



MR. AND MRS. VERNON CASTLE
The most noted exponents of modern dancing.

THE TANGO

AND

OTHER UP-TO-DATE DANCES

A PRACTICAL GUIDE TO ALL THE LATEST DANCES
TANGO, ONE STEP, INNOVATION, HESITATION, ETC.
DESCRIBED STEP BY STEP

BY
J. S. HOPKINS
"

Illustrated with Photographs
Posed by

Mr. and Mrs. Vernon Castle, Joseph C. Smith,
Carlos Sebastian, Joan Sawyer, J. J. and Ade-
laide Hughes, Jack Jarrott, Beatrice Allen,
Louise Alexander, M. Leroy and Mlle.
Mone, The Millers, Lydia Lopou-
kova, Maurice, Florence Wal-
ton, and many other
famous dancers.

THE
SAALFIELD PUBLISHING COMPANY
CHICAGO AKRON, OHIO NEW YORK

Copyright, 1914
By
The Saalfeld Publishing Company



MAY -9 1914

156

©CL.A374105

156

CONTENTS

	PAGE
INTRODUCTION	13
THE ONE STEP	20
THE GRAPEVINE DIP	24
THE ONE STEP	25
THE SERPENTINE OR GRAPEVINE ONE STEP	27
THE SKIP ONE STEP	32
THE CASTLE WALK	34
THE LAME DUCK STEP	36
THE TANGO	41
THE MAURICE TANGO	45
THE SANTLEY TANGO	54
THE ARGENTINE TANGO	63
THE ARGENTINE TANGO, No. 2	70
THE INNOVATION	76
THE BRAZILIAN MAXIXE	79
THE SHUFFLE	86
THE TWINKLE	89
THE HESITATION WALTZ	91
THE LONG BOSTON	96
THE HESITATION WALTZ, No. 2	100
THE CASTLE HESITATION	101
HESITATION WALTZ, No. 3	102
THE DOW HESITATION	105
HESITATION	106
THE DIP HESITATION	109
HESITATION, No. 2	110

CONTENTS

	PAGE
THE MAORI HESITATION	113
THE SEBASTIAN HESITATION	114
HESITATION, No. 3	115
THE DREAM HESITATION	116
HESITATION, No. 4	119
THE SWALLOW HESITATION	120
HESITATION, No. 5	123
THE OCEAN ROLL HESITATION	124
THE PARISIENNE KICK HESITATION	127
THE PIVOT HESITATION	131
THE STATELY HESITATION	132
THE OPEN HESITATION	136

ILLUSTRATIONS

Mr. and Mrs. Vernon Castle	<i>Frontispiece</i> ✓
	PAGE
Frances Demarest and Joseph C. Smith	17 ✓
Maurice and Florence Walton	21 ✓
Lydia Lopoukova, Russian toe dancer	29 ✓
Carlos Sebastian and Joan Sawyer in the One Step	37 ✓
Joseph C. Smith, originator of the Tango . .	43 ✓
The lady lifts her right foot and the gentleman his left	47 ✓
Both lady and gentleman go forward	51 ✓
Four steps are taken, turning as shown . . .	55 ✓
Forward with lady's left foot and gentleman's right	59 ✓
The famous jardin de Danse, atop the New York Theatre	64 ✓
In no position of the entire dance is the lady held tightly	67 ✓
At the start of the turn in the Tango	71 ✓
Turning and crossing, the lady's right foot and the gentleman's left foot are held solid on the floor	77 ✓

ILLUSTRATIONS

	PAGE
Showing a movement that may be introduced in the Tango	83 ✓
Adelaide and J. J. Hughes	87 ✓
M. LeRoy and Mlle. Moné	93 ✓
The Castles have created a furor in New York City by their brilliant dancing	97 ✓
Jack Jarrott and Louise Alexander	103 ✓
Carlos Sebastian and Beatrice Allen	107 ✓
Carlos Sebastian and Joan Sawyer in the Maxixe	111 ✓
M. LeRoy and Mlle. Moné showing a variation in the Tango	117 ✓
Mr. and Mrs. Vernon Castle, who are largely re- sponsible for the wide popularity of the new dances	121 ✓
The Marvelous Millers	125 ✓
Joan Sawyer and Jack Jarrott dancing the Maxixe	129 ✓
Carlos Sebastian	133 ✓

THE TANGO

AND

OTHER UP-TO-DATE DANCES

No doubt we have all seen or at least heard about the new dances which have become the craze all over the United States, England, France, and Germany within such a short period of time.

To one who is not versed in the art of dancing, it would seem that there are innumerable intricate steps and movements, when in reality they can be placed in four different classes. This may seem to be a rather bold statement, but nevertheless it is a true one.

These dances originated either in the Argentine Republic, Brazil, Paris or in a

THE TANGO

section of San Francisco known as the Barbary Coast.

From the Argentine Republic we get several of the native dances called the Tango; from Brazil, the Maxixe; from Paris the more refined and stately Tangos; and from the Barbary Coast the lively and strenuous dances under the caption of the Texas Tommy and other like names.

To describe each and every dance would be impossible, for the reason that every dancer and every teacher has originated steps of their own in combination with steps which they have learned from different sources, so one can readily see the reason for saying it would be impossible to fully describe all of the different steps.

Some people maintain that these new dances are improper and immoral. To prove their contention they point to the

UP-TO-DATE DANCES

fact that these new dances have been prohibited in many cities all over the world. In defense of the new dances I will say that they are just as proper—in fact, some of them are more so than our present-day Two Step or Waltz, which are universally accepted.

The reason for their debarment is the position taken by the dancers; so it can readily be seen that it is not the fault of the dance, but of the dancer.

To those dancing these dances, and dancing them properly, they will find they receive something more than just pleasure, as these dances are considered by some of the most learned physicians to be better than a course in physical culture. They bring into play muscles that in ordinary dances and physical exercises are dormant, so at the same time one is enjoying him-

THE TANGO

self, he is also strengthening parts of the body seldom used.

To become proficient, one needs practice, as in everything else, but if the rules and positions are carefully watched, very little trouble will be experienced in becoming an adept, as the object is to make the dances as simple and comprehensive as possible.

Before going into the description of any dance in particular, I wish to say that these new dances are called Grotesque Dances. This means, in other words, a play or odd dance. One thing should be kept uppermost in the mind at all times: "These dances may be called Grotesque, but they are not to be taken grotesquely with the body, but the feet." Try while dancing them—until you become proficient—to think you have a glass of water upon



FRANCES DEMAREST AND JOSEPH C. SMITH

Dancing the favored Waltz, showing the bodies even closer together than in any step of the Tango.

UP-TO-DATE DANCES

your head, and the object of the dance is to keep from spilling any of the water in the glass. This will tend to give you an erect carriage of the body from the waist up, letting the feet execute the steps instead of the body.

When I say a walking step or step, this is what is meant: instead of being an ordinary walking step, the step in these dances should be divided into three distinct parts, viz.: Toe, ball of foot, then heel, which will give an entirely different bearing to the body than if taken as we ordinarily walk.

THE ONE STEP

The first dance to be taken up will be a One Step. This dance is very simple and easy, and will do much towards giving one the proper swing for the more difficult dances to come.

The music used is *Too Much Mustard* or any of the popular song hits, played slightly faster than a good quick Two Step.

Each step to complete has eight counts or four measures—two steps to the measure. The position is the regular dancing position as in the Two Step.

Gentleman stepping back and lady forward, gentleman with left, lady with right foot.



MAURICE, AND FLORENCE WALTON

Two of the best known exponents of modern dancing. They danced their way to fame at the Cafe de Paris, Cafe Martin and on the stage. (Showing the Dip Hesitation.)

UP-TO-DATE DANCES

Step One: Four steps—back—a quarter turn—four steps forward.

Step Two: A complete turn to the right on four counts. (Note that this step is not completed at this point.) The object of the turn, the hardest part of the dance to master, is keeping the feet as close together as is possible and on the floor.

