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The
**TURKEY
TROT,
HESITATION
WALTZ &
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HOW TO LEARN THE
TURKEY TROT,—
HESITATION WALTZ
AND
TANGO.—

The tangled maze of these popular dances reduced to a system that will defy local touches ; fully illustrated and explained by

GEORGE W. SALINGER,
Master of Modern Dances.

Mr. Salinger was specially brought out by Mr. Hugh D. McIntosh (Governing Director of the Rickard's Circuit), and is now showing continuously at the Tango Teas.

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I NTRODUCTION.

So large a demand has been made upon me since arriving in Australia from the Continent, to teach the Modern Dances, and it being a physical impossibility to give my personal attention and instruction to each and every inquirer, you, therefore, find compiled on these pages absolutely authentic and correct illustrations of steps, accompanied by explanatory matter, so that the reader will be able to easily acquire these much-discussed and condemned dances.

In issuing this book, it seems like a tremendous undertaking; at the same time, these dances must be placed upon a correct and decent basis, and allowing myself the privilege as an expert, I may say this standard can be obtained if these dances are uniformly danced. I hope to give the various teachers of this country the proper information, so that they, in turn, can teach their pupils.

Naturally, a dancing teacher does not want to confess that he, or she, is ignorant of any dance, and if pupils ask for something that they have read of, they do their best to teach it to them. However, the dancing teachers want to teach the correct thing, but they do not always know where to get it. This book contains correct directions for dancing the newest and most fashionable dances, so that in the smallest villages and centres of this large country, inhabitants may dance exactly as they do in fashionable centres.

Many persons will only want to learn a few simple steps, others will want all the variations and combinations that can be based on them; for those who are desirous of the latter, it will be merely a question of more careful study and accurate interpretation.

Discussing the rapid enthusiasm being shown for these dances—it is no use denying that there was sure to be, sooner or later, a re-action against the Waltz. The Two-step started it. Do you remember what an outcry there was against it at first? It went on gaining in popularity just the same, then dances began to get in the Cakewalk and all the liveliness that could be extracted from Ragtime. Over in San Francisco they worked in the “grizzly,” but it was rather monotonous, and was soon transformed by the Turkey Trot, which has since been taken up all over the world.

In the present mixed condition of dancing, any kind of dance may be called any name. Those who are, unfortunately, unfamiliar (which consists of the majority of people at the present time), believe that any contortions of the body or movement of the feet will fill the bill for a Turkey Trot or a Tango. For all I know, they may have various names for all these contortions, such as the “Horse Trot,” “The Aeroplane Dip,” the “Monkey Wrench,” the “Fish Walk,” the “Kangaroo Glide,” etc., etc.

You can, therefore, clearly see that when a proper process of standardisation is working there will be definite, clear cut dances, definitely named and meaning the same to people everywhere.

I shall give almost as much attention to music as to dancing itself. In learning the steps one must be more than careful to see that they are danced to absolute time and syncopation, and in order to show the relation between music and dancing, you will herein also find printed various strains of music to which time these steps can be danced.

There is no doubt that the present day music writer is trying to introduce into dance music one of two things—a feeling of hilarity and joyfulness, or a feeling of dreamy and exquisite contentment

To the first mentioned, one can easily see that Ragtime Dancing is applied. It is no use anyone denying that one receives an instant desire to be up and doing the minute such strains as the "Robert E. Lee," and "On the Mississippi," and a thousand other such popular melodies are heard. At the same time, and although as yet unfamiliar, tango music, the melodies of which are created around the fascinating characteristics of the Latin races, will even arouse the hearers to a finer sense of action.

I wish to familiarise the readers a little more with the origin of these modern dances. Turkey Trot No. 1, or Ragtime Dancing, may be laid at the feet of the Southern Negro in America, who created melodies, combined with the characteristic shuffling walk of the feet, but not the shrugging of the shoulders as some people imagine. The Southern Negro peculiarly walks on his toes with a forward bending of the body.

