

With love to all

Fred and Mally

"Mr and Mrs. Rowley Downes"



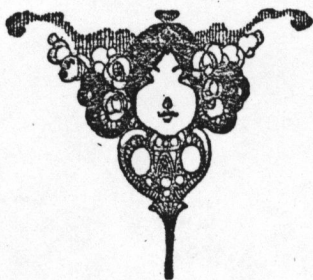
Mr. and Mrs. Rowley Downes

“Dancing is silent poetry.”

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MODERN DANCING SIMPLIFIED



MR. and MRS. ROWLEY DOWNES

Complete Instructions for

THE ONE-STEP

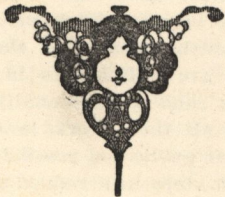
THE WALTZES

THE MAXIXE

THE ARGENTINE TANGO

COMBINATION DANCES

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Editor's Note—Mr. and Mrs. Rowley Downes have been in the foremost ranks of the professionals ever since the craze began. They are well known in New York, both socially and professionally, have endeavored in all their work to demonstrate to the general public the possibility of dancing the latest steps in a refined manner, and were amongst the first to champion the cause of modern dancing.

Foreword

Much has been said for and against the dances of the present times. It is the aim of this book to explain in a simple and clear manner, the fundamental principles of modern dancing. It is the hope of the authors that this little volume will tend to prove to an intelligent public that the dances as explained in it are neither vulgar nor immodest. It is the aim of all professional dancers and teachers of the modern dances to prove that dancing, and especially the dances of the present era, are the personification of refinement, grace and modesty. We sincerely hope that you will join with us in this view, for all of us have danced, most of us do dance, and of those that remain most of these will dance.

MR. AND MRS. ROWLEY DOWNES.

Mr. and Mrs. Rowley Dawnes

Introduction

We may truly state that as long as history records, dancing has been indulged in as a pastime and recreation, as well as for exercise. Therefore, to say that the modern dances are new, as far as the spirit of the dance, would be making an untrue statement. Our mothers and fathers danced; our grandparents danced, and their grandparents danced. History proves that in the advent of any new dance there has always been opposition of some kind. It is interesting to know that there is still in existence proofs of the opposition against the "Old round waltz," which these same people that oppose the modern dances today are in favor of having revived.

From 1902 to 1913 most of us were two-stepping. Popular dance music, however,

soon changed from the four-quarter beat of the march or two-step, to a syncopated effect which we know as "rag-time." Young America, always searching for something new, suddenly discovered a dance applicable to this music, which was introduced to us as the "Turkey-Trot."

The waltz was forgotten. Then came the opposition of the parents—the clergy, an opposition which was perfectly natural and right, for unfortunately the nature of the dance lent itself to easy abuse, and soon we saw the young lady not being held as we were wont to see her, but in such embraces as were afterwards named the "Bunny Hug," "Grizzly Bear" and such things.

New York was the centre of the whirlpool. Soon we were hearing of dancing in the afternoon, then the dinner dance, and not to be outdone, one restaurant inaugurated dancing at luncheon. Of course opposition continued. There were many reasons why it should. The interest of the public was so keen that the employment of excellent dancers by restaurants and other public dance floors, to exhibit the modern dances,

was found necessary. Thus entered the professional exhibition dancer in the field. Competition among professional dancers was keen, and as is always true, improvement immediately started. Soon, we of the professional ranks discovered that by quickening the tempo of the Turkey-trot music, that it could be danced without that ridiculous waddle. Thus came the One-step, which first reached us under the name of the "Castle-walk." The changed tempo entirely revolutionized the dance. The element of grace was again admitted, and refinement was possible.

Paris was dancing, too. But Paris had another dance, "The Tango." Soon New York was searching for something to vary the monotony, and Paris willingly exchanged the Tango for the One-step.

Still the public was not satisfied. It wanted another dance as American, if possible, as the One-step, and so entered the "Hesitation Waltz."

It was at this time, and unfortunately there is at the present time a confusion of terms as to the words "Tango" and "Turkey-

trot," and it has taken a great deal of pains on the part of teachers of the modern dances to explain the difference between these two entirely different dances.

We have often been asked: "Why are these dances so much more popular than the older ones?" We may truly say: "This is because they are much more easily learned." As in all subjects adopted by the masses, there is bound to be improvement. In the dances of the present this improvement has been along the lines of less effort and greater simplicity. It is surprising, but nevertheless true, that the Hesitation waltz is only one-half the step of the old original waltz, and the One-Step cuts down the effort of two-stepping one-half. This possibly explains why so many older men and women have taken up the craze. And, again, we must not forget that we are still searching for something new. The advent of the "Maxixe" only stimulated the interest of the dancing public, who had found the Tango a little too hard to master. And so we are interested, so we watch, study, criticise, copy and so we dance.

