The Tango-Fox Trot and the Debutante

New Dances, Which Are Already Popular in the Plaza Grill, and Will Soon Be All the Rage Here — Dances to Be Sedate This Year, Says Expert.

By Arthur Murray,

America's Foremost Authority on Social Dancing.



FYOU have been a good and regular customer of The Atlanta Constitution, you may have noticed that once every year, for seven years, I have

written an article on the new dances, and every season I start off by saying that this year the dances will certainly be more refined, more dignified and fit for anyone to dance. Sometimes I guessed right and sometimes I missed it by a long shot. But always my prediction found its birth in a professional desire to see the dance elevated. Whether or not I believed that dancing was getting better, I wrote about the uplift of the dance and preached it until I was blue in the face.

But today I can sincerely say that dancing will certainly reach a higher plane than it ever has since the Bunny Hug and the Kitchen Sink were called dances. Even the unchaperoned dances will be able to live through an evening without its being necessary to call in the police. I honestly think that the dance reformers will have to turn their efforts to the abolition of cigars and cigarettes. In off moments they may even iry to do away with liquor, but as far as being of any help in elevating the dance, their services will not be needed.

Why?

Because long skirts are in style again!

Cogitate! That's a long word for me to use. Anyway, stop and think of the effect of long skirts on the dance. Imagine a stately woman wearing a long skirt with a train dancing some of the crazy things one saw on the dance floor last season! It simply isn't done! When people are dressed up in grown-ups clothes they are more than apt to try and act like grown people. Such is the psychology of clothes. Don't ask me to explain it any further. The more I try to explain this theory about dress affecting the person, his mind and his actions, the less clear do I make myself. But from experience I know that when a girl of 16 puts on a long skirt, especially when she is too young to wear long dresses, she is going to try and act very matronly. When I speak of my experience, don't get the impression that I can recall the ancient days of long skirts and then tell you how they danced at that time. That's before my day. I am now talking of very recent experiences, my observations during the past few months in New York.

A T the Plaza Grill, where the new steps usually make their first apcity in the country.

Catherine Dickey with a good look-

The public pays very little attention to the dancing teachers' societies for the simple reason that these organizations are pitifully weak. Each one has only a handful of members and in their years of existence they have not accomplished one single thing. worthy of mention. Nevertheless, despite the fact that the teachers decided to favor the Tango-Fox Trot, it will probably become popular because the leading tea-hounds at the Plaza are doing it. Whether or not we want to follow the youngsters who spend the afternoons at tea-dances, we generally end up by dancing the steps they Photographs posed by Arthur Murray and Margaret Bryan. Upper left: The secret of following successfully is shoun in this photograph. Take as long a step as the new skirts -mill permit. Lift your feet off the floor and point the toes backward as far as possible. The old advice to keep the feet close to the floor does not hold good today. Right: This shows the second step in the chassee in the tango-fox trot. Note that when you step forward with one foot, you raise the opposite shoulder. Practice acting haughty and you will soon acquire a

ing man at the Plaza Grill, and she will testify that the dancing was too refined to be interesting to watch. If Atlanta, follows New York in dancing the script dances, which are always good for a slight shock, will be so tame that the chaperones will fall asleep on the job. In fact, conditions may be even worse than that. I fear pearance, the girls of the first fami- that the female guardians of the dance lies may be seen acting naturally. will not want to chaperone the dances. There the flappers were first seen with Personally, I won't blame them. There skirts above their knees. It is at the really isn't much fun watching smooth, Plaza Grill that every debutante takes refined and quiet dances. Where is her first smoke at a perfumed ciga- the fun or excitement? Tame dancrette. It can safely be said that what ing ceases to be amusing. Of course, happens in the famous grill at the a great many people enjoy watch-Plaza will soon be duplicated in every ing beautiful dancers. But today there "aint no such animal." Beauti-Only about two weeks ago I saw, ful dancers are not made overnight, and after the dancing of last season,

'tango atmosphere.'

it will take a few years for the men to learn how to really dance gracefully. The girls, of course, were always graceful, and today there are as many beautiful dancers among the fair sex as there ever were. But the girls cannot be shown off to advantage unless the men wake up to the fact that as dancers they may qualify as pallbearers.

The new dances this season include the Tango-Fox Trot, the Debutante Waltz and the Lorraine Fox Trot.