Step Three: The drag step—so called because the right foot is brought to the left in a close position.

o	o	oo
open		closed

This step counted 1, 2, 3, 4, 5, 6, 7, 8, the 2, 4, 6, 8 being closed positions.

Step Four: The Grapevine, sometimes called the Serpentine Step. Counted 1, 2, 3, 4, 5, 6, 7, 8. Positions: Gentleman's left foot to side—1; right back—2; left side—3; right forward—4; left side

THE TANGO

—5; right back—6; left side—7; right forward—8. Counterpart for lady.

This step can be made very effective by putting a slight dip on 2, 4, 6, 8, and is then called the Grapevine Dip.

After Step No. Four we complete Step No. Two, a complete turn on four counts, which completes the dance.

ONE STEP

A slightly different formation of the same dance first described.

Step One: Eight steps back, a quarter turn after the eighth count.

Step Two: Two glides, or drag step, and complete turn of four counts.

Step Three: Eight forward steps with quarter turn on eighth count.

Step Four: Two drag steps or glides, and complete turn on four counts.

You will notice that this One Step does not use the Grapevine Step at all, and takes practically all the same steps as the first dance explained, only in different order.

The same rules in regard to positions are

THE TANGO

used as in the first dance. This description is for the gentleman. The lady's part is the same with the exception of the lady starting forward, with right foot when the gentleman starts with left, her part being just opposite.

THE SERPENTINE ONE STEP

This One Step derives its name from the fact that it makes use of the Serpentine or Grapevine Step. Also from the fact that instead of taking the drag step on a straight line, it is in a circle. The Steps are very similar to the first One Step explained.

Step One: Four steps back (on fourth count a slight dip). Four steps forward, with dip on fourth count.

Step Two: Complete turn on four counts (one-half of step).

Step Three: Drag step. Taken on a half circle (1, 2, 3, 4, 5, 6, 7, 8)—eight counts.

Step Four: Grapevine or Serpentine

THE TANGO

Step. Gentleman—¹ Left side; ² right back; ³ left side; ⁴ right forward; ⁵ left side; ⁶ right back; ⁷ left side; ⁸ right forward. This step to be taken on the half turn with dip on 2, 4, 6 and 8. Counterpart for lady.

By taking this step with a glide rather than a step will make it more effective.

Step Five: This step is taken in open position, lady with right, gentleman left, starting in line of direction around hall.

Regular position is $\triangle \begin{smallmatrix} L \\ G \end{smallmatrix}$. Position for this step is $\triangle \begin{smallmatrix} L \\ G \end{smallmatrix}$, G. standing for gentleman and L. for lady.

Three steps in line of direction. On third count the lady and gentleman turn, changing sides on fourth count. Gentleman points with right, lady with left. Starting with foot that is pointed—lady with left, gentleman with right—continue



LYDIA LOPOUKOWA

Famous Russian dancer and one of the first notable dancers to appear in the modern dances.

UP-TO-DATE DANCES

three steps forward, turn and point, lady with right, gentleman with left.

From this point the regular dancing position is again assumed to be in readiness for the next step.

Step Six: Complete turn on two counts, then two steps back for gentleman. Complete turn, two counts, two steps back, which completes the dance.



These last two steps can be made very effective by taking them with just a little body movement. For example, when taking point (be sure that it is a point, not using heel, but just lightly touching toe to floor) incline the body in a slight bend towards pointed foot.

THE SKIP ONE STEP

This One Step derives its name from one of the steps—the Skip Step, which is nothing more or less than the step we used as children when skipping or running on our way to school.

Step One: Eight steps back, gentleman with left foot, on eighth count turning one-fourth round.

Step Two: Eight steps forward, gentleman with left foot starting. On eighth count disengaging partner and joining right hands.

Step Three: The skipping step. Lady turns under gentleman's right arm while skipping down floor. On fourth count your regular position, taking complete turn on four counts.

UP-TO-DATE DANCES

Step Four: This step the gentleman turns under lady's arm while skipping, then complete turn on four counts.

Step Five: Four steps taken diagonally back. Quarter turn. Four steps diagonally forward.

Step Six: Complete turn on two counts. Two steps back. Complete turn. Two counts. Two steps back.

This step completes the dance.

Care should be taken to get Steps Three and Four as graceful as possible, as the beauty of this One Step lies in the ability to execute these two steps easily and gracefully.

THE CASTLE WALK

This is a form of the One Step originated by Mr. and Mrs. Vernon Castle, in which the gentleman continually goes forward, and the lady backward.

To guide his partner properly, the gentleman's arm encircles her just under the arm, her left hand resting on his right arm. The other hands are clasped and held high.

Gentleman walks forward, starting with left foot, the lady backward with right, keeping on the toes, taking one step to each count of music. Continued until the end of the hall is reached, where a large circle is begun which is gradually made smaller and smaller, being ended by whirling completely around three times. End with a dip.

UP-TO-DATE DANCES

The whirls must be made rapidly, only one count of music being allowed for each revolution.

THE LAME DUCK STEP

About the only difference to be found in this step—which can be used in connection with most of the One Steps described—is in the forward and back steps. Instead of taking the usual four walking steps or eight, as the case may be, use a dip on second count. As an example, taking the four steps back, it would be 1, 2 dip, 3, 4 dip. This dip is just a slight bending of the knees. Some people exaggerate this step to extremes—as in everything else—but it will be found advisable to take just a slight dip, or otherwise it will become very tiresome.

The foregoing descriptions about cover the popular One Step, although, as I have



CARLOS SEBASTIAN AND JOAN SAWYER
In the One Step, one of the most popular of all modern dances.

UP-TO-DATE DANCES

mentioned before, there are innumerable steps which cannot be described, as each dancer has a few steps that originated with him. As you become proficient with these dances, you will be able to construct and devise difficult steps, turns and bends.

Try above all things to remember when dancing these dances that you are to use the body—that part from the waist up—as little as possible. *Do not use the shoulders.* Keep them still. Do not rag these dances. That is the fault that is found with them, and has been the means of their being unfavorably received.

You will find a great many people call the One Step a Tango. There is as much difference between a One Step and a Tango as there is between a Two Step and a Waltz. One is quick and full of life and action, while the other is slower, more se-

THE TANGO

date and graceful, though of course not saying that the One Step is not graceful. It is, but in a quicker, more lively way.

In practising these One Steps, take them gracefully, learning the formation of each step and each dance thoroughly before going to the next, and then as you feel that you know them, increase the tempo of your music until it becomes the desired tempo.

THE TANGO

The Tango, as I have explained before, originated in the South American republics, with different steps originated by some of the more famous dancers such as the Castles, M. Maurice and M. Sebastian.

To dance the Tango one must have special Tango music, not the same music as is used for the One Step, as it is an entirely different dance. Some of the most popular pieces used for the Tango are The Argentine, Y Como le Va, Maori Tango, Maurice Tango, La Rumba, El Choclo, and Tango Crillo. These pieces are best suited to the peculiar swing of the Tango, having the desired tempo.

In the Tango more body movement and

THE TANGO

also arm movement is used than in the One Step. In several of the Tangos we use what is called an open position, which will be more fully explained later. We also will use steps which are very similar to those used in the Minuet, which was danced many years ago, and through the Tango and other dances is coming back again, being at present danced at some of the social affairs given by prominent members of eastern society.

The first Tango to be taken up is called the Maurice Tango, being named after the famous teacher of dancing, M. Maurice. This Tango, combining as it does the simpler with one or two rather difficult steps, makes an ideal dance for one just learning the Tango, as it fits one for the more difficult Tangos to come.



JOSEPH C. SMITH

Originator of the Tango, showing the first step in the dance.

THE MAURICE TANGO

Step One: The position, your regular dancing position, straight in front of partner.

Gentleman starting forward with left foot, lady back with right. Four steps counting 1, 2, 3, 4. A point. Gentleman forward, counting 1, 2. Lady back. Then gentleman points left foot back and lady right foot forward for two counts.