Posture and Carriage

The most important quality to be developed by the beginner is how to carry himself or herself when dancing. Lack of breeding is clearly portrayed even in walking across the room. How often we have seen a vulgar man or woman, standing or walking, clearly betraying her lack of breeding. We have often said to our pupils: "You walk gracefully; you stand gracefully; therefore, why should you try to be awkward when dancing?" The following rules should be strictly observed: 1—Stand naturally. 2—Always keep your balance. 3—Dance with as little effort as possible. 4—Do not dance rigidly. 5—Do not accentuate any movements of the elbows, hands, head or hips. These are the elementary principles of refined dancing.

The Positions of the Dancers

Unless otherwise stated, the lady should stand in front, two inches to the left of the gentleman, facing him. Her right hand should be held in the gentleman's left, her fingers in his palm, the gentleman's fingers overlapping the back of her hand. The hands should be lightly clasped and held about four to six inches opposite the gentleman's forehead. The gentleman's right hand is firmly but not harshly placed a little to the left under the left shoulder blade of the lady. Her left hand is lightly placed on the gentleman's right arm. This allows for freedom of movement. The dancers should not stand in this position closer than four to six inches. It will be noticed in this position that if the lady is walking backward, the gentleman stepping forward with his right foot, the lady backward with her left, that he is stepping slightly to the left of her foot whether the step he taken with either his right or left foot, and prevents any misfortune of stepping on the lady's toes.

Attention to the Music

It is hardly necessary to state that if you are dancing to music, it is necessary to keep time. But, nevertheless, it has been our experience that many dancers frequently dance ahead of the tempo or behind it. In other words, they do not dance in time. If you do not dance in time you lose the spirit of the dance, and most of the enjoyment is lost, not only for yourself, but for your partner, who may be struggling to keep in time with the music. This fault frequently results in disaster on the part of the offender.

Leading and Attention to Leading

One of the most important, and I might say the most important, element of good dancing is correct leading on the part of a gentleman, and obedience to a lead on the part of a lady. Under the title of "The Position of the Dancers" you will note that the gentleman's right hand is so placed that by correct manipulation of this hand he is able to immediately convey to his partner the direction in which he wishes to lead her. If a change of direction is necessary either to the right or left, or a turning preparatory to dancing in another direction, the gentleman must remember to positively lead the lady in this direction by correct pressure of the fingers of the right hand. The following rules should be observed:

1. When dancing forward (lady dancing backward) no pressure is necessary other than a light pressure of the right hand.

2. If a change of direction is necessary, indicate the direction by a manipulation of the right hand.

3. Do not make an abrupt change of direction—make your change of direction gradually.

NOTE—This will be further explained in the succeeding articles.

4. The lady should always permit herself to be easily led.

5. By careful attention of balance on the part of the lady, she will be more easily led and her dancing will be much easier.



The One-Step

The pupil is advised to master the step alone before proceeding to dance with a partner. If you are a man ask someone who has already learned the dance to dance alongside of you in the same direction, or if you are a lady, ask a lady. Putting your right arm around his neck and his left arm around your neck will aid you in catching the swing of the step. After you have mastered the step, then proceed to dance with some good dancer.

The music of the One-step is written in common or four-quarter time, or its equivalent, such as two-quarter, etc. For those whose knowledge of music is limited one of our national pieces named "Yankee Doodle" is an excellent illustration of the time or tempo to which the One-step is danced. If you will ask some friend to whistle or play "Yankee Doodle" and count to yourself, one, two; one two, you will catch the rhythm of



Correct Position for the Modern Dances

this popular dance. Now that you have mastered the rhythm, you may proceed to dance.

Dancing the One-step is merely walking forward or back to the time of the music. Whereas you walk on the street using your heel; when you walk in the One-step you dance almost entirely on the ball of the foot, the heel slightly touching. As you count one, advance the right foot, and on the count of two advance the left foot; the steps taken are about eighteen to twenty inches. As the gentleman steps forward with his right the lady steps back with her left, and as the gentleman steps forward with his left the lady steps back with her right. This is continued until the music stops, the lady being walked backward, the dancers remembering to dance easy, and with as graceful a carriage as possible. This is the fundamental step of the One-step.

Additional Steps

The pupil must remember that all of the modern dances are based on one fundamental step for each of the dances. If he is

dancing this one step alone, he is dancing correctly. The average dancer, however, especially the more he is interested, is anxious to add to his repertoire, and for this reason the following steps in addition may be used. The authors wish to state that these are the latest and most modern of the steps used in the One-step. The pupil will note that they are nothing but embellishments on one fundamental principle, and merely seem different only because of the relative position of the partners.

The Lame Duck

The gentleman starts dancing in the usual manner, making the following change: Shorten the step of the right foot, and increase the length of the step of the left foot the same distance. The lady does just the reverse. The count remains the same, one, two, one, two.

The Single Cross-Over

The gentleman starts dancing either of the preceding steps for a few measures, gradually leading the lady to his right side. Con-

tinuing in the same direction, he gradually leads the lady back to the left side, the count being the same, one, two, one, two. The word "cross-over" is used owing to the effect of the gentleman seeming to cross from one side to the other of the lady. This is a very pretty step and is very popular.

The Double Cross-Over

Dance the single cross-over and when the lady has been swung to the gentleman's right, both partners make a turn to the right.