THE Tango-Fox Trot should become popular. Of the three national dancing teachers' associations, all were unanimously in favor of exploiting this dance. Ordinarily, when any of the teachers' societies favor a dance it can be put down as dead.

make popular. After all, who else but a confirmed tea-hound has time to originate and popularize new steps? Someone must do it, and if the general public won't pay any attention to the steps the dancing teachers originate, the public and the dancing teachers must go to the Plaza and the Lorraine Grill on hot afternoons and watch the hooky-players from Yale and Princeton at work in their favorite sport—making up new dance steps.

That's why one of the dances this season is called the Lorraine. The Lorraine-Hotel Grill was the favorite resort for the tea-hounds after the Plaza closed for the summer. At the Lorraine was developed an easy style of dancing, which, while graceful, is particularly suited to the man who

The state of the s

Waltz

wants his exercise, but wants it for very little effort. Were I to name the dance, I would call it "The Lazy Man's Dance." Personally, I like it, not because I have gained many pounds and inclined toward laziness, but because the dance has a smooth, easy swing and the steps are done in a nonchalant abandon which is quite fascinating.

THE waltz, too, is particularly suited to the one who wants to use as few steps as possible. I don't know why it is called the Debutante Waltz, but suppose because there are so many debutantes this year and since they are so much in evidence at the most important social functions. Of course, somewhat differthe new waltz, just as every other ent from the ordinew waltz in the past six years, finds nary Fox Trot its foundation in the good old-fash- walk. Instead of ioned step of 1812. The basis of al-simply walking to most every dance may be traced to music, or taking a the original waltz steps. These steps step and then risare the foundation of dancing. No, I ing, as is customdon't say this so that all the old-timers ary in the Fox Trot, the will feel encouraged and flock to my Tango walk is just the oppodancing school. But it is true that site. You rise up to your one who has learned to waltz properly full height before taking the can quickly pick up any new steps, walking step and then on the especially the new dances of today. beat of the music, place your

The Tango-Fox Trot is simply an foot on the floor and slightly adaptation of the new Tango to the bend the knee which carries Fox Trot music. For many seasons the weight. You then rise up there has been an effort on the part to your full height again beof dancing teachers and those inter- fore taking the next walking ested in the art of dancing to revive step, and again bend slightly the popularity of the Tango. But be- the knee which carries the cause of the intricacy of this dance weight. very little headway was made. Now The Tango walk closely the Tango has been simplified to meet resembles the walk of fash. the needs of even the veriest begin- ion models. Fashion models ner. The new Tango-Fox Trot can probably learned their walk be danced to either Fox Trot or Tango from Mrs. Irene Castle Tremusic.

The walking steps in the Tango are the Tango. The walk is

maine when she exhibited

THE SUNDAY CONSTITUTION MAGAZINE step forward vith right foot. That's all. Then repeat the entire movement three more times. The lady steps backward with the right foot on the first count, 1; step diagonally backward to left with left foot, 2; draw right foot up to left foot, weight on right, 3. Then step backward a long, slow movement, with left foot. That's all. Repeat the entire movement three more times. For the chassee in the Tango-Fox Trot the open position is assumed. In the open position the dancers stand about eight inches apart and face one another as in the regular waltz position. The man stands with his back to the center of the room. The lady faces the

The man's part: This step consists of a twostep and one slow walking step taken sidewise to the left. The first part, the two-step, is the same as simply taking two slides to the left with the left foot. The second part is made up of only one slow walking step in which the right foot is crossed over the left. See the photograph of the Chassee step. The count . is one, two, three, four. 1. Slide left foot to left side; 2, draw right foot up to left; 3, slide left foot to left side again;

center of the room.

4, cross right foot in front of left. See photograph. Repeat the entire step three more times.

Lower left: This

photograph illus-

trates the first move-

ment in the cross-

step of the Lorraine

Right: This photo-

graph has nothing to

do with the article.

It illustrates one of

the steps in the exhi-

bition waltz. Mr.

Bryan danced at the

Fashion show. Ar-

thur Murray wanted

to show how strong

he is and urgently

requested that the

editors use this pho-

tograph.

characterized by crossing one foot

slightly in front of the other foot.

Also by bringing forward the right

shoulder as the left foot is placed in

front. When you take a forward step

with the right foot, bring the left

shoulder forward. Remember to rise

THE Promenade is the most com-

Fox Trot. It consists of a waltz step

ward. Here is how to do it: Step

straight forward with the left foot, 1;

step diagonally to right with right

foot, 2; draw left foot up to right,

weight on left, 3. This completes the

waltz step. Then take a long sle

monly used step in the new Tango-

up before taking a step.

Murray and Margaret

fox-trot.

