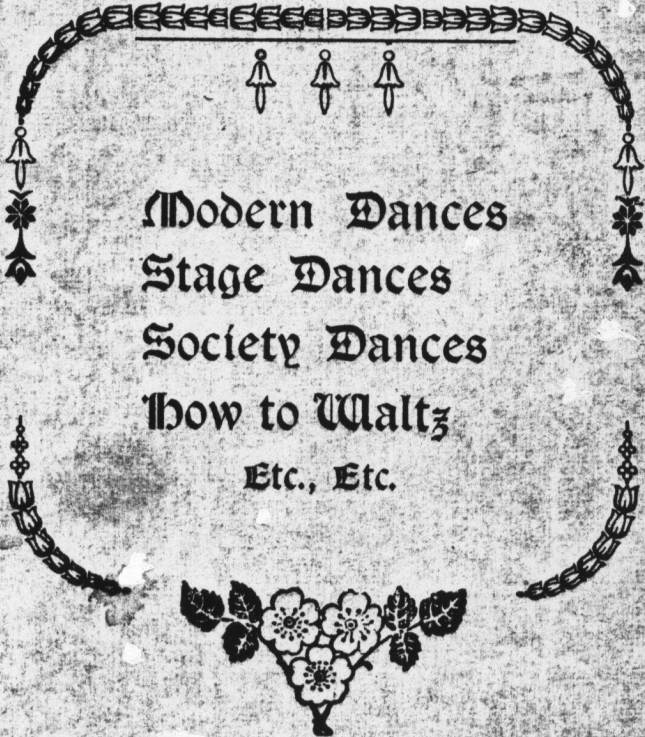


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Modern Dances
Stage Dances
Society Dances
How to Waltz
Etc., Etc.

*CORRECT DRESS
CARD LEAVING*

BY
Prof. Frank H. Norman Sr.
(The Original)

Prof. Frank W. Norman Sr.

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TESTIMONIAL

GOVERNMENT HOUSE,

OTTAWA, May 16, 1894.

MR. F. H. NORMAN (SR),

DEAR SIR,

We are much obliged to you for the trouble you have taken in instructing our children in dancing this winter. They have enjoyed their lessons, and feel that they have learned a great deal. We hope they may have the benefit of your instruction here again next season. Please accept our good wishes for your success, and believe us,

Yours very faithfully,

(Signed)

COUNTESS OF ABERDEEN.

1914

(20 years later)

"A SCHOOL RICH IN SWEET MEMORIES, AND
TO-DAY ITS TRADITIONS AND HIGH IDEALS
UPHELD AND FURTHER ENRICHED BY THE
PRESENCE OF THE CHILDREN'S CHILDREN."

Entered according to Act of Parliament in the year 1914, by F. H. NORMAN, at the Department of Agriculture.

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APPRECIATION



**“FAREWELL”
TO ONE OF THE WORLD’S GREATEST DANCERS.
ADELINE GENEÉ.**



VENUS WALTZ.

Cut 12



"KNEE LIFT" IN MAXIXE.

Cut 13



"MAXIXE".

Cut 14



HESITATION WALTZ.

Cut 18

PREFACE.

—o—o—

THE work which I now offer to the public contains a complete description of the "Dances" now in vogue throughout Canada and the U. S.

I have endeavored to give a complete and concise description of each "Dance," that each one who reads will, with a little patience, become fairly proficient in what is now considered a very necessary part of everyone's education.

To those who cannot dance I would say: "Take lessons at the first opportunity." If not convenient to come to me, go elsewhere; but be sure that the teacher is a duly *qualified instructor*, or you are liable to acquire awkward and incorrect movements, that will cause you vexatious delay and tend to discourage you in your efforts.

Go to the best; it is cheaper in the end.

Parents are urged to have their children taught during their school days, for, a properly conducted "Dancing Class" combines all the benefits of light gymnastics, as well as of dancing and general deportment.

Respectfully yours,

FRANK H. NORMAN, Sr.

HOW TO DANCE

Abbreviations and Explanations of Terms Used.

Desc	- - - - -	Description
C.P.	- - - - -	Counterpart
Adv.	- - - - -	Advance
Ret.	- - - - -	Retire
R.H.	- - - - -	Right Hand
L.H.	- - - - -	Left Hand
R.F.	- - - - -	Right Foot
L.F.	- - - - -	Left Foot
Dos-a-dos	- - - - -	Back to back

Ladies Chain—Vis-a-vis (2) ladies cross R. H's. in center, turn half way around circle give L. H. to opposite gentleman, he turns lady once around, repeat to regain places.

Double Ladies Chain—Four ladies dancing, instead of two.

Vis-a-vis—Opposite person.

Turn Corners—Gentlemen turn L. H. lady once around.

Turn Partners—Gentlemen turn partners once around.

Balance—Step on one foot, swinging other foot in front.

Chassez—Slide L. F. to side, bring R. F. up to and displacing L. F., repeat ad. lib.

Half Right and Left—Vis-a-vis couples cross over to opposite place, gentleman stepping to proper side of lady in opposite place. Repeat to "places."

Places—Spot from which you originally commence.

Pousette—To swing round in couples.

Form Lines for "March" (in Lancers)—No. 1 couple turn and face outward, No. 3 fall in behind No. 1, No. 4 fall in behind No. 3, No. 2 remaining in place.

Each number takes its turn facing outward to lead the march.

Positions for the Feet.

Dancing is founded upon certain positions of the feet. It is therefore absolutely necessary to *learn them thoroughly*, as a foundation to build on.

1st—Heels together, toes turned outward, right knee bent.

2nd—Slide r. f. to r. side
(about 10 inches).

3rd—Place r. heel half way across l. f.

4th—Slide r. f. to front.

5th—Draw r. h. to toe.

The above are r. f. positions.

Substitute the l. f. for the r. f. and you have the l. f. positions.

These are the only correct positions for the feet when sitting or standing.

Offering of Hands in Dances.

Lady offers hand to gentleman palm downwards.

Gentleman offers hand to lady palm upwards.

A General Rule.

Gentlemen will commence any "round" or "square" dance with the l. f., and the lady with the r. f., unless told otherwise for any special dance.

Asking a Lady to Dance.

Miss Jones may I have the pleasure of this dance? or,
Will you honor me with this dance?

After she has risen from her seat, offer your right arm to her and promenade a few steps before commencing to dance. Do not offer your arm while she is sitting down.

How to "Number" a Square Dance.

First find out which is the "top" of the room.

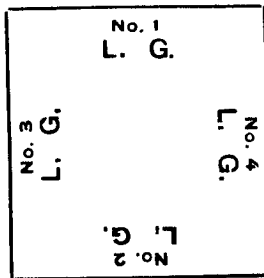
If the room is longer than it is wide, the farthest end is "top." Directly opposite is the "bottom."

To the right and left are "sides."

The above is according to all first-class authorities, the origin of "square dances."

Nos. 1 and 2 are "Head couples."

Nos. 3 and 4 are "Side couples."



Raising the Hat.

The raising of your hat when meeting or passing a lady on the street, is done as a mark of respect—so do not bring the hat down in front of your face, making the hat do the "bow" instead of the gentleman. *Raise* the hat and bend slightly forward when meeting or passing a lady.

These details are taught at all my classes in Montreal.

Correct Position in Round Dancing.

The gentleman presents his l. h. to the lady, palm upwards, wrist slightly bent inward, while the lady places her r. h. in the gentleman's, palm downward. Lady then places l. h. lightly just below the gentleman's shoulder, and he places the r. h. at lady's waist, the fingers held as if holding a pen.

Each one should glance towards the partner's right shoulder.

(See "cut" on *Outside Cover*).

POLKA.

Tempo, 2-4. (Count it; 1 and 2 and 1-2-3.

Position, same as for waltz.

Desc. for gentleman. O. P. for lady.

L. F. to L. side (2nd pos.).....	1
R. F. to heels together (1st pos.).....	and
L. F. to 2nd pos.	2
R. F. to 1st pos.	and
L. F. to 2nd pos.	1
R. F. to 1st pos.	2
L. F. to 2nd pos.....	3

Repeat, commencing to r. side.

Make the "turning" on the 1-2-3 of each step.

TWO-STEP.

Tempo, 2-4. (Count it; 1 and 2.

Position, same as for Waltz.

Des. for gentleman. O. P. for lady.

Slide l. f. to side, 2nd pos.....	1	} 1 bar.
Draw r. f. to heels together..	and	
Slide l. f. to side, 2nd pos.....	2	
Repeat to r., commencing r. f.....	1 bar.	
Repeat ad lib., turning as you dance.		

THE DUCHESS.

Tempo, 2-4.

Desc. for gentleman. C. P. for lady.

Position, side by side. r. arm at lady's waist.

- 1st part—Walk three steps forward, l.r.l.
 bring r. f. to l. f. 2 bars.
 Walk three steps backward, r.l.r.,
 bring l. f. to r. f., facing partner. 2 bars.
- 2nd part—Closed position. Dance polka
 twice 4 bars.
 Repeat "ad lib."

THE GAVOTTE.

Tempo, 4-4.

Position same as for Waltz.

Desc. for gentleman. C. P. for lady.

- | | | |
|---|--------|---|
| | Count, | |
| 1st part—Slide l. f. to side (2nd pos.) | 1 | } |
| Bring r. f. to l. f. (1st ") | 2 | |
| Repeat about 2 counts. . . . | 3-4 | |
- I bar.

N.B.—On the 4th count, turn lady one quarter to the left; this leaves you at each other's "right" side.

- 2nd part—Walk (side by side) four walking steps forward, commencing on l.f. 1 bar.
- 3rd part—Dance "four" Two-steps.

N.B.—Lady always walk backwards during 2nd part, commencing on r. f.

MILITARY SCHOTTISCHE.

Tempo, 4-4.

Position, side by side (i.e., open position). R. arm at lady's waist.

Desc. for gentleman. C. P. for lady.

	Count.	
1st part—Commencing l. f. walk		
three steps forward.....	1-2-3}	1 bar
Hop on l. f.....	4}	
Commencing r. f., repeat		
above. Hop on r. f.....		1 bar
2nd part—Closed position, same as for		
waltz. Dance four waltz steps...		2 bars

N.B.—The original 2nd part was :

Step on l. f. to side	I. Hop on l. f.	11.
Step on r. f. “	III. Hop on r. f.	IV.
Repeat whole.		

DIP SCHOTTISCHE.

Regular waltz position throughout—Any Schottische music.

Gentleman's part—

Glide l. f. to side with weight on l., count 1.

Draw r. f. behind l. (toe pointed), slight dip, count 2.

Glide r. f. to side with weight on r., count 3.

Draw l. f. behind r. (toe pointed), dip, count 4.

Chassez to left, 4 counts, count 5, 6, 7, 8.

Two-step twice, turning to the right, count 1 and 2, 3 and 4.

Move directly backward, walking three steps, commencing on right, count 5, 6, 7.

Draw l. to r. let weight remain on r. f., count 8.

(Lady begins with r. f. and walks forward on last 4 counts).

THE FIVE-STEP.

Tempo, 4-4.

Position, same as for waltz.

Desc. for gentleman. C. P. for lady.

Count it, 1, 2, 3, 4 and. Make "4 and" equal to "one" count only.

L. F. to side.....	count	1
R. F. to heels together.	"	2
L. F. one step backward.....	"	3
R. F. to r. side.....	"	4
Slide l. f. into place of r. f.....	"	"and"

Repeat whole, commencing :

R. F. to side.....	"	1
L. F. to heels together.....	"	2
R. F. one step forward.....	"	3
L. F. to l. side.....	"	4
Slide r. f. into place of l. f.	"	"and"

THE BELLEFIELD.

(As danced in Canada).

Tempo, 6-8.

Position, side by side, nearest hands joined.

Desc. for gentleman. C. P. for lady.

1st part—Point l. f. to front.....	count	1	} 1 bar.
Point l. f. behind.....	"	2	
Make one "two-step."	"	3, 4	1 bar
Commence r. f. march forward 4 steps, count 1, 2, 3, 4 (On count four turn towards partner raising on both toes).			} 2 bars.

Repeat whole in opposite direction 4 bars.

2nd part—Positions same as for waltz.

Chassez to l.....	1, 2, 3, 4	2 bars.
Two-step.....		4 bars.
Chassez to r.....	1, 2, 3, 4	2 bars.
Repeat from beginning	"ad lib."	

Correct Position for Arms.

Hanging naturally at the sides.

Arms held at the back, at the front, fingering the watch chain, hands at the hips, akimbo, etc., are all incorrect.

The Bow--For the Man.

Gentlemen should always bow from the third position in dancing.

Slide l. foot sideways to about the distance of a length of a foot, draw the r. f. to the middle of the l. f., bend the body forward from the hips, allowing the arms to hang naturally, gradually attain an erect position and step back to original place.

The Courtesey--For the Woman.

Slide r. f. to the side, about twelve inches, bring l. f. behind r. f., weight of body being on r. f. Bend the knees and sink back, transferring weight of body to l. f., pointing r. toe in front. Then place weight of body on r. f. again and step to original place.

TANGOS.

MAURICE TANGO.

ARRANGED BY "MAURICE."

Tempo, any 2-4 "Tango" music.

Position, closed. Gentleman holding lady's r. h. in his l. and both these hands placed at gentleman's back.

