seated in a chair near one end of the room. The leader distributes flowers to as many couples as he wishes to dance. As each couple dances about the flower girl they place the flowers in her lap, which she gathers into a bouquet and keeps as a souvenir.

### THE HANDKERCHIEF CHASE.

Three or four couples lead off, the gentlemen place their ladies in the center of the room, each of them having a handkerchief in her hand. Each gentleman then selects another gentleman, and they form

a circle around the ladies. At a signal from the leader the ladies throw their handkerchiefs in the air; the gentleman who is fortunate enough to secure one dances with the owner, the others retire to their places.

#### THE GRAB BAG.

A fancy bag containing cards, upon which are written the names of the ladies dancing. The leader signals the couples to dance, and then for the ladies to choose new partners, with whom they dance, while their former partners gather about the leader, who presents the "grab bag." Each gentleman draws one card, and then claims as his partner the lady whose name is written thereon. The leader usually provides favors for the gentlemen to bestow upon the ladies thus secured.

#### THE TWIN CIRCLES.

Four couples waltz around. Each gentleman selects a gentleman, each lady selects a lady. The gentlemen form a circle, and the ladies another on the opposite side. The leader places himself in the center of the ladies' circle, and his lady in that of the gentlemen. Both circles turn around rapidly. At a signal from the leader he selects a lady and his lady a gentleman. The remaining gentlemen form a line and the ladies another, advance toward each other. The gentleman dances with the lady opposite to him.

#### THE CARDS.

The leading couple leads off. The leader presents to four ladies the four queens of

a pack of cards; the lady, the four kings to four gentlemen. The gentlemen seek the ladies of their suit and dance with them. Two sets of flags could be substituted for the cards if desired.

#### BLIND MAN'S BUFF.

The leader selects a gentleman and places him, blindfolded, in the center of the room, turns him around quickly, and requests him to walk. He dances with the first person he comes to, it being either a lady or a gentleman. At a signal the leader removes the bandage, and he beholds with whom he has been dancing. This figure can also be executed by blindfolding a lady.

#### ROUND TWO STEP,

which has already been described, makes an excellent closing figure.



---

“On with the dance; let joy be unconfined.”—Shakespeare.

---

“Awkward in the parlour, neither a dancer nor elegant.”—W. Whitman.

## Individual Opinions.

---

Philadelphia, Penna.

It affords me great pleasure to express my approval and appreciation of the professional work of Prof. ALBERT W. NEWMAN. He has done considerable work in this institution, always with marked skill and success. Personally he is dignified and kind, in every respect a gentleman.

SILAS S. NEFF, Ph.D.

President of the Neff College of Oratory.

---

London, England.

For general proficiency exhibited and for practical and theoretical knowledge displayed in Fancy, Operatic and Society Dancing, I hereby certify ALBERT W. NEWMAN to be a duly qualified professor of the art.

R. M. CROMPTON, Ballet Master.

---

Philadelphia, Penna.

Prominent among teachers of dancing in Philadelphia is Prof. ALBERT W. NEWMAN, who has practiced in this, his native city, for many years. He graduated from the principal associations in this country and Europe. As a teacher and originator of fancy dances Prof. NEWMAN is a past master. He is one of the few teachers who believe in system and practices the same with professional ability. There is not a devotee of Terpsichore or a dancing master in this city who does not give him a full measure of respect.

ABE L. EINSTEIN,

Dance Editor of "The Item."

---

Buffalo, N. Y.

DEAR MR. A. W. NEWMAN:

That you are a master of the art above reproach is evident by your intelligent and comprehensive articles on dancing and music which have proved very inter-



esting to the readers of the "Two Step Magazine." You are certainly deserving of all the credit that may be tendered you for following a profession so conscientiously to the benefit of those who seek your services. As a musician and composer you will agree that a musical education is almost indispensable to our craftsmen. Trusting that you will favor us with more of your valuable articles, I am,

Yours fraternally,

H. N. GRANT, Sec'y-Treas.

Normal School Association,  
Masters of Dancing U. S. and Canada.

---

Prof. A. W. NEWMAN has drilled dances for my plays and taught in my school. I consider him a master of dancing in all departments of the art.

HENRY LUDLAM.

Philadelphia, Penna.

MY DEAR PROF. NEWMAN:

I want to thank you for the interest and care you took in producing the dance for Romeo and Juliet. It is excellent and a great success. Please present your bill at box office any time convenient to you.

I remain yours truly,

CRESTON CLARKE.

Odessa, Russia.

MR. ALBERT W. NEWMAN, Honored Colleague:

I am looking forward with great pleasure to meeting you personally in Berlin at the International Congress of the teachers of dancing, which will take place in the Hotel Imperial on the 18th, 19th and 20th of June. I am going to deliver an address on my choreography. As you possess a copy of my work you are no doubt familiar with it; should there perhaps be anything upon which you need my advice, I will gladly give you the information desired. I am

Respectfully yours,

FRIEDRICH ALBERT ZORN.