Lady's part: Read the man's part. Note that the man has his back to the center of the room. The lady faces the center. The count is the same for the lady as for the man: 1. Slide right foot to right; 2, draw left foot up to right; 3, slide right foot again to right; 4, cros sleft foot in front of right. See illustration. Repeat the entire step three more times.

THE Debutante Waltz is not only a beautiful dance to watch, but it is an extremely pleasant one to dance because of its restful variations. The monotony of continuous waltzing is relieved by hesitation steps in which the dancers pause, holding the weight on one foot for three beats of the music. Walking steps are also introduced.

The first figure, man's part: Begin with the left foot and walk straight forward three long, quick steps in time to one waltz measure of the music. and one long slow walking step for- · Count 1, 2, 3.

> Then step toward the right wall with the right foot, placing weight on right and hold for three beats, while the left foot is brought up to the right. The left foot does not carry any weight.

> > (Concluded on Page 21.)

The Husband's Side of Divorce

have never seen her since. Lots of soldiers went through the same experience."

To come back to the matter of "raw deal" sometimes given the man in marriage relations, I want to tell you about a case that came up in the Reno court a few years ago. I shall call these people "Randolph," though that is not their name.

The point involved in this case—and typical of a great many—is the alienation of the affections of the child from the father. It is natural that the minor child, being with the mother a great deal, should have its unformed mind largely guided by her. The woman has here a powerful weapon; and when she wields it she can occasion untold distress to her husband.

According to the testimony of several persons, Mrs. Randolph said before leaving New York that the financial arrangements were very satisfactory. She was also alleged to have declared to various persons upon several occasions that she had nothing against Mr. Randolph—that she liked him as a person, but not as a husband. Their relations were perfectly amicable, notwithstanding the impending separation.

Indeed, the court records contain letters in her own handwriting that prove it. One of them starts:

"Did you send me some glorious yellow dahlias? If so, they delighted my soul, and were the most stunning mass of color and a perfect treat to my color-loving eye. It was very thoughtful of you and my appreciation and thanks are abundant."

The letter was written during their seraration. It ends:

"The little girl sends you her best love."

After the decree had been granted, Mrs. Randolph's attitude underwent a radical change. All this came out when Mr. Randolph stopped making payments, as per his agreement, and he explained to the court why he had done so.

He said that he had agreed to what he regarded as excessive alimony because of his wife's agreement to let him have their child one summer month of each year, to let him see her weekly, and to place her in a boarding school, chosen by his wife's attorney from among three which he would designate-his object being to remove her from constant association with her mother. and thereby from an atmosphere antagonistic to himself. He had stopped payments, he said, because his wife was backing down on her end of the bargain.

The first intimation of Mrs. Randolph's change of spirit, said her husband, was a notice he received from her lawyer that he might see his daughter in the public parior of the Hotel Commodore, New York, "if he will give reasonable notice of his desire to do so."

HE day before his daughter's birthday, iollowing the decree, Mr. Randolph telephoned her, wanting to make some arrangement for celebration. There was a discussion with her mother for a moment; then she said over the phone:

"I am sorry, but mama has arranged a luncheon and matinee for me, and also theater and dinner."

"Well, how about tea at 5 o'clock?" Another pause, apparently for consultation, then:

"Mother has arranged tea for me, too, but if you wish to come here at 11 o'clock in the morning, I can see you for a few minutes in the public parlor."

To this Mr. Randolph replied: "It is too bad you can't find some time to celebrate with papa."

"I'm awfully sorry, too," said the child, "but mama has arranged all these things for me, and I don't see how I can."

"All right," said her father, "I will try to come at 11, and we will have our celebration at lunch on Saturday."

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THE husband is as frequently the victim of his wife's jealousy as the revenge. The case of a prominent New Yorker whom shall call Henry Smith against his wife, tried in the Reno court in the summer of 1921, was an illustration of that.

Two anonymous letters, one written in 1919 to Mr. Smith and the other a year or two before to a woman of whom Mrs. Smith was alleged to be jealous, made the case a spectacular one.

Handwriting experts testified that these letters were written by Mrs. Smith, though a painstaking effort had been made to disguise the penmanship. Enlarged photographic charts were made of the letters, as well as of separate words in them; and much interest centered about them.

The letter to Mr. Smith, commencing "You vile reptile!" goes on to accuse him of disloyalty and neglect. It warns him that there is a day of reckoning coming, and it adds, "you will deserve all that is coming to you."

"You have broken the heart of a good woman and then ruined her life," the writer declared. "But believe me. it is coming back to you. I am a much older man than you are, and I know what I am talking about."