Now, to this was added the dance of the Texas cowboy, afterwards called the "Texas Tommy." Tommy is the slang name for a cowboy's girl or sweetheart, and the cowboy took the Negro's buck and wing dance, as may be seen in the words of the original Texas Tommy dance and song:—

"It's a hobble to the left and a hobble to the right,
And a good old buck and wing,
Do a Texas Slide by your Tommy's side,
And to her softly sing,
It's a Texas, it's a Texas,
It's a Texas buck and wing."

This combination of dances quickly reached San Francisco, and more refined senses created the now popular Ragtime dancing.

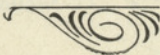
The Tango, the conception of which is now being danced, was brought from South America to Paris, but one, however, distinctly sees that South America may only be considered one of the homes of the Tango, as such countries as Spain, with its La Rassa, Italy with its Vendetta dance, Mexico with its Maxixe, Brazil with its Brazilian Two-step, are closely allied and resemble each other in many steps and movements of the body.

The Hesitation Waltz has really developed from Ragtime being danced more clearly defining the syncopations of waltz music.

I wish to refer my readers to the first paragraph of my introduction in this book, in which I use the word "condemned." It is no use denying the fact that many of the cultured minds of the present day are more than strongly frowning upon the Tango and Turkey Trot. One may not allow oneself to ridicule these ideas—in the first place, it is only the refined and cultured who, in my humble opinion, execute any dance, whether it be the Minuet or the Tango, properly.

It is not left for me to try by means of discussion or argument to win over those who are classed as frowners, but it is not unfair for me to ask that minority (for they are a minority) to meet me half-way, to study the steps and their execution, as well as to watch, if possible, and honour my personal exhibition, and I feel confident by this method I shall win them over.

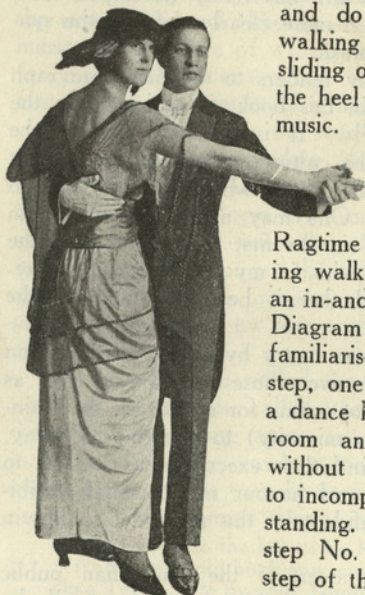
In conclusion, I assert if the Australian public follow instructions as herewith given, they will develop a system of dancing, and if proper individuality is exercised, the Turkey Trot, the Hesitation Waltz, and the Tango will be shorn of any objectionable features.



The Turkey Trot

OR RAGTIME DANCES.

This dance is distinctly American, and has about a dozen different steps and features, these steps again being divided into numerous variations. To begin with, the first step, or the ground step of the dance must be learnt, holding your partner firmly, as per picture No. 1.



The couple then dance and do what is really a walking glide; it is a case of sliding on the toes, dropping the heel to each beat of the music. It is absolutely essential that one first learns the syncopation of Ragtime music. This sliding walk is accompanied by an in-and-out movement (see Diagram No. 1), and if one familiarises oneself with this step, one can easily go into a dance hall or private ball-room and dance Ragtime without being criticised as to incompetency or understanding. This glide is the step No. 1, or the ground step of the Turkey Trot.

Picture 1. Opening Step and showing method of holding partner.

Diagram 1.



After having mastered the art of the sliding walk and going in and out with your partner, as the picture and diagram show, we come to the step No. 2, which is called the "Grape Vine" step, as described later.

Having mastered the ground step, we will now see what variations this has brought about. The first variation being a Point glide, as follows: Standing face to face, both dancers glide their outside feet forward to the length and time of the beat, and drag the other foot on the toes, until both feet have met, then drop the heel of the last foot so dragged up enunciating the beat of the music. See Diagram No. 1a.

Please note that in Diagram No. 1a, the foot that is dragged up must meet the first foot put forward, in other words, the feet of the lady and gentleman dancing must be parallel as they glide.

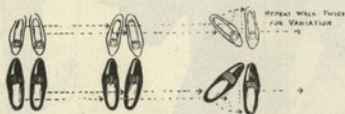


Diagram 1A.

