



Arthur J.
LIDDY'S

Australian

Ballroom

Guide.

DANCING IN AUSTRALIA.

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By ARTHUR J. LIDDY,

Teacher of Dancing.

FERNDALE ACADEMY

Oxford Street,

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PREFACE.



IN writing this little guide on Dancing, I would like it to be distinctly understood that it was never intended to teach you how to dance; but rather as a help to what you have already learnt at the hands of a teacher of proper dancing.

At this stage permit me to make mention of the way the set dances are spoilt, entirely due to one reason only, that is, to the fact that those persons who, instead of doing the figures of each set, as they should be done, simply romp or jump with their partners, from one end of the room to the other through other sets, thereby spoiling all pleasure in the room. If those persons understood what they were doing they would not take their places on the floor of a ballroom until they had committed to memory the correct figures of the set dance, which unfortunately are going out of fashion, due, no doubt, to the conduct above described. Proper dancing is a pleasure to all and a pastime our ancestors, from time immemorial have cultivated; so, dear, reader, if you wish to dance properly go to some competent teacher and learn correctly how to dance.

Do not under any pretence be led to believe that you can acquire the art from watching others, as this is the reason of nearly all the dances being spoilt at the present date; watching others and copying their example, not first considering whether they know how to do correctly that which they are trying to accomplish. To my critics let me say that this guide has been written to try and help those who wish to dance correctly, and is therefore more in accord with present-day customs, and not as dancing was in the olden days.

I have not attempted the theory of dancing, nor have I used professional terms in describing movements of any dance in this guide, for the reason that I want it to be easily understood by anyone who cares to peruse its pages.



Advice to Readers,

To Gentlemen,—

Be always courteous to the Ladies, as they are not allowed to take the initiative. Ask the ladies if you want them to dance with you. Stand in front of the Lady you wish to ask, and you can say: "May I have the pleasure of this dance?" or "Are you engaged for this dance?" If she refuses you do not be offended, ask, if necessary, all the ladies in the room. Perhaps a little incident related to me by a gentleman pupil who came to me for private tuition may not be out of place to relate here. He told me that he attended a dance one evening, not being able to dance too well. He asked one young lady if she would dance with him. She replied straight out, No. He asked another. She replied, No. He asked, so he told me, nine ladies, each one replying "No." The last lady that he asked he ventured to her the following question: "Why will you not dance with me. Is there anything against me? Am I objectionable?"

She replied, rather timidly: "But I can't dance."

She ought not to have to make an assertion like that she ought to learn. It is simple enough. Everyone ought to learn.

There are many teachers of the art. But be careful in your choice.

The Waltz.

This dance is the most popular and the most enjoyable of all Ballroom Dances, but unfortunately it is the most difficult to master. My first advice is for you, if possible, to go to a teacher and take private lessons for waltzing. To describe by words a manner to teach the novice is a task not easily accomplished by writing, for the reason if a dozen persons came to me for private instruction, I would perhaps give each a different method, because we all have different peculiar habits when learning to dance, but in writing a description in a book I am limited to one description only, so for choice I intend to describe each dance as easily as it is possible for me to do by words, so do not, dear reader, be wearied if the descriptions take a lengthy page.

To begin let me say you are going to teach yourself in a room of your own by yourself at first. The steps will apply the same for either sex, but when with a partner they are taken alternately.

Position.—Stand perfectly erect, with your shoulders level, with your hands at your side, and your body limp. Place your heels together, with the toes turned out, and the knees very slightly bent. Do not forget that it is very necessary always in waltzing properly that you should turn your knees outward, slightly bent, and your body and limbs to be flexible.

Steps.—Slide your right foot out in front about the same step you would take if you were in the street walking smartly; then with the left foot slide it in front of the right foot a similar step, as if walking, then slide the right foot up level with the left foot, and, standing with the heels together and the toes turned out.