But even this avowal of sex did not divert the experts from their conclusions concerning the identity of the writer.

ousy, was in the same handwriting. This was it:

"I presume you are gratified to know that you have at least succeeded in breaking up the home of Mr. and Mrs. Smith, and thereby ruining the life of a very good and worthy woman and making three lovely children fatherless and unhappy. You haven't one spark of womanhood or one stem of decency in vour whole makeup. Women, such as you, ought to be thrown on a heap of garbage. As sure as there is a God in heaven He will punish you for your wily, snaky, miserable deed. If you must flirt, then for heaven's sake, chose unmarried men and cease to be a home-breaker.

"Mrs. Smith has a thousand friends to Smith's one, and that speaks for itself. He is the most mercenary man in all the world. If it wasn't for your wealth he would have nothing to do with you. I know for a fact his wife loathes him now and wants nothing more to do with him-but you alone are to blame, and may your conscience trouble you for the rest of your days."

Mr. Smith testified that his wife was hopelessly jealous—of his father, his brothers, his sister, his friends, even his chil-

Mr. Smith also related how, at a club The letter written to the woman who one night, his wife had súddenly created was the alleged object of Mrs. Smith's jeal- a frightful scene, calling a woman there

vile names, running through the building screaming in a loud voice, then rolling on the floor-so that eventually she had to be removed by him and her own brother. Not long before that. Mrs. Smith had flown into a temper, screameu, pulled at the tablecloth, thrown plates and silver around, and hurled a large knife at him with such violence that, though she missed him, it landed on the floor with a force that broke the blade. His wife developed a mania for collecting knives, as well as for making frequent threats concerning the use of

Continued From Page 5

In the summer of 1915, he said, a new kind of persecution began. His wife commenced calling him "spy," and informing his children that he would soon be arrested as such.

All in all, it appeared, she made life intolerable for him; so, after twenty-taree years of married life, he came to Reno for freedom, and—though the case was hotly contested—he got it. (Copyright, 1922, for The Constitution.)

This is the fourth of a series of articles on the divorce question by Judge Barilett. Piquant details are related in the tith-"Divorce and the Stage," including Mrs. Lesie Cartir's suit and its snappy tistimony, Nat Good vin's "Tardiness," in buying dinks, and Mikim suit, to appear in The Constitution Magazine next Sunday.

The "Picture Bride" and the Bobbed Blonde

(Continued From Page 3.)

look at her in those days. Even then, though he lived in the great villa with its wide gardens, it was sometimes difficult for her father to find the lira for the fagots.

"Perhaps now—Well, I shall write that here all men are equal. I shall write of the \$5.000 I have saved away in the big bank. In sira it would buy her father's estate. Perhaps she will listen to me. She has no dower with which to marry into her own station there. Perhaps-

"I shall have made a photograph which will show her the shining gold watch chain and the stick-pin with the diamond. And perhaps the ring will show also. She can see, from that, that I am now a gentleman."

THE American-Italian wrote his new dream to his parents in the little town near Florence. Through the town magistrate or some other person who dared approach the once haughty family of Maria, the suggestion was made to them. Maria's photograph was sent on to the lad in America.

The families got together to weigh the pros and cons. They looked into it as a business proposition. They looked into it from many other points of view. It was a partership that must endure throughout a lifetime. It was a venture that must endure through much more than a lifetime.

A new house was to be founded. A new family was to be brought into existence. It was a momentous matter and must be weighed by minds old in wisdom. The parents weighed the pros and cons.

All arrangements were made and at last on Ellis island Maria met her long-distance suitor and they were married. Then came the announcement in the American press.

THE little blonde and the bookkeeper or necktie salesman, or whatever he is, step aboupt the dance floor, and then hurry back to their respective employments with many agreements to meet in the tuture.

They exchange, in a brief, hurried way, their most important ideas, such as whether or not clocks in hosiery will be good next season, whether it is tetter to wear the bobbed hair comb about one's neck on a ribbon, or whether it is better to carry it in a small inside pocket, or maybe it is better that the young lady's escort shall carry it.

They discuss two-colored shoes, bandoline, rolleu stockings, b.ack-eyes blues, and Eskimo pie. Then on Saturday afternoon they are married.

Her mother does not find it out until afterwards. In fact nobody does. It is a "surprise" to every He has just enough to pay the minister by porrowing a little from her. She kes the belted suit he wears, so everything is fine.

Now all this is a bit unfair to the American marriage. But there is a great measure of truth in it. And it is exactly the foreigner's idea of an American marriage.

