

HOW TO
DANCE



THE NEW DANCES

HESITATION
TANGO—ONE STEP
BOSTON AND OTHERS

HOW TO DANCE
THE NEW DANCES

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Fig. 1

THE NEW DANCES

All the world dances nowadays. The new social dances are so different, so infinitely more fascinating, than those of other years that tripping the old-time waltz and two-step seems like burning tallow dips when one may revel in electric light.

When danced correctly, the modern dances are not only graceful and beautiful, but furnish a pleasant means of securing the wholesome relaxation and rejuvenating exercise so essential to offset the strenuous daily routine of this Twentieth Century.

A careful study of the following simple directions will enable any one of ordinary intelligence to become proficient in the modern dances as taught by our foremost instructors.

POSITION

Man's right arm is passed around the lady, his hand resting lightly against her back; do not place arm around waist. Lady's left hand rests upon man's right

arm. Man's left arm extends straight out from shoulder. Lady's right hand lies in man's upturned left palm. See Fig. 1.

Let arms and body be easy. Avoid all stiffness. Let the knees be flexible. Shoulders should be carried level and unnecessary movements of the body be avoided. Confine conscious action to the limbs.

Do not hold partner too close.

Do not dance with the feet wide apart. Imagine a line and dance to the line.

Bearing these instructions in mind insures a correct position to which the most fastidious could not object.

THE HESITATION

(Waltz Time—Position in Fig. 1.)

Count 1, step to side with left foot, throwing weight of body on left foot and rising on toe.

Count 2, 3, hold position.

Count 1, step back with right foot.

Count 2, step back with left foot.

Count 3, draw right foot to left.

Repeat.

* Directions are written for man. Lady's steps are the same, except that man's left means lady's right; man's backward means lady's forward, and vice versa. Bear this in mind.

Count 1, step to side with left foot, as above.

Count 2, 3, hold position.

Count 1, step forward with right foot.

Count 2, step forward with left foot.

Count 3, draw right foot to left.

Repeat. See *.

The first 1-2-3 count constitutes the Hesitation step; the second 1-2-3 count makes a waltz step.

To TURN, take Hesitation step to side; take waltz step backward and to the right, turning the body one-quarter around at the same time. Take four measures of the music to complete the turn. This may be varied by swinging body one-half round on each measure.

See *. Repeat indefinitely.

PIVOTTING is a little more rapid.

Count 1, step to side with left foot.

Count 2, rise on toe.

Count 3, swing body half around.

Repeat indefinitely. See *.

VARIATIONS

Position Fig. 1.

Take Hesitation step to side with left foot; take waltz step backward; take Hesitation step to side; take waltz step forward.

Repeat. See *.

Position Fig. 1.

Take Hesitation step; waltz step; Hesitation step; waltz step with a slight dip.

Repeat. Man dips backward, lady dips forward. See *.

Position Fig. 1.

Take Hesitation step; waltz step; Hesitation step; waltz step; on fifth measure

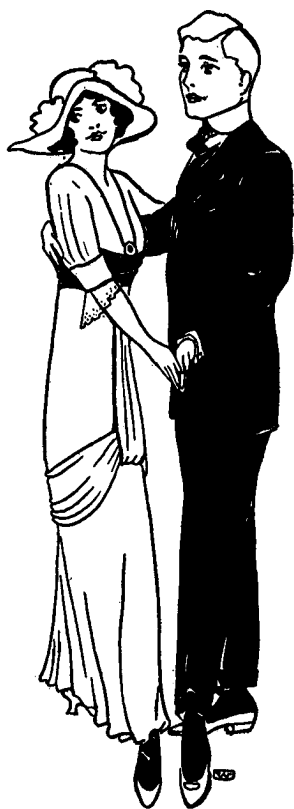


Fig. 2

lady swings to man's left; on sixth measure balance forward, man on left foot, lady on right; balance backward; balance forward; balance backward, swinging to first position. Repeat. See *.

Balancing is swinging the weight of body first on one foot then on the other, keeping one foot in advance of the other and both on the floor.

Position Fig. 3.

Count 1, 2, 3, with left foot take Hesitation step to side.

Count 1, 2, 3, take waltz step backward.

Repeat several times.