The above are the 3 first or forward steps. Now come the 3 second or backward steps. Slide the left foot back behind the right foot same distance apart as before, then slide the right foot behind the left foot same distance apart as before, then slide the left foot back level with the right foot. Bring your heels together. That completes our first lesson on waltzing. You will be required now to practise the above steps until you have satisfied yourself that you are able to do them with sufficient confidence, that without hesitation you could do them correctly, keeping time to the music of a waltz played by some person, or by that person counting the numbers 1, 2, 3, 4, 5, 6, as if humming the tune of the waltz.

I cannot impress upon you too fully how you must master the above steps as they are the ABC of our lesson. The foundation, in fact, of all dancing.

We will now commence our second lesson, that is, the steps we will take in turning. Begin as before by sliding the right foot forward, now with the left foot slide it across straight in front of the right foot, turning round and facing the opposite direction, then with the right foot slide it back to the left foot, bringing the heels together. Now

slide the left foot back, turning the heel of the left foot a little out to the left, the toe of the left foot turned towards the heel of the right foot. Then slide the right foot right behind the left foot, pointing the toe of the right foot in the opposite direction you took it from. The position you should be standing in now ought to be thus: The toe of the right foot pointing straight down the room the way you are going, and the left foot the toe pointing to the left hand side of the room, with the heel of the left foot straight behind the right foot one full walking pace. Then slide the left foot to the right foot, bringing the heels together, and facing the direction that you were in when you began the 6 steps, but 3 full paces further down the room. Practise the above lesson by yourself until you are able with ease and comfort to go around a fairly large room, keeping time to the tune of a good waltz. Having satisfied yourself that you are able to do both of the above lessons correctly, secure a partner and practise the first lesson in the following manner:—Stand directly in front of each other at a full pace apart. The gentleman facing the direction you are going and the lady with her back to the direction you are going. The gentleman places his right arm around the lady's waist, his right hand pressed lightly in the small of the lady's back, and with his left hand he takes the lady's right hand and holds it at a comfortable distance out to his left-hand side. The lady places her left hand on the gentleman's right arm (be careful to avoid placing your hand under the gentleman's shoulder). Now begin the first set of 6 steps, taking them alternately, that is, the lady starting back with her left foot,

and the gentleman forward with his right foot. The more you practise these first steps together before attempting the second lesson the easier you will find the second lesson will be for you.

Try and secure someone able to play or hum a correctly timed waltz when practising, as you must be aware that the main success of your dancing depends entirely on your keeping time with the music. Begin together the second lesson in the same manner as you began the first lesson. That is, the gentleman starting forward with the right foot and the lady back with the left foot.

Do not keep your heads too stiff, but look over your partner's right shoulder. Do not press your partner to you, as this is very bad form, and I am sure not done by persons wishing to dance correctly. If a lady finds that her partner presses her too close she should have no hesitation in telling him so.

I do not claim for myself the distinction of inventing any new dance, nor do I say that my description is the only way that the waltz can be accomplished, but what I do claim, however, is that my systems are simple enough if carried out properly that even the most awkward will acquire a certain degree of proficiency in a short space of time.

It has been my sole desire at all times to instill into my pupils a refined and chaste manner of dancing, and of holding their partners, that if generally carried out would at once disarm the enemies of dancing of their keenest weapon.

I admire the art I profess to teach, and am grieved to see so much that is ungraceful and unbecoming practised and imparted. I am sure that very little real enjoyment can be derived from imperfect dancing any more than imperfect music. Still, where dancing is good it is almost impossible to over-estimate its value as a diversion. Seriously, we all have sufficient care and trouble in this world that if however we can have some innocent and rational amusement occasionally we would be drawn, as it were, "out of ourselves," and I should be pleased to think that anything said in this book has helped my readers to sometimes pass a few pleasant hours.

Apart from all its health-giving, invigorating, beneficial influences, if this alone were the province of dancing, it would not be a thing to despise.

Only the puritanical, who regard all worldly pleasures as sinful, or the misanthropic, to whom, for want of sympathy with their fellows, such pleasures are vain, would do so, not the truly philosophical.

The Creator has endowed us with faculties for enjoyment and amusement. May we not, then, infer that He means us to exercise them?

The glorious sunshine, the songs of birds, the myriad beauties of Nature, enliven for us the golden hours of summer; by the cultivation of dancing, music, and kindred arts, we may ourselves enliven the gloomy hours of winter.