Neither partner knows anything of the other's real assets. It is love at first sight, if you will, and maybe it is something less than love.

Love is essential to the Italian. The whole world knows this. Yet the Italian, as any other European, knows that love thrives best when certain family foundations have been laid. So the picture brides quite often have many satisfactory arrangements behind them.

The American's bride is a very personal concern with him. But, in a way, is she not too impersonal?

Behind the picture bride is more personal concern than may appear on the surface of the photograph. Beauty may be only skin deep, but the interests that back it up in this case run to well-measured depths. (Copyright, 1922, for The Constitution.)

The Tango-Fox Trot and the Debutante Waltz

(Continued From Page 7.)

Repeat the above; simply walk three long, straight steps forward, counting 1. 2, 3; then step with the right foot sidewise, toward right wall, and hold the weight on that foot for three beats. That's all.

Lady's part: Begin with right foot and walk backward three long, quick steps, counting 1, 2, 3. This takes one waltz measure of music.

Then place the left foot sidewise toward left wall, holding weight on that foot for three beats.

Repeat the above. Begin with right foot and walk backward three long, quick steps, 1, 2, 3, then place the left foot to left side, holding weight on left foot for three counts.

THE cross step in the Lorraine Fox Trot! Man's part: Begin with left foot, take a two-step to left, same as two slides to left, counting one-two-three (or one-and-two). Cross right foot in front of left. See photographic illustration. Note that the man's part in this step is the same as in the Chassee step. The lady's part, however, is different. Repeat the entire step sour times.

Lady's part: Begin with the right foot. Two-step to right (same as two slides to right), counting one-and-two.

Cross left foot behind right foot, stepping to right with left foot, count three. See illustration.

The half turn in the Lorraine Fox Trot! Man's part: Begin with left foot, walk forward four long, slow steps, 1, 2, 3, 4.

5. Step forward on left foot, turn onequarter to left. 6. Step backward on right foot.

7. Step backward on left foot. 8. Step back on right foot, turning onequarter to left. The above eight steps make only a half turn. To complete the turn, repeat the entire eight steps.

Lady's part: Begin with right foot, walk backward four long, slow steps, counting 1, 2, 3, 4.

5. Step backward on right, turn one-quarter to left. 6. Step forward on left.

7. Step forward on right.

8. Step forward on left, turning one-quarter to left.

The above eight steps make a half turn. Repeat the entire movement of eight counts to complete the turn.

The Adventures of the Mazarin Stone.

(Continued From Page 20.)

"In that case, my dear sir, I shall be under the painful necessity of advising your arrest."

Lord Castlemere was very angry. Some of the ancient fires flickered up into his sallow cheeks.

"You take a great liberty, Mr. Holmes. In fifty years of official life I cannot recall such a case. I am a busy man, sir, engaged upon important affairs, and I have no time or taste for foolish jokes. I may tell you frankly, sir, that I have never been a believer in your powers, and that I have always been of the opinion that the matter was far safer in the hands of the regular police force. Your conduct confirms all my conclusions. I have the honor, sir, to wish you good evening."

Holmes had swiftly changed his position and was between the peer and the door. "One moment, sir," said he. "To actually go off with the Mazarin stone would be a more serious offense than to be found in

temporary possession of it." "Sir, that is intolerable! Let me pass." "Put your hand in the right-hand pocket of your overcoat."

"What do you mean, sir?" "Come-come; do what I. ask."

An instant later the amazed peer was standing, blinking and stammering, with the great yeilow stone on his shaking palm.

"What! What! How is this, Mr. Holmes?" "Too had, Lord Castlemere, too had!" cried Hoimes. "My old friend here will tell you that I have an impish habit of practical joking. Also, that I can never resist a dramatic sensation. I took the liberty—the very great liberty, I admit-of putting the stone into your pocket at the beginning of our interview."

The old peer stared from the stone to

the smiling face before him. "Sir, I am bewildered. But-yes-it is indeed the Mazarin stone. We are greatly your debtors, Mr. Holmes. Your sense of humor may, as you admit, be somewhat perverted, and its exhibition remarkably untimely, but at least I withdraw any reflection I have made upon your amazing pro-

fessional powers. But how-" "The case is but half finished; the details can wait. No doubt, Lord Castlemere, your pleasure in telling of this successful result in the exalted circle to which you return will be some small atonement for my practical joke. Billy, you will show his lordship out, and tell Mrs. Hudson that I should be glad if she would send up dinner for two as soon as possible." (Copyright, 1922, for The Constitution.)



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