

# CONTENTS - BOOKS

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ARTHUR MURRAY  
100 FIFTH AVENUE,  
NEW YORK, N. Y.

RETURN POSTAGE GUARANTEED

1922



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Mrs. J. Fitzgerald  
157 Highland Sta.,  
Springfield, Mass.



# Arthur Murray School of Dancing

ASSOCIATED WITH THE NATIONAL INSTITUTE OF SOCIAL DANCING

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

BRANCH IN ATLANTA, GA.

Why I Give You This Course  
For Only \$1.00:

I want you to believe me when I tell you that no profit is made when I sell you this course for only \$1. To be quite frank, my loss is greater than you would imagine. If you doubt my word, figure it out for yourself:

A single insertion of a page advertisement in the Metropolitan Magazine costs \$1050. This is for one month only, mind you.

A single insertion in the Saturday Evening Post costs \$7,000!  
In the Ladies Home Journal it costs \$8,000!  
In the Woman's Home Companion it costs \$6,300 for one time!  
A page in Pictorial Review costs \$8,000!

This gives you an idea of the cost of advertising! Even if an advertisement in the Pictorial Review brought in 8,000 orders, which is hardly possible, this would pay for the cost of advertising only. There would be nothing left for me to even pay postage. Now you can fully appreciate how great is my loss when I receive for this course only \$1, NOT EVEN ENOUGH TO PAY FOR THE ADVERTISING.

Why do I do it?

Because I want you as a pupil. I want to prove to you that anyone can learn to dance easily and quickly by my method. I want to prove to you and your friends that my lessons are more interesting and more thorough than lessons from a personal teacher. Eventually, of course, I expect to make a profit. When you become an advanced dancer you may want to take additional lessons from me.

Therefore, I cheerfully lose money now in the hope that it will come back later when you order from me again. They say it pays to advertise, and to build "good-will". I feel that my loss is an investment, - an investment in new pupils.

With best wishes for your success, and hoping that you, too, will like my lessons, I am,

Very sincerely yours,

*Arthur Murray*

## HOW TO BECOME A GOOD DANCER

BY ARTHUR MURRAY

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

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

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

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

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

The written word is more impressive than the spoken word. This is one of the reasons why instruction by mail is so successful. Whatever the instructor can **TELL** you, he can convey to you more forcefully in **WRITING**.

### DANCE ALONE AT FIRST

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

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

Dancing may be likened to a business partnership. In business each partner has certain responsibilities; each one is expected to perform certain duties. So it is with dancing. The man is expected to lead; the lady is expected to follow. **Each part requires a knowledge of the steps.**

The man, in order to guide firmly, must **KNOW** what he is doing. The lady must follow without being led too forcefully. To follow successfully, she, too, must know the steps. Both must be able to dance and **one must not depend upon the other's** knowledge of dancing.

## HOW TO GAIN CONFIDENCE

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

## THE CORRECT DANCING POSITION



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

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

## THE SECRET OF LEADING

The secret of being a good leader in dancing is to know **exactly** how to do each step,—and then dance in a decided manner. You must be **sure of what you are doing.** If you are uncertain as to how the steps are to be done, how is your partner to know?

**If you know the steps** and can do them well yourself, then guide your partner firmly with your right arm and hand and she will follow if she knows anything about dancing. There is a mistaken impression that the man must guide by pushing and pulling. This is not necessary if your partner is a good dancer. The good dancer never thinks of how he is leading his partner; **he simply does his own part well.**

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



### HOW TO FOLLOW

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

The second requirement is that the lady step in such a way as to **always be ready for the next step**, and incidentally keep her feet out of her partner's way. This is accomplished by cultivating the proper step. It is most important for the lady to cultivate a long step. You can do it easily and gracefully by **stretching the toes backward**. See position of lady's right foot in illustration. Make the toes step backward as far as possible. Whether you go backward, forward, or sideways, **make the toes lead**.

Following the leader requires a complete mastery of the basic principles of dancing. The lady must be **ready** for any and all steps which her various partners may do. This means that she must train the muscles of her body along certain lines which will enable her to respond readily to the lead of her partner. I have originated a system which will teach a lady to follow **any** partner. The system, in six easy lessons, is given as part of the regular course. These special lessons are designed to develop the muscles which the lady uses in dancing. To follow successfully, the lady must make her feet and body familiar with any and all dancing movements which the man may do.

To be light, the lady should dance high up on her toes.

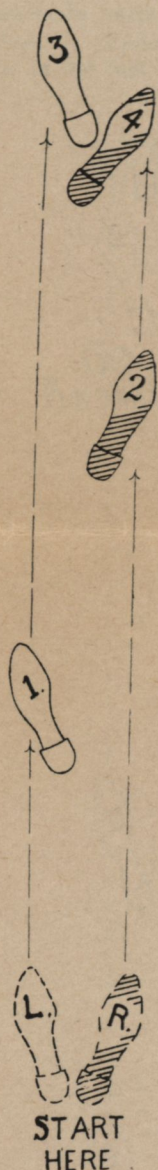
She should take a long step.