A "Full turn" or "Turn" means if one has turned so he is facing the opposite direction.

A "Complete turn" means a turn finishing by facing the original direction.

"Turning right" means clockwise.

"Turning left"—counter-clockwise.

NOTE—The turn is made on the gentleman's right foot and on the lady's left, and takes up two counts of the music. In this position the gentleman's left shoulder and the lady's right shoulder should be near each other. This permits the left foot of the gentleman and the right foot of the lady to

start the next count. Continue as in the single cross-over until the lady is again to the right of the gentleman, then continue the step as before. This is the "Dernier cri" in one-stepping and is used with the Lame Duck or when dancing the ultra fashionable One-step.

The Polka Skip

Dance either the Lame Duck or plain One-step, and when the music suggests it, skip at right angles to the left with the lady for four counts, slightly turning her to the right, then skip to the right with the lady for four counts, then continue with the One-step or Lame Duck.

NOTE—Skipping is advancing with either foot, drawing the other up to it to the count of one beat of the music. The pupil is advised to make his skip steps about eight or nine inches. This allows for easy movement and lessens the danger of striking other couples on the floor.

Turning Corners

NOTE—The traffic laws of ballroom dancing are very simple. The couples dance around the room usually close to its sides, dancing counter-clock-wise; in other words, the gentleman going forward along the right side of the ballroom. There are several ways in which a corner is turned, or, in other words, in which the change of absolute direction is used. Fashion and styles of dancing are periodical, but the following manners of taking corners may be used:

1. Use the One-step or Lame Duck, continually facing forward on the part of the gentleman as he turns to his left at a corner.
2. Use the Polka Skip to the left.
3. Use the Lame Duck to the corner, turning the lady with a half turn to the right, stepping back with the right foot and then with the left for two counts, turning the lady again to the right a half turn, continuing the Lame Duck, the count being one, two; one, two.

This is the dernier cri in taking corners, and is very pretty if the partners will slightly bend to the gentleman's left and to the lady's right as the turn is made.





The Viennese Turn in the Hesitation Waltz

Hesitation Waltz

The following explanation of the waltz step is not necessary for those who have danced the old round waltz, but is only for those who have never danced it. All waltzes are danced to three-quarter time or its equivalent, six-eighths, etc. It is hardly necessary to explain this tempo, as most all popular ballads are written in it, and most of us, I am sure, know it, the count being one, two, three; one, two, three, etc.

The Hesitation Waltz Step

The gentleman steps forward or back with his right foot on the count of one, steps to the left with his left foot on the count of two, draws his right foot up to it on the count of three, and steps to the left one step with his left foot on one holding for two beats. The step is again repeated. This is all there is to the Hesitation waltz step. The lady does just the reverse. She steps forward or back with her left foot as she is led by the

gentleman for one count, advances her right foot to the right for the count of two, draws her left foot up to it for the count of three, and steps to the right with her right foot one step, holding for two beats. The pupil will note that the gentleman is permitted to step either forward or back with his right foot on the count of one. This permits him to advance or retreat, and allows for easy leading on a crowded floor. The gentleman is permitted to continually step forward with his right foot, continually step back with his right foot, or alternate the placement of the right foot in any manner he wishes when starting the step.

Further Explanation of the Hesitation Waltz Step

For those who have danced the old round waltz, you will note that the above step is part of it, starting with the right foot, and instead of hesitating for three counts on the left foot, that a repetition of this step is used in reverse order, starting with the left foot. An easy way to learn the Hesitation

Waltz step if you have already danced the old waltz, is for the gentleman to commence the old waltz step on his right foot (the lady with her left), and dance the old-fashioned waltz for three beats, stepping one step with the left foot of the gentleman, the right foot of the lady to the left or right accordingly, taking up three beats, and again repeat from the beginning.

NOTE—The step is always started on the right foot of the gentleman and the left foot of the lady.

Additional Steps

NOTE—As previously explained in the One-step, all modern dances are based on one fundamental principle. The following steps may be used, but, as before, you will note that they are only different owing to the relative position of the partners.

The Viennese Turn

Dance the Hesitation Waltz step. When hesitating on the last three counts, separate the lady from you, turning her a half turn to the left so that it will be possible for the

gentleman to step forward with his right foot to the left of the lady's right foot. Dance the Hesitation Waltz step in this position, slightly turning the lady a half turn to the right when hesitating on the last three counts. Dance the Hesitation Waltz step in this position, the gentleman stepping back with his right foot, the lady forward with her left, and repeat the step as before, again turning her a half turn to the left during three beats of the hesitation.

NOTE—By a little practice one can easily change from the regular Hesitation Waltz step to the Viennese turn and back again.

The Single Cross-Over

The same change of position of the partners is used in this step as in the Cross-over step in the One-Step. This is a very pretty step, a little more difficult than the One-Step Cross-Over, owing to a half turn being necessary on the part of the partners, which is accomplished by turning as the hesitation is made on the gentleman's left and on the lady's right.

The Double Cross-Over

The same change of position of partners is used in this step as in the double Cross-Over in the One-Step, the turn being made as before, during the hesitation on the left foot of the gentleman and the right foot of the lady.