Step Two: Three steps and a point. This step is taken in the form of a half circle. The fourth count, the point is with right foot for gentleman and left foot for lady. Starting back (reversing the turn) with the foot pointed, 1, 2, 3, pointing, right foot for lady, left for gentleman.

THE TANGO

As you take this point, incline head and shoulders towards foot pointed.

Remember this, that it is a point, not being flat footed, but a *toe point*. This will hold good as an explanation for other pointed positions unless otherwise described.

Step Three: Back, 1, 2 (quarter turn), 3, 4 straight back. 5, 6 quarter turn, 7, 8 straight forward. Gentleman starting with left, lady with right foot. In executing this step, make the turn on 1, 2 and 5, 6; 3, 4 two steps straight back and 7, 8 straight forward.

Step Four: Called the Catch Step. Counted 1, 2 and 3, 4, 1, 2 and 3, 4. Left. Right. Step forward on left, bringing right to heel of left, at same time kicking left forward, then bring left to instep of right for fourth count.



The lady lifts her right foot and the gentleman his left.

UP-TO-DATE DANCES

This step is taken in a semi-open position, both lady and gentleman going forward, and both with outside foot, viz., lady, right; gentleman, left.

Step Five: The Bend Step. The position in this step is the same as in Step Four. Step forward left (lady right) cross right over left with weight on right, bending knee of right. Back on left, bringing right back of left, at the same time drawing left to instep of right. Repeat this, counting 1, 2, 3, 4; 1, 2, 3, 4.

Step Six: The Minuet Step. This step is taken in open position. Gentleman gives right hand to partner's right. Three steps round in half circle. On fourth count change hands, left to left and point, gentleman right, lady left. Use foot that is pointed, walk back in half

THE TANGO

circle. On fourth count take position as in first step.

This step is one of the most effective and graceful steps in the dance and particular attention should be paid to the position of the arms. They should be elbow to elbow in taking the three steps around. Eight measures.

Step Seven: Grapevine Step. 1, 2, 3, 4, 5, 6, 7, 8. Gentleman: Left side, right back, left side, right forward, left side, right back, left side, right forward. Counterpart for lady. (Eight measures.)

Step Eight: Complete turn on two counts. Two steps forward, counted 1, 2, 3, 4. (Eight measures.)

Repeat, which finishes the dance.

The music used is the Maurice Tango.

The most difficult steps—steps four and five—may take some practice, but after



Both lady and gentleman go forward.

UP-TO-DATE DANCES

you once get the count, they will come very naturally. Take them slowly at first and analyze each part before going to the next.

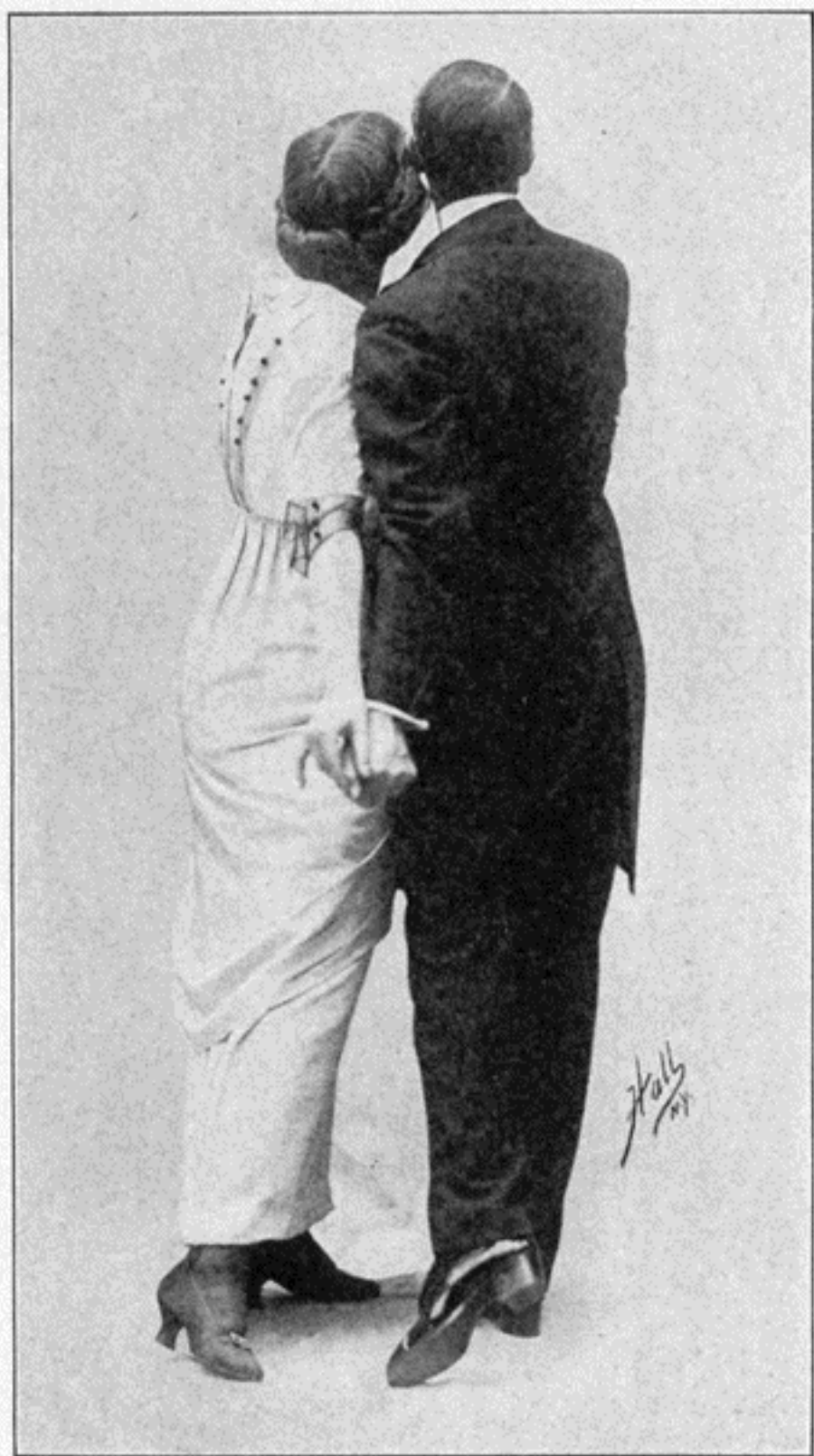
In taking Step Five, do *not* let the body go forward, but keep an erect carriage. By doing this you will make the step far more showy and graceful.

This Tango *cannot* be danced and danced gracefully to anything but *real* Tango music, preferably the Maurice Tango, but practically any one of the other pieces mentioned will answer the purpose. Do not use the introduction when dancing these dances.

THE SANTLEY TANGO

This Tango, named after Joseph Santley, the star of the musical play *When Dreams Come True*, is a very catchy Tango—one which can be danced to ordinary Two Step time, so it in reality comes under the head of the One Step. One or two of the steps are quite difficult to execute, but by careful adherence to the descriptions, I feel that you will have but little trouble in mastering the dance.

Step One: This is called a Tango or Tango Interlude Step. Gentleman stepping on right foot, making a swinging half turn, then on right foot, completing turn on four counts, counted 1, 2, 3, 4. Then four steps back, counted 1, 2, 3, 4. This



Four steps are taken, turning as shown, and walking backward four steps.

UP-TO-DATE DANCES

turn is taken to the right. Then taking the same steps turning to left, with four steps forward. Repeat this, making in all 16 measures of music, or 32 counts.

Step Two: This step is taken in a semi-open position, both lady and gentleman going forward in line of direction around hall. Counted 1, 2, 3, 4. On fourth count it is a point and at same time lady changes sides with partner by a step on third count around partner without disengaging hands as per diagram.

\triangle \triangle First position.
G L

\triangle \triangle Second position.
L G

\triangle \triangle Third position.
G L

\triangle \triangle Fourth position.
L G

On second gentleman changes, on third lady changes, on fourth gentleman

THE TANGO

changes. This is practically making a circle around one another, and when done gracefully makes a very catchy step. Each part is done four times, making sixteen measures of music.

