

From the collection of Richard Powers

THE  
MODERN DANCES

AN INTRODUCTORY COURSE

BY  
ARTHUR MURRAY



Arthur Murray School of Dancing  
One Hundred Fifth Avenue, New York, N. Y.

J. U. Graham

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## Arthur Murray School of Dancing

ASSOCIATED WITH THE NATIONAL INSTITUTE OF SOCIAL DANCING

100 FIFTH AVE., NEW YORK, N. Y.

BRANCH IN ATLANTA, GA.

DEAR STUDENT:

You will find in this course information which you cannot possibly secure from the average teacher. Those who are in a position to give you the information, such as "how to lead," "how to follow" and "how to develop your sense of rhythm," would charge you \$10.00 a lesson for the knowledge.

This course is invaluable to those who are desirous of knowing the finer points in dancing. Some people are content with merely "getting by," and don't care how they look while dancing. They are not aware of criticism from onlookers. They are not at all sensitive to the opinions of others. We all have seen men, who are miserable dancers, ask girls to dance and perhaps expect the girls to enjoy dancing with them! If you are of that type, Arthur Murray's lessons will not be of any value to you. But if you are anxious to know the finer points, you will find the information on "Correct Position of the Feet" and the other dancing helps worth many times the small price which you paid for this set of dancing lessons.

Were you to go into Mr. Murray's studio, and personally ask him for the information given in these lessons, he could not give it to you in a more simple, direct way than he gives it to you by mail.

In his studio, Arthur Murray charges \$10.00 a lesson; but by mail he can teach thousands of people at the same time and in this way you get the same high class instruction at a small fraction of its real value.

To get the most good out of the lessons, you must read them slowly and carefully. Rome was not built in a day. There is really no sense in hurrying. Of course, if you should forget anything you read you can always refer to it. This is one advantage of learning by mail. What you HEAR you may soon forget, but the written or printed word, which you SEE, makes an indelible impression on your mind. You may easily forget a name which you HEAR, but you seldom forget a face which you SEE.

If you take lessons from a personal teacher, you may soon forget what he told you, but Mr. Murray's WRITTEN instructions are always READY TO BE REFERRED TO. Follow each direction slowly and carefully and you will develop into the versatile, graceful dancer that all people admire.

You, too, will agree that the valuable information given in this course is worth many times the small price you paid for it.

Very sincerely yours,

*David A. Reichman*  
Secretary,

ARTHUR MURRAY SCHOOL OF DANCING.

THE  
MODERN DANCES

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AN INTRODUCTORY COURSE

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BY  
ARTHUR MURRAY

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Important Note: To get the most benefit from these lessons, read every line slowly and carefully.

We always like to do the things we do well. If we are good tennis players, we like to play that game. If we are expert swimmers we enjoy swimming. So it is with dancing; the better we dance the more pleasure we get out of dancing and the more pride we take in this most healthful recreation. And so to get the maximum amount of pleasure from dancing, we must learn to do it well.

Teaching is not a one-sided proposition. There must be co-operation. The pupils must work WITH the teacher. BOTH must do their parts. No matter how good the pupil, he cannot learn to dance from a poor teacher. On the other hand, there is not a person in the world who cannot learn to dance from a good teacher. Every one was born with the ability to learn. In the thousands of pupils I have taught, I have never found one who could not learn.

First of all, you read the simply written descriptions which tell you exactly, step by step, how to do each movement. The diagrams show you how to place your feet. You will learn to dance in a surprisingly short time, but go slow. Rome was not built in a day. Dancing, like piano playing or singing, cannot be MASTERED in a few short minutes.

TO BECOME A GOOD DANCER - ABOUT MUSIC, PARTNERS, ETC. -

LEARN ONE STEP AT A TIME.

Before we begin the lessons, let me warn you not to go too fast. It is better to learn to do one thing well than to know how to do many things poorly. To dance well requires practice. So remember that it

will pay in the end to practice one step at a time, and do it over and over again until you can do it perfectly. Start on the next step only after you are sure that you have mastered the first step.

By learning one step at a time, it will be extremely simple and you will not be confused. After learning a step, do not throw away the lesson, but save it for future reference. You may forget the step and need it later. This is one of the advantages of learning by correspondence; you can always refer to the written instructions.

I am now going to teach you to be a GOOD DANCER so that you may really enjoy dancing and not merely "get by." I want my pupils to stand out as the best dancers; I have spent many months in perfecting a method which now makes it possible for you to learn easily and quickly.

After you get started you will enjoy learning so much that you will not want to stop until you have completed the entire course.

You need no music. When you have already learned the steps, you will have no difficulty in keeping time to a phonograph or any other music. I have developed a very simple method of teaching one to keep time to music and to distinguish the various dances. It will tell you how to recognize whether the orchestra is playing a Fox Trot, One Step or Waltz.

There is a mistaken impression that learning to keep time to music is difficult. I have taught people 60 years of age to learn to keep time to music although they were never able to even carry a simple tune before they began their lessons with me. The unfortunate belief that one had no sense of rhythm has kept many people from enjoying the pleasures of dancing.

If you want to be a real good dancer and get your share of pleasure and happiness which dancing offers, all I ask is that you follow my instructions as they are given you in "black and white." If you don't understand at first, read them over again. The instructions are always before you for READY REFERENCE. This is one of the many advantages of taking lessons by mail. You may soon forget the instructions given you ORALLY by an instructor, but my lessons act as a constant reminder. Because the instructions are WRITTEN, there is no chance of forgetting. You can always refer to them.

