

# THE NEW DANCES



**HESITATION-TANGO-INNOVATION  
MAXIXE-ONE STEP & OTHER DANCES**

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1923.

# THE New Dances

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AS EXECUTED BY THE FOREMOST  
EXPONENTS OF THE DANSE

ARRANGED FOR THE BEGINNER IN  
AN *ELEMENTARY* MANNER, WITH  
ILLUSTRATIONS



PRICE FIFTY CENTS

PUBLISHED BY  
THE DANSE PUBLISHING COMPANY  
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NEW YORK

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THE DANSE PUBLISHING CO.

NEW YORK



# TO THE PUBLIC:



REALIZING the wide-spread popularity of the modern dances, and the ever-increasing tendency of both young and old to learn the new steps, and appreciating the fact that many persons are adverse to attending dancing schools to gain a knowledge of them, we have endeavored in this book to give a clear, concise explanation of these new dances. The descriptions are written in the most elementary manner, and the steps are arranged in the most simple manner possible, the writers at all times bearing in mind the fact that this book shall be a primer for the novice rather than the experienced dancer.

The illustrations are designed to show the various positions and steps at the more difficult stages of the dance.

Previous dancing ability or experience is quite unnecessary in order to learn these dances, and to those who enjoy this wholesome diversion as well as to those who have heretofore not realized its attractiveness as a means of recreation and pleasure, this book is respectfully dedicated.

THE DANSE PUBLISHING COMPANY.

# THE NEW DANCES



O social diversion or innovation of recent years has created such a furore in modern life as have the modern dances. They have been vigorously denounced by so-called reformers and as ardently defended by our foremost citizens and leading writers.

That their tenure of life is permanent, is amply attested by the enthusiasm with which they have been welcomed, and their instant adoption by the elite of society both in America and Europe.

The present era is one which will be noted for its utter disregard of customs and precedents as established by previous generations. The evolution of the dance to its present stage may therefore be said to be the result of the present tendency to depart from the conventionality of other decades.

These radical changes are not alone confined to our social life but extend to our political life as well. The suffrage movement, gaining in strength every day, is truly representative of the present era as showing the proposed radical changes in representative government, as is also the revolutionizing of the styles of woman's dress. It naturally follows, therefore, that we see to-day a new style of dancing, totally different from the old, and possessing a charm and grace of which the old-time waltz was entirely devoid, no matter how cleverly interpreted.

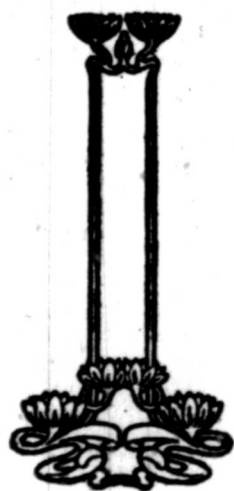
The publicity which the new dances have received has naturally excited the curiosity of the more staid members of society, who, to determine for themselves, have with most critical minds, attended the various functions at which the modern dances have been demonstrated. They have all been most favorably impressed, and many of them, then and there, have decided to take them up themselves and thus swell the ranks of the army of enthusiastic devotees. We see to-day, all over the United States and the European Continent, the dance craze superseding all other diversions. The attendance at theatres has been affected, all restaurants have made

for dancing floors, and hundreds of most refined dance halls have sprung up all over the country. Some of our large department stores in the City of New York have deemed it necessary to arrange demonstrations of the new dances for their patrons, so insistent has been the demand for diversion of this kind. Many of the large hotels have engaged dancing masters to instruct their guests in this new art.

Elderly couples are quite as numerous on the floor as the younger ones, and find to their great delight, that the days of their youth are returning.

One very potent reason for the popularity of the new dances lies in the fact that previous dancing ability or experience is quite unnecessary. The new steps are entirely different from the old and can be readily acquired after a few moments of practice. In this regard we might mention the fact that in the City of New York many society women have formed "Danse Clubs" to meet at each other's homes and there hold their own private dances. This form of entertainment is becoming increasingly popular, providing, as it does, a maximum of pleasure at a minimum of expense.

That the Modern Danse has come to stay there is not the slightest doubt. Its popularity is based upon the firm foundation of Health, Beauty and Longevity.