Perhaps, dear reader, I am wearying you. Let us go back to our next lesson:

The Reverse Waltz.

As the name implies, The Reverse. The opposite. Meaning, of course, only the steps, not the position.

Now, the steps of the reverse waltz are taken and practised in the same manner as the steps of the waltz we have just learned, but with the opposite feet. Now, if you remember, we started by sliding the right foot forward, now with the reverse we, instead of the right foot, slide the left foot forward, and also turning in the opposite direction, but going the same way round the room. Remember, start the first or forward steps with the left foot, and the second or backward steps with the right foot.

In bringing this section of my guide to a close, I would remark that it has not been anywhere announced that its mere perusal would enable you to dance without the aid of a master, but, for all that, I trust you may find a good deal in it that will help you to dance well. I know, at least, that it contains some information that you are not likely to obtain elsewhere, and possibly more practical instruction than all the dancing guides or books on dancing put together.

The Schottische.

The steps of the schottische will have to be practised by the lady and gentleman separately, as their steps are different. I will explain the steps for the lady first.

Stand with your back to the way you are going, and, moving straight back, slide the right foot back, taking the heel of the left foot back to the hollow of the right foot. Again slide the right foot straight back, also taking the heel of the left foot back to the hollow of the right (pause), by rising on both toes. Now slide the left foot straight back, taking the right heel back into the hollow of the left foot, again slide the left foot back, and again taking the right heel back to the hollow of the left foot. (Pause again, rising on toes.) Then, starting with your right foot forward, waltz around twelve steps, ending the last 3 steps of the waltz, straight back instead of turning, so as to be prepared to start the schottische again.

The Steps for the Gentleman.—Stand facing the direction you are going, and slide the left foot forward, taking the right foot up to the heel of the left foot, again repeat by sliding the left foot forward, and taking the right foot up to the heel of the left foot (pause by rising on the toes). Now slide the right foot forward, and take the left foot up to the heel of the right foot, repeat by taking the right foot forward and taking the left foot up to the heel of the right (pause by rising on both toes). Now begin the waltz in the following manner:—Starting with the left foot, slide it in front across the right foot a full pace forward, turning around, carry the right foot right behind, pointing the toe and standing in the same position as described in the 5th step in the waltz, then continue the same steps as the waltz is described until you have completed 12 steps in all. Remember not to turn on the last

3 steps, as you have to prepare to start the schottische forward again, so instead of turning on the last 3 steps of the waltz you go straight ahead, as described in the 1st 3 steps of the first lesson of the waltz.

Hold your partner in the same position as you held her for the waltz.

Never attempt to reverse in any dance unless it be the waltz only. Reversing is very vulgar in any dance but the waltz, as it is only meant to give dancers a spell from the continuous waltzing the one way.

Holding your partner correctly, you start, the gentleman with the left foot forward, and the lady back with the right foot.

The gentleman should place his foot in the spot that the lady takes her foot away from in doing the four first steps of the schottische.

The Mazurka.

This dance has of late years gone out of date, to give way, perhaps, to some of the new dances. My reason for including it is that I have always found it one of the best dances to get a beginner accustomed to the movements of the waltz, with a partner, as in this dance there are at the end of the first four sliding steps to the side 6 steps of the waltz, which if practised properly with a partner help you a great deal to place your feet in the proper position of the correct waltz.

I will describe first the steps for the lady. You stand facing your partner, and sideways to the way you are going around the room, and with the right foot slide it sideways to the right, one full pace bringing the left foot up level with it. Then again slide the right foot to the right, bringing the left foot up to it. Pause (by rising a very little on the toes). Then, with the right foot again to the right, bringing the left foot up to it again, slide the right foot to the right, bringing the left foot up level with it again. Pause. Now you waltz around 6 steps of the waltz, starting by placing your right foot in between your partner's feet, finishing the 6 steps in a position ready to start the sliding steps with the right foot to the right side.

Now, Gentlemen.—Hold your partner in the same manner as before described, but remember that instead of facing the way you are going you stand so as to go sideways to the left.