## HOW TO GAIN CONFIDENCE.

### Lesson No. 1.

Lack of confidence is caused by insufficient knowledge of the subject. When you really KNOW how to dance, you will not be lacking in confidence. To gain confidence in dancing, or in anything else, you must KNOW your subject. As you learn to dance, you will unconsciously acquire ease and confidence. If you are lacking in confidence, it is because you are not SURE of your steps. If you really know how to drive an automobile, you have confidence in your ability to drive in the most congested traffic. But would you have confidence to drive a car if you had never driven before. CONFIDENCE COMES WITH KNOWLEDGE. When you know how to dance, and know that you learned direct from America's recognized dancing authority, you automatically gain ease and confidence.

Leading will spoil a girl's dancing if she does it too much, but it will give her confidence and improve her dancing to a remarkable degree if she leads only part of the time. As long as the girl does not lead more often than she follows, leading will help her dancing because it gives her a sense of balance, poise and a better appreciation of her own part. Look around among your girl friends who lead and you will find that invariably they are the best dancers. Leading gave them confidence. But girls should not lead too often!

### DANCE ALONE AT FIRST.

The common belief that it is impossible to learn to dance without a partner is absurd. Self balance cannot be acquired if one leans continually upon another. The beginner should learn to dance well ALONE before dancing with a partner. Until the learner can dance properly alone, it would be discourteous to ask anyone to dance. Learn the steps by yourself and after you learn by my method, you will be able to dance with ANY DANCER.

### DANCING IS A PARTNERSHIP; EACH MUST DO HIS PART.

Dancing may be likened to a business partnership. In business each partner has certain responsibilities; each one is expected to perform certain duties. So it is with dancing. The man is expected to lead; the lady is expected to follow. EACH PART REQUIRES A KNOWLEDGE OF THE STEPS.

The man, in order to guide firmly, must KNOW what he is doing. The lady must follow without being led too forcefully. To follow successfully, she, too, must know the steps. Both must be able to dance and ONE MUST NOT DEPEND UPON THE OTHER'S knowledge of dancing.

### THE CORRECT DANCING POSITION.

#### Lesson No. 2.



Stand erect. Be natural as well as comfortable and not too close to your partner, yet not too far away. At all times, move easily and smoothly. The illustration shows the proper position of the head, arms, hands and body. The lady rests her left hand lightly at the back of the man's shoulder. Her right hand is extended to the side. The arm is not held stiffly, but is bent to form a graceful curve. (See illustration.)

The man looks over the lady's right shoulder. The lady may face as in the illustration, but it is advisable for her to look over her partner's right shoulder.

The man holds his arms fairly high. Hold your partner firmly, especially with the right arm and hand. Let the lady feel the pressure of your hand at her back (under the shoulder blade, above the waist line), and not have a "jelly fish" hold. The lady has more confidence in you if you hold her firmly. The left arm is bent at the elbow. (See illustration.) In the beginning, dance on the toes and the balls of the feet. Do not let the heels touch the floor.

Do not curl your arm under that of your partner. Fancy holds are out of date.

To look well while dancing, make yourself tall; hold your head up high, chin in, chest out. Dance as though your body were floating through the air. Keep your heels off the floor as much as possible. Keep your legs close together; do not spread them apart.

Hold your partner directly in front of you, and not to one side. When you walk forward, step directly toward your partner as though you were trying to step on your partner's feet. Do not try to avoid your partner's feet when going forward.

Do not take two steps in succession with the same foot. When you take a step with one foot, take the other foot off the floor.

Do not slide your feet. Lift them off so that they will not scrape the floor. To slide and hug the floor with your feet is old-fashioned and not conducive to good dancing.

Remember to turn the toes outwardly Do not dance in a pigeon-toed fashion.

### THE SECRET OF LEADING

#### Lesson No. 3.

The secret of being a good leader in dancing is to know EXACTLY how to do each step, - and then dance in a decided manner. You must be SURE OF WHAT YOU ARE DOING. If you are uncertain as to how the steps are to be done, how is your partner to know?

IF YOU KNOW THE STEPS and can do them well yourself, then guide your partner firmly with your right arm and hand and she will follow if she knows anything about dancing. There is a mistaken impression that the man must guide by pushing and pulling. This is not necessary if your partner is a good dancer. The good dancer never thinks of how he is leading his partner; HE SIMPLY DOES HIS OWN PART WELL. Hold your right hand firmly just below the lady's shoulder blade. You cannot lead well if your hand is too low and if you hold your partner loosely.

Sometimes, when dancing with a partner who is not familiar with your steps, it is necessary to do a bit of guiding. Then you indicate to your partner with your right hand and arm. The left hand does not help very much in leading. For the beginner, it is best not to attempt to lead forcibly as only advanced and intricate steps need forceful guiding. The beginner should learn his own part well and he will find that his partner will follow without any help if she is a fair dancer. It is not necessary to count or tell your partner what you intend to do next. By showing your partner that you really know what you are doing, you gain her confidence. She will follow you readily if she has faith in your ability.

## HOW TO FOLLOW

### Lesson No. 4.



The first essential to successful following is to know the steps. How can anyone expect to dance with a man unless she is familiar with the steps he will do?

The second requirement is that the lady step in such a way as to ALWAYS BE READY FOR THE NEXT STEP, and incidentally keep her feet out of her partner's way. This is accomplished by cultivating the proper step. It is most important for the lady to cultivate a long step. You can do it easily and gracefully by STRETCHING THE TOES BACKWARD. (See position of lady's right foot in illustration.) Make the toes step backward as far as possible. Whether you go backward, forward, or sideways, MAKE THE TOES LEAD.