The Lame Duck

NOTE—This, again, is the popular step now being used in the waltz owing to its simplicity. This step is identical with the Lame Duck step used in the One-Step, with the exception that the left foot of the gentleman is advanced for two counts of the music, and the right foot for one count, the count being as below:

Left foot	Right foot	
1:2	3	(Repeat, etc.)

NOTE—A combination of the Cross-Over and Double Cross-Over may be used with the Lame Duck step in place of the Hesitation step.

Turning Corners

The following rules for turning corners or for change of direction may be used:

1. Dance the Hesitation Waltz step, using the right foot forward or back according to the direction.
2. Use the Viennese turn.
3. Dance the Lame Duck, taking the corner as noted under the One-Step.*

*See note on turning corners in One-Step No. 3.





The Flirtation Step in the Maxixe

The Maxixe

NOTE—A further explanation of the origin and the history of the dance, as well as for the Argentine Tango, will be found in succeeding articles.

The Maxixe is a very pretty and graceful dance. It is different from the other modern dances, owing to the fact that it has three fundamental steps. Owing to this fact, the combination of steps, the changes in the relative positions of the partners, and the sequence in which the steps may be used, the dance has unlimited possibilities. The pupil is advised, however, to form a sequence of simple steps, such as the following, in order that he may easily lead the lady through the dance. For the lady, however, it is different. She should add to her repertoire as many steps as she can easily learn, so that she will be able to easily follow the lead of any good dancer. Efforts have been made to standardize this dance, and for this reason there have been several standardizations. It is the belief of the authors, how-

ever, that the sequence which we give in this article will be found very satisfactory for all purposes of the dance.

NOTE—The pupil is further advised not to attempt the Maxixe or Argentine Tango until he has fully mastered the fundamentals of poise, bearing, balance, etc.

Music

The tempo and peculiar syncopated effect of the Maxixe music is hard to explain. It may be compared, however, to a slow two-step, played in a syncopated manner. To fully appreciate the character of this music, we would advise the pupil to hear the Maxixe played by a competent orchestra or on some one of the various phonographs.

First Step (Maxixe Walk)

Commence by walking the lady backward as in the One-Step, swinging, however, a little more to the music, which will suggest its peculiar swing if one will listen carefully for it. This walk is continued until the gentleman wishes to go into the

Second Step (Maxixe Step)

This second step is one of the fundamental steps of the Maxixe. It is simply a two-step which is started with the left foot of the gentleman, the right foot of the lady, to the left, the partners bending in the direction in which the step is started. One step of the Two-Step is used in this direction, a half turn of the lady is made to the right during the step. Then repeat one step of the Two-Step, starting with the right foot, the partners bending in the direction of the step. A half turn to the right is again made during the step, and the step is started again to the left and continued as above. You will note that if this is carried out you will be dancing almost in a circle.

NOTE—For those that have never danced the Two-Step, ask someone to play or whistle Sousa's "Stars and Stripes," and you can easily catch the swing of the step. It is simply started with the gentleman's left and the lady's right and polka skip, twice. Repeat in reverse order, starting with the

lady's left, the gentleman's right for the count of one and two.

Continue this step until the music ends a phrase, then dance the

Third Step (Heel and Toe Forward)

This step is simply touching the heel and toe of the left foot of the gentleman, the right foot of the lady, alternately, to the floor, the other foot of the dancer being drawn up to it every alternate step of the left foot. A very good suggestion is for the dancers to swing the foot being used slightly to the right of the direction in which they are advancing. If this is done, the heels of both the lady and gentleman will touch the floor at the same time, as will also the toe of the foot which swings from side to side. In this position the dancers are both dancing to the left of the gentleman, facing the direction they are dancing. The left arm should be held out straight. This step requires a little practice to be done smoothly. It is continued until the music suggests a change, in which the dancers face the opposite direction and dance the

Fourth Step (Heel and Toe Back)

This step is exactly the same as the other with the exception that the gentleman starts with his right foot, the lady with her left, the heel and toe being used as before in use with the other foot. This is continued until the music suggests a change and the dancers again dance the

Second Step

This is a repetition of the Maxixe step.

NOTE—When dancing the Maxixe step, the left arm of the gentleman and the right arm of the lady should be held straight out when two-stepping to the left, and the same hands held over the head when two-stepping to the right. This is also true of the heel and toe forward and back, the left arm being held out straight on the heel and toe forward, the hands being held over the head on the heel and toe back. The position of the right arm remains the same as in all other dances. After a little study one can swing the hands in keeping with the sway-

ing motion of the body with very pretty effect. Continue this step for half a phrase, and then dance the

Fifth Step (Skip Maxixe)

Skip to the left, lady to the right, in time with the music, slightly swaying from side to side. We now come to the first change of the position of the hands. During the skip step, the lady slowly places her right hand in the gentleman's right hand, which should be about the centre of her back, waist high, slowly placing her left hand in the left of the gentleman, which should be about five or six inches over the centre of his forehead. You will note this forms a very pretty circle of the arms, framing the faces of the dancers. The position of the hands should start to change as soon as the skip step is used. Use the skip step until the phrase ends, then dance the

Sixth Step (Half Circle Maxixe)

Maxixe in this position until the end of the phrase, then dance the

Seventh Step (Skate Step)

At the end of the phrase of music the lady makes a half turn to the right, the gentleman a half turn to the left; this will make both face forward, her left shoulder and his right shoulder touching. His right hand should be placed lightly around her waist, her right hand still in his, and her left hand held in his left about opposite the gentleman's left shoulder. The gentleman should remember not to turn the lady too suddenly. The lady makes a turn on the right foot and commences the skate step on her left foot. In this position the partners two-step down the floor, starting with the left foot and then with the right foot.