The steps are as follows:—With the left foot slide it to the left one full pace, bringing the right foot up level with it again, slide the left foot to the left, bringing the right foot up level with it. Pause (by rising slightly on to your toes). Then again slide to the left with the left foot, bringing the right up to it, and again with the left foot to the left, bringing the right up to it. Pause. Now begin the 6 steps of the waltz, starting as described in the waltz steps of the schottische, that is with the left foot slide it in front and right across behind the lady's right heel, and do the other five steps as described in the first 6 steps of the waltzing part of the schot-

tische. Prepare to begin immediately you finish the 6 steps the sliding to the left again. Be careful in this dance not to swing your partner's arm up and down like you would the handle of a pump, but hold it still—not too stiffly—out to the side.

There is another Mazurka which has gone completely out of date, that is the Polka Mazurka, so I will not describe it in this small guide, but will include it in my larger work, which I am preparing, the title of which will be "Dancing: Theory and Practise." For the Australian Ballroom.

Military Schottische, or Two-Step,

Position.—Gentlemen stand with their partners on their right hand side, and both facing the way you are going, with your heels together. Now the gentleman places his left hand on his hip, and with his right hand he holds the lady's left hand up level with her shoulder, with the elbows pointed backward (not downward). The lady places her right hand on her hip. Now begin the steps as follows:—Gentleman with the left foot and lady with the right foot, place it in front, with the toe on the floor and the heel slightly raised off the floor. Now, with the same foot carry it to the back with the toe on the floor. Then again, in front, with the toe down, and again behind, with the toe down. Perhaps you will ask yourself, Why does he keep repeating "with the toe on the floor?" Well, the reason I repeat this is: You see all kinds of steps performed by different people

when performing these new dances. Some even go so far as to introduce "high kicks," thinking, perhaps, I suppose they are inventing some new dance. We will proceed with our steps. The position we are in now is the gentleman standing with his partner on his right hand side, his left foot behind, and the lady with her right foot behind. Now walk forward four paces, ending the fourth step by bringing the feet together. Now let hands go, and both turn around and face the opposite direction. The lady will now be on the gentleman's left hand side. He with his left hand takes the lady's right hand, and you both place the other hand on your hips. These movements must be done quickly, without pausing with your next steps, which are the gentleman with the right foot in front, with the toe down, and the lady with the left foot in front, with the toe down. Now carry that foot behind, then place it in front again, and then behind. Walk forward four steps, bringing the feet together. Turn and face your partner's position as if ready to begin the Mazurka. Gentleman sliding with the left foot to the left one step, and the lady at the same time slides with the right foot to the right one step, again the same one step. Now slide back one step together, gentleman sliding to the right with the right foot and lady sliding to the left with the left foot; again the same another step. Now waltz twelve steps and ready to start again.

Please, dear reader, do not suppose for one moment that I want to teach you something different from anyone else; far from it. The dance above

described is proper steps, and, as I said in my opening remark, that dancing was being spoilt by people trusting to learn the dances from watching others without first ascertaining whether they whom they are watching know what is correct.

The Bon-Ton Schottische.

Position same as the Military Two Step, side by side with your partner. Gentleman's left foot in front, toe down. Lady's right foot in front, toe down. Now on this step you count 1, 2. Then with that foot carry it behind, and count 1, 2. Now, walk four paces, bringing the feet together. Still going the same way, the gentleman now places the right foot in front, and the lady her left foot. Count 1, 2. Now behind, and count 1, 2. Walk four paces, bringing the feet together. Turn round and face the opposite direction. The lady should now be on the gent.'s left-hand side. Gentleman places his right foot in front, and the lady her left foot in front (toes down). Count 1, 2. Now same foot behind. Count 1, 2. Walk four paces, bringing the feet together. Then gentleman with the left foot in front, and the lady with the right foot in front. Count 1, 2. Now behind. Count 1, 2, and walk four paces, bringing the feet together, turn and face your partner, as in the previous dance, and slide as before. One step, then again another step; now 3 steps in the same direction smartly, counting 1, 2, 3. Now both slide. Gentleman to the right side, lady to the left side, 1 step, and count 1; then another step, count again 1; then 3 steps smartly, counting 1, 2, 3; then waltz 24 steps. This dance is the most popular of all the

latest dances, as it is so simple that even the most awkward find in it confidence to try.