Following the leader requires a complete mastery of the basic principles of dancing.

The lady must be READY for any and all steps which her various partners may do. This means that she must train the muscles of her body along certain lines which will enable her to respond readily to the lead of her partner.

In an effort to follow and to be light, girls will often "flop," or in other words, "give themselves up to their partners." This form of relaxing is detrimental to good following as the girl simply throws her weight to her partner and by losing control of her muscles, she becomes heavy. To follow well, a girl must relax, but she cannot make her body supple without first becoming thoroughly familiar with the movements which her partner may do. It is not enough for a girl to simply relax and let her partner literally carry her around. To follow well she must first train the muscles of her body to become thoroughly familiar with the various dancing steps her partner may do.

The lady should not lean or bear down heavily on her partner. The man has to hold his own arms up throughout the whole dance, - a period of from three to fifteen minutes. If he must dance for that length of time with someone who leans heavily upon his arms, he will not consider his partner as a light dancer.

When dancing, do not slide the feet, but take them completely off the floor. When your foot is off the floor it is ready for the next step which your partner may take. To be light, dance on the tips of the toes. To follow well, let the man guide you through his movements. Do not, while dancing with a partner, think of your feet or your own steps. Through the lessons you train your feet to know the steps and to dance. Then, when you dance with a partner, trust your feet - not your mind - to follow your partner.

#### HOW TO KEEP TIME TO MUSIC AND DEVELOP YOUR SENSE OF RHYTHM.

##### Lesson No. 5.

(If you can keep time to music it is not necessary for you to read this chapter.)

Everyone was born with a sense of rhythm, but a great many people have failed to fully develop that sense. It is foolish for a person to say, "I have no sense of rhythm; because I do not play any instrument and have never taken music lessons, I have no ear for music."

I have proven conclusively that unless a person is deaf, anyone can learn in a few days, to keep time to music.

1. First of all, the person who wants to develop his sense of rhythm should attend a number of concerts, or if he has a phonograph, to play dance tunes and hum or whistle at the same time the selection which is being played. This may seem difficult at first, but after a while you will enjoy accompanying the music. Hum or whistle for at least fifty tunes. Attend as many dances or concerts as possible and sing all the time.

2. The second step, after you can hum or whistle a tune, is to tap with your hand or foot in time with Fox Trot music. Simply beat time with your foot on the floor as though you were hitting the pedal of a base drum. Each tap takes one second. Keep this up for not less than twenty tunes or until you can successfully beat time with your hand or foot while the Fox Trot is being played.

3. After you have learned to beat time with your foot, attend a dance, or if you have a phonograph, put on a Fox Trot record. While the Fox Trot tune is being played, walk around the room, giving a full second to each step. At the beginning you will find it hard to keep in step, but after you have walked through three or four Fox Trots, you will find it surprisingly easy to keep time and dance to any music.

4. After learning to walk to Fox Trot music, tap with your foot while a waltz is being played. The Waltz count is 1, 2, 3, but tap with your foot only the first beat, and count aloud all three beats of the waltz. These instructions may seem difficult at first, but as you advance and learn the steps they will be amazingly clear and simple. Do not pass a single paragraph until you have mastered it.

### HOW TO AVOID STIFFNESS.

#### Lesson No. 6.

So-called stiffness is of two kinds. People are often referred to as "stiff" because their muscles are tense. Have you ever driven an automobile? If so, you remember that when you first learned to shift gears you would stiffen up, your muscles would become taught, and you could almost feel yourself in a nervous tension. It is the same with dancers when they first start out to dance. Because the beginner is not yet sure of himself, his muscles stiffen up. By practice, this stiffness will pass away and when the dancer knows the steps, ease and grace will come.

The second kind of stiffness is the result of inexperience. The person who does not know the steps and has not trained the muscles of his feet to dance with ease cannot be anything but "stiff." The muscles of a person's body are stiff until they are loosened up by the proper training. The ballet dancer, even the one who dances as light as a fairy, is stiff when she attempts ballroom dancing if she is not thoroughly familiar with the newest ballroom steps. Each step brings into play different muscles. To become rid of stiffness, one has but to learn to dance the steps and when proficient, ease will take the place of rigidity.

### HOW TO TELL WHAT DANCE THE ORCHESTRA PLAYS.

There are but three different tempos. The modern orchestras play Waltzes, Fox Trots and One-Steps. Most of the new dances, such as the Con-

versation Walk, Society Walk, and such dances as the Chicago, Toddle and others, are danced to Fox Trot music. The most up-to-date orchestras play mostly Fox Trots. Occasionally they play a Waltz and a One-Step. Some orchestras very seldom play One-Steps, although this dance is popular in smaller cities. The Two-Step, played only in rural districts, is now danced to One-Step music.

It is easy to recognize the Fox Trot because of its slow tempo. Simply tap your foot at the rate of one tap a second and if the slow tap fits the music, it is a Fox Trot. Remember that most of the dances played are Fox Trots.

The One-Step is about twice as fast as the Fox Trot. If the music makes it necessary for you to tap very quickly, about two taps a second, then you know the orchestra is playing a One-Step.

The Waltz tempo is entirely different from the One-Step or Fox Trot. There are three beats to a waltz measure and the music plainly suggests that you count 1, 2, 3. The first beat of the three is accentuated. It seems louder and stronger than the other two. It is the easiest of the dance tunes to recognize. After you dance a while you will have no difficulty in distinguishing the waltz. Simply count 1, 2, 3, and tap with your foot on the first beat.