Step Three: Called the Slow Step. The position being the semi-open, both lady and gentleman starting down hall in line of direction with outside foot, viz.,



lady right, gentleman left. It is counted 1, 2, 1, 2, 3, 4.

One is with left foot forward, then right for two. (On two take a slight bend, without bending body.) 1, 2, 3, 4, four walking steps forward. On fourth count change positions or sides with partner, at



Forward with lady's left foot and gentleman's right.

UP-TO-DATE DANCES

same time pointing right foot. Start on next part with pointed foot, viz., right for gentleman, left for lady. Repeat these two movements, which completes the step. Sixteen measures of music.

Step Four: Two Tango Interludes. The same as Step One only taking two instead of four Tango steps. Eight measures.

Step Five: The Step and Step Bend. Step on left, 1. Cross right, bending on 2, back on left (turning, going in opposite direction from which you started step) 3, 4, 5, 6, 7, 8. On count 8 gentleman points right foot forward. Repeat the above, gentleman starting with pointed foot, viz., right, and left for lady. At finish gentleman is pointing left, lady the right, ready to take next step.

Step Six: Two Grapevine Steps, 1, 2,

THE TANGO

3, 4, then two complete turns, 1, 2, 3, 4. Repeat, which finishes the dance.

The only parts which are liable to cause trouble are the turning around partner and the Step and Step Bend. By taking each step slowly, watching the counts, you will have but little trouble in mastering this—one of our prettiest Tangos.

THE ARGENTINE TANGO

We now come to one of the original Argentine Tangos. The one which I will endeavor to describe for you is quite universally used by many of the expert dancers demonstrating the Tango on the stage. Real Tango music is necessary to properly dance this Tango.

All of the turns in this Tango are taken to the left, as when a couple reverse in our ordinary Two Step or Waltz.

Several variations to this dance as described can be used, and a few of them will be explained.

The position of the dancers is squarely in front of one another, taking the usual position of the gentleman's right arm

THE TANGO

around the lady's waist. The gentleman's left and the lady's right arm should be bent at the elbow.

Step One: Gentleman forward, lady back. Left forward, 1. Right forward ahead of left, 2. Right left forward, then right forward. These steps more of a sliding or gliding step, taking a dip (only a slight one) on 2 and 4. After count 4, a turn to *left*. Every turn, whether complete or full, is made to the left.

Step Two: Gentleman back, lady forward. This step is exactly the same as the first step, the difference being that the positions are reversed. Gentleman back left, sweeping step back with right, directly back of left, then left back, then right. Counterpart for lady.

Step Three: Gentleman places right foot over left, lady at same time placing



THE FAMOUS JARDIN DE DANSE, ATOP THE NEW YORK THEATRE

UP-TO-DATE DANCES

left foot over right. Gentleman then brings left foot in a sweeping step over front of right, turning body from left to right. Lady counterpart. Repeat this movement three times.

Step Four: Gentleman forward with right foot, lady, left. (Semi-open position, knees touching.) Then gentleman brings left forward with sweeping step (toe touching floor). Lady brings right foot forward in sweeping step. Then lean forward and bend, gentleman on left, lady on right.

Then turning to the left, repeat same movement, changing positions of arms, they being in back instead of forward. Repeat this movement.

Step Five: A complete turn to left, 1, 2, 3, 4. Then three steps forward and on fourth count bend. Turning once and a

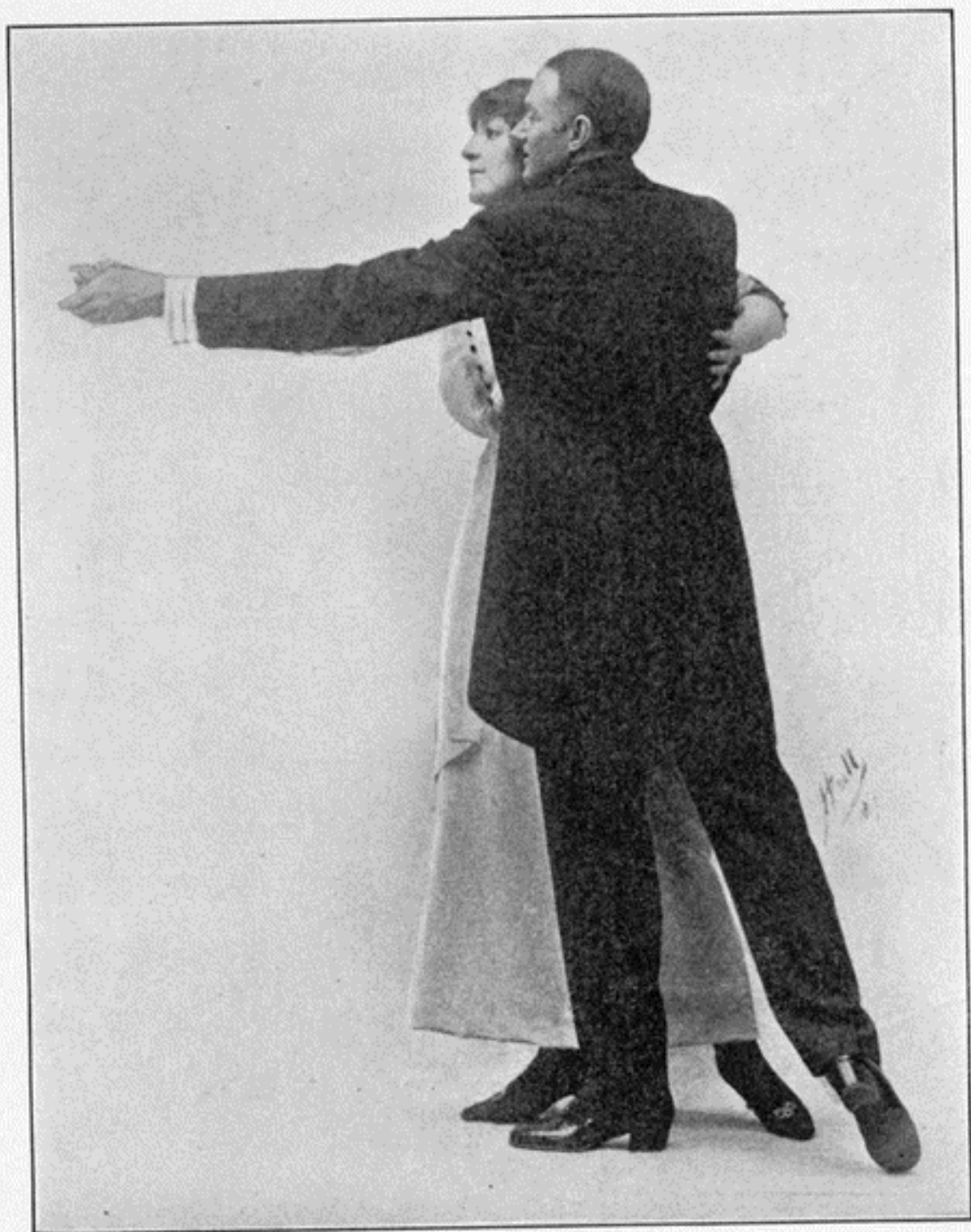
THE TANGO

half around to left, then repeat three steps, but this time take them forward with bend on fourth count.

Step Six: Criss-cross Step. Gentleman, left, right, left, right. Lady, right, left, right, left. This step is called sometimes a Grapevine. Arms straight out to side, just touching tips of fingers. Then complete turn to left. Repeat, which finishes dance.

The real Tango Step, the brushing or sweeping of the toe to the floor, occurs in all figures, and one should practise this movement to make it long and in a circle from back to forward or forward to back, according to the way you are going.

Knees are bent inward, as well as the toes being turned inward as against the toes and knees outward as in ordinary dances.



In no position of the entire dance is the lady held tightly.