Desc. for gentleman. C. P. for lady.

1st step—*El Promenade*—

- | | | |
|-----|---|--|
| (a) | { | L. F. begins—Walk six steps backward, swaying slightly sideways... 3 bars. |
| | | Make three quick little tapping steps, as gentleman (only) turns $\frac{1}{4}$ turn to r. (Gentleman now at l'y r. side). 1 bar. |

Maurice Tango--Continued.

- (b) { Both facing forward—hands in same position—six walking steps forward, dipping slightly..... 3 bars.
 Make three quick little tapping steps as lady crosses over and in front of gentleman, finishing at his r. side.

(Gentleman l., lady r. h. now extended to front)

2nd step—*El Corté*—See Cut 2.

- (a) { 1. f. one step forward, count 1
 r. toe touch behind..... “and” } 1 bar.
 Draw l. f. up to and dis-
 place r. f..... “ 2
 (Counts “and” 2, are a chassex behind,

- (b) { Step forward on r. f.... count 3
 Point l. f. where it is,
 raise hands slightly to
 front—Pose..... “ 4 } 1 bar.

- (c) Repeat 1..... 2 bars

3rd step—*Media Luna, or Half Moon*—Same position.

- Step l. f. forward..... count 1
 Step r. f. forward..... “ 2
 Swing l. f. round in a
 half moon, bring l. f. to
 heels together, raise up
 on toes, and bring the
 joined hands to gentle-
 man's back..... “ & 3
 Land down on both
 heels..... “ 4 } 2 bars.

*Maurice Tango--Continued.*4th Step—*Sissonne; or, Scissors—*

- | | | | | | | |
|-----------------|-----|---|---|-------|-----|-----------|
| <i>Doubles.</i> | (a) | { | Facing position—joined hands at gentleman's back, l. f. crossed over r moving to r. | count | 1 | } 2 bars. |
| | | | Walk two more steps in same direction. | “ | 2-3 | |
| | | | Point r. toe to r. and turn on both toes to l. | “ | 4 | |
| | | | (Extending joined hands to front in 4) | | | |
| | | | Repeat in opposite direction. | | | 2 bars. |
| <i>Singles.</i> | (b) | { | Repeat the 3 and 4 of each direction r. and l., four times, but do not turn on the 4th time. | | | 4 bars. |
| | | | | | | |

5th Step—*Tango Walk—*

Both facing forward, joined hands extended to front. Walk 8 steps forward, counting from 1 to 8, but on the 3rd count gentleman steps to other side of lady, and on 5th count lady steps to other side of gentleman. Walk these steps with a gentle “dip” and on the four sides of a “square,” finishing first where you begin. 4 bars.

Repeat. 4 bars.

On 3, 4, 5 the joined hands are placed at gentleman's back.

On 1, 2, 6, 7, 8, the joined hands are extended to front.

CANADIAN TANGO.

Tempo, 4-4.

Position closed. Lady's r. h. at gentleman's l. shoulder,
Desc. for gentleman. C. P. for lady.

1st part—

Run four steps backward, l. f. begins	1 bar.
Balance on l. f. (1-2), balance on r. f. (2-4)	1 bar.
Run four steps forward, l. f. begins	1 bar.
Balance on l. f. and r. f.	1 bar.
To l. side make 3 side steps and pause	1 bar.
Repeat to r. side	1 bar.
Four Boston steps	2 bars.

2nd part—

Position closed, but both facing forward and gentleman's l. h. and lady's r. h. forward.

Step on l. f. forward, raise r. f. to front	} 1 bar.
Hop on l. f. (1-2)	
Step on to r. f. at front, raise r. f. behind and hop on r. f.	
Balance to l. and r.	1 bar.
Repeat above two movements	2 bars.
Repeat last four movements of 1st part	4 bars.
	16 bars.

MINUET TANGO.

ARRANGED BY ALBERT W. NEWMAN, PHIL., P. A.

Music ; Newman Tango, or any good Tango, to be played
in Tango Tempo, (not Ragtime).The Minuet Tango has been approved and accepted by the
elite society throughout the world.This adaptation of the Tango is most practical for the
Ballroom use, as it enables the dancers to move around the
room in a progressive manner just as in the waltz or two step.
It does not obstruct the way of the other dancers. After one
has acquired the steps of the Minuet Tango it is very easy to
avoid any collision which might otherwise occur.

Minuet Tango--Continued.

THE TANGO STEP.

The tango step as often referred to in the dance is a long, gliding, stealth like, smooth, near walking step, making one step to each beat of the measure.

IMPORTANT.—The ball of the foot must remain on the floor all the time, keeping the upper part of the body perfectly relaxed throughout the dance, so as to be able to adjust the "balance" of the body properly.

DON'T—Bounce, wriggle, or sway and do not shrug the shoulders, just glide along with becoming buoyancy.

THE POSITION.

The position is practically the same as in the waltz, that is—Partners standing about a foot apart, which will allow for freedom of motion and individual expression, and to be graceful one must have sufficient room to move about easily. *Do not clasp the partner closely.* In the first movement of the Minuet Tango the Tango position is used (dancers facing the line of direction.)

If the Newman Tangoes are danced according to the direction they will be graceful, modest, and pretty.

THE THEORY OF THE MINUET TANGO.

Description for the gentleman.

Two Tango steps forward l. f. (1) r. f. (2) point l. f. forward, at same time turn and face each other and rise on r. f. (3) then down on r. f. and face of direction, (4).

Repeat all two measure.

Take closed position and turn to the right with 8 tango steps, 4 measures, keeping the feet in 4th position and stepping from one to the other, with r. f. in front in the R. turn.

This can be varied by turning 4 steps to the r. and then 4 steps to the l. or reversing.

Minuet Tango--Continued.

SQUARE.—Face outside of imaginary square which leads off l. Step l. f. to side (1) r. f. crossed in front (2) l. f. to side (3) turn a quarter to the r. facing inside of square and lead off with the r. f. to side (4) l. f. crossed in front (5) r. f. to side (6) repeat the first 3 steps and count (7) (8) (9), then the next 3 steps with r. f. (10) (11) (12) which will bring you completely around an imaginary square in 12 counts of 6 measures.

N.B.—It is not always practical or even possible to execute these steps in a square formation when the ballroom is crowded. The gentleman must then guide his partner around without coming in contact with other couples on the floor, by turning a little more than a quarter on every third step, this will change the design of the step entirely and sometimes it can be done in a straight line.

WALK OUT.—It will be found in order to make up the 16 measures of the music that we have two measures of the music still remaining for these, just walk or use tango steps backwards, 4 counts.

TANGO ARGENTINE.

BY CHARLES D'ALBERT.

THEORY.

“The Tango Argentine” is composed of twelve steps: (1) EL PASEO (*la promenade*); (2) EL MARCHA (*la marche*); (3) EL MEDIO CORTE (*le demi coupé*); (4) EL CORTE (*le coupé*); (5) LA MEDIO LUNA (*la demi lune*); (6) EL CHASÉ (*les chasses*); (7) EL CRUZADO (*les croisés*); (8) EL OCHO ARGENTINO (*le huit argentin*); (9) EL RUEDA (*la roue*); (10) EL FROLTADO (*le frotté*). (11) EL ABANICO (*l'éventail*); (12) EL MOLINETE (*le moulinet*).

Position of the couple.—The gentleman encircles the lady with his r. arm, his hand high enough above her waist to enable him to guide her with ease. He holds the

Tango Argentine--Continued.

lady's r. hand with his left, the arms gracefully rounded. He executes the twelve steps of the Tango in the order that pleases him, repeating each of these steps as often as he wishes.

The time of the Tango is a very slow two-step.

(EL PASSO (2 temps, 1 bar).—The gentleman starts forward with the r. foot, the lady backward with the left. In this position they execute a walk, one step to the bar, placing the weight of the body on the foot in use.

Gentleman's step : (1) Advance lightly with the r. foot, placing the weight of the body upon it, and drawing upright on the step. (2) Bend lightly. This had taken one bar. Repeat beginning with l. foot counting 2 for each step. The gentleman executes as much of the "Paseo" as he wishes and passes on to the next step, without being bound to follow the order here chosen. Nevertheless it is often, commenced by the "El Paseo," and followed by the "March."

The lady executes the same steps backwards as the gentleman executed forwards, (1) With l. foot. Draw the l. foot back, with the weight of the body upon it. (2) Dip lightly. Repeat with the other foot.

(2). EL MARCHA.—The couple execute a walk, the gentleman forward with the r. foot, and the lady backward with left. This walk, analogous with the "one-step," should be very light, on the ball of the foot, and bending a little on each step. To give to the beginner a quick idea of this, tell him to "walk on eggs."

Gentleman, (1).—Advance with the r. foot, bending slightly. (2) advance with the l. foot, bending again; thus 2 step to a bar. *Lady*, (1)—Walk back with the l. foot, bending slightly. (2) walk back with the right foot bending slightly (1 bar).

The couples execute 4 of these steps, and pass on to another figure.

Tango Argentine--Continued.

Generally, this walk is ended by the Medio Corté, but it can be concluded by the Chasé, the Medio Luna, or the Frottado. We shall later explain the changes from one step to another.

EL MEDIO CORTÉ (*demi coupé*).—This demi coupé is also called pas d'arret. This is the prettiest step of the Tango, and the one which is repeated most often. The Tango is usually concluded by this step.

We have already said that the gentleman starts la marcha with the r. foot; he should then conclude it with the left. Therefore he begins the medio corté (which lasts two bars) with the r. foot forward.

(3). **EL MEDIO CORTÉ.** (2 bars, 4 counts).

Gentleman.—(1).—Glide the r. foot forward, (bending slightly). (2) glide the l. foot to the left, (*and*) chasser, (3) place the l. foot back and with the weight upon it (the r. foot remains still). (4) pause, bend slightly the r. knee. Once this step is ended (it is generally only executed once) the gentleman continues with the r. foot back with the next step, *corté*.

EL MEDIO CORTÉ for the lady—(1) Draw the l. foot backwards (dip lightly). (2) draw the r. foot to the right, (*and*) chasser. (3) step forward with the r. foot, drawing herself up and carrying the weight on the r. foot. (4) dip lightly. During these two last beats the l. foot remains at the rear. Once this step is concluded she goes on to the next step, *El corté*.

(4). **EL CORTÉ.** (2 bars, 4 counts).

Gentleman. (1).—Glide the r. foot backward, bending slightly. (2) glide the left foot to the left, (*and*) chasser the l. foot with the right. (3) the left foot backwards, drawing up and placing the weight of the body on the l. foot. (4) dip lightly. During these two last beats the r. foot has not moved and the gentleman remains in his place. Hence the name, "pas d'arret." This step can be repeated several times.

Tango Argentine--Continued.

EL CORTÉ, *Forward step.* (1) Glide l. foot forward, dipping lightly. (2) glide the r. foot to the right, (*and*) chasser en l'air the r. foot with the left. (3) place the r. foot forward, drawing yourself up and carrying the weight of the body on this leg. (4) dip lightly and commence the 1st beat.

We have described this step backwards for the gentleman and forward for the lady because it is thus commenced, but gentleman executes this step also forward and the lady backwards. One passes from one step to another by a change occupying one bar of two beats. There exist, therefore, one from the Corté backwards to the Corté forwards, and the second to change from the Corté forward to the Corté backwards.

First Change.—The gentleman, at the end of the Corté backwards, finds himself on his l. leg. He continues : (1) place the r. foot to rear, dipping lightly, (*and*) glide the toe of the l. foot backwards. (2) chassez turning a half-circle to the left. As his l. foot is dégagé, he is now ready to execute El Corté forward, gliding the l. foot forward and the right to the right. The weight of the body on this leg finishes the half-turn.

This change is a supplementary steps in two beats, inserted between the two Cortés.

Second Change.—The gentleman having finished the Corté forward, finds himself with his r. foot forward, ready to start with the left. (1) he glides the l. foot forward : (*and*) he glides the r. foot forward, slowly beginning his half-turn to the left. On (2) he does a chassé, finishing the quarter-turn. The change is finished, and the gentleman is ready to start backwards with the right, to execute a complete Corté backwards, that is to say, in four beats finishing the half-turn.

When the gentleman executes the first change, the lady executes the second, and *vice-versa*. Two or more

Tango Argentine--Continued

changes can be done consecutively and terminated at will by a corté. We advise the reader to study these two steps very seriously, El Medio Corté and El Corté, also the changes, for they are the fundamental steps of the Tango. El Medio Corté and El Corté very often terminate a step or a series of steps; they are therefore very frequent and are the most graceful steps in the Tango.

(5). EL CHASSE (*les chassés*).—Next to Medio Corté this is the most current step and is used as a link to many other steps.

Position:—Gentleman retains lady on his right side. They will thus both be looking forward. (1) Step forward inside foot. (2) step forward outside foot, (*and*) chassé (3) step forward outside foot. Repeat the whole. Do not be puzzled by the music, keep faithful count of 1, 2 and 3, always making the chassé with the *outside* foot. Variation of position is effected thus:—after taking step 1, take step 2 the gentleman crossing to the other side of the lady, thus the other foot becomes the *outside* foot. The transition from the *marcha* to the chassé is very simple since the first step of the chassé here described is the last step of the *marcha* with the inside foot; the chassé is terminated with a medio corté in turning, then recommence with the *marcha en avant* or *en arrière*.