Hold her arms up to keep from dragging. Dropping the arms makes one "heavy."

# THE CHASSÉ

## MAN'S PART

### Man's Part



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

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

Here is how the step is done:

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

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

Follow the numbers in the foot-steps.

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

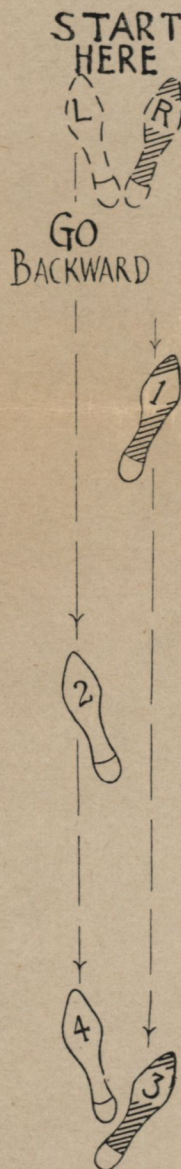
The Chasse' is one of the most popular steps in the Fox Trot, but it may also be used in the One Step and the Waltz Canter. At first it is advisable to learn to dance the Chasse' to Fox Trot music. After you learn it in the Fox Trot, you will have no difficulty in dancing it to One Step or Waltz music.

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

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

### LADY'S PART

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



### LADY'S PART IN THE CHASSE'

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

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

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

Follow the numbers in the foot-steps shown in diagram.

If in doubt, begin at the top and read it again.

#### Study the Diagram Carefully.

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

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

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

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

# The Story of Arthur Murray

## COLLEGE STUDENT

*As Published in Forbes Magazine of April 17, 1920*

WHEN I announced that I had decided to give up my \$100-a-week job to return to college my family and friends ridiculed the idea, impressing upon me that my brains were all in my feet. A successful dancing teacher at 24, they said, was foolish to become a freshman at college again. I did not heed their advice. A few days later I enrolled as a student in the commerce department of the Georgia School of Technology.

I am now a sophomore and am teaching dancing during spare hours. For the past year this work on the side has brought me \$15,000.

There were many reasons why I wanted to go back to school, but the principal reason was a young lady. She was a junior at Wellesley, but compared to her I was a child in the kindergarten. At least, that is the way I felt when I had the good fortune to be with her. For one whole glorious summer she stayed at our hotel, and during all that time I worshipped her. But that was all I could hope to do. I was not her equal in intelligence and had no future to offer. Therefore, what right had I to even think of her?

To make myself worthy of her I stayed awake many nights trying to think of some get-rich-quick plan, anything which would bring wealth and insure future happiness.

And then one day she remarked that money meant very little to her, that she liked people who were capable of appreciating things other than those which money could buy. Her ideal of a man was one who could understand music and art and nature, and above all, one who was her mental superior. I was willing to be anything, but how could I ever hope to become her mental superior?

### Decides to Enter College

This question was a constant worry to me. Then it dawned on me: Why not go to college, too?

But this looked impossible. I had too many mouths to feed to consider giving up \$100 a week. For me to stop work meant that my three younger brothers would have to give up their schooling and go to work, for they were dependent upon my support. Besides



my college education would be a heavy expense.

After summer was over and my idol left for her home, I stopped thinking of apparently impossible things. But the idea of educating my head, instead of my feet, did not leave my mind.

And then one day I hit upon a plan to make my head work and earn money at the same time! I knew a newspaper editor who would give me a job as a cub reporter. I would thus have to use my head all the time and also gain a great deal of experience. And I would be receiving money for it. Of course I could not hope to make more than a fourth of what my dancing paid me; but this

would be much better than not getting anything. Besides, I would not have to pay for tuition.

As a reporter on the New Haven Register, I wrote on every conceivable subject. One day I "covered" police and rubbed elbows with drunkards and the scum of the earth, and the next day I would be sent to cover a notable society event. Yale College was part of my "beat," and so were the labor unions. I hobnobbed with the student sons of millionaires and knocked around with plasterers, carpenters, and factory workers.

One day I interviewed a prominent banker who was fond of long words. During this interview he took particular pains to bring into the conversation many words which would have been very handy to use in catching the smart alecks in a spelling contest. When I wrote the interview I quoted the banker, but I did it in my own words—words mostly of one syllable. From the way he glared at me when he saw me a week later, I concluded that he was not at all pleased.

This may seem funny, but painful realization came to me that I was grossly ignorant. Would any newspaper experience overcome this? I decided to have a talk with my superior.