UP-TO-DATE DANCES

One of the most popular variations of this dance is that instead of taking the usual position, the position is this: Gentleman to the left of partner facing line of direction, in same relative position as one would take in marching. Right hand around lady's waist in lady's right. Left hands clasped in front. Then take the dance through as described.

Several other combinations of steps can be used in this open position, such as steps one, three and five in the Maurice Tango and steps three, five and six in the Santley, they being of the real Argentine movement, so it can be seen that with some practise one will be able to devise steps of their own with but little trouble.

ARGENTINE TANGO

This Tango is another one which comes from the Argentine and is very effective. The same swinging or sweeping step is used as in the Tango just described.

Step One: (Gentleman walking backwards, commencing with left foot, lady forward, with right.)

Seven steps counted 1, 2, 3, 4, 5, 6, 7, the eighth step or count being called the Change Weight Step. Step on right foot, count 8, and change weight and step on left foot. Counterpart for lady.

During counts 7 and 8 gentleman turns to right of partner and faces forward, retaining original position, this bringing the arms in rear.



At the start of the turn in the Tango.

UP-TO-DATE DANCES

Step Two: Both lady and gentleman walk forward, lady with left foot, gentleman with right in the same line of direction. 1, 2, 3, 4, 5, 6, 7. Change step. Gentleman steps on left, count and change weight and step on right. Count 8. Counterpart for lady.

During counts 7, 8, the lady changes to opposite side of partner, turning around in front, bringing outstretched arms in front.

Step Three: Both point outside foot in front, 1. Transfer weight to foot pointed, 2. Step forward with inside foot, 3. Both step forward with outside foot, count and close the inside foot to meet outside, 4. Repeat the preceding four counts, 1, 2, 3 and 4.

Step Four: Both walk forward with outside foot, 1. Forward inside foot, 2

THE TANGO

(leaving outside foot pointed in rear). Make outward circle and with outside foot bring to front, 3, 4. Do not change weight. Repeat these four steps.

Step Five: Both lady and gentleman turn in opposite direction and step across the inside foot with the outside foot, walk three steps, 1, 2, 3. Both point the inside foot to side, and while doing so pull outside foot toward it, but do not close. At same time turn body to opposite direction, count 4. With outside foot or pointed one walk across outside one three steps, 1, 2, 3, taking same movement as before, on 4, turning to position, count 4.

Step Six: This step is a repetition of Step Five, so it will not be necessary to describe it, only to say that instead of stepping across with outside foot, you step with inside foot across, just reversing the

UP-TO-DATE DANCES

movement. Both of these steps take four measures of music to complete. On last counts of 3 and 4, do not turn body in opposite direction.

Step Seven: Both walk forward with outside foot in line of direction, 1, 2. Gentleman steps around in front on opposite side of partner with outside foot, changing from left to right side, count 3. Lady steps forward but does not turn. Both forward, for count 4. Repeat. Counts 1, 2, on 3 lady turns around partner, back to original position.

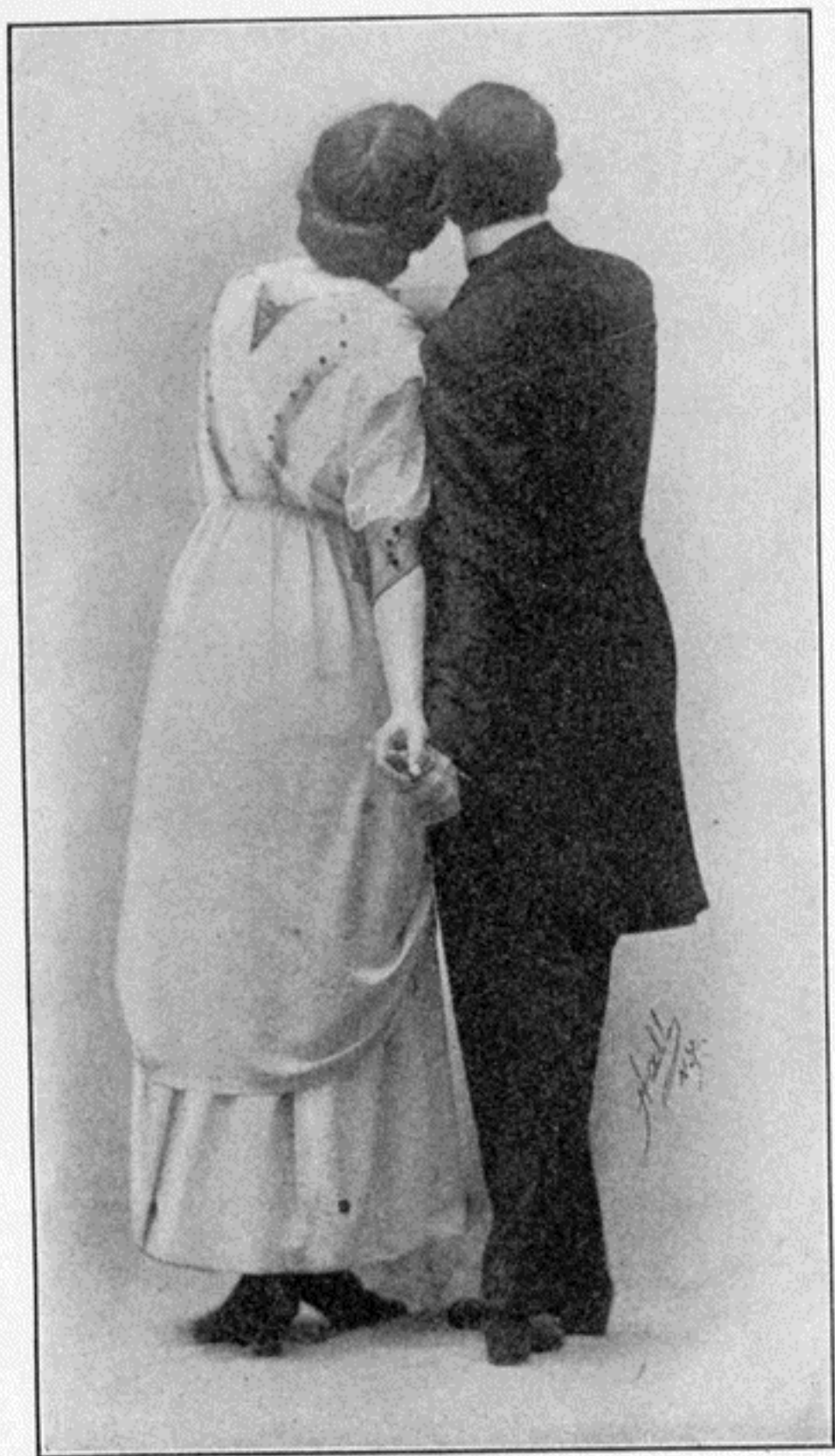
Step Eight: This step is a repetition of Step Seven, which completes dance.

In taking turns around partner, do not disengage hands. You will find this a most effective step.

THE INNOVATION

This Tango was introduced lately in New York, and can be taken with any of the foregoing Tangos. The object of this dance is that you do not touch your partner, taking the steps with arms akimbo, or, in other words, with hands on hips. You will have to take your steps exactly the same, but without the assistance of your partner, which will mean practice, so that you will not be pulling away from your partner. The object of the Innovation is to get away from the idea some people have that these dances are improper.

Try one of the simpler Tangos—one which has few turns, and then take the more difficult ones.



Turning and crossing, the lady's right foot and the gentleman's left foot are held solid on the floor in the Tango.

UP-TO-DATE DANCES

The Tangos I have explained are the ones that are most universally used, but of course you will find that there are many more—and many difficult variations. After learning one Tango and understanding the steps, it will be very easy for you to pick up the rest, and as in the One Step, to invent steps and variations of your own. In dancing the Tango, avoid awkward positions as much as possible, striving to take the different steps with a graceful, easy swing, which makes the dance.