In this step, there is another variation, which is as follows: Before making the glide, still face to face you walk two steps and then make two glides, as in Diagram No. 1a. These two steps, of course, must be danced in time, and also varied in the dance with the other steps that follow.

The step No. 2, which is called the "Grape Vine" is somewhat more difficult and intricate than the preceding steps. Still holding your partner firmly, as Picture No. 1 shows, the gentleman dips or bends backwards on his right foot, the lady bending her opposite leg towards her partner, and both retarding from the bend at the same time, moving in and out. You then repeat this, always keeping in time, until a change in step is made. I would advise, when learning the steps, that the lady and gentleman practise alone at first, until they have fully familiarised themselves with the movements. You will find the bend or dip illustrated in Picture No. 2. Diagram No. 2 will show the "Grape Vine" effect of the step; the name "grape vine" alone gives one an idea of a winding movement.



Grape Vine Step,
showing position
for the bend.



Picture 2.

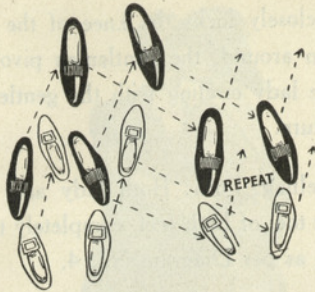


Diagram 2.

We now come to the important subject of Turns. Under the heading of Turns you will find illustrated three distinct and different methods. Diagram No. 3 shows the Stationary Turn, No. 4 the Travelling Turn, and No. 5 the Pivot Turn. Let us first go into the subject of the Stationary Turn:

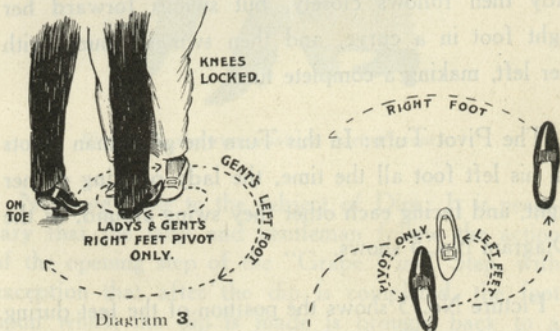


Diagram 3.



Diagram 4.

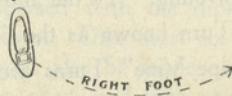


Diagram 5.

The lady closely locks the knee of the gentleman, and both turn around, the gentleman pivoting on his right foot, the lady circling with the gentleman, using both feet in turn.

The Travelling Turn: Both lady and gentleman, getting on the toes of both feet, completely turn around the ballroom, as per Diagram No. 4.

You will see that the lady closely follows the gentleman in his turn, just using the opposite foot at the start of the movement. For instance, you will see that the gentleman starts to turn, pivoting on the toe of his left foot, swinging back his right foot, the lady then follows closely, but swings forward her right foot in a curve, and then swings around with her left, making a complete turn.

The Pivot Turn: In this Turn the gentleman pivots on his left foot all the time, the lady pivoting on her right, and facing each other they swing around, as the Diagram No. 5 shows.

Picture No. 3 shows the position of the feet during the pivoting. To the above Turns there is also added the Turn known as the "Grape Vine" Turn. These "Grape Vine" Turns are carried out by using Step No. 1, and going around the floor in semi-circles, as Diagram No. 5 of the Turn explains.



Picture 3, showing position during pivot.

Now we come to the subject of Dips: It is necessary that the lady and gentleman follow the action of the opening step of the "Grape Vine" Step, with exception that after the dip is completed, the foot upon which the dip is made is brought back to a standing position, and interspersed with the dips is the ground step as before shown. Dips must not be too frequent and each dip must also be made absolutely on the beat, if not, the effect and time of the dance is absolutely lost. To finish a dance nicely,

a dip is the proper step. A variation of the dips can also be made by the lady and gentleman both making a backward step, and coming up together on the beat, as Picture No. 4 shows.



Picture 4, showing the Dip.

We have now covered the following:

The Ground Step.
 The Sliding Walk,
 The Turns,
 The Grape Vine Turn, and
 The Dips.