NOTE—By placing the right foot behind the left in this step (two-stepping to the left), and the left foot behind the right (two-stepping to the right), the step can be more easily danced. If the partners wish it, a slight dip may be made when the feet cross each other.

The dip may be used to the left or right or both. This step is continued until the music suggests a change, when the dancers dance the

Eighth Step (Heel and Toe Forward Reverse Position)

This is simply doing the heel and toe step as before, with the exception that both use the same foot. The lady has her back to the gentleman and is slightly to his right. This is continued until the next change is made, which is the

Ninth Step (Heel and Toe Back Reverse Position)

This is the same step as the heel and toe backward, with the exception of the changed position of the partners.

NOTE—The use of the left arm of the gentleman and the right arm of the lady is the same as in the heel and toe forward and back. This is continued until the

Tenth Step (Maxixe Reverse Position)

This is the most difficult of all Maxixe steps, since the lady is obliged to dance with her back to the gentleman and is naturally doing his step. It will take a little practice to accomplish this, but once one has mastered it, it is a very beautiful step. It is simply dancing the Maxixe step in this position of the partners. This is continued until the

Eleventh Step (The Flirtation Step)

This is one of the prettiest figures of the Maxixe. The dancers dance the same step as when dancing the skate step, with the exception that the gentleman steps first to the left of the lady, and then to her right, holding her arms out straight, her right hand in his right, her left hand in his left. By a little study you will be able to gracefully poise the arms during this step. It is suggested that the lady make her steps small, in order that the man may gracefully step from one side to the other. This step is continued until the

Twelfth Step (The Turn and Circle Maxixe)

The lady turns on her right foot a turn to the right, all hands being held over the head together. In this position the dancers Maxixe, still holding their hands over their heads. This is continued, the arms gradually being held straight out when the dancers dance the

Thirteenth Step (The Straight Arm Maxixe)

Continue dancing the Maxixe step, the arms held in this position, the gentleman gradually placing his right hand in the regular position, the lady placing her left hand on the arm of the gentleman. The dancers then dance the

Fourteenth Step (Regular Maxixe)

Continue the regular Maxixe step in this position.

NOTE—This series of fourteen steps is long enough to dance the usual length of time that the music for the Maxixe is written for. If the music still continues, a repetition may be used from the beginning.

Additional Steps of the Maxixe

There are in addition to this sequence of steps, several steps more or less fancy, which, although used by professional exhibition dancers, we would suggest their not being used by dancers in the ballroom, owing to the fact that they are very difficult and not suited for other reasons for ballroom use. For this reason the authors do not interpolate them. The pupil will note that the Maxixe as explained is more or less of a fancy dance, since it combines three fundamental steps, namely, the Maxixe; heel and toe; Skip Maxixe, and embellishments on these along with various changes in the position of the partners. However, with a little study and careful remembering of the simple sequences, the pupil will find a great deal of pleasure in dancing what the professional world considers one of the most beautiful dances ever danced in a ballroom. If the pupil is unable to remember more than two or three steps, he may use only two or three steps of the Maxixe, and, in fact, we have often seen very good dancers using the plain Maxixe step through the entire dance, much to his enjoyment as well as to that of his partner.

The Argentine Tango

The reader will find in a succeeding article the origin and history of this dance. The pupil is advised positively not to attempt to dance the Argentine Tango until he has fully mastered the fundamentals of poise, bearing, balance, etc. It is owing to the fact that the majority of amateur dancers who have attempted to dance this dance have not mastered these fundamentals that the public has often seen exhibitions of one kind and another which had neither grace nor refinement. This dance, we may say, is the most difficult of all the modern dances to dance gracefully, and we fully advise the pupil to practice the fundamental steps and perfect himself in them to such an extent that it can be danced with ease, grace and refinement. This can be accomplished. When he has fully mastered these steps he will find that there is no reason for any opposition against the dance.



The Cortez, the fundamental step of the Argentine Tango

The Music

Tango music is written in common or four quarter time, or its equivalent, and is usually written in a syncopated effect that may be compared to any Spanish song or dance music (since most of the Tango music has been taken from Spanish music). Again to fully appreciate the character of this music we would advise the pupil to hear it played by a competent orchestra or on some one of the various phonographs.