# THE DANSE



*As an Aid to Health,  
Beauty and Longevity*



MOST of the ills to which human flesh is heir could be avoided if we could but find time for exercise. No man, woman or child can enjoy good health unless a certain amount of physical exercise be had. One may not have time or inclination to attend a gymnasium, but all may arrange to enjoy that most pleasant of exercises, dancing. In this respect the modern dances are especially recommended.

The old dances were tiring to a certain degree, and failed to bring into action all the muscles of the body. The new dances, on the other hand, do not produce physical fatigue but develop the entire muscular system of the body, for the proper execution of these dances brings into play every muscle of the human system. Not only that, but they produce a grace and beauty in walking as can be attained only by the person accustomed to indulge in this exercise.

Compare the advantages of the modern man with those of his father. The father was accustomed to return home from business at, say, six in the evening, sit down to a hearty meal, smoke a cigar, select an easy chair and bury his head in the evening paper until time to retire. Just think of it! A heavy meal after a hard day's work with absolutely no exercise to facilitate the work of the digestive organs. Not so with the modern man. He may indulge in the hearty meal, and smoke his cigar, but, after glancing over the paper, both he and his wife depart to indulge for a few hours in their favorite exercise, dancing. With what result? He has had sufficient exercise to properly digest his dinner, enjoyed a mental respite from the perplexing problems of a business day, and returns home to enjoy an undisturbed slumber, and to awaken in the morning, refreshed, clear of mind and eye, and in superb physical condition for the day's work. The results to be derived from dancing are so apparent that we will not dwell further upon this phase of the subject. Suffice to say, that devotees of the dance have a decided advantage over their less enthusiastic and up-to-date friends in the struggle for Health and Beauty, those priceless gifts bestowed upon so few, but desired and craved for by all.



# GENERAL INSTRUCTIONS



BEFORE proceeding with the dances herein described it is necessary that the reader appreciate the importance of the count or time of the music, the general carriage of the body, and the best methods of gaining a clear knowledge of them.

The count or time of the music is most important and where no music is obtainable the reader should repeat mentally or audibly the count all through the dance until a proper idea of it is obtained.

The reader should study each step carefully and thoroughly and learn to execute it properly before proceeding with the next. No dancer, however proficient, can interpret these dances by a mere hurried reading of the text. The steps have been carefully arranged and thought out and all bear relation to one another. They therefore require at least preliminary practice before their exposition on a ball room floor.

Please remember that the entire body should at all times be supple and a thorough relaxation of the muscles is absolutely desirable.

The time or count for the waltz is as follows: DIP—ONE, TWO, THREE—DIP—ONE, TWO, THREE and so on.

The count for the One-Step or Trot is a four count as follows: ONE—TWO—THREE—FOUR—ONE—TWO—THREE—FOUR and so on.

The counts for the Tango are: ONE—TWO—ONE—TWO—THREE or ONE—TWO—THREE—Stop, and so on.

The counts for the Maxixe are exactly the same as for the Tango.

The counts will also be found at the top of each dance description.

As the gentleman must do the leading we have described in greater detail his movements.

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# The Hesitation

The count is DIP—ONE, TWO, THREE.

The Hesitation is undoubtedly the most graceful and popular of the new dances. To be rendered effectively, however, requires a certain amount of grace and agility, and the steps should be carefully studied and slowly executed until a proper conception of them is formed.



Hesitation.  
Skip Step. Fig. 1.



Hesitation.  
Skip Step. Fig. 2.

Learn to dip easily and gracefully and be sure to bend your knee well, at the same time relaxing all your muscles. One cannot dip gracefully if the back is held rigid. The first step to learn in the Hesitation is the skip-step. Couple in position as shown in Fig. 1. The dip in the skip-step is on the first count. The gentleman starts by taking a dip back on his right leg in the first count as shown in Fig. 2.

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(Continued on next page)



Hesitation.  
Skip Step. Fig. 3.

He then describes a half circle with his left foot on the second count, then takes two short skip-steps on his right foot for the third count as shown in Fig. 3, and on the fourth count draws up his right foot easily and gracefully, with more or less of a point movement, that is, slightly pointing with the toe of the right foot having the weight of the body on the left foot, and bending gracefully to right from waist line as shown in Fig. 4.

The lady goes forward on her left foot, dipping gracefully on right, then describes semi-circle with her right foot for the second count and then takes two short skip-steps with

her left foot on the third count, drawing up the left foot after her on the fourth count.