Do not raise the foot off the floor in either of the last two dances.

The La Rinka.

Stand side by side with your partner. The lady on the gentleman's right-hand side. Stand with your heels together. Now take each other's right hand without shifting your position; take also under the right hands your partner's left hand. Now begin the steps together, the opening steps in this dance are the same for the gentleman as for the lady. Both slide the right foot forward, bringing the left foot up to the heel of the right, and again slide the right foot forward, bringing the left foot up level with the right. Now both with the left foot slide it forward, bringing the right foot up to the heel of the left. Again with the left foot, slide it forward, and bring the right foot up level with it. Now both with the right foot slide it forward and bring the left foot up level with it. Now slide the left foot forward, bringing the right foot up level with it. Now slide again the right foot, bringing the left up level with it, then slide the left foot forward, bringing the right up to it level. Now let your partner's left hand go, turn and face your partner, holding your partner's right hand. Bow by inclining the head forward. Now pass the lady under your right arm whilst both changing places, that is walking to the opposite side, still holding right hands. Bow again. Again pass the lady under your right arm and bow again.

Now, Gentlemen, take your partners as before, in the last two dances, ready to slide to the side. Gentlemen slide to the left and ladies to the right side. One step, then again slide another step in the same direction. Now slide back one step (gentlemen to the right, ladies to the left), then repeat the slide the same way again. Now you waltz around together 24 steps. This dance, if done slowly, and every couple in the room keeping the same time, is one of the most spectacular of all dances.

The best plan when at a dance where these new dances are introduced is for all who are taking part to promenade around the room, the lady walking with her left arm lightly through the gentleman's right arm. And when all are ready, to begin together.

The Lancers.

SET DANCE.

Four couples. Two couples at tops and two couples standing at the sides. The gentlemen to remember that their ladies must in this dance be always on their right-hand side. We will suppose we are at a dance. The Lancers are announced. The music begins. It is a popular air. You know it, perhaps. So much the better. We walk over to the lady who is to be our partner, and offer her our right arm. She

places her left arm in our right arm. We are only beginners, or perhaps we have not been to a dance for a long time, so we forget the figures. We will take sides and watch the top couples.

1st couple is the couple at the end of room that the music is at. 2nd couple facing the 1st. 3rd couple are the couple on the left-hand side of the 1st couple. And the fourth couple on the right side of the 1st couple. We are the 4th couple.

1st figure all turn and face your partner, and bow to partners, then turn and face the corners, that is the gentleman faces the lady on his left-hand side, and the lady faces the gentleman on her right hand side, and bow to corners.

Now, remember who is your corner, as you will be required to dance with your corner several times. Now, top couples only. Take their partner's right hand, and advance to the centre of the set four paces, meeting the opposite couple, now walking backwards again to your places. Advance again in the same manner as before to the centre, and turn the opposite couple to places, that is, the gentlemen waltz or swing with the opposite lady back to her original place, then the gentlemen walk back to their own partners, turn and face the corners, and all walk sideways 4 paces to the right side and back 4 paces to the left side. Waltz or swing with the corners to the ladies' places.

I might here mention that waltzing in the set dances was never allowed a few years ago, but as this guide is written to give the reader an idea as

to dancing at the present date, I am endeavoring to explain the set dances as they ought to be done now. That is, Dancing as it is. Not as it was. Please do not under any circumstances gallop up and down the room, as you simply spoil all pleasure of the Lancers, and appear to onlookers as if you had suddenly gone mad. Now the side couples begin, that will be you and your partner and the opposite couple. Side couples take their partner's right hand, and advance four paces to the centre of the set, now backwards four paces, then advance four paces again, and waltz or swing with the opposite couple back to the lady's place, the side gentlemen walk back to their own partners, turn, and face the corners, and walk four paces to the right side and back four paces to the left side. Waltz or swing with corners back to the the lady's place, then side gentlemen walk back to their own places and stand still whilst the top couples repeat as before, and after they finish the side couples repeat. That finishes 1st figure.