Leading

Whereas it is important for the gentleman to have a positive lead in all of the dances and for the lady to follow, in the Argentine Tango, it is absolutely necessary to use the right hand of the gentleman. We have often said that the gentleman dances with his right hand and wrist in the Tango, as much as he does with his feet. The position of the partners is identical with the position used in any of the dances, with the exception that the left hand of the gentleman and the right hand of the lady clasped is held a little

higher opposite the forehead of the gentleman. The pupil will see the use of holding the hands in this position after he has learned the various steps and changes, as he will see the lady seems to use this left hand of the gentleman as a centre pivot when she turns in any direction.

First Step (The Walk)

Commence by walking the lady backward as in the Maxixe walk, not swinging, however, as much as in the Maxixe walk. The pupil will note that the music of the Tango does not have as much swing as the Maxixe, therefore does not call for as much swinging of the dancers. Continue this walk until the dancers wish to dance the

Second Step (The Cortex)

NOTE—This is the fundamental step of the dance. As soon as one masters this step he can dance the Tango. It is our belief, and, we know, the belief of the best professionals, that all of the steps of the Tango are nothing but this one fundamental step done with either foot, and is only different

owing to the relative positions of the partners, and the use of either the same or alternate feet at the same time.



By referring to the above illustration of time, you will grasp the foreign syncopated effect of Tango music. The pupil will note that the first note of each bar or half bar is held longer than the second, the third and fourth notes being of the same length of time. Have someone play this tempo either on the piano, tambourine or drum, or tapping on wood, and you will get this effect. Step forward with the right foot on the count of one, the lady back with her left; step forward again with the left foot touching the ball of the foot, the lady back with her right on the count of two, holding for three and four. Step back with the left foot on the count of five, the lady forward with her right foot, holding for six, seven and

eight. When the left foot of the gentleman steps back on the count of five, the lady's right foot forward, the left heel of the lady is raised slightly, the gentleman raises his right toe. The right foot of the gentleman, the left of the lady, remain in the same position. The length of step made by the left foot of the gentleman, the right of the lady, should be about eighteen to twenty inches, whether made forward or back.

The Double Cortez

Dance the single Cortez, and instead of holding the right foot of the gentleman and the left foot of the lady for six, seven and eight, step back with the right foot of the gentleman immediately, the left foot of the lady forward on six, holding for seven and eight. After a little practice, the pupil will note that there is a peculiar swing of the body from the hips down, which this step makes possible. In order to fully grasp this peculiar swing the pupil is advised to watch and study a good exhibition of a competent professional Tango dancer, and he will easily see what is meant by this peculiar swing.

Do not feel discouraged if you are unable to develop this swing immediately, as it is peculiar to the dance, is entirely foreign in its nature, and is not easy to quickly learn. We have known of amateur dancers who have taken as many as thirty lessons from competent foreign professional dancers, paying as high as \$25 a lesson, and have only been able to half develop this peculiar swing. It is not impossible, however, to get it, and when once one has succeeded, it is very fascinating.

The pupil now has mastered the fundamental step of the Argentine Tango, and may proceed to dance the dance, using the various combinations of this step. The Argentine Tango is different than the Maxixe in many ways, but principally in the fact that it is not necessary to have a certain sequence of steps, for by the use of the Tango walk step and the single or double Cortez, in the various positions of the partners, he is able to dance the Tango. The lady simply follows, using the single or double Cortez, as she is led by the gentleman. After a little practice the gentleman will be able to

indicate by correct pressure of his right hand whether he will dance the single or double Cortez. A simple rule for positive leading in this step is as follows: By slightly pulling forward with the right hand of the gentleman on the count of five, the lady will easily grasp that she is to dance the double Cortez, and by slightly holding her back with the right hand on the count of five she will know that she is to dance the single cortez.

NOTE—The following steps are nothing but the single or double Cortez used in various positions, although given various titles.

The Double Scissors

This is a double Cortez and is usually danced after a double Cortez. Make the following change: Instead of stepping forward or back on the count of one and five, step across the opposite foot. Cortez as usual on the opposite foot on the count of two and six.

The Single Scissors

This step most usually follows the Double Scissors. The gentleman crosses his right

foot across the left, standing in this position he leads the lady with his right hand, the lady doing the scissors step.

The Walk and Touch

This step most usually follows either of the Scissor Steps. Turning the lady facing in the same direction as yourself, usually to your left and her right, walk in time to the music, touching the toe of the foot to the floor before making the step with this foot. The toe should be touched near the heel of the opposite foot, the same foot of the gentleman and lady being used, namely: (Left and left, right and right).

NOTE—In the single and double Cortez facing each other, this position is called "Standard position." If the gentleman is going forward it is called "Standard position forward." If he is going back, "Standard position back." When both are facing the same direction this is called "Side position." If going in the direction of the gentleman's left arm, it is called "Side position forward." If going in the direction of the gentleman's right arm, it is called "Side position back."

When in side position, the term "Inside foot" means the foot of the lady and gentleman nearest each other. The term "Outside foot" meaning the other.

One of the most difficult changes in the Tango is for the lady to gracefully change from the "Walk and Touch" to a single or double Cortez in standard position. By a little practice she will be able to make this change. It is done as follows: When the inside feet of the dancers are about to touch the floor the gentleman indicates the change by a slight pressure of his right hand, in which event the lady steps about six inches further than usual with the inside foot and dances the single Cortez in standard position.