These steps, if properly executed, would absolutely complete a Turkey Trot or Ragtime Dance; Dancers, however, must not think that it is necessary to use each and every step in the Dance. You can alternate your steps with the various turns, using three at one time and three at another, or, if you have properly

learnt them, you can, if you so desire, use the whole lot. It is, however, to be remembered, as before mentioned, that if the ground step is properly learnt, no one will say that you do not know Ragtime.

Going, however, deeper into our subject, and the finer parts of the Dance, we come to what is known as the hand and arm movements:

Hand movement No. 1, in which the lady puts her right hand on the small of her back, the gentleman puts his right hand round the waist of the lady, and tightly clasps her hand, as in a hand-shake, he then slowly unwinds the arm so that the lady has made a complete pivot, and so again faces her partner. Diagram No. 6 illustrates the holding of the hand.



Diagram 6. showing holding of hand.

Picture No. 5 will show the position of the hands for the turn. Picture No. 6 will show the action of the hand and arm movements after the lady has been returned to her partner.



Picture 5, showing position of the hands for the Turns.

The first variation of this hand turn is that the gentleman, at the same time as he is turning the lady makes a complete pivot himself, letting go the hand of his partner, turning around and again clasping, as he turns, the opposite hand of the lady, which brings them into position to continue the dance.

The second variation is just the same as No. 1 variation, except that when the pivot has been made, in which the dancers are then facing each other, they both bend knees. Diagram No. 7 clearly shows the dancers after the dip has been made and shows the bend. Still holding the hands at arms' length, they rise to the time of the music and complete the reverse turn, again being in position to continue the dance.



Picture 6, showing return of partner,



The third variation: In this the position of the hands and arms are, as the Diagram No. 7 shows, the lady and gentleman facing each other, raise their arms perpendicularly above their heads, and, with their hands still linked, they wind their arms around until they are standing back to back, and they continue this movement until they desire to go into another step.

In variation the fourth, the gentleman closely clasps his partner's waist, and letting go the hand, pivots her around twice, then quickly clasps her again around the waist and continues the dance.

We now come to a distinct feature of the Turkey Trot, as mentioned in my introduction, this is known as the Texas Tommy Dance; the music for this Dance must be played in faster time, and I suggest such strains as "On the Mississippi," etc., etc. Texas Tommy cannot be danced to the time of regular Ragtime music, one must absolutely keep on the beat. The basis of the Dance is as follows: The gentleman brings his left foot down with a stamp, points the toe of the right foot inwards, he then kicks outwards and hops twice on the left foot with the right foot still extended and above the floor. He then alternates, bringing down his right foot, toeing-in with his left, kicking out and, with his left foot still extended, he makes two hops with the right foot. Picture No. 7 and Diagram No. 8 illustrate the different movements of the Texas Tommy and its varied variations.

A careful and close student of this explanatory matter, as well as the diagrams and the pictures, will easily master the Turkey Trot, Arm Windings, Texas Tommy and its variations, and neither lady nor gentleman need be afraid to attend any Ragtime Dance if asked.



Picture 7, showing position for the Texas Tommy.

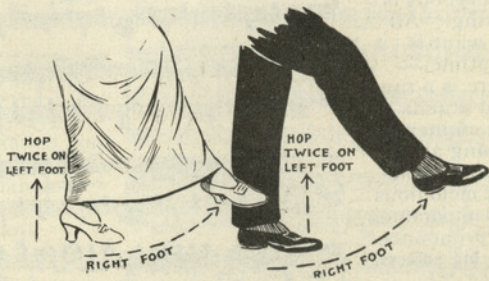


Diagram 8.

RAGS, TWO STEPS, or TURKEY TROTS.

"Waiting For The Robert E. Lee."

Musical score for "Waiting For The Robert E. Lee" in 2/4 time. The score consists of six systems of piano accompaniment, each with a treble and bass staff. The music features a steady, rhythmic accompaniment with various melodic lines in the right hand.

Waiting for the
Robert E. Lee.

The Rag that
sets everybody
ragging. The
swing is irre-
sistible. If you
do not play it
you are
hopelessly out
of date.

THE GABY GLIDE

Tempo di Schottische

LOUIS A. HIRSCH,

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Musical score for "The Gaby Glide" in 2/4 time. The score begins with a treble and bass staff. The tempo is marked "Tempo di Schottische". The music is characterized by a light, waltz-like feel.