(6). LA MEDIUM LUNA.—This steps links itself perfectly with those already described. Count 1. 2. 3. 4 to the bars. It commences with the first two temps of the medio corte for the gentleman, followed by the first two temps of the medio corté for the lady.

(Count 1). Glide the r. f. straight forward.

(*and*) Glide l. f. forward to the left.

(Count 2). Chassez the left with the right.

(Count 3). Swing back the l. f..

(*and*) Glide the r. f. backward to the right.

(Count 4). Chassez the r. f. up with the left.

Tango Argentine--Continued.

This steps is executed to the front and rear alternately without turning. *The lady's step.* (1) Draw back l. f. (and) glide r. f. backward to the right (2) Chassé the right with the left. (3) Swing forward the r. f. (and) l. f. forward to left. (4) Chassez the l. f. up with the right. This is continued alternately to the rear and forward It is easily connected with the medio corte ; it follows immediately after *medio corte en arrière* (backward for the gentleman, and *en avant* (forward) for the lady, and is terminated in the same way. In the same manner the march can be linked with it, with the chassés, without any obligatory changement (change).

To my readers. Do not proceed until you have thoroughly mastered the foregoing movements, above all, do not be discouraged. Persevere until you have surmounted all obstacles. Repeat each step hundreds of times if necessary, first as gentleman then as lady, and if you can interest a friend, practise together. With no more than the six steps already described the Tango would make a good standardized Tango. Nevertheless, with the additional steps about to be described a *perfect standardized ballroom tango* will result.

(7). EL CRUZADO (*les croisés*). “(Known as “the scissors”). These steps links itself to El chasé as well as other steps. It is composed of two or three temps or beats for the one step cruzado and four or five beats for the three-step cruzado.

The one-step cruzado.—

- (1). Cross the r. f. over the left.
(and) glide the the of the l. f. to left.
- (2). Pivot on the right on the soles of both feet.

This step is done after a corte or any other step in which it is possible to cross the r. foot over left. To do it

Tango Argentine--Continued.

after el chasé or el abanico, one step must be added, making temps or beats this :—

- (1). Glide l. f. to the left.
- (2). Cross r. f. over.
- (and) Glide tip of l. f. to the left.

(3). Pivot to the right on the soles of both feet. The lady does the same with opposite foot. This needs further explanation. A chasé of 3 beats followed by a cruzado of 3 beats will give an enchainment of 6 beats. El ocho argentino takes 6 beats, this followed by a two-temps cruzado will make an enchainment of 8 beats or 4 bars. The following illustration will fully explain.

El chasé followed by El cruzado (6 temps or beats).
Lady will do same with opposite foot.

- (1). Glide l. f. to the left.
- (2). Cross r. f. in front.
- (and) Glide l. f. to the left.
- (3). Chasser the l. f. with the right.
- (4). Place the l. f. to the left.
- (5). Cross the r. f. over the left.
- (and) Glide the tip of the l. f. to the left.

(6). Pivot a quarter-turn to the right on the soles of both feet.

Now repeat 5, and, 6, commencing (5) crossing left over the right. (and) glide r. f. to the side (6). Pivot a quarter-turn to the left.

El cruzado in 4 temps, to the right. Lady will do same with opposite foot.

- (1). Cross l. f. over r. f.
- (2). Glide r. f. to the right.
- (3). Cross l. f. over the right.
- (and) Glide point of r. f. to the right.

(4). Pivot a quarter-turn to the left on the soles of both feet. Repeat with opposite foot.

Tango Argentine--Continued.

Here, as before, an intermediate step must be made in certain combination with other steps, that is, a step with the r. f. to the right side which will made five temps instead of four.

It may be objected that the Tango cannot be correctly danced to time since some movements are of 2, 3, 4 even 5 temps. Now the Tango is not a regulated or phrased dance and the gentleman can vary his step just as the fancy seizes him ; there is no regulated order for his movements, it is easy for him therefore, to make a step of 5 temps followed by a step 3 temps, a total of 8 temps which would occupy four bars of music. He can also execute two steps of 3 temps each, followed by one of 2 temps, again taking four bars. A good "tangoist," although he may not be a musician, would always recover every 4 bars, and terminate each "motif" of music with a pas d'arrêt (corté). The science of the perfect Tango dancer consist in regulating his steps while dancing, so dove-tailing the movements, that although there has been no pre-arrangement, the accomplished dancers execute the steps in innumerable combinations without hesitation, making it appear to the spectator that the steps were arranged in advance.

(8). EL OCHO ARGENTINO (*le huit argentin*). The Argentine eight. This step is composed of 6 temps and is executed without any turning. It is easily linked after a cruzzado, a corté and a media luna without any connecting step.

Gentlemen's Step.—

- (1). Cross r. f. over the left.
- (2). Place l. f. to the left.
- (3). Place r. f. to rear.
- (4). Cross l. f. in front of the right.
- (5). Place r. f. to the right.
- (6). Place l. f. forward.

Repeat at will.

Tango Argentine--Continued:

The lady executes the same steps beginning on the 4th beat, that is, by crossing the l. f. over the right and continuing in this order 4. 5. 6. 1. 2. 3. To terminate this step make either a *marcha*, a *medio corté*, a *chassé*, etc.

Here is a pretty combination of *Ocho argentino* and a *cruzado* of two-temps, altogether 8 temps—four bars.

- (1). Cross r. f. over left.
- (2). Place l. f. to the left.
- (3). Place r. f. to rear (*en arrière*).
- (4). Cross l. f. in front of the right.
- (5). Place the r. f. to the right.
- (6). Place left foot forward.
- (7). Cross right in front of left.
- (and) Glide toe of l. f. to left.
- (8). Pivot a quarter-turn on the soles to the right and continue with a *chassé* of two temps or a *medio corté*, etc.

(9). *EL ALBANICO (l'éventail)*. The fan.—Composed of 6 temps and somewhat similar to the *ocho argentino*. It is made with *pas marchés* sideways, like *el chassé*.

- (1). Gentleman glide l. f. to left and lady the r. f.
- (2). Gentleman cross r. f. in front of left, lady *vice-versa*.
- (3). Gentleman turns in front of lady placing his l. f. to the rear while lady places the r. f. to the right.

They now find themselves in a position to do the same steps in the reverse manner.

(4). Gentleman, r. f. to the right; the lady, the left to the same side.

(5). Gentleman, cross left in front of right; the lady, the right in front of left.

(6). Gentleman, r. f. to right: lady turns in front of him placing her l. f. to the rear. Repeat the whole as often as the gentleman pleases and resume with *el chassé* which fits perfectly since the starting position is the same

Tango Argentine--Continued.

and it is with the same foot. In the same way el abanico can follow el chasé.

(10). **EL RUEDA** (*la roue*). The Wheel.—The time of this step varies, but generally occupies two bars. At the first count the gentleman crosses the r. f. over the left and slowly pivots to the left on the soles of both feet. The lady assist him in the pivot by making small chassés or the cruzado in a half-circle round him, he pivoting to left and she making chassés to the right, so they both move in the same direction. She may make two, three, four or more chassés, ending by placing the r. f. forward and the gentleman l. f. to rear as in the second part of the corté. The best place for the rueda is after the cruzado, but it may also be done after the corté, or the ocho. The rueda may be done with an endless variety of steps.

Good Tangoists often execute variations from which they change naturally to the recognized steps. These add to the charm of the dance and make a graceful couple noticeable.

EL RUEDA (*variation*). We have described El Rueda, crossing the r. f. in front of the left (for the gentleman). It is always taught and executed in this way. Why should it not be equally done crossing the l. f. in front of the right? It would be just as successful. This, properly speaking, does not constitute a variation, as the step is the same, but by putting these two ruedas together we modify the lady's and gentleman's step in such a manner as to form a new evolution, graceful and agreeable to dance, of which the following is the description.

Gentleman's step: He crosses the l. f. in front of the right on the first beat. His feet do not move and he contents himself with pivoting slowly from the left towards the right on the two points, whilst the lady turns round him. This takes place on the three following beats, which makes in all four beats or two bars. On the first beat of

Tango Argentine--Continued.

of the following bar (third bar) he crosses the r. f. in front of the left, pivoting on the toes, during the three last beats, from the right towards the left. The complete step occupies four bars.

The lady does not execute El Rueda : she does, during this time, two *cruzados* in four beats, which is equal to eight beats or four bars. These two *cruzados* are done turning round the gentleman instead of in a straight line, so that the *cruzados* done by the lady harmonize with the *ruedas* of the gentleman, to give the variation. The first *cruzado* is executed crossing the r. f. in front of the left, whilst the gentleman commences a *rueda*, crossing the left before the right. The second *cruzado* is made crossing the left in front of the right at the moment the gentleman crosses the right before the left. The change to this variation is very simple. It is commenced by the crossing of one foot over the other and concluded in the same way. It can also be commenced (eight) or by a *passeo*—left foot back for the gentleman, r. f. forward for the lady, or by a *chassé à deux temps*.

(11) **EL FROTADO** (*le frotté*).—Literally the rubbing or polishing, and is so named from the similarity of the step to the action of polishing the floor. This movement is perhaps the prettiest in the Tango. The gentleman imitates the movement of a floor polisher, sliding (really rubbing) the foot on the floor alternately forward and backward. The gentleman does the “rubbing” with the left, while the lady does it with the right, simultaneously advancing the feet and retiring them together.

The gentleman holds the lady “*enlacé*” (clasped as in all the other step) and the movement is made, slightly facing forward like *el chasé* both having the inside shoulder slightly forward.

Tango Argentine--Continued.

Gentleman's step.—

- (1). Advance r. f.
- (2). Advance l. f.
- (and) Close right to 3rd rear slightly raising left forward.
- (3). Step back on left.
- (4). Step back on right.
- (and) Close left to 3rd front slightly raising r. f.

With a little practice the dancer will instinctively feel that he must rub the floor with the feet at 2 and 4. He will also swing the body backward and forward. Please avoid any exaggerations of the lifting of the foot—don't kick—It is merely a gentle swing of the foot forward while the body gently swings back and *vice versa*. The lady does the same steps with opposite feet. The step is finished by the gentleman stepping back on the left and the lady forward on the right foot as in the *medio corte*, the lady turning in front of the gentleman on 2, and; the gentleman stepping back on 3; thus they finish with a *medio corte* finishing face to face.

(12 EL MOLINETE (*le moulinet*). The Mill.—A movement of 5 temps.

Gentleman's step.—

- (1). Left foot advance.
- (2). Right foot advance.
- (3). Left foot advance.
- (and) Chassez.
- (4). Step back on left turning 1 quarter circle to left.
- (5). Step back on right turning another eight circle to left. Repeat the whole *ad lib*.

Lady's step is the same with opposite foot. This movement is made side by side. A *medio corté* is made to finish the step . . . An extra step is here described, *la vigne*.

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Tango Argentine--Continued.

(13). LA VIGNE (*The Grape Vine*).—A pretty movement to cruzado. Immediately after cruzado, the gentleman (1) will cross right over in front of left, moving forward (2) cross left over in front of right, moving forward (3) cross right over in front of left, moving forward (4) cross left over in front of right, moving forward and finish with (5) (*and*) (6) a medio corte. Lady's step :— (1) cross left rear of right, moving backward, (2) cross right rear of left, moving backward, (3) cross left rear of right, moving backward (4) cross right rear of left, moving backward and finish (5) (*and*) (6) a medio cortés. The shoulders will swing slightly forward and back in unison with the movement of the feet.

Please do not exaggerate any body or foot movements, leave that for the so called "specialists," self-styled "Argentines" and others who dance for stage effect and disgrace a beautiful dance such as the Tango undoubtedly is.

VARIATIONS and FANTASIES of the TANGO.

CRUZADO SOLO.— This is done between two cruzados (*scissors*). The gentleman places the right sole in front of the left foot and stands still while the lady *only* does the cruzado together followed by a medio corté of which the first beat is omitted.

ALTERNATIVE RUEDA. In the former description of the Rueda it was shown how the *gentleman* pivots on the soles while the lady makes chassés or cruzado in 4 temps round him. In like manner the movement may be reversed, the *lady* making the pivots while the gentleman makes chassés or cruzado, etc.

THE FACE-ABOUT (*volte-face*). During the paseo side by side, after a step with the inside foot both make a volte-face, that is, cross abruptly to the other side and continue the paseo without pause and in the same direction as before. *Another variation.* While making side by side paseos, the gentleman makes the lady do a cruzado in 2 temps while he make a volte-face.

Tango Argentine--Continued.

Practise various combinations of steps or parts or steps already explained. A plan of step cannot be arranged, the dancer's good taste and individuality are the only guide. We, however, give a musical phrase of 8 bars.

For the gentleman :—

- (1). The first three step of molinete.
- (2). Cruzado to the right, in 3 temps.
- (3). A chasé to the left in 2 temps.
- (4). A changement to the left ending in a cruzado.
- (5). A simple rueda.
- (6). A paseo to the left backward.

The lady will do the corresponding steps. Other combinations can be made by the teacher and dancer.

THE PARISIAN TANGO.

(BY MONS. ROBERT, Paris.)