2nd Figure.—Bow to partners and to corners as before. In the 2nd figure you will again have an opportunity of watching the top couples before you will be asked to lead, but you must be on the alert, as it will not be long before you are asked to take part. You will observe that the top gentlemen take their partners by the right hand, and with her they advance to the centre of the set (4 paces), then back again to their places. Then the gentlemen still holding his partner by the right hand stands still but extending his hand whilst the lady moves into the centre of the set, then they bow to each other, the lady then passes

under the gentleman's arm, and they, still holding hands, change places and bow again. They then waltz or swing back to their places. Now the side couples part from their partners and fall away to make top lines the side gentlemen go to their right hand side, and the side ladies go to their left hand side form top lines and advance in two straight lines 4 paces forward and back 4 paces. Then advance again and waltz or swing with your own partners back to your places. Now the side couples begin. Gentlemen take their partner's right hand, and advance 4 paces, now back, place the lady in the centre of the set, and bow, pass the lady under your arm, walk into the centre and bow again, then waltz or swing back to places, the top couples fall away to make side lines, advance 4 paces in two straight lines, now back, advance again, and waltz or swing back to places. Top couples repeat, then side couples repeat.

3rd Figure.—Bow to partners, then to corners. This figure is danced by all the couples at the same time. Your partner and the other three ladies all advance to the centre. You then, with the other three gentlemen, advance and join hands in a ring, the ladies passing to the outside, placing their hands on your wrists. In this position you all turn around in a circle to the left till you arrive again to your own places.

The four gentlemen now advance to the centre, turn, and face your partner, making a very slow bow. Recollect that the music is here marked

rallentando, i.e., slower and slower, so you must not hurry. Now present your left hand to the gentleman opposite, the other gentlemen giving their left hands across in the form of a cross in the centre of the set. Place your right arm around your partner's waist, and walk around to your places without releasing hold of hands. Now let hands go and fall away to your places. Repeat this figure the second time in the same manner, but if you choose you may in the second part walk backwards instead of forward. The first way is the more sensible, as you are liable to stand on the couple walking immediately behind you.

There is also another way of dancing this figure, but as it is now rarely, if ever, introduced, a description of it would, perhaps, only prove confusing instead of helpful.

Fourth Figure.—Bow to partners and to corners. The more correct modern way of dancing this figure is as follows:—The top couples take their partners' right hands and walk over to the couple on their right-hand side, bow to this couple, pass the lady under your arm, and walk over to the opposite-side couple; then gentlemen give each other their right hands, and the ladies give each other right hands across the gents. With right hands thus joined, walk round four steps to the left, starting with your left foot. Now unjoin your right hands, give the left hands across, and walk back four steps to the right, beginning with the right foot. After this form a circle, the four of you as you stand, and circle around once to your

respective places. The other couples are also doing this at the same time. The movement is now repeated by the top couples, only this time they visit the left side first. Bow, pass the lady under your right arm, and go over to the opposite couple; give right hands across as before, and walk four paces to the left. Then left hands across and walk four paces back to the right. Form the ring of four, and circle to places. Now the side couples proceed by visiting the right-hand side, and, bowing, pass over to the opposite couple; right hands across. Walk four paces left hand back, walk four paces, form the ring of four, and circle to places. Now visit the left first, bow, and pass over to the opposite couple, and repeat the movement of hands across and circling.

N.B.—To put the arms outside the girls' waists, and swing, or endeavour to swing, them off their feet by centrifugal action, is more than objectionable; it is outrageous.