The Gaby Glide.

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saying "All
we want is
Ragtime."
Here is a rag
that stands out
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among all
others—tune-
ful, melodious
and uncommon,
we pronounce
it a big success.

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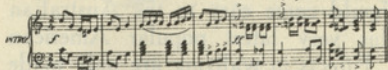
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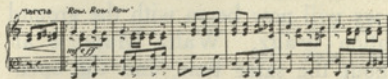
THE LATEST TEXAS TOMMY DANCES.

Row. Row. Row

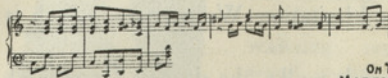
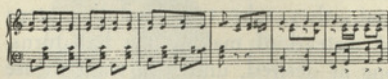
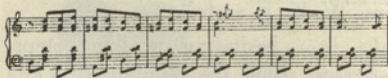
Arranged by Bert Roche



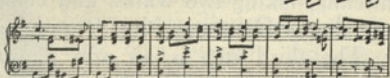
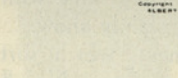
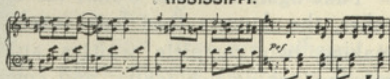
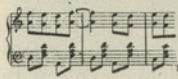
Row, Row, Row.



This pianoforte arrangement of the popular Ragtime song is very catchy and tuneful, and has just the right swing for the Texas Tommy Dance.

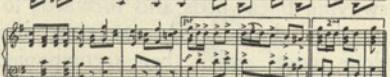
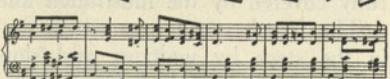
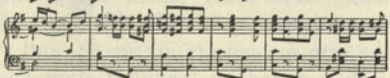
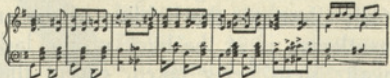


ON THE MISSISSIPPI.



On the Mississippi.

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The Hesitation Waltz.

After having mastered some of the steps of the Turkey Trot, it should come easy to the Australian public to learn this very latest popular American Waltzing Dance. Effects in waltzing are only made by variations, and we will now begin with the ground step of the Hesitation Waltz. Waltz Music is always played in about the same time, and the opening of the Hesitation Waltz is as follows:

The dancers take four hesitating, walking steps, complete two half-circles, using the regulation Waltz steps, and then again they take two hesitating steps and waltz forward instead of making the half-turns. This is done as long as desired, until you want to use the second of the Hesitation Waltz steps, which is as follows:

Take again two side walks, the dancers facing each other, the dancers then leave each other and waltz, making two complete waltzes around alone, again meeting, taking two walks, and completing same with the dip as Diagrams Nos. 9 and 9a plainly show.

The third step is an arm movement, which sort of resembles the gliding on ice. The picture No. 8 fully illustrates the holding of the arms, in which the gentleman is at the back of the lady; three forward waltz steps being taken, except that they are made from side to side. In this step as well, reverses of the arm movements are made, and you will find same fully covered by the illustration and diagrams.

The fourth step is one which the dancers alternate in the steps by waltzing and slowly keeping time, swaying backwards and forwards to the beat, as long as they desire. The swaying, however, is usually done twice, and is then accompanied by two forward walks, as in step No. 1.

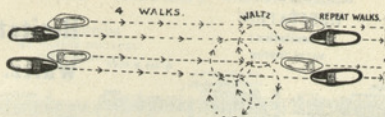
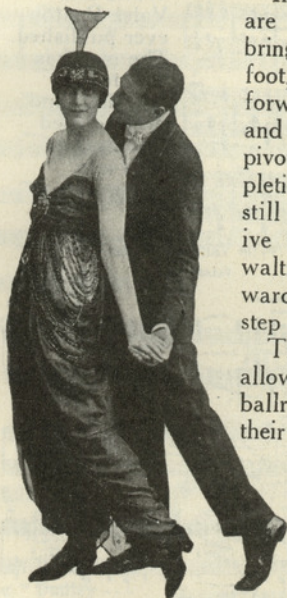


Diagram 9.