Balance twice; return, taking Hesitation step with right foot.

Position Fig. 3, except that man's right hand, holding lady's right, rests lightly on her right hip.

Start on left foot, balance forward and back three times; on third balance "Twinkle," or change feet.

Step forward, right foot.

Step forward, left foot.

Step forward, right foot, swinging body half around on toe and bringing lady to man's left.

Balance forward and back three times; "Twinkle" and repeat.

THE "TWINKLE"

Position Fig. 2.

Count 1, 2, 3, step forward, both on left foot.

Count 1, 2, 3, step forward, on right foot.

Count 1, 2, 3, step forward, on left foot.

Count 1, 2, balance backward, right foot.

Count 3, change feet quickly, advancing right foot. Repeat indefinitely.

Position Fig. 2.

Count 1, 2, 3, balance forward on left foot.

Count 1, 2, balance backward on right foot.

Count 3, change feet quickly, bringing left foot back and transferring weight.

Count 1, 2, 3, step forward with right foot.

Count 1, 2, 3, step forward with left foot.

Count 1, 2, balance backward.

Count 3, change feet, or "Twinkle."

Repeat indefinitely.

THE TANGO

The Tango, as danced in New York, is a variation of the Argentine Tango. The latter is too complicated for popular usage. The One-step and the Tango known to the general public are practically twins.

Four figures are described. These form the basis upon which many other charming figures may be worked out by a dancer with cleverness.

Position Fig. 1.

Start with left foot; take four running steps forward; take four running steps backward, feet kept close to floor. See*.

To Circle, turn body around, keeping time to music and stepping naturally.

Position Fig. 1. Repeat. See *.

The Circle, repeated once, is used between other figures.

THE "GRAPEVINE"

Position Fig. 1.

1. Swinging step backward, right foot.
2. Short step to side, left foot.
3. Swinging step forward, right foot.
4. Short step to side, left foot.
5. Swinging step backward, right foot.
6. Short step to side, left foot.
7. Swinging step forward, right foot.
8. Short step to side, left foot.

Repeat. See *.

Movement carries dancer sidewise across room.

THE DRAW

Position Fig. 1.

Take long step to side with left foot; keep right foot on floor, and draw it to



Fig. 3

left foot, toe pointing out to the right,
and dipping body slightly.

Repeat indefinitely. See *.

THE LAME DUCK

Position Fig. 1.

Take long step forward, right foot.

Take short step, same direction, left
foot, dipping slightly.

Repeat indefinitely. See *.

POPULAR FIGURES

Position Fig. 2.

Count 1, step forward, left foot.

Count 2, advance right foot, tap floor
with toe pointed toward partner.

Count 3, step right foot forward.

Count 4, advance left foot, tap floor
with toe pointed toward partner, turning
body slightly. Repeat. See *.

Position Fig. 3, except that man's right hand holding lady's right rests lightly on her hip.

Four running steps forward, both on left foot.

On fifth step man crosses back of lady, without losing step, placing lady to his left.

Three steps forward.

Change to original position on ninth step.

Three more steps forward. Repeat.

One step to left, left foot.

Backward with right foot, a dipping step.

Repeat several times.

Position Fig. 1.

While dancing, lady slips right hand behind her into man's right hand and, without losing step, swings out and circles backward; she then swings back, circling forward to original position. This figure is sometimes called the "come-back."

THE BOSTON

Position Fig. 1. Waltz time.

Start with left foot; walk forward to waltz time, giving three counts of the music, or one measure, to each step and rising on toe at third count.

Take four steps.

Balance backward and forward, four steps, at the same time turning to right with each step. These four steps complete the turn; vary turn by completing it in two measures instead of four.

Many graceful figures may be built upon this foundation. The skipping step and the dip are both used to vary the figures. See *.

CASTLE WALK

Position Fig. 1. Walk forward to music, left foot. Lady walks backward, right foot, heels off floor.

Begin a large circle, gradually reducing its circumference, until figure ends in three complete turns, to three counts of music, finishing with a dip.

See *.

This little book is a simple and concise handbook. It gives the fundamentals and opens the way to the invention of original figures. With these instructions, any one may feel at home and up to date upon the floor of a modern ball-room.

VARIATIONS

Compliments
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