The skip-steps are short and quickly taken, the dancers bearing lightly on their toes for this step. You will notice that these two steps are both taken on the third count, consequently they must be short and very quickly executed. They are really nothing more than the tapping of the floor twice in quick succession with the toe.



Hesitation.  
Skip Step. Fig. 4.

# The Majorie Waltz

The count for this step is DIP—ONE, TWO, THREE.



Majorie Waltz. Fig. 1.



Majorie Waltz. Fig. 2.

This waltz is started with partners facing each other. The gentleman moves forward on his left foot, then brings forward his right and dipping, then forward on the left foot, then dips again on the right, and then coming to a halt, points outward with left foot as shown in Fig. 1. Gentleman then points inward with his left foot, as shown in Fig. 2. He then describes a sweeping half circle with his left foot, and dips at the same time on the right foot, coming back to closed position.

The lady in the Majorie Waltz moves forward on the right foot, and then brings forward her left foot, and dipping on it, then forward again on the right, and then forward again on the left, dipping again and coming to a halt, points outward with her right foot as shown in Fig. 1. She then points inward with right foot, as shown in Fig. 2 and then describes a sweeping half circle with her right foot coming back to closed position.

This step is usually done in conjunction with the Hesitation.

After you have done the Hesitation, try the Majorie, and then revert to the Hesitation, and repeat the Majorie and so on as often as desired.

# The Aviation Waltz

The count for the Aviation is DIP—ONE, TWO, THREE.



Aviation Waltz. Fig. 1.

Couples in position, facing each other, as shown in Fig. 1. Gentleman then takes one step forward with the left foot, drawing up his right foot on the second count, and on the third count, another step forward the same as the first, and on the fourth count, coming to a stop. The lady takes one step forward with the right foot, drawing up the left foot on the second count, then another step forward with the right, the same as the first, and on the fourth count coming to a stop. The gentleman then moves backward with his right foot, drawing back his left foot on the second count, and then back again with the right foot, drawing back his left on the fourth count. This step is a repetition of the first but in reverse direction. The lady moves backward with her left

foot, drawing back her right on the second count, then back again on the left foot, drawing up her right foot on the fourth count. The couples have thus far taken two steps forward, and two steps backward.

The step is now repeated, but is only done once forward and once backward.

The step thus far is as follows: Two steps forward, two steps backward, and then one forward and one backward, the couple then take three walking steps forward, and dip on the third count as in Fig. 2, the gentleman dipping on his right foot, and lady dipping on her left foot. This step is also greatly used in connection with the Hesitation.



Aviation Waltz Fig. 2.



## Innovation Waltz

The count is DIP—ONE—TWO—THREE.



Innovation Waltz. Fig. 1.

The Innovation Waltz is more of a position rather than a dance. It can be danced to any of the waltzes herein described.

The Innovation Waltz is danced with the couple in open position as shown in Fig. 1. The lady places her hands on hips, while the gentleman places his hands in the pockets of his coat. This dance is very pretty to the Butterfly Step, but couples should at all times be at least two feet apart.



# The Butterfly Step in Waltz

The count is DIP—ONE, TWO, THREE.



Butterfly Waltz. Fig. 1.

The Butterfly Step in the Waltz is a very pretty one and is really a succession of dips, alternating first on right, and then on left, both partners turning in opposite directions on the dips.

The step is started by couple taking a side position as shown in Fig. 1. The gentleman's left arm is extended at full length and he is facing one direction, the lady the opposite direction. The gentleman starts backward with a deep and graceful dip on right foot for the first count, describing a half circle with his left on the second, couple then being face to face. This is followed by two skip-steps on the right foot for the third count and on the fourth count, a pivot, bringing him to position, as shown in Fig. 2. These steps are similar to those in the Hesitation but the position is a more open one allowing greater freedom of movement.



Butterfly Waltz. Fig. 2.



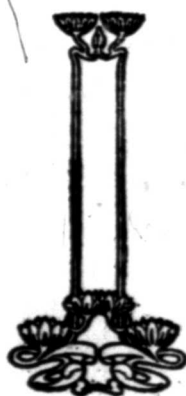
Butterfly Waltz. Fig. 3.

The lady starts the Butterfly Step with a dip forward on her right foot on the first count, describes a half circle with her left foot on the second count, takes two skip-steps on the right foot for the third count, then pivots, bringing her to position as shown in Fig. 3. This concludes the first half of this step. The positions now are the exact reverse of those at the start of the dance. The gentleman is now facing forward, and the lady backward.