### THE ART OF MAKING YOUR FEET LOOK ATTRACTIVE.

#### THE FIVE CORRECT POSITIONS OF THE FEET.

##### Lesson No. 7.

Have you ever wondered why some people's feet look pretty while dancing and others do not? Do you know why some people always get their toes stepped upon even though they may know the steps?

It is because their feet are not placed correctly while dancing.

In dancing there is a right way to put your feet on the floor - to step - and also a wrong way. It is very easy to do it the correct way because there are only five positions for you to learn.

Below are given in detail the five positions of the feet. Remember that knowing these positions is to know the secret of making your feet look pretty while dancing, walking or standing.

FIRST POSITION: This is the position to use before starting to dance. The first position is commonly used when you bring your feet together. (See the diagram.)

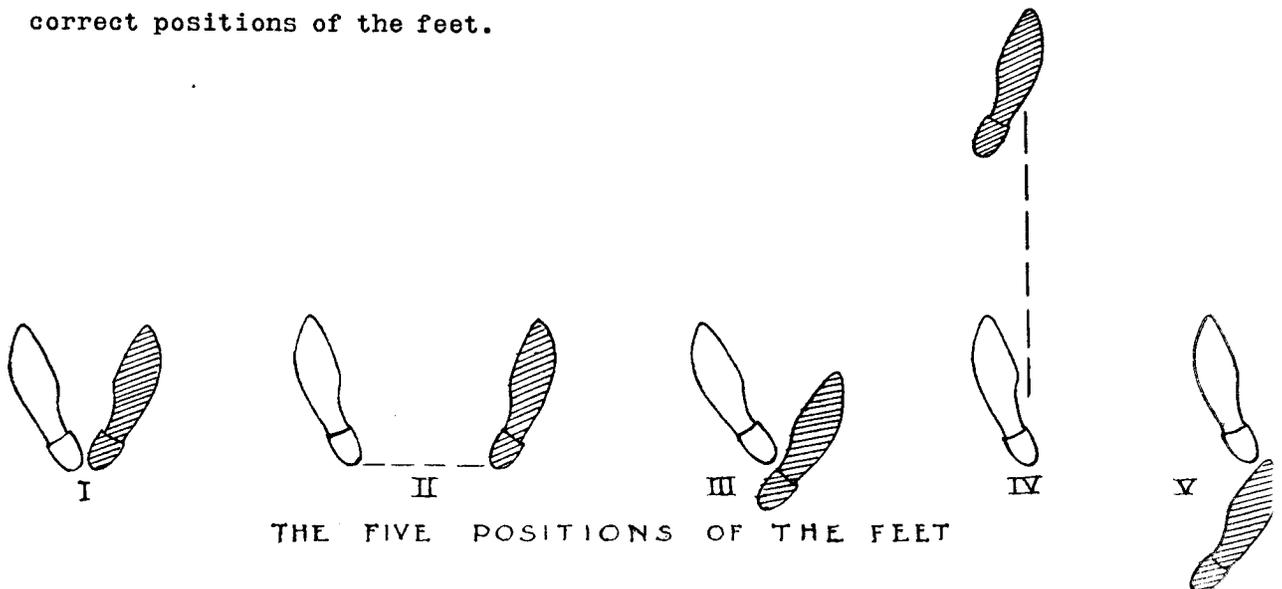
SECOND POSITION: The feet are apart and the weight rests on only one foot. Note that the toes are turned outwardly.

THIRD POSITION: This position is used in the "Cut" and other steps. The heel of one foot is at the instep of the other foot.

FOURTH POSITION: One foot is directly in front of the other foot. This is the position of your feet when walking. Remember that when walking forward or backward, you must place one foot in front of the other and NEVER spread your feet apart.

FIFTH POSITION: This is an advanced position. The toes of one foot almost touch the heel of the other foot.

Place your feet as in the illustration. Go through each position a few times until you have memorized them. It is essential for dancing teachers and parents, who teach their children, to be thoroughly familiar with the five correct positions of the feet.



## THE FOX TROT WALK.

### Lesson No. 8.

In the Fox Trot, the man generally walks forward and the lady backward. It is necessary for the man to walk forward in order to see where he is leading his partner. The lady dances backward most of the time. This may seem hard at first, but after she becomes accustomed to it, she will find that it is really much easier to dance backward than to walk forward.

It is most important to learn to walk properly in the Fox Trot. The steps in this dance are very long. Each walking step is given two quick beats of the music. You place the foot forward on the first beat, then rise up on the toes on the second beat. This way of walking gives you a sort of bouncing movement and gives more "life" and "pep" to your walk. Simply step forward with the left, then rise; then step forward with the right and rise.

### THE DIFFERENCE BETWEEN THE NEW AND OLD DANCES.

In most of the old dances it was necessary to dance in a certain cut and dried way. Each dance was done in regular sequence. The lady knew approximately what the man was going to do. The men danced with more or less regularity and sameness.

In the new dances, for instance the Fox Trot, there are no set rules as to what steps one may do. Each dance consists of a number of variations or steps, some of which are easier than others. It is not necessary for the man to dance the steps in any regular sequence, but he may execute any of the steps at any time. In other words, the man may lead his partner through any of the steps with which he is familiar.

Each dance consists of about five or more popular variations. We will begin with the easiest and most commonly used steps and gradually lead up to the more intricate steps.