Author of Zorn's Choreography of the Dancing Art.

---

"Dancing never has a pernicious influence until it is abused."—Newman.

---

"They move easiest who have learned to dance."

## A Few Press Notices.

---

Prof. ALBERT W. NEWMAN has returned home after a most successful tour through Europe; visiting London, Paris and, by invitation, the Congress of the Professors of Dancing, held in Berlin, where he became personally acquainted with the most renowned men in the profession, from whom he obtained many novelties in Society and Fancy Dances, which will be introduced here. Prof. NEWMAN'S reputation as a dancer, and particularly as an instructor of the art, is renowned in Europe as well as America. Those who wish to learn to dance should place themselves under his guidance. "Phila. Inquirer."

---

Not only has the degree of Professor been bestowed upon instructor NEWMAN, but he has been awarded diplomas from the Dancing Associations of Paris, London and Leipsic. He is a competent instructor of the art and the originator of over 450 dances of various kinds and descriptions. "Taggart's Times."

---

For many years Prof. ALBERT W. NEWMAN has occupied a most enviable position among Philadelphia's substantial and popular business men, and is a gentleman with whom it is a pleasure to transact business. He is a thorough master of every branch and detail of the dancing art. "Trade Review."

---

The articles written by Prof. ALBERT W. NEWMAN for the "House and Home Magazine" we have copied, feeling that they come from a man of experience and one who thoroughly understands the analysis of movement.

Buffalo, N. Y.

"The Two Step."

---

Bal Masque, Academy of Music.

Prof. ALBERT W. NEWMAN, as a Russian Officer, was in charge of the pageant and of the dancing. He came upon the stage with his well-trained corps of Continental soldiers and marched them through a perfect maze of intricate figures. "Ledger."

If ever a man was a born dancer Prof. ALBERT W. NEWMAN was that man; he has made dancing a life study and has enjoyed a most enviable position as a thorough and conscientious instructor of dancing. His originality in composing dances is supported by both press and public. Clever as he is as a dancing master, equally clever is he as a musician. He is also very successful as a composer.

“The Item.”

---

The second part of the program at the German-American Charity Ball, at the Academy of Music, was an exhibition of novelty dances by pupils of Prof. A. W. NEWMAN. There were nine of these dances, and they were well carried through and loudly applauded.

“The North American.”

---

At the Academy of Music last evening a Floral Dance Exhibition was given by the Juvenile Classes of Prof. A. W. NEWMAN. The grouping was effective, the various numbers of the program giving evidence of painstaking instruction.

“The Times.”

---

Much enthusiasm was caused at the Bal Masque at the Academy of Music by the arrival of Philadelphia's Pets, the City Troop, who were represented, dressed in the striking troop uniform, by twenty-four members of the society, under the leadership of Prof. ALBERT W. NEWMAN. Their drill was noticeable for novelty and finely executed.

“The Record.”

---

The “Coronation Festival Dance,” which was composed by Prof. A. W. NEWMAN, made an unusually pretty scene and was faultlessly executed.

“Phila. Press.”

---

“Who hath not owned with rapture-smitten frame  
The power of grace?”

—Campbell.

---

“The wise for cure on exercise depend.”  
—Dryden.

**The Albert W. Newman  
Select Academy of Dancing**

**North Broad St. Drawing Rooms**

**Broad St. above Fairmount Ave.**

**Dancing in All Its Various Branches Thoroughly Instructed. Evening Classes for Ladies and Gentlemen.**

**THEORETICAL and PRACTICAL INSTRUCTION in Fashionable Society Dancing. CHILDREN'S CLASS in the afternoons.**

**REFINED FANCY DANCING, PHYSICAL CULTURE and DEPORTMENT**

**BALLET CLASS (French and Italian Methods) every morning.**

**TECHNICAL INSTRUCTION solely intended for TEACHERS of DANCING, ASSISTANTS and PROFESSIONAL PUPILS.**

**CLASSIC, TOE, OPERATIC, CHARACTERISTIC, BURLESQUE, DESCRIPTIVE, NATIONAL, GROTESQUE and ECCENTRIC DANCES, ART of POSING.**

**Soubrette, Song and Dance Work, etc.**

**EXHIBITION DANCES, TABLEAUX, MINUETS, MARCHES, DRILLS, etc., of every description, composed and instructed for PRIVATE and PUBLIC ENTERTAINMENT.**

**CORRECT MUSIC and COSTUMES furnished if desired.**

**CLASSES in DANCING and PHYSICAL CULTURE instructed at SEMINARIES, COLLEGES, etc., in or out of the City.**

**For FURTHER PARTICULARS or INFORMATION, call or write for ILLUSTRATED CATALOGUE.**

**The Most Popular Hall in the City**



## **North Broad St. Drawing Rooms**

**Broad St. above Fairmount Ave.**

### **CAN BE RENTED**

for Dances, Concerts, Theatricals, Receptions,  
Weddings, Euchres, Banquets, Lectures  
or Religious Services.