NOTE—By the use of the Cortez the pupil can easily change from one step to another. (We use the word step simply to convey the change of the position of the partners.) A good rule is to always use the single Cortez before making a change of step.

The Circle

This step most usually follows the Single Scissors. The lady after doing the Single Scissors two or three times, simply circles around the gentleman, taking one step to one beat of the music. The gentleman will note that if she makes a complete circle, that his left foot will be across in front of his right, instead of his right in front of his left as when starting the step. At the end of this step the single or double Cortez is used. This may be used as the complete step or the lady may be made to single Cortez and circle back again before dancing the single or double Cortez. This is one of the prettiest steps of the Tango, and the most showy of them all.

Additional Steps

If the pupil has mastered two or three of the above steps, especially the single or double Cortez, he can easily dance the Tango. We have often heard it said that when two partners who had never danced before tried to dance the Tango, they could not do so

easily. This is not true, for if both partners know the single or double Cortez, any gentleman can lead a lady through the dance, using two or three of the above steps, and be perfectly sure he is dancing a complete ballroom Tango. The reader will note that the Tango dance has unlimited possibilities, and for this reason we will not attempt in an elementary book of this kind to explain the more intricate uses of the Cortez. If he wishes to add to his repertoire we would suggest that he watch some of these advanced uses done by competent professionals.



Combination Dances

As the word suggests, the "Combination dance" is the combination of two or more steps of the modern dances. There are two classes of combination dances. The first class consists of the combination of two or more dances such as the One-step and Waltz, the One-step and Tango, the Tango and Maxixe, etc., etc.

The dancers dance whatever dance the music is playing, making a change when the music changes. This is the simplest of combination dances. Such a dance as the "Two in one" is the simplest illustration of this. The One-step is played for half of the dance, the dancers dancing it, the music suddenly changes to a Waltz and the dancers waltz.

The second class of combination dances is the more difficult. This consists of combining the steps of two different dances in one. It is possible in some dances to use the steps of other dances. For instance, the Tango Cor-

tez may be used in a waltz with a very pretty effect. The use of the Lame Duck step in the waltz is another illustration of the adoption of what is principally a step of the One-step.

In order to further please the public, however, a change of music or, to be more explicit, a change of tempo has been introduced in the modern music in order to combine a step each of two different dances. As a fair illustration of this we may mention Mr. Castle's "Half and Half," which combines three beats of the waltz and two beats of the one-step, and is written in five-quarter time. Since the introduction of this piece, other tempos have been introduced, amongst which we may modestly mention our "Moderation," which is the combination of the Tango and Waltz, written in seven-quarter time, combining four beats or half a measure of the Tango and three beats of the Waltz. This allows the use of the single Cortez and Waltz step.

These dances, however, are only for advanced dancers, and we would not suggest their being used by those who are elementary

in their ability. For advanced dancers, however, they are very interesting, and have great possibilities. It is possible to combine two steps immediately, or, as has been found easier for our pupils, to dance one of the steps, and hesitate for the remaining part of the bar of music. Various changes are permissible as usual in the relative positions of the partners. To give a detailed description of these dances in a book of this kind would be going beyond its scope, so we will not attempt to further explain them, other than to give these fundamental principles, which, we believe, is enough to illustrate the possibilities of combination dances.

Origin and History of the Modern Dances

As previously explained, the Turkey-Trot reached us first about 1912. In its crude form, as it is true with all dances, it could not possibly be danced as a ballroom dance. As to its origin, opinions differ. Some say it was first danced by the negroes on the

levees in the South of this country. Others state its origin as coming from Africa, and being danced by the natives of certain parts of that country. Whatever its origin, we do know that it was first danced in the Bowery of San Francisco, known there as the "Barbary Coast," at least three to five years before the eastern part of the United States adopted it. In its present form, namely, the One-step, it has been greatly modified, and one would hardly recognize the present dance as the original Turkey-Trot.

The Hesitation Waltz step was created in New York City. As to the professional who first thought of this dance, we are unable to state. Knowing the professional world as we do, we have had at least six of the well-known professionals tell us that they were the originators of this waltz. As far as being a different dance than the old round waltz is concerned, it is not; but is simply the old waltz in a new form.

The Argentine Tango is the national dance of Argentine Republic. It is danced there by the Gonchos or Cowboys with the native women, and is danced usually with bare feet

on mother earth. The music in its crude form can often be heard, the instruments consisting of a shell containing dried beans; an ordinary piece of wood, upon which the drummer taps with a wooden stick, and a tambourine, similar more or less to the modern instrument. In the cities the guitar or mandolin are often used. The Argentine Tango was first taken up in Paris, from whom we borrowed the dance. In its original form as danced in South America, it could not be possibly danced in a ballroom. But Paris, seeing the possibilities of this beautiful dance, modified it greatly, so that we now have the Tango in a very beautiful form, although the fundamental step is almost the same.