1ST. FIGURE. The gentleman does a very accentuated walk forward, the lady backward, starting with the r. f., then he does a pas d'arrêt thus :—

Advance r. f., glide the l. f. to the left, bring the r. f. well to the rear, bending on it. The lady does this step starting with the l. f. back and placing the r. f. well forward).

2ND. FIGURE. The gentleman starts backwards, the lady forward : Cross the r. f. rear of the left, place the l. f. quite straight on the left side, turn slightly, the toe pointed, the heel slightly raised, place the l. f. backward leaving the r. f. outstretched in front and dip lightly on the l. f.

3RD. FIGURE. The gentleman starts forwards, the lady backwards : Cross the l. f. quite flat in front of the right, place the r. f. obliquely on the right side and turn slightly from the ground. Place the r. f. very flatly forward, bend on the r. f. very flatly forward, bend on the r. f. lifting up the l. f. slightly at the rear.

Parisian Tango--Continued.

N. B.—When the gentleman goes backwards she does the steps of the third figure. When he goes forwards she does the steps of the second figure.

4TH. FIGURE. Gentleman and lady turn with a *pas de valse* step to the left once or several times, taking up sometimes the second figure, sometimes the third.

5TH FIGURE. The gentleman crosses the r. f. in front of the left, draws up the l. f. to the right and then places the r. f. at the back, he then crosses the l. f. in front of the right, draws up the r. f. to the side of the left, and places the l. f. in front, he does this several times, (the lady does the same steps).

6TH. FIGURE. A little walk sideways where the r. f. is crossed in front of the left, lengthening ("*allongéant*") this step, recrossing with the l. f. in front of the right, and lengthening the r. f. step.

7TH. FIGURE. The Gentleman starts with the r. f. on one side; He does two *pas marchés* and glides the r. f. doing a *chassé* step with the left, he does two *pas marchés* with the l. f., slides the l. f. doing a *chassé* step with the right. (The lady does the same steps with the opposite foot).

8TH. FIGURE. This consists of the little walk which join all the figures together. The lady and gentleman turn, sometimes the lady passing in front of the gentleman, at others, the gentleman passing in front of the lady.

9TH. FIGURE. Gentleman and lady do some little *pas glissés* to the side. The gentleman raises himself on the tips of the toes in turning slightly in the same place, while the lady turns round with him doing some *pas glissés*.

10TH. FIGURE. (*Pas carrés*). The gentleman places the r. f. forward, slide the l. f. towards the left. Do a *chassé* step, place the l. f. back, glide the r. f. to the side and do a *chassé* step.

THE RAG-TIME CRAWL.

MR. J. B. McEWEN, of Glasgow, Scotland.

Tempo. 2-4

Positions—Side by side—both join l. hands, arms out-stretched, Gentleman's right arm around lady's waist, both r. hands joined and resting on lady's r. side—both commence with r. f.

Description.

Step to r. side, cross l. over r.....	1 bar
Repeat above.....	1 bar
Step forward r. f., bring l. to heel of r., step back l. f., bring r. f. close to l.....	2 bars
Cross r. f. over l. and step to l.....	1 bar
Repeat above.....	1 bar
Step forward r. f., bring l. to heel of r., step back l. f., bring r. f. close to l.....	2 bars
Step forward r. f. and point l. in front.....	1 bar
Step forward l. f. and point r. in front.....	1 bar
Step forward r. f. and point l. in front.....	1 bar
Step forward l. foot and point r. in front.....	1 bar
Turn to l. in a circle (4 steps).....	2 bars
Walk forward 4 steps.....	2 bars
	<hr/>
	16 bars

Repeat "ad. lib."

THE WAVE.

JACOB MAHLER, St. Louis, Mo.

Tempo. 4-4.

Desc. for gentleman—C.P. for lady.

Schottische to the r.....	1 bar
Schottische to the l.....	1 bar
Boston backward.....	1 bar
Boston forward.....	1 bar
Waltz eight times or.....	4 bars
Repeat as above "ad lib."	

Explanation of the Schottische Step.

L. F. to second position.....	Count 1	} 1 bar
R. F. to first position.....	" 2	
L. F. to second position.....	" 3	
R. F. to first position.....	" 4	

Boston.

L. F. back to 4th position.....	Count 1-2	} 1 bar
R. F. back to 4th position.....	" 1-4	
L. F. forward 4th position.....	" 1-2	} 1 bar
R. F. forward to 4th position.....	" 3-4	

THE PEACOCK GLYDE.

[BY FRANK H. NORMAN SR.]

Tempo. 4-4.

Position closed.

Des. for Gentleman—C. P. for Lady.

(a) L. F. to L. side.. .. .	Count 1	} 1 bar
R. F. to heels together.....	" 2	
L. F. to L. side.....	" 3	
Point R. foot, where it is.....	" 4	

See Cut 4.

Repeat above for 4 bars, with alternate feet, to l. and r., gradually turning to r.

(b) Gentleman runs forward (at partners r. side) 5 running steps, turning a quarter turn to r. on 5th step; then runs three steps backward (lady forward). 2 bars. *See Cut 1.*

(c) "Whirling" step on place. 2 bars. *See Cut 8.*

NOTE—The last "bar" may be made Grapevine for a variation.

ASHBURY MINUET.

BY H. L. WALKER.

Tempo. 16 measures of minuet and 16 measures of waltz time.
Des. for Gentleman—C.P. for Lady.

First Part :—

Partner at r. of gentleman ; gentleman holding lady's l. hand with his r. hand, well raised.

L. F. to 4th pos. front, count 1 ; point r. toe to side, 2nd pos. count 2, 3. 1 bar.

Step on r. foot to 4th pos. front, count 1 ; point l. toe to side. 2nd. pos., count 2, 3. 1 bar.

Step on l. foot to 4th pos. front, count 1 ; point r. toe to side. 2nd pos., count 2, 3. 1 bar. In all 4 bars.

Second Part :—

Each Partner, walking backward, beginning with l. foot. l. r. l., count 1, 2, 3. 1 bar.

Pause and bow (lady courtesy), count 4, 5, 6, 7, 8, 9. 2 bars.

Forward walk, beginning with r. foot, count 10, 11, 12. 1 bar. In all 4 bars.

Third Part :—

Facing partner, gentleman holding lady's r. hand with his r., raised step on r. foot to 2nd pos, count 1 ; draw l. to 1st pos., count 2, 3. 1 bar.

Step on r. again to 2nd pos., count 1 ; draw l. to 1st pos., count 2, 3. 1 bar—(during this measure, lady pirouettes under arm).

Three steps sideways, gentleman steps to the 2nd pos. with the r. f., count 1 ; draw l. f. to meet it, count 2, 3. 1 bar.

Pause, looking at partner, arm raised, 1 bar. In all 4 bars.

Fourth Part :—

Three steps sideways again, gentleman steps to 2nd pos. with r. f., count 1 ; draw l. f. to meet it, count 2, 3. 1 bar.

Pirouette turn, dropping hands to side ; bow and courtesy. 2 bars. In all 4 bars.

Fifth Part :—Waltz pos. waltz, 16 bars.

Entire Dance 32 bars.

TA-TAO---PARIS, 1914.

*Described by CHARLES D'ALBERT, Vice-Président Impérial
Society Dance Teachers.*

This Dance which in English means "The Great Harmony," was known in China, 2,450 years B.C. It is a slow solemn dance, full of curious paces and long-drawn out movements. The whole style of the dance is most dignified. It will undoubtedly please those who condemn the Tango, for a dancer does not seize the lady round the waist but simply holds both her hands, the movements of the arms being even more important than the movements of the feet. It can never offend anyone. At the same time, although in some respects it resembles a menuet, this Chinese dance preserves the essential character of the Tango, in the kneebend, the contretemps and the balancing of one foot, but using the heel for that purpose.

Position ;—The dancers stand facing each other with both hands raised as high as the shoulders, palms turned towards the face, the fingers of the gentleman's right and lady's left hands locked, the tips of the index fingers and thumbs touching and pointing upwards. Same with the other hands.

There are eight principal movements. There, is however, no special order for the figures, neither is there any prescribed number of times the figures should be done ; this is left at the discretion and good taste of the gentleman who naturally guides. The movements may be varied infinitely in their direction, *i. e.*, in place, moving to the right, to left or turning. Movements No. 1 is the medium between the various steps and is danced most frequently.

- (1) *Tu-Tao* (The Cadence).
- (2) *Ho-Ang* (The Phoenix).
- (3) *Ho-Ang* (A variation).
- (4) *Ho-Ang* (A variation sideways—à côté)
- (5) *Ta-Knen* (Grand Tournant).
- (6) *Ta Ou Hen Tche* (La Vague—The Wave).
- (7) *Ta-Hyen* (Le tout ensemble).
- (8) *Gen Ou* (Solo pour l'homme).

(Abbreviations used :—l. f., left foot ; r. f., right foot).

Lady does the same steps but with the opposite foot. When he advances she retires, when he uses r. f. she uses l. f. and *vice-versa*.

- (1) *Ta-Tao*. (La Cadence). Gentleman's step.
 - (1) Step forward on l. f.
 - (2) Place heel on r. f. to the side (2nd position).
Repeat beginning r. f. and continue *ad lib*.

- (2) *Ho-Ang*. (The Phoenix). Both moving forward or backward, or both.
 - (1) Step forward on l. f.
 - (2) Step forward on r. f.
 - (&) Bring l. f. up to r. f.
 - (3) Heel of r. f. to 2nd position.
 - (4) Pause.
Continue same step with opposite foot.

- (3) *Ho-Ang*. (A variation). Moving to the right and left.
 - (1) Step l. f. to rear of r. f.
 - (2) Step r. f. to right side.
 - (&) Bring l. f. up to r. f.
 - (3) Heel of r. f. to 2nd position.
 - (4) Pause.
Continue same step but with other foot.

- (4) *Ho-Ang*. (Another variation moving sideways to the right.
 - (1) l. f. over or under r. f.
 - (2) r. f. to 2nd position.
 - (&) Bring l. f. to r. f.
 - (3) Heel of r. f. to 2nd position keeping weight on l. f.
 - (4) Transfer weight of body to r. f.
Repeat this step in the same direction, *ad lib*: to change, omit step 4 and repeat with r. f. over l. f. moving sideways to the left.

- (5) *Ta-Knen*. (Grand tournant). Both in same direction.
 - (1) Cross l. f. well over r. f. raising r. f. well up.
 - (2) Pivot to the left on sole of l. f., the right shoulder forward to the left.

- (3-4) Cross r. f. well over l. f. causing a dip of the body
- (5) Step sideways with l. f.
- (6) Step sideways with r. f.
- (7) Close l. f. to r. f.
- (8) Heel r. f. across l. f. without weight.
Repeat with r. f. going over l. f.
- (6) *Ta-Ou-Hen-Tche.* (La Vague—The Wave),
- (1-2) Cross l. f. well in rear of r. f. which will make the dancers look forward.
- (3-4) On 3, beat the floor with the heel to r. f. where it was the end of last step.
- (7-8) Step forward down on l. f.
Repeat, but other foot.
- (7) *Ta-Hyen,* (Le tout ensemble). In place.
- (1) l. f. over or under r. f.
- (2) r. f. to 2nd position.
- (&) l. f. quickly up to r. f.
- (3-4) Heel of r. f. to 2nd. position.
- (5-6) r. f. (to a prolonged) 4th position rear.
(swing arms outwards),
- (7-8) r. f. to 2nd position.
Repeat commencing with r. f.
- (8) *Gen-Ou.* (Solo pour cavalier). Lady stands still and gentleman only does the following half-way round the lady and back again.
- (1) l. f. over r. f.
- (2) Walk with r. f.
- (3) Walk with l. f.
- (4) Heel of r. f. to 2nd position, without weight.
Repeat commencing with r. f.

It is impossible to describe the arm movements, these must be left to the ingenuity, ability and æsthetic feeling of the dancers, but they must be appropriate to the movements of the feet and the body.

The music is peculiarly Chinese in its plaintive theme. It is in slow common time. "Chin, Chin, Chinaman," from the "Geisha," (counted 1 & 2 & 3 & 4) will answer the purpose.

LA FORLANA.

This ancient "Italian" Dance, originated with the "Forlans" of Italy, over 300 years ago. It became one of the three National Dances of Italy.

During the 16th, 17th and 18th Centuries, it passed through many elaborations and changes, eventually becoming a very elaborate Fancy Dance. The following is a "translation" of the Dance as now used in European Ball Rooms.

There are also several other very good Forlanas published, one specially good one is by Mr. R. M. Crompton of No 34 Berners St., London, England. Price 50 cts. FRANK H. NORMAN SR.

Tempo, 6-8.

Position for first 6 figures—Gentleman at lady's l. side, his r. arm at lady's waist. He holds her l. h. with his l. h.

Fig. 1st—Both balance to l. (swaying body)
Count 1-2 1 bar.

Repeat to r. 1 bar.

Repeat whole 2 bars.

Fig. 2nd—Make four "one-steps" to front, begin
l. h. 4 bars.

Fig. 3rd—Repeat 1st Figure. 4 bars.

Fig. 4th—Both make four "two-steps" to front. ... 4 bars.

Fig. 5th—Both make 4 steps to r. side commencing with r. f. alternating the weight of the body on the heel and toes, while the l. f. is slightly dragged after 4 bars.

Repeat to l. 4 bars.