The gentleman now dips forward on his right foot for the first count, describing a half circle with his left foot on the second count, then takes two skip-steps on his left foot for the third count, and then pivots, bringing him back to his original position at the start of the dance.

The lady in the second half dips backward on her right foot for the first count, describes a half circle with her left for the second count, takes two short skip-steps on her right foot for the third count, and then pivots, bringing her back to original position at the start of the dance.

This step can be repeated any number of times, some couples using it exclusively for the Waltz.



## Tango Step in the Waltz

The count for this step is DIP—ONE, TWO, THREE.



Tango Waltz. Fig. 1.

The Tango step in the waltz is started by the gentleman and lady facing each other, as shown in Fig. 1. The gentleman takes one step forward on his left foot, lady forward on the right, gentleman then forward on the right, lady on the left, then dipping as in Fig. 2. The gentleman then describes a half circle with his left foot, couple then facing each other in closed position, and finishing with the two skip-steps, turning on the last count, which brings them to position in Fig. 3 and facing the opposite direction. The step is then repeated but in a reverse position. This step can be done any number of times and in any direction.



Tango Waltz. Fig. 2.



Tango Waltz. Fig. 3.



# The Skating Step in the Waltz

The count for this step is DIP—ONE, TWO, THREE.



Skating Waltz. Fig. 1.

This step is started by couple taking a side position. The gentleman takes a dip forward on his right foot, the lady taking a dip backward on her left foot. These dips will send the gentleman to the left, the lady to her left, with the result that the gentleman is now on the lady's right side. The gentleman next takes three steps forward and pivots on his right foot, bringing him to the left side of lady as shown in Fig. 1. The lady takes three steps backward, and pivots on her right, bringing her back to her original position. This step is repeated any number of times, and results in the couple shifting their positions from one side to the other throughout.



# The Balance Step in the Waltz

The count for this step is DIP—ONE, TWO, THREE.

The Balance Step is done by the gentleman dipping forward on his left foot, and putting out his right foot forward, and very low, the lady dipping backward on her left foot, with right foot forward also low as shown in Fig. 1. These steps are held for two counts. The gentleman then draws back his right foot at full length dipping backward and low on it, and the lady dips forward on her right foot, couple coming to the reverse of Fig. 1. The couple are at all times facing opposite directions during the execution of this step.



Balance Step. Fig. 1.



## The One-Step

The count for the One-Step is a four count—ONE, TWO, THREE, FOUR.

This step starts with the couple in closed position as shown in Fig. 1. The gentleman's arm is held in (L) position as shown in sketch, the lady's likewise. In this step the feet are just glided along the floor, which does not produce the ungraceful and "bobbing up and down" movement so characteristic of beginners in the old-style two-step.

The gentleman takes a left turn with his left foot, transferring the balance to his left foot, and raising the heel of right foot slightly from the floor, the lady taking a half turn with her right foot. He then transfers the balance back to the right foot, coming back to his original position and steps forward on his right foot.

The lady after taking the half turn with right foot, transfers her balance to it. She then transfers balance to left foot and steps backward with her right foot.

There is a slight shoulder movement in this step, but this, however, should never be exaggerated for it would lead to a vulgar movement which is to be deplored.



The One-Step. Fig. 1.



## The Walk-Step

The count for the Walk-Step is a four count—ONE, TWO, THREE, FOUR.



Walk-Step. Fig. 1.

This step is started with the couple standing in closed position as shown in Fig. 1. The gentleman's arm is extended at full length to the left. The gentleman steps forward on the left foot, lady backward on the right foot, gentleman then forward on the right, and lady backward on the left, etc. This is usually repeated until at least one circuit of the hall or floor is made.

These steps can be taken, of course, in any direction desired by the couple. The Walk has absolutely no shoulder movement, and is more of a springy or elastic movement, couple shuffling along, and is done by going forward on the heel and finishing from the ball of the foot on the toe.

This step was first introduced by one of the most famous exponents of the dancing art in the City of New York.

## Tango Step to Trot

The count for this step is a four count—ONE, TWO, THREE, FOUR.

This step is probably one of the easiest to acquire, and very popular. It is nothing more than a walk stopping on the fourth step or count, pointing with foot for one count, and then resuming.