The next dance to be taken up is the Brazilian Maxixe. This dance originated in Brazil, and is one of the native dances, and has become quite popular.

This dance is danced to Two Step time.

Step One: Four steps forward of ordinary Two Step, 1, 2, 3, 4, 5, 6, 7, 8. Now stop and place left heel forward, tapping

THE TANGO

same to floor twice. Then change and place right heel in same position, tapping heel to floor twice. This must be done to four measures of music, so one can see that the change step must be executed with rapidity, it being rather a catch step. Counterpart for lady.

Step Two: With left foot on floor, raise right about a foot high in rear, this position to be maintained through two beats of music, counted 1, 2. Change position, this time left foot being raised. Then repeat. Counted 1, 2, right raised; 3, 4, left raised; 5, 6, right raised; 7, 8, left raised. Counterpart for lady.

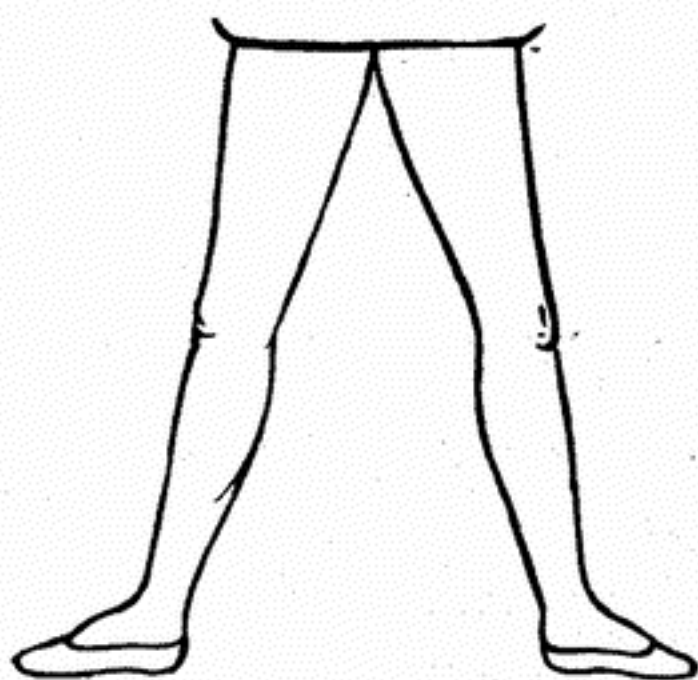
Step Three: Bring both feet to floor. Bend knee slightly, placing right foot behind left, and take a drag step forward until it comes to left foot. Change weight to right, using same movement. This is

UP-TO-DATE DANCES

done twice with right and twice with left foot, making eight counts.

Step Four: Gentleman takes two steps back, bending knee, taking same movement as in Step Three, only forward instead of back. Counterpart for lady. Count, 1, 2, 3, 4, 5, 6, 7, 8.

Step Five: Cross right foot in front, then left crossing right. Done very rapidly, coming down on ball of foot in front as you cross. This is done eight times, and is

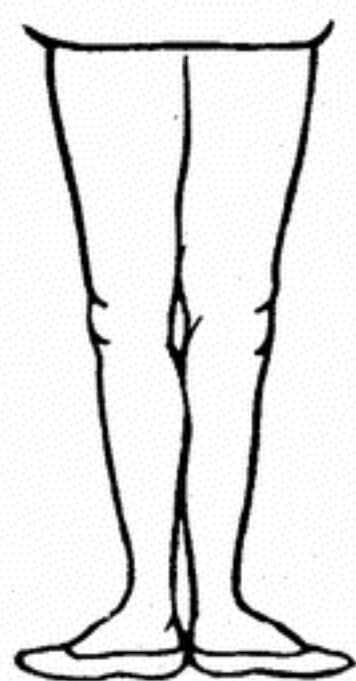


the step for which this dance is noted. Your position is facing your partner. Let your body be as flexible as possible, by that

THE TANGO

meaning, do not hold any of the muscles taut, but relax and let yourself go. You will find that by doing so, not alone in this dance, but every other dance that you may do, that it will aid you in your dancing. It not only aids the appearance of the dancer, but it makes the dance steps, even though difficult, easier to execute.

Just a suggestion in regard to your dancing pumps. Use a flat shoe—what is



called a ground gripper, very pliable leather or rubber inserted in the sole of the pump. This will give you a better purchase on the floor, and you will feel more secure in making some of the rapid turns, which are necessary to many of the Tangos

and One Steps. You may think that it



Showing a movement that may be introduced in the Tango, the twisting and bending of the knees being made in time to the music.

UP-TO-DATE DANCES

will be impossible for you to dance any other dance if you use rubber soles, but you will be agreeably surprised to know that you can dance an ordinary Two Step or Waltz with perfect ease after you once become accustomed to the rubber sole.

THE SHUFFLE

Both lady and gentleman face forward for this Tango, the lady's left arm to the back of her partner, her right arm extended and free. The gentleman's arm is about the lady, and his left arm is extended and free.

Six running steps are taken forward, then both lady and gentleman make a complete revolution, which brings the lady on the gentleman's left arm.

Six steps in the opposite direction, which completes the movement.



ADELAIDE AND J. J. HUGHES

Who rank with the finest among the exponents of modern dancers, taking one of the slow steps in the Tango.

THE TWINKLE

This Tango receives its name because one step must be done very quickly,—in the twinkling of an eye.

Step One: Both lady and gentleman balance forward on the left foot, 1, 2, 3. Balance backward on 1, 2, and change feet on 3. One step forward with right foot, 1, 2, 3. One step forward with left foot, 1, 2, 3. Balance backward, the count being 1, 2, and on 3 change feet as before. Repeat indefinitely.

Step Two: Lady in front of gentleman, and slightly to his right, both facing one way. Lady's right hand clasped in the gentleman's right, her left in his left.

Both start with left foot and take the Hesitation step to the side, then the Waltz

THE TANGO

step backward. Repeat several times. Then balance twice and come back, using the Hesitation step on the right foot.

Step Three: Lady takes position by the side of the gentleman, her right arm akimbo, right hand clasping gentleman's right, and her left arm extended to clasp gentleman's left.

Both start with left foot and balance forward and back three times. On the third balance backward, twinkle as described before, which brings the right foot forward. One step forward on the right foot, a second on the left, and a third on the right foot. Then swing half way around on right toe, which brings the gentleman with the right foot forward and the lady on the left side of the gentleman.

Balance forward and backward three times, twinkle and repeat as before.

HESITATION WALTZ

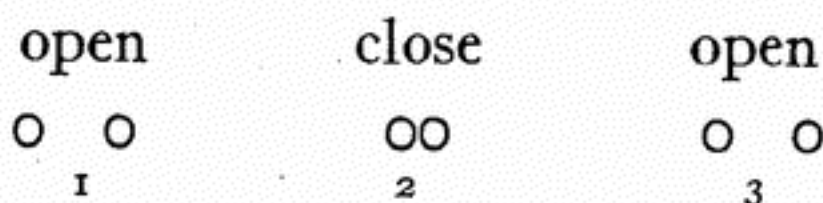
We next come to the Hesitation Waltz. I will endeavor to explain several—perhaps fifteen or twenty different steps and combination of steps used in the Hesitation.

The first thing to learn is what is called "The Boston." This is nothing more than the old German Round Waltz taken in an exaggerated form. There is very little difference between the Waltz that is danced ordinarily and the Boston.

To explain the difference. Our regular Waltz is counted 1, 2, 3. So is the Boston, the difference being in the closing position. In our Waltz the closing position is on 2, while in the Boston it is on

THE TANGO

3. So the count is, 1, 2, close³; 1, 2, close³,
whereas in the Waltz it is 1, close², 3; 1,
close², 3. To give you a diagram explaining
the difference between the two our
Waltz:



stepping to one side for 1, the right is
drawn to left in closing position for 2,
weight changed to right, left (a step
straight back, 3). Of course this is only
one step of the Waltz to demonstrate posi-
tion in closing continuing with right, then
closing left to right, you have a complete
turn in our Waltz.