"Look at Smith," said the city editor. "He is a young man, 28, and has been on the paper eight years. As reporters go, he is a good one, but his English is still poor and his vocabulary is limited. He has had very little schooling as a foundation. If he stays



# THE STORY OF ARTHUR MURRAY—COLLEGE STUDENT

on the paper long enough he may become city editor, but he will never be a brilliant writer because his school training has been short, with the result that his vision is narrow."

Then I compared the city editor with Smith, the uneducated reporter. The city editor, who was of the same age as Smith, was a Yale graduate. After two years as a reporter, he was promoted to the city editorship. He was a man of refinement and culture. It was evident that college had left indelible ear-marks which made the city editor stand out as a man above the average. He was always eager to learn; he took a keen interest in everybody and every subject, and was infinitely broadminded.

Smith, on the other hand, gave the impression that his eight years of actual experience had taught him everything and that there was very little else worth learning. In every sense of the word he was short visioned.

Comparing these men brought up to my mind the inevitable question of whether a college education was really worth while.

From my own experience as a dancing teacher I found that a man could learn to be a good dancer without the aid of lessons. This usually took about two or three years. In most instances, however, the self-taught pupil was limited because his foundation was weak, but he could learn to dance well enough to get along. What it took two years to learn, this same pupil could have received in two weeks from a good teacher. In addition the pupil would have a better foundation.

I reasoned that if a man can learn a great deal by actual experience, is it not a short-cut if that experience comes to him in condensed form and hammered into him by professors whose business it is to broaden the student's mind? If a good commercial college did that for one, was it not worth attending? Over and over I asked myself that question.

"His training is limited. His vision is cramped." These words of the city editor rankled in my mind day and night. The more I thought of it, the more determined I became that I would get an education, or a good foundation, as he called it.

## Does Some Close Figuring

But how was I to do it? Would it pay to make all the sacrifice a college education would entail? Purely as a business proposition, would the cost justify the venture?

With pencil and paper I figured that in four years I would sacrifice \$20,000 in unearned money, and that my college expenses would cost \$4,000 for the entire

period if I limited myself to the actual necessities for a bare existence. I figured that I could earn my college expenses by giving dancing lessons during the summer months. As for supporting my brothers, I had \$5,000 saved and planned to let them use it up. If they earned some money during the summer months, I reckoned that the \$5,000 would last for about three years. After that time, two of them would be self-supporting, and they would then help the third to go through college.

When I arrived in Atlanta to attend Georgia Tech. I was confronted with classes which began as early as eight o'clock. This meant that I had to be up by six. As a dancing teacher, I was in the habit of sleeping until ten. Getting up early was at first a hardship, but it turned out for the best, because it gave me a longer day in which to work. I found that if I economized on time, I would have about four hours a day to myself.

"Why not try and give dancing lessons during that time?" That question begot another: "Where, and to whom?"

After hunting high and low for a place where I could teach dancing, I finally made arrangements with an Atlanta hotel to permit me to use a part of the hallway in the basement. It was very dark and had a rough tile floor. The walls and ceiling had not been touched in years. It was altogether very untidy and unsuitable for a dancing room.

But as I had no alternative, I set to work, and after much effort, made it presentable. In return for this space, I gave my services at the weekly hotel dances.

During the first few weeks I did not have a single pupil. I lay awake many nights trying to think up some way of attracting scholars. I could not advertise, as I did not have ready money for such a purpose.

As time passed, I noticed that almost everyone in Atlanta read the society columns. It occurred to me that I might make use of my newspaper experience to good advantage. Being so closely associated with dancing and with a fashionable hotel, I saw an opportunity to make myself known to Atlanta. I rented a typewriter and, suppressing my blushes, became publicity agent for myself.

My first notice to the society editors contained the news that Arthur Murray, formerly of Castle House, New York, would be in charge of the dancing at the Georgian Terrace Hotel. On the day following the hotel dance, the newspapers chronicled that the Terrace dance, under the direction of Arthur Murray, of New York, was a great success.



I confess that I had some scruples about furnishing the papers with notices about myself, but I got over this feeling by telling myself that I was merely furnishing legitimate news which the papers seemed glad to print. After that I sent typewritten notices so frequently that it became a habit. I studied the style of the society editors and also became familiar with their favorite words and expressions.

I worked as hard as I knew how in order to bring myself into the public eye. I assisted at charity entertainments, gave exhibition dances with debutantes and entertained considerably. This publicity brought results.



*"Until I learned to dance I was an awkward wall-flower—diffident—afraid to talk above a whisper in the presence of big people. Many a night I sat and envied the more fortunate ones who danced with the people I liked."*

## Overcomes Obstacles by Power of Suggestion

Meanwhile my school work was becoming more interesting. Also, it helped me with my outside work. For instance, the study of suggestion impressed me as being very helpful. It occurred to me that if I made a comprehensive study of suggestion, I might be able subtly to suggest prospective pupils into taking dancing lessons. This sounds ridiculous, but it isn't. For some unknown reason, I felt positive that I could overcome my obstacles by using the power of suggestion. Convinced that through the papers I could sway the public to my way of thinking, I studied hard to evolve a definite plan.