The step is started with the couple standing side to side, gentleman's left arm extended at full length, lady's right arm likewise. Gentleman starts on left foot, lady starts on right, gentleman follows with right, lady with left, then puts left foot forward again, lady on right, coming to an abrupt stop in this position, and on the fourth count. This step may be repeated as many times as the couple desire. It is very popular, and as it involves no intricate or difficult steps, beginners are advised to master this step as soon as possible. It does not call for the graceful dip as some of the others do and affords the dancer an excellent opportunity to become acquainted with the time or count of the music and its relation to each step, and to appreciate how fundamentally important is the proper conception of the music beats in mastering these dances.

## The Butterfly Step in the Trot

The count for this step is the same as most of the Trot Steps, viz.:  
ONE, TWO, THREE, FOUR.



Butterfly Step. Fig. 1.

This step is started by couple in side and open position as shown in Fig. 1. The gentleman advances on his left foot, lady going forward on the right foot. The gentleman then dips backward on his right foot, bringing it behind, and to the left of his left foot. That is, crossing right foot in back of left. The lady crosses the left foot over the right dipping on the right. The gentleman then draws forward his left foot; then dips

forward and inward on his right, crossing it in front of his left, then points and rests with left foot, balance on the right. He then takes lady's up-raised right hand and gracefully turns her around in a circle as shown in Fig. 2. The lady after dipping on the right as described above, brings forward her right again, and then dipping behind on the left foot then pivots around in a circle on the right foot, bringing her to original position.



Butterfly Step. Fig. 2.

## Skating Step in the Trot

The count for the Skating Step in the Trot is  
DIP—ONE, TWO, DIP—ONE, TWO.

The Skating Step is started by couple taking a side position. The gentleman's arm is extended at full length.

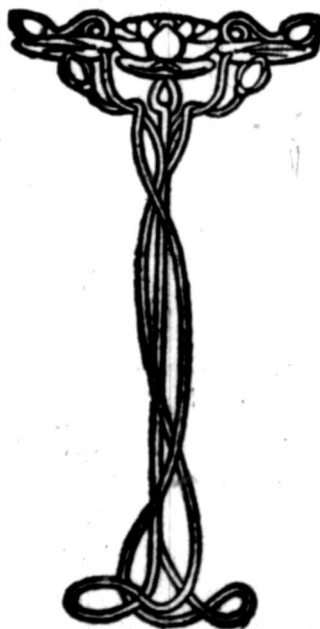
He faces one direction, and the lady faces the opposite direction.

The gentleman takes a dip forward on his right foot, and the lady takes a dip backward on her left foot. The gentleman is now on the lady's right side.

The gentleman now takes three steps forward, and pivots on his right foot which brings him to the left side of the lady as shown in Fig. 1. The step is usually repeated a number of times at the option of the couple dancing.



Skating Step in Trot. Fig. 1.





# The Cake Walk Step in the Trot

The count for this step is ONE, TWO, THREE, FOUR.

The Cake Walk step is entirely new, and consists mostly of a rocking motion back and forth.

The Cake Walk step is started by the gentleman crossing his right foot over his left as shown in Fig. 1 and then drawing his left foot up at the same time transferring his balance to the left foot as shown in Fig. 2. Then he transfers his balance back to his right foot, and then again to his left foot.



Cake Walk Step. Fig. 1.



Cake Walk Step. Fig. 2.

The whole step is nothing more than the shifting of balance from one foot to the other, and results in a rocking motion from the waist up.



## REGARDING THE TANGO

Authorities differ as to the birthplace of the Tango. Some assert that the dance is of Mexican origin while others are quite positive that it was first danced in Spain. Still others claim that it has been imported from South America. Be that as it may, the Tango is a dance combining grace, harmony and individuality. The rhythm of the music also contributes in no small degree to its success. Bold, audacious, the music increases in tone and time as the dance progresses, until, reaching a climax, ends abruptly. Properly danced, the Tango is the embodiment of charm and grace.

The American versions of the Tango are absolutely devoid of all objectionable features or impropriety, and to condemn it because it has been exaggerated or made vulgar, possibly on the stage by some dancer of inferior calibre, is to indulge in unfair criticism. The Tango is most assuredly a ballroom dance, and is now seen at the most exclusive affairs.