Fig. 6th—Both make 8 steps to r. as in Fig. 5, but when moving to r. the weight of the body rests on l. f. while the couple make 8 small skipping steps with l. f. moving to r. while the r. f. alternating the heel and toes, strikes lightly on the floor 4 bars.

Repeat to l. 4 bars.

Fig. 7th—Position changes during this figure. Both make 4 balance steps as in Fig. 1, then during the next four bars, the gentleman while sliding and turning to the lady's side, make four chasseur steps to l. The lady, half turned towards the gentleman, makes the 4 chasseur steps with r. f.

Fig. 8th—G. to R. with r. f. Both repeat fig. 5.... 4 bars.

L. to L. with l. f.

Repeat to other side..... 4 bars.

Fig. 9th—Repeat the 8 steps of the 6th figure to front and backwards.

Fig. 10th—Both cross l. Count.....1

Chasseur around each other. Count & 2 & 3 up to 8 4 bars.

Repeat to l..... 4 bars.

Repeat to r. 4 bars.

Repeat to l. (for)..... 2 bars.

Turn lady (whirling) under l. arm and bow..... 2 bars.

N.B. If the dance is required longer, repeat, after the 6th fig.

Figs. 1 to 6, then continue.

After fig. 9, repeat the first 6 figures again.

The above arrangement suits the music by Nicola Moletti, published by Carisch and Jamichen, Milan, Italy, or any 6-8 music.

THE VENUS WALTZ

BY FRANK H. NORMAN.

Tempo 3-4.

Position closed, but both facing outward.

(See cut 2)

Description for Gentleman, C. P. for Lady.

(a) Step l. f. forward and swing r. f. to front..... 1 Bar.

(b) Step r. f. backwards and bring l. f. in front of r. f. 1 Bar.

- (c) Repeat (A) 1 bar. Repeat commencing on r. f. turn towards partner on three, and look down towards r. f. 1 Bar.
- (d) Step on l. f. to left, and draw r. f. half way towards l. f. (See cut 12) 1 Bar.
- (e) Step on to r. f. to recover your balance. 1 Bar.
 10 Waltz step..... 10 Bars.
-
- 16 Bars.

N.B.—Many people prefer using the “BOSTON” step instead of “WALTZ” steps.

ADA REHAN WALTZ

By JOHN HACKETT,

Hamilton, Ont.

Position facing each other with their both hands joined.

DESCRIPTION FOR LADY AND GENTLEMAN.

1st Part.—G. move the left foot to the left (2nd pos.) weighted (1), bring r. foot behind l, in 5th point position (2), rest on l. (3), 1 measure. Bend l. knee sinking down and up (1, 2), rest on l. (3), 2 measures. Move the r. foot to the r. to 2nd position weighted (1), bring l. f. behind r. in 5th point position (2), rest on r. (3), 3 measures. Bend r. knee, sinking down and up (1, 2), rest on r. (3), 4 measures. Release the lady's r. hand from your l. still holding her l. hand with your r. turn quarter around, facing the line of direction, (around the room). Take three steps ahead, one step to a measure with l. r. l. and point r. foot in 4th position in front, 8 measures in all. Join both hands, facing partners in the position first described. Gentleman starts with the r. foot, move to the r. to 2nd position weighted (1), bring l. foot behind r. to 5th point position

(2), rest on r. (3), 1 measure. Bend r. knee, sinking down and up (1, 2), rest on l. foot (3). 4 measures. Release the lady's l. hand from your r. still holding her r. hand with your l. and turn quarter around, facing the opposite direction back. Take three steps, one to a measure with r. l. r. point l. foot, 4th position in front, 4 measures. You will now be back to the place you started from. This is the first part, 16 measures.

2nd Part.—Take waltz position and waltz for 16 measures.

THE SOCIETY GLIDE.

MR. J. B. MCEWAN, of Glasgow, Scotland.

Tempo. 3-4.

Positions—side by side, lady's r. hand joined in the gentleman's l. hand ; outstretched—lady and gentleman's r. hands joined, resting on the lady's waist on right side behind.

Des.

Both commence with the r. f.

1. Pas de valse forward (right)..... 1 bar
 2. Pas de valse forward (left)..... 1 bar
 3. Pas de valse to side—lady passing in front to l.
—gentleman to r..... 2 bars
 4. Pas de valse forward (right)..... 1 bar
 5. Pas de valse forward (left)..... 1 bar
 6. Pas de valse (to original places) viz:—Lady
crosses in front of gentleman..... 2 bars
 7. Step to r. side with r. foot ; cross l. foot over r.
and dip..... 2 bars
 8. Chassé to r. (count 1, 2, 3)..... 2 bars
 9. Step to l. side with l. foot, cross r. foot over l.
and dip..... 2 bars
- Chassé to l. (count 1, 2, 3)..... 2 bars

Repeat "ad. lib."



Cut 1



Cut 2



Cut 3



Cut 4



Cut 5



Cut 6



Cut 7



Cut 8



Cut 9



Cut 10



Cut 11

ONE-STEPS.

A FEW WORDS OF ADVICE.

Be careful to make all your movements with a graceful gliding step, avoiding any suggestion of a wiggle, and you will enjoy the "One-Step" far more than if you allow yourself to become one of the many eccentric ignoramuses, who, when they have "picked up" a few movements of the "One-Step" immediately become obsessed with the idea that they are wonderfully clever on their feet, and take every opportunity of showing how clever (?) they are.

An old, but a true saying is—"A little knowledge is a dangerous thing." No one who has learned to dance the correct "One-Step" can deny it. Once on your feet and the band strikes the first notes of the alluring Ragtime, you go, you move, utterly oblivious of all around, content to revel in the very joy of living—all ages enjoy it. It is a thing of beauty

WHEN DANCED CORRECTLY.

—o-o—

THE ONE-STEP (Montreal.)

BY FRANK H. NORMAN.

(As Danced in Montreal).

Tempo. 2-4.

Position closed—standing at partners r. side to commence—*see cut 1*.

Des. for gentleman—C.P. for lady.

Make all the running steps with a gentle easy "running" step. Keep the shoulders level at all times. Never raise one shoulder higher than the other.

Avoid any suggestion of a "wiggle," and do not dance very close to your partner.

(a) L. F. run 8 steps forward. 4 bars. See "cut" 1

(b) Glide (facing partner) glide l. f. to side and draw r. f. to heels together. Repeat 4 times. 4 bars.

(c) Turning, on place—l. f. to l. Count 1. R. F. to r. Count 2. 1 bar. Repeat 4 times. 4 bars.

(d) Grapevine—L. F. to L. side.	Count 1	} 2 bars.
R. F. behind L.	" 2	
L. F. to L. side	" 3	
R. F. to front	" 4	

Turning slightly to l. and r. as you dance it. See "cut" 4.

Repeat 2 bars. Total 16 bars.

It is not necessary to make any given number of "steps" or rotation of "steps." The man leads as he wishes, and dances so as to avoid "bumping" any other couple.

NEW YORK ONE-STEP.

Description by GEO. E. RUTHERFORD.

Waltz Position—Gent's Part.

No. 1—Walk backward 4 steps, beginning with l. f. Count 1, 2, 3, 4.

Walk forward three steps, beginning with l. f. Count 5, 6, 7; step back on r. f. and dip. Count 8. 4 bars

No. 2—Walk forward, beginning with l. f. Count 1, 2, 3, 4; turn to the r. with 4 steps or plain "trot." Count 5, 6, 7, 8. 4 bars

No. 3—Step to l. Count 1. Step r. f. forward toward partner. Count 2. Step to side on l. f. Count 3. Draw r. to l. (couple) or cut, at the same time making a slight dip by bending the r. knee. Count 4. 2 bars
Repeat No. 3. 2 bars

No. 4—Walk forward, beginning with l., 4 steps. Count 1, 2, 3, 4; turn to r. or l., 4 steps or plain "trot." Count 5, 6, 7, 8. 4 bars

TOLEDO ONE-STEP

BY LOUIS SHACKNE.

Tempo, 2-4.

Desc. for Gentleman and Lady.

Part 1st—Walk forward 4 steps.....	2 bars.
Turn one quarter to l. on 4th Step	
Walk backward 4 steps.....	2 bars.
2 slides to l. side.....	2 bars.
4 Walking steps at partners r. side, turning once around completely.....	2 bars.
	<hr/>
	8 bars.

Part 2nd—Walk 2 steps forward (1-2), swing l. f. over r. f. and make a two-step backward, weight on r. f.; (3 and 4).....	2 bars.
Walk forward 4 steps.....	2 bars.
Balance to l. and r.....	2 bars.
4 Walking steps turning at partners side....	2 bars.
	<hr/>
	8 bars.

PITTSBURG ONE-STEP.

BY T. McDOUGALL.

Tempo, 6-8 on 2-4.

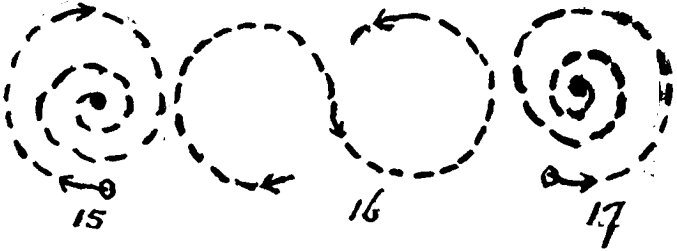
Desc. for Gentleman and Lady.

4 Walking steps backward.....	2 bars.
4 Walking steps forward	2 bars.
8 Gropevine.....	4 bars.
4 Drags.....	4 bars.
8 Turns	4 bars.
Repeat "ad lib".	

The following movements for any one-step may be introduced at any time.

THE AEROPLANE

Ordinary running steps, starting at partners r. side and describing track as per "cut 16".



THE LAME DUCK.

When doing the walk step, stop one foot at heels together, keeping the toe pointed. The foot brought to make "heels together," at same time sink down on that foot (toes) bending knee, as if you had a "game" leg. Repeat "ad lib".

SIDE STEP LAME DUCK.

Same as above, but moving sideways.

OCEAN WAVES.

Tempo 3-4.

Face partner join both hands, outstretched (see cut 7.)

Disc. for Gentleman C. P. for Lady.

Preparatory—Raise l. f. to l. side.

Bring l. f. to heels together, displacing r. f. count 1

Step to r. on r. "and"

slide l. f. to r. f. displacing r. f. count 2 1 Bar.

Repeat, *Ad lib*—turning on place, allowing the hands to wave up and down at side imitating "Waves"—may be introduced at any time, in any "One-step"

THE STEP OUT.

Means stepping to your partners right side and making the "walk" step in this position, whenever desired, finish it with a "turning" or spinning step.

THE ZIG-ZAG-

While doing the walk step forward the couple separate a little from each other and the man then walks 3 steps to the "step-out position to the r. and then turning towards partner 3 steps to the step-out position to the left.

Very effective if done properly.

THE HORSE TROT

When going up or down the room in the straight "walk step" gradually break into-step on l. f. Hop in l. f. count "and", step down on r. f. (2), hop on r. f. count "and" repeat for about 8 counts then finish it by sliding to l. f. 1, 2, 3, 4. (for Gentlemen).

These side steps (or chassez) allow you to recover, your equilibrium to continue into another step.

THE TURNING STEP, OR SPIN.

This is an important movement in all one steps. If not danced carefully it degenerates into a most vulgar movement.

Professionals dance it on the principle of revolving on a "pivot" which necessitates the mans r. f. and the Lady's r. f. being placed close together to form the pivot on which to revolve, using the other foot to propel yourself around.

THE WIND UP.

Used mostly by professionals while dancing a "walk" step, Lady gradually backs away from partner until the joined hands are extended to full arms length in front of each other.

The gentleman now turns to his Left, on spot, while the lady walks around him to the Left side, until they are face to face again, which winds her arm around his neck.

When face to face, take original position for next step.

Great speed can be obtained by doing this.

For ordinary Ball-Room Dancing, speed is not desirable, in fact it is not permissible.

Make the turning step by stepping in l. f. to l. and then on r. f. to r., one count for each, as often as desired.

Be careful to keep the shoulders level while turning. Do not wiggle the body in any way, nor allow the head to sway from side-to-side.

THE CASTLE WALK.

BY H. L. WALKER OF BUFFALO, N. Y.

Introduced by many into the "One Step" as a variation. Ordinary Waltz position facing partner. See "Cut" 8.

Gentleman l. f., walks forward, stepping on the "ball" of the foot describing a spiral (see cut 17) to the left, finish with a "turning" on place, then make a spiral to the right (see cut 15) and finish with a "turning" on place.

When moving to left keep arms stretched outward and downward, and both look towards stretched arms.

When moving to the right raise joined hands to height of shoulders and look in opposite direction.

An Addition—On the 8th count of each "spiral" raise up on the toe.

Another—Position closed, but both face outward, diagonally to center. Walk 4 steps forward commencing with "outside" foot 1 2. 3. 4. Turn quickly (towards each other) and walk in opposite direction, 1, 2, 3, 4.

Gentlemen backward, starting with l. f., walks 4 steps; lady starts with r. f., walk 4 steps forward, and both may or may not make a slight dip on each 4th count.

Gentleman starts the turn with his l. f., lady with r. f., making a quarter of revolution clockwise in each of 4 steps.