Fifth Figure.—We now come to that terror of all beginners, the chain, in which there is frequently so much confusion, and in which one bad dancer has it in his or her power to hopelessly entangle all the other dancers in the set. This is how the muddle generally occurs:—One gives the wrong hand, that causes the next to do the same. Then comes one who, finding something is amiss, refuses to give either hand. Now someone suddenly discovers that they are in the wrong place; they make a frantic rush to recover what they imagine their own, but which turns out to be their

neighbour's. And when at length they reach their right place, they find, to their dismay, that they are dancing with the wrong partner. Just think, dear reader, if you were to be the cause of this. Would you not hide your face for shame? But no; you will not so far disgrace yourself; you will get through the figure all right enough if you only pay attention to what I am about to say, and keep a cool head. First, then, there must be no misapprehension about right and left. Think of which hand you throw with, which side your heart is—anything, in short, that will help you to remember. Above all, do not forget your sex. You smile; but indeed it is no uncommon thing to see a gentleman dancing where the ladies ought to be, and vice versa. You will have a natural inclination to follow your partner in the chain—especially, I suppose, if they are interesting; but you must not. In this figure you will have little to do with your partner. Now we will commence.

Chain.—Give your right hand to your partner—say good-by, as it were—leave her, and go round to your right, giving your left hand to the next lady—the one on your right—then your right hand to the next lady—the one who was opposite—then the left hand to the next lady—the one who was on your left—and once again your right hand to your partner, whom you will meet in the opposite place. Pause just a second, and then go on again, continuing in the same direction, away from your partner, giving your left hand to the next lady, then the right to the next, then left, and once more the right to your partner, whom you will meet this time in your own place. But it is

of no use beginning to talk, for, directly the first couple have led round the figure, you will see that the opposite couple are falling in behind. You have to stand with your partner behind them, and, lastly, the second couple behind you. Thus you form two lines, one of gentlemen—black and sombre—the other of ladies—bright and variegated—all with the faces turned one way. Now the gentlemen cross behind the ladies, who pass before them in the contrary direction; that is, you pass behind your partner four steps to the right, while she passes before you four steps to the left, then cross back again behind the lady, and stand as before. Now the gentlemen wheel around to the left, and the ladies around to the right. You, being the fourth couple, follow the person in front of you. Do not touch them, but simply follow them, and keep going round, round, round till you are in line again. Now fall away and make two lines, the gentlemen on one side, with their hands joined, and the ladies on the other side with hands joined. Now, all together advance and retire in two lines, and once again you recover your partner, whom you waltz or swing back to your own place. Do not delay in getting back, either. Now, chain again. Right hand to partner—left hand to next person—right hand to next—left hand to the next—and right hand to your own partner—pause—off again—left hand to the next—right hand to the next—left to the next—and right hand to your own partner. This time you fall in immediately behind the second couple, and then proceed in exactly the same manner, only your faces will all be turned in the opposite direction.

The next time it will be the couple opposite you who lead around, and you will simply remain in your place, the first couple falling in behind them, and the second couple immediately in front of you. Continue in the same manner as before, only you will notice that the lines will be formed at right angles to the direction they have previously taken.

Lastly, it will be your turn to lead your partner round, and remember that your faces must be turned outwards from the figure, the other couples falling in behind you. Also, recollect that after crossing and recrossing the gentlemen always crossing behind their partners. If you are the gentleman, you lead around to the left, and the lady round to the right. You each wheel around in the opposite directions until you meet again at the bottom, then give your partner your right hand and lead up the others following you. When you arrive in your own place, separate, and, taking the hand of the person who was behind you, form two lines again, one of ladies, the other of gentlemen. Advance and retire all together, turn partners, and finish with the chain again. Thus, you see, the chain is done five times: once at the beginning of the figure before the first couple led around, immediately the music started; also before each of the other couples lead round, and, lastly, to finish the dance. If in one of these chains you happen to meet a person of the same sex as yourself, you will know that something is wrong—that either one of you have made a mistake. If you are a gentleman, and you see other gentlemen coming behind the gentleman you have met by mistake in the chain, you will know that you are at fault; if, on the other hand, ladies are

following, then it is he. In either case "the game is up," and chaos and confusion are the inevitable result. Mind, it is not you who is the delinquent.

Note.—The above is the traditional and correct form of the final figure, and if you study it attentively you will easily be able to take part in any variation that happens to be popular with the particular set in which you move.

Do not in this dance, or, in fact, any dance, be guilty of stamping the feet on the floor, as this is the most vulgar thing you could do.

The Quadrilles.

First Figure.—Four couples. Two at tops and two at sides. Music begins. Bow to partners. Turn and bow to corners, as in the previous dance (the Lancers).