Couples should stand sufficiently apart so as not to impede each other's movements. This is a common fault, and should be avoided at the outset. We would advise the readers to learn this dance in sections. With that end in view we have divided the Tango and Maxixe into various positions.

Take each position separately and in order, and do not proceed with it until the previous one is thoroughly mastered. They can then, of course, be joined and the whole Tango executed. Please note particularly that the counts for the Tango are entirely different than those for the Waltz and Trot.

The version of the Tango described in this book is a purely American one, and has been selected for its combining most of the steps of the more favored Tangos. The reader will find that most of the positions can be danced to any version of the Tango, in fact, a majority of the positions will be found in all Tangos.

# The Tango

The majority of positions in the Tango are started on the outside foot, that is, gentleman's left foot, and lady's right.

The counts for the Tango are ONE, TWO—ONE, TWO, THREE.

## FIRST POSITION



Tango.  
Position 1. Fig. 1.

Lady and gentleman face each other in open position as in Sketch 1, and the position starts on the cross steps. The cross step is started (lady going backward, gentleman forward) by the gentleman crossing his right foot over his left foot—transferring at the same



Tango.  
Position 1. Fig. 2.

time his balance—to the right foot, he then turns his body a little to the right, and crosses his left foot over his right (that is the cross step). Now we start the position. You cross, cross, recross and point the left foot outward as in Sketch 2, four counts, then repeat, starting this time by crossing the left over the right, and pointing outward with the right, four



Tango.  
Position 1. Fig. 3.

counts, now again repeat to eight counts, but this time the lady goes forward and the gentleman backward. So far we have had sixteen counts—eight forward, eight backward.

Now you walk four steps forward, side position (see Sketch 3), starting on the left foot, turn quickly on right, and walk four steps in reverse position (see Sketch 4), then again do the cross steps, but this time you will do them sideways instead of

backward and forward, step,—cross slowly, point, two counts, recross slowly, point two counts, now cross quickly to three counts, and point on the fourth. The whole figure, in fact, all figures in the Tango are made up of thirty-two counts.



Tango.  
Position 1. Fig. 4.

## SECOND POSITION

Lady and gentleman in side position, as in Sketch 1, walk to two counts and you are then in position (see Sketch 2), with toe pointed outward, turn toe inward as in Sketch 3, draw foot along floor to position (Sketch 4) and finish as Sketch 5. This occupies four counts, repeat three times making



Tango.  
Position 2. Fig. 1.



Tango.  
Position 2. Fig. 2.



Tango.  
Position 2. Fig. 3.



Tango.  
Position 2. Fig. 4.

sixteen counts, and then you finish with the Marseille Wave, completing thirty-two counts. The Marseille Wave is done mostly by the lady, the gentleman guiding her, the gentleman crosses his right foot over his left foot (Sketch 6), then the lady goes around in a circle (using gentleman as a pivot) dipping first inward and then outward, and while going around, the movement is very much like a wave, and something like the skating step. This step is counted glide, cross, glide, cross.



Tango.  
Position 2. Fig. 5.



Tango.  
Position 2. Fig. 6.





## THIRD POSITION

Walk four steps in side position as in Sketch 1, turn quickly inward on right foot, and walk four in opposite direction (see Sketch 2), then walk three steps in facing position and stop on the fourth and point, gentleman going forward and lady backward, repeat this, gentleman going backward and lady forward. Then repeat the whole of above.



Tango.  
Position 3. Fig. 1.



Tango.  
Position 3. Fig. 2.



## THE NEW DANCES

### FOURTH POSITION



Tango.  
Position 4. Fig. 1.

Walk four steps side position as in Sketch 1, now bring left foot over right, put balance on left foot, draw backward right foot at the same time making two small skips, then bring right foot forward and repeat—eight counts to each—sixteen counts. Now walk three steps (same open position as at start), then raise inside or right foot to a horizontal position, turn body around and inward, pivoting on left foot, and you are then facing opposite direction (Sketch 2) with your right foot still in horizontal position, you then dip backward with your right foot (Sketch 3) completing eight counts. You now stay as you are and start on the inside foot or left foot, walk two steps, bring left foot to horizontal position, turn body around and outward with the foot still in horizontal position and dip back. That completes the figure and thirty-two counts.



Tango.  
Position 4. Fig. 2.



Tango.  
Position 4. Fig. 3.