The Glide or Draw consists of a step with the l. f. to the left by the gentleman and drawing the r. f. up to it. Lady taking the counterpart. The draw is done to the count of two, and is usually repeated either 2 or 4 times.

The Dip is done to 4 beats of music. It may consist of a simple bending of the knees or of a dip as the gentleman steps forward and then three short steps for recovery.

The Grapevine is composed of the following steps for the gentleman with the lady just opposite. Left foot, left and forward ; r. f. left and back ; l. f., left and back ; r. f., left and forward. This takes 4 beats of the music and is usually repeated twice.

THE NUMBER OF COUNTS AND MEASURES

	Counts	Measures
Castle walk, - -	8	4
Dip . - -	4	2
Turn - -	4	2
Draw or Glide -	4	2
Turn - -	4	2
Grapevine - -	8	4
	<hr/> 32	<hr/> 16

— OR —

Castle walk 8 Counts, 4 Measures ; Turn 4 Counts, 2 Measures. Draw 4 Counts, 2 Measures ; Grapevine 8 Counts, 4 Measures ; Turn 4 Counts, 2 Measures ; Dip 4 Counts, 2 Measures, making altogether 32 Counts, 16 Measures.

CASTLE-WALK.

SIMPLE AND GOOD AS A VARIATION BY H. L. WALKER.

Desc. for gentleman ; C. P. for lady.

Walk 8 steps backwards,	Count 1 to 8,
Slide 4 polka steps to the left,	" 1, 2, 3, 4,
Slide 4 polka steps to the right,	" 5, 6, 7, 8,
Walk 8 steps backward again,	" 1 to 8,
Then whirl turning,	" 1 to 8.

BRAZILIAN MAXIXE.

BY OSCAR DURVEA, NEW YORK.

Tempo Tango, 2-4.

Waltz Position.

Desc. for Lady. C. P. for Gentleman.

The "Maxixe or Brazilian Matichiche" is very graceful and rhythmic and conforms with the tradition of elegance and good form.

The position of the couple is the same as for the Boston or Waltz. The gentleman starts with the r. f., the lady with the l. f.

This dance has five figures which are repeated at will, the only importance being to follow the time (preferably slow) of the music.

First Figure, gentleman. (1) Glide the right foot forward, (2) draw the left foot up to it, (3) glide the right foot directly forward again (with a very slow movement), (4) glide the left foot towards the left, (5) draw the right foot up to it, (6) glide the left backward, then (7), (8). (9) start off with the right foot in a "chassé step." These steps form a kind of square. The body should be very supple, and the movement leisurely undulating.

Lady. (1) Glide the left foot backwards, (2) bring the right foot up to it, (3) immediately glide the left foot backwards again, (4) glide the right foot towards the right, (5) bring the left up to it, (6) glide forward with the right, (7), (8), (9) start forward with the left in a chassé step.

Second Figure, gentleman. (1) Glide the right foot to the right the toe pointed, (2) bring the left foot behind the right heel. Do this several times keeping the body facing the right.

The Lady starting with the left foot moves towards the left.

Third Figure. Turn with the "chassé step" as in the first figure turning and leaning sometimes to the left, sometimes to the right.

Fourth Figure, gentleman. (1) Place the right foot forward, (2) gliding the left foot towards the left, (3) draw the right foot up to the side of left, (4) step backwards with the left. Lift the right foot forward the toe pointed to the ground.

Lady. (1) Place the left foot back, (2) glide the right foot to the right, (3) bring the left foot up to the side of it, (4) step forward with the right lifting the left foot backwards and leaning slightly forward.

Fifth Figure, gentleman. (1) Glide the left foot slightly to the left, (2) bring the right foot immediately up to the side of it. Do this several times, and then make the same movement to the right.

Lady does the corresponding steps in the same direction.

Such is the "Brazilian Mattochiche" the very latest of new dances.

Half Time Walking Step.

1st Step—Walk forward with r. with a slight dipping movement	count	1-2
Walk forward with l. with a slight dipping movement	"	3-4
Walk forward with r. with a slight dipping movement	"	5-6
Walk forward with l. with a slight dipping movement	"	7-8

N. B.—This is 4 walking steps, with a slight dipping movement, taking one step to two counts of the music.

Turning Step.

2nd Step—Slide r. f. to the side.....	count	1
Close l. to meet it	"	"and"
Slide r. to the side again, and bend the body over toward the r.....	"	dip 2
Slide l. to the side	"	3
Close r. to meet it.....	"	"and"
Slide l. to the side again, and bend the body toward the l.....	"	dip 4

Repeat—Slide.....count 1 & 2
 Slide..... “ 3 & 4

N. B.—This note is practically the same as our two-step movement, introducing a dip on the “and” count, and finishing it on the 2nd count. During these 4 two-steps, turn toward the r.
 (See cut 2)

Throwing Step.

(See cut 13)

3rd Step—Step with the r. f. forward.....count 1
 Raise l. f. behind, and at the same time raise up on the toe of the r. f. and come down on the heel again “ 2
 Step backward with the l. “ 3
 Step backward with the r. f. behind the l. f. “ “and”
 Close l. f. to meet r. “ 4
 Repeat with the r. f. stepping forward again, etc. “ 1-2-3 & 4

N. B.—Do not forget that the gentleman takes all these steps the exact counterpart. He would step back with the l. f. on the one count, and raise r. f. up in front, raising the toe of the l. f., etc.

Skating Step.

4th Step—Standing side by side, both facing forward, both right hands clasped, around the ladies waist, the l. hs. clasped, and held straight across in front of the man.

Slide r. forward.....count 1
 Close l. to meet it behind..... “ “and”
 Slide r. forward again..... “ 2
 Slide l. forward “ 3
 Slide r. to meet it. 5th position behind..... “ “and”
 Slide l. forward again..... “ dip 4
 Repeat—Slide r. f. forward, etc..... “ 1 & 2 & 3

P. S.—On the “and 4” count, a dip is taken with both knees, (See cut 11) but not on the “and 2” count, and the movement is taken on a zig-zag line, both dancing first toward the wall, and then toward the centre of the room; this movement necessitates the crossing of the man’s l. f. over the r. when dancing toward the wall, and the crossing of his r. f. over the left when going toward the centre of the room.

Chasing Step.

5th Step—Both using outside foot in front, standing side by side, with heel on the ground and toe raised, and immediately lower the toe of foot and close the rear foot to meet it “ “and” 1

(See cut 6)

Repeat the same foot in same direction. 8 counts in all. This is really chassé forward, using a heel and toe movement with the foot in front “ “and”
1 & 2 & 3
& 4 & 5 &
6 & 7 & 8

This step can also be done facing partners, with both left hands raised up over the head, and the r. arm around the ladies’ waist, and her r. hand in the gentleman’s r., but the dancers must stand facing one another with the shoulders parallel.

(See cut 9 & 5)

6th Step—Turning Step as previously described...count 1 dip 2
3 dip 4
5 dip 6
7 dip 8

7th Step—Throwing Step as previously described count 1-2-3
& 4
5-6-7
& 8

Heel and Toe Movement.

8th Step—L. toe pointed in the rear.....	count	1-2-3
Transfer the weight to the r. toe, and at the same time advance l. f. forward and immediately re-transfer weight to left.....	“	1
Right heel in front with the toe raised.....	“	and
Transfer the weight to the right heel, and at the same time advance the l. f., and immediately re-transfer the weight to the left	“	2
Repeat this movement for counts.....	& 3 & 4 & 5	& 6 & 7 & 8

Repeat dance from the beginning.

N.B.—The half half time walking step, may if so desired, be taken in full time making 8 walking step instead of 4.

HESITATION WALTZES.

NOTES.

There are as many of these waltzes as there are teachers of same, so I will give several descriptions of those used in widely different localities.

Desc. of “*Waltz and Over*” (takes 2 bars), used very frequently.

Gentleman one full “waltz-step” backward (lady forward).....	1 bar	} 2 bars
Gentleman step over from l. f. on to r. f. leaving r. f. pointed.....	1 bar	

Desc. of *Walk Waltz* (takes 1 bar).

Walking in any given direction “one” walking step to each “bar” of music.

Desc. of *Cross Waltz* (takes 2 bars).

Gentleman cross and step on one foot over the other
1 bar.

Step to side in same direction and bring heels together. 1 bar.

Desc. of *Boston Step*. See “*Bostons*.”

TWINKLES

BY F. H. NORMAN.

Tempo $\frac{3}{4}$.

Desc. for gentleman.—C. P. for lady.

Position closed, but both facing forward (*See cut 2*).

1st. Part—Step on l. f. forward (<i>Balancé</i>).....	1 bar	
Step on r. toe b'kward.. Count 1	}	
Pause..... " 2		1 bar
Displace r. f. with l. f..... " 3		
Step on r. f. forward	" 1-2	
Displace r.f. with l.f. fw'rd. " 3	} 1 bar.	
Repeat above bar.....	1 bar	
Repeat Step of first....	3 bars	
Step on l. f. & Hesitate..	1 bar	

2nd Part—Facing partner gentleman back-
wards lady forward.

Step r. f. backwards.....	count 1	}	
Pause.....	" 2		1 bar.
Displace r. f. with l. f.	" 3		
Step and hesitate on r. f.....	" 1 bar.		
" on l. f.....	" 1 bar.		
One waltz step forward.....	" 1 bar.		
Hesitate on l. f.....	" 1 bar.		
One waltz step forward.....	" 1 bar.		
Repeat last 2 bars.....	" 2 bars.		

16 bars.

DOUBLE HESITATION WALTZ,

BY GEO. E. RUTHERFORD.

Waltz Position—Gent's Part.

- No. 1.—Step to the l., Hesitate, count 1, 2, 3. 1 bar
 Step to the r., Hesitate, count 4, 5, 6. 1 bar
 In the above movement face to the l. on the first hesitation, and face to the r. on second hesitation.
- No. 2.—Waltz, turn to r. making complete turn in (2 waltz movements) 2 bars
- No. 3.—Glide l. f. to side, count 1, 2; draw r. to. l., count 3; step l. to side and hesitate, count 4, 5, 6. . . . 2 bars
 Repeat No. 3, beginning with r. f. 2 bars
- No. 5.—Crossing Step (Hesitation).
 Step l. in line of direction, hesitate, count 1, 2, 3. 1 bar
 Cross r. over l. (hesitate), count 4, 5, 6. 1 bar
- No. 6.—Waltz or Boston, turn to r. and reverse. 4 bars

HESITATION WALTZ.

BY GEO. E. RUTHERFORD.

Gent's Part—Waltz Position.

- No. 1.—Step to side on l. f. (hesitate). Count 1, 2, 3. . . . 1 bar
 Waltz forward on r. f. " 4, 5, 6. . . . 1 bar
 Step to side on l. f. (hesitate) " 1, 2, 3. . . . 1 bar
 Waltz backward on r. f. " 4, 5, 6. . . . 1 bar
 Repeat all of the above. 4 bar
- In the above movement there is a slight swaying motion. As you hesitate you turn slightly to the r., and when you waltz back on the r. foot you turn slightly to the l.—this is really the making of the "Hesitation Waltz."

Part Second.

Waltz 8 bars, or Boston (Long), turning first to the l. then to the r.

If you start the waltz backward, first after you hesitate, instead of forward, it will give you the turn to the r. first, when you come to the waltz in the second part.

HESITATION WALTZ.

(as used in Montreal)

BY FRANK H. NORMAN, Sr.

Tempo 3-4.

Desc. for Gentleman C. P. for l.

Position closed.

- (a) Slide l. f. to l. side, bringing r. f. up to it, four times counting it 1, 2, 3, and 4 = 4 Bars
Repeat to r. 4 Bars.
- (b) Repeat the 3 and 4 of above step with alternate feet, turning to r. as you make it, 4 times. 4 Bars
- (c) Waltz and over, (*See notes*) alternating backward and forwards 4 times. 8 Bars
- (d) Waltz, 8 times (*or Boston*) 8 Bars

"HESITATION WALTZ."

Waltz Position.

BY OSCAR DURYEA.

Description for the lady. C. P. for gentleman.

- Lady step on the r. f. toward the side and lean over to the right, at the same time allow the l. f. to point. count 1, 2, 3
- Step on the l. f. backward. " 4
- Step r. f. on the side. " 5
- Close l. f. to meet right. " 6

Step r. f. to side, and lean toward the right, as before.....	“ 1, 2, 3
Step the l. f. forward.....	“ 4
Step r. f. to the side.....	“ 5
Close the l. f. to meet r. f.....	“ 6

Repeat this “ad lib.”

A turn to the right may be taken immediately after the 4th, 5th, and 6th counts, on the waltz *backward* on the l. f., by pivoting around on the r. f. toward the right on the 3rd. count and continuing to waltz with the l. f. backward on the 4th, 5th, and 6th counts. A turn to the left may be taken by pivoting around on the 1st, 2nd, and 3rd counts, and waltzing with the l. f. *forward* on the 4th, 5th and 6th counts.

The Hesitation forward is taken by both facing forward, still retaining waltz position, stepping on the outside feet, leaning forward on those feet, and raising the heel of the inside foot..... count 1, 2, 3

Waltz forward with the inside foot..... “ 4, 5, 6

The Butterfly movement may be taken, with the Gentleman facing forward, and lady facing backwards, still retaining waltz position, the gentleman steps forward on the l. f., and lady on the r. f. backward..... count 1, 2, 3

Both step in the same direction with the other foot..... “ 4

Both turn in the opposite direction..... “ 5

Close..... “ 6

The gentleman will now be facing backward, and the lady forward.