The Maxixe is the national dance of Brazil. It is rather interesting to note that the Maxixe was danced in Paris, who saw the possibilities of this most beautiful of all the modern dances at least twelve years ago, but owing to the fact that dancing did not have the impetus then that it has now, it was forgotten and revived a little over two years

ago. The dance is new to most of us in the United States, and we may truly say has only been danced in this country less than a year.

Etiquette of Ballroom Dancing

There is little to be said as regards the conduct of a gentleman or lady in a ballroom, as the rules of etiquette cover all the points necessary to their actions at any social function. Dancing, however, allows liberties within certain bounds which must not be overstepped. As we have previously stated, refinement will always manifest itself. However, there are a few hints which may be given those whose experience in ballroom dancing is limited. Amongst these are the following:

When dancing it is not necessary to continue a long conversation. One is often bored by conversation on topics that are entirely outside the spirit of the dance. If you can not talk interestingly and in keeping with the dance spirit, you had better not talk at all. Always conform your dancing to the pleasure of your partner. If he or she is

fatigued do not continue to dance. If you are unable to dance the steps, gracefully admit it, but do not try at the discomfort of your partner to dance the remainder of the dance. It is very boresome to practice before the eyes of a usually critical audience, or on a crowded floor. If the floor is crowded, do not attempt fast dancing. It is hardly necessary to state the reason why. Do not attempt any new or intricate step. Diplomatically ascertain whether your partner has a knowledge of it, and if so, then proceed to dance.

NOTE—"Experience is the best teacher," yet a little forethought often lessens the danger of offending.

The Costume (Mrs. Downes)

For the Lady

The proper costume for dancing must naturally be of soft material, such as soft taffeta or soft satin—the skirt being separated from the blouse, and the waist line just tight enough to keep in place. I personally prefer the skirt suspended with flesh-colored elastic

over the shoulders, as this gives absolutely free motion to the figure. The skirt should be plain, with enough freedom in the front to allow a slash of about twenty to twenty-five inches. An attractive lace petticoat should be shown through the opening. This will enhance the effect of the figure when dancing. The slash may be in the front or back as the wearer prefers.

For afternoon dancing the most effective arrangement is a blouse, fancy or plain, with a wide draped girdle of silk attached to the waist, coming over the outside of the skirt. It is absolutely essential that the waist line be free. The looser the waistline the slimmer the figure will appear. If the girdle has a drapery of six to eight inches there will positively be no unsightly divisions, and no breaking of the armholes that is so common in every-day dancing. This same skirt, if made in white, black or colored silk, may be used the same day that it was used with the blouse by having the waist, girdle and pep- lum all in one,—and having it hooked in front, the girdle coming around and hooking in any place that the wearer prefers. This

may be carried out in net, silk or chiffon, but care must be taken that the waistline be kept free when the waist and peplum are attached.

The Shoes

I would suggest that the shoe for dancing be in a black satin pump or dancing slipper with medium heel, as they are the least heating and make the feet look exceptionally small. After purchasing the slipper that one prefers, I would suggest a white stocking, if using it with a white dress, as this prevents the limbs from showing through the clothes. Binding the ankle with double satin ribbon, bringing it on the outside of the shoe, once around the instep and then back again to tie, gives the ankle an effective finish and supports it very firmly.

The Corset

The corset for dancing should be boneless, of either stockinette or rubber, and must be practically a hip supporter. If necessary a brassiere may be worn in addition. The

garters must not be drawn to the stocking too tightly, as it is apt to tire the muscles around the hips. Round garters are very good if one can stand them.

The Hat

The hat to be worn when dancing should be small and with no feathers to annoy the partner, as they are dangerous. The rim of the hat should be as small as the wearer's face can stand. There is no one that cannot wear a small hat if she takes time about it. Find a becoming shape and have it trimmed with very low trimming. This small assistance, if carried out, will insure absolute comfort and perfect poise for any of the dances.

For the Gentleman

The clothes for the gentleman for afternoon wear, except for formal afternoon use, is a regulation tight-fitting sack suit with well-cut trousers.

The shoes for afternoon use should be the laced Oxford, with a very thin sole of Juni-

per leather, and a very flat last. For formal afternoon use, the cutaway is used and some men wear spats. This is a matter of preference on the part of the wearer.

For evening use the evening suit for the winter season is naturally the last word in what is smart for men. The tailor usually will be able to assist a great deal in this. A soft bosom shirt is essential, being equally satisfactory in cotton material or silk. The shirt buttons should be very plain, and the tie in various combinations of textures. A plain white bow tie with black edges is quite popular just now.

For summer the most satisfactory suit is a black mohair Tuxedo, skeleton lined, fitting quite snugly, with darts in front and back, with standing satin reverses, and small turned-up cuffs on trousers and sleeves. This coat may also be used with a white tie, the same as used with the winter evening clothes.

The collar worn with this suit may be as the person fancies. There is no vest necessary, as there is now a black Tango sash

in the shops made in various textures of silk, being about five or six inches in front and graduating to a strap in the back. This buckles around the waist, and has pockets for a watch and chain. It averages in price about three dollars. This strongly resembles a vest when worn, and insures perfect comfort and freedom of movement. The belt, of course, must be worn with this costume.