### THE FOX TROT IS THE EASIEST DANCE.

Among the better dancers, the Fox Trot is by far the most popular dance today. Good dancers prefer the Fox Trot because of its syncopated rhythm. The steps are also very interesting. In the high class ball rooms of New York, such as the Crystal Room at the Ritz Carlton and the Grill Room at the Plaza Hotel, the Fox Trot is played more frequently than any other dance.

Because of the comparative newness of the Fox Trot, many people are of the impression that it is a difficult dance to learn. As a matter of fact, beginners find the Fox Trot the easiest. It is much simpler than the One Step and decidedly easier than the waltz. The steps have stopped changing every month or so and the new Fox Trot is practically standardized. Learn the Fox Trot first because it is the easiest and the most popular dance.

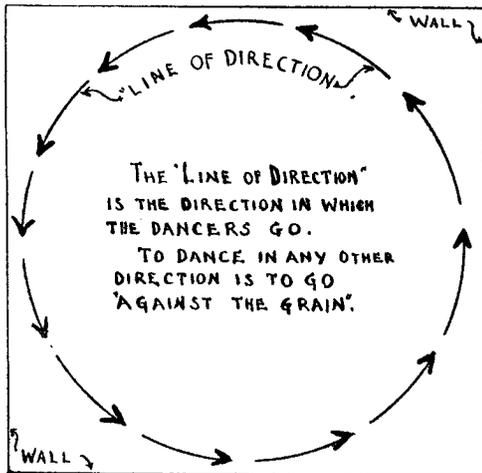
The Fox Trot is easy to dance because the rhythm is delightfully slow. This dance is made up of slow and quick movements. The walking steps are slow -- one step a second -- and the quick movements are twice as fast as the walking steps. As we progress, I will explain each step in detail and it will be extremely simple. You will indeed be surprised at the simplicity of the Fox Trot.

I will talk to you in plain, simple language and shall not adhere closely to technical rules of counting. My sole aim is to make everything as easy as possible.

## THE LINE OF DIRECTION.

### Lesson No. 9.

The Line of Direction is the direction in which the dancers progress around the room. While learning it is advisable to get in the habit of always going in the same direction, - the direction in which the dancers progress in the ballroom. Just as it is necessary to observe traffic regulations, it is essential that you observe the proper "Line of Direction." If dancers did not observe the Line of Direction, people would continually collide with one another in the ballroom. All dancers must dance around the room in the same way - along the Line of Direction.



THE "LINE OF DIRECTION" IN A ROOM

The Line of Direction is the direction you will take while practicing. Note the diagram. Start anywhere and walk around the room following the arrows. Note that you should stay close to the wall, your right hand within easy reach of the wall. Note again the arrows which show you which way to progress around the room.

No matter whether you go forward, backward or sideways, you always go in the same direction around the room. If you get in the habit of following the Line of Direction and not go "against the grain," you will keep from running into other dancers in the ballroom.

Try this now. Simply begin with the left foot and walk forward around the room. (The lady should practice by beginning with the right foot and walk backward going in the same direction.) Remember that the man's right hand and the lady's left hand should be nearest the wall while walking in the Line of Direction. Be sure you understand what is meant by the Line of Direction before going any further.

Note: Personal instruction may be had from Mr. Murray at \$10 a lesson. A course of 12 lessons for \$100.

## Man's Part



Begin with left foot and go forward, follow the numbers in the foot prints. The right foot is shaded.

# THE CHASSÉ

## MAN'S PART

### Lesson No. 10.

This step is one of the standard and most popular steps of the Fox Trot and One Step. It is sometimes referred to as the "Cut Step" because on the fourth step the man draws his right foot up to the left.

Here is how the step is done :

At the "start" stand erect with your heels together,  
Then —

1. Begin with the left foot and step directly forward taking an ordinary walking step.
2. Walk forward on right foot.
3. Walk forward on left foot.
4. Draw the right foot up to the left, placing weight on right foot. That's all.

Follow the numbers in the foot-steps.

If you want to repeat the step, begin with the left foot.

The Chasse' is one of the most popular steps in the Fox Trot, but it may also be used in the One Step and the Waltz Canter. At first it is advisable to learn to dance the Chasse' to Fox Trot music. After you learn it in the Fox Trot, you will have no difficulty in dancing it to One Step or Waltz music.

The walking steps in the Fox Trot are long and slow. Each walking step takes a full second. The man generally walks forward so that he can see where to go. If the man dances backward he may collide with other couples on the ballroom floor.

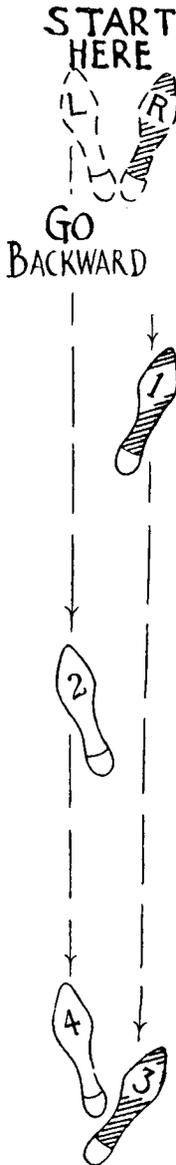
The Fox Trot is the easiest and most popular dance. It contains about ten standard variations and many novel steps. Because of its delightful rythm and its syncopated time, the Fox Trot has become the universal dance in every English speaking country. It is interesting because of its many variations,—steps which relieve the monotony of dancing the same thing all the time.

# THE CHASSÉ

## LADY'S PART

### Lady's Part

Begin at "start" and go backwards with right foot (shaded). Follow the numbers in the foot prints.



The lady's part in the Chassé', which is one of the standard steps of the Fox Trot and One Step, is just the opposite of the man's part.