Gentleman steps backward on the l. f., lady forward on right count 1, 2, 3

Step in the same direction with the other foot.... “ 4

Both turn in the opposite direction..... “ 5

Close..... “ 6

Repeat this combination *ad lib.*

HESITATION WALTZ.

BY H. L. WALKER.

Tempo $\frac{3}{4}$.

Waltz position.

Desc. for gentleman : C. P. for lady.

Step Back with l. f. (Boston step),	Count	1, 2, 3
Step Back with r. f. " " " "		4, 5, 6
Step Back with l. f. " " " "		7, 8, 9
Step Back with r. f. " " " "		10, 11, 12—4 Bars,
Turning to r., stop on l. f.	Count	1, 2, 3
Continue turning, stepping on right... "		4, 5, 6
Then on left, turning.		7, 8, 9
Then hesitate, for three counts.		10, 11, 12—4 Bars,

N.B.—A slight swaying of the body may be made during the dance, and you hesitate, make a slight graceful dip, the gentleman's l. f. and the lady's r. f. being forward, and the lady's r. f. being forward, and the opposite knees of the couple being slightly bended in making the dip.

Repeat, gentleman going forward, in- instead of backward, as in the beginning, and the lady going backward, gentleman beginning with l. f., and lady with r. f.	Count	I, 2, 3
		4, 5, 6
		7, 8, 9
		10, 11, 12.—4 Bars.
Then turn to left, gentleman beginning with l. f, lady with r. f.	Count	1, 2, 3
		4, 5, 6
		7, 8, 9
		10, 11, 12.—4 Bars.

**The following makes a very pretty
Hesitation Waltz**

BY H. WALKER.

Desc. for gentleman ; C. P. for lady.

Waltz position.

- Balance movement : Balance back on
l. f., drawing r. f. to it, slightly
bending, rather pointing toe... ..Count 1, 2, 3
- Balance forward on r. f., drawing left
to it, back of right, slightly point-
ing toe of left..... " 4, 5, 6
- Balance back on l. f. again, drawing
right to it in front, slightly point-
ing toe of right..... " 7, 8, 9
- Now step r. f., quite a distance back,
and dip (hesitate)..... " 10, 11, 12.—4 Bars.
- Grapevine Movement*: Step left to
side..... " 1, 2, 3
- Step right back of it..... " 4, 5, 6
- Step left to side again..... " 7, 8, 9
- Step right in front of it..... " 10, 11, 12.—4 Bars.
- Repeat Grapevine Movement..... 4 Bars.
- Then turn same turning movement as
described above.....Count 1, to 9
- Now hesitate (dip),..... " 10, 11, 12

Prof. Norman highly recommends the Victor Grama-
phone Records for Dancing.

THE BOSTON.

New York's most Popular and Fashionable Society Dance.

DESCRIPTION BY T. GEO. DODWORTH, NEW YORK.

Desc. for Gentleman, C. P. for lady.

Tempo $\frac{3}{4}$.

Step backward lightly with the l. f., counting...1

Place r. f. at the side on a line with l.f. about 15 inches, still keeping balance of body on l.f., and at the same time raise the heel of l. f., counting2

Descend on heel of l. f., counting.3—one measure

A quarter turn is made to the right while the left heel is raised, by twisting around as if on a pivot. Step forward lightly with r. f. counting.....1

Place l. f. at the side line with r. f. about 15 inches still keeping balance of body on r. f. and at the same time raise the heel of r. f.; counting2

Descend on heel of r. f.....3—one measure

The Reverse.

Step backward lightly with the r. f. counting...1

Place l. f. at the side on a line with right foot about 15 inches, still keeping balance of body on r. f., and at the same time raise the heel of r. f., counting.....2

Descend on heel of r. f. counting.....3—one measure

A quarter turn is made to the left, while the r. heel is raised, by twisting around as if on a pivot. Step forward lightly with the l. f. counting.....1

Place r. f. at the side on a line with l. f. about 15 inches, still keeping balance of body on l. f., and at the same time raise the heel of l. f., counting.....2

Descend on heel of l. f., counting.....3—one measure

A quarter turn is made to the l. while the l. h. is raised, by twisting around as if on a pivot.

In order to join the two directions (the right and left turns) together, the gentleman must finish backward with the l. f. (*without turning*), then commence the reverse with the r. f. backward and turn.

To regain the right turn, finish backward with the r. f. (*without turning*), then commence with the l. f. backward, and turn as in the beginning.

The lady's part is the same as the gentleman except that when he commences backward with his l. f., she commences forward with her r. f. and so on.

Particular attention should be paid to making the first step *straight* backward as the case may be.

The "turn" in the Boston is not meant to cover much space, and reversing should be made frequently, every three or five turns.

The position taken when two dance together, is the same as in the waltz.

The music should be played a little faster for the Boston than for the Waltz, about $\text{♩} \mid 76$ according to Maelzel's Metronome

CROSS WALK BOSTON

(BY FRANK H. NORMAN SR.)

Tempo, 3-4.

Position Closed.

Desc. for Gentleman. C. P. for Lady.

(a) Cross l. f. over r. f. 1-2. Step r. f. to r. 3, bring l. f. to heels together.....	4 Pause 5-9 2 bars
Repeat to l. crossing r. f. over l. f.	2 bars
(b) Position at partners r. side (<i>see cut 1</i>). Walk four steps moving around partner to r.	4 bars
Repeat to other side to l.	4 bars
(c) Slide l. f. to l. 1-2. Heels together 3. Slide l. f. to l. 4. Point r. f. where it is 5-6.....	2 bars
Repeat to r.	2 bars
(d) Slide 4 steps to l. side, count 1 & 2 3 point r. f. on 4.....	4 bars
Repeat to r.....	4 bars ^s
(e) Eight Boston Steps, turning.....	8 bars
	<hr/> 32 bars

THE RITZ BOSTON.

(BY FRANK H. NORMAN.)

Tempo, 3-4.

Accelerated Waltz. Description for Gentleman
C. P. for Lady.

Position Closed, but both facing forward.

a) {	L. F. forward skip step	1 bar
	R. F. " " "	1 bar
	Repeat.....	2 bars
{	L. F. walk one step backward	1 bar
	R. F. " "	1 bar
	Repeat	2 bars ^s
(c) {	Walk "four" steps forward	4 bars
	"dip" down on 2nd count	
	Almost touching floor	

(d) 4 Boston's (facing partner).....	4 bars
(e) { Make one "two-step" backward.	2 bars
{ Walk two steps backward.....	2 bars
(f) 4 Bostons.....	4 bars
(g) { Repeat e. but starting r. f.....	4 bars
{ 4 Bostons	4 bars
(h) Turn to l. (walking on a small circle) finish in closed position....	4 bars
(i) 4 Boston	4 bars
(j) Repeat h and i.....	8 bars

HALF AND HALF

(BY GEO. E. RUTHERFORD)

Tempo 5-4.

No. 1.—Step forward on the r. f. Lady backward on the l. f.count 1, 2, 3.
 Step to the side on the l. f. " 1.
 draw r. f. to the l. f. taking weight " 5. ... 1 Bar.
 Repeat all the above..... 1 Bar.
 The above is practically one waltz step, giving the forward movement a count of 1, 2, 3, and the step and close,.....count 4, 5.

No. 2.—Step forward on the r. f.count 1, 2, 3.
 Beginning l. take seven short running steps forward, forcing the Lady backward count 4-5, 1, 2, 3, 4, 5.

NOTE:—

If desired you may run eight steps to the seven counts; this will give the hesitation on the opposite foot to start the next group. The running steps may be taken—four forward—and three back, or in a circle to the right and REVERSE.

The turn and reverse may also be used in 1. Any of the fancy changes of positions used in the modern waltzes may be applied to the above dancing to the side of partner, both dancing forward in the line of direction, or forward and backward, etc.

BUTTERFLY WALTZ.

(BY FRANK H. NORMAN)

Tempo 3-4.

Desc. for gentleman.

C. P. for lady.

(See cut 7.)

Pos. Stand face to face, hands joined and outstretched.

Step on l. f. to l. (1), Swing r. f. in front of it, 2-3....	1 bar
Repeat in r. f. to r. (Balancè).	1 bar
Step on l. f. to l., and swing r. f. in front, turning a quarter turn to l., letting go ladies r. hand.....	1 bar
Balancè to r., both hands joined, back to back	1 bar
Balancè to l. and r.....	2 bars
Keep gentleman's l. Hand to lady's r. Hand joined, and and swing into "closed" position.....	2 bars
Waltz or Boston.....	2 bars

PROF. FRANK. H. NORMAN'S

CELEBRATED

A. B. C. WALTZ CHARTS.

Easiest method of learning "How to Waltz" known to the world to-day.



If you will follow the instructions herein contained, you may become a good waltzer in one week.

Practice each part thoroughly before taking up a new movement.

Practice the exercises "alone" until thoroughly familiar with them, then practice with a "partner."

When dancing with a partner, the gentleman *must* commence on "*Left foot backward*," and the lady commences "*Right foot forward*."

There is no stated number of "turns" to be made to the "right" or "left." If you are in a crowded room, the gentleman must guide his partner, so as to avoid bumping into any other couple.

A stated number of "turns" (four) is given in my description, only, that the pupil will have something definite to accomplish.

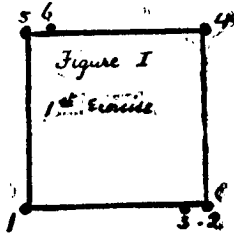
A gentleman should never waltz a lady "backward," unless absolutely necessary to avoid a collision with another couple.

Do not waltz entirely upon the toes. Allow the heel to touch the floor lightly every "first" and "third" count of each "Waltz step" or "Bar of Music." Waltz music is written in $\frac{3}{4}$ time, *i. e.*, three "beats" or "counts" to complete one bar of music.

Make all your movements with a graceful glide; do not try to "hop." Don't work the extended arms up and down, pump-handle fashion.

First Exercise.

Make a square on the floor with chalk, about 14 inches square, and number it the same as in figure 1.



Stand on 5-6 with your back to No. 1.

Place L. F. on 1	} 1 Bar of Music	
R. F. on 2		or
L. F. on 3		1 Waltz Step.

Place R. F. on 4	} 1 Bar of Music	
L. F. on 5		or
R. F. on 6		1 Waltz Step.

Practice this until you can do it very quickly.

Second Exercise.

Number the four walls of the room

1—2—3—4 (as in Figure 11)

according to following directions.

RIGHT TURN IN WALTZING.

Stand facing any one of the four walls, and

A.—Point R. H. to R. side wall

That wall is numbered 1

B.—Repeat No. A.

That wall is numbered 2

C.—Repeat No. A.

That wall is numbered 3

D.—Repeat No. A.

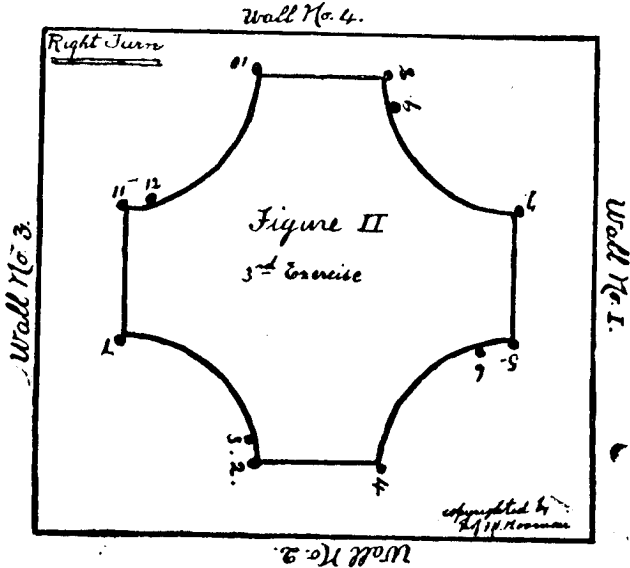
That wall is numbered 4

Thus making a “Right quarter turn” each time.

Practice this until you are certain of how to make a
“Right turn.”

Third Exercise.

Make a diagram on the floor, same as Figure 11., about three feet across (between the straight lines.)



“ Right Turn ” in waltz movement ;

“ Stand on 11-12—facing wall no 4.

Place L. F. on 1.

R. F. on 2—facing wall No. 1.

L. L. on 3—the Waltz step.

Place R. F. on 4.

L. F. on 5—Facing wall No. 2.

R. F. on 6—one Waltz Step.

Place L. F. on 7.

R. F. on 8—facing wall No. 3.

L. F. on 9—one Waltz Step.

Place R. F. on 10.

L. F. on 11—facing wall No. 4.

R. F. on 12—one Waltz Step.

Practise this until you can do it without a moment's hesitation, and very quickly

Fourth Exercise.

“Left Turn” in Waltzing:

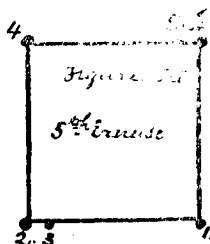
Go through same instructions as in 2nd Exercise, but point the “Left hand” to the “Left side,” instead of “Right hand” to “Right side.”