By this time I had a class of twenty boys and girls, but the manager soon objected to my teaching them in the hotel because of the noise they made.

Here was an obstacle! A real class, but nowhere to hold it. Not to have pupils was bad enough; but to have them and not be able to teach them was worse—it was like being at a turkey dinner with a first-class attack of indigestion.

After days of worry and work on what seemed like a hopeless case, I began to see light; my work on "suggestion" was beginning to bear fruit.

I hit upon the idea of renting the ballroom of a fashionable clubhouse, and of calling my class of twenty the Club de Vingt.

I lost no time in carrying out this plan. For me it was a big undertaking, because the rent and pianist amounted to more than what the twenty pupils paid for tuition. Besides, there were expenses for engraved announcements, for a big opening ball, etc. The ball cost over \$100.

During the first few weeks I operated at a loss. At one time I reached the point where I did not have a cent left. But I did have a rented typewriter and plenty of confidence in my ability to sway the people of Atlanta through suggestion.

Calling the dancing class the Club de Vingt had its advantages. The name gave an air of exclusiveness; an invitation to join the class was regarded as an honor, and the recipients boasted of it.

Another advantage of the club idea was that it attracted many of the manly boys. There is a general impression among them that a dancing school is a place for "sissies". But going to a club in an exclusive clubhouse is an entirely different matter.

Whereas the newspapers would not give a line to a dancing class, they featured the activities of the Club de Vingt. I gave very elaborate parties, and the papers sometimes printed full pages of the members' pictures. This publicity gave much social prestige to the Club de Vingt.

As far as possible, the club idea was carried out. From among the leaders of the young people a membership committee was appointed whose duty was to pass on the applicants. No outward attempt was made on my part to enlist new pupils. Naturally, everyone wanted to join a club which was particular about its membership.

My dancing class soon became not only the largest in the world but it is the leading social organization of the younger members of Atlanta society. We cooperate with the local charities and assist them in raising funds.

# THE STORY OF ARTHUR MURRAY—COLLEGE STUDENT

Reprinted from Forbes Magazine of April 17, 1920

Organizing a class of 600 was not without its worries. During the second month about a third of the class dropped out because the mothers objected to their children being taught in large classes; they did not believe that it was humanly possible for them to learn anything in such large groups. By the pupils who remained I proved conclusively that children learned very readily in large classes, and so they all came back.

I could not divide the class into small groups because I attended college during all but two afternoons. On my two off days I taught the boys and girls after their school hours. This uncomfortable arrangement gave me but four hours a week in which to teach 600 members of the Club de Vingt.

To teach boys and girls to dance in large groups is now a simple matter, but it was a trying task at first. After sitting still in school all day, children apparently are very willing to break up the furniture and to trip one another. Their favorite pastime is to slide across the slippery ballroom floor. It is much easier to play than to concentrate on difficult dancing steps. In order to handle them successfully, I employed a big, husky assistant to act as policeman. The results were highly satisfactory.

## Result of Careful Advertising

Strange to say, the children loved to come to the dancing class. I made every effort to make the coming to dancing school a

pleasure instead of a duty. Each lesson lasted an hour, and during that time the pupils worked hard; but there was always time for play. The members, especially the boys, very seldom missed their dancing lesson.

I believe that my large classes are the result of my methods of advertising. I was very careful as to what I sent to the newspapers, and spent as much time in preparing copy as I gave to dancing lessons—and I taught for three hours every day. For a college student to gain the confidence of the Atlanta people by direct assertions would have been futile. I created the desired impressions rather by suggestion. For instance, by writing a lengthy article on the psychology of dancing, it carried a message that I knew my subject. Publishing the names of some of the prominent pupils was not without its effect.

In addition to giving news and pictures to the society editors, I wrote a weekly article on dancing for one of the local papers. Later I sold a number of full-page stories to a leading syndicate. This latter work was good national publicity and was also remunerative.

Going to school again has already helped me to use my head. Indeed, I feel that my college work is directly responsible for my having the world's largest class in ballroom dancing.

Later I hope to achieve something in another field. Meanwhile, I'm striving to improve my mentality.

NOTE—Since writing this article, Arthur Murray has devoted his efforts to teaching thousands of people to dance by mail. That he has been successful in this is evidenced by hundreds of letters he has received from people whom he gave great pleasure by teaching them to be good dancers. In his 28th year, Arthur Murray has revolutionized the teaching of dancing. His remarkable method of teaching dancing by mail makes it possible for people to learn the newest steps, easily, quickly, and at small cost.