Top couples take the partners' right hand and advance to the centre of the set four paces, now back again; let hands go; now cross right over to the opposite side, the gentlemen on the outside and the ladies on the inside. When the two couples meet in the centre of the set after passing the opposite couple, the gentlemen cross behind their own partners, and both lady and gentleman turn around face inwards. Now, take your partner's right hand again, advance four paces; now retire; now right across to your own places, the gentlemen passing

behind their partners as before. Now swing or waltz with your own partner around the set back to your own places. Now the side couples begin, the tops standing still. Sides repeat exactly the same, as the tops have just done. Then tops repeat again, then sides repeat.

Second Figure.—Bow to partners. Bow to corners. Top couples, as in the previous figure, advance four paces to the centre, then back again; now both lady and gentleman cross over to the opposite side, the ladies passing in the centre of the two gentlemen. Walk straight across to the opposite side and turn around. Now the ladies will be on the gentlemen's left-hand side. Now take your partner's left hand and advance and retire; now straight across to the opposite side, which is your own place; turn around and bow to the opposite couple, and swing or waltz around the set back to your own places. The sides begin now and do exactly the same. Both top and side couples repeat this figure.

The Third Figure.—Bow to partners and corners. Now, the first gentlemen and the second lady (only) with their left hands advance and meet in the centre of the set, giving each other your left hand. Walk around until you can reach your own partner, give your partner your right hand, and balance across to the opposite side. Bow to the opposite couple. Swing or waltz back to places.

Now, the first lady and second gentleman repeat this in the same manner. Then the third gentle-

man and the fourth lady; then, lastly, the third lady and the fourth gentleman.

Fourth Figure.—Bow to partners, then to corners. The first couple (only) take their partner's right hand and advance four paces and retire. Advance across to the opposite couple; the gentleman at that end takes the advancing lady's left hand with his left hand, and with his right hand he takes his partner's right hand. The first gentleman will not have anyone's hand. Now advance four paces, back again; now cross to the opposite side, where is standing the gentleman by himself. He will now take his partner's right hand and the other lady's left hand, and holding their hands he advances four paces, then back again, then straight across to the opposite side, where stands the second gentleman by himself. Now, all four form a ring and waltz around to the opposite side to which is your own place. Bow to the opposite couple. Then swing or waltz back to places. The second couple now lead off and repeat the above.

Then the third couple, and after them the fourth couple.

Fifth Figure.—Bow to partners, then to corners. All form a ring; walk around the set till you reach your own places. Now the top couples only. Swing or waltz around the set back to their own places. The top ladies chain, i.e., they advance with the right hand and meet the opposite lady in the centre of the set; give the lady your right hand and the left hand to the opposite gentleman. Leave the

lady's hand go. walk around with the gentleman, giving the lady back again, your right hand, and walk back to places. Then form the big ring again. Walking around the set back to places. The side couples waltz now right around the set back to places. The side ladies chain with the right hand to the opposite lady, left hand to opposite gentleman, walk around, and right hand back to lady, and then to places. Then repeat from the beginning.

The Alberts.

Four couples. Two tops and two sides. Bow to partners and to corners at the opening of each figure.

First Figure of the Alberts is the First Figure of the Quadrilles.

The Second Figure of the Alberts is the Second Figure of the Lancers.

The Third Figure of the Alberts is the First Figure of the Lancers.

The Fourth Figure (called the Spanish Waltz) of the Alberts is as follows:—All form a big ring, balance and waltz with partners around the set back to places; form the big ring again, balance, and then gentleman take the lady who is on his left side and waltz with her around the set back to his

place. Form the ring again, and then the gentleman waltz the lady on his left around the set back to his place. Form the big ring again, balance, and then the gentleman with the lady who is on his left side waltz around the set back to his place. Form the big ring again and balance. Now, the lady who is on the gentleman's left side should be his own partner, whom he waltzes around the set back to their own places.

The music now ceases for a moment, then begins again. You all waltz around the room until the music stops again. This is one way of doing this most popular waltz; but there are several ways other than this, which I will describe in my larger work which is now being written.

THE END.

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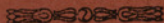
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