In the fifth step the dancers are side to side, the lady brings forward her outside foot, the gentleman brings forward his inside foot, and they both simultaneously pivot around, and at the completion of the pivot, they are still holding out their respective feet, and do a backward waltzing, reversing the forward waltzing, as shown in step No. 1.

These steps are sufficient to allow anyone getting up in the ballroom to illustrate or do for their own pleasure this popular dance. A careful notation and studying of the picture and diagrams will greatly help the lady or gentleman desirous of learning the Hesitation Waltz.



Picture 8, showing Hesitation Waltz Arm Movement.

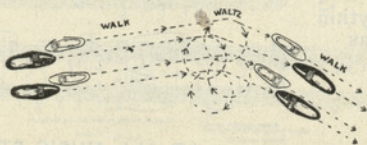


Diagram 9A.

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Created especially for Mr. Leo Geron

HESITATION

(L'hésitation.)

WALZE BOSTON

by JAS. H. SHAW

Hesitation Waltz.

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Moderato. Valse rubato.

Piano

The Vampire Waltz

WALZE LENTE

AL B. CONEY
Arr. by Chas. Miller

Tempo di Gavotte

Flatter slowly. Rubato

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The Vampire Waltz.

Another great Hesitation Waltz.

It possesses a peculiarly marked rhythm which is as unusual as it is charming.

Valse Lente

Allegretto. Flatter slowly.

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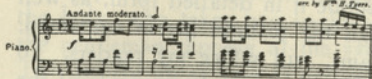
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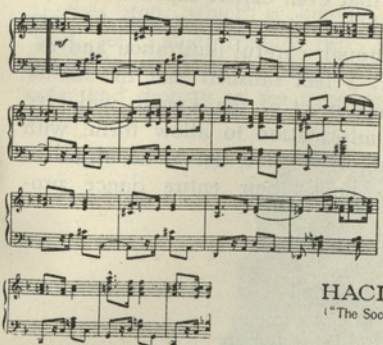
La Rumba
"EL DANZON SOCIADAL"
TANGO ARGENTINE

J. TIM BRYMN
arr. by W. H. Fryer.



La Rumba Tango.

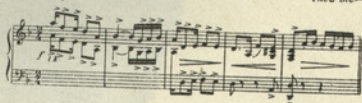
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HACIENDA ("The Society Tango")

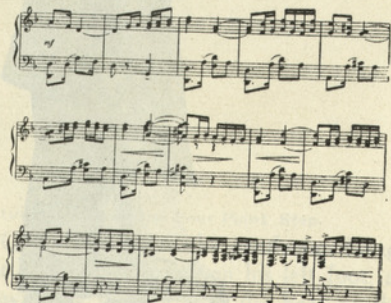
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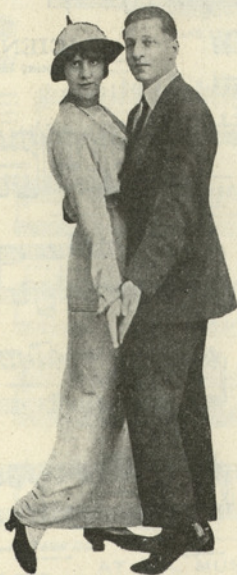
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The Tango.

This is the most difficult of all modern dances. It is also difficult to describe it in detailed form, as well as to illustrate, though the pictures herein contained, as well as the diagrams, will suffice my readers. To be frank, I will say that even expert exponents of the art of the Waltz and Two-step, are not able to learn the Tango, except through careful illustration and explanations. However, I feel satisfied that the matter here compiled on the subject of the Tango, will give my readers enough information to allow them, with the necessary amount of practice, not to be afraid at Tango Dances, to book their entire dance programme.



Tango Picture 1, showing the Opening Step and Holding of Partner.

The various steps are here shown in the pictures. First of all we have what is called the opening step, see Tango Picture No. 1. This is a forward walk of two steps by the dancers, the gentleman then turning the lady, who takes two backward walks and a dip, the gentleman dipping at the same time as the lady. This is kept up as long as desired, until you come into another step, which is known as the Four Point Step, see Tango Picture No. 2. This step is four points forward on the outside foot, pivoting on the inner and dipping as the two feet meet.