**FIFTH POSITION**

Walk four steps—open position (as in Sketch 1). Now turn inward on right foot—bringing the left foot forward, draw out right foot point outward, then draw same foot back, dip and then come to upright position, the lady in this case starts the same, but when she points and draws foot backward, instead of dipping and coming to upright position such as gentleman, she turns around and backs partner. Now with your partner backing you, arms extended (Sketch 2), you glide in a circle to seven counts and on the eighth, the lady turns and faces you, then repeat, completing the position.



Tango.  
Position 5. Fig. 1.



Tango.  
Position 5. Fig. 2.

## SIXTH POSITION



Tango.  
Position 6. Fig. 1.

Partners face each other, gentleman's hands on hips lady's on hips also (Sketch 1). The gentleman steps back on his left foot (the lady on her right), gentleman draws up right to meet left foot then advances one step on left foot, points right foot, and then walks three steps starting on right foot and stops. Repeat this, gentleman now stepping back on right foot, and going in opposite position. Then do cross steps, two slowly, three quickly, and turn until sixteen counts are completed.



## SEVENTH POSITION

Gentleman faces lady, he then turns lady (she pivoting on left foot as in Sketch 1) to four counts, on the fourth count she is backing you (as in Sketch 2, then glide side-wards and forward on left foot, dip back on right (completing four counts), repeat. Now the lady is still backing her partner—so draw her to a close position, still backing you, step forward on left foot, swing body around to left describing a semi-circle, then transfer balance to right foot and draw up left slowly (four counts). You then step forward on right, swing body around transferring balance to left, and draw up foot (four counts) then turn lady (she pivoting on left) to three counts, and on the fourth, lady falls into gent's arms as shown in Sketch 3.



Tango.  
Position 7. Fig. 1.



Tango.  
Position 7. Fig. 2.



Tango.  
Position 7. Fig. 3.

# The Maxixe

One of the dances that is most recent and one which sprang into instant popularity is the Maxixe. The Maxixe may appear at first to be rather difficult but such is not the case. However, we would suggest that if possible, the reader see the dance done and then the steps here described will become more easily understood.

The time for the Maxixe is the same as for the Tango and the count is exactly the same. The Maxixe calls for a lot of posing, and as every step is done first on the heel and then on the toe, one might say at first reading that it is a strenuous dance. It is very pretty, however, and bids fair to rival the Tango in popularity.

## POSITION ONE

The Maxixe is danced with lady and gentleman in closed position. Gentleman walks three steps, stops and repeats. The lady does the same. Gentleman then turns, bending body gracefully, putting balance first on heel and then on toe, and then repeat this movement.

## POSITION TWO



Couple walk three steps. Lady turns on the fourth backing her partner, that is, placing gentleman behind her as shown in Fig. 1. The couple then glide and dip from side to side to twelve counts, and then with hands extended, glide around in a circle for eight counts. The lady now turns and faces partner with her arms still extended and again glides around in circle to eight counts.

Maxixe.  
Position 2. Fig. 1.

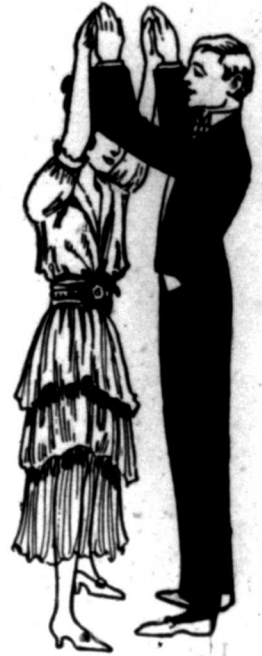


**POSITION THREE**

Couple walk three steps, four counts, stop and then repeat. Then turn, to seven counts, and then the lady turns and backs partner on the completion of the eighth count. Now with hands extended above head as shown in Fig. 1, the couple start gliding around in circle, lady turning gracefully on every fourth count, making the sixteen counts and completing thirty-two counts.

In this movement the gentleman steadies himself by placing right foot over left, resting right foot on heel and then steadies lady in making her circle around him.

Gentleman must exercise great care in bracing himself for this step lest he lose his equilibrium.



Maxixe.

Position 3. Fig. 1.

**POSITION FOUR**

This position is started by lady and gentleman standing in closed position. Start gliding forward, then balance on the right foot and move left foot from side to side, first on heel and then on toe, making eight counts, then glide three on one side, and stop on heel and repeat in opposite position.

Then repeat the whole position.



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