Start anywhere. Stand erect, with your heels together. Remember that the lady goes backward when the man goes forward.

1. Begin with right foot and step directly backward.
2. Walk backward on left foot.
3. Walk backward (long step) on right foot.
4. Draw the left foot up to the right placing weight on left foot. That's all.

Follow the numbers in the foot-steps shown in diagram. If in doubt begin at the top and read it again.

### Study the Diagram Carefully.

In the Chassé', as in other steps of the One Step and Fox Trot, the lady walks backward. To dance backwards may seem difficult at first, but with a little practice you will find it even easier than going forward.

Although the Chassé' may also be used in the One Step and the Waltz Canter, it is most popular in the Fox Trot. Practice it going backward around the room, remembering to take long, slow steps. Each step is given a full second.

Remember to dance on the toes. Do not let your heels touch the floor.

You will find that the Fox Trot is the easiest and most popular dance of all. It is fascinating because of its many interesting variations. In our complete course, I have devoted considerable space to teaching the lady to follow any partner. When one has mastered the basic principles of dancing, it is easy to follow even the most difficult steps which any man can do.

Note: Personal instruction may be had from Mr. Murray in his studio at \$10 for one lesson. 12 lessons for \$100.

## THE BASIC PRINCIPLES OF WALTZING.

### Lesson No. 11.

The Waltz is universally recognized as the most beautiful ballroom dance ever conceived. It came into popular favor internationally in 1812 and since then it has endeared itself to millions of people.

The Waltz music has a most delightful rhythm. Its tempo is very plainly marked and therefore easy to dance.

The actual waltz step has become so popular that it is now also the basis for most of the steps in the Fox Trot and One Step.

It is a recognized fact that people who learn to waltz correctly, are the most graceful dancers and can learn other dances more readily than people who have not had the advantage of the waltz. For people who have danced the waltz before, it is essential that they learn the Waltz as here given as these same steps are used in various ways in the Fox Trot and other dances.

It is safe to say that more than half the people dance the Two-Step in the belief that they are dancing the Waltz. This is due to the fact that a great many of the teachers of a few years ago did not really know the Waltz and taught the Two-Step instead. This they called the Two-Step-Waltz. Also, a great many people who learned by themselves, - those who "picked up" dancing, - picked up the Two-Step, thinking that they were learning the waltz.

THE REAL WALTZ is a smooth round movement. The Two-Step is a straight movement and the turns are made sharply. However, we shall not discuss in this chapter the difference between the Waltz and the Two-Step. After you have learned both, they will be very plain to you and you will have no difficulty in telling one from the other.

The Waltz is recognized as the foundation of all ballroom dancing. It is, therefore, essential to go very slowly and practice faithfully while learning this most important dance. Build a good foundation and you will always be a good dancer. The one who lays a good foundation in dancing never forgets.

Do not be content with simply learning how to do the steps; each movement should be practiced until you can do it very rapidly and almost mechanically. Practice each step until you have perfected it to such an extent that you do not need to count or even think of your feet. When you waltz with a partner you will not have sufficient time to think of the step.

The Waltz Steps here described may also be done to Fox Trot and One Step music.

## THE FORWARD WALTZ STEPS.

### Lesson No. 12.

In the Waltz the lady's part is exactly the same as the man's.

The waltz is made up of two principal movements. The forward waltz and the backward waltz steps. From these are derived the turns and all other variations in the waltz.

In this lesson we will take up the Forward Waltz Step, which is made up of two single waltz steps of three counts each.

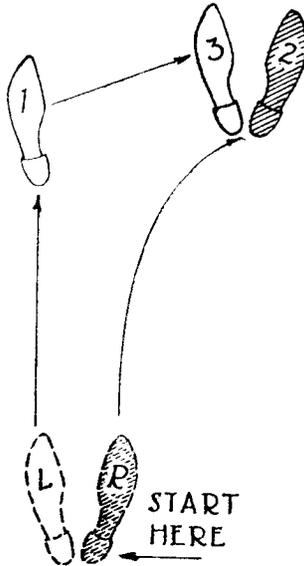
#### First part of the Forward Waltz Step:

### FIRST PART

#### of the Forward Waltz Step

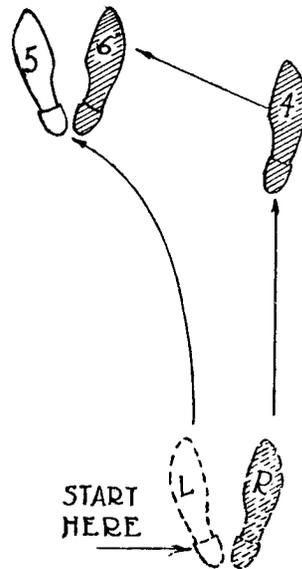
1. Begin with left foot and step directly forward, weight on left foot.
2. Step diagonally forward to right, placing weight on right foot; (see illustration).
3. Draw left foot up to right foot, weight on left.

That's all. Simply follow the numbers in the footprints. Master this part before going further.



### SECOND PART

#### of the Forward Waltz Step



#### Second part of the Forward Waltz Step:

(a continuation of the first part).

In the second part of the Forward Waltz step, you begin with the right foot, and go forward. Here's how to do it:

4. Step directly forward with right foot, weight on right.
  5. Step diagonally forward with left, going to left, placing weight on that foot;
  6. Draw the right foot up to the left, weight on right.
- That's all.