Tango Picture 2, showing the Four Point Step.

The Spanish Glide consists in the gentleman bringing his right foot back, and gliding on his left foot, at the same time swinging the body to the beat of the music.

Another is known as the Point Step, see Tango Picture No. 3, the gentleman alternating in the pointing of his toes walking along, and after the point has been completed by gliding back, bringing up with a small but sharp backward uplifting of the heel, the lady doing the reversal of the same, with exception of the rear up-lifting of the heel, which she alternates by gliding backwards and forwards.



Tango Picture 3, showing position of the feet after completion of the glide, in the Point Step.



Tango Picture 4, showing position for the Eight Step.

The next step is what is known as the Eight Step, It has three variations, and consists of the gliding along of the partners, taking four steps, pivoting and taking four more steps; this step is alternated by the dancers taking two steps, pivoting and taking two steps more, see Tango Pictures Nos. 4 and 5.

I again wish to bear upon the minds of my readers that all these steps must absolutely be kept to the beat of the music.

We have another step, known as the Scissors, see Tango Picture No. 6, in which the gentleman crosses his left foot with his right foot, and by the swaying of his hips he slightly raises his heel; this is reversed by crossing the left foot over the right and going through the same operation. The lady does the reverse, starting in by crossing the left foot over the right and following in the same movements as the gentleman.



Tango Picture 5, showing another position of the pivot in the Eight Step.



Tango Picture 6, showing crossing of the feet in Scissors Step.

Now we come to a step known as the Brazilian Two-step, which is a forward bending of the body, accompanied by a Two-step movement, in which case, however, complete circles are made. The various Corte Steps, Paris (see Picture No. 7), Eldorado (see Picture No. 8), etc., etc., can only be explained by the action of the pictures; in fact, so varied are the steps that it is an utterly hopeless task to do more than illustrate them as I have herein done. I would like to tell my readers that at the same time as studying the dances, they must carefully study the



Tango Picture 7, showing position of the knee in the Paris Step.

music. Throughout this book you will find various strains of Ragtime music, Waltzes and Tango. These have been used by the best dancers all over the world, and they are included in the further list of music that I here recommend.

One must not forget that one must dance Ragtime to Ragtime Music, Waltz to Waltz Music, and Tango to Tango Music; one cannot dance Ragtime to Tango Music or try to dance a Tango to some of the Wagnerian operas. In many cases Two-steps are being used for Ragtime—this is essentially wrong, as the Two-step does not give the time or the syncopation that is embodied in Ragtime.

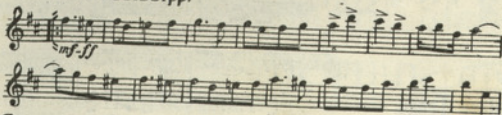


Tango Picture 8, showing position of the lady in the Eldorado.

I trust that the readers of this book will gain in knowledge of the Dances as I advocate their execution, and that the Australian people will familiarise themselves with the contents of this book, so that they may obtain, as in other centres of the world, a standardisation and universal dance method. One must not forget that a good deal of individuality, grace and elegance must be put into all these movements. Immoral dances have never been invented, but one cannot refrain from noticing that an immoral element can easily put their own construction on a dance and create in the minds of the refined the impression that these dances are not fit for their private homes or any ballroom. Undoubtedly, to a certain extent, this is true, but, in conclusion, I would like to say that the methods, as exposed in this book, do away with any possibility of suggestiveness, and I trust that same will overcome the prejudices of those who are still opposed to the modern dances.

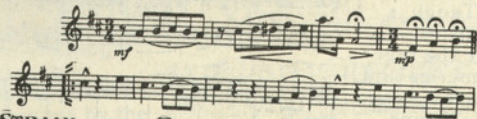
STRAIN OF THE TURKEY TROT.

'On the Mississippi'



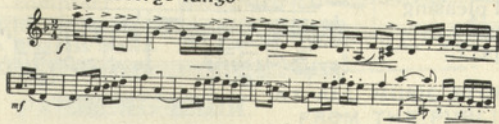
STRAIN OF HESITATION WALTZ.

'Maurice Hesitation'



STRAIN OF THE TANGO.

'Dudley-George Tango'



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