In the Boston the closing position is on
the third count, as explained before. The
diagram:



M. LEROY AND MLE. MONE

This couple have won admiration for their execution of their own conception, the Dashaway, without doubt the fastest of all modern dances, requiring fine skill and great speed. (Showing one of the more difficult steps that can be introduced in the Tango.)

UP-TO-DATE DANCES

open

o o
1

open

o o
2

close

oo
3

To explain: Stepping to side with left, 1. Then step back right, 2. On 3, right drawn to left in closed position. To continue: Right forward left side, closing right to left, left side. Right back, closing left to right. Then straight back. Right, straight back. Left, drawing right to closed position on 3, which completes the right turn. To take the left or reverse turn: Left side, right forward and drawing left to right, and continue as before, finishing with right closed to left forward. To complete both right and left turns takes eight measures of music.

Practically every step in the Hesitation Waltz or Waltzes requires eight or sixteen measures of music to complete.

THE TANGO

In practising the Boston, keep this in mind: that the first count of each step *seems* to be extremely long, as this is what is called the long Boston.

Take the first count with a dip, then the second and third (the closing step) a trifle shorter.

Many people all over the country are now dancing what is called the Walk Boston. To explain this, it is only one step to the measure instead of three steps. In other words, a walk instead of a dancing step.

After you have mastered the Boston you will be ready to take up the Hesitation, although the Hesitation Waltz can be danced to our ordinary Waltz instead of the Boston.

Some of the Hesitation Waltzes have a special name, and others are just simply



The Castles have created a furor in New York City by their brilliant dancing, not only on the stage, but in society circles.

UP-TO-DATE DANCES

called a Hesitation. The first one to be taken up will come under the latter head, being just plain Hesitation Waltzes.

HESITATION WALTZ

The first part is just simply a Walk Boston around in circle, making a complete turn on balancing step, pointing toe to side. Second part is divided in two distinct parts, a balance step and a glide step. The balance step: Step to side with left foot, drawing right to left. Counted 1, 2, 3, 1, 2, 3. Two measures, and then left to right. The glide step, stepping left foot to side. Count 1, 2 and close right to left on 3. Count 2 is the draw or glide. Repeat this, counting 1, 2, 3. Two measures. Then taking the Boston for eight measures, which completes the dance. Counterpart for lady.

THE CASTLE HESITATION

Four steps around, one step to the measure, and point after each count as 1, point, 2, 3; 1, point, 2, 3, etc. This turn and point is finished with right foot carrying the weight. Step back on left and dip. Then carry right back and repeat. On second dip, left foot is brought up in front in pointed position. Counted 1, 2, 3; 1, 2, 3. Then starting with left foot, take five steps forward—this is a running step—on sixth count. Right is pointed to side. This takes two measures of music. The first and second parts take four measures each of music. Then taking eight measures of Boston, or Boston Walk, which completes the dance. Counterpart for lady.

HESITATION WALTZ

Three running steps back. Point right, 4, 5, 6. Then forward with foot which was pointed (left for lady—back) right for gentleman. Three steps 1, 2, 3. Pointing. Left (right for lady) 4, 5, 6. Four measures of music. During this movement make a V. Back on an angle, then forward.

Gentleman back on left, 1. Point right to side, 2, 3. Step on right, 1. Point left to side, 2, 3.

Repeat this, which takes four measures of music, then take Boston for eight measures, which completes the dance.



JACK JARROTT AND LOUISE ALEXANDER

Showing the last part of the dip and turn of a Hesitation step. Upon the next movement, the lady will have the position now shown by the gentleman.

THE DOW HESITATION

Walk four steps forward, one step to measure. Stop. Turn body in opposite direction, weight back on left, a point forward with right. Counted 1, 2, 3. Then make two turns, 1, 2, 3; 1, 2, 3. Then a draw step back, 1, 2, 3. Then eight measures of Boston, which completes the dance. On part which says *Stop*, turn body with weight back on left in what is called a back dip, both lady and gentleman taking dip back—the lady with right foot. This is taken in a semi-open position.

HESITATION

Back with left one step, turning half way round to right, 1, 2. On third count draw left foot to right—closed position. Step forward on right, 1. Turn to left, 2. Close position on 3. Then taking balancing step—1, 2, 3; 1, 2, 3. Stepping left to side, pointing right, then right side pointing left.

Repeat the above, then take eight measures of Boston, which completes the movement.



CARLOS SEBASTIAN AND BEATRICE ALLEN

In one of the poses of their original conceptions. (Showing the regular dancing position in the Tango and Hesitation Waltz.)

THE DIP HESITATION

Step with left foot, dip, step, dip, turn and point. Then back, stepping with right foot first. Right, 1, 2, 3. Dip, 1, 2, 3. Left step, forward, 1, 2, 3. Dip, 1, 2, 3. Turn, 1, 2. Point, 3. Then two balance steps, 1, 2, 3; 1, 2, 3. Then take eight measures of Boston. This Hesitation is taken in semi-open position, both lady and gentleman going forward at same time, lady with right foot, gentleman with left.



HESITATION

The first part of this Hesitation is exactly the same as the one preceding, viz., Step, 1, 2, 3. Dip, 1, 2, 3. Step, 1, 2, 3. Dip, 1, 2, 3. Then turn, 1, 2, 3. Point, 1, 2, 3. Then lady turns under gentleman's arm, 1, 2, 3, and gentleman turns under lady's arm, 1, 2, 3. Then take eight measures of Boston. The same semi-open position is taken.



CARLOS SEBASTIAN AND JOAN SAWYER

Dancing the Maxixe, which M. Sebastian originally created in New York. (Notice position of the heel.)

THE MAORI HESITATION

One swinging step forward, swinging right. Count, 1, 2, 3. Then forward, right, swinging left. Count, 1, 2, 3. Then forward left and dip. Count, 1, 2, 3.

Forward, right, 1, 2, 3. Swinging step, left, 1, 2, 3. Then dip on right, 1, 2, 3. Two side Hesitations or points. Boston eight measures, which completes the movement.

THE SEBASTIAN HESITATION

Step on left, raising right foot and bringing back of left. 1, 2, 3. Then step forward on right, commencing Waltz movement for three steps forward. Count, 1, 2, 3; 1, 2, 3; 1, 2, 3. Then bring right back to pointed side position, 1, 2, 3. Point left to side, 1, 2, 3. Then two dips, 1, 2, 3; 1, 2, 3. As you take these dips be sure that they are towards the floor, and as you take them turn in circle.

Then Boston for eight measures. This may be taken in either open, semi-open or regular position.

HESITATION

A sweeping dip with right foot back. Lady with left foot, 1, 2, 3. (This is taken in semi-open position.) Then take two sliding steps to side, 1, 2, 3; 1, 2, 3. Then hesitate, pointing right to side. Repeat the foregoing, commencing with left for lady, right for gentleman.

Then take eight measures of Boston.

THE DREAM HESITATION

Two Balance Steps, stepping on left, 1, 2, 3; right, 1, 2, 3. Two glides to left, closing position on third count, 1, 2, 3; 1, 2, 3. Then taking a semi-open position, step on left forward (right for lady). 1—a skip step, bringing right from rear in a scuff or skip step—to forward position, with weight on right. The step is 1, scuff, 2, stepping on right, 3. Then count 1, 2, 3, at same time bending right knee. Repeat this last. Step, scuff, right, and bend 1, 2, 3. Boston for eight measures or Boston Walk, which completes the movement.



M. LEROY AND MLLE. MONÉ
Showing a variation in the Tango.

HESITATION

Balance to left, 1, 2, 3. Right, 1, 2, 3. Three steps forward (these are running steps, 1, 2, 3, taken in semi-open position). Then take a balance turn, 1, 2, 3. Then balance forward, 1, 2, 3. Back, 1, 2, 3. Then two dips, 1, 2, 3; 1, 2, 3.

Take eight measures of Boston, which completes the movement.