NOTE: Study each part very carefully. Do not attempt to learn too quickly. Repeat the first part at least ten times before taking up the second part. The second part begins with the right foot. Remember that when you take a step, place the weight down on that foot and take the other foot off the floor.

THE FIRST AND SECOND PART OF THE  
FORWARD WALTZ STEP COMBINED.

Lesson No. 13.

Here is the count for the complete Forward Waltz Step: (This is the same as the first and second part as given on the preceding page).

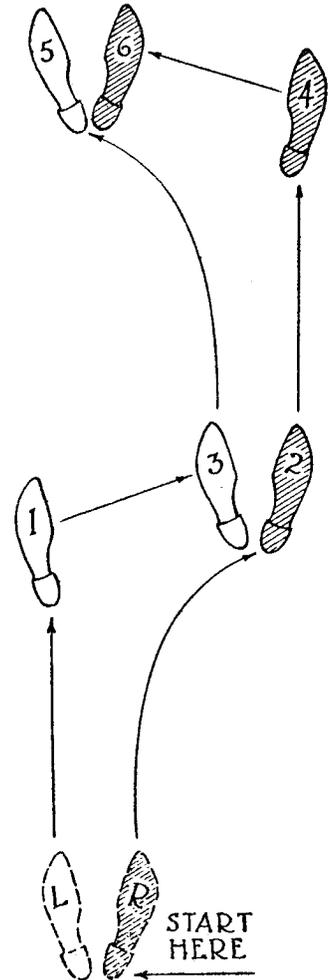
1. Step forward on left foot;
2. Step diagonally forward to right;
3. Draw left up to right, weight on left;
4. Step directly forward with right;
5. Step diagonally forward to left;
6. Draw right foot up to left, weight on right.

Practice this step around the room going in the line of direction. Study the diagram carefully and follow the footprints which are numbered. The right foot is shaded.

WALTZ TO MUSIC.

If you haven't a phonograph, go to a music store or to a friend and ask to have a waltz played slowly. Hum or whistle with the music and then simply count 1, 2, 3, and tap with your foot on the first beat of the 1, 2, 3. Accentuate the first beat by counting it louder: count ONE - two - three. Listen to the music until you become familiar with waltz time, which is always counted 1, 2, 3.

Dance the Forward Waltz step beginning with the left foot forward. As you go through the steps, sing or hum, counting ONE - two - three. Remember that the first of every three beats is counted louder. Count: ONE - two - three - FOUR - five - six.



## THE WALTZ MOVEMENT BACKWARD.

### Lesson No. 14.

The Backward Waltz movement is just the opposite of the Forward Waltz movement. When the man does the forward movement, the lady does the backward Waltz.

1. Step backward with right foot;
2. Step back, slightly to left, with left foot;
3. Draw right foot up to left; weight on right;  
(See diagram)
4. Step directly backward with left foot;
5. Step back, slightly to right, with right;
6. Draw left foot up to right, weight on left.

That's all.

Practice the Backward Waltz movement around the room. Start with the right foot backward. At first go very slowly and try to do the six steps without a mistake. Gradually do the movement faster and faster. Spend a few hours in practice to acquire ease and grace.

DO NOT GO ANY FURTHER UNTIL YOU HAVE MASTERED ALL OF THE FOREGOING STEPS.

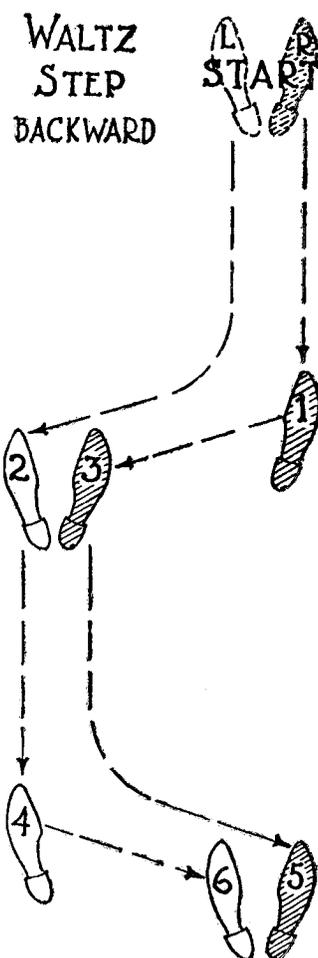
### TO LEARN AND TO TEACH OTHERS

#### A Word to Dancing Teachers and to Parents Who Wish to Teach Their Children.

This course is a handy encyclopedia for dancing teachers who want to be sure of teaching correctly. Mothers may learn to dance and at the same time teach their children.

To teach others successfully, you must first master the steps yourself; you should learn both the lady's and gentleman's parts. Teach others the steps just as they are given in this course. Remember that there must be no doubt in your mind as to any part of the information given in this course; you cannot teach others unless you are sure that you really know what you are talking about. If in doubt, simply refer to the instructions as here given. This is one of the advantages of taking this course; you can always refer to it, whereas you are apt to forget oral instruction.

To teach others to dance, commence at the beginning and impart the information to your pupil just as it is given in this book. Ballroom dancing is the same for children as it is for adults. Therefore, the same instructions which are given to grown-ups also apply to the teaching of children.



## ETIQUETTE OF DANCERS

### Lesson No. 15.

A young woman always precedes her escort when entering a ballroom. If accompanied by a chaperon, a young woman follows slightly behind the older lady. She pays her respects to the hostess and then moves away making room for other guests.

When accompanied by a chaperon, a young woman may return to her side after each dance if she wishes, particularly if her number of acquaintances is small or she has no dancing partner. However, if a number of her dances are sought, she need not return to her chaperon unless she wishes, though it is courteous to return at intervals.