Entirely Renovated. New Scenery. Finest Maple Floor.  
Unsurpassed Accommodations. Auditorium, 50x80. Modern  
and Up-to-Date in every respect. **Seating Capacity over 750.**

The Drawing Rooms are always open for in-  
spection, and if you are looking for a Hall for any  
purpose here mentioned, your consideration is  
respectfully solicited. For terms, etc., apply

**Telephone. ALBERT W. NEWMAN.**

"The greatest art is that which conceals art."

**LEARN TO BE NATURAL**

**Ludlam  
School  
of  
Dramatic  
Art**



(Incorporated under the laws of Pennsylvania.)

**Garrick Theatre Building**

**Nos. 1326-28 Chestnut St., Phila., Pa.**

Teaches the dramatic Art in all its branches, and graduates (with diploma) competent actors, actresses, elocutionists, orators and public speakers. A practical course in Voice Building, Analysis, Reading, Fencing, Dancing, Make-up, Costuming, Rehearsal, and Public Performance.

**Elocution Course Distinct From Dramatic Course.**

**Pupils Thoroughly Prepared to Give Public Readings and to Teach Elocution.**

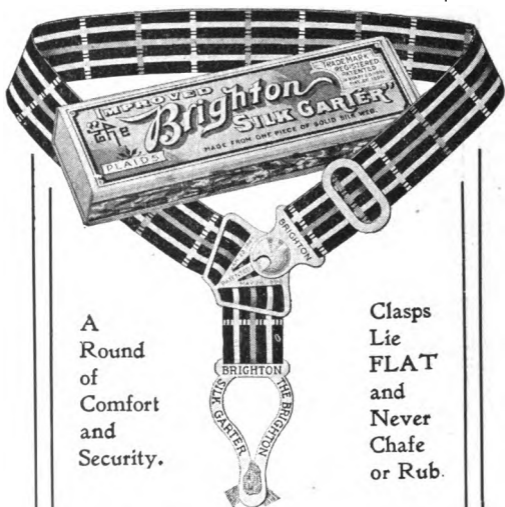
**Regular Term—Seven Months—Begins October**

**6. Night Classes Begin October 14 and**

**17. Summer Term—Four Months—**

**Begins May 1.**

**Art Illustrated Descriptive Pamphlet containing terms in full, particulars, etc., mailed free, upon application.**



A  
Round  
of  
Comfort  
and  
Security.

Clasps  
Lie  
FLAT  
and  
Never  
Chafe  
or Rub.

# BRIGHTON Silk Garter

Does Not Bind the Leg.

See that "Brighton" is on the clasp.  
25 cts. a pair. At dealers or by mail.

**PIONEER SUSPENDER CO.,**  
718 Market Street, Philadelphia.  
MAKERS OF PIONEER SUSPENDERS.



Write for book  
"How to Buy a Piano."

THE  
**Blasius Piano**

has won a national reputation  
for durability.

Experts attest that it has withstood the ravages of salt air and water, the heat of the Indies, the cold of Alaska, and a 5,000-mile trip on the Golden Gate Special Tour.

**BLASIUS**  
•• & SONS ••

LARGEST PIANO HOUSE IN AMERICA  
1101, 1103, 1119 CHESTNUT STREET  
PHILADELPHIA.



**MR. HARRY A. MARTIN**

# Teacher of Music

**STUDIO:**

**144 Master St.**

Instructions Given in Pianoforte Playing at Pupil's Residence or at the Studio, in Private or in Class.

**MUSIC ARRANGED and COMPOSED**  
For Any Purpose.

**Songs Orchestrated and Transposed.**

**Minstrel and Vaudeville Work a Specialty.**

## **MARTIN'S ORCHESTRA**

Can be Engaged for Concerts, Dances, Theatricals, Receptions, Etc.

*Strictly Up-to-Date Music Furnished.*

---

# Newman's Normal School of Terpsichorean Art

**NORTH BROAD ST. DRAWING ROOMS**

**A** SCHOOL where Teachers and those who intend to become Teachers, also Students in Dramatic Art, Physical Culture, Light, Comic and Grand Opera, are Theoretically and Practically Instructed in all Branches of the Art of Dancing.

Exhibition and Fancy Dancing. Novelties in Stage Work. Physical Culture. Manner of Conducting Classes, Composing Dances, Soubrette, Song and Dance Work, Etc.

*Send for Illustrated Catalogue.*

**ALBERT W. NEWMAN, President**















THE B  
THE B  
123

Digitized by Google