THE SWALLOW HESITATION

Four draws back, starting with left foot, counted 1, 2, 3; 1, 2, 3, closing on third count. Then forward skip and dip, counted 1, 2, 3; 1, 2, 3, dipping on third count. Walk Boston four measures, changing position or side with lady on fourth Boston movement, starting the two draws this time forward, gentleman with right foot and lady with left, then the two skip and bend steps, turning into position and take four Walk Bostons. Then take eight measures of Boston, taking them slow.



MR. AND MRS. VERNON CASTLE

Who are largely responsible for the wide popularity of the new dances.

HESITATION

Walk forward four steps, 1, 2, 3; 1, 2, 3; 1, 2, 3; 1, 2, 3. One step to the measure.

Then take turn in four measures. In taking this turn, you take a dip on third count of each measure, as 1, 2, 3, dip, 1, 2, 3, dip.

Then take eight measures of Boston slow, or Boston Walk to complete movement.

THE OCEAN ROLL HESITATION

Taking three long slow dips backward, counted 1, 2, 3; 1, 2, 3; 1, 2, 3; then three short, quick dips, 1, 2, 3.

The last three are practically a running step, but try to get a slight dip in each count. Then four measures of Walk Boston. Repeat the foregoing steps, this time taking the dips forward instead of back, finishing with the Walk Boston.

Then eight measures of slow Boston. In taking the dips the body is inclined to the floor, but do not carry it to the extreme.



THE MARVELOUS MILLERS

Noted for fast dancing, showing one of the intricate steps that can be introduced in the Tango.

THE PARISIENNE KICK HESITATION

Taken in semi-open position, lady starting with right, gentleman with left.

Three steps forward, 1, 2, 3; 1, 2, 3; 1, 2, 3.

On 1 of next movement left forward for lady, right for gentleman.

Step on right, 1. Swing left to forward and rear, making half circle, 2. Dip on left, 3. Repeat this, using opposite foot, gentleman starting with right, lady with left. This time the swinging or kick step will come in center, instead of outside, as before. Then take eight measures of Boston, which completes the movement.

In taking the swinging step, do not take

THE TANGO

the foot entirely from floor. The toe of foot making swing should just lightly touch the floor. Also in beginning this step watch the toe—see that it points to the floor, not the ceiling, as so many people take it. You will find this a very effective dance after you have mastered it, and one which makes an impression when danced properly.



JOAN SAWYER AND JACK JARROTT

Dancing the Maxixe. Equal in importance to the Castles are they. Miss Sawyer is known as the favorite of New York's "four hundred." She has met with great success at the Palais de Danse, where she conducts the Persian room.

THE PIVOT

The Pivot is a variation of the Hesitation.

Make a half turn on the Hesitation Step and omit Waltz Step.

Take a long step at the side. The count is, rise on toes, 1; make half turn on 2, 3. Repeat several times, putting plenty of spring in the turn and pivoting on the toe, swinging the free foot well up off the floor.

THE STATELY HESITATION

In this Hesitation we take what is called the real open position, the hands being crossed overhead, leaving a space of about eighteen inches or two feet between partners.

Take four walking steps forward, one step to the measure, counted 1, 2, 3; 1, 2, 3; 1, 2, 3; 1, 2, 3. Gentleman turns around partner on Boston step, lady taking balance step as partner Bostons around. Four measures of music. Back to position as at first. Gentleman walking back four steps counted as the first step. Four measures. Lady turns around partner with Boston step, as gentleman takes balance step. Four measures.



CARLOS SEBASTIAN

The Jardin de Danse star, considered the best male dancer of the modern school.

UP-TO-DATE DANCES

Then take what is called a criss-cross or scissors step: Gentleman left, right over, left back. Lady, right, left, back, right side. Then take a half turn around. Repeat last movement. The Scissors step and turn. Then taking regular position, Boston for sixteen measures.

This Hesitation is on the order of the Minuet and is one of the prettiest Hesitations we have. In taking the first part, be sure to keep the crossed hands well above the head.

THE OPEN HESITATION

This Hesitation derives its name from the fact that it is taken in the open position, not the regular closed dancing position. The position is gentleman at left side of partner, right arm around lady's waist, left hands in front. At no time during this dance do you take the regular or dancing position. Both lady and gentleman use the same foot, so that one description answers for both.

One step forward, count, 1, 2, 3. Dip. Count, 1, 2, 3. Right foot, Boston point. Step on left. Point right. Count, 1, 2, 3. Stepping on pointed or right foot, point left. Count, 1, 2, 3.

Left back, 1, 2, 3. Back right. Dip, 1,

UP-TO-DATE DANCES

2, 3. Boston point. Left and right to side, counted 1, 2, 3; 1, 2, 3. Two measures, taking in all eight measures.

Then take eight measures Walk Boston, which completes movement.

We have taken up twenty different Hesitations, which covers almost every form of Hesitation you will be likely to use. From these different ones described you should be able to pick up other Hesitations. It would be almost an impossibility to explain all of the new dances, as it would take a book several times this size to cover the field and then cover it only half, but by constant practice and analyzation one should be able to pick up most of the new dances that are not herein explained.

RALPH MARLOWE

A Tale of the Buckeye State

By

DR. JAMES BALL NAYLOR

Author of "THE SIGN OF THE PROPHET"

"There is an atmosphere about the story of RALPH MARLOWE—the picturesque atmosphere of quiet, rustic southeastern Ohio, and there is an equal measure of delicious humor and delicate pathos about it also.

Get this novel and read it—
The time will be well spent."

—*North American,*
Philadelphia.

"Dr. Naylor has constructed a very readable story. He has been remarkably successful in transferring to the canvas of fiction Ohio farmers and village folk, and the story is worthy to take its place beside the best of those written in recent years which take as their particular task the picturing of life in rural districts."

American Monthly Reviews
of Reviews.

Handsomely bound in bright red cloth, gold lettered, emblematic cover design in white and gold, 12 mo., \$1.50

THE SAALFIELD PUBLISHING
COMPANY • • • Akron, Ohio

CHARACTER READING

BY

Mrs. Henry Symes

AN ATTRACTIVE hand-book on how to tell the ability, disposition, faults, graces, and characteristics in general by the lines of the face, eyes, eyebrows, nose, mouth, chin, etc., etc.

Most of the books on physiognomy are technical, but **Character Reading** is a book for practical, every-day use, discussing each feature in a clear, concise manner, and presenting facts in a form easily understood. Also contains a complete

Alphabetical Guide to Delineating Character

and through this any special attribute with statement as to what particular lines denote its presence may be found at a moment's notice.

HARRY THURSTON PECK, in the *N. Y. American*, says :

"In it are given very simply the principal facts about the reading of character through the study of physiognomy. The author describes the different features—the eyes, nose, mouth, and chin—and states just what is denoted by the various types of each. What she says is strictly true—as true as a mathematical demonstration, and in her pages we have found nothing to criticise. . . . The book is really valuable, and if you will test its rules by applying them to the persons whom you know best, and to yourself, you will see how wonderfully exact they are."

CHARACTER READING

Is attractively bound in cloth, with dainty design of a Greek head in gold on the front cover.

Oblong, 12mo; 135 pages. Price, 50 cts.

Sent postpaid by

THE SAALFIELD PUBLISHING COMPANY,
AKRON, OHIO.

DO YOU WANT YOUR FORTUNE TOLD?

**DO YOU WANT TO TELL
THE FORTUNE OF OTHERS?**



PALMISTRY

By MRS. EDWIN SYMMES

PALMISTRY contains complete and explicit instructions how to predict the destiny, disposition, traits of character, etc., from the lines in the palm and the shape of the hand and fingers.

Outline drawings are given which show each line or mark on the hand, with statements as to what each indicates.

Provide hours of amusement for yourself, and evenings of entertainment for your friends by the purchase of PALMISTRY.

BOUND IN CLOTH, POSTPAID..... \$0.50

**THE SAALFIELD PUBLISHING COMPANY
AKRON, OHIO**