It is not good form to decline a dance unless she is ill or is not dancing. If she declines a dance, then she should not dance anymore during the evening. It would of course be rude to refuse to dance with one man and then accept an invitation from another.

Nor is it in good taste to "sit out" a dance, or inhabit darkened corners. A young woman should also refrain from devoting too much of her time to any one man, even her fiance. The gracious and popular girl dances with each partner that asks for a dance. Impartiality is much better taste than favoritism.

It is the duty of the gentleman to serve the ladies and see that they are supplied with everything they want from the supper room. A woman does not help herself in the supper room but depends upon her escort and the servants to supply her wants.

When a dance is over, a lady may stroll with her partner through the drawing rooms or accept a glass of punch or go into the supper room. If she wishes to be released from the company of her companion, she may ask him to take her to her chaperon, or to join a group of friends.

Needless to say, a gentleman never leaves a lady standing in the middle of the floor, but escorts her back to her chaperon or friends. The man does not take the girl's arm when walking in the ballroom. He may make a graceful escape from dull or uncongenial companionship by thanking her for the pleasure she has given him and stating that he must find the young lady with whom he has the next dance.

Programs have practically become obsolete, so that a girl does not reserve dances so far in advance as formerly. The popular habit of "cutting in" almost prevents her from reserving even one entire dance for a partner, especially if she is popular. In a "no break" dance, the gentlemen may break during the encores.

A departing guest always seeks out the hostess and expresses pleasure for a pleasant evening. However, if one departs early and the hostess is engaged, he may properly leave without disturbing her.

## HOW TO LEAVE ONE PARTNER TO DANCE WITH ANOTHER

After dancing with a girl, if a young man wishes to seek another partner, he should leave his first partner with friends or the chaperons and seek another gentleman to dance the next dance with his original partner. He can leave his partner by explaining that he wishes to hunt a friend whom he is anxious for her to meet.

Not to be able to dance is rather unpardonable when one accepts invitations to dances. It indicates either laziness or indifference. The man who enjoys the social life of balls and dances should learn to dance, for to appear at the supper board of a hostess and enjoy her entertainment, without contributing to its success, is selfish to say the least.

When a hostess sees some neglected girl, she will seek out a partner for her and present him with some word of pleasantry, "Miss West, may I present Mr. Adams? He hopes that you can spare him a dance," or, to a closer friend, "Lucia, Mr. Adams has asked to be presented to you. My friend Miss Kent, Mr. Adams."

To a strange young man, the hostess may say, "Mr. Brown, my sister would like to know you. May I introduce you?"

It is the duty of the hostess and the other chaperons to make introductions whenever possible, especially among the younger people, and see that the dancing men are presented to the young women, so that no one will be neglected.

The gentleman places himself in the position of asking for the favor when he asks the lady to dance. At the end of the dance he thanks her and makes some complimentary remark to the effect that he enjoyed the dance. Perhaps the most commonly used form of asking for a dance is to say, "May I have the pleasure of a dance?" or, "May I have the next dance?" It is poor taste to say, "Have you the next dance?" And then if a negative answer is given, to ask for the dance. Often a girl does not like to admit that her dances are not taken and this question is not at all pleasant.

## CORRECT CONVERSATION.

### Lesson No. 16.

Conversation is something which cannot exactly be conducted by a set of rules and yet there are certain principles to be observed if you wish social affairs to go off smoothly.

In the first place avoid any topic which would bring in an unpleasant atmosphere by causing disagreeable argument or by making anyone uncomfortable or hurting someone's feelings.

Don't talk too much. So many people talk to get something off their minds and are indifferent as to whether the matter is of any interest to the listener.

It is a conversational error to prolong a topic till it is worn threadbare, probably because no one knows how to switch the conversation, or because some one else is bound not to let the topic be changed.

The tact and ability to turn a conversation is by no means natural to everybody, but has to be cultivated. Many a painful moment may be saved by the right word slipped in at the right time.

Some people make the mistake of talking too much because they don't know how to select--but repeat the whole of an incident in detail.

Failure to talk enough is quite as bad as talking too much.

There are three main reasons why people do not talk enough. The first is because they are diffident about drawing attention to themselves--they lack self-confidence. The only remedy for them is to force themselves to talk. The oftener they do it, the easier it will be.

The second class of people are lacking in resources. They aren't afraid of their own voices, but they don't know what to say. They are not quick to think of a reply. So, by confining themselves to "yes" and "no" they are deadweights for conversational purposes. The remedy for them is to put some thought on the matter. If they think hard enough something will suggest itself. They may even prime themselves beforehand with possible topics.

The third class of non-conversationalists is inexcusable. To it belong the conversationally lazy. It is too much trouble to keep the ball rolling. They refuse to take the slightest responsibility.

At the expense of being called a chatter-box it is worth while to know how to "make conversation"--small talk as it is called.

And remember, a very important rule for being a successful talker is to keep in mind the other fellow's point of view. You are likely then to interest him and if you interest him he is having a good time.



Dear Mr. Murray:

In your introductory course you have given information which I am sure it is impossible to get from the average teacher in New York. It has been my experience that even the best teachers, those who charge from \$5 to \$10 a lesson, are not qualified to give the valuable instructions and information which you have explained in such a clear, concise and simple manner. I don't see how it could be any plainer even if you taught me personally. I shall be interested in any new steps which you may have.

Very sincerely yours,

(Signed) DR. R. T. ROMAN,

1921 Davidson Ave., N. Y. C.