This will number the walls as Figure IV.

Fifth Exercise.

Made a square on the floor same as Figure III.

Stand on 5-6 with your back to No. 1.



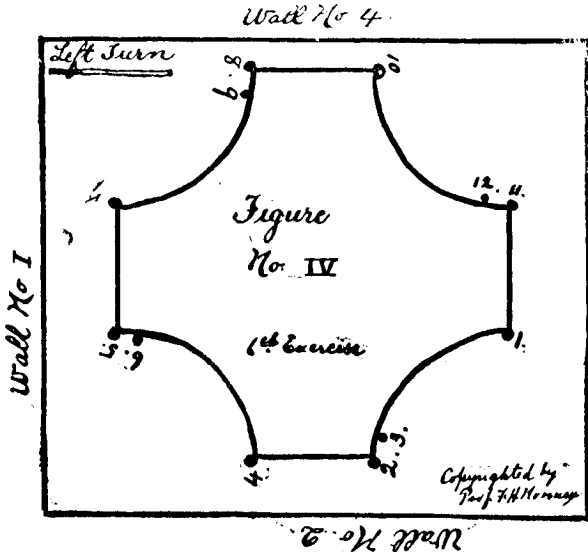
Place R. F. on 1 }
 L. F. on 2 } —one Waltz Step.
 R. F. on 3 }

Place L. F. on 4 }
 R. F. on 6 } —one Waltz step.
 L. F. on 5 }

Practise this until you can do it very quickly.

Sixth Exercise.

Make a diagram on the floor same as Figure IV., about three feet across.



"LEFT TURN" IN WALTZ MOVEMENT.

Stand on 12-11—facing wall No. 4.

Place R. F. on 1.

L. F. on 2—facing wall No. 1.

R. F. on 3—one Waltz Step.

Place L. F. on 4—

R. F. on 5—facing wall No. 2.

L. F. on 6—one Waltz Step.

Place R. F. on 7—

L. F. on 8—facing wall No. 3.

R. F. on 9—one Waltz Step.

Place L. F. on 10—

R. F. on 11—facing wall No. 4.

L. F. on 12—one Waltz Step.

Practise this movement thoroughly.

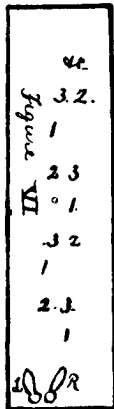
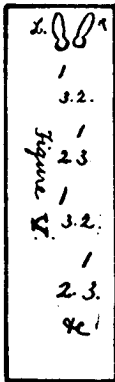
Seventh Exercise.

Make diagram on floor same as Figure V.
Stand on "Foot marks."

Place L. F. on 1)
R. F. on 2)—One Waltz Step backward.
L. F. on 3)

Place R. F. on 1)
L. F. on 2)—One Waltz backward.
R. F. on 3)

Practise this waltz step *backward* until perfect.

**Eighth Exercise.**

Make diagram on floor same as Figure 6.
Stand on "Foot marks.."

Place R. F. on 1)
L. F. on 2)—One Waltz Step forward.
R. F. on 3)

Place L. F. on 1
 R. F. on 2
 L. F. on 3 } —One Waltz Step forward.

Practice this waltz *forward* until perfect.

The "Waltz" Complete.

Description for Gentlemen ;

Make "four" waltz steps (turning to the Right)
 as in Figure 11.

Make "one" waltz step backward as in Figure V.—
 (1st. 1-2-3).

Make "four" waltz steps turning to the "Left as in
 Figure IV.

Make "one" waltz step backward as in Figure V.—
 2nd, 1-2-3.

Then commence from the beginning, and repeat "ad lib."

SPECIAL NOTICE.

Any one desirous of taking a Private Lesson in the practice of the forgoing description, from the inventor of the system, Prof. Frank H. Norman, will be accommodated at the special low rate of one dollar, *provided* the pupil can dance the "Waltz steps" alone.

Address,

PROF. FRANK H. NORMAN,
 Stanley Hall,

MONTREAL, P. Q.

These Charts may be secured in separate form at 25c. each or \$2.00 per dozen in French or English.

Visiting Card Etiquette, Calling, &c.

The card may be well noted as belonging to the higher order of society. It is the tool of civilization, but it cannot be dispensed with under our present environment.

It is not intended here to give any hard and fast rules as to what is correct. Different localities and environment will necessarily affect the observance of any rules that might be made. What is desired is to present for the careful consideration of the socially inexperienced what consensus of opinion in all cities of the land has decreed to be correct.

When should a lady call upon a new and desirable acquaintance? It should first be cautioned, not hastily. This is the one case where too much expedition—pushing, as it called—cannot be too deeply deprecated. You should have met the desirable acquaintance, and feel sure that the acquaintance is desired. The oldest resident, the one most prominent in fashion, should call first. In case, there is no distinction, two women need not forever stand on guard. A very worthy expedient is to send out cards for several days in the month, including in your list all church and neighborhood affiliations. These may or may not be accompanied by the card of a well known friend, where you are a comparative stranger in a city.

First calls should be returned within a week. This holds good for all first calls. Where a lady is invited to an entertainment by a new acquaintance, she should immediately leave cards and send either regrets or acceptance. To lose time in this matter is a great rudeness. Whether she attends the entertainment or not, there should be a call made within two weeks. Thus having done all that is polite, she is at liberty to continue the acquaintance or not, as she deems best.

In most of the large cities of this country, residents call first upon strangers.

Tact, which is the true guide in matters social, will enable a woman to avoid anything like an unwelcome intimacy, even where an undesirable person has made the "first call."

It is not considered necessary to leave cards after a tea which you have attended. A lady leaves her card as she enters the hall, and pays her visit, and the etiquette of a visiting acquaintance is thus established for a year. If a lady has been invited to a tea or other entertainment through a friend, without having known her hostess, she is obligated to call soon. If the invitation is not followed by a returned card or another invitation she is to understand that the social intercourse is at an end. She may however, invite her new acquaintance to a similar entertainment at her own house within a reasonable time, and if this invitation is accepted the acquaintance continues. In this way a young woman who begins life in a strange city soon ascertains which of her acquaintances intend to be friendly or the reverse. The time for a call in every town must be settled by the custom of the neighborhood. After two and before six, however, is in most cases perfectly safe.

Husbands and wives rarely call together. It is unusual chiefly because we have no leisure class. Gentlemen are privileged to call on Sunday, after church and on Sunday evenings. A mother and daughter should call together, or if the mother is an invalid the daughter can call, leaving her mother's card.

A servant should be taught to receive cards at the door, remember messages and recollect for whom the cards are left. It is not proper when calling upon Mrs. Brown at a friend's house to pencil Mrs. Brown's name on your card. In calling upon a friend who is visiting at the house of a lady unknown to you, leave a card for the hostess as well as your friend.

In returning visits observe the exact etiquette of the person who has left the first card. A call in person must not be returned with a card only, or a card by a call. If a person has sent you a card by post you are quite correct in returning a card by the post. If a personal visit has been made you, by all means return this by a personal visit. If the cards of the gentlemen of the family, have been left, in calling, leave the cards of the gentlemen of your family. No lady, however, should leave cards for an unmarried gentleman except in the case of his having given an entertainment at which the lady was present. A gentleman never calls upon a lady without her first inviting him to do so, unless he brings a letter of introduction, or unless he is taken by a lady friend who is sufficiently acquainted to do so, or who has asked permission in advance. A lady can say to a gentleman: "We are at home Monday evening." or "I hope to see you at my home," and be within the bounds of perfect propriety.

If a gentleman has received an invitation to a dinner or a ball he is bound to call within two weeks upon his hostess and in person.

"Not at home" is a proper formula if ladies are not receiving. It merely means that the hostess is not at home to company. It is well, however, for housekeepers to devote one day to receiving visitors. It saves time and simplifies matters for hostess as well as guests. It is well to inform the servant just what is to be said early in the day. It is embarrassing to a guest to be admitted and later be told that the lady of the house cannot be seen.

If the lady of the house is in the drawing room when a guest enters, provided this is a first call and you are unknown to the hostess, you will at once give her your name. A lady may send up her card by a servant, but she may not deliver it to the lady of the house. A card is yourself, your proxy, and should not be handed a friend unless you wish to give an address. When a gentleman calls upon ladies whom he knows very well, he may omit his card. The servant announces his name. If he does

not know the ladies very well, he sends up a card. One card is sufficient, but he can inquire for all ladies of the household. If a gentleman wishes to show particular attention to one lady he sends his card to her direct, and adds that he "hopes to see the other ladies if they are at home."

A bride receives her callers after she has settled down in her own home. There is no particular etiquette observed. She sends out cards for two or three reception days and her friends and new acquaintances call or send cards on these days.

One or two points must be observed, notably that a matron has her card engraved with her husband's baptismal name. An unmarried lady always uses the prefix "Miss." If she is the eldest daughter of the household she is simply Miss Smith. If a younger daughter, she is Miss Angelina Smith. In many cases a young girl will have her name engraved on her mother's card, directly beneath the mother's name. As soon, however, as she has made her bow to society, she comes to the dignity of a personal card. A gentleman's card is small, thin and unglazed, and may or may not have a title or address engraved. A matron's card is quite several sizes larger, and a young lady's card of an intermediate size. Ladies can and often do write informal invitations on the visiting card. It is quite customary to have engraved on the card in addition to the address, the day of each week when the hostess is at home to casual callers. The issuance of a personal card with the words "cards" or "luncheon" or "music" written at the lower corner, together with the hour and the date of the event, betokens a more or less informal event. These invitations are, however, in perfect good form. Where a reception is of a more formal nature there is a special card used, larger, and engraved with the name of the hostess or hostesses, the hours, the address, and in some cases with the name of the "honor" guest. In less formal occasions, where there is still an "honor" guest, the personal card of this guest is enclosed

with the reception card. Within the past year or two the custom of writing in the name of each guest has found favor. Instead of having the card engraved in general form with the recipient's name on the envelopes only, there is a blank space left so that the name of each guest may be supplied. This custom is used almost invariably in diplomatic circles. The other form however, is perfectly correct and used by many hostesses in the best society.

Size of Visiting Cards.

For Men—Two and three eighths inches wide by three and one-eighth inches long (minimum), or it may be full three and one-eighth inches long by one and one half inches wide (maximum).

For Women—Two and five-eighths inches long by one and seven-eighths wide (minimum). Three and one half inches long by two and one half inches wide (maximum).

The finest "visiting" in correct sizes and artistic engraving may be secured at CHAPMAN'S Book Store, 190 Peel Street, Montreal, at very moderate prices.

Correct Dress for Men.

Full Evening Dress.

To be worn after 6 P.M. for formal affairs.

"Swallow-tail" coat, low cut waistcoat, white or black, and trousers of fine worsted or vicuna.

Neck tie of white lawn, fresh and newly tied. Shirt studs and links of pearl or dull plain gold.

Wear a fob of broad black ribbon, with a seal at the end, and a buckle at the middle.

Patent leather pumps and black silk stockings.

Overcoat—Raglanette of worsted goods.

Hat—Crush or Opera.

Morning Dress.

To be worn before 6 P.M. where formal dress is not required. Entire suit of tweed, homespun or cheviot, made with sacque coat.

If cutaway coat used, material should be of vicuna or other dark goods, waistcoat same material, trousers of striped quiet pattern.

Shirt of colored goods, with cuffs of same material. White, standing or turndown collar, and any necktie of prevailing fashion.

Derby hat, stout shoes and dogskin gloves.

Tuxedo Suit (informal evening dress).

Tuxedo Jacket of Vicuna, silk faced or lined; low cut waistcoat; trousers to match; white shirt and black tie ONLY.

Afternoon Dress.

To be worn between noon and six P.M. at weddings, receptions, &c. Consists of double breasted frock coat and waistcoat of vicuna, (or other fashionable goods), trousers of quiet toned striped material, patent leather button shoes, white shirt, standing collar, ascot tie, dog skin gloves, and silk hat.

The above requirements may be had in any of the

Fit Reform Wardrobes.

established in *Montreal, 444 St. Catherine Street West, Toronto, Ottawa, Vancouver, Victoria, Winnipeg, Kingston, Brockville, St. John, N.B., Halifax, Moncton, Nelson, Ravelstoke, Fernie, Edmonton, Cranbrook, Fredericton, Woodstock, Truro, New Glasgow, Sydney, Charlottetown and others.*

Underwear.

I am frequently asked, whether a person should wear lighter underwear, when dressing for a ball, on account of the excessive heat of the average ballroom. I always say no—decidedly, no—for you would be in danger of taking a cold going into the open air,

For many years, I suffered from this same complaint and would, on arriving home after a hard night's teaching still be bathed in perspiration, and would require to hang up my woolen underwear to dry, frequently finding myself with a "cold" next day.

One evening, a friend said, why don't you try the "Dr. Deimel Linen Mesh" underwear? I told him I did not think they were warm enough, and he said, "You make a big mistake, try them." I did so ten years ago and was so surprised and pleased with them that I would not wear "wool" again under any conditions. I find the Dr. Deimel Mesh underwear more comfortable and as warm as wool, It absorbs, and at the same time quickly eliminates the perspiration, keeps the skin dry and thus prevents the danger of taking cold.

I recommend them highly to everyone. I believe they can be secured in any city of the world.

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